

RPM

Chart Weekly

\$3.00

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Volume 58 No. 17

Week ending

November 6, 1993

100 TOP CDs

100 TOP HITS 100 COUNTRY HITS



LET'S STICK TOGETHER

First excerpt from
the new album
TURNING TO

STONE

STR-8055

Too many cooks

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 **STAR
RECORDS INC.**

Star packages new album by Too Many Cooks

Too Many Cooks, Dan Georgesco and Richard d'Anjou, a duo from Sherbrooke, Quebec, was launched in a cramped kitchen in 1988.

The duo's self-titled debut album, containing 11 original songs, was self-

produced and self-financed.

One year later when the pair performed at the annual Show of Concern benefit concert in Montreal, their performance of Rita was a standout. CHOM's music director happened to be in the audience that night and added it to the station's playlist the next day where it became a hit within a week. The radio exposure of Rita helped sell more than 10,000 copies of the album and later that year the band was nominated for a Felix Award as best Anglophone artist.

In 1990, the band entered the Muses Studio in Montreal, spending more than 360 hours recording Food Fight, its follow-up album. Mixing was done at Compass Point in the Bahamas with British producer Neil O'Connor. It was O'Connor who is credited with transforming the band into a power rock unit.

"We met Neil during the summer of 1990 and immediately liked him," recalls Georgesco. "He's a guitarist himself and understood what we were trying to do."

The album contained completely reworked versions of Rita and Believe Me

Sister, another track from the band's debut.

The band gained an international following this year when it mounted a mini-tour of Europe. As well as playing several dates in the south of France the band headlined Canadian Rock Night at the Leysin Rock Festival in Switzerland.

Armed with a new recording contract, with Star Records, Too Many Cooks is ready with a new third album, Turning To Stone, which is scheduled for a release the first week of November. Let's Stick Together, the first single from the album, has now been shipped to radio.

Star Records is distributed by the Montreal-based Select Distribution.

Licensing fees cut for small radio stations

Federal Communications Minister Monique Landry has revealed that a change in the CRTC regulation will benefit smaller radio stations.

These stations will no longer be required to pay a percentage of their revenue in licensing fees.

Prior to the change, all radio stations had to pay a token \$25 licensing fee, plus 1.8 per cent of their gross revenue above \$500,000. That percentage fee will now apply only to those stations having a gross revenue of more than \$2 million.

The change in the regulation is timely, in view of the economic problems many stations are experiencing at this time.

Showing concern for the economically-strapped broadcast industry, Landry revealed that with the new payment schedule, 281 of the 471 radio stations in Canada will now pay only the token \$25 fee. Prior to the change, the annual licence fee payments for small stations have averaged \$9,000.

The Rhinos and Kinetic sign multi-album deal

The Rhinos, a Kitchener/Waterloo, Ontario band have signed an international, long term, multi-album deal with the Toronto-based Kinetic label.

The band's debut, Fishing In The Fountain Of Youth, is scheduled for an early November release. Praying For Rain, an introductory track, is included on the Kinetic Oktober Komp.

The first single and video will be released in January.

A&M/Island and BEI sign distribution agreement

A&M/Island Records of Canada signed a distribution agreement with BEI (Oct. 25/93), a Canadian independent label headed by Jeff Burns and partner Tony Tsavdaris.

Initial release from BEI will be an album by Line Up In Paris, a Saskatoon-based pop/rock band. A street date of Dec. 7 has been scheduled for the release of the album, which will be preceded by a single, Emotional Addiction.

Burns, a veteran in the production/label business, has been responsible for the successful launch of several recording acts that gained national and international recognition. One of the more notable was Loverboy who, during Burns' tenure as head of A&R for CBS Records, scored 13 charted singles over their nine-year career (1980-89).

PolyGram acquires rights to complete War library

PolyGram Music Publishing announced it has acquired the rights to the catalogue of 70's latin funksters War.

War's catalogue is currently owned by Avenue Records. Avenue's CEO Jerry Goldstein wrote and produced some of War's classic hits, including Why Can't We Be Friends and Low Rider.

Another was Joel Feeney, who released on Burns' fledgling Justin Entertainment label, the forerunner of BEI, which was previously distributed by MCA.

Burns and Tsavdaris will concentrate on keeping BEI trim and expect to keep the roster down to six or eight acts.

Line Up In Paris was formed by three core members: vocalist Neil Meckelborg, bassist Cam Ewart and drummer Tom Balon. After performing at the 1993 Juno Showcase, the band teamed up with veteran producer Les Cantin, who has worked with Northern Pikes. Cantin helped develop the band's sound and arrangements for pre-production of its album. Guitarist Rob Landolt joined the band at the studio and became a major asset to the production.



Stephen Sondheim is honoured at a reception following SOCAN/MacMillan lecture (Oct. 21): Sondheim; director/librettist/broadcaster Richard Ouzounian; Executive producer/Mirvish Productions David Mirvish; composer and SOCAN board member Gary Kulesha; and composer Louis Applebaum, immediate past president of SOCAN.



BEI's Jeff Burns (r) and Tony Tsavdaris (l) with A&M/Island president Joe Summers after signing distribution deal. Initial release will be an album by Line Up In Paris, a Saskatoon-based pop/rock band made up of vocalist Neil Meckelborg, bassist Cam Ewart, drummer Tom Balon and guitarist Rob Landolt. Emotional Addiction will be taken as the first single from the album, which was produced by Les Cantin.

RPM

Week

Week ending
November 6, 1993

AT A GLANCE

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

1993							December						
SUN	MON	TUE	WED	THUR	FRID	SAT							
							1	2	3	4			
							5	6	7	8	9	10	
							12	13	14	15	16	17	
							19	20	21	22	23	24	
							26	27	28	29	30	31	

BIG HITS

AGAIN
Janet Jackson

WILD WORLD
Mr. Big

BOTH SIDES OF THE STORY
Phil Collins

MMM MMM MMM MMM
Crash Test Dummies

SEND ME A LOVER
Taylor Dayne

I BELIEVE
Robert Plant

PLEASE FORGIVE ME
Bryan Adams

LET ME SHOW YOU
Dan Hill

ART OF LIVING
The Boomers

SERIOUS
Sheree Jeacocke

I'LL ALWAYS BE THERE
Roch Voisine

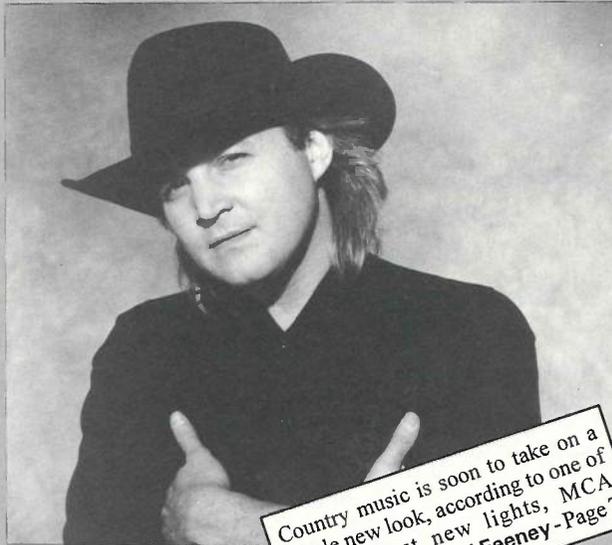
HEART SHAPED BOX
Nirvana

DON'T FALL APART ON ME
Aaron Neville

OUT OF MY HEAD
Junkhouse

GO WEST
Pet Shop Boys

BABY COME ON HOME
Led Zeppelin



Country music is soon to take on a whole new look, according to one of its brightest new lights, MCA recording artist **Joel Feeney** - Page 7

BIG ALBUM

PET SHOP BOYS
Very

CRASH TEST DUMMIES
God Shuffled His Feet

COMMON THREAD
Various Artists

CULTURE BEAT
Serenity

BIG TIME

ALBUM PICK



FRANK SINATRA
Duets

Capitol - CDP 89611 2 3-F

HIT ADDS

I'M ALIVE
Jackson Browne

REMEDY
The Band

HERO
Mariah Carey

SAID I LOVED YOU ... BUT I LIED
Michael Bolton

CHANGE
(Is Never A Waste Of Time)
Alanis

I WANNA SHELTER YOU
Bachman

BLACK ON BLACK II
Heart

5 DAYS IN MAY
Blue Rodeo

CADILLAC BABY
Colin James

DREAMS
Gabrielle

HIGHER GROUND
UB40

ALL ABOUT SOUL
Billy Joel

WITHOUT A TRACE
Soul Asylum

VOICE IN MY HEART
April Wine

ALBUM ADDS

PEARL JAM
Vs.

RUSH
Counterparts

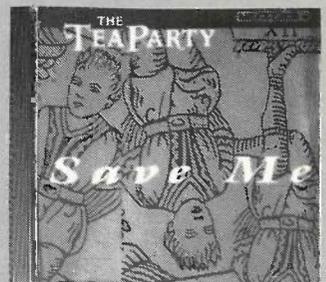
SARAH McLACHLAN
Fumbling Towards Ecstasy

WEIRD AL YANKOVIC
Alapalooza

THE LEMONHEADS
Come On Feel

MICHAEL CRAWFORD
A Touch Of Music In The Night

HIT PICK



SAVE ME
The Tea Party
EMI Canada

COUNTRY ADDS

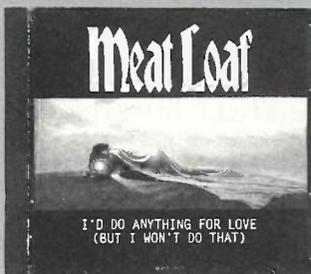
FAST AS YOU
Dwight Yoakam

THE CALL OF THE WILD
Aaron Tippin

IS IT OVER YET
Wynonna

HE FEELS GUILTY
Bobbie Cryner

No. 1 HIT



I'D DO ANYTHING FOR LOVE (But . . .) - Meat Loaf
MCA

No. 1 ALBUM



MEAT LOAF
Bat Out Of Hell II
MCA - 10699-J

WAL SAYS



with Elvira Caprese

The day of Roch Voisine . . . ! After finally meeting Roch Voisine at a very select media reception at Centro, it's understandable why the guy's a superstar in Europe and Quebec. Gino Empry, no slouch when it comes to arranging this kind of reception, had an empty place setting at each table, so Voisine could make the rounds and chat a bit. There was a pretty impressive lineup of press celebs on hand, including the Star's Rita Zekas, CFRB's Brian Linehan, a bunch of CBC Ear To The Ground people and George Anthony. Could there be a CBC-TV special in the offing? The Roch Voisine story is pretty incredible. He has sold more than 8 million albums around the world, and he doesn't have a major label handling his distribution in Canada. Is there a message there somewhere? I know one president from a major label, flew to Paris to catch his show with hopes of meeting him backstage. It didn't work. I guess he's going to move when he wants to.

That evening at Centro approximately 200 industry (and other) people gathered for a champagne reception that might well go

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Ron Rogers - 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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down in history as the smash party of the year. On a scale of one to 10, this party rated an 11. And Voisine rated an 11 for walking through the entire room and talking to everyone. He's a very capable and charismatic artist. It's rumoured that next to no one refused the Centro invitation. And when you talk about food, you talk about it in terms of Centro. But it was under the guidance and watchful eye of Tony Longo, who stages these special events at Centro and his great team of servers who braved the crushing crowd to deliver the food. Just watching that food being inhaled was a bit frightening. I now know at least a few people who I wouldn't invite over to my place for dinner, or lunch, and certainly not breakfast. (EC: *Boy! Are we spoiled in Toronto!!!*)

Value-packed Torontosaurus!!! It seems that whenever these spoofs on Toronto come about, they get better and better. The current production at the Limelight Dinner Theatre is one of the best. The skits are topical to the minute. In one skit Kim Campbell complains that she lost her seat. The cast, all five of them: Brian McKay, Ted Simonett, Dan Chemeroy, Margery Lowe, and Ann Mantini, agree that it was an enormous loss. Brian Linehan, the Windsor Arms, the Yorkville Rock, the Argos, President's Choice, the Mayor, the smoke police and Madonna are all lampooned. The show will be constantly updated to stay current with the Toronto scene. A very enjoyable evening, and many of the high ticket priced shows won't deliver the same dollar-for-dollar value. Tell your friends. (EC: *Sounds like a must-see!!!*).

Jim Agnew the publicist!!! We all know that A&M won the battle of the RPM Cup with Pindoff 5-3, and that the final game was held at Toronto's SkyDome. But to understand the excitement that went down . . . well, the only way to do that is to read what WEA's Jim Agnew wrote. So here it is, in his own words. "A small but loud crowd at SkyDome witnessed a titanic defensive struggle, as A&M held off a determined Pindoff Pounder crew 5-3, to win its second RPM Cup in league history. In fact, aside from the Wackers, A&M is the only team that has won the cup on more than one occasion. At exactly 60 minutes, the game was one of the shortest ever (a tribute to the fine job by the umpiring crew), and left lots of time to party at the Hard Rock." (EC: *Well, at least he doesn't rant and rave and be ambiguous like someone I know . . . !*)

A perfect Henry Higgins! Having seen Rex Harrison as Professor Henry Higgins in My Fair Lady, more than a few years ago, it was a delightful experience watching Richard Chamberlain sail through the role like he was doing one of his mini-series. However, Cockney flowergirl Eliza Doolittle (Melissa Errico) and her Covent Garden friends sounded as if they were born out of earshot of Bow Bells. Errico's saving grace was her singing talent. No improvement needed here. Once past the accent thing, the plot unfolds very simply and probably pretty close to the way George Bernard Shaw would have liked it. When it comes to music, well

that's where My Fair Lady shines. The songs were as fresh and spiritually uplifting as the day they were written. And Chamberlain isn't too shabby a singer either. Colonel Pickering (Paxton Whitehead) does a superb job of bridging the language gap, a bit of comic relief. A nice piece of fluff playing Toronto's O'Keefe Centre for too short a run before heading on to Broadway. (EC: *Out of earshot?*)

A memorable record launch . . . !

Thanks to the guys at EMI Music, a bunch of retailers and media people had the opportunity to take a peak at the Bata Shoe Museum. What a great place to launch a record, titled, what else, The Red Shoes, the new album from Kate Bush. On display are shoes from the beginning through to Elton John. Wouldn't it be a clever promotion kicker if Kate Bush donated her red shoes to the museum? (EC: *Bata she should wear them!!!*)

VISITORS

Roger Bartel - EMI Music
Ken Berry - Warner Music
David Lindores - A&M/Island
Linda Dawe - Star Records
Joel Feeney - MCA recording artist
Anthony Tsavdaris - B.E.I. Records
Jeff Burns - B.E.I. Records
Scott Irwin - ATI Records

PROMOPERS' PICKS

BRIAN HETHERMAN - MCA

Hit: Mary Jane's Last Dance - Tom Petty
Album: Elton John - Duets

ROGER BARTEL - EMI Music

Hit: Ecstasy - David Wilcox
Album: Kate Bush - The Red Shoes

KEN BERRY - Warner Music

Hit: Happy Song - Melissa Ferrick
Album: Blue Rodeo - Five Days In July

DAVID LINDORES - A&M/Island

Hit: Linger - The Cranberries
Album: Sheryl Crow - Tuesday Night Music Club

PAT BACHYNSKI - Columbia/Sony

Hit: Said I Loved You... - Michael Bolton
Album: Rush - Counterparts

LUISA BADA - Epic/Sony

Hit: That's What I Think - Cyndi Lauper
Album: October Project

DALE PETERS - BMG Music

Hit: Hot Red Lincoln - Jim Varney
Album: Pearl Jam - Vs.

DOUG CALDWELL - Virgin Music

Hit: Cadillac Baby - Colin James
Album: Colin James And The Little Big Band

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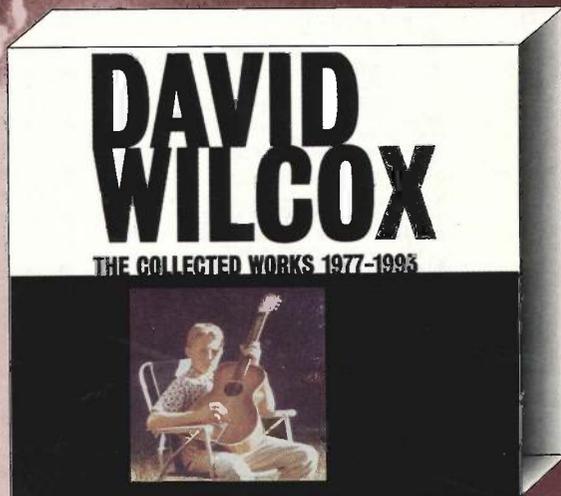


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FEATURED ARTIST - by Ron Rogers

Joel Feeney charting new paths in country music

Despite being a part of the Canadian music scene for some 15 years, Joel Feeney is hardly what you'd call a household name in this country. But with the wave of new country sweeping into the music mainstream, it's not surprising that Feeney's style of music is now in vogue.

Born and raised in Oakville, Ontario, Feeney was weaned on the country music sound, thanks to his father Jack, an important figure in Canada's country music beginnings. As he grew older, his tastes scattered into all phases of pop and rock, with the everpresent

country roots always in focus. Eventually, it was the seventies southern California sound - The Eagles, Poco, Jackson Browne - that defined his future songwriting style.

Throughout the seventies and eighties, Feeney put his songwriting and session playing talents to work, collaborating with the likes of Pure Prairie League, Bruce Cockburn, Rita MacNeil, Gordon Lightfoot and Starship. As a member of The Front, Feeney recorded two albums for A&M Records.

His first solo record, Joel Feeney And The Western Front, established him as a significant player on the Canadian country music scene, while emerging in pop radio as well. This time out, Feeney continues to explore the bounds of country and pop with his latest release, *Life Is But A Dream*.

In an interview with RPM, Feeney expounded not only on his own music, but on country music as a whole. And he delivered some interesting responses to questions concerning the future of country music.

"It's pop music now. That's basically what it has evolved into," said Feeney. "I think you're going to see a bit of a split. It's already starting because you've got a lot of male vocalists who are going back to the traditional country, allowing the other artists that are on the edge right now to have their own sound."

The one question that always comes up when discussing country music today is, why did it emerge so big, so quickly. According to Feeney, it's more a response to the music of today than anything else.

"People who grew up in the late '60s and early '70s have found this music more accessible. The music of today is a younger person's music, it's not saying things to people our age that we can relate to. Country music can encompass so many different images and so many different styles of music, that it's kind of there for everybody."

In Feeney's case, his songwriting remains the same from the '70s when he first started. He never attempted to change for the times, and luckily for him it paid off.

"I never changed my style of songwriting or singing in the last 15 years - it's just kind of come around to be more acceptable now. That's one of the reasons I got into recording my own material, because I thought, 'Hey, I can do this, and maybe somebody might actually buy it.'"

Adding Desert Rose Band guitarist John Jorgenson and steel guitarist Jay Dee Maness, who worked on Eric Clapton's *Tears In Heaven*, may help emphasize Feeney's country roots. But as he admits, tossing in a steel guitar doesn't necessarily mean it's ready for country radio.

"For years, you put a steel guitar on anything, no matter what style of music it is, and it's country. Why wasn't Dire Straits more of a country band? They always had that kind of acoustic instrumentation. I mean they toured with Paul Franklin, who's one of the best steel guitar players in the world."

Writing this album, produced and engineered in Toronto, was a year long project for Feeney. He and fellow songwriter Chris Farren commuted back and forth to each other's homes, "bashing away" as Feeney put it until some songs began to take shape. Several of the songs were written on the road, where Feeney often finds more time to unwind in the hotel after a show. As the father of a four-year-old, Feeney finds touring difficult, but not impossible.

"In the summertime the festival scene is pretty good for country artists. So you can go out for a month, come home for three weeks, go back out again, which is essentially what I did. That, combined with working on this album, kept me busy for four or five months."

This new album may bring more national recognition for Feeney, with Big Country and CCMA nominations a possibility. After being nominated for five CCMA awards last year, Feeney admits it's nice to be nominated, but winning and losing can be serious business for some.

"In the back of people's minds they really do care about awards, and it really is nice to win. Award shows can be really great for people who win, and devastating for people who lose. Some people take them very seriously and if they don't win, it's like they've been defeated, which is ridiculous, because it's such a small number of people who vote for these things."

Life Is But A Dream is set for an early November release, with no touring schedule set up as yet.

Raw Energy to release Dead On The Road disc

Raw Energy, a Toronto-based independent label will be holding a launch party (Nov 5) at Sneaky Dee's, to debut its new punk compilation *Dead On The Road*.

Random Killing will headline the launch party, with punksters politiKILL inCOREect and Boozass opening. Random Killing will enter Metalworks Studios this December to record its third album for Raw Energy. A release is being scheduled for February.

Twenty Canadian punk bands are featured on the compilation, with another four bonus bands included on the CD version. This marks the album debut for both Boozass and politiKILL inCOREect.

CHARTS

by Tim Evans

Two big adds! Pearl Jam's popularity continues to soar. Vs. blasts onto the Albums chart at No. 3. The band's previous album, *Ten*, is also on the chart at No. 60 in its 84th week. Rush also makes a big debut as *Counterparts* enters at No. 6. Despite those entries, they're not the highest two debuts this year. *Dance Mix '93* and Garth Brooks both debuted in the Top Five in September, while Sting and Lenny Kravitz both entered in the Top Four in March.

The name game. Many artists use a pseudonym or nickname instead of their real names, including Marvin Lee Aday and Harry Wayne Casey. By what names do we know those two artists? Hint: both were popular in the late '70s and one is popular again.

Set for the rush. With the traditional blitz of album releases in time for the Christmas rush, it's not surprising that there are several songs from new albums entering the chart. Leading the way is *I'm Alive*. The Jackson Browne song debuts at No. 58. That's one spot higher than *The Band's Remedy*. Also entering are songs from Michael Bolton, Heart, Blue Rodeo and Colin James.

Power moves. Bryan Adams cuts his chart position in half as *Please Forgive Me* climbs from No. 66 to No. 33. That jump is only big enough to claim third spot! Janet Jackson's *Again* climbs 35 places to No. 12, and Phil Collins' *Both Sides Of The Story* has the biggest gain with a 41-spot rise to No. 18.

Just a coincidence? *I'm In A Philly Mood* was doing fine until game six of the World Series. This week, the Daryl Hall song drops 40 places to No. 74.

The retail zone. To honour Kim Campbell's historic election performance, the best-sellers list is from the Sam's store on Seymour St. in Vancouver, reported by Randy Williams 1. Pearl Jam 2. Pet Shop Boys 3. Sarah McLachlan 4. Blind Melon 5. Spirit Of The West 6. Crash Test Dummies 7. Violent Femmes 8. Rush 9. Nirvana 10. The Breeders.

The big names. Marvin Lee Aday is better known as Meat Loaf, and we remember Harry Wayne Casey simply as K.C.

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THE INDEPENDENT CONNECTION

*Jim Waters zeros in on industry problems***CHUM Group ready to meet the challenge of change**

Canadian broadcasters have been forced to take a real hard look at themselves over the past few years as radio goes through a disastrous period of changing music styles and a proliferation of formats.

The CHUM Group of stations hasn't gone unscathed. A few stations have been trenched, but they weathered the storm and regrouped to do ratings battles once again.

Jim Waters, vice-president and general manager of CHUM AM and FM in Toronto, was asked about the general state of health of radio and if, in fact, radio was faltering.

"There's lots of talk, different opinions on whether radio is faltering. I'll tell you one of the areas that's difficult right now in radio, and that's radio sales. There's an incredible amount of competition out there between the different mediums and certainly within our own medium.

"I guess radio is finding things tough. But when it gets tough, the cream usually rises to the top. It's an old expression, but I think you just have to dig a little deeper."

CHUM's strength through its years of operating stations across the country has been its employer loyalty base, which evolved through a unique employer/employee relationship -- sort of a corporate culture.

"At CHUM, in particular, I think we still have the best people in the industry working for the company from coast to coast. This is the time when having these great people can really mean that something extra. I'm confident that we'll continue to do well in the CHUM Group, just because of the great people

Calgary's MIX 1060 targets Generation X

MIX 1060, a Calgary AM radio station, is defying industry definition with its New Music Radio format.

As the station's vice-president and general manager Gary Russell explains, the new format is "as old as contemporary radio itself," playing the best new songs from a variety of contemporary music formats.

"It's for anyone who likes new music. It's Top 40 radio for the '90s," continues Russell, referring to how Top 40 used to play only the best songs, regardless of where they came from.

"The industry has created so many labels for music, it's becoming confusing. We believe great new music is quite simply, great new music."

The station, which is part of Standard Radio, is targeting young adults 18 to 34, a demographic now being referred to by marketers as Generation X. It is the largest segment of the North American population next to the Baby Boomers.

New Music Radio was introduced to Calgarians four months ago, and is apparently gaining in popularity. "As this thing has evolved, it's taken on a life of its own. But we're certainly enjoying some momentum. It's an exciting time for New Music and for MIX 1060."

we've got. It's nice to have that loyalty factor."

Listening habits have changed, the once important 18-34 demographic has been altered. And, with the softening of rock 'n roll, sameness has crept in. How is the CHUM Group coping?

"It's one of those things where you get a call when a BBM comes out, and that's what we have to live for. I guess we all wish sometimes there was another way. But BBM does the best job that it can. You always have to re-assess. It's ongoing. You can't just sit there and not do anything because it seems the people's tastes change almost every three or four months. So you have to be researching the market.

"That's what we do within CHUM Ltd. We are always asking the folks out there what we are doing right and what we are doing wrong. And their tastes do change. They change musically. They change about information and those are changes we have to be aware of and be ready to do something about on an ongoing basis.

"It's really important. We learned this about eight or nine years ago. A funny thing happens when you ask your audience what they want. It really gives you a much better view of what you should be doing rather than believing that we know everything. If we were short a few women here, we'd add a few more ballads there and so on.

"It's certainly real important to know what they're thinking about out there. It directs the way that you go."

As far as music and the changes that have evolved over the last couple of years, Waters says, "You can't do anything about the music. What comes out, comes out and you hope there's a lot of it that can work in your format, whatever that happens to be. But sometimes the music does get soft. There's not a whole lot of uptempo music.

"Take the new release by Phil Collins. He's certainly a backbone artist of the format on CHUM-FM. We want to play him, but that ballad thing scares me sometimes. I'm not involved on a day-to-day basis with the music here, but I know what I hear, and there's a lot of slow music out there."

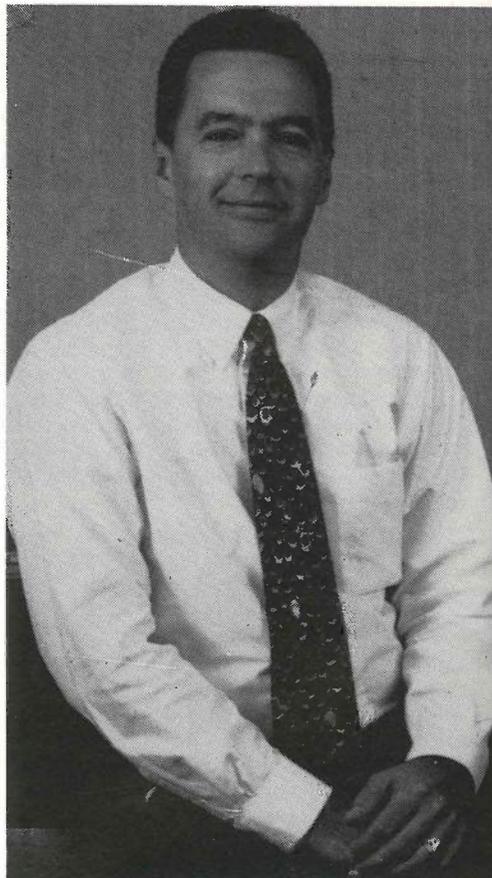
Research is key at radio. Tapping consultants and in-house research supplies a lot of the answers as to new trends and the dangers of moving too quickly.

"It's important that you do research. But it's important that you don't lose sight of the fact that it's a tool. It's one of those things that you like to have, to maybe give you an edge over the next guy. But I don't think you can let it totally dictate what goes on at the radio station.

"There's no other way to say it. That feel is still very, very important. Yes, you need to know what your listeners are thinking and what they want. But then how you present it to them certainly comes back to the good program directors like Ross Davies, Jim Johnson and people like that. There has got to be a gut feel in there and I think that's really critical, as well as common sense."

The flagship station of the CHUM Group is 1050 CHUM AM, which like many AM stations, is going through a bad period.

Waters admits that "those regulations the CRTC still has in place, are certainly helping us to survive somewhat in the music format on AM radio. I think we've got some great news talk stations in place now: CFOA in Ottawa, KKLW in Windsor. I think that may be a sign of the times. CFTR jumping out of the CHR format into all news is certainly a sign of the times. It was a very good CHR



Jim Waters

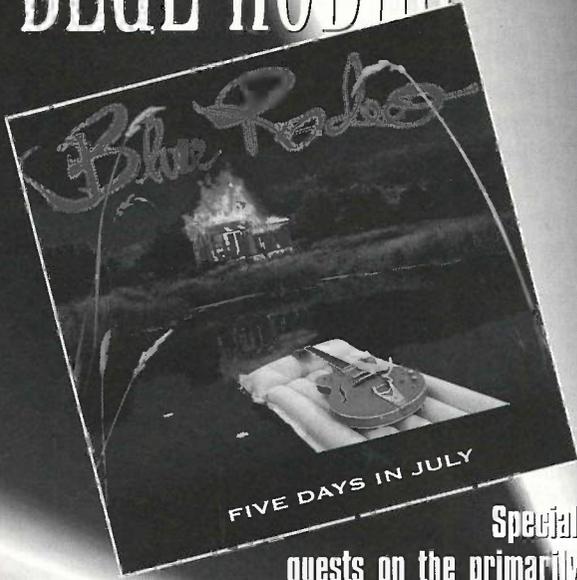
radio station. We obviously know they did some checking and it just wasn't the place for them to be. Oldies is a great format to be in on AM radio. It still works there.

"A lot of the future of AM radio depends on what happens at the CRTC. But until those regulations are changed you can bet that we will still be going at it pretty good as far as music is concerned at a couple of our stations."

Demographics have obviously changed. The top end has expanded tremendously. "The demographic we get asked about the most is 25 to 54. That's pretty wide but that seems to be where it's at when you're talking to advertisers.

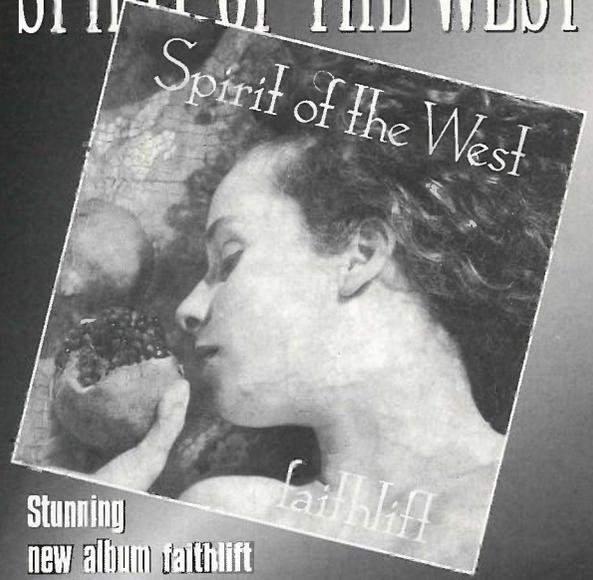
"Inside of that you get a couple of different ones. You get 25 to 34 and you get 35 to 54. In Toronto, we've got an FM station that's basically targeted at the bottom -- 19 to 34. Then we've got an AM station targeted at 35 plus. If you can get two stations like that, whatever the market, to complement one another, I think that's an ideal situation."

BLUE RODEO



Special guests on the primarily acoustic **5 DAYS IN JULY** include Sarah McLachlan and Anne Bourne. First Single - "5 Days In May"

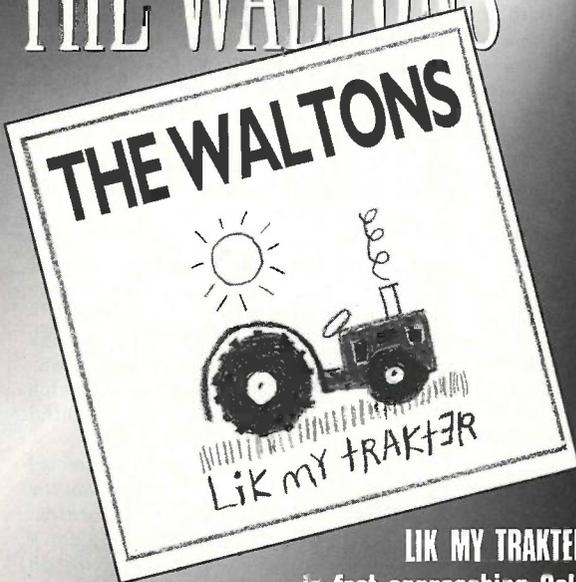
SPIRIT OF THE WEST



Stunning new album **faithlift** featuring "and if venice is sinking". Cross Canada Theatre Tour On Now.

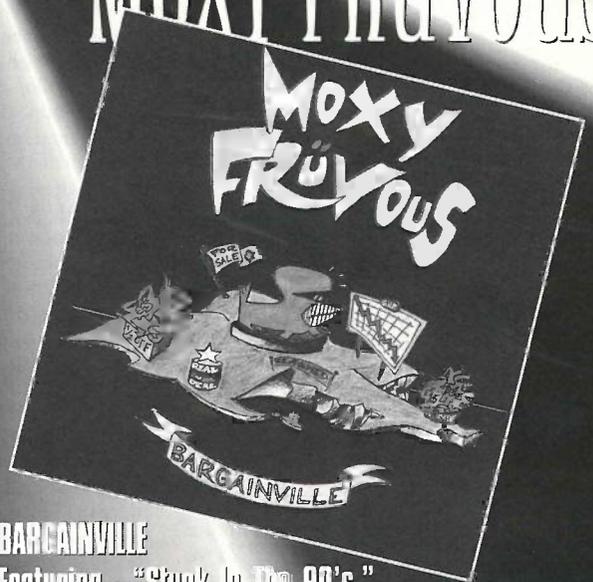


THE WALTONS



LIK MY TRAKTER is fast approaching Gold in Canada. It features, "In The Meantime", "Colder Than You" and "The Naked Rain".

MOXY FRIVOLOUS



BARCAINVILLE Featuring - "Stuck In The 90's," "King of Spain" and "My Baby Loves A Bunch of Authors". Cross Canada Theatre Tour On Now.

*The checks and counter-checks of news/talk radio***CFRB's success hinges on solid people programming**

News/talk is the hottest format in North America and Toronto's CFRB has more than just a sizable chunk of this very lucrative market.

In fact, the station has been a leader in its field for almost 66 years, since it was launched in February of 1927. With the future of AM in question and with many stations suffering financial loss, CFRB has cleverly structured its news/talk format to capture the imagination of one of the largest listening audiences in North America.

The news/talk format however, doesn't come cheap. With costs estimated to be more than four times that of a music formatted station, the problems with maintaining that format are also four-fold.

CFRB's operations manager Rob Mise was with Ottawa's CFRA for sometime before joining Standard's Toronto operation. Prior to that, he spent several years with the CHUM Group.

Mise points out that staffing needs are a priority with a news/talk station like CFRB. "We have more than 120 staffers, fulltime and freelance. More than 90 per cent of programming is produced in-house.

"When you look at every show, you have the host, the operator and the screener/producer. CFRB maintains Toronto's only live, 24-hour newsroom, which is a staffing issue as well."

Perhaps one of the best examples of the type of problem that can surface at a news/talk station was the controversy that evolved

680 News still carving a niche in Toronto market

Still in the first few months of its new format, 680 News (formerly CFTR) is slowly finding its home in the massive Toronto marketplace.

Long a staple in the Toronto rock marketplace, CFTR found themselves suddenly pressured by the recent addition of the Hog (AM 640), which operated with a format almost identical to 680. But according to program director John Hinnen, the writing was on the wall for AM radio.

"Our feeling was that our old format really was not the future for AM radio, so we're not sure how long it will continue to last. I think it's fair to say if you get a comparable station on the FM dial, which is certainly a possibility down the road, that it would hurt a station like 640."

Hinnen was quick to point out, however, that he hopes The Hog does succeed, and was glad "they were available for the existing audience we had."

The change to all-news was one that startled many Torontonians, but Hinnen feels talk is where the future of AM radio lies.

"It was our feeling that AM radio's future would be in some form of talk format. So we looked at a number of options and decided that this was the one that had the greatest potential to make it in the Toronto marketplace."

Of course, the obvious question for many

when Ed Needham joined the station. Needham was a natural, an entertainer first, who was developed a love/hate relationship with his listeners.

Unfortunately, the pressures on both sides of the mike became a little too much, and Needham left. Finding the right personality to take over his show was tantamount to a command from above.

"I think overall, we can't replace Ed," says Mise. "He is certainly one in a million. John Oakley took over and he's doing a wonderful job. He's 34 years of age and he's very hip. His show is quite different from Ed's."

Mise also reveals that the callers to Oakley are now a little younger, which isn't a bad indicator, considering the age group that AM radio is targeting generally.

"That's the key. CFRB isn't the same station it was five or six years ago. Both Roy Hennessy (president of CFRB) and I come from a music background in broadcasting. I think we're a lot more contemporary sounding now than we were in the past. We use a lot of top hour music beds. That includes INXS, Rod Stewart and classic rock from the '60s and '70s.

"I guess being contemporary means talking about things people are talking about. A good example might be: an old topic on CFRB a few years ago could have been 'Do you agree with welfare?' Now, the topic might be 'Should all welfare mothers be sterilized?' I guess we're trying to be a bit more

Toronto listeners is how can you possibly compete with CFRB 1010, arguably the most popular radio station in Canada, and the leading AM news voice in the city.

"Our feeling is that CFRB has traditionally been after a different market. Most of their audience is an older demographic, whereas this type of format tends to appeal to a younger demographic. CFRB's audience tends to be 55 or older, and our audience will certainly be younger."

Hinnen also noted that CFRB was more into talk programming, while 680 News will be strictly information, thus serving what he feels is a "different niche."

Switching to the new format involved little initial advertising, and Hinnen feels that since its previous market was lost to 640 anyway, any improvement at 680 would be significant. Although the initial ratings book was not promising, he feels the key to 680's success will be to educate the listener on what the station has to offer.

"We don't anticipate being an overnight success. We've got to teach our audience how to use the format. A lot of people don't look at this as a radio format. In the States they don't really look at it as radio. They call it a utility. If you turn it on you know exactly what you're going to get. We aren't so much in the entertainment business as we are in the service industry."

entertaining. You have to put a spin on the topic and make it as exciting as possible.

"Entertainment is the overriding factor here, and that includes even the occasional tabloid talk thing that could be a lot of fun as well."

The parameters aren't that wide with AM. It's not likely that too much experimentation takes place. But that obviously hasn't deterred CFRB's programmers. "Being an AM station, I guess we can take chances once in awhile. I guess our philosophy here is that we act as if we are the fourth or fifth station in the market. We're not afraid to take chances. And if it ain't broke, I guess we're not going out there to break it."

CFRB is in the enviable position of having the programming smarts and on-air personalities that appeal to a very wide demographic. The station boasts an age group of listeners from 35 to 64.

"But 30 is the bottom line. There's no question that we dominate 30 to 54 and 64, but our bottom is 30."

Having an extensive music background in programming, Mise has been front and centre of some of the problems besetting AM stations.

"I think AM is failing because it relies on antiquated programming. There's no question, if you want music you go to FM. If AM wants to win back the young adults, we've got to restore some of that lost lustre. And we're finding that AM, to a lot of young people, is like shortwave. They're used to high tech and digital and computers and CD ROMs. And all of a sudden they're going to this old antiquated sound? But when they finally find it -- and talk is engaging enough for them -- they want to look around.

"I'm a huge fan of AM radio. I love it. What matters is what comes out of the speakers."

CFGP's Kevin Hilgers scores as Rink Rat Brown

Kevin Hilgers, the personable and very funny "morning guy", at CFGP Grande Prairie (Alberta), has just completed a successful run of Life After Hockey, his solo actor play at the Bowes Crystal Gardens.

Christina Grant, writing in the Herald-Tribune, describes Brown as doing "a lucid job of showing how hockey is much more than just a game to scores of Canadians.

Grant also praised Hilgers, who as Rink Rat Brown, "monologues and ad-libs his way through the two-hour production, which alternates between humour and thoughtful musings."

Written by Kenneth Brown and directed by Chris Giacinti, Life After Hockey was the first College Theatre production of the season.

Brown designed the production for a unique theatre setting with the actor on rollerblades.

"For anyone at all touched by the game of hockey," writes Grant, "and especially for less than enthusiastic partners, this play offers a good time and insights."

Toronto's Fan riding high after Blue Jay victory

Canada's first all-sports radio station took to the airwaves last summer, and despite undergoing enormous changes over the past year, the station is clearly an up-and-comer on the Toronto radio scene.

CJCL 1430 has always put sports at the top of its priority list in terms of programming. The station has been the voice of the Toronto Blue Jays since the team's inception in 1977. And in recent years it gained back the broadcast rights to games by the Maple Leafs, something it had pioneered back when Foster Hewitt started the station.

The Fan obviously received a tremendous boost in the early going, with its extensive coverage of the Blue Jays first World Series victory. Its timing was equally impeccable with the Maple Leafs, which also enjoyed tremendous coverage on the station as the team experienced its most successful season in years.

As with most stations undergoing a format change, The Fan has experienced some growing pains. Mike Inglis, the station's first morning man under the new format, is now at CFRB. His replacement, longtime CJCL sportscaster Bob McCowan, has struggled in the ratings.

But, according to the station's head of sports programming, Nelson Nillman, the

format change has gone over nicely.

"We're pleased with the progress we've made, both with audience levels and talent on the air. We've gone through some growing pains, but I think we've done a lot of things very well."

The obvious question facing the station now is will there be a letdown, now that another championship Blue Jay season is over.

"We didn't see a big drop off in the

Sire ups its Cancon with signing of Rheostatics

Sire Records has signed the Rheostatics to a recording deal, which will increase its Cancon roster significantly.

The New York-based label has already signed a number of Canadian acts, including Barenaked Ladies, K.D. Lang and Meryn Cadell.

Rheostatics is now finishing up work on the Whale Music soundtrack, an Alliance motion picture, which will begin shooting shortly in Vancouver.

The band has also entered into a new management deal with Maximum Exposure, with Paul Davies as personal manager and Tyson Parker as publicist.

Sire Records is distributed in Canada by Warner Music.

ratings last year. We think we've got a good radio station whether it's baseball season or not. Obviously, baseball is going to bring you people who wouldn't normally be interested in sports radio. But we also think that if they listened to the ball game and kept their radio on, they'd be entertained enough to stay with us through the winter, with hockey and all the other things we do."

The Fan also has plans to augment its coverage of the Maple Leafs with some NBA games and syndicated programs. However, the involvement of Standard Radio in the recently-awarded Toronto basketball franchise may curtail further NBA programming by The Fan.

CRTC getting choosy in new channel applicants

The CRTC has released a list of applicants for new Canadian specialty channels who failed to meet with its strict demands.

In July of 93, the CRTC had outlined five categories of information that had to be present with each application, in order for the application to be accepted. Those five categories, in short, were: availability of financing, a detailed business plan, details regarding ownership, marketing strategy, and programming plans and commitments.

Applicants failing to meet all five considerations were rejected. The types of services rejected ranged from pay-per-view sports and politics, to health and religion, and science-fiction.

Applicants may refile their applications with the CRTC at a later date, after they had completed the details of their proposal. The 48 remaining applications will be reviewed over the next two months, in preparation for the licensing hearing set for February 14, 1994.

The CRTC also announced that the three home shopping proposals and the one infomercial service proposal will be considered in a separate process, due to significant policy issues.

CBC Stereo's DiscDrive to present Herbie awards

Jurgen Gothe, host of CBC Stereo's DiscDrive, will present the first DiscDrive Awards, honouring its listeners favourite classical, jazz and world music recordings, on Nov. 15.

Winning artists will receive the Herbie Award, named for the program's resident feline, Herbie the Cat.

The competition was launched on Oct. 4. Ballots listing nominated discs are in the October issue of Radio Guide Magazine. Ballots can also be obtained in selected record stores, at CBC Stereo stations or from DiscDrive at 604-662-6121. Ballots must be postmarked by Nov. 8.

"We've been on the air for eight years, helping our listeners get home in good spirits," says Gothe, "I think it's time to invite the DiscDrive audience to salute its favourite musickers."

There are six categories of DiscDrive

eight seasons: Charangos & Pennywhistles (world music); Meat & Potatoes (orchestral); All That Jazz; Straight Up With A Twist (unusual treatments of familiar music); Sing Sing Sing (vocal); and Music All-Sorts.

Vancouver-based Gothe, who won the Gold Medal for Best Radio Personality this year in the International Radio Festival of New York, will take his cats, his wine and his CDs to Toronto Nov. 22-26 to broadcast live from the new Canadian Broadcasting Centre.

DiscDrive is heard Monday through Friday, 3:05 to 6 pm (3:35 NT). Executive producer is Janet Lea.

Calgary's XL Radio 1140 boosts AADAC magazine

The Alberta Alcohol and Drug Abuse Commission (AADAC) recently announced the release of A Conversation About Substance Abuse, a unique substance abuse prevention magazine.

The magazine was written and researched by AADAC, with production, promotion and sponsorship by XL Radio 1140, Canada Safeway, Coca Cola and participating sponsors.

As Dawn Buffam, promotions director of the Calgary station points out, the free 40-page magazine "provides the public with what they need to know to protect their family, friends and the community from alcohol and drug abuse."

The magazine's format is designed around the concept of a conversation. "The readers feel as if they are having a discussion, talking, making comments, asking questions and supporting one another."

The magazine is divided into three distinct sections: Family, Workplace and Seniors.

Buffam explains that to stimulate discussion, each section includes "actual comments from people -- teens and parents, employers and employees, seniors and their family members -- who share their concerns, fears and suggestions about how to prevent substance abuse." Each section also lists phone numbers of helping agencies in the Calgary area.

More than 85,000 copies of the magazine have been distributed through all Canada Safeway stores in the Calgary area, and the AADAC. The magazine is also being offered to the city's junior and senior high schools. As well, copies are available in Medicine Hat, Lethbridge, Red Deer and Grand Prairie.

For further information call Buffam at XL Radio 1140, 403-228-1140.



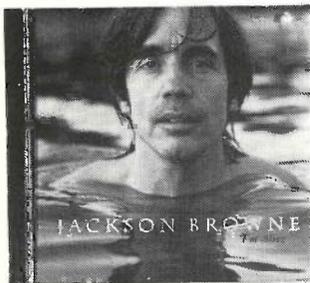
Caricature of Jurgen Gothe

Awards, each with six nominees chosen from recordings played frequently over the last

ALBUMS



FRANK SINATRA - Pop
Duets
 Capitol-89611-F
 Let's get something straight right off the top. This is Sinatra as he is today. These tracks are all brand new and done his way. This is a legend in action. Sinatra, at 78 duets with the best in the business. Someone referred to the album as "uniting the generation gap," which is apropos to a point, but it does more for the generation that grew up with him. The release couldn't be more timely. The packaging, the signature classics, the pairing of this extraordinary talent with some of the world's greatest artists, was pure genius and it should pay off in spades over the holiday season. There are 13 new recordings here and Sinatra's timing and his vocal approach obviously energizes his partner's performance. Getting two legends together like Tony Bennett and Sinatra for New York, New York, or Julio Iglesias for Summer Wind, U2's Bono for I've Got You Under My Skin, Barbra Streisand for I've Got A Crush On You, and an incredible performance by Kenny G on All The Way/One For My Baby (And One More For The Road), will no doubt make this one of the more memorable releases in Sinatra's career. The cover photo is an incredible oil painting of Sinatra by LeRoy Neiman. Produced by Phil Ramone. Stock up on this one and besides front-rack priority, give it a lot of window space. Sinatra fans have been waiting for this one for a very long time. -WG

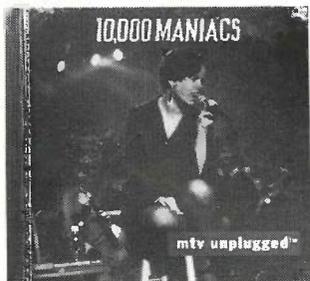


JACKSON BROWNE - Pop
I'm Alive
 Elektra-61524-P
 Yes, he is alive, and still kicking, thanks to this new album that revives a career put into the closet for the last four years. This long-awaited release will likely appeal to not only long-time Browne fans, but those who simply like a good pop song. This is essentially a collection of love songs, as Browne looks inward for inspiration following the end of his relationship with actress Darryl Hannah and other personal changes. The material on this album is stark and filled with dark emotions, as evidenced by the title track, Sky Blue And Black, My Problem Is You and the aptly-named All Good Things. As usual, Browne gets some help from a number of old friends, including Don Henley and David Crosby, who contribute backing vocals to All Good Things. Former Simple Minds drummer Jim Keltner and Melissa Etheridge's bassist Kevin McCormick also lend their talents throughout the album. The title track, is sure to grab attention in all pop formats. The album, produced in Santa Monica by Browne and Scott Thruston, should be an instant seller at retail. -RR

VARGA - Rock
Prototype
 Zoo Entertainment-74321-N
 This debut disc from these Southern Ontario rockers comes with an accompanying parental advisory label regarding explicit lyrics. That alone should give you a hint as to what this album's all about. It hits, and it hits hard, and if you don't like it, get out of the way. The band's lineup - Joe Varga (bass, lead vocals), Dan Fila (drums), Adam Alex (guitar, vocals) and Sean Williamson (guitar, vocals) - has put together an 11 track album that is guaranteed to make you sit up and listen. Key tracks on the album include Self Proclaimed Messiah, Unconscience and Freeze Don't Move. The focus track, Greed, will be shipped out this week. Look for this hard edged sound to creep its way onto college and AOR radio. Produced by David Bendeth. -RR

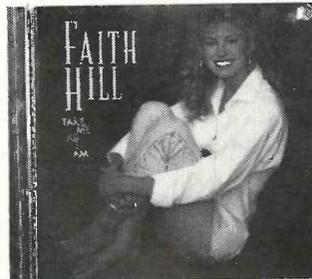


THE BAND - Pop
Jericho
 Pyramid/EMI-26599-F
 It's been a long time running, but these legendary artists are finally back with a new album. And the good news is that old fans won't be disappointed. This may be a new album, but it's vintage Band. The same shuffling rhythm section, those moody Garth Hudson keyboards, and the piercing vocals of Levon Helm and Rick Danko, all bring back memories of the days of Big Pink and The Last Waltz. The fact that this is their first album since The Last Waltz is remarkable, since they don't seem to have lost a step. The three originals are now joined by guitarist Jim Weider, drummer Randy Ciarlante and pianist Richard Bell. Also brought in were numerous famous studio players, including Champion Jack Dupree, Jules Shear and Steve Jordan. The highlight of the album may be Country Boy, recorded back in '85 and featuring a posthumous contribution from Richard Manuel. Also worth checking out are covers of Dylan's Blind Willie McTell and Springsteen's Atlantic City. The group also doesn't ignore its blues roots, with sweet versions of Muddy Waters' Stuff You Gotta Watch and Willie Dixon's Same Thing. The originals worth highlighting include the title track, as well as Move To Japan. The album was produced for the most part at Levon Helm Studios in Woodstock, N.Y., with John Simon and Aaron L. Hurwitz assisting The Band on production. This is a must for any serious rock and roll fan, and should get extensive play on AOR and AC formats. -RR

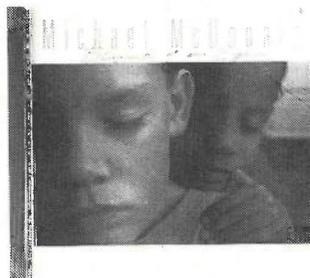


10,000 MANIACS - Pop
MTV Unplugged
 Elektra-61569-P
 Just when you thought the unplugged craze was over, those crazy 10,000 Maniacs pop up with one of its own. However, if there was a current artist ready made for unplugged, it was this band. With its rich acoustic sound and Natalie

Merchant's soaring vocals, this band does the unelectricified thing to a T. The band has included many of its notable tracks here; These Are Days, What's The Matter Here, Hey Jack Kerouac and Trouble Me. Also worth checking out is a strong version of Springsteen's Because The Night. Not to be outdone by Rod Stewart, the Maniacs also brought in a small string and woodwind section, giving depth to its tunes. The result is a warm, cozy album, worthy of play on both AOR and AC radio. -RR



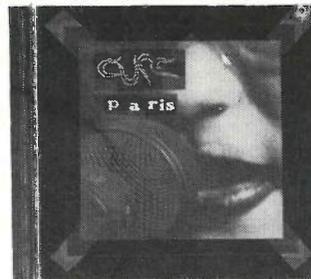
FAITH HILL - Country
Take Me As I Am
 Warner Bros-45389-P
 A bright, fresh new face for country, Hill has an up-front vocal exuberance that leaves no doubt that she's here for the long run. Tag her new country, contemporary, traditional or even pop! country. Hill has a very comfortable range and vocal expression that is already paying off with her initial single release, Wild One, written by Jamie Kyle, Pat Bunch and Will Rambeaux. There's a bunch more tracks here that should be considered as priority for release as singles, including I've Got This Friend, a duet with Larry Stewart. Hill wrote this song with Bruce Burch and Vern Dant. Also key is the Gary Burch penning of I Would Be Stronger Than That. But don't overlook the title track, which was written by Bob DiPiero and Karen Staley. Produced by Scott Hendricks. -WG



MICHAEL McDONALD - Pop
Blink Of An Eye
 Reprise-45293-P
 This blue-eyed soul artist is one of the few sure-things in pop music. The sound and the style never change. Consequently, neither does his status as a consistent hitmaker. With his latest release, McDonald once again offers the polished pop and silky vocalizing that made him a star with the Doobie Brothers in the '70s. Produced by McDonald and Russ Titelman, and mixed by Tom Lord-Alge, this album is professional in every way. The first single, I Stand For You, has already scored well on the charts, with others sure to follow. Check out the very mellow East Of Eden, which McDonald dedicates to his children. Also key are Matters Of The Heart, featuring Vince Gill and Alison Krause on backing vocals, and a cover of the Carol King/Gerry Goffin tune Hey Girl. As usual, McDonald surrounds himself with the finest studio players, most notably drummer Manu Katche (Sting, Peter Gabriel), bassist Nathan East and keyboardist Greg Phillinganes. The album was recorded at New York's Power Station, and at Capitol Studios in Los Angeles. This album is sure to be added to both CHR and AC shelves, and should gain a front-rack position in retail. -RR



MICHAEL MARTIN MURPHEY - Country
Cowboy Songs III
 Rhymes Of The Renegades
 It takes a rare breed of country artist to take the role of a vocalist/historian. Murphey has that vocal ability to storytell with a punchy, matter-of-fact lyric interpretation that he wears like an overcoat. It's almost as if he's singing about family. Billy The Kid, Frank and Jesse James, Belle Starr, Sam Bass, Cole Younger, and it gets better. Picking a focus track out of this bunch is going to be tough. His duet with Marty Robbins on Big Iron is exceptional. This is Murphey's remake of the Robbins classic and he incorporates the late singer's vocals to create an after-the-fact duet. He's also recorded a version of Robbins' El Paso for this album. His duet with Hal Ketchum on Frank James' Farewell and with Chris LeDoux on Strawberry Roan are standouts. But don't overlook his duet with Ryan Murphey on Roses And Thorns. Produced by Murphey and Joey Miskulin. -WG



CURE - Pop
Paris
 Elektra-61552-P
 This archetypal new wave band has been dangling live material in front of its fans for months now. First was the initial release Show, followed by the CD single release Sideshow. This latest disc completes the live set for the band, as the band sums up its first dozen or so years. A document of a one-show gig in the title city, this album features some more obscure, older material, that may be unknown to pseudo-fans of the band. However Cure fanatics are sure to fall in love with live versions of One Hundred Years, In Your House and The Figurehead. The band did throw in two of its more notable tracks, Lovesong and A Letter To Elise. Recorded in October of '92 at Le Zenith, this is a must for Cure fans, and should be a front-rack seller at retail. Half of the artist royalties from the sale of Paris will go the International Red Cross Fund. -RR

RPM
 Canada's music industry news source for 30 years
 February 24, 1994
 RPM will celebrate its 30th anniversary.

Moxy Frúvous packs halls on Bargainville Tour '93

The Moxy Frúvous Bargainville Tour '93 with special guest Jann Arden, continues to pack soft seat theatres and halls as it moves eastward across Canada.

Bargainville, the band's debut WEA album, sold more than 50,000 copies (gold status) within two weeks of its release, and is now approaching platinum. The album has been charting on the RPM 100 Albums chart for 13 weeks. Stuck In The 90's, the first single taken from the album, has also enjoyed national chart action.

Wild T & The Spirit join Bon Jovi's Canadian tour

Wild T & The Spirit, a Warner Music Canada recording band, has been firmed as opening act for Bon Jovi's Canadian tour.

The tour begins at Vancouver's PNE (Nov. 28), followed by Edmonton's Northlands Coliseum (30), the Saddledome in Calgary (Dec. 1), Saskatoon Place (3), the Winnipeg Arena (4), Copps Coliseum in Hamilton (7), the Colisee in Quebec City (9), the Montreal Forum (10), Ottawa's Civic Centre (11), Moncton's Coliseum (13), the Metro Centre in Halifax (14), and two shows at the Memorial Arena in St. John's (16-17).

The tour is timely for the Canadian band, who will release their new album, Givin' Blood, early in January. The album has already been picked up for release by Warner Music Australia.

This week, Bon Jovi's Keep The Faith album enters its 48th week of charting on the RPM 100 Albums chart. The album has now sold more than 400,000 copies in Canada.

I Believe, has been released as the album's fifth single. A special version, remixed by Bob Clearmountain and exclusive to Canada and Europe, has just been serviced to radio. The track is supported by a video.

In honour of the Canadian tour, PolyGram is repackaging the Mercury album,

The tour opened in St. Catharines, Ontario on Sept. 27 followed by dates in Toronto, Guelph and Brantford.

The western leg of the tour began Oct. 19 at Victoria's McPherson Playhouse. Scheduled dates included: Vancouver's Vogue Theatre; Kelowna's Community Theatre; the Sage Brush Theatre in Kamloops; Calgary's Macewan Hall; the University Theatre in Lethbridge; Red Deer's Arts Theatre; and two dates at Edmonton's Dinwoodie Theatre (Oct. 29-30).

as a limited edition with an unreleased track (Save A Prayer), as well as a bonus eight-song EP of live material.

The tour is being sponsored by MuchMusic and MusiquePlus. A special contest will be mounted shortly where a lucky viewer can try their hand at being a tour manager for a day.

To date, Bon Jovi have sold 40 million records worldwide over the past 10 years, more than 2.5 million of them in Canada.

Mercer and The Talent Group add clout to The Agency

The Agency continues to shore up its national corporate structure (RPM - Oct. 9/93), with the appointment of Laurie Mercer to its board and a partnership agreement with The Talent Group.

Mercer, a major player in the successful Music West International Conference, has been appointed director of Vancouver talent development for The Agency. His appointment is effective immediately. His new responsibilities and current staff will be integrated to serve as The Agency's western offices. New offices will be opened in Vancouver on Nov. 1.

Mercer's Music West, which showcased more than 200 bands this year, will remain separate and autonomous. Mercer will

The band caps its October dates at Regina's C.O.A. Hanbridge Hall (31), and continues its hectic pace for the month of November at Saskatoon's Broadway Theatre (1); Winnipeg's Pantages Theatre (2); the Thunder Bay Auditorium (5); Sudbury's Grande Theatre (7); the Arts Centre in North Bay (8); the Centennial Theatre in Lennoxville, Quebec (12); Montreal's Spectrum (13); Quebec City's D'Auteuil (14); The Playhouse in Fredericton (15); Sydney's Savoy Theatre (22); and the Rebecca Cohn Theatre in Halifax (22), which completes the eastern leg of the tour.

The band returns to Ontario and a Nov. 26 date at the Tivoli Theatre in Hamilton, followed by Ottawa's Congress Centre (28); the Grand Theatre in Kingston (29); and the Humanities Theatre in Kitchener (30).

Buffalo's Rockwell Hall has been firmed for Dec. 4.

My Baby Loves A Bunch Of Authors, has been taken as the second single from the album now at radio.

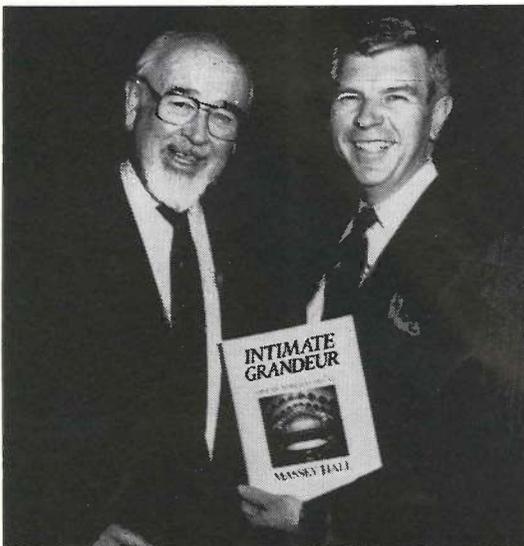
Jann Arden is currently charting at CHR stations with her A&M release I'm Not Your Lover, and at country with The Way Things Are Going.

continue to act on the advisory board of the Pacific Music Association.

The Talent Group, with offices in Vancouver and Toronto, represents Canadian composers, directors, performers, writers, cinematographers and other creative film makers.

The Talent Group's acting and voice roster includes Michael Ironsides, August Schellenberg, Lisa Langlois, William Hutt, Rick Moranis, Eugene Levy, Ken Welsh, Faye Dance and Linda Griffiths.

Artists on The Agency's roster include The Tragically Hip, Tom Cochrane, Kim Mitchell, Moxy Frúvous, The Jeff Healey Band, Sloan, 13 Engines and The Holly Cole Trio.



Toronto's grand old Massey Hall celebrated its 100th birthday with a lavish reception to launch William Kilbourn's latest book, Intimate Grandeur: One Hundred Years At Massey Hall.



Among those attending were (l) Massey Hall's honorary governor and board member Arnold Edinborough with Charlie Cutts, president and CEO of Massey Hall/Roy Thomson Hall and (above) broadcasters Lorraine Thompson and Knowlton Nash, friend Sis Weld and TVO's CEO Peter Herrndorf. The cover photo of the book was taken by Tom Sandler who also took the above photos.

COUNTRY

George Strait hits No. 1 with his latest MCA release, *Easy Come, Easy Go*, the title track of his new album. The song was written by Dean Dillon and Aaron Barker. Strait and Tony Brown produced the album.

Alabama is the big gainer this week with *Reckless*, its latest from RCA, jumping into the No. 6 position from No. 21. The track was taken from *The Cheap Seats* album, which is now kicking in at retail. For *Our Fans*, a compilation of the band's 15 most requested hits, which was put together by BMG's disc historian Paul White continues to sell well at retail. The album holds at No. 2 this week, right behind Garth Brooks' *In Pieces*.

Dwight Yoakam's Fast As You has the most adds, entering the chart at No. 85. This single had a bit of a false start with several country programmers airing the album track. Taken from his Reprise album *This Time*, the track is included on Warner CD compilation No. 188. Yoakam's home in the hills overlooking Laguna, was destroyed by that terrible fire that ravaged hundreds of homes in the area.

Tracey Prescott & Lonesome Daddy signed an exclusive agreement with the Paquin Entertainment Group, a booking agency out of Winnipeg. The Ottawa Valley band is managed by Paul Mascioli with offices in Nashville. There's no news of a new single, but remixes of four of their past singles: *When You're Not Loving Me*, *Something Big*, *If Only You Knew*, and *Lonesome Town*, are available on Sony CD comp. No. 315.

Vancouver's Kenny Hess is now being managed by Nashville's *No Payne No Gain*. The firm's Ben Payne will represent Hess in shopping his *Back To Reality* album to record companies in the U.S. Payne is best known for managing *Dude Mowrey* and along the way gave a boost to *Ricky Van Shelton*. The

Country 59 sponsors Best of the West Jamboree

Toronto's Country 59 will add the necessary muscle expected to make a success of the *Best of the West Mall Tour '93* at Jackhammers in the *Whiteshield Plaza* in Scarborough (Toronto) on Nov. 25.

The show will also be sponsored by *Fritos Corn Chips* and staged by *Graham Productions*.

Country 59 on-air personality *Willy Darchuk* will host the evening of live music with *Franklyn Alexander* and *The Boneshakers*. *Kimberley Woods* will also present her tribute to *Patsy Cline*.

The line dancing segment of the show will feature the upstown stylings of *The Bootscooters*, the down home rendition of *Ramblin' Rose* and *Tumbleweed*, as well as *Fire and Lace*, *Jackhammers'* own resident dancers and instructors.

The net proceeds of the evening will be donated to the *Starlight Foundation*, an organization that grants the wishes of seriously ill children.

Cowboy Gets The Girl is the latest focus track from Hess' album. The single is being tracked by *Ethan Russell Promotions*.

Vince Gill could be the first to chart with a track from *Common Thread: The Songs of the Eagles*. *I Can't Tell You Why* has been added to several playlists and should chart shortly. The album is released on the *Giant* label. Apparently there's a bit of trouble brewing over the album. With a portion of the royalties going to the *Walden Woods Project*, there is some concern over where the money is going and why the artists are donating but not the record companies.

Ian Tyson's album *I Outgrew The Wagon* is being released in the U.S. on the *Vanguard* label. Tyson releases on the *Stony Plain* label in Canada, which is distributed by *Warner*

Music. Tyson's last release, *Jaquima To Freno*, peaked on the *RPM Country 100* at No. 33 (May 29/93). Tyson was in Nashville recently setting the stage to record his next album, tentatively titled *18 Inches of Rain*. The album is expected to be released mid-January to coincide with the annual cowboy poetry festival in *Elko, Nevada* which takes place the end of January.

One Horse Blue made a pitch for *Pacific Rim* recognition with performances at the *Wan Chai International Music Festival* in *Hong Kong*. The band also showcased at *Dickens Bar*, a popular *Hong Kong* club in the *Excelsior Hotel*. Manager *Brian Ferriman*, president of the *Savannah Music Group*,

COUNTRY continued to page 19



Sawyer Brown, on a recent trip to *Calgary*, took time to present local promoter *Ron Sakamoto* with platinum and gold appreciation with help of *EMI Music's Calgary branch: Graham Fleet, Rob Carson, Pam MacDonald, SB's Mark Miller, Sakamoto, SB's Greg Hubbard, EMI's Brad Morrissey and Virgin's Russ Hergert*.

TV special and date at Bally's Grand for Murray

Anne Murray's Croonin' TV Special has been scheduled for 9 pm on *Nov. 21* on *CBC-TV*.

Murray is currently in the midst of her annual tour of major U.S. centres which will include *Bally's Grand* in *Las Vegas* (*Nov. 25-Dec. 1*). After her successful *Branson, Missouri* date (*Oct. 3*), a return five-date engagement was firmed for next year (*Oct. 24-29/94*).

Murray's recent four-day engagement at *Toronto's O'Keefe Centre* (*Oct. 13-16*) grossed \$378,215, an attendance record of 94 per cent (*RPM - Oct. 30/93*).

Croonin' has been scheduled for a *Nov. 2* release in the U.S.

Interestingly enough, Murray, who releases on the *SBK* label in the U.S., appeared on *QVC*, a *West Chester, Pennsylvania Home Shopping Channel* (*Oct. 19*), which served as a pre-launch of the album before it goes to retail.

During her 30-minute chat, a number of callers were patched through. One caller from *Eric* talked about seeing Murray at the *O'Keefe* and how much she enjoyed the album.

Apparently she had picked up a copy from the *O'Keefe boutique*.

This was the first time *QVC* had staged this type of show, which resulted in the sale of almost 6,000 albums. With the albums being ordered by credit card, more than \$110,000 was taken in before Murray left the building, and sales are still being registered.

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

Canada's Only National 100 Country Survey

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

TW LW WO - NOVEMBER 6, 1993

1	2	10	EASY COME, EASY GO George Strait/Easy Come, Easy Go/MCA comp 5-J (A.Barker/B.Dillon) T.Brown/G.Strait (MCA)	35	35	13	A COUPLE OF GOOD YEARS LEFT Ricky Van Shelton/A Bridge I Didn't Burn/Sony comp 315-H (G.Burn) S.Buckingham (Columbia)	68	68	10	EVERY TIME I ROLL THE DICE Chris LeDoux/Under This Old Hat/EMI comp 16-F (M.D.Barres/T.Seals) J.Bowen/J.Crutchfield (Liberty)
2	1	16	WHAT'S IT TO YOU Clay Walker/Clay Walker/Warner comp 180-P (C.Wright/R.E.Orrall) J.Stroud (Giant)	36	42	8	ON THE ROAD Lee Roy Parnell/On The Road/BMG comp 20-N (B.McDill) S.Hendricks (Arista)	69	45	15	A SONG FOR BRENT Cindy Church/No album/PolyGram comp 327-Q (R.Irving/R.Murphy/R.Beresford) G. Godard (Mercury)
3	4	11	NO TIME TO KILL Clint Black/No Time To Kill/BMG comp 20-N (C.Black/W.Nicholas) J.Stroud/C.Black (RCA)	37	43	10	MOONLIGHT DRIVE-IN Turner Nichols/Turner Nichols/BMG comp 20-N (Z.Turner/T.Nichols/B.Kirsch) K.Stegall (BNA)	70	71	7	IF IT HADN'T BEEN FOR YOU Greg Paul/No album/Royalty comp 9 (R.H.Smith) R.H.Smith (Royalty)
4	5	8	ALMOST GOODBYE Mark Chesnut/Almost Goodbye/MCA comp 5-J (B.Livsey/D.Schiltz) M.Wright (MCA)	38	46	5	GUITAR TALK Michelle Wright/Now & Then/BMG comp 21-N (S.Bogard/C.Linden) S.Bogard/R.Giles (Arista)	71	72	6	WAITING FOR A GREEN LIGHT Jack Diamond/The Diamond...Jack/Roto Noto comp 201 (D.Welman/E.Domsy) R.Cousins (Roto Noto)
5	6	10	DOES HE LOVE YOU Roba McEntire w/Linda Davis/Greatest Hits 2/MCA comp 5-J (S.Knox/B.Stritch) T.Brown/R.McEntire (MCA)	39	49	4	RISE AGAIN The Rankin Family/North Country/EMI comp 16-F (L.Dubinsky) G.Freschick (EMI)	72	73	7	LAY AROUND AND LOVE ON YOU Lari White/Lead Me Not/BMG comp 21-N (R.David/D.Gilroy) R.Crowell/L.White/S.Smith (RCA)
6	21	7	RECKLESS Alabama/The Cheap Seats/BMG comp 21-N (J.Stevens/M.Clark) J.Lover/M.Lee/Alabama (RCA)	40	31	19	IN THE HEART OF A WOMAN Billy Ray Cyrus/It Won't Be The Last/PolyGram comp 145-Q (K.Hinton/B.Cartwright) J.Scaille/J.Cotton (Mercury)	73	84	2	HONEST MAN George Fox/Mustang Heart/Warner comp 187-P (G.Fox/B.Dennis) B.Gaudio (WEA)
7	7	12	STARTING ALL OVER AGAIN One Horse Blue/One Horse Blue/CD single-H (A.Schuldt/Whitmer) B.Buckingham (Savannah)	41	36	15	LET GO Brother Phelps/Let Go/Warner comp 179-P (D.Brown/R.L.Phelps/D.Phelps) D.Brown (Asylum)	74	58	9	THE GRAND TOUR Aaron Neville/The Grand Tour/A&M comp 7-Q (G.Richey/C.Taylor/N.Wilson) S.Lindsey (A&M)
8	3	13	ONE MORE LAST CHANCE Vince Gill/Still Believe In You/MCA comp 5-J (V.Gill/G.Nicholson) T.Brown (MCA)	42	29	14	LOOKING OUT FOR NUMBER ONE Travis Tritt/Trouble/Warner comp 180-P (T.Tritt/T.Seals) G.Brown (Warner Bros)	75	76	4	THIS OLD HOUSE Lynne & The Rebels/Lynne & The Rebels/CD single (Lewis/Wilson/Bradys/Ouellette) B.Hill (EO)
9	16	13	HURRY SUNDOWN McBride & The Ride/Hurry Sundown/MCA comp 4-J (K.Stegall/D.Hensen/B.Mason) S.Gibson/S.Brown (MCA)	43	28	16	ALREADY GONE Blue Rodeo/Lost Together/Warner comp 177-P (J.Cuddy/G.Keeler) Blue Rodeo/P.Doell (WEA)	76	77	6	THE RUNAROUND Suzanne Gritz/Fallen Angel/CD single (A.Rodger) S.Kendall/A.Rodger (Tomcat)
10	10	10	COWBOY BOOGIE Randy Travis/Wind In The Wire/Warner comp 182-P (S.MacDougall/D.Wikie) S.Gibson (Warner Bros)	44	50	10	ISN'T IT ALWAYS LOVE Lyndia Scott/Isn't It Always Love/Album track (Karia Bonoff) R.Prescott (Spinner)	77	86	2	MAN OF A THOUSAND SONGS Ron Hynes/Cryer's Paradise/EMI comp 18-F (R.Hynes) D.O'Doherty (EMI)
11	14	17	HE AIN'T WORTH MISSING Toby Keith/Toby Keith/PolyGram comp 317-Q (T.Keith) N.Larkin/W.Sheed (Mercury)	45	47	12	SOME RIVERS RUN DRY Diane Roesdie/No album/Roto Noto comp 20118 (D.Welman) R.Cousins (Roto Noto)	78	54	17	THANK GOD FOR YOU Sawyer Brown/Outskirts Of Town/CD single-F (M.Miller/McAnally) M.Miller/McAnally (Curb)
12	15	11	ROLL LIKE A WHEEL Cassandra Vasik/Feels Like Home/Sony comp 315-H (T.Thomey/E.Ehm) T.Thomey/E.Ehm (Epic)	46	53	7	LINK IN A CHAIN Valdy/Heart At Work/Sony comp 316-H (J.P.McLaughlin) B.Henderson/B.Buckingham (Peg Music)	79	90	2	THERE GOES THE FIRE Terry Kelly/Divided Highway/Album track (R.Hynes) F.King (Gun)
13	20	12	JUST LIKE THE WEATHER Suzy Bogguss/Something Up My Sleeve/EMI comp 16-F (S.Bogguss/D.Crider) J.Bowen/S.Bogguss (Liberty)	47	48	9	TO KEEP THE COUNTRY BOY ALIVE Johner Bros/My Brother And Me/Album track (K.Johner) R.Hewes (Sceptre)	80	81	3	HAMMER AND NAILS Radney Foster/De. Rio TX/BMG comp 21-N (R.Foster/C.Bullens) S.Fisher/R.Foster (Arista)
14	23	8	SHE USED TO BE MINE Brooks & Dunn/Hard Workin' Man/BMG comp 21-N (R.Dunn) D.Cook/S.Hendricks (Arista)	48	55	6	DO YOU KNOW WHERE YOUR MAN IS Pam Tillis/Homeward Looking Anymore/BMG comp 21-N (C.Chase/D.Gibson/R.Smith) P.Worley/E.Seay (Arista)	81	82	3	HIGH POWERED LOVE Emmylou Harris/Coydell's Prayer/Warner comp 187-P (T.J.White) A.Reynolds/R.Bennett (Asylum)
15	17	10	MAKE LOVE TO ME Anne Murray/Croonin'/EMI comp 16-F (Mares/Brunies/Copeland/Polack) T.West (EMI)	49	30	16	COUNTRY GIRL Lisa Brokop/Harmony Cuts Soundtrack/A&M comp 5-Q (P.McCANN/L.Bropok) Bill Henderson (A&M)	82	83	7	ABLE BODIED WOMAN Chris Nielsen/No album/Royalty comp 9 (L.Reid/L.W.Clark) R.H.Smith (Royalty)
16	22	7	TRASHY WOMEN Confederate Railroad/Confederate Railroad/Warner comp 183-P (C.Wall) B.Beckett (Atlantic)	50	59	5	UNBREAKABLE HEART Carlene Carter/Little Love Letters/Warner comp 184-P (B.Tench) H.Epstein (Giant)	83	51	19	A THOUSAND MILES FROM NOWHERE Dwight Yoakam/This Time/Warner comp 178-P (D.Yoakam) P.Anderson (Reprise)
17	19	13	MY BABY LOVES ME Marina McBride/The Time Has Come/BMG comp 20-N (L.Wilson/S.Longacre) P.Worley/E.Seay (RCA)	51	40	16	ONLY LOVE Wynonna/Tell Me Why/MCA comp 5-J (M.Hummor/R.Murrah) T.Brown (MCA)	84	85	3	I WANT TO BE LOVED LIKE THAT Shenandoah/Under The Kudzu/BMG comp 22-N (P.Barnhart/S.Hogin/B.Labounty) D.Cook (RCA)
18	18	15	I'M NOT BUILT THAT WAY Billy Dean/Fire In The Dark/EMI comp 16-F (G.Terenz/D.Pfimmer) J.Bowen/B.Dean (Liberty)	52	62	7	MY SECOND HOME Tracy Lawrence/Albino/Warner comp 183-P (T.Lawrence/K.Bear/F.Nelson) J.Stroud (Atlantic)	85	NEW	7	FAST AS YOU Dwight Yoakam/This Time/Warner comp 188-P (D.Yoakam) P.Anderson (Reprise)
19	24	7	I'M SOMEBODY Charlie Major/The Other Side/CD single-N (C.Major/B.Brown) S.Fishel (Arista)	53	57	11	I'LL COMFORT YOU Mark LaForne/No album/Roto Noto comp 20118 (M.LaForne) B.Doideg/M.LaForne (Roto Noto)	86	87	5	HEART OF THE CITY Tom Cole & Cole Cole/Heart/No album/Countrypak 19 (R.J.Landry/D.Havens) T.Cole/Cole Heart (RDR)
20	9	14	PROP ME UP BESIDE THE JUKEBOX (If I Die) Joe Diffie/Honky Tonk Attitude/Sony comp 314-H (J.Slater/B.Montgomery) Blylock/Phillips/Perdew (Epic)	54	56	8	DON'T BE LIKE THAT Coda The West/Coda The West/Hillcrest comp 12 (W.Ferguson) W.Ferguson/W.Kameka (Hillcrest)	87	88	3	HEAVEN'S JUST A SIN AWAY Kelly Willis/Kelly Willis/CD single-J (J.Gillespie) D.Was/T.Brown (MCA)
21	27	8	DREAM ON Joan Kennedy/Higher Ground/Album track (W.Stinson) M.Francis (A&M)	55	63	3	SOON Tanya Tucker/Soon/CD single-F (C.Kelly/B.Regan) J.Crutchfield (Liberty)	88	91	2	WAY BEYOND THE BLUE Anita Perras/Way Beyond The Blue/CD single-H (L.Silver/R.Albright/M.Sanders) M.Francis (Savannah)
22	8	15	IF I DIDN'T LOVE YOU Steve Wariner/Drive/BMG comp 19-N (J.Vezner/J.White) S.Hendricks (Arista)	56	64	5	I DON'T CALL HIM DADDY Doug Supernaw/Red And Rio Grande/BMG comp 21-N (R.Nielsen) R.Landis (BNA)	89	92	2	I NEVER KNEW LOVE Doug Stone/More Love/CD single-H (L.Boone/W.Robinson) J.Stroud (Epic)
23	25	14	NOTHIN' BUT THE WHEEL Patty Loveless/Only When I Feel/Sony comp 314-H (J.S.Sherill) E.Gordy Jr. (Epic)	57	61	7	SOMETHING'S GONNA CHANGE HER MIND Mark Collie/Mark Collie/MCA comp 5-J (M.Collie/D.Cook) D.Cook (MCA)	90	93	2	TRAIN OF DREAMS Gary Fjellgaard/Believe In Forever/CD single-H (G.Fjellgaard) B.Buckingham (Savannah)
24	34	6	MERCURY BLUES Alan Jackson/A Lot About Livin'/BMG comp 21-N (R.L.Geddings/K.C.Douglas) K.Stegall (Arista)	58	44	18	WORKING MAN'S PH.D Aaron Tippin/Call Of The Wild/BMG comp 19-N (A.Tippin/P.Douglas/B.Boyd) S.Hendricks (Arista)	91	94	2	PUT A LITTLE DISTANCE Underground Outlaws/Underground Outlaws/CD single (Churck/Churck/Norman) Underground Outlaws (Knetic)
25	11	23	HOLDIN' HEAVEN Tracy Byrd/Tracy Byrd/MCA comp 3-J (B.Kenner/T.McHugh) T.Brown (MCA)	59	66	3	THE BOYS AND ME Sawyer Brown/Outskirts Of Town/EMI comp 18-F (M.Miller/McAnally) M.Miller/McAnally (Curb)	92	60	19	A COWBOY'S BORN WITH A BROKEN HEART Boy Howdy/Welcomes To Howdywood/CD single-F (J.Steale/C.Farren) C.Farren (Curb)
26	26	11	THE BUG Mey-Chain Carpenter/Come On Come On/Sony comp 315-H (M.Knapfer) J.Jennings/M.C.Carpenter/S.Buckingham (Columbia)	60	67	8	SHE WANTS HER HEART BACK Michael Terry/No album/Roto Noto comp 20118 (P.Hotchiss/R.Cousins/M.Terry) P.Hotchiss (Roto Noto)	93	NEW	7	THE CALL OF THE WILD Aaron Tippin/Call Of The Wild/BMG comp 23-N (A.Tippin/B.Brock/M.P.Heerney) S.Hendricks (RCA)
27	32	8	QUEEN OF MY DOUBLE WIDE TRAILER Sammy Kershaw/Haunted Heart/PolyGram comp 327-Q (D.Linde) R.Cannon/N.Wilson (Mercury)	61	70	3	AMERICAN HONKY TONK BAR ASSOCIATION Garth Brooks/In Pieces/EMI comp 18-F (B.Kennedy/J.Pushing) A.Reynolds (Liberty)	94	95	2	MY RAINBOW Bill Candy/No album/CD single (B.Candy) R.Whiteaw/R.Candy (RDR)
28	13	14	AIN'T GOING DOWN (Til The Sun Comes Up) Garth Brooks/In Pieces/EMI comp 16-F (K.Brazy/K.Williams/G.Brooks) A.Reynolds (Liberty)	62	78	2	SOMEBODY NEW Billy Ray Cyrus/It Won't Be The Last/PolyGram comp 337-Q (H.Hay/M.Curtis) J.Scaille/J.Cotton (Mercury)	95	96	2	AT THE LAKE Rick Cullen/No album/RDR comp 20 (R.Cullen) B.Haggarty (RDR)
29	33	13	HALF ENOUGH Lorie Morgan/Watch Me/BMG comp 20-N (W.Waldman/R.Nielsen) R.Landis (BNA)	63	79	3	THE SONG REMEBERS WHEN Trisha Yearwood/The Song Remembers When/CD single-J (H.Prestwood) G.Fundis (MCA)	96	97	2	JUST GETTING USED TO YOUR LOVE Amber Fyfe/Lia's Child/Royalty comp 10 (C.Rawson/B.Hill/M.Bottrell) R.Hartan Smith (Royalty)
30	12	12	THIS ROMEO AIN'T GOT JULIE YET Diamond Rio/Close To The Edge/BMG comp 20-N (J.Clander/E.Silver) M.Powell/T.Dubois (Arista)	64	65	4	FALLIN' NEVER FELT SO GOOD Shawn Camp/Shawn Camp/Warner comp 186-P (S.Camp/W.Smith) M.Wright (Reprise)	97	NEW	7	IS IT OVER YET Wynonna/Tell Me Why/MCA comp 6-J (B.Kirsch) T.Brown (MCA)
31	37	12	THAT WAS A RIVER Collin Raye/In This Life/Sony comp 315-H (S.Longacre/R.Giles) G.Fundis/J.Hobbs (Epic)	65	69	4	ONE OF THESE DAYS Matthews, Wright & King/Dream Seekers/CD single-H (B.Lovsey/D.Schiltz) R.Scroggs (Columbia)	98	NEW	7	HE FEELS GUILTY Bobbie Cryner/Bobbie Cryner/CD single-H (V.Thompson/T.Poik) D.Johnson/C.Jackson (Epic)
32	38	10	I FELL IN THE WATER John Anderson/Solid Ground/BMG comp 21-N (J.Salley/J.Stevens) J.Stroud/J.Anderson (BNA)	66	74	5	SMALL PRICE Gibson/Miller Band/Where's There's Smoke/CD single-H (A.Cunningham/T.McHugh) D.Johnson/B.Miller (Epic)	99	75	15	BEER AND BONES John Michael Montgomery/Life's A Dance/Warner comp 179-P (S.D.Sheler/L.Williams) D.Johnson (Atlantic)
33	39	4	SAY THE WORD Joel Feeney/Life Is But A Dream/MCA comp 6-J (J.Feeney/C.Farren/J.Steale) C.Farren/H.Parrott (MCA)	67	80	3	SOMEPLACE FAR AWAY (Careful...) Hal Ketchum/Sure Love/EMI comp 18-F (H.Ketchum) A.Reynolds/J.Rooney (Curb)	100	89	17	I'LL CRY TOMORROW Larry Stewart/Down The Road/BMG comp 19-N (S.Bogard/R.Giles) S.Hendricks/L.Stewart (RCA)
34	41	7	FORTUNATE HOME Tim Thomey/Some Other Time/CD single-H (T.Thomey/E.Ehm) T.Thomey/E.Ehm/G.Luciani (Epic)								

*A wake-up call to the industry - by Laurie Thain***Living in the shadow**

I would like to offer my impression and sketch the reality of the age old topic of the cultural and financial effect of sharing a border with "the good old United States of America."

There are many perceived benefits that come to Canadians through the proximity/accessibility to the states. When you break down the activities that Canadian individuals interpret as benefits you can see that, in nearly all cases, we Canadians pay the price for Canadians dealing in the U.S., or the Americans dealing in Canada.

Over the years, I have watched Canadian musicians struggle with the development of their art. For the sake of illustration, let us use the example of any Canadian country recording artist to demonstrate the point.

Imagine asking a country radio music director in a big Texas radio station what percentage of his playlist is American. You would get the strangest look. In Canada, the law states that 30 per cent of the playlist must be Canadian and personally, I feel that single point has kept Canadian country alive. This is just another way of saying that 70 per cent of the airplay royalties from Canadian radio play go out of Canada, not 100 per cent.

The American record companies have 100 per cent of their market and 70 per cent of ours. And still the majority of Canadian country music directors look for 10 reasons why they should not play the new Canadian recording, instead of looking for three reasons why they should.

The average Canadian thinks if the recording is Canadian it is automatically inferior, and that if the recording is American it is the best. If it wasn't great, why was there a big expensive ad on American television for it? The American, on the other hand, is raised to believe that if it is American, it is automatically superior and that if it is Canadian the government had to pay for it just to fill the Canadian content ruling. This inadvertently translates into the theory that "might is right." Now I know that argument won't sell Canadian individuals, but in the grand scheme, the promotional game, "might becomes right" financially, and the Canadian are buying into it.

We have a scattered population of approximately 28 million people. The Americans have a more concentrated population of more than 250 million. Now imagine a record company setting up a promotional budget designed to reach the U.S. population. They can afford to spend on a campaign where they stand to sell millions of recordings. Now remember that our radio plays 70 per cent foreign material and in country music this is 70 per cent American. We read American magazines filled with high-priced glossy ads aimed at the U.S. millions, and our television is hopelessly American. Yes, I mean hopelessly American. Without any special money being spent in Canada to promote their artists, the American campaign just naturally gains the advantage of Canadian prominence and sales. Americans are better promoted in Canada without trying than the

Canadian artists who spend 100 per cent of their promotional budget in Canada. We cannot afford the multi-million dollar campaign.

Now it's time for the live shows to tour. The Canadian artists have already seen 70 per cent of the airplay royalties from radio siphoned out of the country on a daily basis. Consequently, the majority of the record sales go to Americans because of promotion, therefore demand their distribution and retails infatuation with the American machine.

Now the Americans are packaging shows and bringing their own opening acts on both sides of the border. Once upon a time, Canadian artists were featured as opening acts when major U.S. artists would tour in Canada. The major artists would draw the crowd and the Canadian audience would see one of their artists "by accident", and what do you know, they loved the Canadian show too. Three things happened: the profile of the Canadian went up; they sold some product at the show; and some of the concert revenue stayed in Canada.

In the latest scenario the Americans are bringing their own U.S. opening acts and

"They are feeding their own new acts into our audience and Canadian artists are now being completely by-passed."

designing these packages with penalties so that if the promoters don't take the opening acts, the price goes up. They are feeding their own new acts into our audience and Canadian artists are now being completely by-passed.

When I tour New Zealand I am required to have a certain number of New Zealanders on the show, and I am only too happy to accommodate them. After all, I am a guest in their country, and at the same time, I get to enjoy their brand of music. Now however, we Canadians fly 70 per cent of airplay royalties, the majority of country record sales and nearly 100 per cent of the Canadian live entertainment dollar directly south of the border. Canada, how do you expect us to survive?

History shows that you can tour five of Canada's top artists around on a superstar tour and you won't draw more than a handful of dedicated fans. It doesn't mean that the artists aren't strong. Collectively, they probably haven't spent as much on all the careers for promotion in their lifetime as the latest new insta-star from the other side of the border has had spent on his career in the last two months. Canadians signed to affiliate U.S. labels in Canada are not promoted in the U.S., and since Americans don't spend money on promotion in Canada, the Canadian artists are sent out of the domestic shoot with no budget.

This being said, there is really nothing wrong out there. The struggle that we Canadians feel is right in proportion with the reality as described above. So where's the surprise? You can't send a starving undersized boxer, with no fans in his home corner, into

the ring with the healthy heavyweight with a screaming house full of fans and all the media attention and expect him to win. You can't send an 18 handicapper onto the golf course and expect him to beat the scratch golfer without the fair advantage of handicap strokes.

Being Canadians, we now place the call to the government. This time let's not talk about subsidies and money. We can make our own money, Ottawa. Just for once Ottawa, admit that Canada is no match for the U.S. on these matters.

Our disadvantages are a matter of fact, so let's admit that and then proceed with the truth. If you keep our borders open to the free enterprise from the United States, they will take the money and run. Who can blame them for that? That's what good business people do. We, on the other hand, are not allowed free access to their markets.

I enjoy and admire much of the country music that America gives us. I greatly admire the American promotional energy and faith in their own. I don't blame the Americans. They don't know enough about Canada to even have a clue about this issue. They assume we are exactly like them without stopping to think that we might not want to be thrown into the American pot.

We are not the same. For all our strengths and weaknesses, we are Canadians. We are not dealing with the same set of facts. Let's try to get the whole picture into perspective. I don't want to sing songs about the bayou or Texas to stay alive. I want the right to a musical life in my home country.

I want to write and sing about what it is that I know and feel. At this moment I know and feel that we have to legislate to protect us where we are overpowered. We can't keep handing over the whole plate without eventually starving every Canadian at the table. Ottawa and citizens of Canada, this your wake-up call.

(Laurie Thain is a Mission, B.C. recording artist and songwriter, who releases on her own Pure Pacific Music label. She is also a director on the Board of the Pacific Music Industry Association and contributes articles to the association's newsletter. The above article appeared in the summer edition of the newsletter.)

Alabama's For Our Fans now heading for platinum

Alabama's greatest Hits package For Our Fans, has comfortably passed gold and is now on its way to platinum after only five weeks on release.

The album, which contains 15 of the band's most requested songs, was compiled by Paul White, BMG Canada's manager of TV and concept marketing.

The album shipped more than 45,000 nationally on release, and has been boosted by a strong television advertising campaign. White expects the album to get a further boost when the band's newest studio release, Cheap Seats, kicks in at retail. Reckless, taken from the new album, has bulleted up to the No. 8 position on the chart after only seven weeks of charting.



Adult Contemporary TRACKS

RECORD DISTRIBUTOR CODE

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

TW LW WO - NOVEMBER 6, 1993

- 1** 3 10 **REASON TO BELIEVE**
Rod Stewart - Unplugged... And Seated
Warner Bros-45289 (Warner comp 181)-P
- 2** 1 13 **THE RIVER OF DREAMS**
Billy Joel - The River Of Dreams
Columbia-53003 (promo CD single)-H
- 3** 4 9 **HOPELESSLY**
Rick Astley - Body And Soul
RCA-07863 66295 (CD single)-N
- 4** 5 10 **RISE AGAIN**
The Rankin Family - North Country
EMI-80683 (EMI comp 16)-F
- 5** 2 12 **DREAM LOVER**
Mariah Carey - Music Box
Columbia-53205 (promo CD single)-H
- 6** 6 10 **MAKE LOVE TO ME**
Anne Murray - Croonin'
EMI-27012 (EMI comp 16)-F
- 7** 8 5 **FIELDS OF GRAY**
Bruce Homsby - Harbor Lights
RCA-07863 66114 (BMG comp 55)-N
- 8** 7 13 **RAIN**
Madonna - Erotica
Maverick/Sire-45154 (Warner comp 179)-P
- 9** 11 6 **WAITING FOR A MIRACLE**
Marc Jordan - Reckless Valentine
Sin-Drome-8989 (Warner comp 180)-P
- 10** 13 7 **AS LONG AS I CAN DREAM**
Expose - Expose
Arista-87822-18577 (BMG comp 55)-N
- 11** 9 13 **RUNAWAY TRAIN**
Soul Asylum - Grave Dancers Union
Columbia 48989 (Sony comp 13)-H
- 12** 17 7 **SEND ME A LOVER**
Taylor Dayne - Soul Dancing
Arista-07822-18705 (BMG comp 55)-N
- 13** 10 9 **I STAND FOR YOU**
Michael McDonald - Blink Of An Eye
Reprise-45293 (Warner comp 180)-P
- 14** 15 7 **WHEN THERE'S TIME (For Love)**
Lawrence Gowan - But You Can Call Me Larry
Anthem/Columbia-856 (Promo CD single)-H
- 15** 16 6 **I'M NOT YOUR LOVER**
Jann Arden - Time For Mercy
A&M-3145 40071 (A&M comp 8)-Q
- 16** 21 3 **I'LL ALWAYS BE THERE**
Roch Voisine - I'll Always Be There
Star-8056 (CD single)
- 17** 22 8 **YOU MAKE ME SMILE**
Dave Koz - Lucky Man
Capitol-79731 (CD single)-F
- 18** 23 8 **NOTHING 'BOUT ME**
Sting - Ten Summoner's Tales
A&M-314 540 070 (A&M comp 8)-Q
- 19** 12 14 **WHEN I FALL IN LOVE**
Celine Dion w/Olive Griffin - Sleepless... Soundtrack
Epic-53764 (Sony comp 5)-H
- 20** 24 5 **ANOTHER SAD LOVE SONG**
Toni Braxton - Toni Braxton
Arista-73008 26007 (BMG comp 52)-N

- 21** 14 25 **I DON'T WANNA FIGHT**
Tina Turner - What's Love Got To Do With It Soundtrack
Virgin-33189 (EMI Music comp 12)-F
- 22** 31 4 **THE MOMENT YOU WERE MINE**
Beth Neilsen Chapman - You Hold The Key
Reprise-45233 (Warner comp 183)-P
- 23** 27 2 **MMM MMM MMM MMM**
Crash Test Dummies - God Shuffled His Feet
Arista-74321 (CD single)-N
- 24** 26 4 **LET ME SHOW YOU**
Dan Hill - Greatest Hits And More...
Quality-2016 (Album track)
- 25** 25 8 **FOREVER**
Patrick Norman - Forever
Star-3188 (CD single)
- 26** 18 16 **WILL YOU BE THERE**
Michael Jackson - Dangerous
Epic-43400 (Album track)-H
- 27** 32 2 **ONE MORE LAST CHANCE**
Vince Gill - I Still Believe In You
MCA-10630 (MCA comp 5)-J
- 28** 29 6 **TWO STEPS BEHIND**
Def Leppard - Last Action Hero Soundtrack
Columbia-57127 (Sony comp 16)-H
- 29** 30 4 **DREAMS THAT I CARRY**
Jon Secada - Jon Secada
SBK-98845 (EMI comp 17)-F
- 30** 19 15 **CAN'T HELP FALLING IN LOVE**
UB40 - Silver Soundtrack
Virgin-80664 (EMI comp 11)-F
- 31** 28 18 **RUN TO YOU**
Whitney Houston - The Bodyguard Soundtrack
Arista-2570 (BMG comp 51)-N
- 32** NEW **I'LL DO ANYTHING FOR LOVE (But I...)**
Meat Loaf - Bat Out Of Hell II
MCA-10699 (CD single)-J
- 33** NEW **PLEASE FORGIVE ME**
Bryan Adams - So Far So Good
A&M-314 540 157 (CD single)-Q
- 34** 36 3 **THELMA**
Paul Simon - Paul Simon 1964/1993
Warner Bros-45394 (Warner comp 186)-P
- 35** 35 3 **AND IF VENICE IS SINKING**
Spirit Of The West - Faithful
WEA-93642 (Warner comp 185)-P
- 36** 37 3 **REBBERBAND GIRL**
Kate Bush - Red Shoes
EMI-27277 (EMI comp)-F
- 37** 39 2 **BLAME IT ON MY YOUTH**
Holly Cole Trio - Don't Smoke In Bed
Alert-81020 (EMI comp 19)-F
- 38** 20 9 **BREAK IT DOWN AGAIN**
Tears For Fears - Elemental
Mercury-314 514 875 (PolyGram comp 145)-Q
- 39** NEW **I CAN SEE CLEARLY NOW**
Jimmy Cliff - Cool Runnings Soundtrack
Chaos/Columbia-57553-H (CD single)-H
- 40** 40 13 **FIELDS OF GOLD**
Sting - Ten Summoner's Tales
A&M-314 540 070-Q (A&M comp 4)-Q



COUNTRY ALBUMS

- 1** 1 9 **GARTH BROOKS (7 Weeks at No. 1)**
In Pieces
Liberty-80857-F
- 2** 2 5 **ALABAMA**
For Our Fans
RCA-74321 15337-N
- 3** 3 11 **SAWYER BROWN**
Outskirts Of Town
Curb-77626-F
- 4** 4 8 **THE RANKIN FAMILY**
North Country
EMI-80603-F
- 5** 18 3 **VARIOUS ARTISTS**
The Songs Of The Eagles
Giant-24531-P
- 6** 8 13 **MARK CHESNUTT**
Almost Goodbye
MCA-10851-J
- 7** 9 22 **WYONNNA**
Tell Me Why
MCA/Curb-10622-J
- 8** 5 14 **CLINT BLACK**
No Time To Kill
RCA-07863 66239-N
- 9** 7 16 **CHARLIE MAJOR**
The Other Side
Arista-14864-N
- 10** 10 7 **MARKY TRAVIS**
Wind In The Wire
Warner Bros-45319-P
- 11** 6 9 **ANNE MURRAY**
Croonin'
EMI-27012-F
- 12** 15 16 **CARLENE CARTER**
Little Love Letters
Giant-24499-P
- 13** 13 12 **AARON TIPPIN**
Call Of The Wild
RCA-07863-66251-N
- 14** 11 18 **BILLY RAY CYRUS**
It Won't Be The Last
Mercury-314-514-758-Q
- 15** 12 24 **COUNTRY HEAT 3**
Various Artists
RCA-13510-N
- 16** 16 28 **DWIGHT YOAKAM**
This Time
Reprise-45241-P
- 17** 14 32 **BROOKS AND DUNN**
Hard Workin' Man
Arista-07822 18716-N
- 18** 21 4 **MARTINA MCBRIDE**
The Way That I Am
RCA-07863-66288-N
- 19** 20 17 **DOUG SUPERNAW**
Red And Rio Grande
BNA-07863-66133-N
- 20** 17 15 **JOHN ANDERSON**
Solid Ground
BNA-66232-N
- 21** 19 52 **GARTH BROOKS**
The Chase
Liberty-98743-F
- 22** NEW **ALABAMA**
Cheap Seats
RCA-56296-N
- 23** 24 26 **SAMMY KERSHAW**
Haunted Heart
Mercury-314-514 332-Q
- 24** 23 22 **KICKIN' COUNTRY**
Various Artists
Kickin' Country-24006-H
- 25** 22 9 **STEVE WARINER**
Drive
Arista-18721-N
- 26** 25 38 **REBA MCBENTIRE**
It's Your Call
MCA-10673-J
- 27** NEW **CONWAY TWITTY**
Final Touches
MCA-10682-J
- 28** 28 23 **JOAN KENNEDY**
Higher Ground
MCA-10778-J
- 29** 26 30 **GEORGE FOX**
Mustang Heart
WEA-90933-P
- 30** 27 14 **LITTLE TEXAS**
Big Time
Warner Bros-45276-P
- 31** 33 25 **ALAN JACKSON**
A Lot About Livin' (And A Little 'Bout Love)
Arista-18711-N
- 32** 29 27 **TODAY'S COUNTRY GOLD '93**
Various Artists
Quality-1184
- 33** 30 69 **BILLY RAY CYRUS**
Some Gave All
Mercury-314 510 635-4-Q



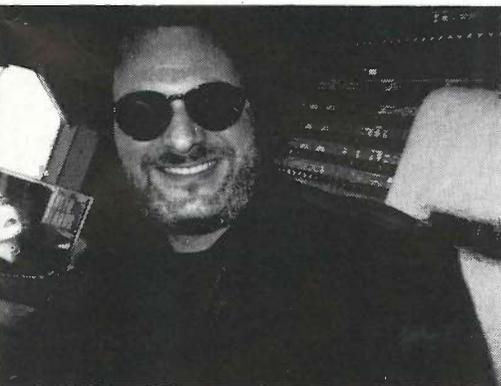
- 1** 7 2 **ALL THAT SHE WANTS**
Ace Of Base - Happy Nation
RCA-07822 18726 (BMG comp 54)-N
- 2** 3 4 **ONLY WITH YOU**
Captain Hollywood Project - Love Is Not Sex
Imago-72787 21027-N
- 3** 1 14 **MR. VAIN**
Culture Beat - Serenity
Dance Pool/Sony-90978 (Sony comp. # 16)-H
- 4** NEW **LOVE FOR LOVE**
Robin S - Show Me Love
Atlantic-82509 (Warner dance comp 19)-P
- 5** 10 3 **HEY MR. DJ**
Zhané
Flavour Unit/Sony
- 6** 2 13 **WHAT IS LOVE**
Haddaway - Club Cutz Volume 4
Ariola-74321 14842 (BMG comp. # 52)-N
- 7** 6 4 **DREAM LOVER**
Mariah Carey - Music Box
Columbia-53205 (Sony comp 17)-H
- 8** 5 3 **AT MIDNIGHT**
DJ Andre/DJ Renzo
Select
- 9** 4 11 **HAPPY**
Legacy Of Sound - Holy Groove
RCA-74321 15307 (BMG comp. # 52)-N
- 10** 9 3 **LOVE IN MOTION**
Bizarre Inc.
Columbia

- 1** 4 3 **SO LONG JFK**
Herringway Corner - Hemingway Corner
Epic-80180 (promo CD single)-H
- 2** 6 3 **MY BABY LOVES A BUNCH OF AUTHORS**
Moxy Frivious - Bargainville
WEA-93134 (Warner comp 187)-P
- 3** NEW **STICK IT OUT**
Rush - Counterparts
Anthem-1067 (promo CD single)-H
- 4** NEW **STATE OF THE HEART**
West End Girls - We Belong Together
Johnny Jet/A&M-75892 4003 (A&M comp 993)-Q
- 5** 5 5 **FOREVER**
Patrick Norman - Forever
Star>Select-8053 (promo CD single)
- 6** NEW **SORRY WHOLE**
Bootsauce - Sleeping Bootie
Verigo-314 518 431 (PolyGram comp early Oct/93)-Q
- 7** NEW **FARAWAY STORY**
Tim Thomey - Some Other Time
Them/Epic-80176 (Sony comp 18)-H
- 8** NEW **WINDOW OF OPPORTUNITY**
Meryn Cadell - Bombazine
Sire/Reprise-45398 (Warner comp 186)-P
- 9** 9 6 **LINK IN A CHAIN**
Valdy - Heart At Work
Peg Music-012
- 10** 10 2 **THE LEAP O' FAITH**
Colin Linden
Columbia (promo CD single)-H

COUNTRY continued from page 15

accompanied the band. Returning to Canada on Nov. 1, the band moves off on a mini-western tour to support its self-titled Savannah debut album. Dates include Winnipeg (Nov. 3), Brandon (4), Saskatoon (5) and Moosejaw (6). The band's single, Starting All Over Again, moves up to No. 7 this week.

Frank Fara got a little stroking through a recent front page story in the Wall Street Journal. Fara, known for his Canadian connection through Comstock, his Scottsdale-based (Arizona) label, also has a U.K. presence through Colin Clark, an English dairyman looking to break into country. Fara's overseas clients, according to the article, also includes a Swiss banker, a Swiss legal secretary, and a kilt-clad Scotsman. Fara and his wife, Patty Parker, are also representing several Canadians in foreign markets, including the Johner Brothers, Tony White, Vic LeVac, Tony Pollen and John Noren.



Launching Anita Perras' new single *Way Beyond The Blue*, from an Air Canada flight deck at 30,000 feet, was the traditional hook that Savannah label chief Allen Zarnett needed to fly the single, which is now charting nationally.

George Fox making gains with *Honest Man* (No. 73), his latest WEA single, drew rave reviews for his Edmonton and Calgary concerts, where he was backed by the Edmonton Symphony Orchestra and Calgary Philharmonic Orchestra respectively. Shannon Stinn, writing in the Calgary Herald, wrote: "Rarely have two such diverse musical styles been merged on the same stage. The result could only be described as inspired, if not somewhat dangerous." The Jack Singer



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Concert Hall was packed with 1500 Fox fans. D.T. Baker's review in the Edmonton Journal was less inspiring. He found that the orchestra was "under used." He did point out however that "it was with the songs like Clearly Canadian, Hey Johnny, and Honest Man that any use was really made of the 56 skilled musicians behind the plugged-in players." Fox was accompanied for the most part by his band CodeOfThe West. Both Edmonton shows were close to sold out.

Rosemarie is back with a new single release, *Little White Lies*. Included on RDR Countrypak No. 20, the song was written by J.K. Guley, Gary O'Connell and Peter Crerar, with Guley producing. The single was recorded at Metal Works Studio in Mississauga (Toronto).

Greg Paul, probably the first country performer to have breakfast with actress Elizabeth Taylor, has teamed up with Edmonton singer Marleigh Rouault for a new Christmas duet titled *Rocky Mountain Christmas*. Paul is currently charting with his Royalty single, *If It Hadn't Been For You* (No. 70). The track is included on Royalty CD sampler No. 9. This past month, Paul headlined

COUNTRY PICKERS

IAN MCCALLUM

BX-93 - London
Fast As You - Dwight Yoakam
TYLER GLEN

KEY 83 - Wainwright
Fast As You - Dwight Yoakam
KENT MATHESON

CFQM-FM 103.9 - Moncton
Let's Try Love Again - Colleen Peterson
GUY BROOKS

96.3 Country FM - Kingston
5 Days In May - Blue Rodeo

BRUCE LEPERRE
CKDM Radio 730 - Dauphin
Wild One - Faith Hill

GREG MACK
Country 630 - Winnipeg
I Never Knew Love - Doug Stone

KEVIN MONTANA
1150 KICKS - Brandon
Rock My World - Brooks and Dunn

JEFF HOLLICK
Country 108 CKSA - Lloydminster
5 Days In May - Blue Rodeo

SCOTT O'BRIEN
New Country 1270 CHAT - Medicine Hat
Live Until I Die - Clay Walker

MEL KEMMIS
SRN Country - Vancouver
Something's Gonna Change Her Mind - Mark Collie

RICK KELLY
Country 101FM - Prince George
Worth Every Mile - Travis Tritt

GARRY MACINTOSH
610 CKYL - Peace River
Wild One - Faith Hill

BOB LINN
CKEG Country - Nanaimo
Honest Man - George Fox

DAWN WORONIUK
CJWW 750 - Saskatoon
Live Until I Die - Clay Walker

AL CAMPAGNOLA
Country 59 - Toronto
Fast As You - Dwight Yoakam

PAUL KENNEDY and JOHN GOLD
CHFX-FM Country 101 - Halifax
You Don't Love Her Anymore - Susan Jacks

TOM BLIZZARD
KHJ - Fredericton
Unbreakable Heart - Carlene Carter

WADE WILLEY
CKRM AM 980 - Regina
One Horse Town - Johner Brothers

a benefit at The Ranchman's in Calgary for battered women and children and opened for Billy Dean at an Edmonton concert.

Elvis Presley's box set has gone gold. The *Essential '60s Masters 1*, a five-box set contains 130 Presley tracks. Included in the set are 19 rare, previously unreleased recordings, including *Love Me Tender/Witchcraft*, a duet with Frank Sinatra and the original version of *It's Now Or Never*. Also included are 13 Top 10 hits, including six No. 1 songs. BMG's resident disc historian, Paul White, was instrumental in putting the compilation together.

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Hit Tracks and Album charts
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RPM

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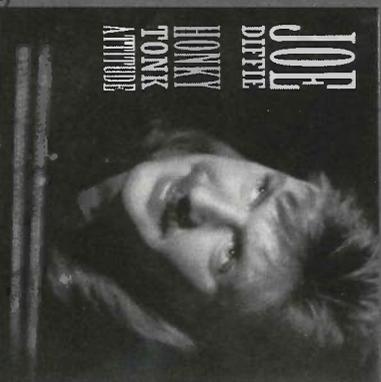
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THE BLUE SHADOWS
On The Floor Of Heaven



JOE DIFFIE
Honky Tonk Attitude



PATTY LOVELESS
Only What I Feel

