

RPM Chart Weekly

100 TOP CDs

100 COUNTRY HITS

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Volume 59 No. 24

July 4, 1994

HIT PICK



BONEYARD TREE
The Watchmen
MCA

BIG HITS

ANYTIME YOU NEED A FRIEND
Mariah Carey

MOVING ON UP
M People

LOVE IS STRONG
The Rolling Stones

FALL DOWN
Toad The Wet Sprocket

BLACK HOLE SUN
Soundgarden

AFTERNOONS & COFFEESPOONS
Crash Test Dummies

YOU
Bonnie Raitt

ALWAYS
Erasure

AIN'T GOT NOTHING IF YOU AIN'T GOT LOVE
Michael Bolton

BAD TIMING
Blue Rodeo

LOVE IS ALL AROUND
Wet Wet Wet

THIS WEIGHT ON ME
Chris deBurgh

I'LL REMEMBER YOU
Atlantic Starr

I WISH
Gabrielle

COUNTRY ADDS

POCKET OF A CLOWN
Dwight Yoakam

LOVE ON THE RANGE
Cindy Church

FALLEN ANGEL
Suzanne Gitzi

LOVE A LITTLE STRONGER
Diamond Rio

TELL ME WHERE YOU'VE BEEN
Morris P. Rainville

THE MAN IN LOVE WITH YOU
George Strait

HIT ADDS

SHOUT OUT LOUD
Roch Voisine

ACRIMONY
Kim Mitchell

DANCING IN THE MOONLIGHT
Baha Men

No. 1 HIT



I SWEAR
All-4-One
Atlantic

BACKWATER
Meat Puppets

LONGING IN THEIR HEARTS
Bonnie Raitt

100% PURE LOVE
Crystal Waters

I BELIEVE
Marcella Detroit

CREATE A MONSTER
Paul Dean

ALBUM ADDS

JOHN MELLENCAMP
Dance Naked

KISS MY ASS
Various Artists

ARRESTED DEVELOPMENT
Zingalamaduni

JIMMY BUFFET
Fruitcakes

2 UNLIMITED
Real Things

OUTLAWS & HEROES
Various Artists

ALICE COOPER
The Last Temptation

No. 1 ALBUM



THE SIGN
Ace Of Base
Arista

BIG ALBUMS

THE LION KING SOUNDTRACK
Various Artists

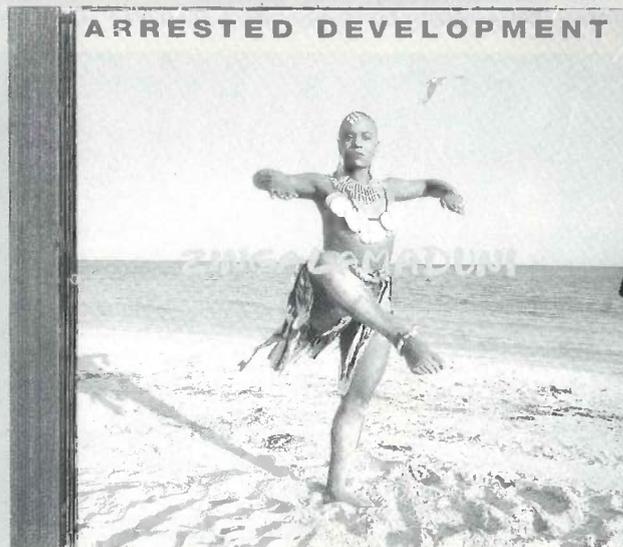
SPIN DOCTORS
Turn It Upside Down

COLIN JAMES
Colin James And
The Little Big Band

SARAH McLACHLAN
Fumbling Towards Ecstasy

FRENTE!
Marvin The Album

ALBUM PICK



ARRESTED DEVELOPMENT
Zingalamaduni - Chrysalis/ERG - F2 29274-F

BIG TIME

Hamilton's Cops Coliseum to host 1995 Juno Awards

After months of rumours and discussion, it was finally announced this past week that Hamilton's Cops Coliseum will host the 1995 Juno Awards. The show will be broadcast live over the full CBC television network.

The Junos were first rumoured to be heading to Winnipeg, until it was discovered that moving the show there could create financial difficulties for the producers. Following that, CARAS conducted a search of

venues throughout southern Ontario, with Cops Coliseum finally being chosen.

The 18,000-seat facility, which was originally built in hopes of housing an NHL franchise, is well-designed to house a major television show, and is ideally located in the heavily-populated Golden Horseshoe area.

Additionally, because of the size of the venue, a large block of tickets will go on sale to the public, helping to increase interest.

BMG appointments beefs up marketing department

Carol Wright, vice-president of artist marketing for BMG Music Canada, has announced inter-company appointments for three top management positions.

Shelley Snell moves up to senior coordinator of sales and artist marketing, assuming full responsibility in the areas of national advertising and database management. She will also coordinate various marketing/promotional campaigns as well as maintain her current responsibilities to national sales and marketing.

Prior to her appointment, Snell assisted Wright and vice-president national sales, Tim Williams, for 2½ years, coordinating and purchasing BMG's national advertising and providing sales information to domestic and international contacts. Snell came to BMG with six years of experience in radio at the CHUM Radio Group in the areas of traffic/sales and programming. She also has a five year background in marketing, advertising and public relations at both The Newspaper Marketing Bureau and Moriarty & Associates. Snell will report to Wright and Williams.

Alison Mercer assumes the position of associate manager of artist marketing. She will be responsible for product management of select pop and dance artists, both domestic and international. She will continue to assist Jim Campbell, the director of artists and international marketing.

Mercer, who has been with BMG for four years, began her career in the music industry writing for RPM Weekly. She joined BMG as a marketing assistant, then moved up

to coordinator of artist marketing.

Mercer will report to Wright and Campbell.

Nadine Gelineau has been appointed manager of artist marketing. In addition to taking on the marketing responsibilities for the alternative and hip-hop artists of Jive/Zomba, Silvertone, Imago Recording Company, Dedicated and Zoo Entertainment, Gelineau will continue promoting and marketing alternative artists through campus and community radio.

Gelineau has been with BMG for two years as alternative music consultant. She has more than 13 years of radio experience, including P.D. at CKCU-FM Ottawa, station manager at CKUT-FM Montreal, president of the NCRA, and as a regular fill-in host on CBC's Brave New Waves.

Gelineau will report directly to Wright.

A&M/Island promotions for head office/branch

Joe Summers, president of A&M/Island/Motown Records of Canada, has announced that Allan Reid has been promoted to the position of vice-president of A&R.

Formerly the director of A&R for A&M Records domestically, Reid takes on these new responsibilities after seven years with A&M where he has been a promotion representative in both the Vancouver and Toronto markets. Since his move to A&R, Reid has signed several acts, including Jann Arden, Doughboys, The Lowest of the Low and, most recently, Ashley MacIsaac.

As well, Joe Toews, the company's

"This is the best equipped, large scale venue in southern Ontario and we are excited about taking the Juno Awards there," says Juno Talent/TV committee chairman Doug Chappell.

"It also opens up a whole new opportunity for the public to attend and share in the Juno Awards. Up until now, the size of the venue has dictated that the Juno audience be restricted to just over 3,000 people, which accommodates the record industry and a limited number of general public. At Cops, 8,000 tickets will go on sale to the public, adding considerable heat to the event."

According to Sam Sniderman, a member of the CARAS advisory board, the move is a great idea, for obvious reasons.

"I think it's a hell of a good idea, since we've got a major store just one block away. I'm delighted that after all these years the Junos have admitted that Sam's is so important, by situating their awards closer to us."

"It's a well situated venue. There are some good restaurants around town. It depends on what kind of support they get from the province and the city, because Hamilton itself, the core, has been sort of a dying situation. I think it will be revitalized, and this is one of the major ways of doing it.

According to CARAS, the move to a larger venue is a method of testing the waters in preparation for an even larger venue in 1996 (possibly SkyDome), the 25th anniversary of the Juno Awards.

Ontario branch manager, has announced several changes within the branch. David Lindores has been promoted to the newly created position of Ontario marketing manager. Steve Coady moves up from the Maritimes to succeed Lindores as Ontario promotion representative, and Jeremy Summers joins the Ontario branch as sales representative.

In addition, Kevin Crosbie, former Ontario customer service representative, moves up to the position of national retail promotion representative.

Crosbie will report to Steve Kane, national marketing manager.



BMG's marketing powerhouse Alison Brock, Shelley Snell, Carroll Wright and Nadine Gelineau. (photos by Barry Roden)



BMG's Paul White displays his Hall of Fame award with RPM's Stan Klees and Walt Grealis. (Story next week)

First Virgin release for Stones to hit retail July 12

Voodoo Lounge, the debut release on Virgin Records from a pared-down Rolling Stones, will see a front-rack positioning at retail when it hits stores nationwide on July 12.

The first record for the new label is the first studio effort from the group since 1989. The 15 songs were recorded in Dublin at Windmill Lane Studios with Don Was and the Glimmer Twins producing. Also featured are Darryl Jones on bass, Chuck Leavall on keyboards, Ivan Neville, Bernard Fowler, and Bobby Womack on backup vocals, and Flaco Jimenez on accordion.

The release coincides with the re-release by Virgin of eight Stones titles in June, which

included such classics as Sticky fingers, Exile On Main Street and Tattoo You. All were digitally remastered by Bob Ludwig, who utilised the new Apogee UV-22 encoding process.

Shipping figures for Voodoo Lounge are expected anywhere in the 100,000-140,000 range, according to Virgin president Doug Chappell.

"It's an excellent record. There are about five singles on it."

When asked if the Stones, now into their 30th year together, had anything musical left to offer the world, Chappell answers that the media attention they've been getting in Toronto,

where the band is rehearsing for the Voodoo Lounge tour, is evidence enough.

"With the fury going on around them being in Toronto, I think they're still relevant in today's market. It's a damn fine record.

"It's one of a kind. Nobody has lasted like they have."

The first single, a blues rocker called Love Is Strong driven by Mick Jagger's unmistakable harp playing, has already picked up strong action across North America, which should set the pace for some even stronger album figures. But the marketing of a band of this calibre is not as simple as it may seem.

"It's not like we have a lot of work to do other than making sure all the pieces of the puzzle are sitting there. You don't have to draw attention to them, that's for sure. It has the attention built into it.

"But you have to make sure your POP is of good quality and will stay up, that you're as on time with everything to go with the package as possible. It's a matter of making sure all the I's are dotted and the T's are crossed when doing a record this size."

As the Voodoo Lounge tour is expected to go at least one year, radio will be the beneficiary of, by an early count, four singles, something unusual for the Stones gang.

"Traditionally, they've only had one or two singles on an album. This time, coming out with four or five, that's a huge difference.

"They call the shots pretty much, and you've just got to believe they're right."

Geffen and Aerosmith ride into info sunset

Monday, June 27 became an historic day in the music industry when Aerosmith and Geffen Records made available via personal computer an unreleased Aerosmith song.

Head First, produced by Bruce Fairburn and written by Steven Tyler, Joe Perry and Jim Vallance, was available as a downloading option from the CompuServe Information Service for its two million subscribers. The downloading took approximately 60 to 90 minutes, but the main feature of the event was that the downloading was free, as Aerosmith waived its royalties and CompuServe waived its connect-time charges.

Luke Wood from Geffen's marketing department noted that "this is an experiment. We've been providing 30-second song samples for some time and said 'Why not a whole song?' Now the technology's caught up with the idea."

The idea belonged to Wood and Robert von Goeben, who is one of the managers of the Geffen section on CompuServe's Music Vendor Forum. Jim Griffin, Geffen's head of information technology, digitized and compressed the three minute-14 second song.

Geffen's distributor in Canada is MCA Records. MCA has recently upped the multimedia stakes with its push into the Compact Disc Interactive (CDi) arena (RPM, June 6/94). In addition, to keep the multimedia

ball rolling, Sam The Interactive Man was recently opened on the third floor of the flagship Sam's store (RPM, June 20/94). While nothing is confirmed, it is expected Sam's is in the bidding to secure some CDi titles as part of its interactive software line.

Geffen itself was one of the first North American labels to provide sound and graphics through information services.

CompuServe members have, for the last seven months, been able to access Geffen's tour schedules, artist information, and 30-second song samples.

"We're trying to push the boundaries," says Wood, "and we're committed to exploring this idea and others like it in the future."

Duo of Atlantic acts kick up storm at radio/retail

Warner Music Canada can breathe a sigh of satisfaction as two major releases targeting a similar demographic hit successful chart waters.

The sophomore follow-up to the four-million selling debut by Stone Temple Pilots, alongside Collective Soul's debut Hints, Allegations And Things Left Unsaid, are plugging along at radio in a number of different formats. As well, the Pilots disc, which shipped one million in the US, is expected to surpass platinum this week in Canada, as it roars up the RPM 100 Albums chart to #2. Collective Soul, benefitting from a few weeks of solid sales

that pushed it close to 80,000 units, hit the top five for the first time last week.

The Stone Temple Pilots are benefitting from the airplay of two singles. Vasoline is the album track, while Big Empty was chosen by radio from The Crow soundtrack. Vasoline, according to Warner's Doug Raaflaub, marketing manager for Elektra/Atlantic, was a quick-hit at AOR.

"The success of Purple wasn't a surprise once we heard it. Vasoline was the #1 most-added at AOR. The video is great too, and went into heavy rotation."

The Pilots are also ready to open some prestigious dates for The Rolling Stones across North America, which should add to its already extensive fanbase.

"For the follow-up album, the fans have got to be there. It looks like they are. The album is full of singles, with three or four more strong tracks. The re-orders are coming in now."

Collective Soul is still riding high on the single Shine, currently at #8 on the RPM 100 Hit Tracks chart. Both bands tap into a youth demographic that is currently buying hard rock and grunge-tagged albums by the truckload.

"It is a similar audience. Both records start at AOR. Collective Soul was early to come up here when they played Toronto's Lee's Palace in early May." The band also has a date opening for Aerosmith in Ottawa.

"And the best thing about it," notes Raaflaub with a laugh, "is they're both on Atlantic."



Motown artist Shanice made a promo visit to Toronto in support of her newest album, 21... Ways To Grow (l to r): A&M/Island/Motown's Stephanie Robertson, Steven Kane and Tony Sutherland with Shanice.

WHAT SAYS



with *Elvira Caprese*

Copps Arena . . . ? As reported here, somewhat tongue-in-cheek, a couple of weeks ago, the 1995 Junos will be staged at Hamilton's Copps Coliseum. Well, at last, the Junos are out of the grip of the guy who owns the lighting company and who calls all the shots for the "pick up and move where?" stuff. But, Copps Coliseum and a hoped-for audience of 8,000? Better a smaller location and keep the 8,000 home watching television to help the ratings. Is it a bad move? Considering it almost went to Winnipeg, not bad at all. (EC: *What's wrong with Winnipeg . . . ?*)

Why not? Why Not . . . ? While there is such a controversy about which foreign cable operators get licenses in Canada, it occurs to me that any foreign cable operator who wants to be granted a spot on Canadian cable should state their Cancon commitment up front. They should apply just like the others

RPM

published weekly since
February 24th, 1964, by
RPM MUSIC PUBLICATIONS LTD.
6 Brentcliffe Road
Toronto, Ontario
M4G 3Y2
416-425-0257 FAX: 416-425-8629

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Stan Klees - Photo Spread Editor
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Sean LaRose - Layout & Design
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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

Advertising rates supplied upon request.
Second class postage paid in Toronto.
Publications Mail Registration No. 1351

PRINTED IN CANADA

Printed by Hayes Printing Services,
Richmond Hill, Ontario, L4C 3G4

and guarantee what they will do to promote Canadian culture on Canadian cable, and they should be held accountable to meet their promise and commitment . . . even at the cost of loss of service. To many of us Canadians, it is that important. (EC: *What a wonderful Canada Day it would be if the CRTC took this very Canadian stand . . .*)

Get the shoehorn ready . . . ! The search committee is on the prowl for a successor to Dave Charles. Some of the leaks that have been circulating indicates the list is lack-lustre to say the least. One of the candidates, who has a lot of backing from the majors side, just might be shoehorned in. Apparently he's holding out for a full-time job and lots of bucks. Just thinking out loud, but what a great race it would be if two of Canada's most prominent names in the recording/entertainment business were on the list. I'm talking about Bruce Allen and Donald K. Donald. Now these guys know about showbusiness and they know how to deal with the raw side of the business. I'd vote for both of them. (EC: *Pick one or the other . . . !*)

One Canada . . . ? Howcum, when it's a known fact there are 365 days between Canada Days, that the recorded tributes to the country come in so late, like three days before? Philip Holliday and Peter Rothhauser of Victoria, B.C. wrote One Canada, a Canadian unity song, and it's pretty good. But it only arrived June 27. So scratch us as a source on this one. (EC: *But it's in time for next year . . . !*)

Jesse Winchester's okay . . . ! We wondered out loud a couple of weeks ago if Jesse Winchester material was still considered Cancon. Well, out of the blue, he called me from the Eastern Township of Quebec, where he has been living ever since he became a Canadian citizen in 1973. When amnesty was granted, he did go back home to visit his family and to perform a few concerts, but he always returned to Canada. "Coming to Canada in the first place was an emotional thing for me," he told me. "I love it here and this is where I intend to stay." He doesn't do concerts anymore, but he is busy writing. His MCA single, O What A Thrill, is on the country charts and it is two-parts Cancon. Jesse says he will keep in touch with us. So there you have it. (EC: *Right from the source . . . !*)

Stan's the "star" . . . ! I'm always amazed. Over and over, I will be talking to someone very important about show business when a name or fact comes up. And, remarkably, Stan Klees comes up with the correct answer. As long as I've known him, and as much time as we spend working together, I can listen endlessly to the stories he tells. There are many in the industry who can't wait for him to write his book. His knowledge of the entertainment business is quite amazing. And . . . he takes requests. Name a star or a celebrity and he'll give you five minutes on the subject. (EC: *But how much of it is bullshit . . . ?*) Strangely enough . . . it's ALL true. (EC: *Like . . . I'd believe you . . . !*)

Happy 45th Barbara Hamilton!
Toronto's theatre community was out in force for the 45th anniversary of Barbara Hamilton's

showbusiness career. Ed and David Mirvish held a tribute luncheon for Hamilton at the Toronto Press Club. Besides the hugs and kisses from the roomful of admirers, the Mervi took turns reading faxes of tributes that came in from around the world. Hamilton is starring in Crazy For You, currently enjoying a long run at the Royal Alexandra Theatre. (EC: *There's no business . . . !*)

Variety's clubroom was busy recently with receptions, and business meetings. CIRPA held a meeting in the boardroom, and Mary Vratsidis dropped a note to Variety saying how impressed she was with the setting. CIRPA will be in for more meetings. BMG Music used the clubroom for the retiring Paul White, who was also inducted into RPM's Canadian Music Industry Hall of Fame. I was there for this one and the setup was perfect for this type of party. And the food was terrific. Check out the clubroom. It's in the King Edward Hotel, and handy to downtown. (EC: *It's a five-star hotel . . . !*)

Radioland is getting dangerous! Some of the more aggressive on-air people are getting a little pushy when it comes to their competition. It started in Vancouver and it's getting pretty close to what might be a legal confrontation or two, or maybe even three, in Toronto. Some program directors have been letting little things slide and the on-air personalities are taking advantage of what they think is support. You know whose heads will roll. (EC: *One has gone already . . . !*)

Johnny Lombardi won out . . . ! The CHIN Picnic will go on again this year, but there won't be any interference by special interest groups. It's a go once more for the bikini parade. Mr. Picnic himself whooped it up and scored another successful press get-together for his big day, which happens to be Canada Day. (EC: *Ain't this a great country . . . ?*)

And remember . . . ! Guns don't kill people . . . people with guns kill people! (EC: *Canadians should remember that . . . !*)

VISITORS

Bill Geffross - Wolfe Lake Music
Allen Zarnett
Steve Waxman - Warner Music Canada
Brian Hetherman - MCA
Dale Peters - BMG
David Lindores - A&M/Island/Motown
Ken Berry - Warner Music Canada

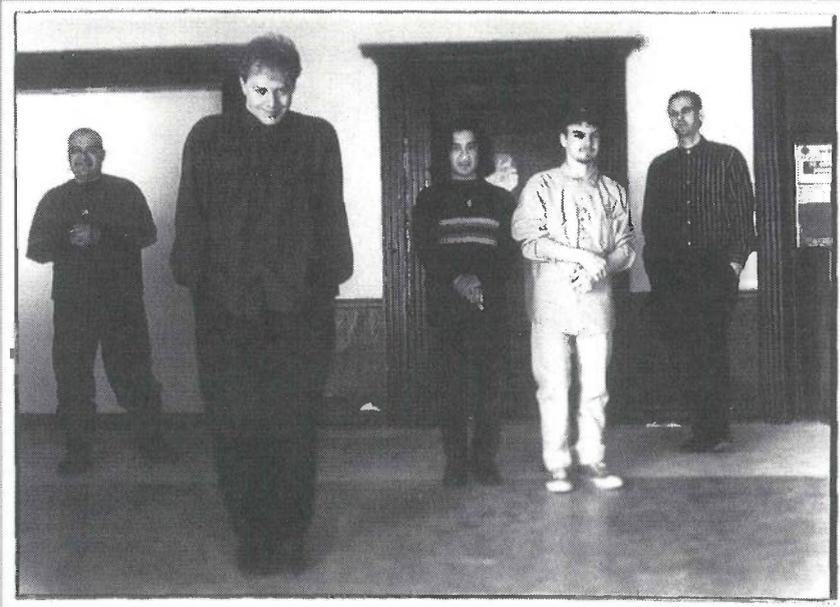
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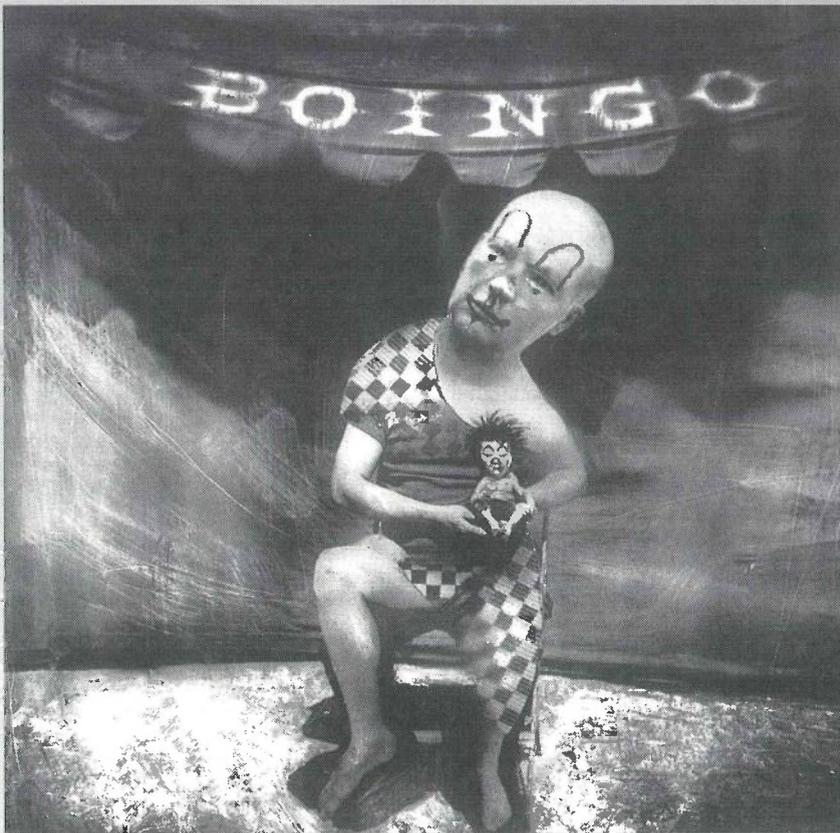
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FEATURED ARTIST - by Ron Rogers

Hemingway Corner rides it out through changes

The brief story of Hemingway Corner is a rare tale in the music business. It is a testament to the strength of the music and the artists involved



by Tim Evans

Formatting success. The top two adds on the Hit Tracks chart are from Roch Voisine and Kim Mitchell. Voisine's Shout Out Loud gained the most support among A/C, Mix, Pop Adult and some CHR formats. The song enters at #86. One spot below that is Mitchell's Acrimony. That song was boosted mainly by AOR, CAR and Classic Rock stations.

Rising Stones. The hottest song in Canada right now is Love Is Strong by The Rolling Stones. It jumps 47 places to #30. It becomes the band's 44th top 40 song. For this week's question, you'll need to know early Stones material. Name the first Stones' song to make the top 40 in Canada and the first song to make it to the top five. Hint: Both songs are from 1964.

Let's squash that pun. The top add on the Albums chart goes to John Mellencamp. His Dance Naked debuts at #25. Between Mellencamp, Ken Mellons, Blind Melon and Smashing Pumpkins, there is one Soundgarden.

An impressive start. Just as the releases from his first album did, the first song from the new Jon Secada album has hit the top five. If You Go bullets to #3. Mariah Carey is another name quite used to being in the top five. Her latest release, Anytime You Need A Friend, jumps from #13 to #5.

A good collection. Collective Soul is making quite a mark on the music industry. The group's album, Hints, Allegations and Things Left Unsaid is quickly approaching platinum status. It holds as the #5 album in Canada.

Add two more. The new Kiss tribute album, Kiss My Ass, enters at #33. It is one of many various artists albums on the chart. Outlaws & Heroes is another multi-artist album making its debut this week. It enters at #72. In total, more than 20 per cent of the chart is made up of various compilations and soundtracks.

A mixed bag. There is quite a range of musical styles among the best-selling albums at HMV's West Edmonton Mall store as you'll notice from its top 10 list. 1. Ace Of Base 2. The Lion King Soundtrack 3. Club Cutz 5 4. Collective Soul 5. Counting Crows 6. New Country 7. DJ Club Mix 5 8. Tim McGraw 9. Stone Temple Pilots 10. 2 Unlimited.

The British invasion. The first song from The Rolling Stones to crack the top 40 in Canada was Tell Me, which peaked at #18 in September, 1964. The group's first big hit was Time Is On My Side, which hit #3 in the RPM dated Nov. 23, 1964.

that the band has continued on despite some rapid changes.

The duo of David Martin and Johnny Douglas recorded a debut album for Sony/Epic, and immediately hit the road to do some heavy touring to promote the record. But Douglas quickly tired of the touring, and eventually was forced to leave the band, feeling the inevitable pull of domestic life.

Instead of packing up his bags and returning to his Los Angeles home, Martin felt strongly enough about the music to keep it going.

"Johnny is an extremely talented person and I'm going to miss his friendship. But out of something bad, something really good is happening.

"Disbanding Hemingway Corner was an option. Fortunately, Sony was very supportive of me. They said 'If you can find the right people to fill Johnny's spot, then you should continue on.'"

When a band member leaves, the remainder of the crew often spends months

"We were in the middle of pre-production for the third record for Watertown . . ."

upon months auditioning new fill-ins, often to a fruitless end. For Martin, finding a replacement for Douglas was an infinitely easier proposition.

"After Johnny left, I immediately started asking some people who could fill in. Two or three people told me that the first person I should call is Scott Dibble. I spoke to Scott and he said he was interested in working together, but that he's already committed to Mark (Stirling), and he wanted me to meet him as well."

Scott Dibble, one of the founder's of the Toronto-based band Watertown, was already working on another Watertown record when the offer from Martin came in.

"We were in the middle of pre-production for the third record for Watertown, when The Skydiggers, who we share rehearsal space with, came in and said 'you've got to do this.'"

Dibble and Stirling had met some time before, through a mutual friend, and once again, it was the music that brought the two together.

"Scott was doing a tour out west," says Stirling. "We share a mutual friend, Scott's road manager Andrew. I heard Scott's music in a club one night and Andrew said, that's Scott Dibble, and I thought, wow, I'd really like to be doing that. And six months later I was."

According to Dibble, the meeting of the three minds was a beautiful thing from the start, and should lead to many more Hemingway Corner albums in the future.

"There's something really magical happening between the three of us musically. I don't like to sound like a hype machine, but we really work well together."

As might be expected, the Hemingway Corner sound has changed, with Stirling adding electric guitar and harmonica to the largely acoustic sound, and as he says, "just the sound of the three voices has added a new dimension to the band's sound."

Critics would argue that Hemingway Corner is jumping on the acoustic-unplugged bandwagon, playing the kind of music that is suddenly all the rave on the FM airwaves. But Hemingway Corner rides it out through changes its a contention that the band disagrees with vigorously.

"This kind of music is what I've always done," says Martin. "And I would imagine that Scott and Mark have a similar story."

According to Dibble, the acoustic-unplugged sound is not necessarily a trend, but a reversal of musical idealism, back to the things that music was founded on.

"I think people want to get back to what really matters, and in music that means going back to real songs. People want to hear something they can relate to."

As the trio points out, many of the major record companies are following suit, signing bands like Hemingway Corner, supporting the east coast sounds of the likes of The Rankins and Barra MacNeils, and, most recently, putting money behind aboriginal artists.

"I really think Sony at this point is in a really nice spot," says Martin. "The people that are making the decisions now are guys like us that like good music."

Says Dibble, "A lot of the labels are doing that now, and I think much of it started with Blue Rodeo. They were one of the first bands that actually got signed because of the music, not because a Canadian record exec thought they were similar to a band in the US that was big."

And as Martin points out, Hemingway Corner was never put together as a cash-chasing venture. The music, whether it be Martin-Douglas, or Martin-Dibble-Stirling, has always been the prime reason for the band's existence.

"We never tried to get a record deal, they came to us and said 'this sounds good, why don't you do a record.' I had no idea it would get any airplay or anything."

Record buyers will get their first sample of the new Hemingway Corner on the upcoming Neil Young tribute album. The band will continue touring for now, before heading back into the studio to record their next album.

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ALBUMS



UP FRONT! -Pop
CANADIANS LIVE FROM MOUNTAIN STAGE
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 Blue Plate Music-301-N

With unplugged music becoming more of a commonality than a rarity, compilations like this are breeding with the ferocity of a rabbit in springtime. Mountain Stage is a two-hour weekly radio program originating from Charleston, West Virginia, broadcast across the US on American Public Radio. The mandate of the program is to air artists that don't necessarily follow the corporate line, artists that are alternative both musically and philosophically. Blue Plate Music has released volumes one to six of the best of these performances, distributed in Canada through BMG. Now, BMG has taken the premier Canadiana from these six volumes, and put them together on one disc. Although the artists are pegged as alternative, a quick look will reveal some of the biggest names in Canadian music at the present time. BMG is pushing the Moxxy Frivious ode to Rush Limbaugh, The Greatest Man In America, but some of the more well known tracks are worth a listen. Our favourites include Sarah McLachlan's Shelter, Loreena McKennitt's All Souls Night and Spirit Of The West's So Political. -RR



HELMET - Hard Rock
Betty
 Interscope-92404-P

Armed with a ridiculous signing bonus somewhere in the area of \$1 million, Helmet returns with the third chapter in its legacy. Helmet is Helmet: there is no other. Drawing its inspiration from grindcore and speed metal as much as Ozzy Osbourne and jazz, Page Hamilton (who is essentially Helmet) pushes his band to its limits, churning mega riff after mega riff into songs that always seem on the verge of collapsing. Unfortunately, Betty does not quite live up to the aural brilliance that was Meantime, its Interscope debut. Littered among throw away tracks like Wilma's Rainbow and Biscuits For Smut, though, are some true Helmet gems. I Know is the central track, with a slow, steady groove that should earmark it as the first campus and college radio track. The Butch Vig-produced Miquetoast is a perfect example of Helmet's clean insanity, whipping up a frothy mess of head-banging, mosh-pit classics, as are Street Crab and Clean. This album may surprise everybody and sell some large quick-sell numbers like Pantera, Nine Inch Nails and Soundgarden. But I am still left wondering that as this less-than-smouldering disc ends, what has happened to the patented Page Hamilton rage? -CT

DES'REE -Pop
I Ain't Movin'
 Epic-6144-H

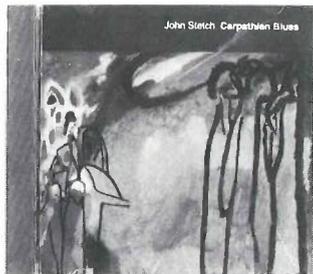
Good, new talent is such a rare commodity these days that when one does pop up, it often gets lost in the shuffle, paraded over by so many copycat artists and trendy-wannabes. Hopefully, the lively debut album from this talented British pop singer/songwriter won't collect too much dust, as it deserves to see the light of day. Desree (pronounced DeZ Ree) first became noticed after recording Delicate, a duet with Terence Trent D'Arby on his last record. This time, writing and performing on her own, Desree balances some fine lyrical insight with catchy pop hooks, all capped off by one of the more powerful new voices to emerge from the UK. This album may divulge into the political frontier occasionally, but it does so only sparingly, just enough to whet your appetite. Other tracks, such as Little Child,



You Gotta Be and the title track, convey a more personal perspective on her world and her place in it. With a tremendous voice, good songwriting, and made-for-video looks, Desree could become a serious chart hopper. One caveat: the single You Gotta Be will be used to advertise the latest sequel in the apparently never-ending Karate Kid series. One can only hope this talented artist doesn't get dragged down by yet another needless movie sequel. -RR

JOHN STETCH - Jazz
Carpathian Blues
 Terra Nova-9007-H

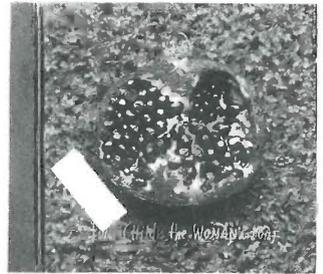
If there are any jazz programmers left, they should patch into this extraordinary package of jazz, a purist's delight. Edmonton-born jazz pianist Stetch already has a following in both Canada and the US, and with this, his second album for Terra Nova, his ongoing sophisticated approach can only expand his fan base. The title track sets the pace, but what follows is not entirely reflective. Stetch can stretch and/or confine his keyboard work with ease, all of which is cushioned beautifully by his accompanists. The first three tracks feature the rhythm section of Jesse Murphy on bass and Jordi Rossy on drums, key here being the title track. The remaining five



tracks were recorded with Gene Jackson on drums and Ugonna Okegwu on bass. Key is Oleo, the old Sonny Rollins song, and Inuit Talk, which Stetch refers to as his "salute to the natives of Canada." The tenor sax work throughout is by fellow Canadian Seamus Blake. Don't overlook Ocean Floors, a duet with Stetch and Seamus. There is no MAPL logo displayed, but with Stetch being a Canadian and having written all the material, all the tracks should qualify as MAP. Domestic distribution by Sony. -WG

THE JESUS LIZARD -Alternative/Punk
Show

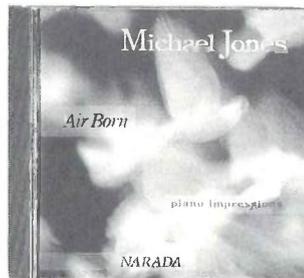
Collison Arts/Giant-24567-2-P
 This album has been anticipated by Jesus Lizard fans for quite some time. And while its fans have been politely patient, there is absolutely nothing polite about this record. While not disgusting like a Dwarves or Gwar album, The Jesus Lizard kick out screaming, writhing punk rock jams like no other on the planet. David Yow's live prowess is the stuff all of those over-hyped alternative yuppies can only wildly fantasize about. While self-abuse for the amusement of an adoring audience is a dangerous precedent, one thing is for sure: it is the energy of Yow that drives the Lizard's music to the scales it reaches. Show was recorded in the depths of winter at New York legendary CBGB's and features two new songs, several non-LP tracks, and music spanning the Lizard's career. Compared to, say, Frampton Comes Alive, this album represents the true spirit of live rock that is so frequently passed over in favour of precision, caution, and falsified passion. It's only entertainment, and The Jesus Lizard deliver like no other. I eagerly anticipate the Glamorous video for further proof of the teen spirit-sealed rock n'roll of The Jesus Lizard. -CT



and scored some Grammy nominations. This latest effort won't likely garner her any top 10 hits or instant recognition via MuchMusic, but it will please the progressive fringe of fans who desire something a little different in their music, as opposed to the latest trend. When music that calls itself alternative suddenly becomes trendy, is it still alternative? This album could never be called alternative, because it has no prayer of being trendy. The broad theme is the rebirth of woman, painted metaphorically through a vision of life and the cycles encompassed therein. And if that sounds high-browed and self-indulgent, so be it. At least some artists out there are still willing to take musical chances, instead of following an already well-worn path. -RR

MICHAEL JONES -Instrumental
Air Born
 Narada Lotus-61042

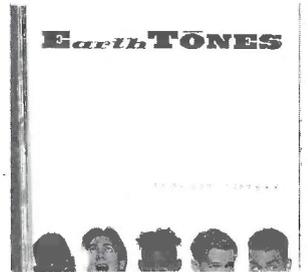
Searching for quality Canadian releases has recently become an arduous task, as the oversaturation of international acts into Canada continues. However, Michael Jones, a 1991 Juno nominee for instrumental artist who releases on the Narada label out of Milwaukee, is a breath of fresh air. Like all great Impressionist instrumentalists (Chopin, Debussy), Jones' piano artistry carries the listener on a meditative, lyrical journey that is as evocative as it is



flawlessly performed. It is no surprise Jones has sold over one million records, because when it comes to creating and maintaining mood pieces, these intense and extensive compositions (no song less than 11 minutes, Voices In The Wind clocking in at 27) fit the bill. The music is perfect for Sunday afternoons, for stressless country drives, or for simply staring peacefully out at the rain. Jones' four compositions have great foreground and background possibilities: you can root yourself in them, or simply let the emotive tones wash over you. Although there is no Cancon logo on the back, these songs should qualify (composed and performed by Jones, produced in Orillia, Ontario.) If you liked the enormously successful chants, then this is the next logical step. -CT

EARTHTONES -Pop/R&B
To Be Continued...

Passion Records-945
 What? A pop/R&B group from Calgary? You better believe it. This five-member group's first album, To Be Continued, is the first release on Passion Records, headed up by president Daniel Klaus and vice-president Keith James. Earthtones hopes to crack into the market where the hugely successful American acts like Boyz II Men and Color Me Badd sit, and has appropriately pasted intimate and in-studio photos prominently inside the album sleeve. Passion has its unwavering ad support and focus on the youth market for Earthtones, which has made a splash south of the border with showcases at the National Association of Campus Activities in Boston and NACA Regional conferences. The first single, Daydream, is notable for its use of acoustic guitar as part of the R&B inflections, and the strong song should make some noise at radio.



There are other possibilities for the all-Earthtone originals, including My Mind, Counting Stars, and Key To My Heart. Though the writers could use a little more imagination when it comes to lyrics, one thing is for sure: if Passion Records can put together a video to make young girls scream, then Earthtones should be able to make a dent here in Canada and against the R&B kings south of the 49th. -CT

TONI CHILDS -Adult alternative
The Woman's Boat
 DGC Records-24618-J

Programmers beware! This one will be a challenge. For those of you tired of churning grunge guitars or programmable dance pablum, exploring this 11-track collage will be well worth the effort. However, don't expect to just toss it on the player and hear a series of cute little hooks, punishing snares or raging vocals (do you sense a pattern here?). This album requires considerably more patience, but the wait is worth it. Childs' first musical revelation came in 1972 at the age of 16 when she saw Pink Floyd in San Francisco. Since then, she has travelled incessantly, worked with as broad a range of artists as is possible, recorded a couple of albums



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TW LW WO - JULY 4, 1994

1	1	29	ACE OF BASE (11 weeks at #1) The Sign (Arista) (CA) 07822 18740-4 (CD) 07822 18740-2-N		
2	2	3	STONE TEMPLE PILOTS Purple (Atlantic) (CA) 82607-4-2 (CD) 82607-2-B-P		
3	3	45	SMASHING PUMPKINS Siamese Dream (Virgin) (CA) V4 88267-4 (CD) V2 88267-2-F		
4	6	22	COUNTING CROWS August And Everything After (Geffen) (CA) MCAC 24528 (CD) MCASD 24528-J		
5	5	9	COLLECTIVE SOUL Hints, Allegations And Things Left Unsaid (Atlantic) (CA) 78 25964 (CD) CD 82596-P		
6	4	8	ALL-4-ONE All-4-One (Atlantic) (CA) 78 2588 (CD) CD 82588-P		
7	7	12	PINK FLOYD The Division Bell (Columbia) (CA) CT 64200 (CD) CK 64200-H		
8	8	4	BEASTIE BOYS Ill Communication (Capitol) (CA) C4 28599 (CD) C2 28599-F		
9	13	16	SOUNDGARDEN Superunknown (A&M) (CA) 31454 0198-4 (CD) 31454 0198-2-Q		
10	11	12	CANTO GREGORIANO The Best Of Gregorian Chant (EMI) (CA) 4AVB 65217 (CD) CMB 65217-F		
11	10	3	BOSTON Walk On (MCA) (CA) MCAC 10973 (CD) MCASD 10973-J		
12	9	8	THE CROW SOUNDTRACK Various Artists (Atlantic)  (CA) 78 25194 (CD) CD 82519-P		
13	35	2	THE LION KING SOUNDTRACK Various Artists (Disney) 60858		
14	15	4	SEAL Seal (ZTT) (CA) 99 62564 (CD) CD 96256-P		
15	12	5	FREESTYLE This Is Freestyle (Quality) (CA) QCA 2046 (CD) QCD 2046		
16	14	5	DJ CLUB MIX 5 Various Artists (Polytel) (CA) 740 012-4 (CD) 740 012-2-Q		
17	16	5	JON SECADA Heart, Soul & A Voice (SBK/ERG) (CA) K4 29272 (CD) K2 29272-F		
18	18	3	VINCE GILL When Love Finds You (MCA) (CA) MCAC 11047 (CD) MCASD 11047-J		
19	19	42	TONI BRAXTON Toni Braxton (LaFace/Arista) (CA) 73068 25007-4 (CD) 73008 26007-2-N		
20	22	60	AEROSMITH Get A Grip (Geffen) (CA) GEFC-24455 (CD) GEFS-24455-J		
21	24	31	CELINE DION The Colour Of My Love (Columbia) (CA) CT 57555 (CD) CK 57555-H		
22	21	22	ENIGMA 2 The Cross Of Changes (Virgin) (CA) V4 39236 (CD) V2 39236-F		
23	17	11	TIM MCGRAW Not A Moment Too Soon (Curb) (CA) D4 77659 (CD) D2 77659-F		
24	26	15	LOREENA MCKENITT  The Mask & Mirror (WEA) (CA) 79 52964 (CD) CD 95296-P		
25	NEW		JOHN MULLEN CAMP Dance Naked (Mercury) 314 522 428-Q		
26	23	35	CRASH TEST DUMMIES  God Shuffled His Feet (Arista) (CA) 74321 16531-4 (CD) 74321 16531-2-N		
27	27	9	MOIST  Silver (EMI) (CA) E4 29608 (CD) E2 29608-F		
28	25	7	THE PRETENDERS Last Of The Independents (WEA UK) (CA) 99 58224 (CD) CD 95822-P		
29	29	4	R. KELLY 12 Play (Jive) (CA) 01241 41527-4 (CD) 01241 41527-2-N		
30	31	3	STRICTLY RHYTHM: DEADLY GROOVES Various Artists (Quality) (CA) QCS 2055 (CD) QCD 2055		
31	38	2	SPIN DOCTORS Turn It Upside Down (Epic) 52907-H		
32	33	20	CLUB CUTZ VOLUME 5  Various Artists (Arista) (CA) 74321 18484-4 (CD) 74321 18484-2-N		
33	NEW		KISS MY ASS Various Artists (Mercury) 314 522 123-Q		
34	20	12	YANNI Live At The Acropolis (Private) (CA) 01005 82116-4 (CD) 01005 82116-2-N		
35	36	41	MARIAH CAREY Music Box (Columbia) (CA) CT 53205 (CD) CK 53205-H		
36	34	41	THE RANKIN FAMILY North Country (EMI) (CA) E4 80683 (CD) E2 80683-F		
37	28	6	INDIGO GIRLS Swamp Ophelia (Epic) (CA) ET 57621 (CD) EK 57621-H		
38	39	9	COUNTRY HEAT 4 Various Artists (BMG) (CA) 74321 18620-4 (CD) 74321 18620-2-N		
39	30	33	ROCH VOISINE  I'll Always Be There (StarSelect) (CA) STR CD 8056 (CD) STR CA 8056		
40	NEW		ARRESTED DEVELOPMENT Zingaladumt (Chrysalis/ERG) 29274-F		
41	32	38	NIRVANA In Utero (DGC) (CA) DGCC-24607 (CD) DGCS-24607-J		
42	42	6	ERASURE I Say I Say I Say (Mute/Elektra) (CA) 96 16334 (CD) EK 61633-P		
43	57	33	COLIN JAMES Colin James And The Little Big Band (Virgin) (CA) V4 39190 (CD) V2 39190-F		
44	43	6	VAN MORRISON A Night In San Francisco (Polydor) (CA) 314 521 290-4 (CD) 314 521 290-2-Q		
45	44	4	THE FLINTSTONES SOUNDTRACK Various Artists (MCA) (CA) MCA 11045 (CD) MCASD 11045-J		
46	56	34	SARAH McLACHLAN  Fumbling Towards Ecstasy (Netwerk) (CA) W4 30081 (CD) W2 30081-F		
47	37	9	REBA McENTIRE Read My Mind (MCA) (CA) MCAC 10994 (CD) MCASD 10994-J		
48	41	5	BLUR Parklife (EMI) (CA) E4 29540 (CD) E2 29540-F		
49	49	2	THE MAVERICKS What A Crying Shame (MCA) 10961-J		
50	45	22	ALICE IN CHAINS Jar Of Flies (Columbia) (CA) CT 57628 (CD) CK 57628-H		
51	62	7	FRENTE! Marvin The Album (Atic) (CA) MR 0084 (CD) MR 0082-J		
52	51	19	AWESOME 3 Various Artists (Polytel) (CA) 516 680-4 (CD) 516 680-2-Q		
53	54	18	NEW COUNTRY Various Artists (WEA) (CA) 93 25104 (CD) CD 32610-P		
54	60	18	REALITY BITES SOUNDTRACK Various Artists (RCA) (CA) 07863 66364-4 (CD) 07863 66364-2-N		
55	47	11	HOLE Live Through This (DGC) (CA) DGCC 24631 (CD) DGCS-24631-J		
56	46	14	BONNIE RAITT Longing In Their Hearts (Capitol) (CA) C4 81427 (CD) C2 81427-F		
57	50	34	PEARL JAM Vs. (Epic Associated) (CA) ZT 53136 (CD) ZK 53136-H		
58	NEW		JIMMY BUFFET Fruitcakes (MCA) 11043-J		
59	55	4	LORRIE MORGAN War Paint (BNA) (CA) 07863 66379-4 (CD) 07863 66379-2-N		
60	63	31	BRYAN ADAMS  So Far So Good (A&M) (CA) 31454 0157-4 (CD) 31454 0157-2-Q		
61	40	9	JIMI HENDRIX Blues (MCA) (CA) MCAC 11060 (CD) MCASD 11060-J		
62	58	11	ROXETTE Crash! Boom! Bang! (EMI) (CA) E4 28727 (CD) E2 28727-F		
63	65	41	DANCE MIX '93 Various Artists (Quality/MuchMusic) (CA) QRSPC 1173 (CD) QRSPD 1173		
64	NEW		2 UNLIMITED Real Things (Quality) 2059		
65	68	25	PHILADELPHIA SOUNDTRACK Various Artists (Epic Soundtrax) (CA) ET 57624 (CD) EK 57624-H		
66	48	9	200 % DANCE Various Artists (Polytel) (CA) 516 749-4N (CD) 516 749-2N-Q		
67	52	23	SALT N' PEPA Very Necessary (London) (CA) 422 828 392-4 (CD) 422 828 392-2-Q		
68	53	17	RHYTHM, COUNTRY & BLUES Various Artists (MCA) (CA) MCAC 10965 (CD) MCASD 10965-J		
69	64	4	TRAVIS TRITT Ten Feet Tall And Bulletproof (Warner Bros.) (CA) 54 56034 (CD) CDW 45603-P		
70	59	33	BLUE RODEO  Five Days In July (WEA) (CA) 79 58464 (CD) CD 93846-P		
71	66	11	THREESOME SOUNDTRACK Various Artists (Epic Soundtrax) (CA) ET 57881 (CD) EK 57881-H		
72	NEW		OUTLAWS & HEROES Various Artists (MuchMusic/Sony) 24009-H		
73	80	8	NAS Illmatic (Columbia) (CA) CT 57684 (CD) CK 57684-H		
74	61	17	BECK Mellow Gold (Geffen) (CA) DGC 24634 (CD) DGCS-24634-J		
75	75	10	ABOVE THE RIM SOUNDTRACK Various Artists (Death Row/Interscope) (CA) 79 23584 (CD) CD 92358-P		
76	NEW		ALICE COOPER The Last Temptation (Epic) 52771-H		
77	67	5	VIOLENT FEMMES Now Times (Elektra) (CA) 96 15534 (CD) CD 61553-P		
78	70	7	SONIC YOUTH Experimental Jet Set, Trash And No Star (DGC) (CA) DGCC 24632 (CD) DGCS-24632-J		
79	69	13	SHOW BOAT Canadian Cast Recording (Livent Music) (CA) RSPC 257 (CD) RSPD 257		
80	72	13	US3 Hand On The Torch (Blue Note) (CA) B4 80883 (CD) B2 80883-F		
81	77	11	PRAIRIE OYSTER  Only One Moon (Arista) (CA) 74321 19427-4 (CD) 74321 19427-2-N		
82	79	22	JOHN MICHAEL MONTGOMERY Kickin' It Up (Atlantic) (CA) 78 25594 (CD) CD 82559-P		
83	82	40	MEAT LOAF Bat Out Of Hell II: Back Into Hell (MCA) (CA) MCAC 10699 (CD) MCASD 10699-J		
84	73	31	TOM PETTY Greatest Hits (MCA) (CA) MCAC 10813 (CD) MCASD 10813-J		
85	86	30	MICHAEL BOLTON The One Thing (Columbia) (CA) CT 53567 (CD) CK 53567-H		
86	87	29	GUNS N' ROSES The Spaghetti Incident (Geffen) (CA) GEFC-24617 (CD) CEFS-24617-J		
87	92	18	BJÖRK Debut (Elektra) (CA) 96 14684 (CD) CD 61468-P		
88	84	16	CHRIS SHEPPARD  Pirate Radio (Quality) (CA) QCS 2035 (CD) QCD 2035		
89	71	9	ROLLINS BAND Weight (Imago) (CA) 72787 21034-4 (CD) 72787 21034-2-N		
90	74	13	SPIRIT OF THE EDGE  Various Artists (Polydor) (CA) 314 516 725-4 (CD) 314 516 725-2-Q		
91	76	7	GREEN DAY Dookie (Reprise) (CA) 4 45529 (CD) 2 45529-P		
92	78	21	TORI AMOS Under The Pink (East West) (CA) 98 29674 (CD) CD 82567-P		
93	81	22	MICHAEL NYMAN The Piano Soundtrack (Virgin) (CA) V4 88274 (CD) V2 88274-F		
94	83	9	FAITH HILL Take Me As I Am (Warner Bros.) (CA) 54 53894 (CD) CDW 45389-P		
95	85	16	NINE INCH NAILS The Downward Spiral (Atlantic) (CA) 79 23464 (CD) CD 92346-P		
96	88	14	YES Talk (Victory) (CA) 422 828 489-4 (CD) 422 828 489-2-Q		
97	89	12	54-40  Smilin' Buddha Cabaret (Columbia) (CA) CT 80190 (CD) CK 80190-H		
98	90	22	GIN BLOSSOMS New Miserable Experience (A&M) (CA) 75021 5369-4 (CD) 75021 5369-2-Q		
99	91	15	MOTLEY CRUE Motley Crue (Elektra) (CA) 96 15344 (CD) CD 61534-P		
100	93	29	SNOOP DOGGY DOGG Doggystyle (Interscope) (CA) 79 22794 (CD) CD 92279-P		

IN THE CLUBS

by Craig Thompson

As Rolling Stones mania grips the media of Toronto, thought I'd pass on an interesting bit of information. Remember when the Stones played the El Mocambo back in, when, 1969? 1968? Well, I was not yet born. Rumours began to surface when the Stones arrived in town recently that they would play a surprise gig at the legendary club as a present to their loyal fans and the club. However, when asked, booker William New, as reported in one of the dailies, flat out replied that the Stones would not be welcome at the ElMo because it is now an 'alternative' venue. New has booked Elvis Mondays around this city for years now, and now operates at the ElMo. "We don't book blues bands" (to paraphrase) was his expression. And to think the Stones and their millions of dollars could run free reign in this city. No such luck, Mick.

Attic Records threw an early evening launch party down around College Street at an after-hours haunt for its current top rap priority, Graphidi Logik (June 22). Local kids done good, the trio of rappers showcased material from the strong *On A Mission* disc. However, there was one major problem: the sound. While no less than three men worked the soundboard, the quality of sound could not be cured, and the vocals were way, way out front with beats barely audible. Their styles still flowed, so all was right. Attic has printed up

1,000 12"s to go to national DJ pools and clubs to get a street vibe going on the kids, who deserve recognition. Kevin Shea of Attic informs me that one very prominent rap label in the US is looking closely at the trio, but wants to see some Canadian action first. Look out for Da Freshman, an MCA act spotted at the launch, in the future.

The ultra-cute Frente! played to a sold-out house at The Palladium (June 21). I was impressed with the power of CFNY, one of the only stations in town and perhaps the country that can sell out a show by a relatively unknown and unestablished act (mind you, MCA Concerts had a hand in it as well). Fans seemed to be enraptured with the cool, airy tones of lead singer Angie Hart and her three-piece, though lacklustre, backing band. Everybody sang along to the hits *Bizarre Love Triangle* and the excellent *Labour Of Love*, and when Frente! came on to do an encore, it was a hilarious cover version of Dolly Parton's *Here You Come Again*. The group also showed a sense of humour, introducing one portion of the set as 'the sad part of the show.' Now that's entertainment.

While I missed the showcase at Clinton's, Winnipeg's Johnny Gawd recently came through town trying to drum up interest in its demo cassette and ended up getting quite a bit of press in the dailies. This was due in part to the strength of the Krueger sisters and their rock cynicism. The tape confirms this cynicism, with the two best songs being the epic *Steal Away*, for which a video is currently in production, and the cool *Jane Doe*. JG relies

on strong arrangements and harmonies with rich choruses, so we'll see what happens.

Two of the hotter places this summer in Toronto are the Queen Jasmine Club and, as usual, The Bamboo. Just this past Tuesday, soul kings Bass Is Base took the stage. Its song *Funkmobile* has just been added into medium rotation at Energy108. The Bamboo hosts something called *The 52nd Street Bridge*, one of the funkier nights going. The Queen Jasmine has recently become a hotspot as well, often showcasing local hip hop and soul talent. But is this just an urban thing, or can Canadian soul make its way across Canada?

King Cobb Steele recently played an after hours party for a birthday girl named Cindy. I have finally declared myself an unwavering fan. Sometimes, their shows are just a little too fine-tuned for my liking, but this night, they tore things up in the packed joint until at least 4:00 in the morning. This is where KCS thrives. Sources tell me the demo tape is extraordinary, now I'm just waiting for them to sign somewhere that will cater to their needs, rather than the other way around. At another late-night party I was witness to three strong bands: *Venus Cures All*, *By Divine Right* and upstart *Smallmouth* (is that one word or two?). The former two played their usual versions of the alternative thing, with BDR adding a second guitarist for the night that to me was a detraction. *Smallmouth* played its version of maximum-minimalist punk most effectively, winning over a few new fans and just generally acting as a soother to the ears (at least in the quiet parts.)

LENNIE
GALLANT

the open window

*featuring the first single,
which
way
does
the
river
run*

Sony Music

COLUMBIA

COUNTRY

Neal McCoy holds at #1 with Wink, his latest Atlantic release. Some stations are still catching up on this one, which topped the chart after only 10 weeks on release. The single is on McCoy's own album, *No Doubt About It*, as well as the *Maverick* soundtrack, which enters the country album chart this week (#26).

Alan Jackson hits hard with *Summertime Blues*, the most added last week and the biggest gainer this week, jumping into the #56 position. Jackson's Arista album has also kicked in at retail on the heels of a high-powered promotion by the BMG promotion team. The album moves up to #24 after only two weeks of charting. We will see some tour action for him this year in Canada.

Dwight Yoakam has the most adds this week with *Pocket Of A Clown*, a Yoakam original, entering the chart at #85. The track was taken from Yoakam's Reprise album, *This Time*, produced by Pete Anderson.

Suzanne Gitz hits the charts with *Fallen Angel*, the title track from her Tomcat album, entering the chart at #93. Gitz wrote the song with Doug Bennett and Paul Wiggins. The album was produced by Al Rodger and Simon

Ken Mellons puts honky tonk back in country

The stereotype that has been built up to describe country artists has never been complimentary, to say the least. For years, outsiders spoke in derogatory terms about backwoods hillbillies with bare feet and big hats who never had a formal education.

That's why when you meet an artist like Ken Mellons, it can be a refreshing eye-opener. Sure, Mellons comes from rural Tennessee, and yes he does wear a hat. But it is there that the stereotype ends. Mellons is a bright, educated artist who takes his music seriously. And with a strong debut album on Epic Records, he is being taken seriously by country radio.

While many of his childhood friends were playing football and listening to rock 'n' roll, Mellons was always a country fan.

"I first got into country through bluegrass, guys like George Jones and Merle Haggard. By the age of three, I was pulling out my plastic guitar, jumping on the dinner table and playing music."

After school it was the inevitable string of endless clubs in Kentucky and Nashville. As with so many artists, Mellons worked at a variety of jobs trying to make ends meet - stocking grocery store shelves, selling carpet, even selling shoes.

It was after a Nashville club show that Grand Ole Opry manager Bud Wendell invited Mellons to play the Opry, where producer Jerry Cupit spotted him.

"Jerry got me signed to a publishing company, and we recorded a few demos. We tried one major label, but they refused to use Jerry as producer, so I said forget it. Not long after that we signed on with Epic."

Mellons considers himself a performer more than a songwriter, and is ecstatic upon

Kendall and recorded at Vancouver's Crosstown Studios with additional recording at Beatty Lane Studios, also in Vancouver. Distribution for Tomcat product is handled through Sound Solutions of St. Laurent (Montreal).

Morris P. Rainville is back with a chart position for *Tell Me Where You've Been*. The new single, taken from his *Mississauga Man* album, enters the chart at #95. The song was written by Morris and his

Carruthers upped to director at Savannah

Bill Carruthers has been promoted to the position of director of Canadian operations for the Savannah Music Group. His new position is effective immediately.

Carruthers joined Savannah in 1990 as director of artist development. He was promoted to general manager of the Canadian operations concurrent with the opening of Savannah's division in Nashville in November of 1991.

In his new position, Carruthers will oversee the day-to-day operation of the artist management, record label and publishing divisions of the Savannah Music Group in Canada.

receiving so many kudos for his songwriting. Like most writers, he has no set formula for it. It just happens.

"Most of the time it's just a matter of triggering that hook. Then it's just a matter of remembering it when you pick up your guitar later that night. It'd probably be a good idea to have a pad and paper all the time to write these ideas down."

In country music, the songs are everything. Country artists don't make hit records with fancy keyboard sounds and polished production values. For a new country artist, the importance of having a hit right off the bat is more important now than ever, something Mellons knows very well.

"Labels are signing acts left and right, and competition is more fierce now than it has ever been. When you're a new artist, you really get the shaft until you get a hit song. And sometimes it take two or three albums to break a good song."

It would be easy to dismiss Mellons as yet another new country artist with nothing new to say. But listening to him talk, and then listening to his album, it seems clear that, as he says, he's not the type to jump on a bandwagon. And as he says, country music is nothing new - it's always been there, but only now are people discovering it.

"It's kind of like a snake in the backyard. You take the trash out to the backyard and that snake is always there day after day just lying there and then all of a sudden one day it jumps up and bites you. I think country music has a lot to offer to everyone."

Mellons is currently charting with the lead single, *Lookin' In The Same Direction*, and is about to begin a US tour shortly, opening for Billy Ray Cyrus.

wife Dot. Rainville has been experiencing good action in Canada, Europe and Australia on his CD release through Le Fonographe from Valleyfield, Quebec. The Rainvilles are a couple of history-making country veterans dating back to the early '60s when they were regulars on the 'CK Ranch Party TV show in Sudbury. The husband and wife team had their

COUNTRY continued on page 15

COUNTRY PICKERS

AL CAMPAGNOLA
Country 59 - Toronto
Dreaming With My Eyes Wide Open - Clay Walker
MEL KEMMIS
SRN Country - Vancouver
Hangin' In - Tanya Tucker
WADE WILLEY
980 CKRM - Regina
Love On The Range - Cindy Church
BILL MALCOLM
1230 CJLB - Thunder Bay
One By One - Ray O'Toole
JOEL CHRISTIE
820 CHAM Country - Hamilton
Bad Timing - Blue Rodeo
MARK LAPOINTE
92.7 CJBX-FM - London
Been There - Terry McBride & The Ride
CHUCK REYNOLDS
96.7 CHYR - Leamington
Summertime Blues - Alan Jackson
PAUL KENNEDY and JOHN GOLD
CHFX-FM Country 101 - Halifax
Red Hot Blues - Quartette
KENT MATHESON
Hot Country 103.9 - Moncton
Dynamite - Desert Dolphins
GUY BROOKS
96.3 Country FM - Kingston
Pocket Of A Clown - Dwight Yoakam
TYLER GLEN
KEY 83 - Lloydminster
Pocket Of A Clown - Dwight Yoakam
TED DAIGLE
CKBY-FM - Ottawa
Road I Never Took - Coda The West
GREG MACK
630 CKRC - Winnipeg
Be My Baby Tonight - John Michael Montgomery
SCOTT O'BRIEN
New Country 1270 - Medicine Hat
More Love - Doug Stone
BOB LINN
CKEG Country - Nanaimo
Summertime Blues - Alan Jackson
BRUCE LEPPER
CKDM Radio 730 - Dauphin
Third Rock From The Sun - Joe Diffie



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stations with...



CKHJ-FREDRICKTON
CFMK-KINGSTON
CFQM-MONCTON
CKBY-OTTAWA
CKGL-KITCHENER
CJBQ-BELLEVILLE
CHYR-LEAMINGTON
CJTN-TRENTON
CKKY-WAINR GHT




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

Canada's Only National 100 Country Survey

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

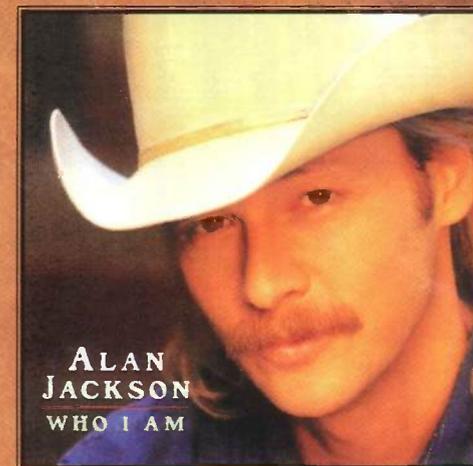
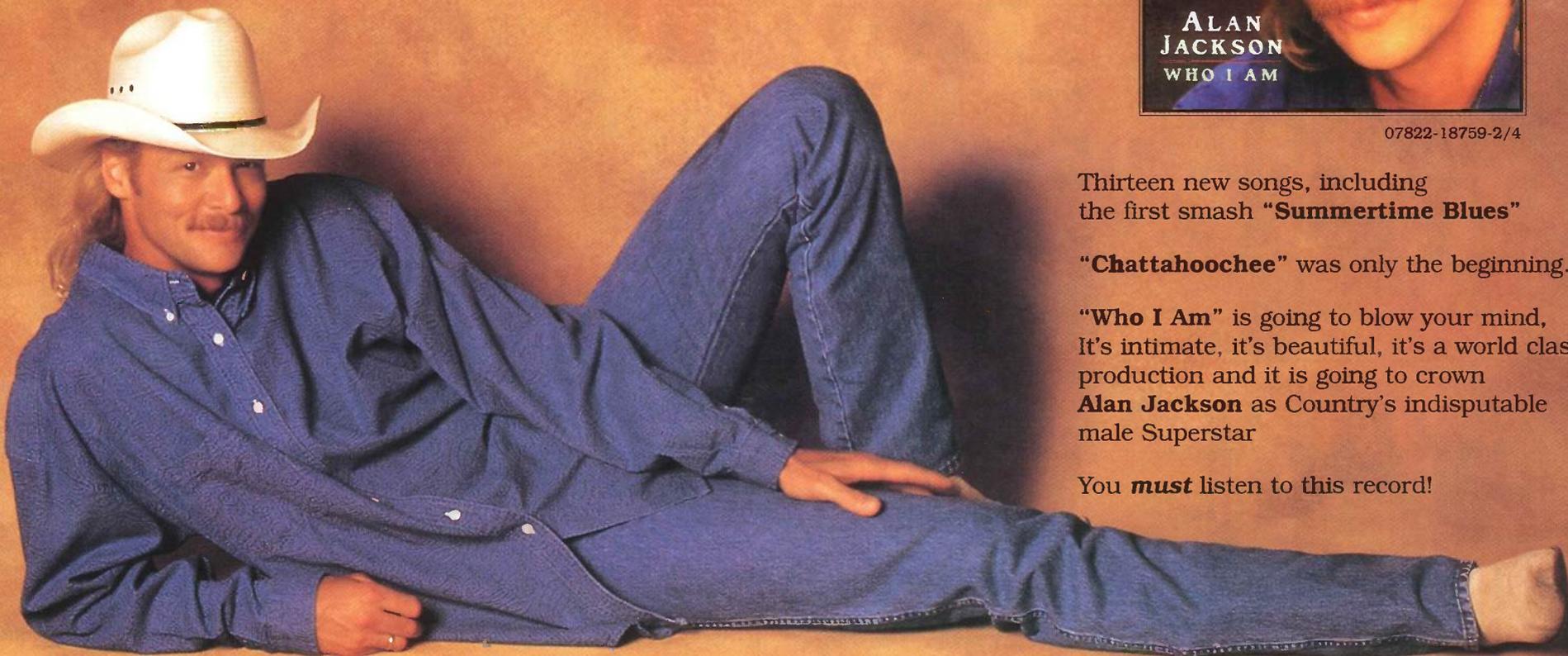
TW LW WO JULY 4, 1994

1	10	WINK (2 weeks at #1) Neal McCoy/No Doubt About It/Album track-P (S. DiPiero/T. Shapiro) B. Beckett (Atlantic)	35	38	10 THAT'S MY BABY Lari White/Wishes/BMG comp 25-N (L. White/C. Cannon) G. Fundis (RCA)	68	70	5 THE ROAD I NEVER TOOK Coda The West/No album/Hillcrest comp 17 (W. Ferguson/H. Kameka) Same (Hillcrest)
2	12	WHENEVER YOU COME AROUND Vince Gill/When Love Finds You/Album track-J (V. Gill/P. Wasner) T. Brown (MCA)	36	28	18 JUST ONCE David Lee Murphy/8 Seconds Soundtrack/CD single-J (D. L. Murphy/K. Tribble) T. Brown (MCA)	69	75	4 HANGIN' IN Tanya Tucker/Soon/CD single-F (S. Goard/R. Giles) J. Crutchfield (Liberty)
3	3	11 THAT AIN'T NO WAY TO GO Brooks & Dunn/Hard Workin' Man/BMG comp 25-N (R. Dunn/K. Brooks/D. Cook) D. Cook (Arista)	37	42	7 WHOLE LOTTA LOVE ON THE LINE Aaron Tippin/Call Of The Wild/BMG comp 26-N (A. Tippin/D. Kees) S. Hendricks (RCA)	70	73	10 CAN'T MAKE NO SENSE Curtis Grambo/Big News Back Home/Album track (R. O'Toole) C. Grambo (Time Art)
4	4	11 FOOLISH PRIDE Travis Tritt/Ten Feet Tall And Bulletproof/CD track-P (T. Tritt) G. Brown (Warner Bros)	38	47	6 INDEPENDENCE DAY Martina McBride/The Way That I Am/CD single-J (G. Peters) P. Worley/E. Seay/M. McBride (RCA)	71	76	4 IF YOU CAME BACK FROM HEAVEN Lorne Morgan/War Paint/BMG comp 27-N (L. Morgan/R. Landis) R. Landis (BNA)
5	12	6 WHY HAVEN'T I HEARD FROM YOU Reba McEntire/Read My Mind/Album track-J (S. Knox/T. W. Hales) T. Brown/R. McEntire (MCA)	39	51	5 RED HOT BLUES Quartette/Quartette/Album track (C. Peterson/N. Simmons) D. CDoherty (Denon)	72	80	3 COWBOY BAND Billy Dean/Men'll Be Boys/CD single-F (M. Powell/J. Medders) J. Bowen/B. Dean (Liberty)
6	9	12 THE CHEAP SEATS Alabama/Cheap Seats/Album track-N (M. Humman/R. Sharp) J. Leo/L. M. Lee/Alabama (RCA)	40	41	8 YOU WOULDN'T SAY THAT TO A STRANGER Suzy Bogguss/Something Up My Sleeve/CD single-F (P. Bunch) D. Crider) J. Bowen/S. Bogguss (Liberty)	73	86	2 BE MY BABY TONIGHT John Michael Montgomery/Kickin' It Up/CD single-P (E. Hill/R. Fagan) S. Hendricks (Atlantic)
7	13	13 LITTLE ROCK Collin Raye/Extremes/Album track-H (T. Douglas) J. Hobbs/E. Seay/P. Worley (Epic)	41	49	5 L'IL DARLIN' Lori Yates/Breaking Point/CD single-F (L. Yates) C. Linden (Virgin)	74	58	19 IN MY OWN BACKYARD Joe Diffie/Honky Tonk Attitude/CD single-H (J. Diffie) J. Slate/B. Montgomery (Epic)
8	11	9 EVERY ONCE IN A WHILE Blackhawk/Blackhawk/Album track-N (H. Paul/V. Stephenson/D. Robbins) M. Bright/T. Dubois (Arista)	42	31	16 ROPE THE MOON John Michael Montgomery/Kickin' It Up/Warner comp 202-P (J. Brown/J. Denton/A. Brown) S. Hendricks (Atlantic)	75	54	7 BABY NEEDS NEW SHOES Restless Heart/Matters Of The Heart/BMG comp 26-N (Guilbeau/Crain/McHugh) Lee/Jennings/Restless Heart (RCA)
9	10	10 SPILLED PERFUME Pam Tillis/Sweetheart's Dance/BMG comp 25-N (P. Tillis/D. Dillon) S. Fishell/P. Tillis (Arista)	43	45	5 YOUR MAMA WARNED YOU 'BOUT ME Suzy Bogguss/Something Up My Sleeve/CD single-F (P. Bunch) D. Crider) J. Bowen/S. Bogguss (Liberty)	76	81	3 SHE CAN'T SAY I DIDN'T CRY Rick Trevino/Rick Trevino/CD single-H (T. Martin/T. Martin/R. Wilson) S. Buckingham (Columbia)
10	14	8 THE OTHER SIDE Charlie Major/The Other Side/BMG comp 26-N (C. Major) S. Fishell (Arista)	44	53	5 SOMETHING ALREADY GONE Carlene Carter/Little Love Letters/Warner comp 208-P (C. Carter/A. Anderson) J. Stroud/C. Carter (Atlantic)	77	56	16 BEFORE YOU KILL US ALL Randy Travis/This Is Me/Warner Comp 202-P (K. Follmer/L. Barnes) K. Lehning (Warner Bros)
11	12	12 LIFESTYLES OF THE NOT SO RICH ... Tracy Byrd/No Ordinary Man/CD single-J (B. Hill/W. Tester) J. Crutchfield (MCA)	45	55	4 COUNTRY IN THE CITY Don Nelson/Based On A True Story/CD single-H (D. Nelson/T. Thomey/E. Ehm) Same (Epic/Them)	78	88	2 DYNAMITE The Desert Dolphins/Same/CD single (G. Heywood) R. Prescott (Wolfe Lake Music)
12	7	7 DADDY NEVER WAS THE CADILLAC KIND Confederate Railroad/Notorious/CD track-P (S. Nelson/D. Gibson) B. Beckett (Atlantic)	46	32	16 SWEET SWEET POISON Jim Witter/Jim Witter/CD track-F (J. Witter/J. Douglas) J. Douglas (Fre)	79	85	2 WHAT'S IN IT FOR ME John Berry/John Berry/CD single-F (J. Jarard/G. Burr) C. Howard (Liberty)
13	15	10 THERE YOU GO Prescott Brown/Already Restless/CD single-N (Brown/Prescott) Worley/McMakin/Prescott (Columbia)	47	34	15 HOW CAN I HELP YOU SAY GOODBYE Patty Loveless/Only What I Feel/CD track-N (B. Collins/K.T. Good) E. Gordy Jr. (Epic)	80	91	2 HARD TO SAY Sawyer Brown/Outskirts Of Town/CD single-F (M. Miller) M. Miller/M. McAnally (Curb)
14	16	9 THAT'S WHAT HIGHWAYS ARE FOR The Goods/So Many Roads/Sony comp 320-H (B. Jones/J. T. Hall) M. Francis (Savannah)	48	52	6 CALLING THE SHOTS Bourbon Gaultier/Camelback Road/CD single (B. Gaultier/S. Jung) M. Tremblay (Select)	81	59	20 ADDICTED TO A DOLLAR Doug Stone/More Love/CD track (Hood/Maddox/Tribble/Stone) Stroud/Stone (Epic)
15	22	9 THINKIN' PROBLEM David Ball/Thinkin' Problem/Warner comp 201-P (D. Ball/A. Shamblin/S. Ziff) B. Chancey (Warner Bros)	49	36	13 BORDERS AND TIME The Rankin Family/North Country/CD single-F (J. Rankin) C. Irshick (EMI Music)	82	84	4 (I GUESS WE'VE) WANTED IT THAT WAY Rob Widdowson/Friday Night/Hillcrest comp 17 (R. Widdowson/D. Hamilton) (Marmot Music)
16	17	12 WALKING AWAY A WINNER Kathy Mattea/Walking Away A Winner/Album track-Q (T. Shapiro/B. DiPiero) J. Leo (Mercury)	50	61	4 GIRLS WITH GUITARS Wynonna/Tell Me Why/Album track-J (M.C. Carpenter) T. Brown (MCA)	83	89	2 MORE LOVE Doug Stone/More Love/CD single-H (D. Stone/G. Burr) J. Stroud/D. Stone (Epic)
17	18	13 THEY DON'T MAKE 'EM LIKE THAT ANYMORE Boy Howdy/She'd Give Anything/EMI comp 9-F (J. Steele/C. Faren) C. Faren (Curb)	51	62	5 I WISH I COULD HAVE BEEN THERE John Anderson/Solid Ground/BMG comp 26-N (J. Anderson/K. Robinson) J. Stroud/J. Anderson (Arista)	84	60	15 LOVEBUG George Strait/Easy Come Easy Go/CD track-J (C. Wayne/W. Kemp) T. Brown/G. Strait (MCA)
18	19	10 I TAKE MY CHANCES Mary-Chapin Carpenter/Come On Come On/Album track-H (Carpenter/Schiltz) Jennings/Carpenter (Columbia)	52	64	5 EIGHTEEN INCHES OF RAIN Ian Tyson/Eighteen Inches Of Rain/Warner comp 207-P (I. Tyson/P. Aiger) J. Rooney/I. Tyson (Story Plain)	85	NEW	POCKET OF A CROWN Dwight Yoakam/This Time/Warner comp 210-P (D. Yoakam) P. Anderson (Reprise)
19	21	8 EVERYTHING TO ME Joel Feeney/Life Is But A Dream/MCA comp 3-J (J. Feeney/C. Faren) C. Faren/H. Parrott (MCA)	53	65	4 BUT I WILL Faith Hill/Take Me As I Am/Album track-P (T. Seals/E. Setzer/L. Stewart) S. Hendricks (Warner Bros)	86	71	7 RUNAWAY TRAIN Dawn Sears/Dawn Sears/CD single-J (K. Richey/T. Burns) M. Wright (MCA)
20	5	9 DON'T TAKE THE GIRL Tim McGraw/Not A Moment Too Soon/EMI comp 14-F (C. Martin/L. W. Johnson) J. Stroud/B. Gallimore (Curb)	54	57	9 CHAINS Tim Thomey/Some Other Time/Sony comp 320-H (T. Thomey/E. Ehm/G. Luciani) Same (Epic)	87	77	17 A GOOD RUN OF BAD LUCK Clint Black/No Time To Kill/BMG comp 25-N (C. Black/H. Nicholas) J. Stroud/C. Black (RCA)
21	25	9 STOP ON A DIME Little Texas/Big Time/Warner comp 205-P (Howell/O'Brien/Seals) Stroud/Dinapoli/Grau (Warner Bros)	55	67	3 WHISPER MY NAME Randy Travis/This Is Me/Warner comp 208-P (T. Bruce) K. Lehning (Warner Bros)	88	92	2 BEEN THERE Terry McBride & The Ride/Same/CD single-J (D. Schlitz/B. Livesy) J. Leo (MCA)
22	23	11 COWBOYS DON'T CRY Daron Norwood/Daron Norwood/Warner comp 203-P (Allison/Paymond/Simon/Gilmore) Stroud/Carlton (Giant)	56	78	2 SUMMERTIME BLUES Alan Jackson/Who I Am/Album track-N (E. Cochran/J. Capehart) K. Segall (Arista)	89	94	2 BAD HEART DAY Rick Tippie/Shoulda Seen Her Comin'/CD single (R. Tippie/L. Wayne) D. Pomeroy (Moon Tan)
23	15	8 SUCH A LONELY ONE Prairie Oyster/Only One Moon/CD single-N (R. deCarle) S. Fishell/Prairie Oyster (Arista)	57	46	11 IF I HAD US Johnher Brothers/My Brother.../Warner comp 202-P (B. Joiner) R. Hewes (Sceptre/WEA)	90	82	20 IF BUBBA CAN DANCE (I Can Too) Shenandoah/Under The Kuduza/BMG comp 24-N (M. Raydon/M. McGuire/B. McDiil) D. Cook (RCA)
24	26	7 RIVER OF NO RETURN Terry Kelly/Divided Highway/CD single (T. Kelly/R. Hynes) F. King (Gun)	58	63	10 I WANNA HOLD YOUR HAND Farmer's Daughter/Girls Will Be Girls/Album track (B. Miller) T. Ruder (Stubble Jumper)	91	NEW	LOVE ON THE RANGE Cindy Church/Love On The Range/Warner comp 209-P (N. Tinkham) N. Tinkham/D. Hamilton (Story Plain)
25	30	6 RENEGADES, REBELS AND ROGUES Tracy Lawrence/Maverick Soundtrack/Album track-P (P. Nelson/L. Boone/E. Clark) T. Lawrence/C. Anderson (Atlantic)	59	66	6 IT IS NO SECRET Mark Collie/Unleashed/MCA comp 3-J (M. Collie/M. Reid) D. Cook (MCA)	92	83	11 LOOKIN' IN THE SAME DIRECTION Ken Mellons/Ken Mellons/CD single-H (K. Mellons/D. Dodson/J. Melton) J. Cupit (Epic)
26	27	9 (Tonight) WE JUST MIGHT FALL IN LOVE ... Hal Ketchum/Every Little Word/CD single-N (A. Anderson/H. Ketchum) A. Reynolds/J. Rooney (Curb)	60	43	20 YOUR LOVE AMAZES ME John Berry/John Berry/EMI comp 2-F (A. Hunt/C. Jones) C. Howard (Liberty)	93	NEW	FALLEN ANGEL Suzanne Gitz/Fallen Angel/Album track (D. Bennett/P. Wiggins/S. Gitz) A. Rodger/S. Kendall (Tomcat)
27	20	17 NO HASTA LA VISTA TONIGHT George Fox/Mustang Heart/Warner comp 201-P (G. Fox/B. Gaudio) B. Gaudio (WEA)	61	72	3 TAKE THESE CHAINS FROM MY HEART Lee Roy Parnell/On The Road/BMG comp 26-N (F. Rose/H. Heathy) S. Hendricks (Arista)	94	NEW	LOVE A LITTLE STRONGER Diamond Rio/Close To The Edge/Album track-N (C. Jones/B. Crittenden/G. Swint) M. Powell/T. DuBois (Arista)
28	29	8 STAND YOUR GROUND Cassandra Vasik/Feels Like Home/CD single-H (T. Thomey/E. Ehm/C. Vasik) T. Thomey/E. Ehm (Epic)	62	44	13 WOMAN, SENSUOUS WOMAN Mark Chesnut/Almost Goodbye/CD single-J (G. S. Paxton) M. Wright (MCA)	95	NEW	TELL ME WHERE YOU'VE BEEN Morris P. Rainville/Mississauga Man/Album track (M. P. Rainville/D. Rainville) R. Prescott (Rarerabbit)
29	37	6 ONE NIGHT A DAY Garth Brooks/In Pieces/CD single-F (G. Burr/P. Wasner) A. Reynolds (Liberty)	63	74	3 HALF THE MAN Clint Black/No Time To Kill/Album track-N (C. Black/H. Nicholas) J. Stroud/C. Black (RCA)	96	90	8 BAYOU GIRL Bob Woodruff/Dreams & Saturday Night/Warner comp 206-P (B. Woodruff/M. Smotherman) S. Fishell (Reprise)
30	24	17 NO KATHLEEN Ron Hynes/Cryer's Paradise/EMI comp 6-F (R. Hynes/C. Hynes) D. O'Doherty (EMI)	64	79	3 DREAMING WITH MY EYES WIDE OPEN Clay Walker/Clay Walker/Warner comp 208-P (T. Arata) J. Stroud (Giant)	97	NEW	THE MAN IN LOVE WITH YOU George Strait/Easy Come Easy Go/CD single-J (D. Boritt/G. Harju) T. Brown/G. Strait (MCA)
31	33	10 IN THE WINK OF AN EYE The Barra MacNeils/Closer .../PolyGram comp 148-Q (T. Arata) W. Wilson/K. Greenberg) (Polydor)	65	68	4 TRACE BACK Gary Fjellgaard w/Anita Perras/Believe ... (CD single) (G. Fjellgaard) B. Buckingham (Savannah)	98	87	20 TRY NOT TO LOOK SO PRETTY Dwight Yoakam/This Time/Warner comp 198-P (D. Yoakam/Kostas) P. Anderson (Reprise)
32	40	6 NATIONAL WORKING WOMAN'S HOLIDAY Sammy Kershaw/Feel'n Good Train/PolyGram comp 355-Q (R. Murray/P. Terry/J. D. Hicks) B. Cannon/N. Wilson (Mercury)	66	48	19 WHERE DO I FIT IN THE PICTURE Clay Walker/Clay Walker/CD track-P (C. Walker) J. Stroud (Giant)	99	96	22 IF THE GOOD DIE YOUNG Tracy Lawrence/Albino/CD track-P (P. Nelson/C. Wiseman) J. Stroud (Atlantic)
33	35	12 SONG OF THE LAND Susan Aglukark/Arctic Rose/EMI comp 7-F (Brown/Emerson/Morrison) Irshick/Prescott (EMI)	67	50	13 WISH I DIDN'T KNOW NOW Toby Keith/Toby Keith/Album track-Q (T. Keith) N. Larkin/H. Shedd (Mercury)	100	95	19 ROCK BOTTOM Wynonna/Tell Me Why/CD track-J (J.R. Cobb/B. Bue) T. Brown/D. Potter (Curb/MCA)
34	39	9 O WHAT A THRILL The Mavericks/What A Crying Shame/MCA comp 3-J (J. Winchester) D. Cook (MCA)						

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WHO I AM



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RPM Adult Contemporary TRACKS

RECORD DISTRIBUTOR CODE

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

TW LW WO JULY 4, 1994

1	4	7	ISWEAR All-4-One - All-4-One Atlantic-82588 (Warner comp 206)-P
2	1	9	IF YOU GO Jon Secada - Jon Secada SBK-29772 (CD single)-P
3	2	14	MISLED Celine Dion - The Colour Of My Love Columbia-57555 (CD single)-H
4	3	19	BEAUTIFUL IN MY EYES Joshua Kadison - Painted Desert Serenade SBK-80920 (CD single)-F
5	8	5	CAN YOU FEEL THE LOVE TONIGHT Elton John - Lion King Soundtrack Hollywood/Disney-608587 (Warner CD single)-P
6	7	9	SUCH A LONELY ONE Prairie Oyster - Only One Moon Arista-74321 19427 (CD single)-N
7	10	6	ANYTIME YOU NEED A FRIEND Mariah Carey - Music Box Columbia-53205 (CD single)-H
8	6	12	YOU MEAN THE WORLD TO ME Toni Braxton - Toni Braxton LaFace/Arista-73008 26007 (Album track)-N
9	9	7	BROWN EYED GIRL Freddie Curci - Dreamer's Road EMI-29339 (EMI comp 11)-F
10	18	2	CAN'T TURN BACK THE YEARS Phil Collins - Both Sides Atlantic-82550 (Warner comp 205)-P
11	5	14	I'LL REMEMBER Madonna - With Honours Soundtrack Maverick/Sire/WB-45549 (CD single)-P
12	17	9	RIDE IT OUT Hemingway Corner - Hemingway Corner Epic-80180 (CD single)-H
13	13	13	SONG OF THE LAND Susan Agulark - Arctic Rose EMI-28605 (EMI comp 7)-F
14	26	2	WILD NIGHT John Mellencamp w/Me/Shell Ndeocello - Dance Naked Mercury-315 518 088 (PolyGram comp 359)-Q
15	11	16	LOVE SNEAKIN' UP ON ME Bonnie Raitt - Longing In Their Hearts Capitol-81427 (CD single)-F
16	12	11	IN THE WINK OF AN EYE The Barra MacNeils - Closer To Paradise Polydor-314 521 106 (PolyGram comp 148)-Q
17	14	7	BETWEEN FRIENDS Richard Samuels - Richard Samuels Bimini/Spinner-634 (CD single)
18	21	5	RIVER OF NO RETURN Terry Kelly - Divided Highway Gun-92 (CD single)
19	15	10	SOUL'S ROAD Lawrence Gowan - ... But You Can Call Me Larry Athena-80183 (CD single)-H
20	20	17	STREETS OF PHILADELPHIA Bruce Springsteen - Philadelphia Epic Soundtrax-57624 (CD single)-H

21	27	2	MAYBE LOVE WILL CHANGE YOUR MIND Stevie Nicks - Street Angel Modern/Arista-92246 (Warner comp 209)-P
22	32	2	SHOUT OUT LOUD Roch Voisine - I'll Always Be There Star/Select-8056 (CD single)
23	16	11	BORDERS AND TIME The Rankin Family - North Country EMI-80683 (EMI comp 11)-F
24	25	4	THE MOST BEAUTIFUL GIRL IN THE WORLD Prince - Prince NPG/Denon
25	31	4	SILENT SCREAM Richard Marx - Paid Vacation Capitol-81232 (CD single)-F
26	NEW		AIN'T GOT NOTHING IF YOU . . . Michael Bolton - The One Thing Columbia-53567 (Album track)-H
27	29	2	BORN TO BE WITH YOU Anne Murray - Croonin' EMI-27012 (EMI comp 14)-F
28	33	5	DANCE WITH ME Paul London - Don't Walk Away Footprint-9401 (Album track)
29	34	2	AFTERNOONS & COFFEESPOONS Crash Test Dummies - God Shuffled His Feet Arista-74321-21688 (CD single)-N
30	30	2	SCANNING THESE CROWDS Bruce Cockburn - Dart To The Heart True North-82 (CD single)-H
31	23	6	EVEN IF MY HEART WOULD BREAK Kenny G w/Aaron Neville - Bodyguard Soundtrack Arista-07822 18699 (BMG comp 67)-N
32	19	14	BABY I LOVE YOUR WAY Big Mountain - Reality Bites Soundtrack RCA-07863-66364-N (CD track)-N
33	NEW		YOU Bonnie Raitt - Longing In Their Heart Capitol-81427 (EMI comp 15)-F
34	22	10	CRAZY Julio Iglesias - Crazy Columbia-57584 (CD single)-H
35	36	2	FOOLISH PRIDE Travis Tritt - Ten Feet Tall And Bulletproof Warner Bros-45603 (Warner comp 205)-P
36	NEW		BAD TIMING Blue Rodeo - Five Days In July WEA-93846 (Warner comp 208)-P
37	NEW		STAY (I Missed You) Lisa Loeb & Nine Stories - Reality Blues Soundtrack RCA-07863 66364 (BMG comp 67)-N
38	24	23	SWIMMING IN YOUR OCEAN Crash Test Dummies - God Shuffled His Feet Arista-74321-16531 (CD single)-N
39	38	13	MIRACLES HAPPEN Lost & Prolound - Memory Thief Polydor-314 519 518 (PolyGram comp 148)-Q
40	37	24	THE SIGN Ace Of Base - The Sign Arista-07822 18740 (Album track)-N

RPM COUNTRY ALBUMS

1	3	10	COUNTRY HEAT 4 Various Artists RCA-74321-18620-N
2	1	8	TIM MCGRAW Not A Moment Too Soon Curb-77659-F
3	5	22	JOHN MICHAEL MONTGOMERY Kickin' It Up Atlantic-82559-P
4	6	6	JOHN BERRY John Berry Liberty-80472-F
5	4	9	REBA MCGENTIRE Read My Mind MCA-10994-J
6	2	11	PRAIRIE OYSTER Only One Moon Arista-19427-N
7	12	5	TRAVIS TRITT Ten Feet Tall & Bulletproof Warner Bros-45603-P
8	11	10	RANDY TRAVIS This Is Me Warner Bros-45501-P
9	9	8	JOHNNY CASH American Recordings American/Warner Bros-45520-P
10	10	8	PRESCOTT-BROWN Already Restless Columbia-66118-H
11	13	14	THE MAVERICKS What A Crying Shame MCA-10961-J
12	7	12	MARTY STUART Love And Luck MCA-10880-J
13	16	11	LITTLE TEXAS Big Time Warner Bros-45276-P
14	8	21	ALABAMA Cheap Seats RCA-66296-N
15	15	14	RHYTHM, COUNTRY & BLUES Various Artists MCA-10965-J
16	20	3	OUTLAWS & HEROES Various Artists Sony-24009-N
17	17	20	IAN TYSON Eighteen Inches Of Rain Stony Plain-1193-P
18	19	3	VINCE GILL When Love Finds You MCA-11047-J
19	21	25	FAITH HILL Take Me As I Am Warner Bros-45389-P
20	14	49	CHARLIE MAJOR The Other Side Arista-14864-N
21	18	16	BARRA MACNEILS Closer To Paradise Polydor-314 521 106-Q
22	22	42	ANNE MURRAY Croonin' EMI-27012-F
23	23	4	THE GOODS So Many Roads Savannah-9847-H
24	30	2	ALAN JACKSON Who I Am Arista-07822-18759-N
25	24	11	CONFEDERATE RAILROAD Notorious Atlantic-82505-P
26	NEW		MAVERICK SOUNDTRACK Various Artists Atlantic-82595-P
27	26	19	NEW COUNTRY Today's Hottest Country Hits - Various Artists WEA-32610-P
28	25	24	NEAL MCCOY No Doubt About It Atlantic-82568-P
29	27	30	CLAY WALKER Clay Walker Giant/Warner-24511-P
30	29	18	8 SECONDS Soundtrack MCA-10927-J
31	28	41	THE RANKIN FAMILY North Country EMI-80683-F
32	31	42	GARTH BROOKS In Pieces Liberty-80857-F
33	32	48	BILLY RAY CYRUS It Won't Be The Last Mercury-314-514-758-Q

RPM DANCE

RPM CANCON TO WATCH

1	1	4	MOVING ON UP M People RCA-N
2	2	8	100% PURE LOVE Crystal Waters Mercury-Q
3	3	2	DON'T TURN AROUND Ace Of Base Arista-N
4	4	10	THE RHYTHM OF THE NIGHT Corona NutMuzik/Polytel-F
5	5	8	HEY EVERYBODY DJ Company Dance Pool-H
6	7	6	FOR YOUR LOVE Laurell RicMar/Select
7	6	5	HOLD ON Loft Ariola-N
8	8	2	STIR IT UP Haddaway Arista-N
9	NEW		DUM DA DUM Melody MC Virgin-F
10	9	2	TWIST & SHOUT Chaka Demus & Pliers Island-Q

1	NEW		STARSEED Our Lady Peace - Naveed Epic-60191 (Sony comp 28)-H
2	5	5	I'VE GOT THE RHYTHM Wild T & The Spirit - Givin' Blood WEA-93522 (Warner comp 203)-P
3	3	6	6TH FLOOR Spirit Of The West - Faithlift WEA-93642 (Warner comp 208)-P
4	4	6	ERICA Kevin Cross - Surrender Pineland-1994
5	7	5	MOVIN' ON David Gogo - David Gogo EMI-27595 (promo CD single)-F
6	6	4	PISSIN' DOWN Sass Jordan - Rats Aquarius-571 (EMI comp 15/94)-F
7	9	2	I GOT THE MUSIC IN ME 2 Bigg featuring Marilyn Quality (promo CD single)
8	8	3	COME UP FOR AIR John Cody - Zelig Belmondo Duke Street-31088-J
9	NEW		DAYDREAM The Earthtones - To Be Continued Passion-945
10	10	3	I DON'T SLEEP AT NIGHT Nicky Cousins - Nicky Cousins Passion Records-944

COUNTRY continued from page 11

first hit in 1967 with I Got What I Wanted. The Red Leaf single went to #1 on the RPM Canadian Country Top 10. Signing with the Melbourne label in 1970 they had two charted singles, Fortunate Son and Wrote A Song. They also released two albums during this period. In 1970-72 they were voted #3 Top Canadian Country Music Group for a Gold Leaf Award, now the Juno Awards. They decided to quit the business from 1974 through 1989 to raise a family. Morris came back as a solo act in 1989 with the release of Good Old Country Blues, which peaked at #22 on the RPM Country 100 and also charted on Country Music News and Indie Bullet in the US.

Jesse Winchester is Canadian! I received a phone call from Jesse Winchester

this week informing me that he is a Canadian citizen. Winchester took out his citizenship papers in 1973 and has lived in the Eastern Townships of Quebec ever since. The American government allowed him to return to the US for performances, and he still visits his family there from time to time. He doesn't perform any longer, spending most of his time writing. He wrote O What A Thrill, released by The Mavericks (#34), released on the MCA label. The connection here was made by his publishing house, Bug Music in Nashville. Watch for more Winchester song material being picked up country artists on both sides of the border.

CISS-FM not too swift! One of the best kept secrets must be CISS-FM's 2nd annual New Country Festival in the Beaches (Toronto). It all comes together on Canada Day, and the first we heard of it was a fax from

the station on June 28. Anyway, for those of you who will get the advance RPM on Thursday, the day before, the lineup looks pretty impressive: Charlie Major, The Barra MacNeils, Suzanne Gitzi, Patricia Conroy and Hemingway Corner.



Seen backstage at The Peel County Police Country Festival are event co-ordinator Doug Kruger, Helen Kameka, producer Randall Cousins and Kelita.

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