



100 TOP CDs

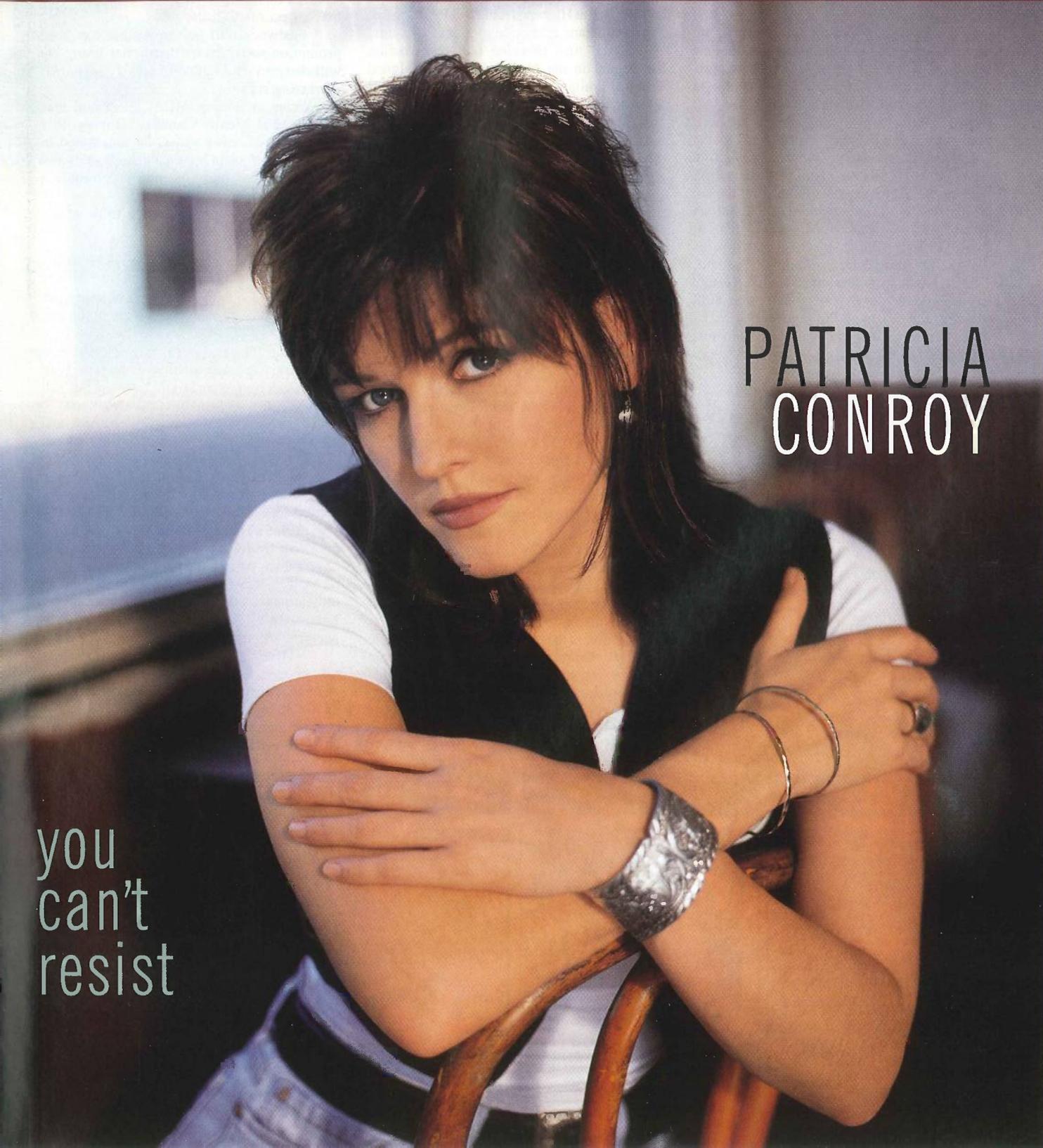
Chart Weekly

\$3.00

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Volume 60 No. 14
October 24, 1994

100 TOP HITS
100 COUNTRY HITS



PATRICIA
CONROY

you
can't
resist

Harris celebrates 5th year with move to new location

John Harris, president of the Harris Institute For The Arts, can look back proudly to five years ago when he founded the institute which has become an important asset to the recording industry in general.

The institute recently moved into a new 14,000 square foot facility at 118 Sherbourne Street in downtown Toronto which, as Harris points out, "is considerably better suited to our objective of delivering excellence in music industry education."

As an added service, organizations within the industry have been invited to use the new facility for meetings and seminars at no cost.

"We want to familiarize more people in the industry with what we're doing. This will translate into more opportunities for our graduates." The facility has been used by the Canadian Independent Record Production Association (CIRPA), Audio Engineering Society (AES), International Managers Forum (IMF), the Toronto Blues Society, Songwriters Association of Canada (SAC), the Society of Professional Audio Recording Studios (SPARS), and the Singer's Guild of Toronto.

Harris also points out that the institute has been successful in placing more than 80% of its graduates over the five year period. "The recession has helped our graduates. Employers in the music industry need more

from their staff and are hiring people who have taken the initiative to get specific training."

The 44-member faculty at the institute, most of whom are active industry professionals, teach on a part-time basis. Some of the recent additions to the staff include Jim Burgess, president of Saved By Technology; Tim Rooney, former president of Polydor Records; Heather Dietrich, media promotions coordinator at Harbourfront; and Peter Rowe, feature film and television producer/director.

Harris also revealed that construction has begun on the Martin Pilchner-designed Technical Training Centre, located on the lower level of the institute. When completed early next year, the facility will boast audio post, video editing, digital and mid-recording and multimedia studios which will be integrated around three isolation spaces.

As part of the curriculum, the institute offers diploma programs in Recording Arts Management (RAM) and Producing/

Engineering (PEP). The programs are 1000 hours over 12 months, culminating in the formation of production and management companies as well as internship placements at studios and companies throughout the music industry.

Paul Eastwood to MCA's national promotion post

Paul Eastwood has been appointed to the position of manager, national promotion for MCA Records Canada.

Eastwood will be responsible for radio promotion activities on a national level. He will also provide guidance for MCA's regional marketing reps.

Prior to joining MCA, Eastwood was with BMG Music Canada. During this association of seven years, he functioned in various positions in merchandising, sales and promotion, and most recently as promotion manager of the central region.

Eastwood's appointment took effect Oct. 17.

VoicePrint provides a unique service for the blind

VoicePrint, an audio reading service for the blind and visually impaired, reaches more than 5 million Canadian households from coast to coast via a hybrid satellite-cable mini electronic highway.

The service went to air in October of 1990, supplying eight hours of programming each day which is retransmitted twice to complete a 24-hour cycle. Included in that 24-hour cycle is a minimum one hour of regional information from its regional centres in Ottawa and Vancouver and its national office in Toronto. Other regional offices are also being planned.

More than 300 volunteers have been recruited to take turns reading the news from more than 100 Canadian newspapers and North American magazines. Listeners hear everything from pet advice, lifestyle reports and health care to news from the entertainment world and religious field, and even in-depth analysis of the regional news. Also included are how-to articles on cooking and gardening, book reviews and excerpts.

In Toronto for instance, the service is provided on Rogers' Channel 45. While

viewers are watching the stock market report on the screen, VoicePrint is supplying the news.

Many viewers don't realize there is a separate audio being supplied at the same time as the video, which might be why the full extent of this service isn't being realized.

Randy Gerow, manager technical and network services of VoicePrint's national office, began his career in radio several years ago. When he heard of VoicePrint's goals and initial difficulties in going to air, he volunteered his services and is now an important asset to VoicePrint's Toronto studio. One of the major problems Gerow has experienced is obtaining CD product, particularly Cancon instrumental recordings. Product and information kits should be sent to Gerow at 150 Laird Drive Annex, Toronto M4G 3V7, or phone 416-422-4222 or fax 416-422-1633.

VoicePrint is also in need of audio books, new or used. Corry Stuiwe is the contact in the Vancouver office and can be reached at 604-669-0246 or fax 604-669-0256. In Ottawa contact Sharon Bray at 613-230-5052 or fax 613-230-5038.

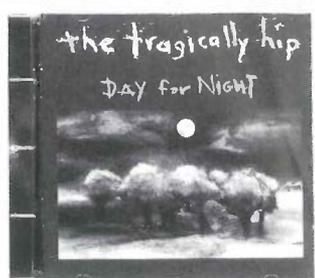
Kumbaya fundraising aided by calendar launch

The Kumbaya Festival, held last month at Toronto's Ontario Place, was a resounding success, raising more than \$250,000 for AIDS charities. On Oct. 24, the fundraising will continue with the Kumbaya Calendar Launch and Art Auction, taking place at Toronto's Design Exchange.

The calendar, featuring portraits of the various artists who performed at the festival by noted music photographer Andrew MacNaughtan, will be made available at various retail outlets across Canada.

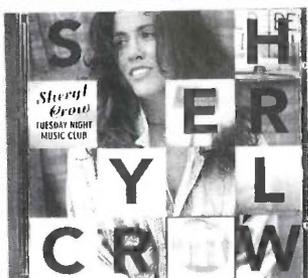
As well, a silent auction will take place the same night from 5-9 pm, giving those in attendance an opportunity to bid on artwork donated by some of Canada's most outstanding artists. Money raised from the auction will also go to benefit AIDS charities.

No. 1 ALBUM



THE TRAGICALLY HIP
Day For Night
MCA-MCASD 11140-J

No. 1 HIT



ALL I WANNA DO
Sheryl Crow
A&M

ALBUM PICK

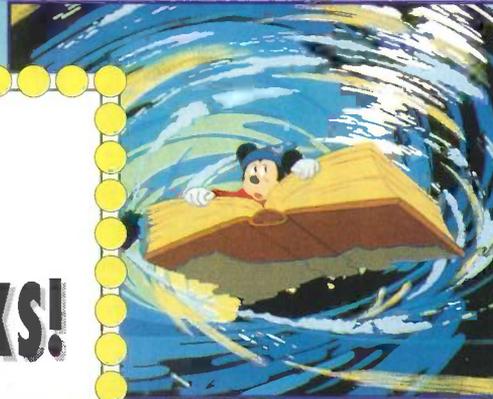
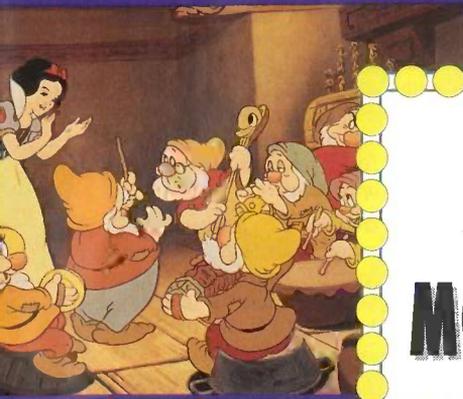


MADONNA
Bedtime Stories
Maverick/Sire -45767-P

HIT PICK



I AM I
Queensryche
EMI Records

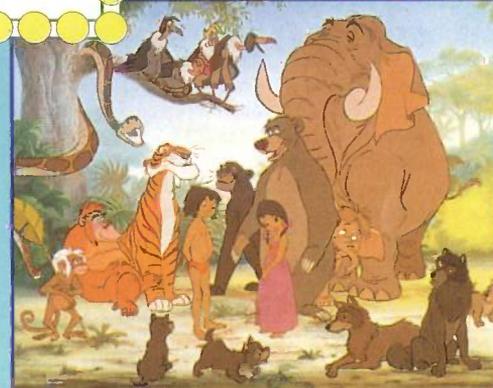


Disney

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"When You Wish Upon A Star" (**Pinocchio**)
"Zip-A-Dee-Do-Do-Dah" (**Song of the South**)
"The Bare Necessities" (**The Jungle Book**)
"Chim Chim Cher-ee" (**Mary Poppins**)



In 1989 **The Little Mermaid** splashed across movie screens with *"Under the Sea"*. In 1992, Celine Dion and Peabo Bryson brought the world the title song from **Beauty and the Beast**. In 1993, Peabo joined Regina Belle to perform *"A Whole New World"* (**Aladdin**) which rapidly became Song of the Year.



The Lion King roared into theatres this year to become the most successful animated film ever released. With the combined talents of singer/songwriter Elton John and lyricist Tim Rice, **The Lion King** Soundtrack reached six-time platinum status in Canada in just over four months!



Our next success is now on track...

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WHAT SAYS



with *Elvira Caprese*

Grease cuts it . . . ! Grease, a little bit of rock n' fluff, is loaded with memories and fun, fun, fun. The energies from the cast were equal to what was coming from the audience. It has been some time since former rock artist Rex Smith has been in town. Now, a bit older and a lot more talented, he fits the role of Danny Zuko with a perfected ease. Davy (ex-Monkee) Jones, fits in there as well, but much looser as he attempted to warm-up the audience a half-hour prior to curtain. Sally Struthers of TV's All In The Family fame, disguised herself beautifully as Miss Lynch, the tough English teacher from Rydell High. Unfortunately, the show is only running for six days (Oct. 18-23), at Toronto's O'Keefe Centre. Judging from the sold-out opening night, the run could have been extended. This Tommy Tune production maintains its rock n' roll high throughout the two hours. Record retailers can expect a run on both the New

Broadway Cast Recording on RCA and the movie version on RSO (PolyGram), released in 1978. (EC: *You liked it . . . ?*)

Dolly Parton has a book . . . ! Sony's country product manager Dave Deeley is putting a lot of promotion muscle behind Dolly Parton's just published book, *Dolly - My Life And Other Unfinished Business*. More than the publisher is doing. Just in case you don't have time to read, there's a talking Dolly book, which I'm listening to as I drive back and forth to work. To top off my Dolly day, there's her new album, *Heartsongs*, which is already in demand at retail. Those stores that stock country records, that is. You guys who don't will probably miss out on the interactive boom as well. (EC: *They'll all stock Dolly . . . !*)

Kevin Hilgers is moving on . . . ! That very funny and most creative morning personality, Kevin Hilgers, is looking to move on. We've reprinted a few of the yuks Kevin tries out on his morning audience, and his humour hasn't gone unnoticed. Many of the music and program directors I speak with quite often mention that funny guy from CFGP Grand Prairie. Kevin is still at the station, but it's time to move on. He's looking for a morning shift at a medium to major market. He can be reached at 403-539-0623. (EC: *I liked the one about the old man and his birthday party . . . !*)

Joni Mitchell's tall tale . . . ? It was interesting to read Joni Mitchell's wailing about how badly she was treated in this country when she became a big star. The Toronto Star's Peter Howell did his usual bang-on job of interviewing Mitchell in the Spotlight/Entertainment section of the Oct. 16 issue. In the article she claims that Neil Young was also treated badly, upsetting him so much that "he became an American over it." Well, that's news to me, and I'm sure the CRTC might be surprised. I think Mitchell is a little off on this one. I remember many years ago when Young and his lawyer dropped by my office for a letter from me saying that his talent was unique, so that he could get a green card. After talking to him at length, with us both agreeing on what a great country Canada is, I got the distinct feeling that becoming an American citizen wasn't on his agenda. (EC: *All in the name of fame . . . !*)

Much has stabilized . . . ! MuchMusic got more press over the last few weeks than it has in its 10 years, the kind of press, publicity guy Bill Bobek can do without. Seems there were a few birds flying out the door, for various reasons, some very interesting. The rumour mongers even got on Steve Anthony's case, suggesting he was next. Well, it just ain't so. "Steve stays put," says Bobek. (EC: *How about those important Much people leaving town for South America . . . ?*)

Hey! Juno people . . . ! Did you know that this year marks the 30th anniversary of the first year that RPM presented a Canadian music award, which is now the Juno Awards? Did you know that The Esquires was the first band to win the top vocal instrumental group of the year? Richard Patterson, who just

turned 50 and was a member of that famed band, sends a reminder that ALL of the Esquires are still living and working. He is now with CBC Radio Ottawa. Hey! wouldn't that be a great flashback, to have The Esquires present a Juno to one of this year's winners? (EC: *Heck! That's recognizing the past. They'd have to set up a committee . . . !*)

A real trouper . . . ! In spite of all the negativity going around about the winding down of Toronto's Country 59, music director Al Campagnola continues to man the ship, spending what must be countless hours in compiling his tracking sheets and chart, and getting them to us on time. The broadcast business is going through some pretty traumatic happenings, and it must be comforting to owners to know there are dedicated people like Al Campagnola continuing to keep the faith. (EC: *What a role model . . . !*)

Jingle Cats are coming . . . ! Remember the barking dogs? Guess what! Jingle Cats, singing 20 Christmas-time classics, are about to invade radio and record retail land. This bundle of meows is a natural for the David Letterman show. The BMG Music people are counting on the more than three million cat owners in Canada buying at least an album each. (EC: *Poor little Tweety . . . !*)

The sleaziest engineer . . . ? There have been sleazy engineers in the Toronto production of *Miss Saigon* since it opened last year at the Princess Of Wales Theatre, but the sleaziest is Herman Sebek an import from the Broadway production of *Miss Saigon*. He fits beautifully into this role. With his body language and rapid-fire dialogue setting the pace, he adds a fresh tingle to this showstopping part. Amidst the cast changes, another new Chris, Kevin McIntyre, from Winnipeg comes out of the line to take on this formidable and exhausting role. McIntyre is a young man who obviously has his feet firmly planted in musical theatre. His projection and vocal nuances builds each scene to perfection giving the audience the opportunity to step into his world of anguish. (EC: *I'm ordering my tickets as you speak . . . !*)

Confirm or deny . . . ! A certain record company is reeling from the mess that took a couple of decades to create. How long will it take to bring this red ink operation back to reality? (EC: *You've got us all guessing. C'mon, how about an initial or two . . . !*)

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

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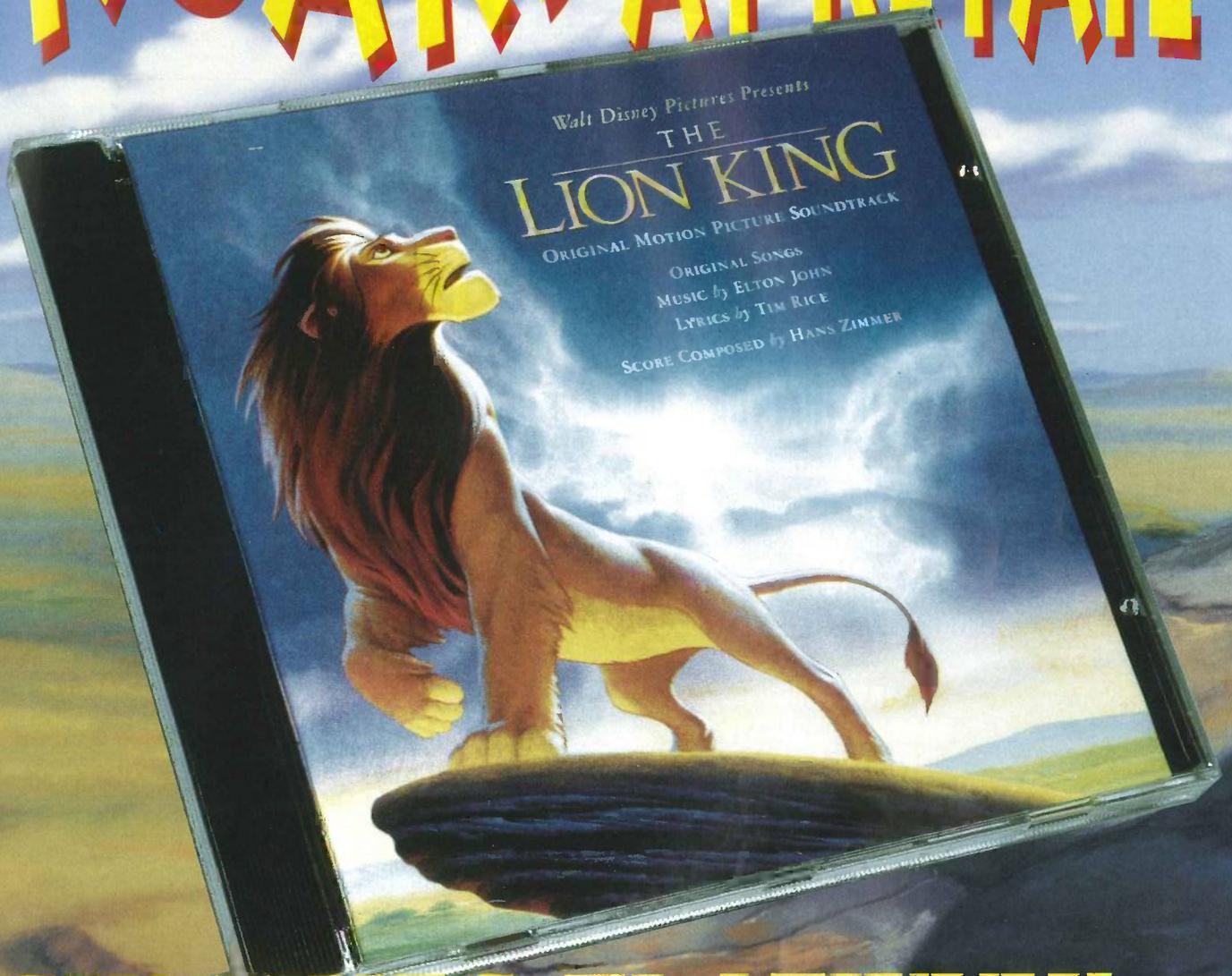
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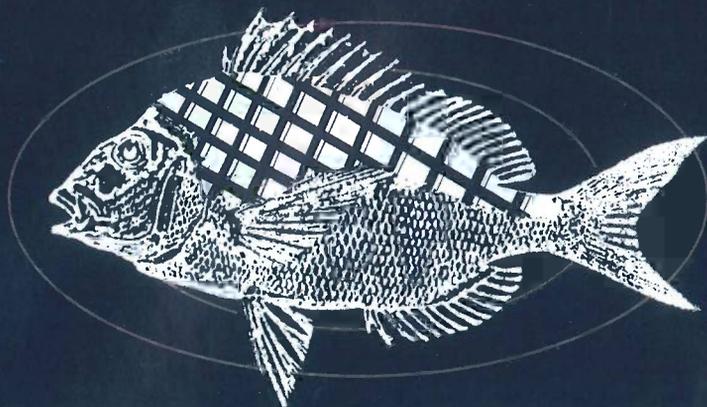
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VARIOUS - ALL THE BEST

VARIOUS - SINGERS FOR FISHERMAN

VARIOUS - ANOTHER TIME

VARIOUS - CLOSE TO THE FLOOR

VARIOUS - ATLANTIC FIDDLES

MINNIE WHITE

NANCY WHITE



It's not just the film companies that are cashing in on big movie releases - by Ron Rogers

Soundtracks now mean big dollars for the music business

In an era when record companies are examining more varied and fresh ways of promoting both new artists and catalogue acts, the movie soundtrack has become an important avenue for the industry to explore.

Soundtracks are no longer merely a polite orchestral score that accompanies a film. Modern filmmakers have found that more upbeat, pop-oriented compilations can enhance the marketability of their films. And record companies have discovered that soundtracks can revive interest in older artists, and create interest in newer ones.

It would be easy to say that the current popularity of soundtracks stems from the enormous success of *The Bodyguard* Soundtrack, which ended up as the third biggest album of 1993 according to RPM's Year-End Albums Chart, and surpassed sales of more than one million units in Canada alone.

However, if you asked 10 different people what they feel is a memorable or important soundtrack, and you're likely to get 10 different answers, which goes a long way in explaining the importance of the genre.

Despite the value being placed on them in the last few years, in fact, soundtracks have been an influential element on the charts for decades.

If you examine the very first RPM Albums Chart way back in 1968 (RPM - Oct. 14/68), you quickly see titles like *The Graduate*, *Wild In The Streets*, *Funny Girl* and *Hair* intermixed within the top 50 albums of the day.

Jump ahead to October 14, 1978, and you see the *Grease* Soundtrack at #3 on the albums chart, followed by other soundtrack titles like *Sgt. Pepper's Lonely Hearts Club Band*, *Saturday Night Fever*, *The Buddy Holly Story*, *Thank God It's Friday* and *FM*.

In October of 1988, the #1 album on the RPM Albums Chart was the *Cocktail* Soundtrack, followed several spots down the list by *Dirty Dancing*, which lasted an incredible 78 weeks on the chart, including 14

weeks at #1.

So it's clear that soundtracks have been a very important chart item for many years. The difference now is that the number of soundtracks, and particularly the number of successful soundtracks, has increased significantly in the past couple of years.

From 1974 (when RPM first began compiling its year-end albums chart), through 1979, an average of three soundtracks appeared in the top 100 albums of the year. From 1985 through 1993, an average of five soundtracks appeared on the year-end albums charts.

But if you look at the RPM 100 Albums chart from July 25, 1994, it's obvious that soundtracks have assumed a far greater prominence at both radio and retail, from which the chart is compiled.

The July 25 albums chart includes 10 soundtracks in the top 100 albums. And these aren't just fly-by-night records that appear for a couple of weeks and then vanish. These are soundtracks such as *Philadelphia*, *The Lion King*, *Forrest Gump*, *The Crow*, *Reality Bites*, *Threesome* and *The Piano*, all of which cracked the top 30 on the charts.

Reality Bites finally dropped out of the top 30 last week, but still resides in the #31 position, after 33 weeks on the chart. *The Crow* has surpassed double platinum sales in Canada, and has been on the Albums chart for 23 weeks, while *Philadelphia* is now over 40 weeks on the chart. Of course, *The Bodyguard* spent 75 weeks on the albums chart. As of Oct.

PHILADELPHIA Sony

The important subject matter (AIDS) of this powerful motion picture inspired the likes of the normally publicity-shy Bruce Springsteen and Neil Young to contribute songs to the soundtrack, along with such names as Peter Gabriel, Sade, Spin Doctors and Indigo Girls. *Streets Of Philadelphia* became Springsteen's first #1 hit, and the album has spent 39 weeks on the RPM Albums chart, peaking at #4.



well, there's more stuff selling, period. Warner Music Canada's Garry Newman is one who doesn't believe the hype.

"I don't think it's an overnight thing, if you look back to the fact that we sold one million copies of *Cocktail*. It's not so much that they're popular now, it's the music that's on them, that's what it is. With the success of *Forrest Gump*, you're going after a 40 year-old person. That person probably still listens to that type of music. Then you look at *Natural Born Killers*, which we've sold over 50,000 of. It's very alternative and geared to a younger audience.

"If you go back over the years, and look at some of the soundtracks that have been successful, I don't think it's something that just started to happen, I think it has been happening on a regular basis. I think we're only selling more now because we're selling more product in general."

As we noted before, not everyone is in agreement on what soundtrack really started the boom of late. *The Bodyguard* would seem to have signified the arrival of soundtracks as a legitimately powerful avenue - not just a million seller, but a multi-million seller. There are those who say that *The Bodyguard* not only resurrected Whitney Houston's sagging career, but also resurrected an equally struggling record company in BMG.

But if you ask someone to name the soundtrack that started this seemingly invisible trend, you get different titles from different people.

"I think *Pretty Woman* was a real



SATURDAY NIGHT FEVER PolyGram

John Travolta used this mega-hit movie to prove he was more than the airhead he portrayed as Vinnie Bobarino in the hit television series *Welcome Back Kotter*. The trend-setting movie's soundtrack pushed *The Bee Gees* back into the mainstream spotlight with six monumental single releases: *Stayin' Alive*, *How*

Deep Is Your Love, *Night Fever*, *More Than A Woman*, *Jive Talking* and *You Should Be Dancing*. It's no wonder this late-'70s release topped the RPM most successful motion picture soundtrack listing with *The Bee Gees* multi-hit contributions as well as tracks from *KC & The Sunshine Band* (*Boogie Shoes*) and *Yvonne Elliman* (*If I Can't Have You*).

19, Toronto's CHUM-FM still listed the album on its top 30 chart, after a record 100 weeks.

Disney Records' *The Lion King* spent five weeks at #1, only to be bumped out of the top spot by *Forrest Gump*, the first time ever that a soundtrack bumped another soundtrack out of the top spot. And this came a week after Elton John's *Can You Feel The Love Tonight* (from *The Lion King*), was bumped out of the #1 spot on the Hit

groundbreaker," says Dave Cubitt of CD-Plus. "After that, I think when they started putting together a movie, they started thinking of the soundtrack as well, and it became almost a second generation to the revenue. What with *Forrest Gump*, *The Bodyguard* in particular, the music is becoming more and more important to the film people when they're putting out a movie."

Cubitt went on to confirm that soundtracks, besides being a powerful

and more than six million in the US. The Celine Dion/Peabo Bryson title track of *Beauty And The Beast* was the #1 Adult Contemporary song of 1992, while the Bryson/Regina Belle version of *A Whole New World* (from the *Aladdin* Soundtrack) was #6 on the 1993 year-end AC chart.

According to Disney Canada's national sales manager, Joe Etter, the reason for the success of the Disney soundtracks goes back to the days of Walt himself.

"I think *Snow White* was the first motion picture soundtrack ever made. When Walt decided to put music to the movies, he wanted it to be a part of the story. So I understand why ours are so popular, because it's definitely part of the story.

"Before it was something they might have thought about after the movie was made. As more soundtracks had hits, like *The Bodyguard*, I think they started paying more attention. People will go see the movie simply because of the hits they hear on the radio. That was definitely the case with *The Lion King*, where the single hit radio before the movie was in the theatres."

A&M/Island/Motown's Steven Kane says that part of the increase in soundtrack sales is due in large part to the movie producers and directors themselves, who are young enough to tap into their own passions for pop music.

"I think a lot of it has to do with a new breed of producers and directors. You're coming into a generation of filmmakers that grew up with rock music, and music is an integral part of their life, perhaps more so than any other generation. They're looking at the important role music played in their life, and they're bringing it to the forefront in their films."

For Kane and his co-workers at A&M, their soundtrack business promises to improve considerably with A&M's recently announced licensing agreement with Hollywood Records. The first release from the new arrangement

can also market it as a stand-alone jazz record. It may not be a Reality Bites, but it will certainly have a niche appeal. So you do have to aim at a specific audience, and you have to know what the movie's audience is."

Kane will probably be the first to admit that the *Quiz Show* soundtrack may not be a huge seller, even though the movie is a critical and commercial hit. But it wouldn't be the first time a soundtrack didn't follow-up the success of the film. Likewise, there are numerous soundtracks which surpassed the success of the film, and probably contributed significantly to any success the movie had.

Sony's Don Oates agrees that, quite often, even though a movie may struggle at the box office, the soundtrack will flourish, and perhaps even boost the film's box office numbers.

"My thoughts on soundtracks is that they either do extremely well or extremely poorly, and there doesn't seem to be any middle ground. You can have a poor soundtrack from a great movie, and you can also have a poor movie that has a successful soundtrack.

"We had one called *Eddie And The Cruisers*, which was a bust at the box office, but after the movie went to video and gained some underground following, all of a sudden we had a double platinum soundtrack. So there doesn't seem to be a correlation between successful movies and the success of the soundtrack."

Oates also pointed to the dual success of the film and soundtrack for *Philadelphia*, noting, "There's the Springsteen song going



THE LION KING

Disney

The movie is already the sixth highest grossing picture of all time, recently surpassing *Jaws*. The soundtrack might not give *Thriller* a run for its money, but it has already sold 6 million in the US, 600,000 in Canada, and the powerful presence of Elton John turned the single *Can You Feel The Love Tonight* into a #1 hit. The album itself spent five weeks in the #1 spot.

component of the charts, also have gained a strong position at retail.

"As far as the section goes in our stores, we designate a complete catalogue of soundtracks. We certainly focus in on soundtracks as a mainstay department, and it always has been. From A-Z in soundtracks, you can fill up a department the size of blues. People actually shop for soundtracks now, because they're playing a bigger role in the movies."

If any company has benefitted greatly from the prominence of soundtracks, it's Disney Records. The *Lion King* has already surpassed sales of 600,000 units in Canada,

COCKTAIL

Warner

Tom Cruise had another hit with this 1988 tale of an ambitious bartender. The AC-oriented soundtrack contained *The Beach Boys* biggest hit ever, *Kokomo*, which reigned atop the RPM Hit Tracks chart for five weeks. The album also boasted Bobby McFerrin's a capella favourite *Don't Worry, Be Happy*, John Mellencamp's *Rave On*, *The Georgia Satellites'* *Hippy Hippy Shake* and *Elvis'* *All Shook Up*.



THE THREE MUSKETEERS

A&M

This modern retelling of a classic story, starring Charlie Sheen and Kiefer Sutherland, was a steady hit at the box office. The soundtrack produced a #1 hit for the trio of Bryan Adams, Sting and Rod Stewart with *All For Love*.

is the soundtrack from *Quiz Show*, a soundtrack that appeals to an entirely different audience.

"You look at *Quiz Show*, there's only one track with vocals on it, which is a Lyle Lovett song. The rest of it is a '50s jazz score by Mark Isham. This is something we can tie in with the movie, but we

through the credit right at the beginning of the movie, and setting the feeling and emotion of the movie right up front, and then you have the Neil Young track over the closing credits. I think *Philadelphia* is the best example of a movie helping a soundtrack, and a soundtrack helping a movie, with each sharing responsibility in the success."

Steven Kane did point out that actual film scores are "still a tough sell in most cases." The key is to ensure that the music ties in with the film. In the case of *Forrest Gump*, the 40-odd tracks on the album each convey the mood and emotion of the period being represented. As Don Oates indicates, a soundtrack is only successful if it catches your attention and moves with the emotion of the film.



**THE BODYGUARD
BMG**

The movie, starring Kevin Costner and Whitney Houston (her first film role), overcame less-than-generous reviews to become a huge hit at the box office. The soundtrack was another story. Led by Houston's #1 smash I Will Always Love You, the album sold more than a million copies in Canada. Other big hits from the soundtrack include Houston's Run To You,

I Have Nothing, I'm Every Woman and Queen Of The Night.

"How many times have you been to a movie and don't remember the soundtrack at all? That's why we did so well with Footloose, because the movie was about dancing, and the music was very dominant in the film."

This thought is echoed by Disney's Etter, who points out, "I think you can relive the feeling of a movie when you put the soundtrack on at home. When I listen to one of our soundtracks, or one from a movie I really enjoyed, a certain song or segment of music comes on and I remember that part of the movie."

Part of the success of Forrest Gump, and other retro-type compilations like Dazed And Confused or Wayne's World, is that they are tapping into the current trend at radio towards the golden oldies.

But soundtracks are also a valuable launching pad for new and alternative artists. Lisa Loeb was a totally unknown quantity before the Reality Bites project came along, and now she has a #1 hit under her belt, something that can also be said for Big Mountain,

who gained a huge hit with their cover of Baby I Love Your Way, also from Reality Bites.

As Don Oates noted, "It certainly presents another opportunity to use another platform to getting an unknown artist into the development stage."

The Bodyguard may have been the launch-

ing pad, but there's no doubt that soundtracks have definitely arrived as a powerful marketing tool in the record industry. The fact that consumers are actually shopping specifically for soundtracks is indicative of their importance at retail. For radio, it provides a new and valuable outlet to find new artists and adds. For the industry, the time to put even greater

emphasis on a soundtrack division has never been better.



**RUSH
Warner**

This film's rather depressing subject matter (cocaine abuse) didn't allow for a great deal of box office success, but the soundtrack did produce one of the biggest songs of 1992, Eric Clapton's Grammy-winning Tears In Heaven.

FORREST GUMP

Sony

Tom Hanks' second straight hit film has not only become one of 1994's biggest movies, but it has also produced one of the year's favourite albums. This two-CD, 32 song compilation spans almost a quarter-century in American music, from Elvis Presley's Hound Dog to Bob Seger's Against The Wind. The Gumper knocked The Lion King out of the #1 spot on the RPM Albums chart, the first time ever that one soundtrack replaced another at #1.



Movie music has made its impact at retail - Walt Grealis

Soundtracks an important part of HMV operation

Roger Whiteman, vice-president of product management for HMV Canada, has witnessed a steady growth of soundtrack sales, over the last few years.

Sales for soundtracks account for 8% of HMV's overall sales. "It's a fairly regular pattern throughout our chain. As everyone knows, Bodyguard was a huge success. There has also been a demand for Forrest Gump, and Natural Born Killers, which is our current top-selling soundtrack. Strange as it may seem, Priscilla, which is a rehash of disco material, is #3 on our soundtrack chart, and Lion King, which is at #4, continues to be a big seller."

It's interesting to note that Priscilla: Queen Of The Desert is also #22 on HMV's mainstream chart.

"Soundtracks are definitely important to our operation. Buyers usually represent a very stable kind of buyer. And, of course, when they are looking for a particular soundtrack, they quite often pick up other product, particularly by artists who are featured on the soundtracks they are interested in."

Soundtracks are obviously high priority at record companies on the release date and

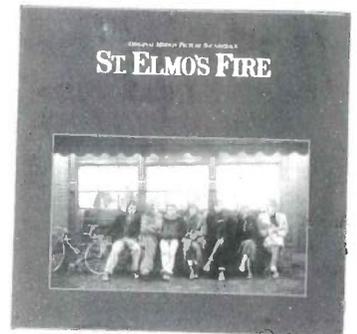
during the run of the movie. That enthusiasm however, runs out within a couple of months.

"There's a cooling-off period, like any new release. When a soundtrack peaks, naturally that initial enthusiasm wanes. But quite often there is a demand for a particular soundtrack, after it was supposed to have peaked, and we find we are out of stock and have to reorder. Back ordering of soundtracks has become quite common, particularly with the emergence of sell-through videos where we've seen a huge increase in sales."

HMV's current Top 10 soundtracks are:

1. Natural Born Killers
2. Forrest Gump
3. Priscilla: Queen Of The Desert
4. The Lion King
5. Reality Bites
6. Four Weddings And A Funeral
7. The Crow
8. Blade Runner
9. Philadelphia
10. Dazed And Confused

HMV also utilizes its front racks to promote new soundtracks during the run of the movie, and again, when the movie is released as a sell-through video.



**ST. ELMOS FIRE
Warner**

It's a toss-up here whether the movie was a bigger success than the soundtrack. The Brat Pack showed an incredibly mature acting ability in the film. However, the soundtrack, produced by David Foster, was also a huge success branching out into more than just a movie accompaniment. John Parr's Man In Motion was a hit on the charts, and was also used as the theme for Rick Hansen's Man In Motion wheelchair trek.

... more BIG TICKET releases!!!



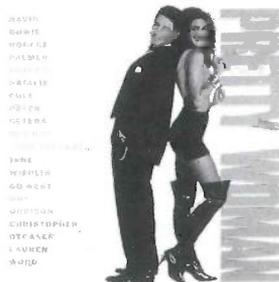
FOOTLOOSE Sony

Kevin Bacon danced his way to stardom in this 1984 hit film, which also produced one of the biggest albums of the year. The album contained a bounty of charted songs, including Kenny Loggins' title track, Almost Paradise by Mike Reno and Ann Wilson, Shalamar's Dancing In The Sheets, Deniece Williams'

Let's Hear It For The Boy and Bonnie Tyler's I Need A Hero.

PRETTY WOMAN EMI

The movie that made Julia Roberts a star, this modern retelling of Cinderella also helped revive Richard Gere's sleeping career. The album became the biggest soundtrack in the history of EMI Music, led by such hits as Go West's King Of Wishful Thinking, Roxette's It Must Have Been Love and Natalie Cole's Wild Women Do.



THE SOUND OF MUSIC BMG

One of the first important soundtracks in recording history, the songs from the Julie Andrews/Christopher Plummer family favourite became instant classics. It's been said that there isn't a person in North America who hasn't seen this movie at least once, and there probably isn't a person who doesn't know at least one

of its songs - My Favourite Things, Climb Every Mountain, Maria, Do-Re-Mi, the title track...a great album, soundtrack or otherwise.

PRETTY IN PINK A&M

In the liner notes for this 1986 soundtrack from another John Hughes high school tale, Hughes writes, "The music in Pretty In Pink was not an afterthought. The tracks on this album and in this film are there because (director) Howard Deutch and I believe in the artists...and are proud to be in league with them." The album spawned a #5 hit in O.M.D.'s If You Leave.



DAZED AND CONFUSED Warner

A text-book example of a soundtrack being eminently more successful than the movie. Few people even remember what the film was all about, but the soundtrack went on to become a gold-seller in Canada, featuring such '70s classics as Rick Derringer's Rock 'N Roll Hoochie Coo, Alice Cooper's School's Out and Kiss' Rock

And Roll All Night. The filmmakers tapped into the '70s retro trend, and it paid off in spades for the soundtrack.

BEVERLY HILLS COP MCA

Sylvester Stallone turned down the role of Axel Foley, and Eddie Murphy made it the biggest role of his career. The soundtrack produced a score of hits, including Glen Frey's The Heat Is On, The Pointer Sisters' The Neutron Dance, and Harold Faltermeyer's Axel F., one of the biggest instrumental hits ever.

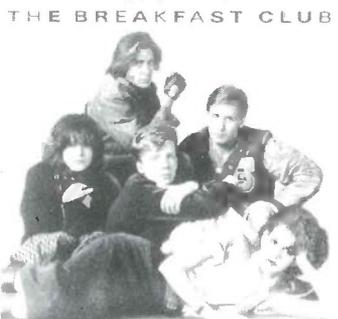


TOP GUN Sony

One of the few cases where the soundtrack and the movie did equally well, this Tom Cruise vehicle spawned a #1 hit in Berlin's Take My Breath Away, a top 10 hit in Kenny Loggins' Danger Zone, and a top 30 song with Loverboy's Heaven In Your Eyes.

THE BREAKFAST CLUB A&M

As with many successful soundtracks, the album from this John Hughes high school film was boosted primarily by one huge hit. Don't You (Forget About Me) was the biggest hit Simple Minds ever had, hitting the #1 spot on the RPM Hit Tracks chart in June of 1985.



... and the movie soundtracks are

The following is a list of available motion picture soundtracks, compiled from product catalogues supplied by various record companies

A

A Bronx Tale (Sony)
 A Few Good Men (Sony)
 A League Of Their Own (Sony)
 A Perfect World (Warner)
 A Simple Twist Of Fate (Denon)
 Above The Rim (Warner)
 Ace Ventura: Pet Detective (PolyGram)
 Addams Family (BMG)
 Addams Family Values (PolyGram)
 Against All Odds (Warner)
 Age Of Innocence (Sony)
 Aladdin (Disney)
 Amadeus (A&M)
 Ain't Misbehavin' (BMG)
 The Air Up There (Warner)
 Alien 3 (MCA)
 Always (MCA)
 American Graffiti (MCA)
 An American Tail (MCA)
 An American Tail Fievel Goes West (MCA)
 An Officer & A Gentleman (A&M)
 Andre (Warner)
 Animal House (MCA)
 Annie Get Your Gun (MCA)
 Antarctica (Warner)
 Apocalypse Now (Warner)
 Atlantis (EMI)

B

Back To The Future (MCA)
 Backbeat (EMI)
 Backdraft (BMG)
 Bagdad Cafe (A&M)
 Baseball: Film By Ken Burns (Warner)
 Batman (Warner)
 Batman Returns (Warner)
 Beauty And The Beast (Disney)
 Beethoven's 2nd (Sony)
 Beetlejuice (MCA)
 Betty Blue (EMI)
 Beverley Hillbillies (BMG)
 Beverly Hills Cop (MCA)
 Beverly Hills Cop 2 (MCA)
 Beverly Hills Cop 3 (MCA)
 Big Blue (EMI)
 The Big Chill (A&M)
 The Big Easy (A&M)
 Biker Mice From Mars (MCA)
 Bill & Ted's Excellent Adventure (A&M)
 Black Beauty (Warner)
 Black Robe (MCA)
 Blade Runner (Warner)
 Blaze Of Glory/Young Guns II (PolyGram)
 Blown Away (Sony)
 Blue (Warner)
 Body Of Evidence (BMG)
 The Bodyguard (BMG)
 Boomerang (BMG)
 Boyz N' The Hood (Warner)
 Brainscan (Sony)
 The Breakfast Club (A&M)
 Buffy The Vampire Slayer (Sony)
 Buster (Warner)
 Bye Bye Blues (Warner)

C

Cabaret (MCA)
 Cal (PolyGram)
 Calendar Girl (Sony)
 Cape Fear (MCA)
 Carlito's Way (Sony)
 Carousel (MCA)
 Casablanca (BMG)
 Cat People (MCA)
 Cell Block 4 (MCA)
 Chaplin (Sony)
 Chariots Of Fire (PolyGram)
 Chasers (PolyGram)
 Chess (BMG)
 Citizen Kane (BMG)
 City Of Angels (BMG)
 City Of Joy (Sony)
 City Slickers II (Sony)
 Civil War (Warner)
 Class Act (Warner)
 The Client (Warner)
 Cliffhanger (MCA)
 Clockwork Orange (Warner)
 Closer Than Ever (BMG)
 Coal Miner's Daughter (MCA)
 Cocktail (Warner)
 Color Of Night (PolyGram)
 Colors (Warner)
 The Commitments (MCA)
 Coneheads (Warner)
 The Cook, The Thief . . . (EMI)
 Cool Runnings (Sony)
 Cool World (Warner)
 Cotton Club (MCA)
 Cowboy Way (Sony)
 Crooklyn (MCA)
 Crossroads (Warner)
 The Crow (Warner)
 The Crying Game (EMI)

D

D2: The Mighty Ducks (Warner)
 Dance Me Outside (Denon)
 Dances With Wolves (Sony)
 Dave (Warner)
 Dazed & Confused (Warner)
 Deep Blues (Warner)
 Dennis The Menace (Warner)
 Dirty Dancing (BMG)
 Dracula (Sony)
 Dragon: The Bruce Lee Story (MCA)
 Dreamgirls (MCA)
 Dune (PolyGram)
 Dying Young (BMG)

E

E T (MCA)
 Easy Rider (Warner)
 Eat Drink Man Woman (Denon)
 Edward Scissorhands (MCA)
 8 Seconds (MCA)
 Electric Dreams (EMI)
 Empire Of The Sun (Warner)
 Encino Man (Warner)
 Endless Summer II (Warner)
 Exit To Eden (Denon)
 Exotica (Denon)

F

Fabulous Baker Boys (MCA)
 Fallen Angels (PolyGram)
 Fame (PolyGram)
 Fantasia (Disney)
 The Fantasticks (PolyGram)
 Far & Away (MCA)
 Faraway, So Close (EMI)
 Fear Of A Black Hat (PolyGram)
 Fearless (Warner)
 Ferngully The Last Rainforest (MCA)
 Fiddler On The Roof (EMI)
 Field Of Dreams (BMG)
 The Firm (MCA)
 Fisher King (MCA)
 Flashdance (PolyGram)
 The Flintstones (MCA)
 Footloose (Sony)
 For The Love Of Money (Warner)
 Forever Young (Warner)
 Forrest Gump (Sony)
 Four Weddings And A Funeral (PolyGram)
 Freddy's Dead! The Final . . . (Warner)
 Free Willy (Sony)
 Fried Green Tomatoes (MCA)
 Full Metal Jacket (Warner)

G

Gas Food Lodging (Warner)
 Geronimo (Sony)
 Ghost (Denon)
 Ghostbusters (BMG)
 Gladiator (Sony)
 Glenn Miller Story (MCA)
 The Godfather (MCA)
 The Godfather 2 (MCA)
 The Godfather 3 (Sony)
 Good Morning Vietnam (A&M)
 The Good Son (BMG)
 The Good The Bad & The Ugly (EMI)
 Goodfellas (Warner)
 Glory (EMI)
 Grease (PolyGram)
 Great Balls Of Fire (PolyGram)
 Groundhog Day (Sony)
 Gunmen (MCA)
 Gypsy (Warner)

H

Harmony Cats (A&M)
 Hair (BMG)
 Hear My Song (Warner)
 Heart & Souls (MCA)
 Heartbeats (Denon)
 Heaven & Earth (MCA)
 Heavy Metal (Warner)
 Hero (Sony)
 Hoffa (BMG)
 Home Alone 2 (BMG)
 Honeymoon In Vegas (Sony)
 Hoop Dreams (MCA)
 House Party III (MCA)

I

I Love Trouble (Denon)
 Imagine: John Lennon (EMI)
 In The Line Of Fire (Sony)
 In The Name Of The Father (A&M)
 Indecent Proposal (MCA)
 The Ink Well (Warner)
 Interview With A Vampire (MCA)
 Into The Woods (BMG)
 It Could Happen To You (Sony)

J

Jelly's Last Jam (PolyGram)
 Jesus Christ Superstar (MCA)
 Jimmy Hollywood (Warner)
 Jonathan Livingston Seagull (Sony)
 The Joy Luck Club (Warner)
 Judgment Night (Sony)
 Juice (MCA)
 The Jungle Book (Disney)
 Jungle Fever (A&M)
 Junior (Denon)
 Jurassic Park (MCA)

K

Kalifornia (PolyGram)

L

La Bamba (Warner)
 Last Action Hero (Sony)
 Last Exit To Brooklyn (PolyGram)
 The Last Of The Mohicans (PolyGram)
 Leap Of Faith (MCA)
 Lethal Weapon 3 (Warner)
 The Lion King (Disney)
 The Little Mermaid (Disney)
 Little Shop Of Horrors (MCA)
 Lost Boys (Warner)
 Lorenzo's Oil (MCA)
 Lunatic (A&M)

M

Made In America (Warner)
 Major League II (PolyGram)
 Malcolm X (Warner)
 The Mambo Kings (Warner)
 Man Of La Mancha (MCA)
 Mary Poppins (Disney)
 The Mask (Sony)
 Maverick (Warner)
 Meeting Venus (Warner)
 Menace II Society (BMG)
 Mermaids (MCA)
 Merry X-mas Mr. Lawrence (EMI)
 Meteor Man (A&M)
 Midnight Express (PolyGram)
 The Mission (EMI)
 Mo' Better Blues (Sony)
 Mo' Money (A&M)
 Moonstruck (EMI)
 Mr. Saturday Night (Warner)
 Mrs. Parker & The Vicious Circle (Denon)
 Much Ado About Nothing (Sony)
 My Fair Lady (Sony)
 My Girl (Sony)
 My Girl 2 (Sony)
 My Life (Sony)

N

Naked In New York (Warner)
 Natural Born Killers (Warner)
 New Jack City (Warner)
 New York, New York (EMI)
 Newsies (Disney)
 Night On Earth (A&M)
 Nightmare Before Christmas (Disney)
 9 1/2 Weeks (EMI)
 1984 (EMI)
 North (Sony)
 Nutcracker (Warner)

O

Once Upon A Forest (BMG)
 Once Upon A Time In America (PolyGram)
 One Flew Over The Cuckoo's Nest (A&M)

One Life To Live (EMI)
 Out Of Africa (MCA)

P

Paint Your Wagon (BMG)
 The Paper (Warner)
 Patriot Games (BMG)
 The Pelican Brief (Warner)
 Performance (Warner)
 Peter's Friends (Sony)
 The Phantom Of The Paradise (A&M)
 Philadelphia (Sony)
 The Piano (EMI)
 Pinocchio (Disney)
 Platoon (Warner)
 Poetic Justice (Sony)
 Point Break (MCA)
 Posse (A&M)
 The Power Of Love (Warner)
 Pretty In Pink (A&M)
 Pretty Woman (EMI)
 The Prince Of Tides (Sony)
 The Princess Bride (PolyGram)
 Princess Cariboo (Denon)
 Pulp Fiction (MCA)
 Pump Up The Volume (MCA)
 Putting It Together (BMG)

Q

Quadrophenia (PolyGram)

R

Radio Days (BMG)
 Radio Flyer (Warner)
 Radioland Murders (MCA)
 Rainman (EMI)
 Raw Deal (Denon)
 The Ref (BMG)
 The Renaissance Man (Denon)
 Repo Man (MCA)
 Reservoir Dogs (MCA)
 Return Of The Jedi (BMG)
 Rising Sun (BMG)
 Roadhouse (BMG)
 Robin Hood: Prince Of Thieves (PolyGram)
 Rockers (A&M)
 Rocky (EMI)
 Rocky IV (Sony)
 Rocky Horror Picture Show (Warner)
 Round Midnight (Sony)
 Rumble Fish (A&M)
 Rush (Warner)
 Russia House (MCA)

S

St. Elmo's Fire (Warner)
 Salsa (MCA)
 Sarafina! Sound Of Freedom (Warner)
 Saturday Night Fever (PolyGram)
 Scent Of A Woman (MCA)
 Schindler's List (MCA)
 School Ties (Warner)
 Searching For Bobby Fischer (Warner)
 The Secret Of N.I.M.H. (Denon)
 Serial Mom (MCA)
 Shopping (PolyGram)
 Shortcuts (BMG)
 Sid & Nancy (MCA)
 Silence Of The Lambs (MCA)
 Singles (Sony)
 Sister Act (Warner)
 Sister Act II (Warner)
 Sleeping With The Enemy (Sony)
 Sliver (EMI)
 Sneakers (Sony)

Snow White And . . . (Disney)
 So I Married An Axe Murder (Sony)
 Some Kind Of Wonderful (MCA)
 Somewhere In Time (MCA)
 Son In Law (Warner)
 Son Of Pink Panther (BMG)
 The Sorcerer (MCA)
 Sound Of Music (BMG)
 Speed (BMG)
 The Shadow (BMG)
 Stand By Me (Warner)
 Star Trek (Sony)
 Star Trek 5 (Sony)
 Star Trek 6 (MCA)
 Star Wars (PolyGram)
 Stealing Home (Warner)
 The Sting (MCA)
 Straight Talk (Warner)
 Streets Of Fire (MCA)
 Strictly Ballroom (Sony)
 Strike Up The Band (Warner)
 Sweet Dreams (MCA)
 Swing Kids (Warner)

T

Teenage Mutant Ninja Turtles (MCA)
 Terminal Velocity (Denon)
 Thelma & Louise (MCA)
 The Thing Called Love (Warner)
 This Is My Life (Warner)
 This Is Spinal Tap (PolyGram)
 Three Musketeers (A&M)
 Threesome (Sony)
 Thumbelina (EMI)
 Timecop (Denon)
 Tom & Jerry (MCA)
 Tommy (BMG)
 Top Gun (Sony)
 Toys (MCA)
 Trapped In Paradise (Denon)
 Trespass (Warner)
 True Lies (Sony)
 True Romance (PolyGram)
 Twin Peaks: Fire Walk With Me (Warner)
 Two Moon Junction (Denon)

U

Until The End Of The World (Warner)
 The Untouchables (A&M)
 Used People (Warner)

W

Wagon's East (Denon)
 War Of The Worlds (Sony)
 Wayne's World (Warner)
 Wayne's World 2 (Warner)
 We're Back (MCA)
 When A Man Loves A Woman (Warner)
 White Mansions (A&M)
 White Men Can't Jump (EMI)
 Who's The Man (MCA)
 Widow's Peak (Denon)
 Wild At Heart (PolyGram)
 Wild Orchid (Warner)
 With Honors (Warner)
 Wolf (Sony)
 Woodstock (Warner)
 Working Girl (BMG)
 Wrestling Ernest Hemingway (PolyGram)
 Wyatt Earp (Warner)

Y

Young Einstein (A&M)

Z

Zebrahead (Sony)

Midem Asia to develop east/west music relations

With the Pacific Rim countries becoming more prominent in the global entertainment community, it was only natural that the organizers of Midem, the world's most successful producer of music oriented trade conventions, would expand into the South East Asian market.

Xavier Roy, chief executive of Reed MIDEM Organization, has therefore announced the launch of Midem Asia for May 23-25, 1995.

Attendance by delegates from Japan, China and the Australasian countries has been steadily increasing at Midem, which is held in Cannes, France annually. However, a 12-month in-depth study revealed that the area could be better served with its own international music industry market that would also attract delegates from Canada, the US and Europe.

The study revealed that the South East Asian territories "are presently undergoing dramatic changes as a consequence of an economic boom and upsurge in population (2 billion people), approximately 50 per cent of which is under 25 years of age." This coupled with the increasing importance of China, presently in the process of gradual change, "assures the region's positive development well into the 21st century."

Barenaked Ladies hit road for cancer cause

Vancouver's Queen Elizabeth Theatre will be the setting for the launch of a 27-date national tour of Canada by Barenaked Ladies.

The concert tour, being sponsored by Cotton Ginny, a national clothing chain, is being used to raise public awareness of breast cancer.

Cotton Ginny staff will be manning donation drop-boxes at each of the concert locations with money raised going toward breast cancer research.

Billed as Maybe You Should Drive Tour, after the band's current Sire/WEA album, the Ladies will play 22 cities, winding down on Dec. 19 at the Centre In The Square in Kitchener, Ontario before an audience expected to exceed 120,000.

The two Queen Elizabeth dates (Oct. 31/ Nov. 1) will be followed by Victoria's Royal Theatre (2), the Riverside Coliseum in Kamloops (4), Edmonton's Jubilee (6), Calgary's Jubilee (7), Regina's Centre Of The Arts (9), Saskatoon's Centennial Auditorium (10), the Walker Theatre in Winnipeg (12/13), Thunder Bay's Community Theatre (14), Sudbury's Grand Theatre (17/18), the Alumni Hall in London (19), and Montreal's Theatre St-Denis (21).

The December leg of the tour will begin in Saint John (Dec. 1) at Harbour Station, followed by the Moncton Coliseum (2), Sydney's Centre 200 (3), the Metro Centre in Halifax (5), Ottawa's Congress Centre (7/8), Quebec City's Le Capitol (10), Toronto's Massey Hall (12/13), the Chrysler Theatre in Windsor (16), Hamilton Place (18), and Kitchener's Centre In The Square.

It was further pointed out that "Traditionally, local repertoire plays an important role in the Asian music market, which ensures its own very particular style and business practices." With such a rapidly developing industry, it was revealed that each market is "seriously exploring musical repertoire both within and beyond its own boundaries and especially among its immediate neighbours."

With regional offices in Hong Kong and other South East Asia territories, the Reed MIDEM Organization knew only too well of the potential of this huge market, but also is aware of the "extremely varied and fragmented music industry."

Midem Asia is being trumpeted as RMO's "response to the region's specific needs." The three-day event will encompass an international trade show and conferences, addressing the key issues relevant to the Asian market. There will be daily concert showcases that will spotlight both Asian artists and those international acts thought suitable for the Asian audience.

In making the announcement of the launch of Midem Asia, Roy took the stance that "The dynamic economies of the South East Asian and Pacific Rim countries will be fundamental

in determining the future of both global and trade investments."

He went on to point out that "The spectacular development of the music business in South East Asia underlines the pressing need now, for a truly Pan-Asian event -- an industry meeting enabling regional professionals the chance to expand their business opportunities and discuss the major concerns relevant to the local industry, alongside their non-Asian counterparts."

Lenny Solomon Trio and TSO team for jazz tribute

The Lenny Solomon Trio has been firmed for a performance with the Toronto Symphony Orchestra at Toronto's Roy Thomson Hall (Nov. 7-8-9).

The concert are a tribute to the jazz violin. An additional concert at 2 pm has been added for the Nov. 9 date. Newton Wayland will conduct.

Comprised of Lenny Solomon (violin), Shelly Berger (bass), and Reg Schwager (guitar), the trio will pay tribute to several well-known composers, including George Gershwin, Cole Porter and Duke Ellington.

Solomon became prominent in the music industry in the early '70s as the founding member of Myles And Lenny,

On Tour

by Ron Rogers

The Rolling Stones' December 3 show at Toronto's SkyDome will benefit Canadians Showcasing Internationally (CSI), by helping to raise funds for the promotion of Canadian music talent. CSI was formed two years ago with the assistance of FACTOR, which provided CSI with staff and facilities from which the organization has been operating. The objective of CSI is to provide international showcasing opportunities for Canadian artists, enabling them to secure deals with foreign labels, distributors, music publishers and booking agents. CSI has helped a number of artists stage performances at such festivals as Manchester's In The City, South By Southwest in Austin, the New Music Seminar in New York and the Jack The Rapper Conference in Atlanta. Among the artists who have been aided by CSI are I Mother Earth, Blue Rodeo, Hart Rouge, I Mother Earth, Mae Moore and Spirit Of The West. Ultimately, CSI hopes to be in a position to stage its own Canadian showcases in major world centres.

Warner's Green Day are confirmed for November 29 at the CNE Coliseum at Toronto's Exhibition Place, with Pansy Division and Die Toten Hosen opening the show.

The Proclaimers, who recently released their third Virgin album, Hit The Highway, will play an all-ages show at The Music Hall in Toronto on November 25, with Francis Dunnery opening.

Toronto's Treble Charger, formerly known as NC 17, will play two shows at

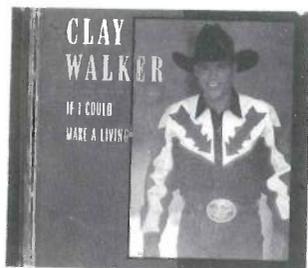
Toronto's Rivoli on November 5. Opening the first show at 5 pm will be Gorp and Radio Blaster, while Why The Sky and Parts Unknown will open the second set at 10 pm.

54-40 has signed with British indie label Black, which is set to release the single Blame Your Parents to UK radio on Oct. 24. The full CD will be released in the UK on November 21, containing several tracks unavailable on the Canadian edition. Domestically, the newest single to be released from Smilin' Buddha Cabaret is Ocean Pearl, while a 6-track EP entitled Steal This CD is now available at retail. The band continues to tour throughout Canada, with future stops including The Unwinder in Brandon (Oct. 24), Regina's Channel One (25), The Bam at Lethbridge Community College (26), Calgary's The Back Alley (27), the University of Alberta in Edmonton (28), Parkland Pavillion in Red Deer (29), Wild Bill's in Banff (30) and Edmonton's The Rev (31).

Former KISS guitarist Ace Frehley is set for a show at Toronto's Hothouse on Oct. 27. Along with his new band, Frehley's Comet, he will be performing tracks from his 1990 solo album Trouble Walkin', as well as songs from his upcoming album still in production.

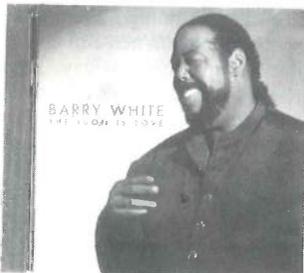
MCA's The Watchmen are confirmed for November 10 at The Phoenix in Toronto, with special guests The Mutton Birds. This will be one of the last stops on the band's tour, with the debut album In The Trees having recently attained gold status in Canada. The Mutton Birds are one of New Zealand's most popular bands, having recently been named the country's best group, best album and single of the year.

ALBUMS



CLAY WALKER
If I Could Make A Living
Giant-24582-P -Country

It was predicted with the release of Walker's debut album for Giant that he would be the shining light of country. With country programmers giving an early nod to the title track and retail kicking in the first week of release, Walker is looking like a regular meteor shower. The publicity people seem to be emphasizing "new" country here, but Walker's creditable vocal approach disallows any restrictions, certainly that of the wet-behind-the-ears "new country" artists. Walker does indeed have a youthful, take-a-chance sometimes strained, sometimes soft and compelling vocal projection which crosses all boundaries, even into the pop world. His sassy interpretation of the lyrics, particularly free-wheeling on Boogie 'Til The Cows Come Home, but more intent on This Woman And This Man, illustrates the scope of his talent. He is obviously stepping cautiously with regard to writing, and he doesn't do too bad on Lose Your Memory. He is in good company however, with Heartache Highway, Down By The Riverside, and Money Ain't Everything, which he wrote with Kim Williams and Kent Blazey. Don't be too quick to pigeon-hole Walker. He could go pop very quickly. -WG



BARRY WHITE
The Icon Is Love
A&M-31454 0115-Q -Pop

Who else could create a concept album on the topic of love and all its entanglements? Barry White has been the maestro of love since the early '70s when he first started making hits with the Love Unlimited Orchestra, and continuing right up into the '90s with his wonderful cameo on Quincy Jones' The Secret Garden and his own comeback album of sorts, The Man Is Back. There's no one else in the pop world that can rattle a bass speaker the way White can, and when he gets his teeth into a good hook, its no wonder he has influenced scores of younger soul artists with his talents. This latest release is, as noted, a concept album, framed about the idea of love. It delves into romance, sex, relationships, the beginning of love and the sad ending of it. White has used his considerable clout to recruit some impressive producing talents, including Jimmy Jam & Terry Lewis, Gerald Levert and Tony Nicholas and Chuckie Booker. The results... well, if you know what White is about, then you can probably predict the results yourself. From the song There It Is: "I wanna lick you baby, kiss you, love you, touch you baby, girl, I'm your fantasy. I love it wet girl, make me sweat until I get off babe." Uhuh. Definitely not intended for the politically correct among us. -RR

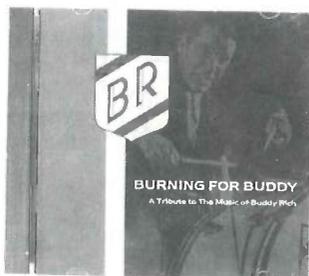


RITA MACNEIL
Volume One, Songs From The Collection
Virgin/Lupins Records-68001-F

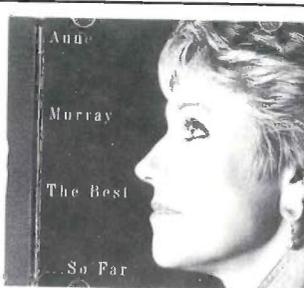
Putting together a collection of an artist's best material is always a guessing game at the best of times. If an artist is truly prolific and successful, the process becomes almost a matter of throwing darts at a board. It would be easy to compile a listing of the biggest songs simply based on chart success. But all too often, particularly for artists who shine in the live setting, there are great songs that never even appeared on the charts. Rita MacNeil has always been a powerful live artist, whose talent is best appreciated in a concert setting. Her albums have been consistent sellers, with some songs gaining seminal chart status. But for the most part, MacNeil's success has arisen largely because she's been able to build a tremendously loyal fan base. Consequently, the 15 songs included on her 'greatest hits' package contain not only radio favourites (Reason To Believe, Flying On Your Own), but also songs that have become popular through her live performances. Similarly, in the case of Bob Seger, his tremendous popularity has stemmed more from his concert performances than overwhelming chart success. The biggest hit Seger ever had in his career, Shakedown (from the Beverly Hills Cop II soundtrack), isn't even included in this album. Instead, he has chosen tracks such as Turn The Page and Roll Me Away, songs that are always in great demand when he plays live. The album includes many of his classics, such as Night Moves, Hollywood Nights, Old Time Rock & Roll, We've Got Tonight and Against The Wind, as well as a couple of new tracks, C'est La Vie and In Your Time. Going down the impressive track listing, it makes you wonder why it took so long for Seger to release his greatest hits package. In this day of disposable artists, a great many acts put out greatest hits albums before they even had one decent hit. That ignominious trend has been extended into box sets now as well, with even the most obscure and cultish artists putting out box sets for their often infinitesimal fan base. That's why its good to finally see one come out from an artist that truly deserves one. Anne Murray's 20-track compilation covers the gamut of her impressive career, from Snowbird, to You Needed Me, from Could I Have This Dance? to Make Love To Me. Also included is Over You, a song that was originally recorded with David Foster in 1985, which could give this already-powerful collection an even bigger boost. EMI is set to deliver a Murray box set later in the year, and this will serve as an excellent teaser for her fans. With this release, it's easy to see why so many call her Canadian music's greatest star. -RR

BURNING FOR BUDDY
A Tribute To The Music Of Buddy Rich
Various Artists
Anthem-1071-H

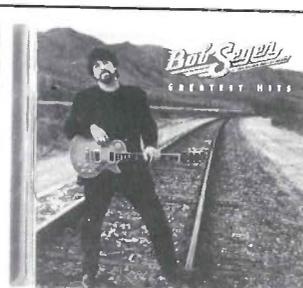
Buddy Rich was tabbed as "the world's greatest drummer" for so long, that the phrase tended to cloud the idea of how good this guy really was. Anyone who was fortunate enough to see him live could tell you the enormity of his talents. Long before modern rock drummers like Neil Peart or Carl Palmer were wowing today's audiences, Rich was doing things on a drum kit



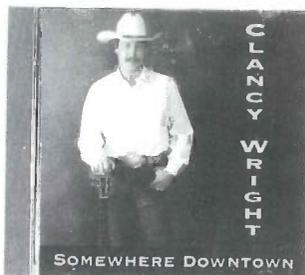
that few of today's players could equal. Even some of Rich's greatest contemporaries, like Gene Krupa, admitted that Rich was able to do things on the kit no one else could touch. He took drumming from behind the rest of the band and put it front and centre. Peart, one of the few modern players who could come close to Rich's legacy, has paid the ultimate tribute to his hero, bringing together some of today's greatest drummers to perform some of the classic arrangements from the Buddy Rich Band. The list of players is impressive; Kenny Aronoff (John Mellencamp Band), Bill Bruford (Yes, King Crimson), Omar Hakim, Manu Katché (Peter Gabriel, Sting), Simon Phillips, Max Roach, Bill Cobham, Ed Shaughnessy and more. The arrangements range from more classic jazz standards like Dancing Men and Beulah Witch, to more modern funk numbers like Slo-Funk and Ya Gotta Try. Highlights include Peart himself on Duke Ellington's Cotton Tail, Max Roach on the drumming classic The Drum Also Waltzes, and Steve Ferrone, Aronoff and Peart on Pick UP The Pieces. A fine tribute, from one great player to another. -RR



ANNE MURRAY
The Best... So Far
EMI Music Canada-31158-F



BOB SEGER & THE SILVER BULLET BAND
Greatest Hits
Capitol-30334-F

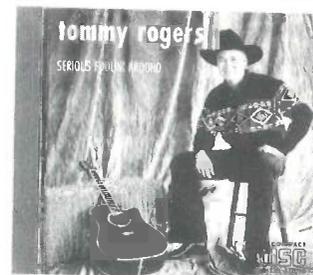


CLANCY WRIGHT
Somewhere Downtown
Saddlestone-811 -Country

Wright's novel way of mixing urban and rural experiences gives his delivery a down-to-earth realism. There are a couple of areas that need a little more strength, but by and large he comes through neat with a bit of natural spontaneity that should spark interest. Perhaps it's the rough edges that makes his vocals so appealing. Produced by Candice James, Rex Howard and Don Thompson. Excellent instrumental backing from Don Thompson on lead guitars, keyboards and bass, steelman Rex Howard, drummers Richard Appleby, Dave DeWolfe, and Chris Volkert, and Candice James, and Gerry King on bass. Wright also provides rhythm guitar inserts. This aggressive BC talent sounds more at ease with the uptempo numbers, particularly with Give Me A Honky Tonk Nite Any Ol' Day, which was written by Johnny and Beverly Spears. Also key is the Thomas See penned Crazy Over You. Recorded at Studio 56 in Langley and Vancouver's Venture Studio. Call 604-582-7117. -WG

TOMMY ROGERS
Serious Foolin' Around
Homestead-947 -Country

Rogers and producer Barry Allen had a good thing going initially, when it was decided to release the Keith Stegall, Roger Murrah and Alan Jackson penning of If I Could Make A Living, one of the best tracks on the album. Unfortunately, Clay Walker got his release out first, and competing with it would be disastrous. So, it was decided to go with the Schweers/Murrah penning of Ain't Nothing Love Can't Take Care Of, a good choice. Rogers is in excellent voice, which may be due, in part, to his choice of material. This confidence



also gives him the opportunity to stretch a bit and toss off the lyrics with a keen sense of interpretation. The album could go more than a few singles deep. Put on that list of possibilities, Paint The Town Blue, When Love Leaves, and Full Circle. Very effective instrumental backing, much of it from Rogers' band, Headin' West who are: Dave Buchaski (bass), Darryl Campbell (steel), Jimmy Dragatis (drums), Greg Johnston (guitars, vocals), Jason Kurlay (keys), and Tyler Vourath (fiddle). Recorded at Edmonton's Homestead Recorders with an assist from Keith James. -WG

TOBY KEITH
Boontown
Polydor-314 523 407-Q -Country

Toby Keith has the image of a rough-and-tumble, bar-room fighting cowboy. That image persists even on a one-on-one. His material, most of which he wrote or co-wrote, has that tough edge that even with a tear-jerker like Who's That Man, he doesn't come off as a wimp. Taken as a single, this Keith original hits #1 on the RPM Country 100 this week, Keith's first #1 in Canada. The title track, another Keith original, has all the pathos necessary to bring this work home. This is another experience he has lived. Upstairs, Downtown, written by Keith and Carl Goff Jr., has been taken as the follow-up single, and it should be another winner. Keith has that pushy kind of deep baritone voice that adds just the right ingredient of warmth, but enough of an icy edge to command attention. Watch out for Victoria's Secret. He lets his guard down here slightly, rendering up a tender and very compelling ballad that he wrote with Wayne Perry. Now that he's been discovered in Canada through Craven A's Today's Country, country fans will be looking for this album. -WG

Alan Frew veers away from Glass Tiger history

For the former lead singer of one of Canada's favourite pop bands, the past is the past and the future is now. Alan Frew will readily admit that his 10-year tenure with the group was wonderful, but it is definitely time to shed that skin.

"That was then, and this is now, and this phase that I've entered into doesn't include being in a band. I couldn't have made a record like this within the confines of Glass Tiger, it wouldn't have worked."

Hold On, Frew's first solo album with EMI Music Canada, is a strong departure from his days with the band. Like any other member emeritus of a popular group, Frew is constantly asked why the act came to an end. But he is quick to point out that when the end came, it was a group decision.

"There was a few moments when the guys might have thought, 'damn is he serious, is this it?' I think when it finally came to fruition, we all agreed that, yes, it's over. It was time to move on. Everybody wanted to do their own thing and the pressure was off."

The reasons why any music act is successful are usually vastly different from one act to the next. Frew admits that, while at the time he may have been surprised by the success, looking back now, he sees why it happened.

"It was the combination of the enthusiasm, the talent, the writing, the timing. Everything just came to a peak at the right time. When you're working in a factory one day, and then all of a sudden you're playing in front of 30,000 people and selling lots of records, I think anyone would be surprised at that. But when I break it down into the various reasons why it worked, I'm not really all that surprised."

Suddenly placed in a position of authority over his own music, Frew wasn't about to rush his first solo effort into production. Time is something he spent a great deal of, and as he says, "I wasn't going to settle for anything other than when I felt it was finished." But he agrees that the difference between writing with a band and writing for oneself is like night and day.

"You're not writing by committee, not compromising politically or emotionally or musically. That's the foremost thing about this record in my mind, there's no compromise, there's nobody I had to think about other than myself."

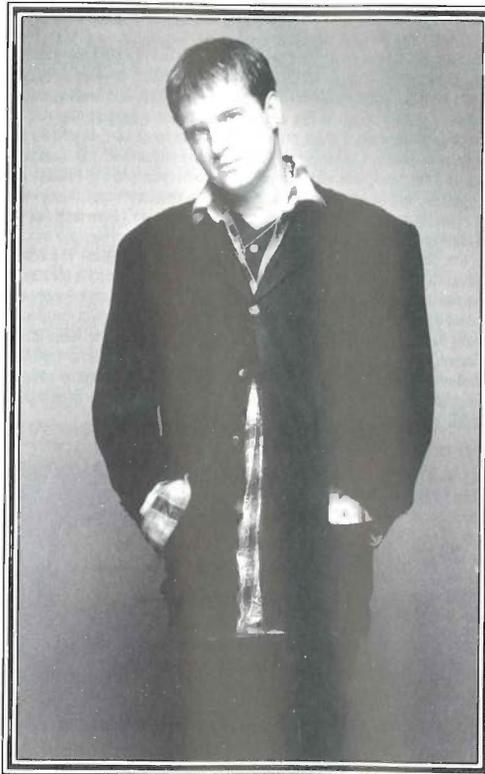
His years in Glass Tiger have obviously made Frew a distinctly different person. While cynical might not be the right word for it, Frew admits that he definitely has a more mature attitude toward the music business.

"I'm certainly less gullible about the industry. I made the best record I could, I didn't put any expectations on it. I didn't think about anything other than writing the best record I could. I think if you listen to the record, you can tell we took a different approach than a Glass Tiger record. I'm trying not to be

too cynical about the industry, it never works anyway."

As a former member of a group that had its day, Frew knows that, in this country, fame is definitely fleeting. Canadians have a definite 'what have you done for me lately?' attitude about their artists, something Frew can't really understand.

"It seems there's a sort of colonial, anal



approach to it. When something's successful, there seems to be a need to tear it down, and look for something new. When something's fresh and people are having fun with it, we get so serious and say they're not really saying enough. If we were all Leonard Cohen, it'd be a pretty boring industry wouldn't it? Just as, if it was all Glass Tiger it'd be pretty boring."

The producer of the album is John Jones, a man who gained most of his fame after producing the comeback album for Duran Duran. Frew says that it was the sound of that Duran Duran album that led him to seek out Jones.

"I went to England and did a whole lot of writing. Ironically, none of the English music even made it to the record, but it was still probably the most influential period."

"I talked about albums that I was really interested in as a parameter of what I was looking for. Like the George Michael Faith album, Annie Lennox's Diva, Tasmine Archer, and I really liked a couple of things I heard on this new Duran Duran record. John Jones and I started writing together, and it seemed like a perfect fit, so I chose him. He was very influential, and a big part of what this record is all about."

Like most artists, Frew doesn't want to be tied down to a label or shunted into a category. Words like Pop or Adult Contemporary often carry specific connotations, and Frew knows that being a pop artist isn't always a good thing.

"I think pop became a frowned upon word the day we shortened it. If we were sitting here talking about popular music, it runs a whole gamut of choices. For me, popular music conjures up an incredible array of what I think people are enjoying. But as soon as you say pop music, it conjures up a different image."

As a transplanted Canadian (he moved from his native Glasgow when he was 16), Frew has been able to view the music scene in this country from a more disembodied perspective. When asked about the controversial Cancon quotas and the Bryan Adams issue, he says that you need to walk a very fine line.

"When the whole Bryan Adams thing came up, I said then and I'll say it again, to call Bryan Adams non-Canadian is ridiculous. But in saying that, the rules are set out and if you go to make a record in England, with English producers, and you don't follow the gameplan, then you're breaking the rules."

"Yes I think there's a place for it, and it should be constantly talked about, instead of situations arising like that, where all of a sudden you've got an artist going to England to make a record and everyone says, 'well fuck it, you're not Canadian'. That's silly, that's not solving anything. It helped Adams in the beginning, it helped Glass Tiger in the beginning. When you write a Don't Forget Me When I'm Gone it's going through the roof anyway. But how do you help a young band that doesn't have a song like that?"

For now, Alan Frew will continue to do everything he can (and everything his bum knee allows) to make this record a success. Whether or not he will tour again in the near distant future is still open for debate, however.

"I haven't made any plans for touring yet. This record, the style of the record, the fact that we're going through this transition from 'Is this the guy that was in Glass Tiger'. I really need a sustained period of promo, and a period of time to let the album get out there a little better."

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TW LW WO - OCTOBER 24, 1994

Canada's Only National 100 Album Survey

1	1	4	THE TRAGICALLY HIP (4 weeks at #1) Day For Night (MCA) 11140-J	(M/A) (P/L)
2	2	7	DANCE MIX 94 Various Artists (MuchMusic/Quality) 1212	
3	3	3	R.E.M. Monster (Warner Bros.) 45740-P	
4	4	5	ERIC CLAPTON From The Cradle (Reprise) 45735-P	
5	5	7	BOYZ II MEN II (Motown) 31453 0323-Q	
6	8	11	SHERYL CROW Tuesday Night Music Club (A&M) 31454 0128-Q	
7	7	18	THE LION KING Soundtrack/Various Artists (Disney) 60958	
8	6	14	FORREST GUMP SOUNDTRACK Various Artists (Epic) 66329-H	
9	13	10	OFFSPRING Smash (Cargo) 86432	
10	11	7	THE 3 TENORS In Concert 1994 (Teldec) 96200-P	
11	9	23	GREEN DAY Dookie (Reprise) 45529-P	
12	16	2	THE CRANBERRIES No Need To Argue (Island) 314 524 050-Q	
13	14	14	THE ROLLING STONES Voodoo Lounge (Virgin) 39782-F	
14	NEW		THE CULT The Cult (Beggars Banquet) 76974 2026-Q	
15	15	3	THIS IS OLD SCHOOL Various Artists (Quality) 2054	
16	10	38	COUNTING CROWS August And Everything After (Geffen) 24528-J	
17	18	2	SMASHING PUMPKINS Pisces Iscariot (Virgin) 39834-F	
18	12	9	BARENAKED LADIES Maybe You Should Drive (Sire/Reprise) 45709-P	(M/A) (P/L)
19	20	19	STONE TEMPLE PILOTS Purple (Atlantic) 82607-P	
20	19	45	ACE OF BASE The Sign (Arista) 07822 18740-N	
21	22	25	MOIST Silver (EMI) 29608-F	(M/A) (P/L)
22	21	6	NATURAL BORN KILLERS Soundtrack/Various Artists (Warner Bros.) 92460-P	
23	55	2	ROBBIE ROBERTSON & THE RED ... Music For The Native Americans (Capitol) 28295-F	(M/A) (P/L)
24	17	32	SOUNDGARDEN Superunknown (A&M) 31454 0198-Q	
25	24	5	PETER GABRIEL Secret World Live (Geffen) 24722-J	
26	23	5	SINEAD O'CONNOR Universal Mother (Chrysalis) 30549-F	
27	29	4	LUTHER VANDROSS Songs (Epic/LV) 57775-H	
28	25	9	NEIL YOUNG AND CRAZY HORSE Sleeps With Angels (Reprise) 45749-P	(M/A) (P/L)
29	26	9	CHRIS SHEPPARD Pirate Radio Sessions Vol. 2/Various Artists (Quality) 2070	
30	34	10	JANN ARDEN Living Under June (A&M) 31454 0248-Q	(M/A) (P/L)
31	32	3	LYLE LOVETT I Love Everybody (Curb/MCA) 10808-J	
32	33	3	BARBRA STREISAND The Concert (Columbia) 66109-H	
33	38	9	CLUB EUROPA Various Artists (Quality) 2068	
34	45	2	RITA MacNEIL Volume 1 - Songs From The Collection 68001-F	(M/A) (P/L)
35	46	2	LIZ PHAIR Whip Smart (Matador) 92429-P	
36	50	2	THE GLORY OF GERSHWIN Various Artists (Mercury) 314 522 727-Q	
37	56	2	CRAIG MACK Project: Funk Da World (Bad Boy) 11063-J	
38	57	2	MARY CHAPIN CARPENTER Stones In The Road (Columbia) 64327-H	
39	31	34	REALITY BITES SOUNDTRACK Various Artists (RCA) 07863 66364-N	
40	27	3	SLAYER Divine Intervention (American) 45522-P	
41	47	50	SARAH McLACHLAN Fumbling Towards Ecstasy (Netwerk) 30081-H	(M/A) (P/L)
42	42	32	NINE INCH NAILS The Downward Spiral (Atlantic) 92346-P	
43	NEW		DANZIG Danzig 4P (American) 45647-P	
44	44	2	MICHELLE WRIGHT The Reasons Why (Arista) 07822 18753-N	(M/A) (P/L)
45	40	4	ANITA BAKER Rhythm Of Love (Elektra) c1555-P	
46	35	47	CELINE DION The Colour Of My Love (Columbia) 57555-H	
47	39	15	AALIYAH Age Ain't Nothing But A Number (Jive) 01241 41533-N	
48	48	28	PINK FLOYD The Division Bell (Columbia) 64200-H	
49	NEW		CLUB EURO VOLUME 1 Various Artists (Ariola) 74321 21867-N	
50	36	11	GIPSY KINGS Greatest Hits (Columbia) 91006-H	
51	30	25	COLLECTIVE SOUL Hints, Allegations And Things Left Unsaid (Atlantic) 82596-P	
52	28	61	SMASHING PUMPKINS Siamese Dream (Virgin) 88267-F	
53	51	27	TIM MCGRAW Not A Moment Too Soon (Curb) 77659-F	
54	53	76	AEROSMITH Get A Grip (Geffen) 24455-J	
55	37	15	ALAN JACKSON Who I Am (Arista) 07822 18759-N	
56	52	4	IF I WERE A CARPENTER Various Artists (A&M) 31454 0258-Q	
57	54	3	CHARLIE MAJOR The Other Side (Arista) 14864-N	(M/A) (P/L)
58	NEW		CLAY WALKER If I Could Make A Living (Giant) 24582-P	
59	60	51	CRASH TEST DUMMIES God Shuffled His Feet (Arista) 74321 16531-N	(M/A) (P/L)
60	49	24	ALL-4-ONE All-4-One (Atlantic) 82588-P	
61	64	34	NEW COUNTRY Various Artists (WEA) 32610-P	(M/A) (P/L)
62	41	49	BLUE RODEO Five Days In July (WEA) 93846-P	(M/A) (P/L)
63	62	13	HARRY CONNICK JR. She (Columbia) 64376-H	
64	59	10	SLOAN Twice Removed (DGC) 24711-J	(M/A) (P/L)
65	NEW		PRISCILLA: QUEEN ... SOUNDTRACK Various Artists (Mother) 314 516 937-Q	
66	43	7	THE JERKY BOYS The Jerky Boys 2 (Select) 92411-P	
67	61	20	BEASTIE BOYS III Communication (Capitol) 28599-F	
68	63	6	SUGAR File Under Easy Listening (Rykko/Denon) 10300	
69	58	11	UNTAMED & TRUE Various Artists (MCA) 11088-J	(M/A) (P/L)
70	66	7	THE JESUS & MARY CHAIN Stoned & Dehroned (Blanco Y Negro) 96717-P	
71	71	57	MARIAH CAREY Music Box (Columbia) 53205-H	
72	65	39	SALT N' PEPA Very Necessary (London) 422 828 392-Q	
73	73	8	AMY GRANT House Of Love (A&M) 3154 0230-Q	
74	74	24	THE CROW SOUNDTRACK Various Artists (Arista) 82519-P	(M/A) (P/L)
75	72	8	PUBLIC ENEMY Muse Sick N Hour Mess Age (Def Jam) 314 523 362-Q	
76	81	49	ROCH VOISINE I'll Always Be There (Star/Select) 8056	(M/A) (P/L)
77	13	13	DAVID BALL Thinkin' Problem (Warner Bros.) 45562-P	
78	67	9	RHEOSTATICS Introducing Happiness (Sire/Warner Bros.) 45670-P	(M/A) (P/L)
79	68	5	JESSE & GENE What's In It For Us (Columbia) 80195-H	(M/A) (P/L)
80	84	38	ENIGMA 2 The Cross Of Changes (Virgin) 39236-F	
81	70	4	2 LOADED Various Artists (Polytel) 518 936-Q	
82	69	13	WARREN G Regulate ... The G-Funk Era (Violator) 314 523 335-Q	
83	76	13	THE WATCHMEN In The Trees (MCA) 11105-J	(M/A) (P/L)
84	77	9	PRINCE Come (Warner Bros.) 45700-P	
85	78	5	BRYAN FERRY Mamouna (Virgin) 39838-F	
86	75	17	JOHN MELLENCAMP Dance Naked (Mercury) 314 522 428-Q	
87	82	5	STEVE PERRY For The Love Of Strange Medicine (Columbia) 44287-H	
88	83	38	JOHN MICHAEL MONTGOMERY Kickin' It Up (Atlantic) 82559-P	
89	80	13	COOLIO Fantastic Voyage (Tommy Boy/Denon) 617	
90	85	57	THE RANKIN FAMILY North Country (EMI) 80683-F	(M/A) (P/L)
91	88	11	DA BRAT Funkdafied (So So Def/Columbia) 66164-H	
92	87	19	VINCE GILL When Love Finds You (MCA) 11047-J	
93	86	20	SEAL Seal 2 (ZTT) 96256-P	
94	89	28	CANTO GREGORIANO The Best Of Gregorian Chant (EMI) 65217-F	
95	90	8	C & C MUSIC FACTORY Anything Goes (Columbia) 66160-H	
96	94	41	PHILADELPHIA SOUNDTRACK Various Artists (Epic Soundtrax) 57624-H	(M/A) (P/L)
97	92	36	CLUB CUTZ VOLUME 5 Various Artists (Ariola) 74321 18484-N	(M/A) (P/L)
98	93	12	LEONARD COHEN Cohen Live (Columbia) 80188-H	(M/A) (P/L)
99	91	28	YANNI Live At The Acropolis (Private) 01005 82116-N	
100	95	22	ERASURE I Say I Say I Say (Mute/Elektra) 61633-P	

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 - OCTOBER 24, 1994

1	7	12	WHO'S THAT MAN Toby Keith/Boombtown/PolyGram comp 363-Q (T.Keith) N.Larkin/H.Shead (Polydor)	35	20	14	WHAT THE COWGIRLS DO Vince Gill/When Love Finds You/CD single-J (V.Gill/R.Nielsen) T.Brown (MCA)	68	68	6	YOU NEVER EVEN CALL ME BY NAME Doug Supernaw/Deep Thoughts.../BMG comp 29-N (S.Goodman) R.Nands (BNA)
2	11	9	CALLIN' BATON ROUGE Garth Brooks/In Pieces/EMI comp 21-F (D.Linde) A.Reynolds (Liberty)	36	50	4	UNTANGLIN' MY MIND Clint Black/One Emotion/BMG comp 29-N (C.Black/M.Haggard) J.Stroud (RCA)	69	77	4	HARD LOVIN' WOMAN Mark Collie/Unleashed/MCA comp 5-J (M.Collie/D.Cook/J.B.Jarvis) D.Cook (MCA)
3	3	13	DOWN ON THE FARM Tim McGraw/Not A Moment Too Soon/CD single-F (K.K.Phillips/J.Laseter) J.Stroud/B.Gallimore (Curb)	37	51	4	YOU JUST WATCH ME Tanya Tucker/Soon/EMI comp 24-F (R.Giles/B.Regan) J.Crutchfield (Liberty)	70	71	8	BIG HEAT Rodney Crowell/Let The Picture Paint Itself/MCA comp 5-J (R.Crowell) T.Brown/R.Crowell (MCA)
4	5	13	WEAR AND TEAR ON MY HEART George Fox/Mustang Heart/Warner comp 212-P (G.Fox/B.Gaudio) B.Gaudio (WEA)	38	43	7	THERE AIN'T MUCH YOU CAN DO ... Prescott Brown/Already Restless/CD single-H (Brown/Prescott/Harris) Worley/McMakin/Prescott (Columbia)	71	82	5	WHERE THERE'S SMOKE Archer-Park/Archer-Park/Warner comp 220-P (B.P.Barker/M.Collie) R.Scraggs (Atlantic)
5	22	7	SHE'S NOT THE CHEATIN' KIND Brooks & Dunn/Waltn' On Sundown/BMG comp 29-N (R.Dunn) D.Cook/S.Hendricks (Arista)	39	41	11	ALL THE THINGS I DO Tim Thorney/Some Other Time/CD single-H (T.Thorney/E.Ehm) T.Thorney/E.Ehm/G.Luciani (Epic)	72	58	12	LET ME DRIVE Greg Holland/Let Me Drive/Warner comp 211-P (M.P.Rainville/G.House) M.Wright (Warner Bros)
6	4	14	LOUISIETTE Prairie Oyster/Only One Moon/BMG comp 29-N (K.Glass) S.Fishell (Arista)	40	26	15	GIVE ME A RING SOMETIME Lisa Brokop/Every Little Girl's Dream/CD single-F (L.Bergsnes/B.Moulds/S.Anderson) J.Crutchfield (Patriot)	73	53	15	SMOOTH BOTTOM AUTUMN Johner Brothers/My Brother.../Warner comp 211-P (B.Johner) R.Hewes (WEA)
7	8	13	SHE DREAMS Mark Chesnut/What A Day To Live/CD single-J (G.Hamilton/T.Mensy) M.Wright (Decca)	41	42	12	THIS TIME OF YEAR Diane Raskies/No album/Roto Noto comp 20124 (R.Wallman) R.Cousins (Roto Noto)	74	83	3	THERE GOES MY HEART The Mavericks/What A Crying Shame/MCA comp 6-J (Malo/Kostas) D.Cook (MCA)
8	9	13	NOBODY'S GONNA RAIN ON OUR PARADE Kathy Mattea/Walking Away A Winner/PolyGram comp 363-Q (B.Parker/W.Hambeau) J.Lee (Mercury)	42	48	7	HEARTACHES ARE STEALIN' Ian Tyson/Eighteen Inches.../Warner comp 216-P (I.Tyson) J.Rooney/I.Tyson (Stony Plain)	75	54	17	TELL ME WHERE YOU'VE BEEN Morris P.Rainville/Mississauga Man/Album track (M.P.Rainville/D.Rainville) R.Prescott (Rarerebat)
9	14	6	IT CAN'T HAPPEN TO ME Charlie Major/The Other Side/BMG comp 29-N (C.Major) S.Fishell (Arista)	43	27	15	ELVIS AND ANDY Confederate Railroad/Notorious/Album track-P (C.Wiseman) B.Beckett (Atlantic)	76	59	17	POCKET OF A CLOWN Dwight Yoakam/Let This Time/Warner comp 210-P (D.Yoakam) P.Anderson (Reprise)
10	12	10	JUKEBOX JUNKIE Ken Mellons/Ken Mellons/CD single-H (J.Cupit/J.Honeycutt/K.Mellons) J.Cupit (Epic)	44	52	5	WE CAN'T LIVE LIKE THIS ANYMORE Alabama/Greatest Hits III/BMG comp 29-N (J.Jarraw/W.Moley) G.Fundis/Alabama (RCA)	77	78	4	TAKE IT FROM ME Jason McCoy/Jason McCoy/MCA comp 6-J (J.McCoy) S.Baggott (MCA)
11	12	13	SHE THINKS HIS NAME WAS JOHN Reba McEntire/Plead My Mind/CD single-J (S.Knox/S.Rosen) T.Brown/R.McEntire (MCA)	45	55	5	I SEE IT NOW Tracy Lawrence/See It Now/Warner comp 221-P (P.Nelson/L.Boone/W.Lee) J.Stroud (Atlantic)	78	92	2	THE BIG ONE George Strait/Lead On CD single-J (G.House/D.O'Day) T.Brown/G.Strait (MCA)
12	13	10	WATERMELON CRAWL Tracy Byrd/No Ordinary Man/MCA comp 5-J (B.Brock/Z.Turner) J.Crutchfield (MCA)	46	56	6	NOW I KNOW Lari White/Wishes/BMG comp 29-N (C.Rains/C.Green/D.Cook) G.Fundis (RCA)	79	NEW	FAMILY LOVE Farmer's Daughter/Girls Will Be Girls/Album track (Leiske/Samograd/Blier/Kelman) T.Rudner (Stubble Jumper)	
13	16	13	I TRY TO THINK ABOUT ELVIS Patty Loveless/When Fallen Animals Fly/CD single-H (G.Burn) E.Gordy Jr. (Epic)	47	63	4	IF YOU'VE GOT LOVE John Michael Montgomery/Kickin' It Up/CD single-P (S.Seskin/M.D.Sanders) S.Hendricks (Atlantic)	80	86	3	WILD WEST SHOW Lary Mercey/Let's Deal Again/Album track (B.Troy/B.Belina/L.Bach) B.Troy/L.Bach (Holborne)
14	1	15	ONE GOOD MAN Michelle Wright/The Reasons Why/BMG comp 28-N (S.Bogard/R.Giles) S.Bogard/M.Clute (Arista)	48	38	9	REBEL ANGEL Lori Yates/Breaking Point/EMI comp 21-F (L.Yates/E.Horonyak) C.Linden (Virgin)	81	89	2	NO REGRETS Tom Jackson/No Regrets/CD single-H (Jackson/Solomon/Thorney) Thorney/Jackson (Peg Music)
15	10	15	THE CITY PUT THE COUNTRY BACK IN ME Neal McCoy/No Doubt About It/Warner comp 215-P (M.Geizer/W.Mullis/M.Huffman) B.Beckett (Atlantic)	49	34	15	XXX'S AND 000'S (An American Girl) Trisha Yearwood/XXX's And 000's/CD single-J (A.Randall/M.Borgy) G.Fundis/Sinason (MCA)	82	91	2	THIS OCTOBER DAY Cindy Church/Love On The Range/Warner comp 220-P (N.Tinkham) N.Tinkham/D.Hamilton (Stony Plain)
16	33	5	IF I COULD MAKE A LIVING Clay Walker/If I Could Make A Living/Warner comp 220-P (K.Stegall/R.Murrah/A.Jackson) J.Stroud (Giant)	50	36	12	HUMAN HIGHWAY Jim Yinger/Cassandra Vasik/Borrowed.../CD single-H (R.Witter) J.Witter/M.Roth (Sony)	83	NEW	ROY ORBISON CAME ON Ron Hynes/Cryer's Paradise/EMI comp 953-F (R.Hynes) D.O'Doherty (EMI)	
17	18	8	KICK A LITTLE Little Texas/Little Texas/CD single-P (Howell/O'Brien/Seals) Dinapoli/Grau/Little Texas (Warner Bros)	51	60	5	WHEREVER SHE IS Ricky Van Shelton/Love And Honor/CD single-H (J.House/J.Jarraw) B.Chancey/P.Worley (Columbia)	84	64	15	ROCK-A-BYE HEART Tina Turner/My Heart/Album track (M.White/S.Ewing) M.Francis (Ardenne)
18	2	18	WHAT'S IN IT FOR ME John Berry/John Berry/EMI comp 17-F (J.Jarraw/G.Burr) C.Howard (Liberty)	52	74	3	THE GIRL IS ON A ROLL TONIGHT Terry Clark/Dividid Highway/CD track (T.Seals/J.P.Pennington) F.King (Gunn)	85	NEW	YOU AND ONLY YOU John Berry/John Berry/Album track-F (C.Jones/J.D.Martin) C.Howard (Liberty)	
19	6	16	THIRD ROCK FROM THE SUN Joe Diffie/Thic...Rock From The Sun/CD single-H (J.Greenbaum/S.Whipple/T.Martin) J.State/J.Diffie (Epic)	53	67	4	THAT'S WHAT I GET (For Losin' You) Hal Ketchum/Every Little Word/CD single-F (A.Anderson/H.Ketchum) A.Reynolds/J.Rooney (Curb)	86	NEW	THE POWER OF LOVE Lee Roy Parnell/On The Road/BMG comp 29-N (D.Cook/G.Nicholson) S.Hendricks (Arista)	
20	29	5	LIVIN' ON LOVE Alan Jackson/Who I Am/BMG comp 28-N (A.Jackson) K.Stegall (Arista)	54	70	6	TAKE ME AS I AM Faith Hill/Take Me As I Am/Warner comp 219-P (D.Pietero/K.Stegall) S.Hendricks (Warner Bros)	87	72	25	O WHAT A THRILL The Mavericks/What A Crying Shame/MCA comp 3-J (J.Winchester) D.Cook (MCA)
21	21	11	EVERYTHING MONEY CAN BUY One Horse/Blue/One Horse Blue/CD single-H (M.Shellard/S.MacDougal) B.Buckingham (Savannah)	55	57	10	NOT THE ONLY GUY IN TOWN Jacquie Henderson/No album/Hillcrest comp 19 (R.Demmans) R.Demmans (Hillcrest)	88	79	5	A REAL GOOD WAY TO WIND UP LONESOME James House/Days Gone By/CD single-H (J.House/D.Oodson/J.Jarraw) D.Cook (Epic)
22	17	11	TEN FEET TALL AND BULLETPROOF Travis Tritt/Ten Feet Tall And Bulletproof/Album track-P (T.Tritt) G.Brown (Warner Bros)	56	75	3	TELL ME THE LIE Don Neilson/Based On A True Story/Sony comp 323-H (D.Neilson/T.Thorney/E.Ehm) Same (Epic/Them)	89	93	2	THE STUFF Rob Widdowson/Friday Nite/Album track (R.Widdowson) D.Hamilton (Marmot Music)
23	24	10	MAN OF MY WORD Collin Raye/Extremes/CD single-H (A.Shamblin/G.Burr) J.Hobbs/E.Sealy/P.Worley (Epic)	57	73	3	COUNTRY 'TIL I DIE John Anderson/You Can't Keep.../BMG comp 29-N (J.Anderson/T.Seals/E.Setser) J.Bowen/J.E.Norman (BNA)	90	NEW	I GOT IT HONEST Aaron Tippin/Lookin' Back/BMG comp 29-N (A.Tippin/B.Burch/M.F.Johnson) S.Gibson (RCA)	
24	25	8	THIRD RATE ROMANCE Sammy Kershaw/Feel'n' Good Train/Album track-Q (R.Smith) B.Cannon/N.Wilson (Mercury)	58	44	17	THE MAN IN LOVE WITH YOU George Strait/Easy Come Easy Go/CD single-J (S.Dorf/G.Harju) T.Brown/G.Strait (MCA)	91	NEW	COMING SOON (To A Heart Near You) Coda The West/Coda The West/Hillcrest comp 20 (W.Ferguson/H.Kameka) Same (WHF-9402)	
25	30	10	WHEN YOU WALK IN THE ROOM Pam Tillis/Sweetheart's Dance/BMG comp 28-N (J.De Shannon) P.Tillis/S.Fishell (Arista)	59	62	9	HEART OVER MIND Lorrie Morgan/War Paint/Album track-N (S.Munsey/B.Alan) R.Landis (BNA)	92	81	19	WHISPER MY NAME Randy Travis/This Is Me/Warner comp 208-P (T.Bruce) K.Lehning (Warner Bros)
26	31	7	SHUT UP AND KISS ME Mary Chapin Carpenter/Stones In The Road/CD single-H (M.C.Carpenter) J.Jennings/M.C.Carpenter (Columbia)	60	45	12	FISH AIN'T BITIN' David Lee Murphy/Out With A Bang/MCA comp 5-J (D.L.Murphy) T.Brown (MCA)	93	84	19	SHE CAN'T SAY I DIDN'T CRY Rick Trevino/Rick Trevino/CD single-H (T.Martin/T.Martin/Wilson) S.Buckingham (Columbia)
27	32	9	BABY LIKES TO ROCK IT The Tractors/The Tractors/CD single-N (S.Ripley/W.Richmond) S.Ripley/W.Richmond (Arista)	61	46	18	HARD TO SAY Sawyer Brown/Outskirts Of Town/CD single-F (M.Miller) M.Miller/McAnally (Curb)	94	85	11	IF I EVER LOVE AGAIN Doran Norwood/Doran Norwood/Warner comp 214-P (C.Wright/B.Spencer) J.Stroud/J.Carillon (Giant)
28	28	9	I SURE CAN SMELL THE RAIN Blackhawk/Blackhawk/Album track-N (J.Jarraw/W.Aldridge) M.Bright/T.DuBois (Arista)	62	47	16	ALL THE COLOURS IN MY RAINBOW Greg Paul/Love Will/Royalty comp 13 (R.H.Smith) R.H.Smith (Royalty)	95	87	9	HEART LIKE A HURRICANE Lamy Stewart/Lamy Stewart/CD single-H (T.Bruce/C.Wiseman) S.Hendricks (Columbia)
29	35	6	WHEN THE THOUGHT OF YOU CATCHES UP ... David Ball/Thinkin' Problem/Warner comp 218-P (D.Ball) B.Chancey (Warner Bros)	63	49	14	NOTHIN' BUT THE RADIO ON Michael Tary/No album/Roto Noto comp 20124 (Hotchkiss/Cousins) Hotchkiss/Cousins/Terry (Roto Noto)	96	88	10	HARD LUCK WOMAN Garth Brooks/Kiss My Ass/Album track-Q (P.Stanley) A.Reynolds (Mercury)
30	39	8	HILLBILLY JANE Straight Clean & Simple/No album/Hillcrest comp 19 (L.Vannatta) L.Vannatta (Hillcrest)	64	66	10	JUST A MATTER OF TIME Amber Dawn Fleury/Lila's Child/Royalty comp 14 (B.Dunphy/O.Keeffe) R.H.Smith (Royalty)	97	90	19	DREAMING WITH MY EYES WIDE OPEN Clay Walker/Clay Walker/Warner comp 208-P (T.Arata) J.Stroud (Giant)
31	19	18	MORE LOVE Doug Stone/More Love/CD single-H (D.Stone/G.Burr) J.Stroud/D.Stone (Epic)	65	69	3	DAYDREAM Vince Gill & Kermit The Frog/Kermit Unplugged/CD track-N (Sebastian) R.Kraft/J.Boylan (Jim Henson/BMG Kidz)	98	96	19	HALF THE MAN Clint Black/No Time To Kill/Album track-N (C.Black/H.Nichols) J.Strom/C.Black (RCA)
32	23	18	DYNAMITE The Desert Dolphins/Same/CD single (G.Heywood) R.Prescott (Wolfe Lake Music)	66	80	3	TEARS DON'T LIE Joel Feeney/Life Is But A Dream/MCA comp 6-J (J.Feeney/C.Farren) C.Farren/H.Parrott (MCA)	99	95	20	HANGIN' IN Tanya Tucker/Soon/EMI comp 17-F (S.Goard/R.Giles) J.Crutchfield (Liberty)
33	37	11	TRAMP MINER The Rankin Family/North Country/CD single-F (J.Rankin) C.Irshick (EMI)	67	76	3	I REALLY DUG MYSELF A HOLE The Goodys/So Many Roads/CD track-N (A.Rhody/R.M.Bourke) M.Francis (Savannah)	100	94	18	BE MY BABY TONIGHT John Michael Montgomery/Kickin' It Up/CD single-P (E.Hill/R.Fagan) S.Hendricks (Atlantic)
34	40	9	HAS ANYBODY SEEN AMY John & Audrey Wiggins/John & Audrey/PolyGram comp 363-Q (J.Vesner/D.Henry) J.State/J.Cotton (Mercury)								

f r i d a y

making *it* HIT home



Rita
& friends

starring

RITA MACNEIL

with special guests

ROCH VOISINE

JANN ARDEN

REALWORLD

PUNJABI BY NATURE

SERIES PREMIERE

FRIDAY, OCTOBER 28

8:00 P.M.





Adult Contemporary TRACKS

RECORD DISTRIBUTOR CODE

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



COUNTRY ALBUMS

TW LW WO - OCTOBER 24, 1994

- 1 2 12 **COULD I BE YOUR GIRL**
Jann Arden - Living Under June
A&M-314 540 248 (CD single)-Q
- 2 3 6 **CIRCLE OF LIFE**
Elton John - The Lion King Soundtrack
Disney-60858 (Warner comp 213)-P
- 3 1 10 **JANE**
Barenaked Ladies - Maybe You Should Drive
Sire/Reprise-45709 (Warner comp 216)-P
- 4 5 9 **HEALING HANDS**
Alan Frew - Hold On
EMI-28990 (EMI comp 20)-F
- 5 6 8 **DREAMER'S ROAD**
Freddie Curd - Dreamer's Road
EMI-29339 (EMI comp 20)-F
- 6 13 8 **GOOD ENOUGH**
Sarah McLachlan - Fumbling Towards Ecstasy
Netwerk-30081 (CD single)-F
- 7 4 9 **LUCKY ONE**
Amy Grant - House Of Love
A&M-31454 0230 (CD single)-Q
- 8 14 7 **WHEN CAN I SEE YOU**
Babyface - For The Cool In You
Epic-53558 (Sony comp 28)-H
- 9 18 4 **ALL I WANNA DO**
Sheryl Crow - Tuesday Night Music Club
A&M-314 540 248 (A&M comp 5)-Q
- 10 8 10 **GOOD TIMES**
Edie Brickell - Picture Perfect Morning
Geffen-24715 (Album track)-J
- 11 7 15 **THE WAY SHE LOVES ME**
Richard Marx - Paid Vacation
Capitol-79376 (CD single)-F
- 12 16 7 **BET YOU THINK I'M LONELY**
Wild Strawberries - Bet You Think I'm Lonely
A&M-70055 5009 (CD single)-Q
- 13 19 5 **BODY AND SOUL**
Anita Baker - Rhythm Of Love
Elektra-61555 (Warner comp 220)-P
- 14 15 6 **SOMETIMES WHEN WE TOUCH**
Dan Hill & Pique Franks - Greatest Hits
Quality-2016 (CD single)
- 15 9 12 **THINK TWICE**
Celine Dion - The Colour Of My Love
Columbia-57555 (CD single)-H
- 16 10 9 **DAYDREAM**
Earthtones - To Be Continued...
Passion-945 (Album track)
- 17 11 6 **(I Could Only) WHISPER YOUR NAME**
Harry Connick Jr. - She
Columbia-64376 (CD single)-H
- 18 22 4 **ENDLESS LOVE**
Luther Vandross & Maria Carey - Songs
Epic/LV-57775 (CD single)-H
- 19 27 3 **PICTURE POSTCARDS FROM LA**
Joshua Kadison - Painted Desert Serenade
SBK-80520 (EMI comp 22)-F
- 20 24 5 **ANGELS**
Realworld - Realworld
FRE-00107 (EMI comp 23)-F

- 21 12 13 **I HAD A DREAM**
Carol Medina - Marvin State Of Mind
Quality 2058 (CD single)
- 22 28 4 **I'LL STAND BY YOU**
The Pretenders - Last Of The Independents
WEA UK-95622 (Warner comp 213)-F
- 23 23 5 **BUT IT'S ALRIGHT**
Huey Lewis - Four Chords & Several Years Ago
Elektra-61500 (Album track)-P
- 24 NEW **SECRET**
Madonna - Bedtime Stories
Maverick/Sire-45767 (CD single)-P
- 25 NEW **ALWAYS**
Bon Jovi - Crossroads: The Best Of Bon Jovi
Mercury-314 526 013-Q (Album track)
- 28 17 7 **WHIPPED**
Jon Secada - Heart Soul & A Voice
SBK-29272 (CD single)-N
- 27 31 2 **AM I WRONG**
Roch Voisine - I'll Always Be There
Star/Select-8056 (CD single)
- 28 20 14 **WHICH WAY DOES THE RIVER RUN**
Lennie Gallant - The Open Window
Columbia-80196 (CD single)-H
- 29 NEW **GOD SHUFFLED HIS FEET**
Crash Test Dummies - God Shuffled His Feet
Arista-74321 16531 (CD single)-N
- 30 32 5 **LIVING IN DANGER**
Ace Of Base - The Sign
Arista-07822 (CD single)-N
- 31 21 12 **STILL RUNNING**
Susan Aglukark - Arctic Rose
EMI-28605 (EMI comp 18)-F
- 32 33 3 **7 SECONDS**
Yousou N'Dour & Neneh Cherry - The Guide (Woman)
Chaos/Columbia-53828 (Sony comp 29)-H
- 33 36 2 **ONE MORE MOMENT**
Julie Masse - Circles Of One
Surge/Select-714 (CD single)
- 34 NEW **KNOW BY NOW**
Robert Palmer - Honey
EMI-30301 (CD single)-F
- 35 38 2 **SOLID GROUND**
Ginger - Far Out
Netwerk-30096 (Sony comp 32)-H
- 36 26 11 **TRAMP MINER**
The Rankin Family - North Country
EMI-80683 (EMI comp 29)-F
- 37 NEW **TELL ME WHY**
Hemingway Corner - Borrowed Tunes
Everyman/Sony-80199 (CD single)-H
- 38 29 18 **WILD NIGHT**
John Mellencamp w/MeShell Ndegeocello - Dance Naked
Mercury-315 518 088 (PolyGram comp 359)-Q
- 39 25 18 **SHOUT OUT LOUD**
Roch Voisine - I'll Always Be There
Star/Select-8056 (CD single)
- 40 34 17 **STAY (I Missed You)**
Lisa Loeb & Nine Stories - Reality Blues Soundtrack
RCA-07863 66364 (BMG comp 67)-N

TW LW WO - OCTOBER 24, 1994

- 1 4 24 **TIM MCGRAW**
Not A Moment Too Soon
Curb-77659-F
- 2 3 65 **CHARLIE MAJOR**
The Other Side
Arista-14864-N
- 3 1 58 **GARTH BROOKS**
In Pieces
Liberty-80857-F
- 4 2 18 **ALAN JACKSON**
Who I Am
Arista-07822-18759-N
- 5 6 38 **JOHN MICHAEL MONTGOMERY**
Kickin' It Up
Atlantic-82559-P
- 6 7 27 **PRAIRIE OYSTER**
Only One Moon
Arista-19427-N
- 7 8 9 **DIAMOND RIO**
Love A Little Stronger
Arista-18745-N
- 8 5 16 **DAVID BALL**
Thinkin' Problem
Warner Bros.
- 9 27 2 **MARY CHAPIN-CARPENTER**
Stones In The Road
Columbia-54322-H
- 10 16 3 **RED HOT + COUNTRY**
Various Artists
Mercury-314 522 639-Q
- 11 11 9 **TRACY BYRD**
No Ordinary Man
MCA-10991-J
- 12 9 26 **RANDY TRAVIS**
This Is Me
Warner Bros-45501-P
- 13 13 9 **JOE DIFFIE**
Third Rock From The Sun
Epic-64357-H
- 14 14 17 **MAVERICK SOUNDTRACK**
Various Artists
Atlantic-82595-P
- 15 10 21 **TRAVIS TRITT**
Ten Feet Tall & Bulletproof
Warner Bros-45603-P
- 16 12 11 **UNTAMED AND TRUE**
Various Artists
MCA-11088-J
- 17 17 19 **OUTLAWS & HEROES**
Various Artists
Sony-24009-N
- 18 23 19 **VINCE GILL**
When Love Finds You
MCA-11047-J
- 19 19 26 **COUNTRY HEAT 4**
Various Artists
RCA-74321-18620-N
- 20 NEW **BROOKS & DUNN**
Wain' On Sundown
Arista-18765-N
- 21 20 25 **REBA McENTIRE**
Read My Mind
MCA-10994-J
- 22 21 28 **MARTY STUART**
Love And Luck
MCA-10880-J
- 23 18 22 **JOHN BERRY**
John Berry
Liberty-80472-F
- 24 24 6 **MICHELLE WRIGHT**
One Good Man
Arista-07822 18763-N
- 25 22 30 **RHYTHM, COUNTRY & BLUES**
Various Artists
MCA-10965-J
- 26 NEW **CLAY WALKER**
If I Could Make A Living
Giant-24582-P
- 27 26 4 **WILLIE NELSON**
Super Hits
Columbia-61484-H
- 28 25 16 **SAMMY KERSHAW**
Feelin' Good Train
Mercury-522125-Q
- 29 NEW **THE TRACTORS**
The Tractors
Arista-18728-N
- 30 NEW **LITTLE TEXAS**
Kick A Little
Warner Bros-45739-P
- 31 NEW **DOLLY PARTON**
Heartsongs
Columbia-66123-H
- 32 31 58 **ANNE MURRAY**
Croonin'
EMI-27012-F
- 33 28 40 **NEAL MCCOY**
No Doubt About It
Atlantic-82668-p

RPM DANCE

- 1 1 9 **DO YOU WANNA GET FUNKY**
C & O Music Factory
Columbia-H
- 2 2 4 **SWEET DREAMS**
La Bouche
Anola-N
- 3 5 2 **ONE NIGHT IN HEAVEN**
M People
RCA-N
- 4 8 3 **NO MORE (I Can't Stand It)**
Maxx
Quality
- 5 3 4 **GOING NOWHERE**
Gabrielle
PolyGram-Q
- 6 9 3 **WHAT I NEED**
Crystal Waters
Mercury-Q
- 7 7 6 **DON'T STOP THE MUSIC**
2 Raff
WEA-P
- 8 6 8 **THE REAL THING**
Toni Di Bart
Quality
- 9 4 6 **THINK ABOUT THE WAY**
Ice MC
PolyGram-Q
- 10 NEW **TONIGHT IS PARTYTIME**
The Top Kat
Hypnotic/A&M-Q

RPM CANCON TO WATCH

- 1 3 4 **SOMEHOW**
David Gogo - David Gogo
EMI-27596-F
- 2 10 2 **MISTAKEN**
Keven Jordan - Keven Jordan
Columbia-80194 (promo CD single)-H
- 3 1 6 **GIMME THE LOVE**
Junkhouse - Strays
Epic-80184 (promo CD single)-H
- 4 2 6 **HEART OF GOLD**
Lawrence Gowan - Kumbaya Album 1994
Sony-80206-H
- 5 5 5 **DRIVING WITH MY EYES CLOSED**
April Wine - Frigate
FRE-00109 (EMI comp 23)-F
- 6 8 5 **TURN MY HEAD AROUND**
The Philosopher Kings - The Philosopher Kings
Columbia-80192 (promo CD single)-H
- 7 7 5 **THAT'S NOT LOVE**
Monkeywalk - More
Duke Street-31091 (MCA comp 14)-J
- 8 9 3 **EMBERS**
Lennie Gallant - The Open Window
Columbia-80196 (Sony comp 32)-H
- 9 NEW **PIECE OF CRAP**
Neil Young & Crazy Horse - Sleeps With Angels
Reprise-45749 (promo CD single)-P
- 10 NEW **HOPE**
Our Lady Peace - Navøed
Epic-80191 (promo CD single)-H

COUNTRY

Toby Keith hits #1, with his latest release, *Who's That Man*. The chart success of this release is due the extra promotional push from Polydor/Mercury's promotion and marketing teams. The big Oklahoma cowboy was in Toronto for a date on *Today's Country* (Oct. 16). The following night he was the star of a hot-eats and booze party at Montana, where he captivated the full house with an acoustic set. He also hung in for most of the evening, a rare happening for a star who has had a number of #1 hits in the US. *Boomtown*, his new album is now getting retail attention. We had the opportunity to talk to him, which made for a very interesting interview. Watch for it next week.

Terry Kelly holds down the biggest gainer this week with his *Gun* release, *The Girl Is On A Roll Tonight*, jumping up to #52 from #74. Written by Troy Seals and J.P. Pennington, the single was taken from his *Divided Highway* album and qualifies as two-parts *Cancon (AP)*. The album was produced by Floyd King.

Farmer's Daughter makes inroads with their latest single, *Family Love*. Written

by *Farmer's Daughter*, the single enters the chart at #79. The track was taken from the band's album, *Girls Will Be Girls*, released on the *Stubble Jumper* label with distribution by *Spinner*. The trio, comprised of *ShaunaRae*, *Angela* and *Jake*, have been promoting the new single the old fashioned way, burning up the highways and city streets on their own bus. They interrupted a highly successful promotional/concert tour of the maritimes to fly into Toronto for an Oct. 16 date on *Today's Country*. Studio audience response to their numbers was overwhelming as was the response from the media and retail people who met them at a small gathering immediately following the show. After dates in *Barrie* and at *The Saloon* in Toronto, the gang will work their way out west and a swing down into

Nevada. Just as the snow begins to fly here, they will be playing the *Gold Coast* in Las Vegas for two weeks, which will be in the same time frame as the *National Rodeo Finals* and the *Fairs & Exhibition Convention*. They have also been firmed to play a couple of weeks at the *Peppermill* in *Wendover, Vegas*, a popular club that is close to the Utah border. A video of *Family Love*, shot in *Calgary*, is now available. By the way, the *Farmer's Daughter* band is made up of *Rob Glass* (bass), *Robin Pellitier* (lead guitar), *Michael Spring* (keys), and *A.J. Chabidon* (drums). *Gerry Leiske*, who manages *Farmer's Daughter*, and travels with the band, is originally from *Calgary*. He honed his managing and record company skills, working gospel record releases throughout the US bible belt.

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