

# RPM

# Chart Weekly

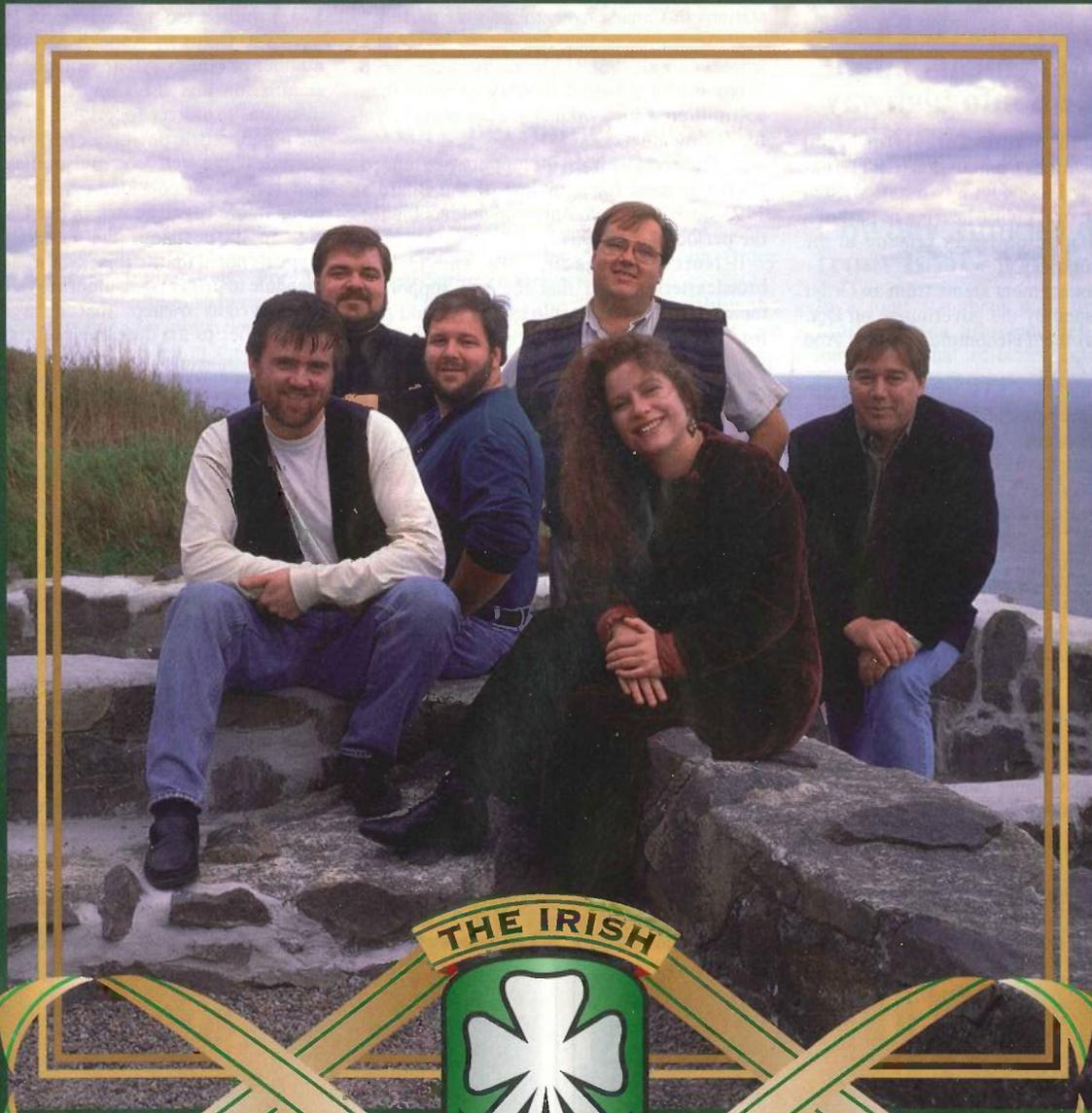
\$3.00

\$2.80 plus 20 GST

Volume 60 No. 17  
November 14, 1994

100 TOP CDs

100 TOP HITS  
100 COUNTRY HITS



## The Irish Descendants off with Gypsies & Lovers

November 22/94 has been set as the release date for *Gypsies & Lovers*, the new album from The Irish Descendants.

The new album follows the Newfoundland band's September '93 release of *Look To The Sea*, now approaching gold status.

Winner of the '94 East Coast Music Award as best roots/traditional artists, the band has toured from St. John's to Victoria and even travelled to Ireland this past April 14 to launch *Look At The Sea* with a party at the residence of the Canadian Ambassador.

The new album is described as being "a grand achievement" for the Descendants, who have kept a firm grasp on its traditional roots "while tastefully presenting a more contemporary feel."

The first single and video is a stirring

## CRTC implements public hearings on info highway

The Canadian Radio-Television And Telecommunications Commission (CRTC) has announced it will conduct a two-part written process and an oral public hearing as part of a public consultation on issues relating to the information highway.

The announcement stems from an Order In Council issued by the government on Oct. 11, relating to the Telecommunications And Broadcasting Acts.

According to CRTC chairman Keith Spicer, "The recommendations flowing from this public process, and the policies the government may develop in considerable part from them, could have an incalculable impact on Canada's culture and economy for decades to come."

The consultation process is to be divided into three phases. In Phase One, which has already begun, all interested parties are invited to file written submissions with the CRTC. The deadline for providing comments is Jan. 16, 1995. Phase Two will invite the public to file written briefs regarding the information filed during phase one.

Phase Three will involve an oral public hearing in the national capital region, with details on the time and place to be announced at a later date.

rendition of the 1965 Donovan classic, *Catch The Wind*.

Also included is a duet with the Descendants' Con O'Brien and John McDermott, titled *Let Me Fish Off Cape St. Mary's*. There is also an appross lament for Newfoundland's former cod fishery with *Will They Lie There Evermore*, and as tip of the band's hats to Stan Rogers with the a cappella

## Federal Court of Appeal rules in SOCAN's favour

The Federal Court of Appeal has dismissed an application brought forth by the Canadian Association of Broadcasters for judicial review of a recent Copyright Board decision concerning SOCAN's licensing of television stations in Canada over a four-year period.

According to Paul Spurgeon, SOCAN's legal counsel, "SOCAN could have been exposed to a potential liability of more than \$50 million, which would have been disastrous for our members."

The dismissal of the application ended CAB's request for a review of the Board's 1993 decision on commercial television for the period of 1990-93.

Notes Spurgeon, "In short, the broadcasters argued that the law supported their contention that cable system should pay for 72% of the performing rights fees that are

Barrett's Privateers.

In view of the popularity of *Rattlin' Bog*, a classic concert favourite, this song has been re-recorded. The song has been a regular but of out print request at retail.

The album was produced by Derek Harrington. Recording took place at Studio 92 in Toronto.

The Descendants recently taped a segment of CBC-TV's *Rita & Friends*. The air date will be announced shortly.

currently paid to SOCAN by over-the-air broadcasters, since most Canadians (72%) receive those signals via cable and not by rabbit ears or other antennae."

SOCAN collected fees in the amount of \$25.5 million from television in 1993.

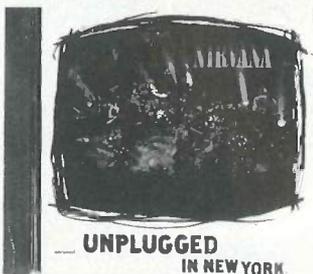
The Court of Appeals also dismissed a number of other CAB arguments, including a submission that the Copyright Board has a mandate "to protect copyright consumers from the monopolistic powers of performing rights societies", as well as criticism that the Board had refused to consider evidence regarding comparable royalty rates in the US.

In its decision, the Federal Court of Appeals noted that, "It is no more the Board's mandate to protect consumers to the detriment of copyright owners that it is to protect monopolies to the detriment of consumers."



Megadeth is presented with gold awards for the group's just-released album, *Youthanasia*. Pictured are EMI's Paul Church, Angie Bazzana, Lisa Zbitnew, band members Nick Menza, Dave Mustaine, Marty Friedman and David Ellefson, and EMI's Liz McElheran.

### No. 1 ALBUM



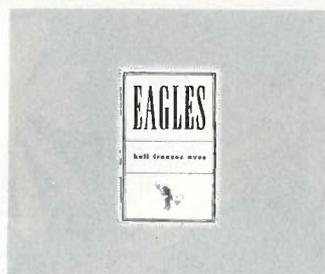
**NIRVANA**  
Unplugged In New York  
DGC - 24727-J

### No. 1 HIT



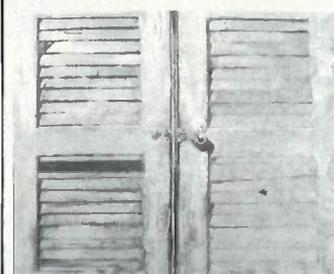
**SECRET**  
Madonna  
Maverick/Sire

### ALBUM PICK



**THE EAGLES**  
Hell Freezes Over  
Geffen - 24725-J

### HIT PICK



**THE SWEETEST DAYS**  
Vanessa Williams  
Wing/Mercury

## Charlie Major has fifth #1 hit from *The Other Side*

Charlie Major eases into the top of the RPM Country 100 chart this week with his latest Arista release *It Can't Happen To Me*, a solo Major penning and a title that's a contradiction in itself.

This is Major's fifth chart-topping single from his album, *The Other Side*. He has accomplished this incredible feat, a first for a Canadian country artist, in just under 14 months.

The album, which certified gold in September is now over 75,000 and heading for platinum. After 68 weeks on the Country Albums chart the album, which was produced by Steve Fishell, retains its top five status.

Major first topped the RPM Country 100

with his Arista debut *I'm Gonna Drive You Out Of My Mind* on Sept. 4/93, a song he co-wrote with Barry Brown. He followed this up with *I'm Somebody*, another co-writing with Brown, which hit #1 on Dec. 4/93.

*Nobody Gets Too Much Love*, a Major original, made it number three to go the distance, slotting at #1 on April 4/94.

The title track of the album, also written by Major, took the #1 spot on Aug. 15/94, making it number four.

Major's quick successive trips up the charts is due the popularity he has enjoyed through major award wins, including Juno, CCMA and Big Country awards, all within that 14-month time frame.

## A&M Canada signs Toronto act *Bass Is Base*

A&M Records Canada has announced the signing of Toronto act *Bass Is Base*, one of the originators of a style known as live breakbeat.

The deal is actually a co-venture with the newly-formed Loose Cannon Records in the US, a new label distributed by Island Records and headed up by Lisa Cortes, former vice-president of A&R at Mercury Records.

The band has been at the forefront of the independent scene since the release of its debut album, *First Impressions: For The Bottom Jigglers*. That album spawned the hit *Funkmobile*, the video for which was recently named top R&B/soul video at the Canadian Music Video Awards.

According to A&M's vice-president of A&R, Allan Reid, "It's their unique blend of funk, soul, R&B and rap which makes *Bass Is Base* so special. We're excited to add them to our already diverse roster; with Jann Arden, Doughboys and Ashley MacIsaac, *Bass Is Base* is an exceptional part of A&M's musical future."

The band is comprised of Chin (vocals, bass), Ivana (vocals, keyboards, trumpet) and Mystic (rap, vocals, percussion). The group is currently on the road with the *Barenaked Ladies* for a two-month tour across Canada, closing out at Kitchener's Centre In The Square on Dec. 19.

In the new year, the group plans to spend time in the studio working on its first album for A&M, scheduled for a late spring release.

## More personnel changes at Mercury/Polydor

PolyGram/A&M 20 year veteran Ken Wells has departed from Mercury/Polydor to become director of operations at PolyGram Group Distribution in Oshawa.

Wells' responsibilities within the Mercury/Polydor planning department are currently being reshuffled. Wells' assistant, Sharon Cote, has taken on many of them, aided by Paul St. Germain and Darlene Snow.

St. Germain moves over from PolyGram's inventory control department, while Snow comes over from the central region office. Snow's former duties will now be assumed on a full-time basis by Vivian Dinner.

Wells will report directly to PolyGram Distribution Group vice-president Alex Fedorow.

Shannon Courte has been appointed promotion/retail merchandising representative for Mercury/Polydor's Vancouver office. Courte was previously employed in both roles on a part-time basis for two and a half years.

## Campbell to Sony Music marketing as senior VP

Bob Bowlin, Sony Music international president, announced (Nov. 3/94), the appointment of Bob Campbell as senior vice-president, marketing for Sony Music Canada (RPM Nov. 7/94). The position is effective immediately.

Campbell assumed responsibility for the marketing activities of the Canadian operation, including the development and implementation of short and long-term marketing strategies, artist development, promotion, publicity, and special marketing. He will report to Rick Camilleri, president of Sony Music Canada.

Campbell first joined Sony (then CBS), in 1975 as national sales director of special marketing. He moved on to director of marketing for distribution and then into classical music, first as director and then as vice-president of Worldwide Marketing for Masterworks, now Sony music classical.

Campbell joined Sony Music International in 1985 as vice-president of marketing, moving on to vice-president, creative operations, SMI in 1990.

## Cowboy Junkies depart from BMG Music Canada

In a joint statement with the band, BMG Music Canada president Bob Jamieson has announced that effective immediately, the *Cowboy Junkies* are no longer represented by BMG Music, and are departing the label to "pursue other opportunities toward furthering their recording career."

Since their signing with BMG in 1988, the *Junkies* has released five albums to both critical acclaim and commercial success. Total worldwide sales for *Cowboy Junkies* product to date exceed 3 million units.

According to the band's Michael Timmins, "Cowboy Junkies would like to thank BMG for the creative freedom and the economic support that they have given to us over the past six years. We would also like to thank them for granting our request to leave the label and for facilitating our departure."



Arista artist Charlie Major is presented with a gold award for sales of more than 50,000 units of his album, *The Other Side*. The album recently produced its fifth #1 hit with *It Can't Happen To Me*.



Major goes to the frogs. Canadian country star Charlie Major meets with Kermit the Frog, during the green one's recent visit to the BMG Canada head office promoting his new album, *Kermit Unpigged*.

# OWAHSAYS



with Elvira Caprese

**The Commish gets his . . . !** Jim Agnew, who has been babysitting the Ontario Music Industry Baseball League for the past 10 years, finally had his 30 seconds in the spotlight -- well, almost a minute. Bernie Letofsky caught The Commish off guard during the presentations of the CRIA Cup and RPM Cup at the Hard Rock Cafe, overlooking the ghostly home of the Blue Jays. He presented four interesting scenarios, all to do with problems the players faced over the years. Bernie ended them all with "who would you turn to?", and called Jim up to receive his due, a beautiful plaque engraved with an appropriate tribute to The Commish from the friends of

PROMOTING



## RPM

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



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

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Jim Agnew. (EC: Without The Commish, here goes the league . . . !)

**All's quiet on that front . . . !** It sounds like a Disney movie, the eagle has landed, the shark is in the pool, the shootout at the OK Corral. Wow! Wouldn't it be nice to be a fly on the wall at one of those closed-door sessions? Come to think of it, there was a weird buzzing noise on those phone calls. I wonder what he/she looks like? In the meantime, that van out in the parking lot was from a security company known for delicately de-bugging and tapping lines, which might even be illegal. (EC: That's why they were looking behind the wall painting . . . ?)

**Put it in neon . . . !** Well, Bill Oja comes out swinging again. This time his Country Music News column in the November issue, smacks the Cancon cheats between the eyes. He spells out the Cancon requirements in simple and easy to understand language so that even the fuzzy-minded illiterates in the business can understand. I love this line, "Remember now, P means Production, wholly recorded in Canada." Hey Bill!! Try a neon, or better still, a sledgehammer. (EC: I like the sledgehammer approach . . . !)

**A politicized manager . . . ?** Rumour has it that a high-powered manager, who likes to sound off, and does so on a regular basis, is having a bit of trouble with a client, who likes the quiet approach. The politicking is being blamed for the sudden dead-in-the-water problem this artist is having. (EC: Now, that's a difficult one . . . !)

**Price war . . . ?** Holy smoke, have you seen what's happening at retail? These price wars are going to be a boon to the consumer, but somebody's gonna lose, and lose big. Aiding and abetting the smash and grab mentality of some of these new guys in the business will have a disastrous effect on the industry in general. Funny though, no one wants to talk about it. (EC: Give them time!)

**Is a divorce underway . . . ?** When EL unwittingly said big was better, he was referring to his catalogue. GW thought he was talking about him. Now the lunches have been cut, and they are even considering banning food on the premises. (EC: The straw that will break the porko's back . . . ?)

**That same old chestnut . . . !** Here we go again. An on-air personality gets the opportunity to build the industry through a column in a large daily, and guess what? The subject matter has to do with the unfairness of being legislated to play only 70% foreign product, which is almost tantamount to treachery, treason and god-knows-what-else. Imagine, just imagine, here's a Canadian recording act with a record the music director thinks is great and can't wait to put it on the air. But wait! It's not Cancon. This Canadian artist had the nerve to record a song written by a foreigner, and to rub salt in the wound, opted to record it in a foreign country. Who to blame? The artist? The record company? No! Let's blame the CRTC for its selfish, head-in-the-sand attitude toward wanting to maintain a Canadian identity in our music industry. But Hey! If it's such a great record, play it, don't

bitch about it. (EC: Yeah! A good thought for the day . . . !)

**What we didn't read . . . !** Turmoil? Psycho leadership? Jumping ship? Mutiny? Watch for the next tell-all to hit the stands, maybe before Christmas. I'm talking about a larger-than-god-only-knows corporation that almost had to bring in the Cavalry to whip the executive floor back in place, and I'm not talking about Canada. Is it possible that in this modern-day age they can get enough of the higher-than-highest paid executives in the world to threaten a walk-out? We are going to hear about some very interesting chair shuffling from within and without. But isn't it interesting how these corporate charades gets the executive adrenalin going? Will this large corporation lose its marketshare because of the internal strife? Don't bet on it. (EC: Name one successful artist who followed their mentor away from the gravy train . . . ?)

**Exclusive to RPM . . . !** Now it can be told. Close to a year ago, the CRTC decreed that when a Canadian writes 50% of a song with a foreigner by writing half the music and half the lyrics -- this would add up to one point on the Cancon scale. Practically a year later -- there is a need to finally use that variation for a Cancon release. The ruling came about when an over-zealous journalist got someone at the CRTC to refer to a Bryan Adams work as un-Canadian. The hysteria mongering that went on got so bad that our ex-Prime Minister (EC: He, who was so versed in arts and culture!) demanded the CRTC change the ruling (EC: They, who are so versed in arts and culture!) From this came the FOREIGN CANCON DESIGNATION. (EC: Can of worms . . . !) Taking a few minutes from making "cable-decisions", a foreigner can now be Cancon, so to speak. So herewith, is the logo that has been modified to include foreigners and indicate



the new status. The artist is a Canadian, and, whenever a Canadian receives at least 50% of the credit for both the music and the lyrics, a musical selection will be given one of the two points necessary to qualify as Canadian. (EC: I don't understand the compromise . . . !)

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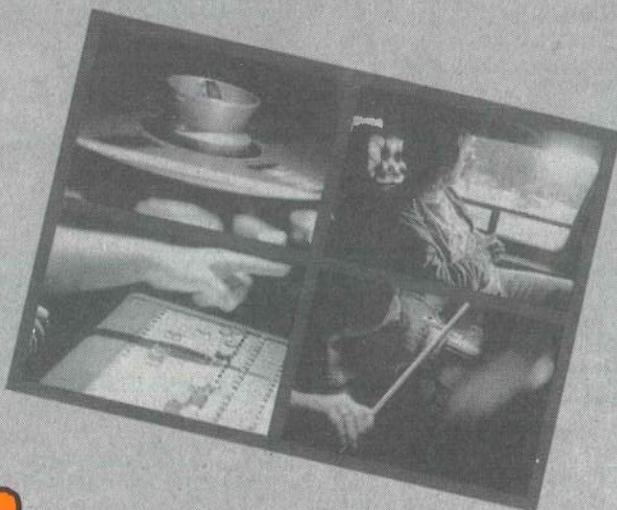


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# Tom Petty

Tom Petty "Windflowers"



# "Windflowers"

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including the single

*You Don't Know How It Feels*



TW LW WO - NOVEMBER 14, 1994

1	4	7	<b>SECRET</b> Madonna - Bedtime Stories Maverick/Sire-45767 (Warner comp 224)-P			
2	5	9	<b>WHAT'S THE FREQUENCY, KENNETH</b> R.E.M. - Monster Warner Bros.-45740 (promo CD single)-P			
3	8	8	<b>ALWAYS</b> Bon Jovi - Crossroads: The Best Of Bon Jovi Mercury-314 526 013-Q			
4	6	6	<b>OUT OF TEARS</b> The Rolling Stones - Voodoo Lounge Virgin-39782-F			
5	1	14	<b>I'LL MAKE LOVE TO YOU</b> Boyz II Men - II Motown-314 530 323 (A&M comp 6)-Q			
6	9	9	<b>ENDLESS LOVE</b> Luther Vandross & Mariah Carey - Songs Epic/LV-57775 (Sony comp 32)-H			
7	3	13	<b>CIRCLE OF LIFE</b> Elton John - The Lion King Soundtrack Disney-60858 (Warner comp 214)			
8	2	16	<b>ALL I WANNA DO</b> Sheryl Crow - Tuesday Night Music Club A&M-3154 0126 (A&M comp 5)-Q			
9	11	11	<b>LIVING IN DANGER</b> Aoa Of Base - The Sign Arista-07822 18740 (promo CD single)-N			
10	7	13	<b>JANE</b> Barenaked Ladies - Maybe You Should Drive Sire/Reprise-45709 (Warner comp 216)-P			
11	12	7	<b>GRACE, TOO</b> The Tragically Hip - Day For Night MCA-11140-J			
12	15	12	<b>BASKET CASE</b> Green Day - Dookie Reprise-45529-P			
13	14	4	<b>GET OVER IT</b> The Eagles - Hell Freezes Over Geffen-24725 (promo CD single)-J			
14	18	9	<b>DANCE NAKED</b> John Mellencamp - Dance Naked Mercury-314 522 428-Q			
15	13	12	<b>GOOD ENOUGH</b> Sarah McLachlan - Fumbling Towards Ecstasy Netwerk-30081 (promo CD single)-H			
16	28	5	<b>GALLOWS POLE</b> Page/Plant - No Quarter Atlantic-82706 (Warner comp 225)-P			
17	30	21	<b>LOVE IS ALL AROUND</b> Wet Wet Wet - Four Weddings And A Funeral London-422 828 509-Q			
18	10	16	<b>COULD I BE YOUR GIRL</b> Jann Arden - Living Under June A&M-314 540 248 (promo CD single)-Q			
19	19	7	<b>SOMETHING'S ALWAYS WRONG</b> Toad The Wet Sprocket - Dukinea Columbia-57744 (Sony comp 31)-H			
20	22	6	<b>INTERSTATE LOVE SONG</b> Stone Temple Pilots - Purple Atlantic-82607 (Warner comp 219)-P			
21	21	11	<b>ALLISON ROAD</b> Gin Blossoms - New Miserable Experience A&M-75021 5369 (A&M comp 6)-Q			
22	44	5	<b>NEWBORN FRIEND</b> Seal - Seal 2 ZTT-96256 (Warner comp 222)-P			
23	26	9	<b>KNOW BY NOW</b> Robert Palmer - Honey EMI-30301 (promo CD single)-F			
24	31	5	<b>ABOUT A GIRL</b> Nirvana - Unplugged DGC-24727 (promo CD single)-J			
25	34	5	<b>MOTHERLESS CHILD</b> Eric Clapton - From The Cradle Reprise-45735 (Warner comp 223)-P			
26	27	7	<b>PICTURE POSTCARDS FROM LA</b> Joshua Kadison - Painted Desert Serenade SBK-80920 (EMI comp 22)-F			
27	38	6	<b>TURN THE BEAT AROUND</b> Gloria Estefan - The Specialist Soundtrack Crescent Moon-66384 (promo CD single)-H			
28	32	10	<b>ANGELS</b> Realworld - Realworld FRE-00107 (EMI comp 23)-F			
29	40	4	<b>WHEN WE DANCE</b> Sting - Fields Of Gold: The Best Of Sting 1984-94 A&M-314 540 269 (A&M comp 7)-Q			
30	37	5	<b>DECEMBER 1963 (Oh What A Night)</b> The Four Seasons - The Four Seasons Hits Curb-77304 (EMI comp 25)-F			
31	50	5	<b>LUCAS WITH THE LID OFF</b> Lucas - Lucacentric WEA-96925 (Warner comp 221)-P			
32	24	10	<b>BET YOU THINK I'M LONELY</b> Wild Strawberries - Bet You Think I'm Lonely Strawberry-70055 5009 (promo CD single)-Q			
33	33	7	<b>THE SIMPLE THINGS</b> Joe Cocker - Have A Little Faith 550/Epic-66460 (promo CD single)-H			
34	20	11	<b>WHIPPED</b> Jon Secada - Body, Soul & A Voice SBK/ERG-29272 (EMI comp 22)-F			
35	51	3	<b>YOU WANT THIS</b> Janet Jackson - Janet Virgin-87825-F			
36	36	5	<b>GOD SHUFFLED HIS FEET</b> Crash Test Dummies - God Shuffled His Feet Arista-74321 16531 (promo CD single)-N			
37	56	3	<b>BLIND MAN</b> Aerosmith - Big Ones Geffen-24716 (promo CD single)-J			
38	17	15	<b>HEALING HANDS</b> Alan Frew - Hold On EMI-28990 (EMI comp 2094)-F			
39	29	15	<b>I'LL STAND BY YOU</b> The Pretenders - Last Of The Independents WEA UK-95822 (Warner comp 213)-P			
40	41	5	<b>C'EST LA VIE</b> Bob Seger - Greatest Hits Capitol-30334 (promo CD single)-F			
41	48	3	<b>ZOMBIE</b> The Cranberries - No Need To Argue Island-314 524 050 (A&M comp 7)-Q			
42	85	2	<b>INSENSITIVE</b> Jann Arden - Living Under June A&M-314 540 248-Q			
43	23	17	<b>RIGHT BESIDE YOU</b> Sophie B. Hawkins Columbia-64200 (Sony comp 31)-H			
44	45	6	<b>OCEAN PEARL</b> 54-40 - Smilin' Buddha Cabaret Columbia-80190 (promo CD single)-H			
45	47	6	<b>AM I WRONG</b> Roch Voisine - I'll Always Be There Star/Select-8056 (promo CD single)			
46	16	13	<b>LUCKY ONE</b> Amy Grant - House Of Love A&M-31454 0230 (A&M comp 6)-Q			
47	46	9	<b>SOLID GROUND</b> Ginger - Far Out Netwerk-30096 (Sony comp 32)-H			
48	25	11	<b>WHEN CAN I SEE YOU</b> Babyface - For The Cool In You Epic-53558 (Sony comp 28)-H			
49	59	4	<b>TELL ME WHY</b> Hemingway Corner - Borrowed Tunes Everyman-80199 (promo CD single)-H			
50	35	11	<b>TORRE DOWN</b> Eric Clapton - From The Cradle Reprise-45735 (promo CD single)-P			
51	57	3	<b>YOU DON'T KNOW HOW IT FEELS</b> Tom Petty - Wildflowers Warner Bros.-45759 (promo CD single)-P			
52	39	12	<b>GOOD TIMES</b> Edie Brickell - Picture Perfect Morning Geffen-24715 (MCA comp 13)-J			
53	42	15	<b>HOLD MY HAND</b> Hootie & The Blowfish - Cracked Rear View Atlantic-82613 (Warner comp 212)-P			
54	58	3	<b>ONCE IN A LIFETIME</b> Michael Bolton - Only You Soundtrack Columbia-66182 (promo CD single)-H			
55	43	14	<b>SILVER</b> Moist - Silver EMI-29608 (EMI comp 2094)-F			
56	86	2	<b>A CONSPIRACY</b> Black Crowes - Amorica American-43001-P			
57	88	2	<b>IF I ONLY KNEW</b> Tom Jones - The Lead And How To Swing It Interscope/Antic-92457 (Warner comp 225)-P			
58	67	3	<b>I'M THE ONLY ONE</b> Melissa Etheridge - Yes I Am Island-422 848 660-Q			
59	66	6	<b>ONE MORE MOMENT</b> Julie Masse - Circle Of One Surge/Select-714 (promo CD single)			
60	64	4	<b>SUPERNOVA</b> Liz Phair - Whip Smart Matacor-92429 (Warner comp 222)-P			
61	73	5	<b>FIREWORKS</b> Roxette - Crash! Boom! Bang! EMI-28727 (promo CD single)-F			
62	49	9	<b>SOMETIMES WHEN WE TOUCH</b> Dan Hill & Rique Franks - Greatest Hits Quality-2016 (promo CD single)			
63	52	17	<b>THE WAY SHE LOVES ME</b> Richard Marx - Paid Vacation Capitol-81 232 (promo CD single)-F			
64	65	4	<b>YOUR STONE WALLS</b> Lawrence Gowan - ... But You Can Call Me Larry Anthem/Columbia-80183 (Sony comp 32)-H			
65	61	6	<b>CLAIRE</b> Rheostatics - Introducing Happiness Sire/Warner Bros.-45670 (Warner comp 224)-P			
66	54	15	<b>THINK TWICE</b> Celine Dion - The Colour Of My Love Columbia-57555 (Sony comp 30)-H			
67	98	2	<b>ONLY ONE ROAD</b> Celine Dion - The Colour Of My Love Columbia-57555 (promo CD single)-H			
68	95	2	<b>EMBERS</b> Lennie Gallant - The Open Window Columbia-80196 (Sony comp 32)-H			
69	70	5	<b>COMING DOWN</b> The Cult - The Cult Beggars Banquet-76974 2026-Q			
70	94	2	<b>HOPE</b> Our Lady Peace - Naveed Epic-80191 (promo CD single)-H			
71	53	8	<b>BODY AND SOUL</b> Anita Baker - Rhythm Of Love Elektra-61555 (Warner comp 220)-P			
72	60	12	<b>YOU GOTTA BE</b> Des'ree - I Ain't Movin' 550/Epic-64324 (Sony comp 29)-H			
73	62	6	<b>SOME KINDA WOMAN</b> Traffic - Far From Home Virgin-39490-F			
74	75	4	<b>WISER</b> The Watchmen - In The Trees MCA-11105 (MCA comp 16)-J			
75	76	4	<b>DOLL PARTS</b> Hole - Live Through This DGC-24631 (MCA comp 15)-J			
76	77	3	<b>AT YOUR BEST (You Are Loved)</b> Aaliyah - Age Ain't Nothing But A Number Jive-01241 4153-N			
77	55	11	<b>DREAMER'S ROAD</b> Freddy Curci - Dreamer's Road EMI-29339 (EMI comp 20)-F			
78	80	3	<b>YOUNG HEART FOREVER</b> Steve Perry - For The Love Of Strange Medicine Columbia-44287 (promo CD single)-H			
79	NEW		<b>TOY TRAIN</b> Rymes With Orange - Trapped In The Machine Plum/A&M-75892 4007 (promo CD single)-Q			
80	72	13	<b>BUT IT'S ALRIGHT</b> Huey Lewis - Four Chords & Several Years Ago Elektra-61500-P			
81	74	13	<b>7 SECONDS</b> Yousou N'Dour & Neneh Cherry - The Guide (Wommat) Chaos/Columbia-53828 (Sony comp 29)-H			
82	71	8	<b>RED RAIN</b> Peter Gabriel - Secret World Live Geffen-24722 (MCA comp 16)-J			
83	81	10	<b>COME OUT &amp; PLAY</b> Offspring - Smash Cargo-86432			
84	63	16	<b>RAIN KING</b> Counting Crows - August And Everything After Geffen-24528-J			
85	91	3	<b>FADE INTO YOU</b> Mazzy Star - So Tonight That I Might See EMI-98253 (EMI comp 25)-F			
86	NEW		<b>ONE NIGHT IN HEAVEN</b> M People ACA-N			
87	NEW		<b>I AM I</b> Queensryche - Promised Land EMI-30711 (EMI comp 29A)-F			
88	NEW		<b>I AM SO ORDINARY</b> Paula Cole - Harbinger Imago-72787 21018 (BMG comp 71)-N			
89	97	2	<b>TELL ME</b> Groove Kings - Into The Groove Age Independent-99371			
90	NEW		<b>GIRL, YOU'LL BE A WOMAN SOON</b> Urge Overkill - Pulp Fiction Soundtrack MCA-11103 (MCA comp 17)-J			
91	NEW		<b>THE SWEETEST DAYS</b> Vanessa Williams - The Sweetest Days Mercury-314 526 172 (promo CD single)-Q			
92	NEW		<b>MY WAVE</b> Soundgarden - Superunknown A&M-31454 0196 (A&M comp 7)-Q			
93	96	2	<b>IF I'M NOT IN LOVE</b> Kathy Troccoli - Kathy Troccoli Arista-07863 86367-N			
94	69	6	<b>FEEL THE PAIN</b> Dinosaur Jr. - Without A Sound WEA UK/Bianco Y Negro-96933 (Warner comp 217)-P			
95	79	10	<b>BLUE DENIM</b> Stevie Nicks - Street Angel Modern/Antic-92246 (Warner comp 218)-P			
96	83	12	<b>100% PURE LOVE</b> Crystal Waters - Storyteller Mercury-314 522 105 (PolyGram comp early June)-Q			
97	68	8	<b>NO MORE DOGGIN'</b> Colin James - Colin James & The Little Big Band Virgin-39190 (EMI comp 23)-F			
98	82	13	<b>HIGH HOPES</b> Pink Floyd - The Division Bell Columbia-64200 (Sony comp 32)-H			
99	78	14	<b>I HAD A DREAM</b> Carol Medina - Mavin State Of Mind Quality-2058 (promo CD single)			
100	84	15	<b>DAYDREAM</b> The Earthtones - To Be Continued Passion-945			

FEATURE INTERVIEW - by Ron Rogers

## Buffy Sainte-Marie surprised at Hall-Of-Fame honour

Buffy Sainte-Marie admits that she was both "surprised and very excited" after she was informed of her induction into the Juno Awards Hall Of Fame. She will be honoured during the 1995 awards celebrations, taking place March 26 in Hamilton.

Sainte-Marie absolutely qualifies as one of the originals in the music business. She was born a mixed-blood Cree on a reservation outside of Regina, but was adopted by an American family while still a child. Since her graduation from the University of Massachusetts, her musical career has taken steps in numerous different directions.

Although she's recorded 14 albums, nine of them with the old Vanguard Records label in New York, it's the songs that she wrote for others that really made her a fixture in the music business. Donovan had a hit with Universal Soldier, while Bobby Darin scored one with Until It's Time For You To Go.

Of course, she is probably best known for co-writing the Joe Cocker/Jennifer Warnes hit Up Where We Belong, a song that garnered her an Academy Award for best song at the 1981 Academy Awards.

More recently, Sainte-Marie has been a key player in the movement to gain greater attention for aboriginal music in Canada. It was partially because of her lobbying that she was able to announce, at the 1993 Junos, that the first-ever best aboriginal recording Juno would be presented at the '94 awards.

Talking to RPM from her home in Hawaii, she admits that the biggest reason for her surprise was that her career wasn't oriented towards being a hit artist.

"I was surprised because I've never been a hits artist. I'm much more of an artist than a star, and it's really such a different life.

**"... People cannot ignore native music anymore because it is selling so much ..."**

Most of my life I've spent criss-crossing Canada, playing places that stardom doesn't allow. It's been the life I've chosen.

"I've chosen to be on all those reserves and all those little towns. I've also had the privilege of playing the stages in the big cities of the world, but to combine them in the way I have in my artistic life has been exactly what I've wanted to do. However, I certainly never expected any kind of public recognition."

Sainte-Marie was very quick to point out that she herself has never aimed at being a star or a "hits artist" as she termed it. She feels that there's a world of difference between an artist and a star.

"I'm very serious about the difference between an artist and a star. I think show business tends to take artists out of the

community, which is bad for both the artist and the community. It puts them in a position where they can't relate anymore. I've had a nice life, living in Hawaii and travelling in Canada and other indigenous parts of the world.

"To me it makes the Canadian recording industry look very classy to recognize more than just hits. In Canada, we certainly have some wonderful hits artists and they certainly



deserve the recognition they get. But, it's certainly very seldom that artistry gets recognized."

Part of the pride Sainte-Marie feels in getting the award now is that it comes at a time when native music and culture is achieving greater prominence in the industry. She says that the recognition isn't just because of political correctness, but because native artists are selling records.

"People cannot ignore native music anymore because it is selling so much. The Juno category isn't offered because we deserve it, the Juno category is about sales, which indicates that there is genuine interest on the part of a wide section of the Canadian public."

With aboriginal music finally beginning to receive the recognition it deserves, the native community was probably wondering when Sainte-Marie would do her part, album wise, for the native cultural cause. She says that the new album is already on the way.

"I'm doing an album mostly of love songs, involving a lot of pow-wow groups especially from Saskatchewan and Alberta. I've worked with Chet Atkins, Taj Mahal, Larry Carlton - and I do know what wonderful is, but what has me excited now is the thought of working with Stoney Park, Edmund Bull...it's wonderful for me because all these great pow-wow singers are ready right now, and the music industry is ready to listen."

The album will be her second with the Ensign Records label of the UK (distributed

by EMI). The first Ensign recording, 1992's Coincidence And Likely Stories, came after a lengthy 14-year absence from making albums. Sainte-Marie says that it was a wonderfully creative period for her, and the lack of commercial projects was in many ways a blessing.

"I wanted to raise my son (Dakota) and be an artist. I was on Sesame Street for five years, and when it was time for Dakota to go to school, he wanted to stay in Hawaii. I continued to develop my interest in electronic music. I got into computers and Fairlights, I was scoring movies with a Fairlight. I've continued to paint, I have a gallery show running right now in Calgary called Pixel Pushers, which is all electronic painting.

"I was making records all the time in my home studio, and Ensign liked what I was doing, and they wanted to put out a record. So I only got back into it because they enjoyed what I was already doing."

Sainte-Marie truly believes that the time for aboriginal music has arrived. She sees it as simply another new form of music that people have to accustom themselves too. In time, according to her, people will begin to see the incredible variety that exists in native music.

"I've always felt that if people got into traditional native music, they'd discover that it's really a national treasure in Canada. It's as powerful and meaningful as opera. It takes tremendous control and know-how. It's really a virtuoso art. There aren't that many people actually aware of it.

"Most of the attention is still going to, say, 1/8 Cherokee people who happen to throw a few bells and rattles on an ordinary song. Then there are some native artists who are strongest in a mainstream art."

With an abundance of aboriginal recordings currently flooding the marketplace, it would seem that the record industry may finally be tapping into a long-dormant genre. Sainte-Marie says that there is some good product out there now, but the record industry is still only cracking the surface of native music.

"Robbie Robertson's project is nice. I like Kashtin too, and I love what Lawrence

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Martin is doing. I especially love Susan Aglukark, because she's closest to the real thing. It's just different kinds of reality. It's not as though one is a little more realistic than the other.

"All I can tell you is that Indian music now is where black music was in the '40s. It's being discovered in the multiplicity of its forms, and you just haven't heard Aretha Franklin or Otis Redding yet. I know native music probably all sounds the same to any new listener, which is true of rap, heavy metal or opera, until you get into it, it all sounds the same."

While the promotion of aboriginal music is making strong headway here in Canada, it continues to be a non-entity south of the border, something Sainte-Marie attributes to

a general American attitude towards the aboriginal people.

"They think we're all dead and stuffed in the museums with the dinosaurs. Aboriginal culture is extremely absent, severely ignored. Canada and the US are two different countries when it comes to that. As many problems as there are left to solve in Canada, the problem isn't even acknowledged in the US.

"The people from the '60s Indian movement either went into education, were killed off, left the country or ended up in jail. There was a true race war in the US over uranium (highlighted by Wounded Knee), and it was absolutely silenced by the press. It's quite different in Canada. We've had skirmishes, but it's all very Canadian."

Although she lives in the US, and has

lived there for most of her life, Sainte-Marie is still very much a Canadian. Hearing her speak of it, one truly believes that, while the US has given her shelter, Canada is still her true home.

"I grew up in Maine, and I wasn't even reunited with my family until I was a teenager. Being reunited with a Cree family is a wonderful experience, I can't really compare it to anyone else. I certainly wish that I'd been raised in Canada."

"My son is 18 now, so I can move around more. I couldn't do that before, because I wanted things to be stable and be a good parent. I couldn't have been on the road and been a good mom at the same time. But he's grown now, so I expect to spend a lot more time in Canada."

## EMI/Duckworth connection a boon to Atlantic Canada

The official ceremonies to announce the landmark decision of a joint distribution venture between EMI Music Canada and Duckworth/Atlantica/Latitude (RPM - Oct. 17/94) took place in St. John's (Nov. 1) and in Halifax (2).

Deane Cameron, president of EMI Music Canada, headed up a contingent of his key players from the marketing, sales, and promotion departments, from head office and from branches across Canada.

Fred Brokenshire, president of Duckworth/Atlantica/Latitude, assembled his key personnel as well, and the party began.

Invited guests from radio, retail and the press packed The Colony in St. John's where they were treated to a small sampling of talent from the Duckworth/Atlantica roster.

After a brief introduction by Lord Duckworth (What's a duck worth?), Newfoundland's renowned and very funny stand-up comic, Snook, set the pace for an evening of entertainment by The Debbie Mordan Band, Damhnait Doyle and The Plankerdown Band. The latter hung in for the special running of the goat, a 20-minute Newfoundland hootenany-of-sorts, performed by eight, sweat-drenched dancers, whose intricate drills and quadrilles even exhausted the audience.

The following evening, a similar ceremony took place in Halifax, with different players and an even larger group of curious insiders and even outsiders that tallied up a bar bill that made Brokenshire thankful he had struck a good deal with a major.

The Halifax setting was Murphy's On The Water with performances by Uisce Beatha, Big Picture and Laura Smith. The evening was capped with a Ceilidh, performed by fiddler Howie Macdonald (The Rankin Family), Natalie MacMaster and Tracy Dares.

Brokenshire got into the music business in 1971 when he and his brother Jim opened a full-line record store on Duckworth Street in St. John's. When times got good, Brokenshire expanded, opening three more stores in malls around St. John's.

Things got bad a few years later and he closed them. "We got caught in that awful inflation in 1980. Remember when interest rates went to 23? We had demand loans, so that was the end of that. We retreated back

downtown and we haven't looked back since."

Brokenshire was also a producer at CBC, a position he held for eight years, until cut-backs forced him back into the store again.

"I was looking at all this music the store was taking in on consignment and I just thought "My god, what a nightmare the accounting is. Why don't we sign up 25 or 30 of these artists and provide them with professional marketing? That's how Duckworth Distributing started, three years ago."

Duckworth was sub-distributing at the time, in view of the number of independents that were also active, particularly on the mainland. Brokenshire eventually bought out its major competitor, Atlantica.

The EMI Music connection will open the door nationally for Duckworth distributed product, but Brokenshire admits that his long-term goal "is worldwide exposure of Atlantic Canadian artists. Getting a major label on side provides us the power of their sales, their distribution and their promotion, which we don't have, being an independent regional distributor."

Courting majors for this type of project was not that difficult. EMI's Cameron, an avowed nationalist, which is fairly obvious considering the leadership he has displayed in signing Canadian acts, had been eyeing the Atlantic provinces for some time. With the

## Toronto's Music Hall firmed for Blue Rodeo

WEA recording band Blue Rodeo, has been scheduled for a Dec. 30 date at Toronto's Music Hall. It's expected that an impressive array of the band's musical friends will join them on stage for this special night which has become an annual event.

The band has three platinum albums to its credit. The latest release, *Five Days In July*, is now over double platinum (200,000 units).

Hasn't Hit Me Yet, the first single taken from the album, won a Canadian Music Video Award this year. There are two new singles from the latest album now charting, *Dark Angel*, targeted at the AC market, and *Til I Gain Control*, which entered the RPM Country 100 at #80 this week.

breaking of the Rankin Family, the courtship was an open race.

"Deane's true, unmitigated love of Canadian music played a big part in it, and I think it was just ideal that he could find a partner in me to share a lot of his goals as well."

Brokenshire was asked if it was a hard sell for the final agreement with EMI.

"There was no selling job on my part. It was Deane and I sitting down at the hotel during the East Coast Music Awards, in February in his suite. By the time we opened up the second bottle of rum the deal was done, and that's the truth."

It was particularly rewarding to Brokenshire to see the number of EMI Music

*DUCKWORTH continued on page 10*

## Anne-Marie Cyr upped to new Mercury/Polydor post

David Freeman, vice-president of promotion/publicity for Mercury/Polydor has announced the promotion of Anne-Marie Cyr to the new position of manager of media relations.

Cyr joined PolyGram Records of Canada in 1989 as promotion manager for the Quebec region office in Montreal. Since December of 1992, she has served as media liaison in the national promotion/publicity office in Markham.

Cyr's new position will involve the management and co-ordination of media activities for Mercury/Polydor artists.

## Strauss Zelnick named head of BMG N. America

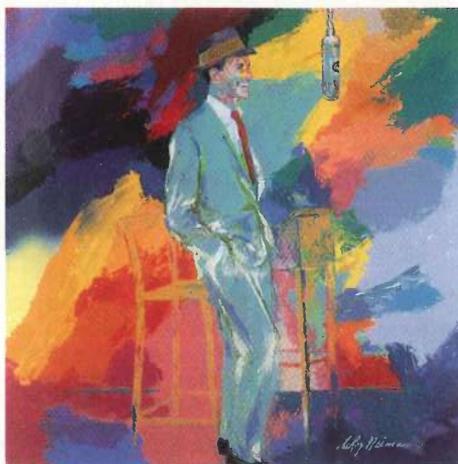
Strauss Zelnick has been appointed president and CEO of BMG Entertainment North America. This appointment becomes effective January 2, 1995.

Zelnick is currently the president and CEO of Crystal Dynamics, one of the leading producers and distributors of interactive entertainment software. Strauss, who is headquartered in New York, will become the newest member of the BMG Entertainment Board.

As part of this restructuring, January 2 will also be the date at which time Canada becomes part of the North American region.

# LET'S duet AGAIN

Frank Sinatra



Duets II

FOR ONCE IN MY LIFE *with Gladys Knight and Stevie Wonder* COME FLY WITH ME *with Luis Miguel*

BEWITCHED *with Patti Labelle* THE BEST IS YET TO COME *with Jon Secada*

MOONLIGHT IN VERMONT *with Linda Ronstadt* FLY ME TO THE MOON *with Antonio Carlos Jobim*

LUCK BE A LADY *with Chrissie Hynde* A FOGGY DAY *with Willie Nelson*

WHERE OR WHEN *with Steve Lawrence and Eydie Gorme* EMBRACEABLE YOU *with Lena Horne*

MACK THE KNIFE *with Jimmy Buffett* MY KIND OF TOWN *with Frank Sinatra, Jr.*

HOW DO YOU KEEP THE MUSIC PLAYING?/MY FUNNY VALENTINE *with Lorrie Morgan*

THE HOUSE THAT I LIVE IN (THAT'S AMERICA TO ME) *with Neil Diamond*



NOVEMBER 15, 1994



*DUCKWORTH continued from page 8*

people show up for the two days of artist orientation. "It was particularly important for them to see what they were getting into, to see and hear some of the wealth of talent and just as importantly, to meet all our people, the folks they are going to be working with over the next few years. So from that perspective, it was really successful."

Brokenshire admits that the risk factor

## CHARTS

by Tim Evans

**Hitting a raw Nirvana.** As the rumours persist that Kurt Cobain isn't actually dead (after all, he was spotted at a Burger King in Duluth, Michigan), the Nirvana Unplugged album debuts in the #1 spot. The demi-god, voice-of-a-generation, omnipotent-being has inspired thousands of Canadians to fork over a few bucks and purchase this tribute album. For that, the rest of the band is eternally grateful.

**Yet another one.** The most successful female solo artist had added another #1 song to her collection. The first release from Madonna's *Bedtime Stories*, *Secret*, moves into the top spot in just its seventh week. Listed alphabetically, Madonna is right near the middle of all artists who have had a #1 song. In the 30 years RPM has been publishing a chart, there have been 494 different artists to hit #1. She is listed six places above the middle. Name the artist listed dead centre alphabetically.

**Chart chaos.** 'Tis the season for big releases. That also means a weekly shuffle on the Albums chart. There are no less than 10 albums that enter the chart in the top half, including five that break into the top 20. Entering at #19 is usually very good, but Tom Petty just gets lost amid the entries from Aerosmith (#4), Megadeth (#11), and Black Crowes (#13).

**Bondage & what?** No this is a different B&D. It's Brooks & Dunn. Their latest album, *Waitin' On Sundown*, entered the chart way up at #35. This week, the album moves up to #31. The Tractors, which debuted at #52, has the biggest move on the chart with a 16-position jump to #36. Those two artists show the continued increase in country music sales. Country albums now comprise 15% of the chart.

**Retail action.** Most top 10 lists this week were littered with nothing but new releases. Check out the list from the Records On Wheels store on Ottawa's Bank St. 1. Nirvana 2. Pulp Fiction Soundtrack 3. Robbie Robertson 4. Aerosmith 5. R.E.M. 6. The Tragically Hip 7. Black Crowes 8. Tom Petty 9. Joni Mitchell 10. Bob Seger.

**That's trivial, and Lovely!** There have been 494 artists who've had a #1 song. The three right in the middle alphabetically are Love And Rockets, Love Unlimited and Lovin' Spoonful.

for EMI isn't that great. "It's pretty much a P&D (purchase and distribute) deal. There are three parts to it. We're distributing about 250 titles, and we'll continue to do that throughout the region where we are particularly strong as well as across Canada.

Part two is the 40 titles on the catalogue, which will be distributed by EMI. We won't be soliciting any of their accounts. We'll continue to sell to our client list, or trap-line as Deane calls it, and we'll be adding more and more titles into the EMI system when we feel they are ready. When I say we, that's the artist and their management, ourselves and EMI.

"As an example, subsequent to our reception in Halifax, we signed in two sisters, Mary and Rita Rankin (distance relatives to EMI's Rankin Family), who have a wonderful album of primarily Celtic singing. That album is ready for the national market now. They've sold 5,000 copies already, and I'm sure we can sell 35,000.

"Part three is the establishment of Latitude Records, where we will be signing independent artists for national and international marketing. The name implies a little bit of a maritime feel, but the label isn't genre-specific, in that if there is a good alternative band or a good trad band, we've got the latitude to sign them and they've got the creative latitude. On the French-language side it's L'atitude."

As for the sales potential of the Duckworth/Atlantica/Latitude titles, Brokenshire is confident that this EMI Music connection will pay off for both of them.

"We've seen albums that have sold five and six thousand copies, and we know that if

## Ford Centre For The Performing Arts for North York

Garth H. Drabinsky, chairman of Live Entertainment of Canada (Livent), and John D. Radford, vice-president of general marketing for Ford of Canada, jointly announced (Nov. 7/94) that the North York Performing Arts Centre has been named the Ford Centre For The Performing Arts.

The Centre, operated by Livent and owned by the City of North York, comprises the 1,800-seat Apotex Theatre, currently home to Show Boat, the 1,000-seat Recital Hall, the 200-seat Studio Theatre, and a 5,000-square foot Art Gallery.

It was announced two weeks ago in Vancouver that Livent's new \$24.5 million, 1824-seat theatre, designed by internationally-acclaimed Canadian-Israeli architect, Moshe Safdie, had also been named the Ford Centre For The Performing Arts (RPM - Oct. 31/94). Currently under construction, the Centre is scheduled to open in November of next year with Show Boat, now in its second year at the North York facility.

Drabinsky pointed out the importance of the North York facility in bringing international attention and acclaim to North York as well as to Metropolitan Toronto. "In addition to the more than 700,000 theatregoers who have been thrilled by Show Boat, approximately 10 million people around the world last June watched live via satellite from the Centre as Vanessa Williams introduced Michel Bell and the Show Boat ensemble who performed the immortal song 'Ol' Man River as part of the

those albums were available at retail more extensively then those figures could be quadrupled. Look at Terry Kelly who has had considerable airplay from his latest album. Unfortunately, the album wasn't available out in the west. Had it been, it would have sold a lot more.

"On the other hand, CBC radio, which is very supportive of Canadian. One spin on Gzowski (Peter) with three or four hundred thousand listeners could translate into a couple of thousand people who are interested in that album."

Sam Sniderman was the first major retailer to pledge the cooperation of his chain of 120 stores. Brokenshire is hopeful that more retailers will realize the potential of the albums in his catalogue. "It's important that we get the stores to devote at least a bunk to Atlantic Canadian music."

In closing, Brokenshire waxes somewhat philosophically about the role of Atlantic Canada with the rest of the country.

"In view of some of the problems we've been going through with Quebec, and will go through, I think a lot of Canadians are going to want to perhaps reflect, perhaps discover a bit more of who they are. And that's why if we were to have an Atlantic Canada section in record stores, customers could say 'this is a distinct sort of cultural part of Canada as well. Let's look at this. Let's try to find some meaning as to who we are as Canadians.' I think a lot more of that is done through music than it is necessarily through Canadian literature. Look at the sales of books. A best seller in Canada is only 5,000 copies."

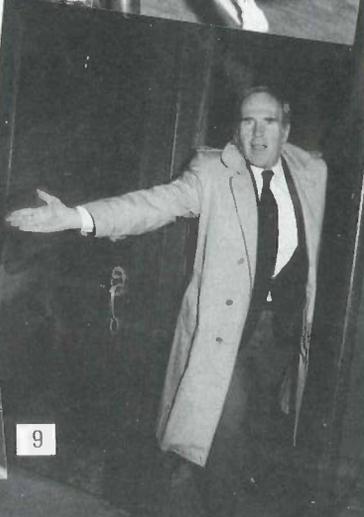
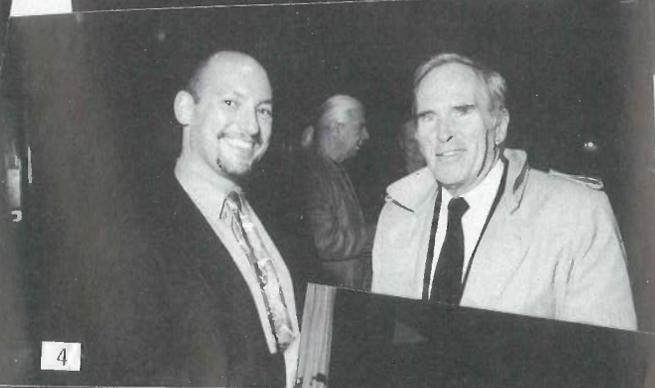
CBS-TV telecast of the 1994 Tony Awards."

Drabinsky also revealed that in the first year, Show Boat and the performances presented by Livent at the Recital Hall "have generated for the City of North York \$1 million for the Capital Improvement Fund and the Centre's art Gallery."

Radford was quick to point out the promotional value of Ford's tie-in with Livent, which "will help to heighten further the company's presence in Ontario." He was also quick to reveal Ford's investment of \$3.8 billion in Canada in the past four years on new products and on facility expansions, most of it spent in Ontario. "That's more than all the other auto companies combined have invested in Canada in the '90s."

Further emphasizing the promotional benefit of the Ford/Livent connection, Radford indicated that the newly-named Centre "will be an ideal venue for showcasing Ford of Canada. We'll be introducing our products to a new audience every night in a facility that already has a magnificent reputation as a sophisticated and pleasant setting."

North York Mayor Mel Lastman, a major player in the building of the facility, was on hand for the renaming of the Centre. After heaping praise on Drabinsky and his Livent crew, he reminded his audience that he was once more battling for election, which he is expected to win easily. He capped his brief speech with "I firmly believe in the three R's -- recycle, re-use and re-elect."



1. Livent's executive vice-president Linda Friendly with RPM's Stan Klees.
2. John Radford, vice-president of general marketing for Ford of Canada, who jointly announced the name change.
3. Myron Gottlieb, president of Livent, with Mel Lastman.
4. Livent's vice-president of publicity Norman Zaiger with Dick Smythe.
5. Mel Lastman, RPM's Walt Grealis, and showbiz journalist Pearl Gefen.
6. Garth Drabinsky making the announcement of the name change of the North York Performing Arts Centre to the Ford Centre For The Performing Arts.
7. Garth Drabinsky, North York Mayor Mel Lastman and John Radford on board the first Ford made in Canada in 1906.
8. Mel Lastman horns in on the press reception.
9. TV/radio news journalist Dick Smythe isn't making a dramatic entrance, but he is in the revolving door that's part of the Show Boat set (Palmer House frontage), during the on-stage press reception.

# THE BLACK CROWES



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**ALBUMS**



**NIRVANA** -Rock  
Unplugged In New York  
DGC-24727-J

Whether or not Kurt Cobain was the voice of his generation, and whether or not his rather shocking death can be taken as a metaphor for the state of society, and whether or not the subsequent suicides of a number of Cobain's so-called followers demonstrates the importance of the band's music, and whether or not Cobain was a '90s incarnation of John Lennon . . . all of that doesn't matter. Those people who choose to live their lives and end their lives because of a musician obviously just don't get it, because in the end, that's all Cobain was, a musician. A guy who wrote songs and played them. The one great, irrefutable fact about Nirvana is that it was right for its time, regardless of the potency or impotency of the music. To suggest anything more than that would be raising a basic rock and roll band to unnecessary heights. This album should serve as an appropriate swan song for the group, offering up 14 tracks from its unplugged performance on MTV last year. The tracks span the gamut of the band's four albums (Nevermind, In Utero, Incesticide and Bleach), featuring alternative stalwarts as About A Girl, Come As You Are and All Apologies. No, there's no acoustic version of Smells Like Teen Spirit here. This should be the last Nirvana album, and let's hope it is. The group had its moment and certainly helped to define the grunge genre, but now that Cobain is gone, it's time to move on. -RR



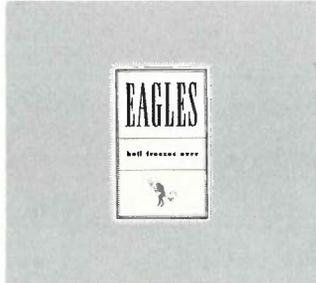
**RICH CHAMBERS** -Rock 'N Roll  
Santa's Rockin' Band  
Cub Records (No number)

Chambers has a unique vocal talent that should lead him to the musical stage. He's also no slouch on guitars and keys. There may be some criticism at rockin' up Silent Night and We Three Kings Of Orient Are, but it's not offensive and a bit of a welcome change to the usual boring fare. There's no pretentiousness, no matter what the song material is. Chambers is on the attack. He has a youthful and very aggressive approach that, unfortunately, is somewhat lost in the production. He sets the pace with the title track, one of his originals, and gets into the straight mode on Peace And Harmony, another of his own songs. Also contains his covers of Frosty The Snowman and Jingle Bells, and an interesting concept of the Maury Laws/Jules Bass writing of Snow Miser And Heat Miser, where he is joined on vocals by Todd Foxcroft. Recorded at Ted James Music Productions in Surrey, British Columbia, all tracks qualify as Cancon, although there is no MAPL logo displayed on the artwork, and no distribution outlet. Cub is located in Coquitlam, B.C. Call 604-945-8779. -WG

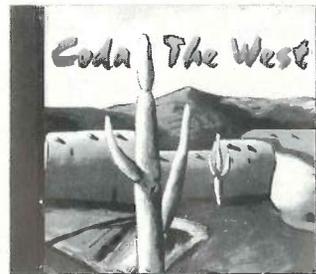
**THE EAGLES**  
Hell Freezes Over  
Geffen-24725-J

-Pop

The whole opinion on The Eagles reunion is sort of divided into two camps. On the one hand, you've got those who say that the band should have stayed in the back catalogues where they'd been sequestered. Then on the other side, you've got those 30-35 year-olds who can't get enough of the music of their youth, and want to relive it over, and over...and over again. It was the latter group that flocked to the big stadiums during the



summer of '94, forking over unprecedented sums of money to see a reunited Eagles. And those same people should also be taking their wallets to the nearest retail outlet when this new album arrives. Hell Freezes Over is essentially an unplugged album, featuring some of the band's more notable songs, along with four new tracks. The new material, particularly the lead single, Get Over It, seems more a necessity than a bonus, but that's another matter. The actual unplugged material doesn't really expand too greatly on the original versions, but that probably doesn't matter either. What's important is that fans of the band will get what they want, which is more Eagles. And what's wrong with that. To those in the other camp who think there's too much of this old music coming back, take Henley's advice - Get Over It! -RR



**CODA THE WEST** -Country  
Coda The West  
WHF-940

This well-produced album by band members Wendell Ferguson (guitars, mandolin) and Helena Kameka (lead vocals, keys), should result in better national recognition. Although a few of these tracks have been released on Hillcrest CD compilations: More Of Me, Less Of Lonely, and You Gave Up On Me, as well as their first single, Over And Done, this package puts the Brampton, Ontario band on more of a level playing field. Kameka's vocals are exceptionally clean and simple with a purity that indicates more than a music and word attachment to the material. Kameka and Ferguson wrote four of the 10 tracks, including Coming Soon To A Heart Near You, the band's current single. Instrumental backing is also superb, with a balance that cushions rather than overplays the vocal properties. Also key is the Kameka/Ferguson penning of The Road I Never Took, but don't overlook Why Is It Cowboys?, written by Mark Dineen, with an impeccable mouth harp insert by Roby Platt. This one could be a left-fielder. The album was recorded at Grant Avenue Studios in Hamilton. Co-producers were band members Gord Lemon (bass) and Burke Carroll (steel, dobro, pedabro). Available through Wendell Ferguson at 416-766-3002. -WG



**SKYNYRD FRYNDR** -Pop/Country  
Various Artists  
MCA-11097-J

When it was in its heyday in the '70s, Lynyrd Skynyrd was considered the prototypical southern rock band, often cast aside as hillbilly rock by the long-hair heavy thinkers who deem themselves rock critics. What's amusing is the fact that, had the band emerged, say, 15 years later, it would have been considered one of the fledgling founders of the new country phenomenon. Like other short-lived bands of a unique nature (The Doors being a good example), Skynyrd has assumed something of a cult status in the years since, with songs like Sweet Home Alabama and Freebird becoming requisite recurrences on most of today's classic gold stations. Essentially, critics have come full circle, heaping praise on a group they once might have shied away from. Fittingly, some of the biggest artists in today's new country phase have taken the time to resurrect some of Lynyrd Skynyrd's more notable tracks, elevating them at times to an austere status that almost belies the stellar simplicity of the music. Sweet Home Alabama (a song which really began as a humorous slam at Neil Young and eventually turned into a southern anthem) is covered by, who else, Alabama. The band takes what had been a basic country/rock ode and turns it into a tribal ritual, complete with church organs and choir. Sort of Skynyrd in excelsis. Other artists seem to have the mood and texture a little closer to the Skynyrd ideal. Steve Earle does a ripping version of What's Your Name, as does Terry McBride & The Ride on Saturday Night Special. The album closes out with the slow-dance special Freebird, handled here by Wynonna. The song's slender opening, leading into the rock and roll reprise, makes a fitting ending to a potent tribute. -RR



**THE FIRE REQUIEM** -Classical/Pop  
Flamma Flamma  
Music by Nicholas Lens  
Libretto by Herman Portocarero  
Sun/Sony Masterworks-66293-H

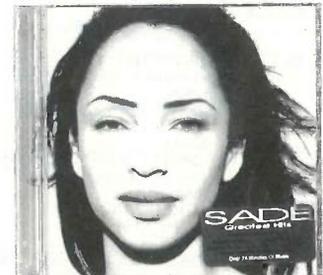
An unusual blend of pop with a charming multicultural mix that encompasses a clever classics approach. Although the subject matter, death, is somewhat dismal, the six soloists inspire a collective vocal brew that allows a bit of leverage. The soloists representing that multicultural mix are Henk Lauwers, a baritone from Belgium; mezzo-soprano Laverne Williams from the US; Zary Boyce, a Canadian counter-tenor; soprano Geger Vandersteene from Belgium; and Glaron McFadden, a soprano from the US. There are three ethnic choir members from Le Mystère des Voix Bulgares, Nadka Karadjova, Kera Damianova and Anastassia Kostova, who supply the unusual nasal sonorities for the works that were written specifically for their voices. This is a new work by Belgium writer Nicholas

Lens, based on primitive rituals and incinerations in which fire was viewed as a positive energy. Lens asked Portocarero to write a non-religious libretto for the work, out of which came Flamma Flamma. There might be a bit of a turn-off factor, if listened to from the top, but give Delicia Meae a listen and the overall entertainment value of this package will begin to form. In-store play of this particular track will attract interest. -WG



**THE GROOVE KINGS** -Pop  
Into The Groove Age  
TBFW-99371-Sound Solutions

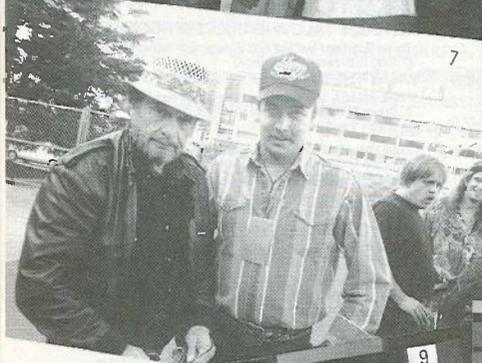
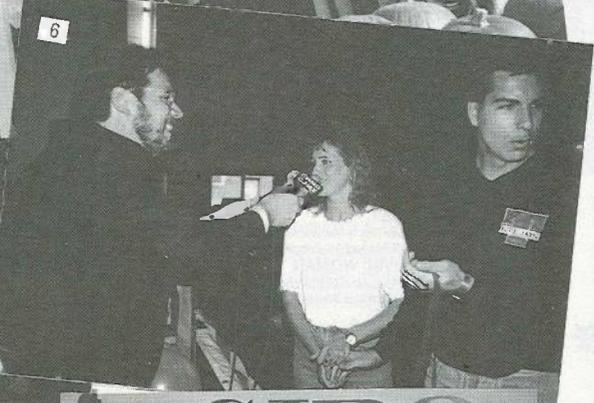
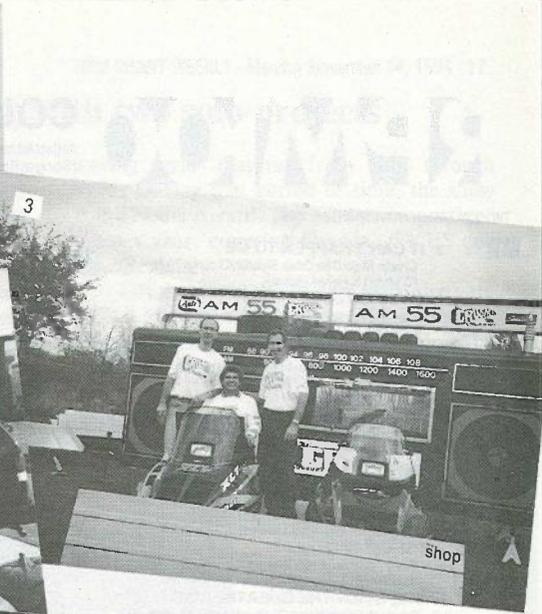
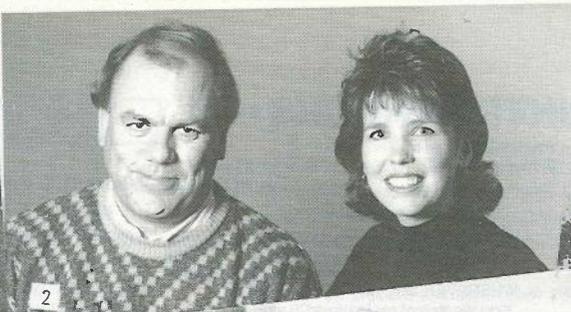
This Montreal-based act first hit the Canadian airwaves back in the spring of '93 with a very cool R&B number called Everybody Knows, off a three-song self-produced EP. That three-song EP turned into a full album, featuring a five-piece band led by guitarist/songwriter Howard Forman and singer Irene Marc. Since then, the Forman and Marc have decided to do things on their own, leaving the three other band members behind, and the results are quite effective. Forman is a good writer, an experienced player who has worked with some of the best in the business, and his professionalism shows off in this new 10-track CD, which he also produced. The songs are strong pop tunes in an R&B vein, with many of them radio-friendly. Tell Me, the lead single, has already made a bit of noise on the RPM Hit Tracks chart, and one or two more charted songs isn't out of the question. Marc is a tremendous singer, sort of a cross between Annie Lennox and Janis Joplin, and her rough-edged tone gives the songs just that right amount of character needed to separate the music from so many bar bands. Fully Cancon. -RR



**SADE** -Pop  
The Best Of Sade  
Epic-66686-H

It's rare that you get one album that defines an artist, but it's even rarer when you get one song that defines an artist. Such was the case when Sade came aboard the music world with Smooth Operator. It was smooth alright, and really, more than anything else she ever did, perfectly defined what her music was all about. Some gentle instrumental backing, a muted horn section, a little light percussion, and that oh, so, subtle, sexy voice. The result was a string of hits that might surprise the casual listener in its length. Just rhyme some of them off: Your Love Is King, Hang On To Your Love, Jezebel, The Sweetest Taboo, Never As Good As The First Time, No Ordinary Love...Sade is one of those artists who kind of lingers around the radio and the charts for years, piling up all kinds of impressive numbers, so that when it comes time to do an album like this, you say to yourself, wow, I never thought she had that many hits! Sony has also generously tossed in Please Send Me Somebody To Love, her contribution to the Philadelphia soundtrack. A strong collection by an artist who clearly deserves the recognition. -RR





1. Toronto Sun food columnist Sara Waxman is joined by former CBC-TV anchor Knowlton Nash at the launch of her book *Cheaper Eats* at Toronto's Cafe Delux.
2. Jim Fraser, host of the new Fraser And Friends morning show on Vancouver's 93.7 CJJR, with co-host Tamara Stanners (RPM - Nov. 7/94).
3. AM 55 The Crusher in Sudbury's morning team of Rick Wyman and John Kennedy present listener Ken Sellen (seated) with his brand new Polaris snowmobiles, after Sellen was the grand prize winner in the station's Snow Job contest.
4. Lethbridge's CKRX 1090 staff held a pumpkin sale recently, ultimately raising more than \$10,000 for the Children's Wish Foundation.
5. Thousands of CFDX listeners lined up outside the Commodore Ballroom in Vancouver, in hopes of being one of the few invited inside to a free benefit show by The Cult. Admission was a food or cash donation to the Santa Fox Food Drive, benefitting the Lower Mainland Food Banks.
6. Sudbury's Mix 105 host Dave Mayes chats with Nicole Pilon, the grand prize winner in the station's Move With The Mix contest. Pilon won an apartment for a year, fully furnished, and her choice of one of five vehicles. The furniture and car are hers to keep.
7. Country music legend Merle Haggard, just recently inducted into the CMA Hall Of Fame, is joined outside the Tacoma Dome by Saddlestone Records' artist Clancy Wright.
8. Country artist Joan Kennedy is joined by the members of Jacob's Ride and CJBO Belleville morning man Matt Mitchell (back left), before the group headed to a local McDonald's outlet on McHappy Day (Sept. 27) to support McDonald's Children's Charities.
9. Spider Records' artist Lindsay Thomas Morgan (left), is joined by Darren Walters and J.K. Gulley during the recording of Morgan's soon-to-be-released Christmas song, *In The Eyes Of A Child*. The song will be featured on an RDR Christmas Comp closer to the holidays.
10. C100 Halifax's Matt Northrop (centre) recently welcomed EMI artist Alan Frew, along with guitarist Anthony Vanderburgh, who accompanied Frew during his performance on the station's Superset program. Frew was promoting his current solo debut, *Hold On*.
11. Two of the members of celtic rockers Rawlins Cross, Joey Kitson and Ian MacKinnon, flank C100 Halifax's Matt Northrop. The group gave away autographed copies of their latest album, *Reel N' Roll*.
12. Elaine Poulter accepts the keys to her Thanksgiving turkey from London's Country 92.7 FM personality Chet Martin. Poulter won the 1973 clunker, and a stack of real prizes, as part of a Thanksgiving promotion.



# COUNTRY

## Rovers' Will Millar flying with two solo projects

**Listen up Nashville . . . !** Robert K. Oermann, writing in his Disc Claimer column of the Oct. 23/94 edition of Music Row, gives Don Neilson's new single, *The Lie*, the thumbs up. In fact. After a series of "Ding Ding Ding Dings," he hits hard with "That's the hot-new-talent-with-a-hit song alarm clock ringing. Wake up and smell the coffee, America." With that kind of media support, I'm surprised that the Epic people in Nashville aren't all over Neilson's single. This isn't the first time Oermann set his sights on Neilson. He gave a similar, but gentler push to the single in his Aug. 8/94 column, where he wrote, "He's (Neilson) got heart in his voice, and the song has an innocent, unpretentious honesty that I liked a lot. Spare-but-effective production spotlights the sweet hillbilly quality."

**Lindsay Thomas Morgan** is back after a long hiatus. He and his wife Darlene De Haw, who looks after Morgan's management and Spider Records, had their first child, Jesse Thomas Morgan on Sept. 19. On top of this effort the pair managed to write a Christmas song which they titled *In The Eyes Of A Child*. Released as a cassette on the Spider label, the song was produced by Morgan and Darren Walters and recorded at the Walters Family Studio in Bright, Ontario. Some of the best pickers in the business was on hand for the session, including J.K. Gulley (keys), Craig Bignell (bass), Gord Lemon (guitars), and Darren Walters (percussion). Ian Tanner supplied background vocals with an assist by a choir of children from the Egremont School. The track is also included on an RDR Christmas CD compilation. Walters is also co-producing Morgan's new CD, expected to be completed within the next two months.

**Jim Witter has the most adds** this week with his latest release *Chevy Coupe* entering the chart at #78. The song was written by Witter and Johnny Douglas, producer of his self-titled album. Witter has been one of the bright lights of Canadian country, and has also cultured a fan base in Nashville. He won a Big Country Award this

*COUNTRY continued on page 19*

With the 1968 release of *The Unicorn* by The Irish Rovers, the music industry on both sides of the border cocked an eye and ear to this left-fielder that Toronto's rock radio giant CHUM gave the nod to.

Released on Decca, a major label at that time, the record appealed to all ages, particularly the young. "It was the first children's record," boasts Will Millar, the more outspoken of the Irish Rovers. "We had our own kids show in Calgary in 1963. I think we've always recognized the child in each of us, and *The Unicorn* just fit in perfectly as a recording.

Millar is now on a mission to launch two solo albums. Interestingly enough, it was Al Mair, now president of the Attic Music Group, Canada's most successful independent label, who promoted *The Unicorn* and influenced CHUM to give it an airing. At that time, he was promotion manager for Compo, distributor of the Decca label.

When Mair and Tom Williams launched Attic Records, the Irish Rovers and their manager Les Weinstein, were the first to become shareholders in the new Canadian independent. Attic distributes product by the Irish Rovers and is now distributing Millar's two solo albums, *The Lark In The Clear Aire* and *The Keeper*. The latter, which includes Shel Silverstein's famed penning of *The Unicorn*, is directed at the children's market.

*The Unicorn* did become that left-fielder hit, peaking at #4 on the RPM 100 of March 30, 1968 and in the top five of US trade charts. The success of the single and the same-titled album was an influencing factor in the band winning the top folk category in the RPM Gold Leaf Awards (now the Juno Awards) in 1969. Al Mair was also recognized that year as top national promotion man.

The Rovers went on to become highly successful on the concert circuit, and released several albums over the years. The band went on to host its own CBC-TV network show, a

weekly series that ran from 1970 through 1975. During that period of time, the show won a Nellie Award. The band still tours three times a year, covering Canada, the US and New Zealand.

Off the stage, the Rovers were also very successful in the business world, opening a chain of pubs called *The Unicorn*, followed by the *Rose & Crown*. Just recently, Millar gave the nod to a new sports bar, under the name of Ned Hanlon, one of Canada's top scullers. "I wanted the bar to have a name that was distinctively Canadian," says Millar, "and who better in the sports world than Ned Hanlon?"

Millar's new solo projects don't necessarily signal his leaving the band. "I'm very close to the Irish Rovers, and I'll tour with them as often as I can, but I really want to fulfill a goal I've had for years, and that is to entertain children. And, I'd like to spend more time with my own kids." He has three children aged 6, 7 and 13.

Now living on Vancouver Island, Millar installed a 32-track studio, which he appropriately named *Melodeon Studios*, in the expensively-renovated old sea captain's cottage. It was here where he produced *The Keeper* with brother George and *The Lark In The Clear Aire* with producer/engineer John Ellis.

Millar is quite proud and outspoken about the role the Irish Rovers played in retaining the Celtic sound in North America. "Our television show had a great influence on the youngsters of that generation."

Was the recent success of Celtic-influenced recordings a factor in Millar releasing his *Clear Aire* album? "Not at all. This is a project I've been working on for years. But, I'm not too impressed with some of the albums, where they're bashing the hell out of these beautiful old songs. These songs have to be interpreted properly to retain the spirit in which they were written."



## Michelle Wright on European promotional junket

Michelle Wright returns to Europe on Nov. 13/94 for two weeks of promotional activity in support of her current album *The Reasons Why*. The album was released in several European territories in September of this year by Arista's BMG Music affiliates.

*Safe In The Arms Of Love* is the first single taken from the album for the European territories.

Wright was in Germany, the Netherlands and the UK this past August at which time she set up the European launch of her album.

Wright and her manager, Brian Ferriman, will spend the better part of the first week introducing herself to the German media in Berlin, Frankfurt and Cologne.

Wright moves on to Amsterdam for a Nov. 21 taping of *Five O'Clock*, a highly-rated Dutch TV show.

Continuing on to Glasgow, Wright guests on one of a series of six half-hour acoustic music programs being filmed in Scotland for the BBC. Provisionally titled *The Transatlantic Sessions*, the series features artists from North America and the UK performing together in a unique and informal session-like atmosphere. The performances are filmed in a picturesque setting -- a country-house hotel by a loch in the Scottish highlands.

Also filmed for the series are EmmyLou Harris, Kathy Mattea, Guy Clark with the US, Wright and the McGarrigle Sisters from

Canada, and Mary Black, John Martyn and Danny Thomson from the UK.

Wright winds up her trip with a visit to Dublin where she will perform *Safe In The Arms Of Love* on *The Late Late Show*, hosted by Gay Byrne. This Irish equivalent of *The Tonight Show* has been telecast for 30 years and enjoys a large viewership in Great Britain.

Wright returns home on Nov. 26 to finish up a series of dates as the special guest on *Confederate Railroad's* fall tour. She will also finalize preparations for her upcoming *Wright Stuff* Canadian tour, scheduled to kick off in the first quarter of next year.

Wright's latest Arista single, *The Wall*, is now charting across Canada. The single, written by Steve Bogard and Rick Giles, enters the RPM Country 100 at #88 this week.



# Adult Contemporary TRACKS

RECORD DISTRIBUTOR CODE

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

TW LW WO - NOVEMBER 14, 1994

- 1** 6 4 **SECRET**  
Madonna - Bedtime Stories  
Maverick/Sire-45767 (CD single)-P
- 2** 2 9 **CIRCLE OF LIFE**  
Elton John - The Lion King Soundtrack  
Disney-60858 (Warner comp 213)-P
- 3** 3 11 **GOOD ENOUGH**  
Sarah McLachlan - Fumbling Towards Ecstasy  
Netwerk-30081 (CD single)-F
- 4** 4 11 **DREAMER'S ROAD**  
Freddie Curci - Dreamer's Road  
EMI-29399 (EMI comp 20)-F
- 5** 5 10 **WHEN CAN I SEE YOU**  
Babyface - For The Cool In You  
Epic-53558 (Sony comp 28)-H
- 6** 8 6 **PICTURE POSTCARDS FROM LA**  
Joshua Kadison - Painted Desert Serenade  
SBK-80920 (EMI comp 22)-F
- 7** 7 10 **BET YOU THINK I'M LONELY**  
Wild Strawberries - Bet You Think I'm Lonely  
A&M-70055 5008 (CD single)-Q
- 8** 1 7 **ALL I WANNA DO**  
Sheryl Crow - Tuesday Night Music Club  
A&M-314 540 248 (A&M comp 5)-Q
- 9** 10 4 **ALWAYS**  
Bon Jovi - Crossroads: The Best Of Bon Jovi  
Mercury-314 526 013-Q (Album track)
- 10** 11 7 **ENDLESS LOVE**  
Luther Vandross & Maria Carey - Songs  
Epic/LV-57775 (CD single)-H
- 11** 16 4 **GOD SHUFFLED HIS FEET**  
Crash Test Dummies - God Shuffled His Feet  
Arista-74321 16531 (CD single)-N
- 12** 21 3 **IF I ONLY KNEW**  
Tom Jones - The Lead And How To Swina It  
Interscope/Atlantic-92457 (CD single)-P
- 13** 17 5 **AM I WRONG**  
Roch Voisine - I'll Always Be There  
Star/Select-8056 (CD single)
- 14** 18 5 **ONE MORE MOMENT**  
Julie Masse - Circles Of One  
Surge/Select-714 (CD single)
- 15** 15 8 **ANGELS**  
Realworld - Realworld  
FRE-00107 (EMI comp 23)-F
- 16** 9 8 **BODY AND SOUL**  
Anita Baker - Rhythm Of Love  
Elektra-61555 (Warner comp 220)-P
- 17** 22 3 **ONLY ONE ROAD**  
Celine Dion - The Colour Of My Love  
Epic-57555 (CD single)-H
- 18** NEW **OUT OF TEARS**  
The Rolling Stones - Voodoo Lounge  
Virgin-39782 (Album track)-F
- 19** 23 4 **KNOW BY NOW**  
Robert Palmer - Honey  
EMI-30301 (CD single)-F
- 20** 27 3 **ONCE IN A LIFETIME**  
Michael Bolton - Only You Soundtrack  
Columbia-6497 (CD single)-H



- 21** 12 12 **HEALING HANDS**  
Alan Frew - Hold On  
EMI-28890 (EMI comp 20)-F
- 22** 30 2 **GET OVER IT**  
Eagles - Hell Freezes Over  
Geffen-24725 (CD single)-J
- 23** 24 4 **TELL ME WHY**  
Hemingway Corner - Borrowed Tunes  
Everyman/Sony-80199 (CD single)-H
- 24** 13 13 **JANE**  
Barenaked Ladies - Maybe You Should Drive  
Sire/Reprise-45709 (Warner comp 216)-P
- 25** 32 2 **DARK ANGEL**  
Blue Rodeo - Five Days In July  
WEA-93846 (Warner comp 226)-P
- 26** 31 3 **BROKEN TREE**  
Big Blue Bus - Art's Jukebox  
3B Records-001 (Album track)
- 27** 14 15 **COULD I BE YOUR GIRL**  
Jann Arden - Living Under June  
A&M-314 540 248 (CD single)-Q
- 28** 34 2 **NOBODY'S FAULT BUT MINE**  
Jimmy Page and Robert Plant - No Quarter ... Unleaded  
Atlantic-82706 (Warner comp 226)-P
- 29** 29 8 **LIVING IN DANGER**  
Ace Of Base - The Sign  
Arista-07822 (CD single)-N
- 30** 19 8 **BUT IT'S ALRIGHT**  
Huey Lewis - Four Chords & Several Years Ago  
Elektra-61500 (Album track)-P
- 31** 20 12 **LUCKY ONE**  
Amy Grant - House Of Love  
A&M-31454 0230 (CD single)-Q
- 32** 36 2 **PRETTY GOOD YEAR**  
Tori Amos - Under The Pink  
East/West UK/Atlantic-82567 (Warner comp 226)-P
- 33** 33 5 **SOLID GROUND**  
Ginger - Far Out  
Netwerk-30096 (Sony comp 32)-H
- 34** 37 2 **DANCE NAKED**  
John Mellencamp - Dance Naked  
Mercury-314 522 428 (Album track)-Q
- 35** 38 2 **MISTAKEN**  
Keven Jordan - Keven Jordan  
Columbia-80194 (CD single)-H
- 36** NEW **THE SWEETEST DAYS**  
Vanessa Williams - The Sweetest Days  
Wing/Mercury-314 526 174-Q
- 37** NEW **DECEMBER 1963 (Oh What A Night)**  
The Four Seasons - The Four Seasons Hits  
Curb-77304 (EMI comp 25)-F
- 38** NEW **SIMPLE THINGS**  
Joe Cocker - Have A Little Faith  
550/Epic-66460 (CD single)-H
- 39** 28 7 **I'LL STAND BY YOU**  
The Pretenders - Last Of The Independents  
WEA UK-95822 (Warner comp 213)-P
- 40** 26 18 **THE WAY SHE LOVES ME**  
Richard Marx - Paid Vacation  
Capitol-79376 (CD single)-F



# COUNTRY ALBUMS

- 1** 3 3 **BROOKS & DUNN**  
Waitin' On Sundown  
Arista-18765-N
- 2** 1 5 **MARY CHAPIN-CARPENTER**  
Stones In The Road  
Columbia-64327-H
- 3** 5 4 **CLAY WALKER**  
If I Could Make A Living  
Giant-24582-P
- 4** 4 68 **CHARLIE MAJOR**  
The Other Side  
Arista-14864-N
- 5** 13 4 **THE TRACTORS**  
The Tractors  
Arista-18728-N
- 6** 6 30 **PRAIRIE OYSTER**  
Only One Moon  
Arista-19427-N
- 7** 2 6 **RED HOT + COUNTRY**  
Various Artists  
Mercury-314 522 639-Q
- 8** 8 19 **DAVID BALL**  
Thinkin' Problem  
Warner Bros-
- 9** 10 22 **VINCE GILL**  
When Love Finds You  
MCA-11047-J
- 10** 11 4 **LITTLE TEXAS**  
Kick A Little  
Warner Bros-45739-P
- 11** 12 3 **ANNE MURRAY**  
The Best ... So Far  
EMI-31158-F
- 12** 7 41 **JOHN MICHAEL MONTGOMERY**  
Kickin' It Up  
Atlantic-82559-P
- 13** 14 4 **DOLLY PARTON**  
Heartsongs  
Columbia-66123-H
- 14** 16 3 **TOBY KEITH**  
Boontown  
Polydor-314 523 407-Q
- 15** 9 27 **TIM MCGRAW**  
Not A Moment Too Soon  
Curb-77659-F
- 16** 22 7 **WILLIE NELSON**  
Super Hits  
Columbia-64184-H
- 17** 15 61 **GARTH BROOKS**  
In Pieces  
Liberty-80857-F
- 18** 23 9 **MICHELLE WRIGHT**  
One Good Man  
Arista-07822 18753-N
- 19** 19 24 **TRAVIS TRITT**  
Ten Feet Tall & Bulletproof  
Warner Bros-45603-P
- 20** 18 21 **ALAN JACKSON**  
Who I Am  
Arista-07822-18759-N
- 21** 20 12 **JOE DIFFIE**  
Third Rock From The Sun  
Epic-64357-H
- 22** 17 12 **DIAMOND RIO**  
Love A Little Stronger  
Arista-18745-N
- 23** 28 31 **MARTY STUART**  
Love And Luck  
MCA-10880-J
- 24** 24 29 **RANDY TRAVIS**  
This Is Me  
Warner Bros-45501-P
- 25** 21 12 **TRACY BYRD**  
No Ordinary Man  
MCA-10991-J
- 26** 25 28 **REBA MCGENTIRE**  
Read My Mind  
MCA-10994-J
- 27** NEW **VARIOUS ARTISTS**  
A Tribute To Keith Whitley  
BNA-66416-N
- 28** 26 29 **COUNTRY HEAT 4**  
Various Artists  
RCA-74321-18620-N
- 29** 27 20 **MAVERICK SOUNDTRACK**  
Various Artists  
Atlantic-82595-P
- 30** 29 14 **UNTAMED AND TRUE**  
Various Artists  
MCA-11098-J
- 31** 33 25 **JOHN BERRY**  
John Berry  
Liberty-80472-F
- 32** 31 19 **SAMMY KERSHAW**  
Feelin' Good Train  
Mercury-522125-Q
- 33** 32 33 **RHYTHM, COUNTRY & BLUES**  
Various Artists  
MCA-10965-J



# DANCE



# CANCON TO WATCH

- 1** 5 3 **SATURDAY NIGHT**  
Whigfield  
Quality
- 2** 4 3 **FIND ME**  
Jam & Spoon  
Epic-H
- 3** 1 7 **SWEET DREAMS**  
La Bouche  
Ariola-N
- 4** 8 2 **18 STRINGS**  
Tin Man  
PolyGram-Q
- 5** 2 6 **WHAT I NEED**  
Crystal Waters  
Mercury-Q
- 6** 6 5 **ONE NIGHT IN HEAVEN**  
M People  
RCA-N
- 7** NEW **CLOSE TO YOU**  
Fun Factory  
Attic-J
- 8** 3 6 **NO MORE (I Can't Stand It)**  
Maxx  
Quality
- 9** 9 3 **DESIRE**  
Capital Sound  
Polytel-Q
- 10** NEW **CAN YOU FEEL IT**  
Reel To Real  
Quality

- 1** 1 5 **MISTAKEN**  
Keven Jordan - Keven Jordan  
Columbia-80194 (promo CD single)-H
- 2** 3 2 **ALTERNATIVE GIRLFRIEND**  
Barenaked Ladies - Maybe You Should Drive  
Sire/Reprise-45709 (Warner comp 226)-P
- 3** 4 2 **SKIN WALKER**  
Robbie Robertson & The Red ... - Music For The ...  
Capitol-28295 (EMI comp 29A)-F
- 4** 5 3 **PEOPLE OF THE SKY**  
Sloan - Twice Removed  
DGC-24711 (MCA comp 17)-J
- 5** 6 3 **HOW DO YOU STOP**  
Joni Mitchell - Turbulent Indigo  
Reprise-45786 (Warner comp 225)-P
- 6** 8 2 **54-46**  
One - Smokin' The Goats  
Virgin-39723-F
- 7** 7 2 **I'M NOT**  
Sass Jordan - Flats  
Aquarius-571 (EMI comp 27)-F
- 8** NEW **BELIEVE IN ME**  
Moist - Silver  
EMI-29608-F
- 9** 9 4 **PIECE OF CRAP**  
Neil Young & Crazy Horse - Sleeps With Angels  
Reprise-45749 (promo CD single)-P
- 10** 10 2 **PANIC TEMPORARY**  
Monkeywalk - More  
Duke Street-31091 (MCA comp 18)-J

## COUNTRY PICKERS

### GARRYMACINTOSH

The Mix 610 CKYL - Peace River  
Till You Love Me - Reba McEntire

### AL CAMPAGNOLA

Country 59 - Toronto  
Goin' Through The Big D - Mark Chesnutt

### RICK KELLY

C101FM 300 - Prince George  
Til I Gain Control - Blue Rodeo

### TREVOR BATTAMS

CJBO 800AM Stereo - Belleville  
Black-Eyed Susan - Prairie Oyster

### MEL KEMMIS

SRN Country - Vancouver  
Goin' Through The Big D - Mark Chesnutt

### SCOTT O'BRIEN

New Country 1270 CHAT - Medicine Hat  
Heart Trouble - Martina McBride

### BRUCE LEPPER

Today's Hot New Country 730 CKDM - Dauphin  
Here I Am - Patty Loveless

### KIRK FRASER

Q91 - Calgary  
Somebody's Leavin' - Patricia Conroy

### DALTON HOOKER

All-Hit Country - Cariboo Radio  
House Without A Soul - Suzanne Gitz

### GUY BROOKS

96.3 Country FM - Kingston  
Chevy Coupe - Jim Witter

### GREG MACK

630 CKRC - Winnipeg  
Chevy Coupe - Jim Witter

### RANDY OWEN and DANN TRAVIS

New Country 570 - Kitchener  
Chevy Coupe - Jim Witter

### KENT MATHESON

Hot Country 103.9 - Moncton  
Take That - Lisa Brokop

### PAUL KENNEDY and JOHN GOLD

CHFX-FM Country 101 - Halifax  
Chevy Coupe - Jim Witter

### TED DAIGLE

CKBY-FM - Ottawa  
The Wall - Michelle Wright

### MARK LA POINTE

92.7 CJBX-FM - London  
The Wall - Michelle Wright

COUNTRY continued from page 17

year as outstanding new artist and his Stolen Moments video won a CCMA Award. His video also won a CMT award.

**Blue Rodeo is underway** with Til I Gain Control entering the chart at #80. This is a Rodney Crowell original taken from the band's Five Days In July album. WEA have also released Dark Angel as a single to the AC market. This Keelor/Cuddy song is already showing a strong pattern of acceptance with AC programmers.

**Billy Ray Cyrus** has the biggest gainer of the week. Storm In The Heartland jumps into the #61 slot from #82 after only two weeks on the chart. This is the title track of his upcoming Mercury album.

**CMT is fighting back**, having been allowed to appeal the CRTC's decision to kick

them off cable. The Nashville people are going before the CRTC on Nov. 22. In the meantime Canadian country artists are lending their support to CMT in the form of letters and faxes being sent to the CRTC hoping to impress on them that there's room on cable for both CMT and the new Canadian country music channel. CMT, goes into about two million homes in Canada, but the key here is the exposure Canadian country acts get in the US and in Europe. CMT is also expanding to the Pacific Rim countries, which will increase viewership up into the billions. Cutting out CMT will be disastrous to the Canadian country music industry. Those wishing to influence the CRTC that there's room for both channels should write or fax their message to Keith Spicer, Chairman CRTC, Central Building, Les Terrasses de la Chaudiere, 1 Promenade du Portage, Hull, Quebec K1A 0N2 or fax 819-994-0218.



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