

# RPM Chart Weekly

\$3.00

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Volume 60 No.18  
November 21, 1994

## 100 TOP CDs

## 100 TOP HITS 100 COUNTRY HITS

### Kicking CMT out could jeopardize star system

Paul Corbin, director of programming for TNN Nashville, admits to being shocked at the proposed CRTC delisting of the CMT service.

The service has been available to Canadian viewers for 10 years "under the blessing of the CRTC," Corbin stresses, "and to delist CMT after the service has been on that long is really quite unfair."

Over that period of time, Canadian artists have enjoyed the benefit of an enormous US audience that CMT has as well as the two

million homes in Canada that has strengthened the Canadian star system.

The ten-year association has been beneficial to both parties. Corbin isn't aware of any complaints regarding the CMT service. "Quite to the contrary there has been a lot of positive feedback from Canadian viewers, particularly from artists who have debuted in Canada and continued on to expose their music in this country. And we feel that that's really a great opportunity, particularly since the Canadian market is the second largest

country market in the world.

"It seems contrary to me that we would be delisted or asked to leave the country when I sit at home in Nashville and on my satellite I can watch Canadian channels, Mexican channels, Italian, French, and British. I can watch services from literally all over the world, and I can hear different radio services from around the world including Canadian.

"So at a time when we are all talking about global communication, we find that all of a sudden we are told to leave."

Many observers believe that with the looming super highway and the more than 200 channels expected, to delist an established entertainment service like CMT is rather ludicrous. Is there room for two country

*CMT continued on page 5*



Seal is presented with a gold award for his sophomore album by Warner Music Canada's Roger Desjardins and Dave Tollington following his sold-out Toronto show.

### Masse's Circle Of One reaches gold status

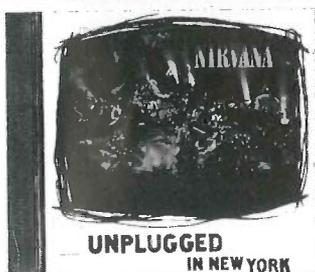
Circle Of One, the English debut album by Julie Masse, has achieved gold record status in Canada.

Released on Montreal's Surge label on Oct. 13, the album, produced by Corey Hart, required only 27 days to surpass the 50,000 units-sold figure. Surge is distributed by Select Distribution.

Retail sales for the album were fuelled by the radio acceptance of One More Moment, taken as the first single. Written by Hart, the single has bulleted up both RPM's 100 Hit Tracks chart and the AC chart.

Masse continues her cross-country publicity/promotional tour. She has already visited most major markets in the west and is scheduled to visit Halifax (Nov. 22) and Moncton (23).

### No. 1 ALBUM



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

### No. 1 HIT



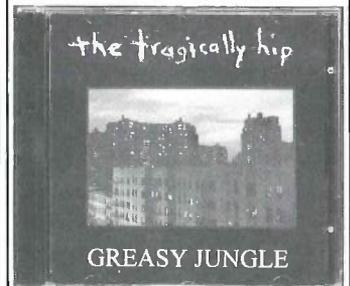
**SECRET**  
Madonna  
Maverick/Sire

### ALBUM PICK



**FRANK SINATRA**  
Duets II  
Capitol - 28103-F

### HIT PICK



**GREASY JUNGLE**  
The Tragically Hip  
MCA

## SOCAN awards draws impressive lineup of stars

The who's who from Canada's music publishing world and recording industry were on hand at Toronto's Prince Hotel (Nov. 14) to receive and take part in the annual awards dinner of the Society of Composers, Authors and Music Publishers of Canada (SOCAN).

From the top, it was obvious the organizers were concerned with timing. The presenters, for the most part, stuck to the scripts which were brief and to the point. The receivers were equally brief, humble and, a few, even cute in accepting their awards.

The band, under the direction of Paul Hoffert, was made up of some of the top musicians in the country, including Rick Emmett (guitar), Russ Little (trombone), Rick Waychesko (trumpet), Colleen Allen (saxophone), Doug Riley (keyboards), Peter Cardinali (bass), Rick Gratton (drums), Ken Green (pedal steel), with Jackie Richardson, Elaine Overholt and Dan Clancy on background vocals, Supplying special vocal performances were Rick Emmett, Molly Johnson, Joel Feeney and Lori Yates.

Songwriters and their publishers were recognized for their recorded works that received the most play on radio over the past year.

In the Pop Music category, awards went to Blue Rodeo's Jim Cuddy and Greg Keelor for 5 Days In May and Rain Down On Me; Steven Page and Ed Robertson for If I Had A Million Dollars by Barenaked Ladies; Stewart Gray and Todd Kennedy, who wrote April Wine's If You Believe In Me; Dave Cooney, Keith Nakonechny, and Jason Plumb for In The Meantime by The Waltons; Johnny Douglas, who wrote Hemingway Corner's Man On A Mission; Alannah Myles, Robert Priest and Nancy Simmonds, writers of Myles'

## Federal government ponders tax on blank videotapes

As part of the next wave of copyright reforms, the federal government is pondering a tax of up to 75 cents on blank videocassettes, to cut down on the ever-burgeoning problem of home videotaping.

The tax could raise more than \$18.5 million a year, which would go towards compensating creators and performers for the money lost from consumers home taping television movies and programs.

The news comes following a study done by an Ottawa consulting firm for the ministries of heritage and industry, which are jointly revising current copyright legislation. A bill could be introduced as early as next spring.

The study done by NGL Nordicity Group notes that home video taping costs the television and home video industries upwards of \$175 to \$221 million annually in lost viewership, rentals and sales.

Close to \$23 million of that money would go to copyright owners, if there were a feasible way of collecting fees from consumers each time they made a recording without permission.

In an average year, Canadians tape more than a billion television programs, and copy in excess of 25 million pre-recorded videos.

The report concluded that a levy of 15 cents on blank video tapes would raise \$4.8

Song Instead Of A Kiss; Lawrence Gowan, Eddie Schwartz and BMI writer John Souther for Gowan's When There's Time For Love; Jann Arden for Will You Remember Me; and Ian Thomas for his penning of You've Got To Know by The Boomers.

Country Music Awards went to Patricia Conroy for Blank Pages; Jimmy Rankin for the Rankin's Fare Thee Well Love; Erica Ehm and Tim Thorney for Cassandra Vasik's Fortune Smiled On Me; and Barry Brown and Charlie Major for Major's hit I'm Gonna Drive You Out Of My Mind.

In other categories, Rob McConnell was presented with the Jazz Award; Bill Douglas, the SOCAN Concert Music Award; James Morgan, Ray Parker and Tom Szczesniak, the Music For Film and Television Award; and Oskar Morawetz, the Jan V. Matejcek Concert Music Award.

Dolly Parton's penning of I Will Always Love You, performed by Whitney Houston, won the award as the Most-Performed International Song.

The most memorable part of the evening was the proper respect and dignity placed on the SOCAN Classics awards for Canadian songs that have been aired more than 100,000 times. These awards were introduced last year.

There was a hush in the packed ballroom as veteran after veteran paraded up on stage to receive their awards. These were the pioneers of the Canadian music industry and they were being recognized for their contribution to and the shaping of the industry and the star system that is in place today.

Those receiving SOCAN Classics awards were: Lighthouse's Skip Prokop for One Fine Morning (1971); Dave Beckett and Gary

million annually, a 40 cent levy would bring in \$12 million annually, and a 75 cent tax would bring in \$18.5 million per year. The calculations took into account the fact that video tape sales would drop once the levy had been imposed.

Of course, even a 75 cent tax would fall short of the \$23 million lost by copyright holders annually, and much of the money collected through the tax would end up in the hands of creators or performers in other countries.

The study estimated that Canadian creators would earn close to \$3.5 million per year from a 75 cent tax, with Canadian performers earning approximately \$3.1 million. But close to 25% would likely be channeled into a development fund for the film and television industry in Canada.

Roblan Distributing's Jason Sniderman has a feeling that the amount of home taping isn't quite as pervasive as we're led to believe.

"I've got a feeling that more videotapes are used for what people say they used audio tapes for, which is for home use in their video cameras, and less of it is used for recording movies off of TV."

Weeks, a duo known as Gary & Dave, for Could You Ever Love Me Again (1973); Larry Evoy for Edward Bear's Last Song (1973), Close Your Eyes, (1973) and You Me And Mexico (1970); Kim Berly of The Stampeders, for Oh My Lady (1973); Doug Edwards and David Richardson for writing Skylark's hit of Wildflower (1973); Hagood Hardy for The Homecoming (1975); Murray McLauchlan for Farmer's Song (1973) and Whispering Rain (1979); Ken Tobias for Every Bit Of Love (1975); and Ian Thomas for his threesongs Painted Ladies (1973), Right Before Your Eyes (1977) and Hold On (1981).

The evening was capped with the presentation of the coveted Wm. Harold Moon Award to k.d.lang and Ben Mink. Named after the former chairman of PROCAN, the award honours those songwriters who bring the international spotlight upon Canada.

*Photos by Barry Roden*

1. SOCAN award-winner Barry Brown, CCMA executive director Sheila Hamilton, CCMA president Tom Tompkins, Joanne Brown and Bill Hamilton gather at the recent SOCAN Awards at Toronto's Prince Hotel.

2. Charlie Major and Barry Brown accept a SOCAN country music award for Major's #1 hit, I'm Gonna Drive You Out Of My Mind.

3. SOCAN president Francois Cousineau with W. Harold Moon Award winners Ben Mink and K.D. Lang and Canadian Heritage ministry parliamentary secretary Albina Guarnieri.

4. Songwriting partners Erica Ehm and Tim Thorney accept an award for the country song Fortune Smiled On Me.

5. Stampeders' alumni Ronnie King, Kim Berly (SOCAN Classics Award winner) and Rich Dodson with Sara Houston Evoy and Larry Evoy (SOCAN Classic Award winners for three Edward Bear hits, Last Song, Close Your Eyes and You, Me and Mexico).

6. The Waltons' Jason Plumb and Keith Nakonechny accept an award for the song In The Meantime.

7. Tammy Higbee, SOCAN pop award winner Todd Kennedy, Malvina Apostolatos, Stewart Gray and T.C. Eaton.

8. Alannah Myles and Robert Priest accept a pop music award for their hit Song Instead Of A Kiss, co-written with Nancy Simmonds.

9. Lawrence Gowan accepts an award in the pop music category for When There's Time For Love, co-written by Eddie Schwartz and John Souther. Looking on are Mark-Cain Music Publishing's Pegi Ceconi, EMI Music Publishing's Michael McCarty, Sold For A Song's Frank Davies and Schwartz.

10. Former CAPAC legal counsel and general manager John Mills, songwriter and SOCAN board member Eddie Schwartz, Elizabeth Blomne and True North Records' Bernie Finkelstein.

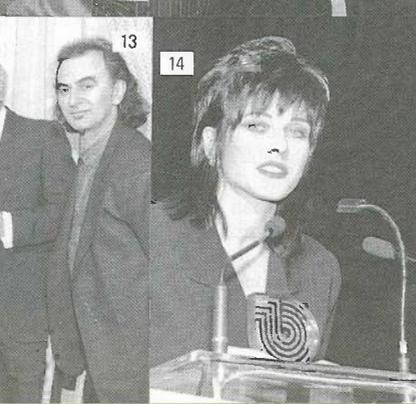
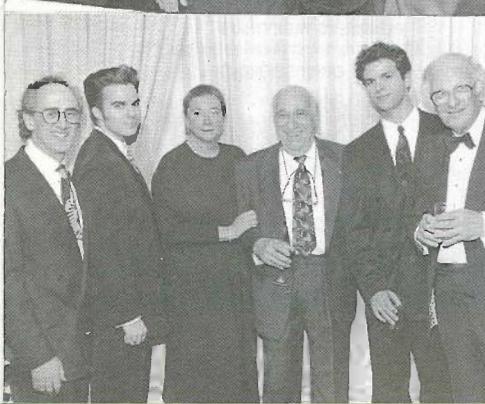
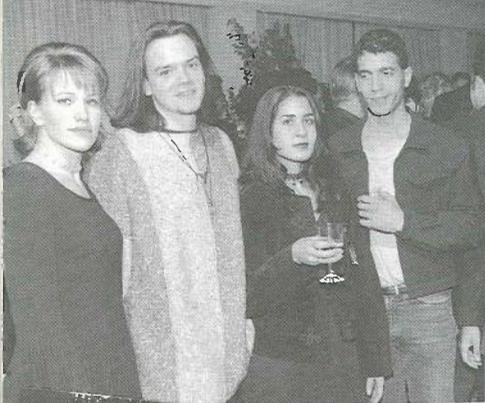
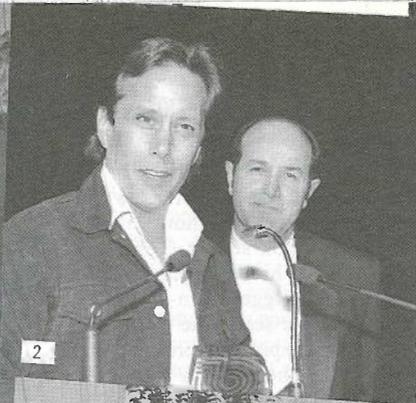
11. Prairie Oyster's Russell deCarle with Network Magazine's Maureen Littlejohn and her husband, musician Joel Anderson.

12. SOCAN winner Jimmy Rankin, SOCAN classics winners Doug Edwards, David Richardson and David Beckett, pop winners Todd Kennedy and Johnny Douglas, and SOCAN classics winner Gary Weeks.

13. Pangaea Music's Tony Tobias with son Conan, Janet Mays-Sniderman and Sam Sniderman, Mercury/Polydor's Jordan Applebaum with his grandfather Louis, and SOCAN classics winner Ken Tobias.

14. Patricia Conroy accepting a country music award for Blank Pages.

15. SOCAN classics winners Skip Prokop, Ian Thomas and Murray McLauchlan, musical guest Molly Johnson and classics winner Hagood Hardy.



# WHAT SAYS



with Elvira Caprese

**Too much product . . . ?** There has been so much product arriving at one chain that the big worry is where to put it all. Some of the stuff is coming in so fast it's being relegated to the back of the warehouse, where a lot of it will remain on the skids until judgement day. Watch for a couple of the retailers to speak out about some of the problems they are having, and expect to have, when all these outsiders come inside. One promises that after the holiday season, which should be good for everybody, the real war

will begin. One retailer is thinking of offering condoms with the purchase of two CDs. (EC: *Will that be rock or pop . . . ?*)

**Tommy's coming to town . . . !** The more than 300 media types who showed up for that Mirvish/CPI look-see at Tommy's production team, which included Pete Townshend, was the biggest turn-out CPI's Ron Andrews had ever seen. The questions, for the most part, were pretty interesting, but not as interesting as the answers from Pete Townshend, never at a loss for words. He mentioned that he was clean during the Who's early days, meaning he didn't take drugs and very little booze, but it wasn't until he had a mid-life crisis when he took a few trips. The director of Tommy, Des McAnuff has a great Canadian connection. Although he was born in Illinois, he was brought up and educated in Toronto. Both Townshend and McAnuff let it be known that they would prefer to have a strong Canadian cast, including the principals, if they can find them. So, the search is on. The dailies have covered it pretty well, but Tom Sandler, our photo spread photographer was on hand, and we'll have a great spread next week. (EC: *Remember when The Who opened for Herman's Hermits back in 1967 . . . ?*)

**A new star for Crazy For You . . . !** The Canadian production of Crazy For You has a new lead in Dirk Lumbard. The Mirvishes, being the great promoters they are, invited the media to see how well he fits in. He fits in perfectly. In fact, he brought new life to the role. His song and dance routine freshens up the whole production. Lumbard introduces his own character to the part. He doesn't appear to stick too rigidly to what must be a laid-down dance routine, but instead, offers a bit of free spirit, which was why he clicked with his audience. He's also tuned into the Cancon spirit of our theatre community. Asked what part of Canada he was from, he answered "a suburb of Vancouver . . . Seattle." (EC: *Doo Dah, Doo Dah . . . !*)

**Artists are getting smarter . . . !** A band who signed to a major label just recently, didn't arrive with just their talent under their arm. The number of pages in their contract caught the eye of the signing president, who said, "These contracts are getting thicker and thicker." (EC: *And that was just for the lead singer . . . !*)

**Calm down CRTC . . . !** I can practically picture someone at the CRTC saying "that record is NOT Canadian," which could possibly be translated to "un-Canadian," possibly with an accent. Perhaps with an attitude as well. Sorry guys. I know it was a tempest in a teapot, but it wasn't the over-zealous reporter who decided to change the MAPL requirements, and we aren't going to take the blame. Maybe that's why old "Irish Eyes Are Smiling" is now our EX-PM. We also can't figure out why you guys want to take CMT off Canadian cable. This service is a great doorway for Canadian artists to some very important foreign markets, and it's growing. We aren't here to be happy . . . we're here to ask questions. (EC: *And kick some ass . . . !*) Give the Americans a break!

**Has it been that long . . . ?** Just looking at all those veterans in the music business accepting their SOCAN Classics Awards caused a rush of adrenalin. It was nice to see Greg Hambleton doing the rounds and renewing old friendships. It was back on Nov. 17, 1973 when one of his acts, Gary & Dave, had a #1 hit on the RPM 100 with Could You Ever Love Me Again. Gary (Weeks) and Dave (Beckett) were on hand to pick up their award. Those were great years and saying hello again to the guys who shaped this industry made it a memorable evening. How about for starters, Skip Prokop of Lighthouse, Rich Dodson, Kim Berly and Ronnie King of The Stampeders, Larry Evoy of Edward Bear. I was a little disappointed not to see B.J. Cook there to help accept the award for Wildflower. The single was a #1 hit for Skylark on the RPM 100 of May 19, 1973. She was the spark that got Skylark into gear and introduced her husband, David Foster, to the Los Angeles music community, and you know where he's gone since then. Anyway, writers Doug Edwards and David Richardson picked up the award. (EC: *How soon we forget . . . !*)

**More country for Toronto . . . ?** Could it be that a major pop and rock broadcaster, with more than a few stations across the country, is looking to change formats at one or more of its stations? Could it be that we just might have another country station in a major market? (EC: *You tell us . . . !*)

**Speaking of . . . !** Check out the request for music videos from a country music channel that will go unnamed at present. The Eagles, which ain't bad. But Nirvana and Aerosmith and Crosby, Stills & Nash and Chris Isaac? Or how about Beth Nielsen Chapman or Red Hot Chili Peppers? But to their credit, they did request Charlie Major, Clint Black, Dwight Yoakam and Vince Gill. (EC: *Sounds like a collector to me . . . !*)

**Kick 'em when they're down . . . !** I don't want to kick the commission when it's down, but there are questions that need to be answered and maybe some extreme changes should be made. There are too many goof-ups that are being made that aren't in the interest of Canada and, around the corner, the answer might be (EC: *Yes! Yes! Might be . . . ?*) THE ULTIMATE ANSWER. (EC: *Try being ambiguous . . . !*)

PROMOTING



## RPM

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

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

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

Printed by Hayes Printing Services  
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*CMT* continued from page 1

channels?

"We think so. They're talking about fibre optics and they're adding more cable services. We've all heard the super highway discussion. We've heard about 200 and 500 channel environments. It seems to me that two services, a service serving Canadian artists and Canadian audiences, would be compatible with this service. We're not taking advertising dollars, so that's open, obviously to a local channel. We understand that initially, a local channel in Canada would receive something in the order of six million homes automatically to start. And we're only talking about two million with CMT.

"So it seems a little lopsided and a little unfair, particularly not being granted a hearing."

Kicking CMT out of Canada has been likened to cutting off our nose to spite our face. CMT is not only an open door to the giant US market, but into Europe as well, and growing.

"The CMT expansion is significant when

## Three Tenors In Concert available as gift pack

Teldec (Warner Music) is making available a gift pack of *The Three Tenors In Concert 1994*. The special limited boxed set carries a suggested list of \$79.98.

The album of this historic concert by Jose Carreras, Placido Domingo and Luciano Pavarotti with Zubin Mehta was #1 worldwide on the pop charts and #3 in Canada (RPM).

The video ranked #1 on video sales charts worldwide and in Canada, video sales have surpassed triple platinum while the album has now sold more than 200,000 units (double platinum).

It should be noted that the previous concert from *The Three Tenors* was the highest selling classical album and video of all time.

Included in the package is the 1994 concert CD, the video and an updated souvenir program from the actual concert which was seen by an estimated one billion television viewers around the world.

The music consists of several operatic arias performed for the first time by the three tenors. Two medleys include popular songs and a salute to the music of Hollywood.

Maestro Mehta conducts the Los Angeles

*TAPES* continued from page 2

Sniderman also argues that the government shouldn't even consider a surtax until they get the copyright reforms straightened out.

"I don't think they can even contemplate a tax on videotape until they address the revision of the Copyright Act with regard to home taping. I think it would be hypocritical to do one without the other.

"I still think they should do what was advised in the Applebaum/Hebert Report (1982), which is a cyclical tax that would wind up going back to Canadian artists."

The government is also considering using the tax as a means of helping to support the CBC.

you consider CMT Europe, and CMT Pacific, which will have a signal that will reach from the central and eastern part of Russia and go straight down through that continent and into Australia and New Zealand and cover all of Manchuria, China and Angola and all of the Indonesian countries. We're talking billions of homes. That is a service that has just been launched and is up and running.

"We are getting ready for the first part of next year to offer a Latin American service, which will cover the entire South American continent.

"So here comes this expansion and this explosion, and to delist the service from the second largest country market in the world and to deprive those artists this exposure, well, it has made us feel very uncomfortable."

"The choice is really what we are all hoping to have. And if we're cutting choices away, that's counter-productive. You know, you can function as a good business if you have six million Canadian homes and you are a service designed for Canada. That's great. But what's so wrong with having a video channel that isn't taking advertising that is

Philharmonic Orchestra and the Los Angeles Music Centre Opera Chorus.

Stock will be allocated based on orders received by Nov. 18/94.

## CBC-TV offers Foster/Dion Christmas special

Carol Reynolds Productions is bringing together the talents of David Foster and Celine Dion for a holiday music television special, to be aired on CBC Television on Dec. 22 at 8 pm.

The one-hour special will feature highlights of a black-tie fundraiser for the David Foster Foundation, which raises money for children's organ transplants. The fundraiser, an annual event now in its ninth year, takes place Dec. 1 at Victoria's Memorial Arena.

Victoria native Foster is one of the most successful pop music producers in the world, producing albums for the likes of Barbra Streisand, Whitney Houston, Michael Jackson

## Rita MacNeil sets dates for Christmas tour

Rita MacNeil has scheduled her *Once Upon A Christmas* tour to central and eastern Canada to run from Nov. 13 through to Dec. 21.

MacNeil's repertoire will comprise traditional and original music from her multi-platinum Christmas releases *Once Upon A Christmas* and *Now The Bells Ring*

Last year, MacNeil took her Christmas tour to Western Canada which chalked up a 92% sell-out at the box office. The tour was followed by her CBC Christmas special, *Once Upon A Christmas*, which drew a television audience of 1.93 million. It's expected that special will be rebroadcast later this year.

MacNeil will kick off her tour in Ontario at Cornwall's Aultsville Hall (Nov. 13-14), followed by Brockville's Arts Centre (17-18), the Alumni Hall in London (20), Hamilton Place (22), Kitchener's Centre In The Square

also featuring your Canadian artists and exposing them to the rest of the world?"

Corbin admits to not wanting to be locked into a percentage or trade-off situation. He points to the already established track record of exposure on CMT for Canadian talent.

"In our library search there was something like 100 videos that were produced in Canada. We have played 60 of those. That is pretty significant. I don't see a carved-out percentage. But what we would say inclusive in our program mix will certainly be Canadian artists, and we've proven that we've done that."

"We certainly hope the CRTC will consider our service on its own merit. If its decision is negative, we will certainly understand it. We won't agree with it or be happy with it, but at least we will have had the opportunity to be heard, and that's what this appeal is all about. You have such a great country market in Canada, it would be a shame not to continue to build on it."

There has been some concern, particularly from the Canadian community in Nashville, that if CMT is delisted by the CRTC, the future of Cancon product on this important service could be seriously jeopardized. Will there be retaliation? "We don't operate that way. Canadian artists have been given good exposure on CMT and even if the CRTC rules against us, we certainly wouldn't allow politics to influence our program mix."

and Michael Bolton.

Dion's most recent album, *The Colour Of My Love*, has surpassed sales of 900,000 units in Canada alone. The album features the Foster-produced song *The Power Of Love*, which reached #1 in both Canada and the US.

Carol Reynolds is one of Canada's foremost variety producers. Most recently, she was nominated for a Cable Ace Award (the US cable network awards) for her production of Celine Dion: *The Colour Of My Love*.

David Foster & Friends: *For The Children* is presented by the Bank Of Montreal, produced by Carol Reynolds Productions in association with CBC-TV and The David Foster Foundation.

(23), the Owen Sound Arena (25), Windsor's Cleary Auditorium (29), and the Peterborough Arena (30).

After a swing south to the Riviera Theatre in Tonawanda, NY (Dec. 3), MacNeil will play Toronto's O'Keefe Centre (5-7), the Kingston Arena (9), Montreal's Place des Arts (10), and Ottawa's Congress Centre (12-13), before heading into the maritimes.

Her eastern Canada dates include the Moncton Arena (15), Charlottetown's Confederation Centre (16-17), St. John's Harbour Station (19), the Metro Centre in Halifax (20), and Sydney's Centre 200 (21) to wind down the tour.

MacNeil is currently taping her CBC-TV weekly series *Rita & Friends* (RPM - Oct. 3/94), which is being produced by Sandra Faire, who also produced her Christmas special.



FEATURE INTERVIEW - by Ron Rogers

## Paula Cole aiming to break musical barriers

Is there room in the musical maelstrom for some originality? If there is, then hopefully Paula Cole will be able to find her place in the sun.

Cole recorded her Imago Records debut album, *Harbinger*, some 18 months ago, but only now is she beginning to receive the recognition due an artist of her talent. Why she's coming into focus now is largely due to her recent stint touring with Peter Gabriel's

**"It was different, educational, a mind blur . . ."**

band, something that culminated at Woodstock '94.

"It was huge, it was muddy", says Cole. "It was 300,000 people looking like a third world country. We were kind of tucked away in our trailers. I wanted to see Bob Dylan and the Red Hot Chili Peppers, but I didn't get a chance to. I was in the band so I was paid to be there. I probably wouldn't have endured it as a paying customer."

Cole admits that touring with Gabriel has been a tremendous boost to her own solo career, and has also been a wonderful learning experience.

"It was different, educational, a mind blur. I'd finished making my own record about a year and a half ago. So I was just in the agony of waiting for it to come out. Sinéad O'Connor was singing on the last tour, and she was leaving and he needed to get a new female person. His guitar player, David Rhodes, heard the record and he loved it and said 'Peter, you've got to listen to this.'

"So I woke up one day to a phone message saying, 'I heard your album, it's great, would you please join us in Germany.' So I had one rehearsal and then boom, we played in Germany. I got to see a lot of the world, Australia, New Zealand, Hong Kong, all through Europe and Japan. His fans tend to be interested in the details of his life, and interested in the musicians he supports. So hopefully they'll be interested in me."

Cole is basically only now doing promo work for the album (she was in Toronto for a club date with Jeffrey Gaines). She says that she originally found her way to Imago due to a great A&R rep.

"It was through an A&R woman who was really exceptional in my eyes. I had a demo tape of these home recordings, and she stepped forward first out of all the A&R sheep, because they do tend to be sheep, they tend to not really have good ears. So she really understood, and stepped forward and got the president of the label interested and eventually I was signed. Then, of course, other companies got interested after Imago was interested."

In her bio, Cole notes that "music should be like a ride that takes you down a river. That's what I aspire to." She feels that any music worth its weight should be a visual exploration as well as an audio one.

"It's just that I see music in kind of a visual way. I like conceptual music first of all.

I like good lyrics too, but I prefer to listen to the music. It's almost like each song is a little movie and I love it when music does that to me, when it's a good enough movie that it pulls me through the plot, through landscape.

"It is as if the music is a river, a current that takes you through the story. And as you're travelling down the river in that little boat, the landscape changes. It should take you through some emotion, some visual journeys, that's what good music is."

Unlike many debut artists, who usually just inscribe their own names on the first album, Cole has given hers the title of *Harbinger*. When asked why she chose it, Cole notes that it refers to a promise of things to come, good or bad.

"I like that word. It's full of possibilities, negative and positive. People that don't like my record will use it in a negative way, like 'Paula Cole is not a harbinger of success'. To me it's representative of this record, this is my debut record, this is my creative birth for the public. *Harbinger* means a symbol of something to come, good or bad."

Cole, who grew up in a small town in

**"I started in jazz, I don't really know why. I think it was because I was such a musical enthusiast and I loved singing . . ."**

Massachusetts, studied jazz singing at Boston's Berklee School of Music. She notes that she began in jazz because she enjoyed the improvisation aspect of it, but eventually felt the need to find her own creativity.

"I started in jazz, I don't really know why. I think it was because I was such a musical enthusiast and I loved singing. There was a challenge in that, it was really a deep musical place to go. I studied jazz improvisation, because I wanted to be a jazz improviser vocally. But I had a lot of lofty cerebral musical goals, and I was chasing my tail in jazz, I wasn't really happy. I wanted to break free and write my own songs, be my own artist, and when I eventually tried that, it wasn't in jazz at all."

It might seem strange to hear such a young person talk so reverently about jazz, especially since jazz has been shuffled into the back corner of mainstream music in the past 20 years. But Cole says the main reason she got into it is because she just didn't listen to the radio growing up.

"My parents didn't play records or the radio much, which is fine in one respect. I feel that makes me a little different. I sometimes really enjoy my ignorance, my big black holes of ignorance in pop music. There's a lot I don't know, but that's okay. I have my whole life to find out, and I'd rather create than listen. My parents played lots of instruments and sang, and we'd sing in the car, sing a little blues after dinner. It taught me to make my music, rather than listen to it."

While she does admit to not listening to the radio, she does entertain the occasional CD. But in her opinion, there just isn't enough out there to keep her interested.

"I have my favourite CDs, sure, and I'm curious about new music and I take in what I can. I tend to just go back to my favourites. I try expanding occasionally, but I just feel there isn't a lot of good stuff out there. So if there is something good I'll net it and listen to it a lot. All this media bombardment tends to homogenize music. Sometimes I think if we broke down the media and became a little more neanderthal there'd be pockets of original thought again."

Produced by former Gabriel and Elvis Costello producer Kevin Killen, Cole's debut

**"I'm not some vociferous feminist or anything, but I will not choose the company of a sexist man . . ."**

touches often on the subject of female angst, particularly on songs such as *Our Revenge* and *She Can't Feel Anything Anymore*. Despite the prominent presence of this topic, Cole says that standing on a stump to proclaim feminist virtues isn't what she's all about.

"I'm not some vociferous feminist or anything, but I will not choose the company of a sexist man. I find that it kind of pre-occupies my musical thoughts more than my everyday conversation. If you have enough little frustrations, it's always a good idea to vent them, even if it's just scribbling them down in a diary. For me it just happens to be music."

While her voice in feminism is largely only extended into her musical thoughts, she will admit that music in general is still well behind the times in terms of being equitable. And does the music business still see females as purely sexual beings?

"I guess the question should be 'do female artists use their sexuality as a vehicle or not?' I don't necessarily think it's dishonourable to use it, because I think women don't really have any other options. It's one of the few powers they are granted. I don't think things have changed much. I look at the top 20 albums, and you're lucky to find one or two by women."

With any luck, Paula Cole should be one of the women who will begin to change the image somewhat.

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*Standard & CHUM initiate cutbacks in info programming - by Ron Rogers***Is news becoming a forgotten story at radio?**

The recent closure of Standard Broadcast News, along with the coincidentally timed cancellation of CHUM-FM's long running current affairs program, In Toronto, has caused many radio news staffers to run for cover.

At a time when radio stations are fighting upstream against ever-shrinking advertising dollars, smaller market shares, and competition for the entertainment dollar, many stations have gone the quickest route possible to cut costs - by cutting news staff.

The axe fell at CHUM-FM back in October, not only slicing away the In Toronto program, but the jobs of 11 employees as well. What's perhaps most telling is the fact that the story of Standard folding SBN wasn't even a glitch on the wires at most of its 120 client stations.

Radio news voices are quickly becoming museum pieces. In this day and age when people demand their information fast and furious, there is simply no longer the need for in depth reporting as there was 20-30 years ago.

When the axe fell at Standard News, Steve Kowch was one of the few staffers who was thrown a life vest. Kowch resurfaced several weeks later as the new operations manager at Toronto news/talk station CFRB.

Despite what seems to be an en masse move away from news, CFRB has maintained its incredibly powerful place in the Toronto market. The Source, as it is now known, placed second in the Toronto ratings last spring (according to the BBM ratings), trailing closely behind AC station CHFI. As the new man at the reigns, Kowch doesn't plan to do much to change a good thing.

"You can't turn the Queen Mary around on a dime. There'll be some fine tuning, but I don't anticipate a big change just because I'm here. We'll be just as responsive to what the listeners want, and we'll continue guiding the ship in the direction the listeners want it to be guided.

"Coming down here from Standard News, what made it such a joy is that they definitely have their act together. They're not number one by mistake. It sounds like there's a cast of thousands working behind the scenes, and it sounds that way because they're doing a hell of a job."

While Kowch is obviously still mourning the loss of Standard News, he doesn't necessarily see radio news desks going the way of the dinosaur just yet.

"When you take a look at the stations in various markets, there's traditionally one station that has a lot of news. We at CFRB haven't lost anything, even though Toronto's added an all-sports station (The Fan 1430 AM) and an all-news station (680 News). Give the listeners what they want to listen to, and they'll tune in. CFRB is just one of those heritage stations that's been doing it right for a long time."

But radio is fighting an uphill battle, and the cuts have to come somewhere. As Kowch

repeatedly admits, the first place station managers look when its time to cut costs is the news department.

"News is very expensive and the industry lost \$50 million last year. If they have to cut, that's normally where they cut. Especially if they feel it doesn't give them anything. If they're a rock and roll station or a top 40 station, the listeners aren't there for the news.

"I think though that the stations that are getting out of news have gotten out of news. Things have settled for a bit, but then again we may hear tomorrow about a station dropping all kinds of things. We'll know more on Dec. 8 when the book comes out, that's when they look and say, 'this ain't workin' out, we've got to find ways of saving money.'"

Gene Stevens, operations manager at Toronto's Z97.3 FM, says that radio stations have to offer the best of both worlds. While music stations can't offer 20 minutes of news, they have to provide the listener with at least a slice of information.

"People don't come to us for lots and lots of news, there are other sources for that, obviously 680 News and CFRB being the best examples. On the other hand, we are an adult station, and we know adults want and need information, so we give it to them. They want to know what's going on in the world and their city, they want sports and weather of course, but that's it. Then they can get back to what they came to us for, which is music."

But does the collapse of Standard News and CHUM-FM's In Toronto signify things to come for the industry. Stevens suggests that, while further downsizing may occur, news will always be necessary.

"The further fragmentation of everything might suggest that. However, people will always want to have information, and they are always going to want convenience. So if they're not getting enough news from us, they can go that the alternative. But as soon as you go to that alternative, you think, 'I don't want to hear 20 minutes of news', so you bang away to another station. So, although we're living in a more fragmented time, I think the age of absolutely no news on mainstream radio will never happen. It's one of the basics that human beings need."

For many Toronto radio listeners, CHUM-FM is the prototypically successful station. CHUM-FM has never really strayed too far from its prominent share in the Toronto market. Which made its decision to cancel the In Toronto program and lay-off 11 employees all the more shocking.

According to station PD Ross Davies, the decision arose simply out of a need to prioritize.

"I think what we had to do here was just reassess our internal structure, because it really came down to an expense versus revenue situation. It was a great show, but the cost to produce that show really became a detriment to us in these times when it's really tough to make money. While news is certainly important, and In Toronto was important, it was not the main reason for CHUM-FM's popularity."

Davies also made it quite clear that the decision to drop In Toronto had nothing to do with the coincidentally-timed folding of Standard News.

"Totally unrelated. We'd had discussions about it for some time, but the business reality didn't come into play until much later in the game. It had nothing to do with the timing of Standard. It's not like we all of a sudden said, 'hey, news is dead, let's get out.'"

Like his fellow radio brethren, Davies doesn't agree with recent reports that radio news is on its last legs. He believes that the recent addition of 680 News in Toronto, along with continued strong showing of CFRB, indicate otherwise.

"Take a look at Toronto. You've all of a sudden got an all-news station you never had two years ago. So there's an increase in news with CFTR. If you look at a station like The Hog (AM 640), they've got a couple of news/public affairs shows on the air. So while some stations are pulling back, maybe some stations are increasing, and that's exactly what's happening here in Toronto."

One of the complaints lodged by the Canadian Association Of Broadcasters (CAB) during recent meetings with the House Of Commons' Standing Committee on Canadian Heritage is regarding the CBC. According to CAB president Michael McCabe in a report from the Toronto Star (Nov. 6/94), the CBC is getting a free ride in local news broadcasting.

In the article, CAB vice-president Michel Tremblay noted, "The local service delivered by Radio-Canada and the CBC just duplicates the services offered by private radio

*NEWS continued on page 15*

**EMI/Duckworth union celebrated in St. John's**

EMI Music Canada flew several members of its staff, as well as a few media representatives, to St. John's, Newfoundland to celebrate the recent signing of a distribution deal between EMI and Duckworth/Atlantica/Latitude Records. The whole crew gathered together for a party at The Colony Club.

See photos on page 9.

1. Damhnait Doyle of OZ-FM with EMI president Deane Cameron and Pete Soucy (pka Snook)

2. Duckworth president Fred Brokenshire's mother Gwen together with Admiral John Thomas Duckworth (aka John Moyes).

3. Duckworth's Natalie Quinlan with EMI Montreal branch manager Richard Gamache.

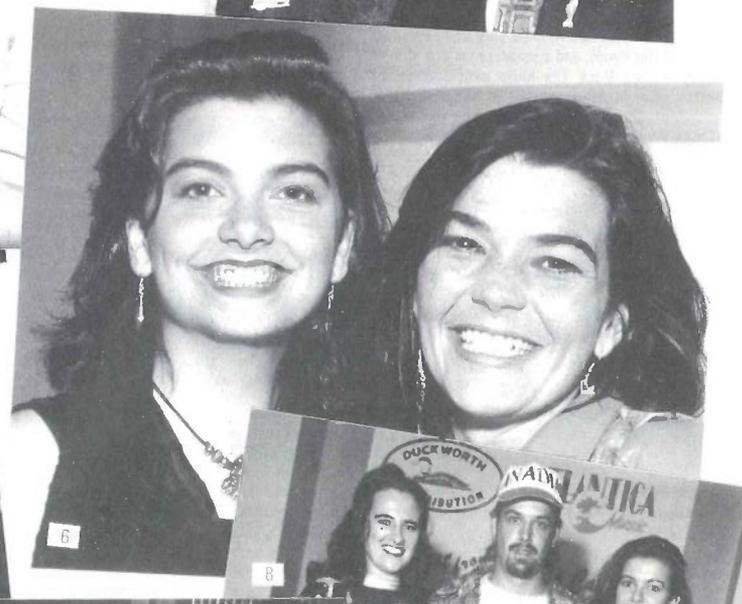
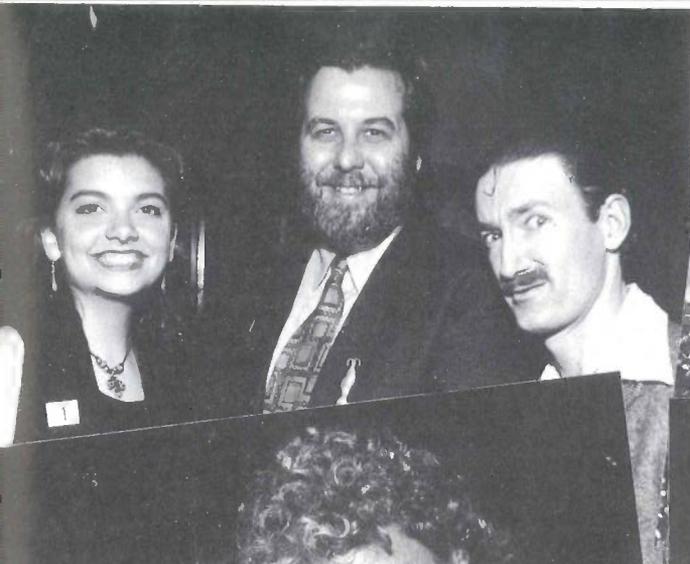
4. Kelly Russell of The Plankerdown Band with goat runner Tonya Kearley and EMI president Deane Cameron.

5. Ed Goff from the Ed Goff Big Band (regular performers at The Colony since 1942), Liz Pickard of The Liz Band, Fred Brokenshire and wife Gladys.

6. OZ-FM's Damhnait Doyle and Deborah Birmingham.

7. EMI staff gather with Duckworth/Atlantica/Latitude staff and artists with a cake celebrating the new signing.

8. Mermaid Judy Yetman, Roch Martin (owner of Junctions nightclub) and mermaid Lisa Williams.



# TOP ALBUMS



**FRANK SINATRA** - Pop  
**Duets II**  
 Capitol-28103-F

The critics come and the critics go, but Sinatra continues to maintain that incredible edge that turns negatives into positives. Here's another example of the power of the "Chairman Of The Board." More than 200,000 copies of *Duets*, released last year, were sold in Canada (six million worldwide), and with EMI Music's aggressive promotion campaign set to go, this follow-up should easily surpass that figure. These are Sinatra's favourites from over the years and his singing partners aren't too shabby either. Standouts are *Embraceable You* with Lena Horne, *A Foggy Day* with Willie Nelson, *Fly Me To The Moon* with Carlos Jobim Antonio, *Luck Be A Lady* with Chrissie Hynde, and a priceless version of *Bobby Darin's Mack The Knife* with Jimmy Buffett. The incredible revelation about this recording is Sinatra's voice. There's no doctoring of tapes here. This is Sinatra, relaxed and confident, with that awesome timing that has never left him. -WG



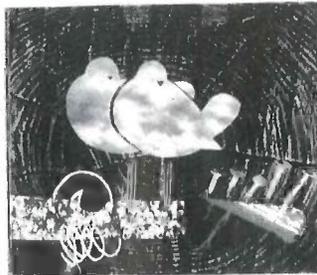
**WILL MILLAR** - Children  
**The Keeper**  
 Attic-1400-J

One of the founders of The Irish Rovers, Will Millar flies solo on this rollicking package of children's entertainment that he produced with brother George, also of the Rovers. Millar, no slouch when it comes to storytelling, lets his imagination hang out here, and lets his whistle be his guide. He spins his yarns with leprechaunish abandon, conjuring up visions of his magical world and what a wonderful place it must be. What a great album to introduce children to the need for environmental and ecological understanding. He has even included *The Unicorn*, written by Shel Silverstein, which in 1968, launched the successful career of The Irish Rovers. Each track is priceless, from the traditional *Dog Down In The Valley* and *Windy Old Weather*, to *Dave Marxen's Waltzing With Bears*, *Lloyd Collingwood's If We Try and Sailing On The Bay*, which Millar wrote with John Ellis. Although the album is directed at the young set, from toddlers up to the early teens, adults will also enjoy Millar's tripping into a world of love and understanding. -WG

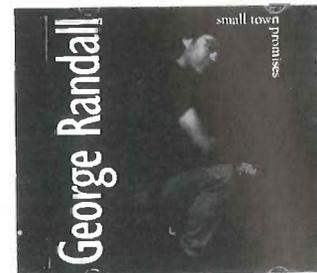
**WOODSTOCK 94** - Pop/Rock  
 Various Artists  
 A&M-31454 0289-0

The question: How to appease a quarter million or so music fans who've descended on a rain-soaked mud pit in upstate New York? That's precisely the problem the people at PolyGram ran into when they began planning the 1994 version of *Woodstock*. It wasn't merely a matter of

inviting the biggest names you could get, you also had to take into account varying tastes and interests. After all, you're talking about 250,000 people (give or take a few thousand), and there's a lot of variations. The diversity of the artists who did play *Woodstock* is obviously reflected in



this two-CD package, 30 different acts that performed over the three-day festival. Those who were actually there, or saw the whole thing on pay-TV, are probably going to say, hey, why did this put this on and not that? But doing something like this, it's impossible to please everyone. It'll be interesting to see who actually purchases this product: the alternative-oriented fans of *Live*, *Porno For Pyros* and *Nine Inch Nails*; the heavy metal addicts of acts like *Metallica*, *Aerosmith* and *Primus*; the triple AAA fans of artists like *Melissa Etheridge*, the *Cranberries*, *Sheryl Crow* or *Blind Melon*; or the aging rockers who are turned onto *Joe Cocker*, *Paul Rodgers*, *Crosby, Stills & Nash* and *Bob Dylan*. By the way, we're still trying to clean the mud off our copy of the CD. Just kidding. -RR



**GEORGE RANDALL** - Rock  
**Small Town Promises**  
 Stress Records-0414

Randall, born in Winnipeg but raised in London, Ontario, recorded this album between February and March of '94 in numerous studios around the world. Toronto's Manta Sound, Air Studios in London, England and Deep Dell in Hollywood were just a few of the places where the record was recorded, with final mixing done in Kitchener's Cedar Tree Studios. The reason for the rambling recording technique seems to come through on the album, which has a driving-down-the-road quality to it that's difficult to define. Randall calls it a 'heartland rock' sound, something he gained using vintage guitars, microphones and live drum tracks. Randall is a talented songwriter, with four years of his writing honed down to the 10 tracks on this record. *My Angel* has been tabbed as the focus track, but there are a number of others worth checking out, including the previously released *Love Cannot Wait*, *Through The Eyes Of A Runaway*, *Severely Rocked* and *Across The Skies*. With his graveling straining vocals and buoyant acoustic guitar, Randall could find some support amongst fans of artists such as *Tom Petty* or *Barney Bentall*. Produced by *Rick Hutt* and *Fraser Hill* (Northern Pikes, *Tom Cochrane*). -RR

**STING** - Pop  
**Fields Of Gold**  
**The Best Of Sting 1984-1994**  
 A&M-31454 0269-0

Quick now - how many artists have released "best of" albums both as members of a group and as a solo artist? The answer is...not too many. *Sting* is part of that elite group of creative solo artists who are always striving for a little more.



Whether that means expanding into different genres, or travelling the world in search of new sounds, he, like fellow baby boomers *Peter Gabriel* and *Paul Simon*, has always made an effort to break new ground. His first solo album saw him foray into jazz, and dabble just a bit with classical (Russians is based on a theme by Prokofiev). Since then, the jazz form has remained, tinged every now and again by hints of world music (*They Dance Alone* in particular). This rather impressive collection ranges across all four of his solo efforts, from *The Dream Of The Blue Turtles* to the recent *Ten Summoners Tales*. The collection doesn't merely concentrate on his hits, but also makes an effort to include those songs which are the most reflective of this diversified artist (Russians, *Englishman In New York*, *They Dance Alone*). Some have called *Sting* everything from ubiquitous to self-indulgent to downright annoying, but it's hard to deny his talents as a songwriter. -RR



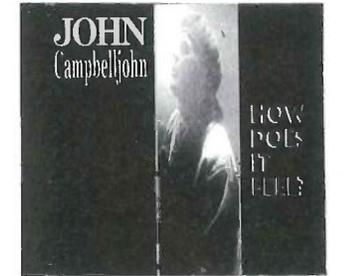
**LA BOTTINE SOURIANTE** - Folk/Pop  
**La Mistrine**  
**Mille Pattes-2038**

*La Bottine Souriante* is a folksy outfit from la belle province that has secured a unique place in Canadian music circles. The band has been putting out records since its very first album, *Y'a Ben Du Changement*, was released on the *Milles Pattes* label back in 1978. In total, the group has released eight albums (including this new one), won two *Junos* in the traditional/roots category (1989, '92), and won a *Felix* in '92 in the traditional category. The group's basic outfit consists of *Regent Archambault* (double bass), *Denis Fréchette* (piano, accordian, piano, flugel horn), *Michel Bordeleau* (mandolin, violin, voice), *Yves Lambert* (lead vocals, accordian, harmonical) and *Martin Racine* (violin, guitar). In recent years, the group has expanded to include an even wider array of instruments, including a full-fledged horn section. The music is best described as new wave folk. The traditional folk sound is there, but it's flavoured with eclectic beats and instrumentation to give it a more modern-day feel. The music is a definite throwback to traditional Quebecois culture, while still having enough oomph to stay in the '90s. Although radio programmers might find difficulty fitting this one in a format, some in-store play might attract some otherwise unknowing customers. -RR

**JOHN CAMPBELLJOHN** - Pop/Rock  
**Nude/Atlantic-9304-F**

As slide players go, it would be pretty difficult to come up with an equal to this Cape Breton native. His talent on the guitar aside, it's *Campbelljohn's* vocals and his song material that's on parade here with his debut album. The vocals can be as cutting or suave as his lyrics dictate. He has a unique method, perhaps rough is a better description, of creating a vocal edge,

whether it be blues, rock or pop, and he covers it all here. There is also a free-for-all confidence, sort of like a jam at the local club where everyone has their 15 seconds in the spotlight, yet



maintaining a reverence for *Campbelljohn's* vocals. The tight and clean instrumental backing reflects *Campbelljohn's* vocals. Producer *Ralph Dillon* and his board people obviously had their fingers on the right sliders. Excellent balance. Most tracks are key, but the real standouts are *Tears Of Joy* and *Losing You Again*, written by *Campbelljohn* and *Dillon*, and his solo penning of *Somebody New*. But don't overlook *Friday Night At Fred's*, *Campbelljohn's* tribute to *Fred Tomie's* club in *Whitney Pier*, where many a Cape Breton musician got their start. The background vocals here, supplied by *The Fred Tomie Singers* with choir master *Doris Mason*, are superb. -WG

**BOB STARK** - Folk/Pop  
**One Candle Burning**  
**Snowy River Records-S32**

This Ottawa singer/songwriter is probably about a stone's throw away from commercial acceptance, and this latest release, his third album, might do the trick. *Stark* is a sincere songwriter, and his material has a poetic, contemplative feel to it that fits right into the adult alternative vein that's now becoming so



important at radio. The production seems, at first listen, rather distant and hollow, but after a time, it's a sound that fits in perfectly with the mood of the songs themselves. *Stark's* somber vocals and gentle guitar playing are carried along nicely by the instrumental accompaniment, featuring piano, pedal steel and accordian. Producer *Ian Tamblin* has gone a long way to keeping *Stark's* vocals front and centre, and still maintaining the subtlety that the vocals convey. *Stark* is obviously a socially-conscious writer, reflecting in his material on everything from the plight of the Kurds (the title track), to the problems in Northern Ireland (*Irish Dust*). A strong album of folk material that could find its way on to late night FM time slots. -RR

# RPM

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Canada's Only National 100 Album Survey

1	1	2	<b>NIRVANA (2 weeks at #1)</b> Unplugged in New York (DGC) 24727-J						
2	4	2	<b>AEROSMITH</b> Big Ones (Geffen) 24716-J						
3	3	4	<b>BON JOVI</b> Crossroads: The Best Of Bon Jovi (Mercury) 314 526 013-Q						
4	NEW		<b>THE EAGLES</b> Hell Freezes Over (Geffen) 24725-J						
5	2	11	<b>DANCE MIX 94</b> Various Artists (MuchMusic/Quality) 1212						
6	NEW		<b>PAGE/PLANT</b> No Quarter (Atlantic) 82706-P						
7	5	8	<b>THE TRAGICALLY HIP</b> Day For Night (MCA) 11140-J						
8	6	3	<b>MADONNA</b> Bedtime Stories (Maverick/Sire) 45767-P						
9	7	7	<b>R.E.M.</b> Monster (Warner Bros.) 45740-P						
10	9	6	<b>THE CRANBERRIES</b> No Need To Argue (Island) 314 524 050-Q						
11	14	14	<b>OFFSPRING</b> Smash (Cargo) 86432						
12	8	11	<b>BOYZ II MEN</b> II (Motown) 31453 0323-Q						
13	10	27	<b>GREEN DAY</b> Dookie (Reprise) 45529-P						
14	16	4	<b>BOB SEGER</b> Greatest Hits (Capitol) 30334-F						
15	12	3	<b>PULP FICTION SOUNDTRACK</b> Various Artists (MCA) 11103-J						
16	13	2	<b>BLACK CROWES</b> America (American) 43001-P						
17	17	15	<b>SHERYL CROW</b> Tuesday Night Music Club (A&M) 31454 0126-Q						
18	11	2	<b>MEGADETH</b> Youthanasia (Capitol) 29004-F						
19	15	9	<b>ERIC CLAPTON</b> From The Cradle (Reprise) 45735-P						
20	19	2	<b>TOM PETTY</b> Wildflowers (Warner Bros.) 45759-P						
21	21	23	<b>STONE TEMPLE PILOTS</b> Purple (Atlantic) 82607-P						
22	18	22	<b>THE LION KING</b> Soundtrack/Various Artists (Disney) 60658						
23	NEW		<b>STING</b> Fields Of Gold: The Best Of Sting 1984-1994 (A&M) 314 540 269-Q						
24	37	2	<b>JONI MITCHELL</b> Turbulent Indigo (Reprise) 45786-P						
25	22	18	<b>FORREST GUMP SOUNDTRACK</b> Various Artists (Epic) 86329-H						
26	42	13	<b>BARENAKED LADIES</b> Maybe You Should Drive (Sire/Reprise) 45709-P						
27	24	6	<b>ROBBIE ROBERTSON &amp; THE RED ...</b> Music For The Native Americans (Capitol) 28295-F						
28	32	49	<b>ACE OF BASE</b> The Sign (Arista) 07822 18740-N						
29	28	18	<b>THE ROLLING STONES</b> Voodoo Lounge (Virgin) 99782-F						
30	33	42	<b>COUNTING CROWS</b> August And Everything After (Geffen) 24528-L						
31	34	2	<b>ULTIMATE '80S</b> Various Artists (Polytel) 516 982-Q						
32	35	36	<b>SOUNDGARDEN</b> Superunknown (A&M) 31454 0198-Q						
33	23	8	<b>LUTHER VANDROSS</b> Songs (Epic/LV) 57775-H						
34	38	11	<b>THE 3 TENORS</b> In Concert 1994 (Teldec) 96200-P						
35	27	3	<b>MURDER WAS THE CASE SOUNDTRACK</b> Various Artists (Death Row/Interscope) 92484-P						
36	36	3	<b>THE TRACTORS</b> The Tractors (Arista) 07822 18728-N						
37	39	2	<b>MC MARIO</b> Dance Cycle/Various Artists (Quality) 2077						
38	25	4	<b>DJ CLUB MIX 6</b> Various Artists (Polytel) 740 020-Q						
39	31	3	<b>BROOKS &amp; DUNN</b> Waitin' On Sundown (Arista) 18765-N						
40	20	4	<b>THE HIT LIST</b> Various Artists (MCA) 11177-J						
41	30	5	<b>THE CULT</b> The Cult (Beggars Banquet) 76974 2026-Q						
42	43	2	<b>LORDS OF THE UNDERGROUND</b> Keepers Of The Funk (Pendulum/EMI) 30710-F						
43	45	6	<b>SMASHING PUMPKINS</b> Pisces Iscariot (Virgin) 39834-F						
44	NEW		<b>SADE</b> Greatest Hits (Epic) 66886-H						
45	59	51	<b>CELINE DION</b> The Colour Of My Love (Columbia) 57555-H						
46	50	29	<b>MOIST</b> Silver (EMI) 29608-F						
47	49	2	<b>RED HOT CHILI PEPPERS</b> Out In L.A. (EMI) 29665-F						
48	51	10	<b>NATURAL BORN KILLERS</b> Soundtrack/Various artists (Warner Bros.) 92460-P						
49	52	6	<b>THE GLORY OF GERSHWIN</b> Various Artists (Mercury) 314 522 727-Q						
50	41	13	<b>NEIL YOUNG AND CRAZY HORSE</b> Sleeps With Angels (Reprise) 45749-P						
51	47	15	<b>GIPSY KINGS</b> Greatest Hits (Columbia) 91006-H						
52	56	7	<b>LYLE LOVETT</b> I Love Everybody (Curb/MCA) 10808-J						
53	61	53	<b>BLUE RODEO</b> Five Days In July (WEA) 93846-P						
54	26	7	<b>THIS IS OLD SCHOOL</b> Various Artists (Quality) 2054						
55	29	4	<b>NATIVITY IN BLACK</b> Various Artists (Columbia) 66335-H						
56	48	8	<b>ANITA BAKER</b> Rhythm Of Love (Elektra) 61555-P						
57	44	6	<b>RITA MacNEIL</b> Volume 1 - Songs From The Collection 68001-F						
58	NEW		<b>FU-SCHNICKENS</b> Nervous Breakdown (Jive) 01241 41519-N						
59	40	6	<b>MARY CHAPIN CARPENTER</b> Stones In The Road (Columbia) 64327-H						
60	46	4	<b>QUEENSRYCHE</b> Promised Land (EMI) 30711-F						
61	53	6	<b>LIZ PHAIR</b> Whip Smart (Matador) 92429-P						
62	55	19	<b>ALAN JACKSON</b> Who I Am (Arista) 07822 18759-N						
63	69	31	<b>TIM MCGRAW</b> Not A Moment Too Soon (Curb) 77659-F						
64	54	4	<b>GLORIA ESTEFAN</b> Hold Me, Thrill Me, Kiss Me (Epic) 66205-H						
65	66	28	<b>ALL-4-ONE</b> All-4-One (Atlantic) 82588-P						
66	71	32	<b>PINK FLOYD</b> The Division Bell (Columbia) 64200-H						
67	57	5	<b>PRISCILLA: QUEEN ... SOUNDTRACK</b> Various Artists (Mother) 314 516 937-Q						
68	62	38	<b>REALITY BITES SOUNDTRACK</b> Various Artists (FCA) 07863 66364-N						
69	63	9	<b>SINEAD O'CONNOR</b> Universal Mother (Chrysalis) 30549-F						
70	65	7	<b>BARBRA STREISAND</b> The Concert (Columbia) 66109-H						
71	68	7	<b>CHARLIE MAJOR</b> The Other Side (Arista) 14864-N						
72	58	9	<b>PETER GABRIEL</b> Secret World Live (Geffen) 24722-J						
73	75	19	<b>AALIYAH</b> Age Ain't Nothing But A Number (Jive) 01241 41533-N						
74	79	28	<b>THE CROW SOUNDTRACK</b> Various Artists (Atlantic) 82519-P						
75	73	5	<b>CLAY WALKER</b> If I Could Make A Living (Giant) 24582-P						
76	83	14	<b>JANN ARDEN</b> Living Under Live (A&M) 31454 0248-Q						
77	81	8	<b>IF I WERE A CARPENTER</b> Various Artists (A&M) 31454 0258-Q						
78	70	6	<b>CRAIG MACK</b> Project: Funk Da World (Bad Boy) 11063-J						
79	72	13	<b>CLUB EUROPA</b> Various Artists (Quality) 2038						
80	86	80	<b>AEROSMITH</b> Get A Grip (Geffen) 24455-J						
81	67	54	<b>SARAH McLACHLAN</b> Fumbling Towards Ecstasy (Nettwerk) 30081-H						
82	60	36	<b>NINE INCH NAILS</b> The Downward Spiral (Atlantic) 92346-P						
83	64	13	<b>CHRIS SHEPPARD</b> Pirate Radio Sessions Vol. 2/Various artists (Quality) 2070						
84	91	11	<b>THE JESUS &amp; MARY CHAIN</b> Stoned & De throne (Blanco Y Negro) 96717-P						
85	80	55	<b>CRASH TEST DUMMIES</b> God Shuffled His Feet (Arista) 74321 18531-N						
86	74	53	<b>ROCH VOISINE</b> I'll Always Be There (Star/Select) 8056						
87	76	6	<b>MICHELLE WRIGHT</b> The Reasons Why (Arista) 07822 18753-N						
88	93	17	<b>DAVID BALL</b> Thinkin' Problem (Warner Bros.) 45562-P						
89	78	5	<b>DANZIG</b> Danzig 4P (American) 45647-P						
90	77	29	<b>COLLECTIVE SOUL</b> Hints, Allegations And Things Left Unsaid (Atlantic) 82596-P						
91	82	11	<b>THE JERKY BOYS</b> The Jerky Boys 2 (Select) 92411-P						
92	84	42	<b>JOHN MICHAEL MONTGOMERY</b> Kickin' It Up (Atlantic) 82559-P						
93	85	5	<b>CLUB EURO VOLUME 1</b> Various Artists (Arista) 74321 21867-N						
94	92	23	<b>VINCE GILL</b> When Love Finds You (MCA) 11047-J						
95	88	7	<b>SLAYER</b> Divine Intervention (American) 45522-P						
96	89	17	<b>HARRY CONNICK JR.</b> She (Columbia) 64376-H						
97	90	65	<b>SMASHING PUMPKINS</b> Siamese Dream (Virgin) 88267-F						
98	87	21	<b>JOHN MELLENCAMP</b> Dance Naked (Mercury) 314 522 428-Q						
99	94	38	<b>NEW COUNTRY</b> Various Artists (WEA) 32610-P						
100	95	15	<b>UNTAMED &amp; TRUE</b> Various Artists (MCA) 11088-J						

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 - NOVEMBER 21, 1994

1	1	10	<b>IT CAN'T HAPPEN TO ME (2 weeks at #1)</b> Charlie Major/The Other Side/BMG comp 29-N (C. Major) S. Fishell (Arista)	35	38	7	<b>THERE GOES MY HEART</b> The Mavericks/What A Crying Shame/MCA comp 6-J (Mako/Kostas) D. Cook (MCA)	68	76	6	<b>THE STUFF</b> Rob Widdowson/Friday Nite/Album track (R. Widdowson) D. Hamilton (Marmot Music)
2	2	10	<b>LIVIN' ON LOVE</b> Alan Jackson/Who I Am/BMG comp 28-N (A. Jackson) K. Stegall (Arista)	36	36	9	<b>WHEREVER SHE IS</b> Ricky Van Shelton/Love And Honor/CD single-H (J. House/J. Jarrard) B. Chaney/P. Worley (Columbia)	69	79	3	<b>SOUVENIRS</b> Colleen Peterson/Beginning To .../EMI comp 28-F (C. Peterson) C. Neese (Capitol)
3	3	9	<b>IF I COULD MAKE A LIVING</b> Clay Walker/If I Could Make A Living/Warner comp 220-P (K. Stegall/R. Murrah/A. Jackson) J. Stroud (Giant)	37	44	5	<b>FAMILY LOVE</b> Farmer's Daughter/Girls Will Be Girls/Album track (Leiske/Samogard/Biller/Kelman) T. Fudner (Stubble Jumper)	70	57	17	<b>SHE THINKS HIS NAME WAS JOHN</b> Reba McEntire/Read My Mind/CD single-J (S. Knox/S. Rosen) T. Brown/R. McEntire (MCA)
4	4	12	<b>KICK A LITTLE</b> Little Texas/Little Texas/CD single-P (Howell/O'Brien/Seals) Dinapoli/Grau/Little Texas (Warner Bros)	38	40	7	<b>COUNTRY 'TIL I DIE</b> John Anderson/You Can't Keep .../BMG comp 29-N (J. Anderson/T. Seals/E. Setser) J. Bowen/J. E. Norman (BNA)	71	81	4	<b>WHAT ABOUT LOVE</b> Gary Fjellgaard/Believe In Forever/CD single-H (G. Fjellgaard) R. Buckingham (Savannah)
5	7	9	<b>I SEE IT NOW</b> Tracy Lawrence/I See It Now/Warner comp 221-P (P. Nelson/L. Boone/W. Lee) J. Stroud (Atlantic)	39	45	7	<b>TEARS DON'T LIE</b> Joel Feeney/Life Is But A Dream/MCA comp 6-J (J. Feeney/C. Faren) C. Faren/P. Carroll (MCA)	72	87	2	<b>TILL YOU LOVE ME</b> Reba McEntire/Read My Mind/Album track-J (B. DiPietro/G. Burr) T. Brown/R. McEntire (MCA)
6	9	11	<b>SHUT UP AND KISS ME</b> Mary Chapin Carpenter/Stones In The Road/CD single-H (M.C. Carpenter) J. Jennings/M.C. Carpenter (Columbia)	40	56	4	<b>DOCTOR TIME</b> Rick Trevino/Rick Trevino/CD single-H (S. Longacre/L. Wilson) S. Buckingham (Columbia)	73	88	2	<b>THE WALL</b> Michelle Wright/The Reasons Why/Album track-N (S. Bogard/R. Giles) S. Bogard/M. Clute (Arista)
7	20	8	<b>IF YOU'VE GOT LOVE</b> John Michael Montgomery/Kickin' It Up/CD single-P (S. Seskin/M.D. Sanders) S. Hendricks (Atlantic)	41	23	17	<b>WEAR AND TEAR ON MY HEART</b> George Fox/Mustang Heart/Warner comp 212-P (G. Fox/B. Gaudio) B. Gaudio (WEA)	74	NEW	<b>I'LL NEVER FORGIVE MY HEART</b> Brooks & Dunn/Waitin' For Sundown/Album track-N (R. Dunn/J. Dunn/D. Dillon) S. Hendricks/D. Cook (Arista)	
8	6	16	<b>JUKEBOX JUNKIE</b> Ken Mellons/Ken Mellons/CD single-H (J. Cupit/I. Honeycutt/K. Mellons) J. Cupit (Epic)	42	26	16	<b>WHO'S THAT MAN</b> Toby Keith/Boontown/PolyGram comp 363-Q (T. Keith) N. Larkin/H. Shedd (Polydor)	75	82	4	<b>MY BABY'S GOT ROY ROGER'S EYES</b> John Gracie/Standin' In The Dark/CD single (J. Gracie) G. Buck (Grey-Sea)
9	16	10	<b>WHEN THE THOUGHT OF YOU CATCHES UP ...</b> David Ball/Thinkin' Problem/Warner comp 218-P (D. Ball) B. Chaney (Warner Bros)	43	50	4	<b>PICKUP MAN</b> Joe Diffie/Third Rock From The Sun/CD single-H (J. Perdue/K. Phillips) J. Slate/E. Kic (Epic)	76	64	5	<b>THE POWER OF LOVE</b> Lee Roy Parnell/On The Road/BMG comp 29-N (D. Cook/G. Nicholson) S. Hendricks (Arista)
10	15	13	<b>BABY LIKES TO ROCK IT</b> The Tractors/The Tractors/CD single-N (S. Ripley/W. Richmond) S. Ripley/W. Richmond (Arista)	44	53	5	<b>ROY OLBISON CAME ON</b> Ron Hynes/Cryer's Paradise/EMI comp 953-F (R. Hynes) D. O'Doherty (EMI)	77	91	2	<b>NIGHT IS FALLIN' IN MY HEART</b> Diamond Rio/Love A Little Longer/Album track-N (D. Linde) M. Powell/T. DuBois (Arista)
11	12	13	<b>I SURE CAN SMELL THE RAIN</b> Blackhawk/Blackhawk/Album track-N (J. Jarrard/W. Aldridge) M. Bright/T. DuBois (Arista)	45	55	8	<b>TAKE IT FROM ME</b> Jason McCoy/Jason McCoy/MCA comp 6-J (J. McCoy) S. Baggett (MCA)	78	60	14	<b>JUST A MATTER OF TIME</b> Amber Dawn Fleury/Lila's Child/Royal comp 14 (B. Dunphy/O. Keeffe) R. H. Smith (Royalty)
12	5	14	<b>MAN OF MY WORD</b> Collin Raye/Extremes/CD single-H (A. Shamblin/G. Burr) J. Hobbs. E. Seay/P. Worley (Epic)	46	35	11	<b>THERE AIN'T MUCH YOU CAN DO ...</b> Prescott Brown/Already Restless/CD single-H (Brown/Prescott/Harris) Worley/McMakin/Prescott (Columbia)	79	63	11	<b>HEARTACHES ARE STEALIN'</b> Ian Tyson/Eighteen Inches .../Warner comp 216-P (I. Tyson) J. Rooney/Tyson (Stony Plain)
13	22	9	<b>WE CAN'T LOVE LIKE THIS ANYMORE</b> Alabama/Greatest Hits IV/BMG comp 29-N (J. Jarrard/W. Mobley) G. Fundis/Alabama (RCA)	47	47	8	<b>HARD LOVIN' WOMAN</b> Mark Collie/Unleashed/MCA comp 5-J (M. Collie/D. Cook/J. B. Jarvis) D. Cook (MCA)	80	NEW	<b>LIGHTER IN MY LIFE</b> Johnny Bros & Lisa Brokop/My Bros .../Warner comp 227 (B. Johnner) R. Hewes (Sceptre/WEA)	
14	30	4	<b>SOMEBODY'S LEAVIN'</b> Patricia Conroy/You Can't Resist/CD single-P (Kostas/M. Berg) M. Wanchick/N. Niebank (WEA)	48	51	5	<b>YOU AND ONLY YOU</b> John Berry/John Berry/Album track-F (C. Jones/J. D. Martin) C. Howard (Liberty)	81	90	2	<b>TAKE THAT</b> Lisa Brokop/Every Little Girl's Dream/CD single-F (G. Burr/T. Shapiro) J. Crutchfield (Patniot)
15	18	8	<b>UNTANGLIN' MY MIND</b> Clint Black/One Emotion/BMG comp 29-N (C. Black/M. Haggard) J. Stroud (RCA)	49	54	6	<b>THIS OCTOBER DAY</b> Cindy Church/Love On The Range/Warner comp 220-P (N. Tinkham) N. Tinkham/D. Hamilton (Stony Plain)	82	84	2	<b>WHAT THEY'RE TALKIN' ABOUT</b> Rhett Atkins/A Thousand Memories/MCA comp 7-J (L. Boone/P. Nelson/R. Atkins) M. Wright (Decca)
16	21	12	<b>HILLBILLY JANE</b> Straight Clean & Simple/No album/Hillcrest comp 19 (L. Vannatta) L. Vannatta (Hillcrest)	50	58	3	<b>BLACK-EYED SUSAN</b> Prairie Oyster/Only One Moon/CD single-N (J. Besen/R. Hynes) S. Fishell (Arista)	83	NEW	<b>OLD ENOUGH TO KNOW BETTER</b> Wade Hayes/Wade Hayes/Album track-H (C. Rains/W. Hayes) D. Cook (Columbia)	
17	25	6	<b>THE BIG ONE</b> George Strait/I Lead On/CD single-J (G. House/D. O'Day) T. Brown/G. Strait (MCA)	51	34	17	<b>NOBODY'S GONNA RAIN ON OUR PARADE</b> Kathy Mattea/Walking Away A Winner/PolyGram comp 363-Q (B. Parker/W. Rambaugh) J. Lee (Mercury)	84	NEW	<b>LITTLE HOUSES</b> Doug Stone/Greatest Hits/Album track-H (M. Gates/S. Ewing) J. Stroud/D. Stone (Epic)	
18	24	8	<b>YOU JUST WATCH ME</b> Tanya Tucker/Soon/EMI comp 24-F (R. Giles/B. Regan) J. Crutchfield (Liberty)	52	39	18	<b>WHAT THE COWGIRLS DO</b> Vince Gill/When Love Finds You/CD single-J (V. Gill/R. Nielsen) T. Brown (MCA)	85	86	3	<b>EUGENE YOU GENIUS</b> Bryan White/Bryan White/Warner comp 221-P (L. Wilson/B. Lawson) B. J. Walker Jr./K. Lehning (Asylum)
19	8	11	<b>SHE'S NOT THE CHEATIN' KIND</b> Brooks & Dunn/Waitin' On Sundown/BMG comp 29-N (R. Dunn) D. Cook/S. Hendricks (Arista)	53	65	3	<b>GOIN' THROUGH THE BIG D</b> Mark Chesnut/What A Way To Live/MCA comp 7-J (P. Rogers/J. Wright/M. Wright) M. Wright (Decca)	86	70	9	<b>WHERE THERE'S SMOKE</b> Archer-Park/Archer-Park/Warner comp 220-P (B. Parker/M. Collie) R. Scruggs (Atlantic)
20	14	15	<b>EVERYTHING MONEY CAN BUY</b> One Horse Blue/One Horse Blue/CD single-H (M. Shellard/S. MacDougal) B. Buckingham (Savannah)	54	59	6	<b>NO REGRETS</b> Tom Jackson/No Regrets/CD single-H (Jackson/Solomon/Thorney) Thorney/Jackson (Peg Music)	87	89	2	<b>A GOOD YEAR FOR THE ROSES</b> George Jones & Alan Jackson/Bradley Barn .../CD single-J (G. Chesnut) B. Aherm (MCA)
21	27	7	<b>THE GIRL IS ON A ROLL TONIGHT</b> Terry Kelly/Divided Highway/CD track (T. Seals/J.P. Pennington) F. King (Gün)	55	61	3	<b>STORM IN THE HEARTLAND</b> Billy Ray Cyrus/Storm In The Heartland/Album track (B. Henderson/D. Burns/C. Ryle) J. Scaife/J. Cotton (Mercury)	88	NEW	<b>HEART TROUBLE</b> Martina McBride/The Way That I Am/Album track-N (P. Worley/E. Seay/M. McBride) P. Kennerly (RCA)	
22	29	7	<b>TELL ME THE LIE</b> Don Neilson/Based On A True Story/Sony comp 323-H (D. Neilson/T. Thomey/E. Ehm) Sarns (Epic/Them)	56	66	5	<b>COMING SOON (To A Heart Near You)</b> Coda The West/Coda The West/Hillcrest comp 20 (W. Ferguson/H. Kameka) Same (WHF-9402)	89	NEW	<b>EVERYONE'S LAUGHIN' BUT ME</b> Tireta/Love On The Line/Royal comp 15 (R. Thornberry) R.H. Smith (Royalty)	
23	28	10	<b>TAKE ME AS I AM</b> Faith Hill/Take Me As I Am/Warner comp 219-P (B. DiPietro/K. Staley) S. Hendricks (Warner Bros)	57	41	17	<b>I TRY TO THINK ABOUT ELVIS</b> Patty Loveless/When Fallen Animals Fly/CD single-H (G. Burr) E. Gordy Jr. (Epic)	90	72	22	<b>WHAT'S IN IT FOR ME</b> John Berry/John Berry/EMI comp 17-F (J. Jarrard/G. Burr) C. Howard (Liberty)
24	46	4	<b>THIS IS ME</b> Randy Travis/This Is Me/Warner comp 222-P (T. Shapiro/T. McHugh) K. Lehning (Warner Bros)	58	42	17	<b>DOWN ON THE FARM</b> Tim McGraw/Not A Moment Too Soon/CD single-F (K. K. Phillips/J. LaSeter) J. Stroud/B. Gallimore (Curb)	91	75	4	<b>MEN WILL BE BOYS</b> Billy Dean/Men'll Be Boys/EMI comp 24-F (G. Clark/W. Thompson) J. Bowen (Liberty)
25	10	12	<b>THIRD RATE ROMANCE</b> Sammy Kershaw/Feel'n Good Train/Album track-Q (R. Smith) B. Cannon/W. Wilson (Mercury)	59	71	4	<b>TELL ME WHY</b> Hemingway Corner/Borrowed Tunes/CD single-H (N. Young) Hemingway Corner/M. Rotz/G. Furniss (Sony)	92	74	20	<b>THIRD ROCK FROM THE SUN</b> Joe Diffie/Third Rock From The Sun/CD single-J (J. Greenhouse/S. Whipple/T. Martin) J. Slate/J. Diffie (Epic)
26	11	14	<b>THE CITY PUT THE COUNTRY BACK IN ME</b> Neal McCoy/No Doubt About It/Warner comp 215-P (M. Geitzer/W. Mullis/M. Huffman) B. Beckett (Atlantic)	60	62	5	<b>I GOT IT HONEST</b> Aaron Tippin/Lookin' Back/BMG comp 29-N (A. Tippin/B. Burck/M.F. Johnson) S. Gibson (RCA)	93	83	15	<b>TEN FEET TALL AND BULLETPROOF</b> Travis Tritt/Ten Feet Tall And Bulletproof/Album track-P (T. Tritt) G. Brown (Warner Bros)
27	31	8	<b>HAT'S WHAT I GET (For Losin' You)</b> Hal Ketchum/Every Little Word/CD single-F (A. Anderson/H. Ketchum) A. Reynolds/J. Rooney (Curb)	61	48	18	<b>LOUISIETTE</b> Prairie Oyster/Only One Moon/BMG comp 28-N (C. Glass) S. Fishell (Arista)	94	85	22	<b>MORE LOVE</b> Doug Stone/More Love/CD single-H (D. Stone/G. Burr) J. Stroud/D. Stone (Epic)
28	33	7	<b>I REALLY DUG MYSELF A HOLE</b> The Goods/So Many Roads/CD track-N (A. Rhody/R.M. Bourke) M. Francis (Savannah)	62	78	2	<b>CHEVY COUPE</b> Jim Witter/Jim Witter/Album track (J. Witter/J. Douglas) J. Douglas (FRE)	95	92	19	<b>ELVIS AND ANDY</b> Confederate Railroad/Notorious/Album track-P (C. Wiseman) B. Beckett (Atlantic)
29	32	10	<b>NOW I KNOW</b> Lari White/Wishes/BMG comp 29-N (C. Rains/C. Greene/D. Cook) G. Fundis (RCA)	63	80	2	<b>TIL I GAIN CONTROL</b> Blue Rodeo/Five Days In July/Warner comp 226-P (R. Crowell) Blue Rodeo (WEA)	96	93	19	<b>XXX'S AND 000'S (An American Girl)</b> Trisha Yearwood/XXX's And 000's/CD single-J (A. Randall/M. Borg) G. Fundis/H. Stinson (MCA)
30	37	16	<b>THIS TIME OF YEAR</b> Diane Rausch/No album/Roto Note comp 20124 (R. Weltman) R. Cousins (Roto Note)	64	52	14	<b>NOT THE ONLY GAME IN TOWN</b> Jacquie Henderson/No album/Hillcrest comp 19 (R. Demmans) R. Demmans (Hillcrest)	97	73	15	<b>ALL THE THINGS I DO</b> Tim Thomey/Some Other Time/CD single-H (T. Thomey/E. Ehm) T. Thomey/E. Ehm/G. Luciani (Epic)
31	43	4	<b>WHEN LOVE FINDS YOU</b> Vince Gill/When Love Finds You/MCA comp 7-J (V. Gill/M. Ommegan) T. Brown (MCA)	65	49	17	<b>SHE DREAMS</b> Mark Chesnut/What A Day To Live/CD single-J (G. Harrison/T. Mensy) M. Wright (Decca)	98	96	16	<b>FISH AIN'T BITIN'</b> David Lee Murphy/Cut With A Bang/MCA comp 5-J (D. L. Murphy) T. Brown (MCA)
32	13	14	<b>WHEN YOU WALK IN THE ROOM</b> Pam Tillis/Sweetheart's Dance/BMG comp 28-N (J. De Shannon) P. Tillis/S. Fishell (Arista)	66	69	7	<b>WILD WEST SHOW</b> Larry Rovey/Lets Deal Again/Album track (B. Troy/B. Belina/L. Bach) B. Troy/L. Bach (Holbome)	99	94	13	<b>HEART OVER MIND</b> Lorrie Morgan/War Paint/Album track-N (S. Munsey/B. Alan) R. Landis (BNA)
33	19	14	<b>WATERMELON CRAWL</b> Tracy Byrd/No Ordinary Man/MCA comp 5-J (B. Brock/Z. Turner) J. Crutchfield (MCA)	67	77	3	<b>NOT A MOMENT TOO SOON</b> Tim McGraw/Not A Moment Too Soon/CD single-F (W. Perry/J. Barnhill) J. Stroud/B. Gallimore (Curb)	100	95	12	<b>BIG HEART</b> Rodney Crowell/Let The Picture Paint Itself/MCA comp 5-J (R. Crowell) T. Brown/R. Crowell (MCA)
34	17	13	<b>CALLIN' BATON ROUGE</b> Garth Brooks/In Pieces/EMI comp 21-F (D. Linde) A. Reynolds (Liberty)								

# COUNTRY

**Charlie Major holds at #1** with his Arista release, *It Can't Happen To Me*. Major and his manager Alan Kates were at last week's SOCAN Awards banquet, picking up yet another award, this time for *I'm Gonna Drive You Out Of My Mind*, which he wrote with Barry Brown. The song was one of the most played on radio last year.

**Brooks & Dunn** are shaking up the country charts with *I'll Never Forgive My Heart*, which enters the chart at #74, the most added this week. The adds and picks on this release was a bit of a surprise, being as *She's Not The Cheatin' Kind* is still in the Top 20 (#19).

**The Johner Bros. and Lisa Brokop** have what looks like a winner, and a left-fielder at that. *Light In My Life*, taken from the Saskatchewan duo's album, *My Brother And Me*, enters the chart at #80, the highest any of their releases has begun its chart trip. Good adds from both major and secondary markets could propel this Sceptre/WEA release into the Top 20.

**Tineta's Royalty label** is obviously working the field and making sure there aren't

## MuchMusic pulls plug on Outlaws & Heroes

The last episode of *Outlaws & Heroes* is scheduled for Dec. 18/94. The cancellation, which will be a major blow to the Canadian country music industry, is expected to send shock waves through the industry.

Launched in 1989, the popular country video show, a presentation of *MuchMusic*, was the first of its kind. Through its national audience, the weekly series quickly became a prime booster for country music in general.

The show was produced by Sherry Greengrass and hosted by Bill Welychka.

## Royalty's Tineta firmed for unique concert setting

Edmonton's Space & Sciences Centre is taking country music to a new dimension.

Royalty recording artist Tineta and her band, *Two Moon Junction*, is being presented in a series of four concerts (Nov. 17-20) under the banner *You've Never Seen Country Like This*.

Billed as "Canada's newest and most innovative live music venue," and the world's second-largest dome theatre, the concert, presented by Kor Productions, will be mounted on a circular stage surrounded by concert goers all seated in plush reclining armchair-style seats.

Utilizing more than 50 slide projectors, multiple lighting effects and digital lasers, combined with 32,000 watts of sound, the music, image and performance literally fills the room.

Six technicians will be used to present each performance where the audience becomes an integral part of the evening as they become encompassed with the display of synchronized sounds and sights.

Tineta's current single, *Everyone's*

any loose ends. Tineta's latest release, *Everyone's Laughin' But Me*, written by Russell Thornberry, enters the chart at #89. Taken from her album *Love On The Line* which was produced by R. Harlan Smith.

**Patricia Conroy**, who was at last week's SOCAN awards banquet picking up an award for *Blank Pages*, will be featured on CBC-TV's *Ear To The Ground*. The information arrived a bit late, but the special, with a stereo simulcast on Toronto's CISS-FM, was set to air Nov. 20 at 8 pm. Conroy is enjoying excellent chart action on her latest WEA release, *Somebody's Leavin'*, the biggest gainer this week, up to #14 from #30. The radio play and her big win at the CCMA awards show this year has added to her impact at retail for her just released album, *You Can't Resist*. The album enters the chart this week at #31.

**New from Rick Tippe** is a promotional CD single featuring a special bonus track, a club mix of his previous hit single, *Bad Heart Day*. The track was inspired by the response from line-dancers to the *Heart Day Hustle*. This line-dance has spread across Canada and is available on an instructional dance video. The CD however, introduces Tippe's latest single, *Love Don't Get Better*, which he wrote with Larry Wayne Clark.

**Guitarman Jack Semple** plays a showcase at Toronto's Ultrasound Showbar on Nov. 22. He will be backed by Boomers' bassist Peter Cardinali, Kim Mitchell's drummer Randy Cook, and jazz pianist Doug Riley. Semple is the anti-hero in the *Guitarman* movie. He is also working his first-ever radio single, *When My Baby Comes Back*, an independent release.

**Gail Gavan** is set for a showcase at the Ultrasound Showbar in Toronto on Nov. 22, the same day as Jack Semple above. She will be performing numbers from her upcoming

*Laughin' But Me*, a Russell Thornberry penning, is gaining impressive playlist and chart listings and is expected to chart nationally shortly. The release is included on *Royalty CD Sampler #15*, which was released as a special souvenir edition during Canadian Country Music Week '94 in Calgary.

## Stubbert's fiddle tunes published in new book

More proof that Celtic music is alive and well in Cape Breton is the release of a compilation of traditional and original melodies in book form by Cape Breton fiddler Brenda Stubbert.

Titled *Brenda Stubbert's Collection Of Fiddle Tunes*, the new publication contains more than 70 of Stubbert's original music.

Stubbert has released two albums and is preparing the release of the third over the next few weeks.

Much of Stubbert's material was written about people she had met and admired. Regina Stubbert is a song inspired by her late mother. There is even a jig called *Rita's Tea Room*, and the written form is prominently displayed in the tea room in Big Pond, Cape Breton.

album which was produced by Ray Griff.

**Today's Country** will guest John And Audrey Wiggins on its Nov. 26th edition. This pair is currently charting with *Has Anybody Seen Amy*. Joel Feeney's music will also be featured. Alan Jackson will talk about his music and personal life on the exclusive interview feature and Rhet Akins, a newcomer to the business, now charting with *What They're Talkin' About*, will be in the spotlight feature. Suzy Bogguss is on board for a live performance for the Dec. 3rd edition as well as the latest music from Hamiltonian Jim Witter, who is now charting with *Chevy Coupe*. Mark Collie is set for the exclusive interview feature and close-up focuses on Brooks & Dunn.

## COUNTRY PICKERS

**DEREK KORTSCHAGA**  
1230 CJLB - Thunder Bay  
*Light In My Life* - Johner Bros and Lisa Brokop

**TED DAIGLE**  
CKBY-FM - Ottawa  
*Light In My Life* - Johner Bros and Lisa Brokop

**WADE WILLEY**  
CKRM AM 980 - Regina  
*Light In My Life* - Johner Bros and Lisa Brokop

**BOB LINN**  
CKEG Country - Nanaimo  
*Til I Gain Control* - Blue Rodeo

**GREG MACK**  
630 CKRC - Winnipeg  
*Doctor Time* - Rick Trevino

**KENT MATHESON**  
Hot Country 103.9 - Moncton  
*Room With A View* - Trina

**KIRK FRASER**  
Q91 - Calgary  
*Mi Vida Loca* - Pam Tillis

**SCOTT O'BRIEN**  
New Country 1270 - Medicine Hat  
*I'll Never Forgive My Heart* - Brooks & Dunn

**MEL KEMMIS**  
SRN Country - Vancouver  
*Chevy Coupe* - Jim Witter

**AL CAMPAGNOLA**  
Country 59 - Toronto  
*The Wall* - Michelle Wright

**DAWN WORONJUK**  
CJWW 750 - Saskatoon  
*Chevy Coupe* - Jim Witter

**DALTON HOOKER**  
All Hit Country - Cariboo Radio  
*This Time* - Sawyer Brown

**BRUCE LEPERRE**  
Today's Hot New Country 730 CKDM - Dauphin  
*Black-Eyed Susan* - Prairie Oyster

**GARRY MACINTOSH**  
610 CKYL - Peace River  
*Not A Moment Too Soon* - Tim McGraw

**CHUCK REYNOLDS**  
96.7 CHYR - Leamington  
*Goin' Through The Bid D* - Mark Chesnut

**GUY BROOKS**  
96.3 Country FM - Kingston  
*Man With A Mission* - Susan Graham

**RANDY OWEN and DANN TRAVIS**  
Country 570 - Kitchener  
*Black-Eyed Susan* - Prairie Oyster

It's interesting to note that as musical as the Stubbert family was, her father, brothers and uncles chose not to read music. Brenda's daughter Tracey is the exception.

With that in mind, Stubbert enlisted the assistance of Paul Cranford on the collection of her material. Cranford recorded Stubbert and then transcribed the songs into written form. He then returned with the transcription and played them for Stubbert to find any inaccuracies.

Stubbert was scheduled to autograph copies of her new book at McKnights Music on Charlotte Street in Sydney on Nov. 17. For more information on Stubbert and her book, contact Barry Mackinnon at 902-567-6302.



# Adult Contemporary TRACKS

RECORD DISTRIBUTOR CODE

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

TW LW WO - NOVEMBER 21, 1994

- 1 1 5 **SECRET (2 weeks at #1)**  
Madonna - Bedtime Stories  
Maverick/Sire-45767 (CD single)-P
- 2 4 12 **DREAMER'S ROAD**  
Freddie Curci - Dreamer's Road  
EMI-29339 (EMI comp 20)-F
- 3 6 7 **PICTURE POSTCARDS FROM LA**  
Joshua Kadison - Painted Desert Serenade  
SBK-80920 (EMI comp 22)-F
- 4 2 10 **CIRCLE OF LIFE**  
Elton John - The Lion King Soundtrack  
Disney-60858 (Warner comp 213)-P
- 5 10 8 **ENDLESS LOVE**  
Luther Vandross & Maria Carey - Songs  
Epic/LV-57775 (CD single)-H
- 6 3 12 **GOOD ENOUGH**  
Sarah McLachlan - Fumbling Towards Ecstasy  
Nerwerk-30081 (CD single)-F
- 7 9 5 **ALWAYS**  
Bon Jovi - Crossroads: The Best Of Bon Jovi  
Mercury-314 526 013-Q (Album track)
- 8 11 5 **GOD SHUFFLED HIS FEET**  
Crash Test Dummies - God Shuffled His Feet  
Arista-74321 16531 (CD single)-N
- 9 12 4 **IF I ONLY KNEW**  
Tom Jones - The Lead And How To Swing It  
InterScope/Atlantic-92457 (CD single)-P
- 10 13 6 **AM I WRONG**  
Roch Voisine - I'll Always Be There  
Star/Select-8056 (CD single)
- 11 14 6 **ONE MORE MOMENT**  
Julie Masse - Circles Of One  
Surge/Select-714 (CD single)
- 12 18 2 **OUT OF TEARS**  
The Rolling Stones - Voodoo Lounge  
Virgin-39782 (Album track)-F
- 13 7 11 **BET YOU THINK I'M LONELY**  
Wild Strawberries - Bet You Think I'm Lonely  
A&M-70055 5009 (CD single)-Q
- 14 17 4 **ONLY ONE ROAD**  
Celine Dion - The Colour Of My Love  
Epic-57555 (CD single)-H
- 15 5 11 **WHEN CAN I SEE YOU**  
Babyface - For The Cool In You  
Epic-53558 (Sony comp 28)-H
- 16 20 4 **ONCE IN A LIFETIME**  
Michael Bolton - Only You Soundtrack  
Columbia-6497 (CD single)-H
- 17 8 8 **ALL I WANNA DO**  
Sheryl Crow - Tuesday Night Music Club  
A&M-314 540 248 (A&M comp 5)-Q
- 18 19 5 **KNOW BY NOW**  
Robert Palmer - Honey  
EMI-30301 (CD single)-F
- 19 22 3 **GET OVER IT**  
Eagles - Hell Freezes Over  
Geffen-24725 (CD single)-J
- 20 23 5 **TELL ME WHY**  
Hemingway Corner - Borrowed Tuned  
Everyman/Sony-80199 (CD single)-H

- 21 25 3 **DARK ANGEL**  
Blue Rodeo - Five Days In July  
WEA-93846 (Warner comp 226)-P
- 22 26 4 **BROKEN TREE**  
Big Blue Bus - Art's Jukebox  
3B Records-001 (Album track)
- 23 16 9 **BODY AND SOUL**  
Ariola Baker - Rhythm Of Love  
Elektra-61555 (Warner comp 220)-P
- 24 15 9 **ANGELS**  
Realworld - Realworld  
FRE-00107 (EMI comp 23)-F
- 25 28 3 **NOBODY'S FAULT BUT MINE**  
Jimmy Page and Robert Plant - No Quarter ... Unleaded  
Atlantic-82706 (Warner comp 226)-P
- 26 36 2 **THE SWEETEST DAYS**  
Vanessa Williams - The Sweetest Days  
Wing/Mercury-314 626 174-Q
- 27 34 3 **DANCE NAKED**  
John Mellencamp - Dance Naked  
Mercury-314 522 428 (Album track)-Q
- 28 37 2 **DECEMBER 1963 (Oh What A Night)**  
The Four Seasons - The Four Seasons Hits  
Curb-77304 (EMI comp 25)-F
- 29 29 9 **LIVING IN DANGER**  
Ace Of Base - The Sign  
Arista-07822 (CD single)-N
- 30 38 2 **SIMPLE THINGS**  
Joe Cocker - Have A Little Faith  
550/Epic-66460 (CD single)-H
- 31 21 13 **HEALING HANDS**  
Alan Frew - Hold On  
EMI-26990 (EMI comp 20)-F
- 32 35 3 **MISTAKEN**  
Keven Jordan - Keven Jordan  
Columbia-80194 (CD single)-H
- 33 NEW **ALTERNATIVE GIRLFRIEND**  
Barenaked Ladies - Maybe You Should Drive  
Sire-45709 (Warner comp 226)-P
- 34 NEW **INSENSITIVE**  
Jann Arden - Living Under June  
A&M-314 540 248 (Album track)-Q
- 35 24 14 **JANE**  
Barenaked Ladies - Maybe You Should Drive  
Sire/Reprise-45709 (Warner comp 216)-P
- 36 NEW **EMBERS**  
Lennie Gallant - The Open Window  
Columbia-80196 (Sony comp 32)-H
- 37 NEW **MOVE THIS NIGHT**  
Earthtones - To Be Continued ...  
Passion-945 (CD comp)
- 38 27 16 **COULD I BE YOUR GIRL**  
Jann Arden - Living Under June  
A&M-314 540 248 (CD single)-Q
- 39 30 9 **BUT IT'S ALRIGHT**  
Huey Lewis - Four Chords & Several Years Ago  
Elektra-61500 (Album track)-P
- 40 31 13 **LUCKY ONE**  
Amy Grant - House Of Love  
A&M-31454 0230 (CD single)-Q



# COUNTRY ALBUMS

TW LW WO - NOVEMBER 21, 1994

- 1 1 4 **BROOKS & DUNN (2nd week at #1)**  
Waitin' On Sundown  
Arista-18765-N
- 2 5 5 **THE TRACTORS**  
The Tractors  
Arista-18728-N
- 3 3 5 **CLAY WALKER**  
If I Could Make A Living  
Giant-24582-P
- 4 4 69 **CHARLIE MAJOR**  
The Other Side  
Arista-14864-N
- 5 11 4 **ANNE MURRAY**  
The Best ... So Far  
EMI-31158-F
- 6 2 6 **MARY CHAPIN-CARPENTER**  
Stones In The Road  
Columbia-64327-H
- 7 9 23 **VINCE GILL**  
When Love Finds You  
MCA-11047-J
- 8 7 7 **RED HOT + COUNTRY**  
Various Artists  
Mercury-314 522 639-Q
- 9 10 5 **LITTLE TEXAS**  
Kick A Little  
Warner Bros-45739-P
- 10 6 31 **PRAIRIE OYSTER**  
Only One Moon  
Arista-19427-N
- 11 16 8 **WILLIE NELSON**  
Super Hits  
Columbia-64184-H
- 12 8 20 **DAVID BALL**  
Thinkin' Problem  
Warner Bros-
- 13 13 5 **DOLLY PARTON**  
Heartsongs  
Columbia-66123-H
- 14 18 10 **MICHELLE WRIGHT**  
One Good Man  
Arista-07822 18753-N
- 15 14 4 **TOBY KEITH**  
Boontown  
Polydor-314 523 407-Q
- 16 12 42 **JOHN MICHAEL MONTGOMERY**  
Kickin' It Up  
Atlantic-82559-P
- 17 21 13 **JOE DIFFIE**  
Third Rock From The Sun  
Epic-64357-H
- 18 15 28 **TIM MCGRAW**  
Not A Moment Too Soon  
Curb-77659-F
- 19 19 25 **TRAVIS TRITT**  
Ten Feet Tall & Bulletproof  
Warner Bros-45603-P
- 20 17 62 **GARTH BROOKS**  
In Pieces  
Liberty-80857-F
- 21 20 22 **ALAN JACKSON**  
Who I Am  
Arista-07822-18759-N
- 22 23 32 **MARTY STUART**  
Love And Luck  
MCA-10890-J
- 23 27 2 **VARIOUS ARTISTS**  
A Tribute To Keith Whitley  
BNA-66416-N
- 24 24 30 **RANDY TRAVIS**  
This Is Me  
Warner Bros-45501-P
- 25 26 29 **REBA MCENTIRE**  
Read My Mind  
MCA-10994-J
- 26 22 13 **DIAMOND RIO**  
Love A Little Stronger  
Arista-18745-N
- 27 NEW **VARIOUS ARTISTS**  
Mama's Hungry Eyes: Tribute to Merle Haggard  
Arista-18760-N
- 28 25 13 **TRACY BYRD**  
No Ordinary Man  
MCA-10991-J
- 29 29 21 **MAVERICK SOUNDTRACK**  
Various Artists  
Atlantic-82595-P
- 30 28 30 **COUNTRY HEAT 4**  
Various Artists  
RCA-74321-18620-N
- 31 NEW **PATRICIA CONROY**  
You Can't Resist  
WEA-97541-P
- 32 31 26 **JOHN BERRY**  
John Berry  
Liberty-80472-F
- 33 32 20 **SAMMY KERSHAW**  
Feelin' Good Train  
Mercury-522125-Q



- 1 1 4 **SATURDAY NIGHT**  
Whitfield  
Quality
- 2 4 3 **18 STRINGS**  
Tin Man  
PolyGram-Q
- 3 2 4 **FIND ME**  
Jam & Spoon  
Epic-H
- 4 7 2 **CLOSE TO YOU**  
Fun Factory  
Attic-J
- 5 3 8 **SWEET DREAMS**  
La Bouche  
Ariola-N
- 6 5 7 **WHAT I NEED**  
Crystal Waters  
Mercury-Q
- 7 10 2 **CAN YOU FEEL IT**  
Reel To Real  
Quality
- 8 6 6 **ONE NIGHT IN HEAVEN**  
M People  
RCA-N
- 9 9 4 **DESIRE**  
Capital Sound  
Polytel-Q
- 10 NEW **SWAMP THING**  
The Grid  
Ariola-N

- 1 5 4 **HOW DO YOU STOP**  
Joni Mitchell - Turbulent Indigo  
Reprise-45786 (Warner comp 225)-P
- 2 7 3 **I'M NOT**  
Sass Jordan - Rats  
Aquarius-571 (EMI comp 27)-F
- 3 1 6 **MISTAKEN**  
Keven Jordan - Keven Jordan  
Columbia-80194 (promo CD single)-H
- 4 6 3 **54-46**  
One - Smokin' The Goats  
Virgin-39723-F
- 5 NEW **SHE PICKED ON ME**  
Roch Voisine - I'll Always Be There  
Star/Select-8056
- 6 NEW **MOVE THIS NIGHT**  
The Earthtones - To Be Continued  
Passion-945
- 7 NEW **SHOULD HAVE BEEN A MAN**  
Sal's Birdland - So Very Happy  
Ghetto-10121
- 8 NEW **TURN THAT BOAT AROUND**  
The Rankin Family - North Country  
EMI-80683 (EMI comp 29B)-F
- 9 9 5 **PIECE OF CRAP**  
Neil Young & Crazy Horse - Sleeps With Angels  
Reprise-45749 (promo CD single)-P
- 10 10 3 **PANIC TEMPORARY**  
Monkeywalk - More  
Duke Street-31091 (MCA comp 18)-J

NEWS continued from page 8

broadcasters.

"There is no reason for the corporation to broadcast local news, weather forecasts and traffic bulletins when, in some markets, at least a dozen other stations are doing the same thing."

Interestingly enough, CAB's meeting with the Heritage Committee came just days after it was announced that Radiomutuel and Telemedia would be merging their AM operations, closing six stations and laying off more than 100 employees. The merger leaves just one privately owned French-language AM station in Quebec City, Sherbrooke, Trois-Rivieres and Hull. It also means that in Montreal, there are more English-language AM stations than French.

As CAB president Michael McCabe noted in the Toronto Star article, the CBC should be forced to exist on a national level only, especially since it survives via the taxpayer.

"Choices have to be made. The CBC is going to be faced with further cuts and CBC management is living in a dream world if they think they will be preserved from the cuts being made to federal programs all across the board.

"If you have got to cut, the thing to cut, in markets where there are five or six radio stations, is local. Stop doing the weather, stop doing the local news."

Kowch believes that the CBC has had it good for too long, taking in not only government funding, as well as commercial advertising revenue.

"The problem I have with the CBC is that they have the best of both worlds. They take our tax money, and they take our commercial revenue. It's one or the other guys, not both."

Toronto's Mix 99.9 program director J.J. Johnston says that, while major market stations may continue to pare down the news, the news/talk portion of on-air commitment may actually increase in the smaller markets.

"When you're in a major market where you've got a bunch of competitors, everybody kind of squares off into their own little corner. But when you're dealing with the smaller markets, where you've got two or three little stations, long programming still works. You're going to see a bunch of these stations, almost like in the old days, taking a two-hour news

block."

Johnston also agrees that the CBC is stealing some of the thunder away from the private broadcasters. But as he admits, the CBC's position is one that most broadcasters would love to be in.

"They are in a great situation, because ratings aren't critical to them. So they're in a position where they can be whatever they want to be, because they still have the money coming in. In my opinion, if local news is decreasing at most stations, there's more impetus for the CBC to have local newscasts. It basically comes back to what the hell is the CBC there for?

"It's not fair that they can go and do all that shit, because they don't rely on ratings and they've got funding. If we could sit back and have the steady stream of revenue they've got, it would be a nice situation to be in."

So where will this year's radio/journalism college grads find work in five year's time?

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# SONGWRITERS

*Of Great Note*



## 1994 Awards Presentation

November 14, 1994  
Prince Ballroom  
Prince Hotel,  
Toronto, Ontario

### POP-MUSIC AWARDS

#### "5 Days In May"

Jim Cuddy  
Greg Keelor  
Home Cooked Music Ltd. / Thunder  
Hawk Music

#### "If I Had A Million Dollars"

Steven Page  
Ed Robertson  
Treat Baker Music Inc. /  
Warner/Chappell Music Canada Ltd.

#### "If You Believe In Me"

Stewart Gray  
Todd Kennedy  
Frankly Blond Music / Hello Holly  
Music / Keppel Music Publishing

#### "In The Meantime"

Dave Cooney  
Keith Nakonechny  
Jason Plumb  
Waltunes

#### "Man On A Mission"

Johnny Douglas  
(David Martin, ASCAP,  
co-writer)  
Sony Tunes

#### "Rain Down On Me"

Jim Cuddy  
Greg Keelor  
Home Cooked Music Ltd. / MCA  
Music Canada

#### "Song Instead Of A Kiss"

Alannah Myles  
Robert Priest  
Nancy Simmonds  
MCA Music Canada / Soap Opry  
Music

#### "When There's Time For Love"

Lawrence Gowan  
Eddie Schwartz  
(John Souther, BMI, co-writer)  
EMI Music Publishing Canada / E.  
Schwartz & Son, Tunesmiths / Mark-  
Cain Music Publishing / MCA Music  
Canada / Sold For A Song

#### "Will You Remember Me"

Jann Arden  
Girl On The Moon Music /  
PolyGram Songs Canada

#### "You've Got To Know"

Ian Thomas  
Sold For A Song

### COUNTRY-MUSIC AWARDS

#### "Blank Pages"

Patricia Conroy

#### "Fare Thee Well Love"

Jimmy Rankin  
Co'Bhan Music Company Ltd.

#### "Fortune Smiled On Me"

Erica Ehm  
Tim Thorney  
Ehmusic

#### "I'm Gonna Drive You Out Of My Mind"

Barry Brown  
Charlie Major  
Barry Brown Music Publishing  
Inc. II / Corner Club Publishing Inc.

### MOST-PERFORMED INTERNATIONAL SONG

#### "I Will Always Love You"

Dolly Parton (BMI)  
Velvet Apple Music (BMI)

### MUSIC FOR FILM AND TELEVISION

James Morgan  
Ray Parker  
Tom Szczesniak

### JAZZ AWARD

Rob McConnell

### JAN V. MATEJCEK CONCERT MUSIC AWARD

Oskar Morawetz

### SOCAN CONCERT MUSIC AWARD

Bill Douglas

### WM. HAROLD MOON AWARD

presented to  
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for bringing the  
international spotlight  
upon Canada  
through their  
music.

### SOCAN CLASSICS

#### "Last Song" "Close Your Eyes" "You Me And Mexico"

Larry Evoy  
Eeyor Music

#### "Could You Ever Love Me Again"

David Beckett  
Gary Weeks  
Axe Music

#### "Oh My Lady"

Kim Berly  
Covered Wagon Music Publishers /  
Southern Music Publishing  
Company Canada Ltd.

#### "Wildflower"

Doug Edwards  
David Richardson  
Edsel Music / Inaudible Music /  
Summerless Music Inc.

#### "The Homecoming"

Hagood Hardy  
Big Bay Music / A Song For You

#### "Farmer's Song"

Murray McLauchlan

#### "Whispering Rain"

Murray McLauchlan  
Blackwing Music Ltd.

#### "One Fine Morning"

Skip Prokop

#### "Painted Ladies"

#### "Right Before Your Eyes"

#### "Hold On"

Ian Thomas  
Mark-Cain Music Publishing

#### "Every Bit Of Love"

Ken Tobias  
Abovewater Publishing / Gloosecap  
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