

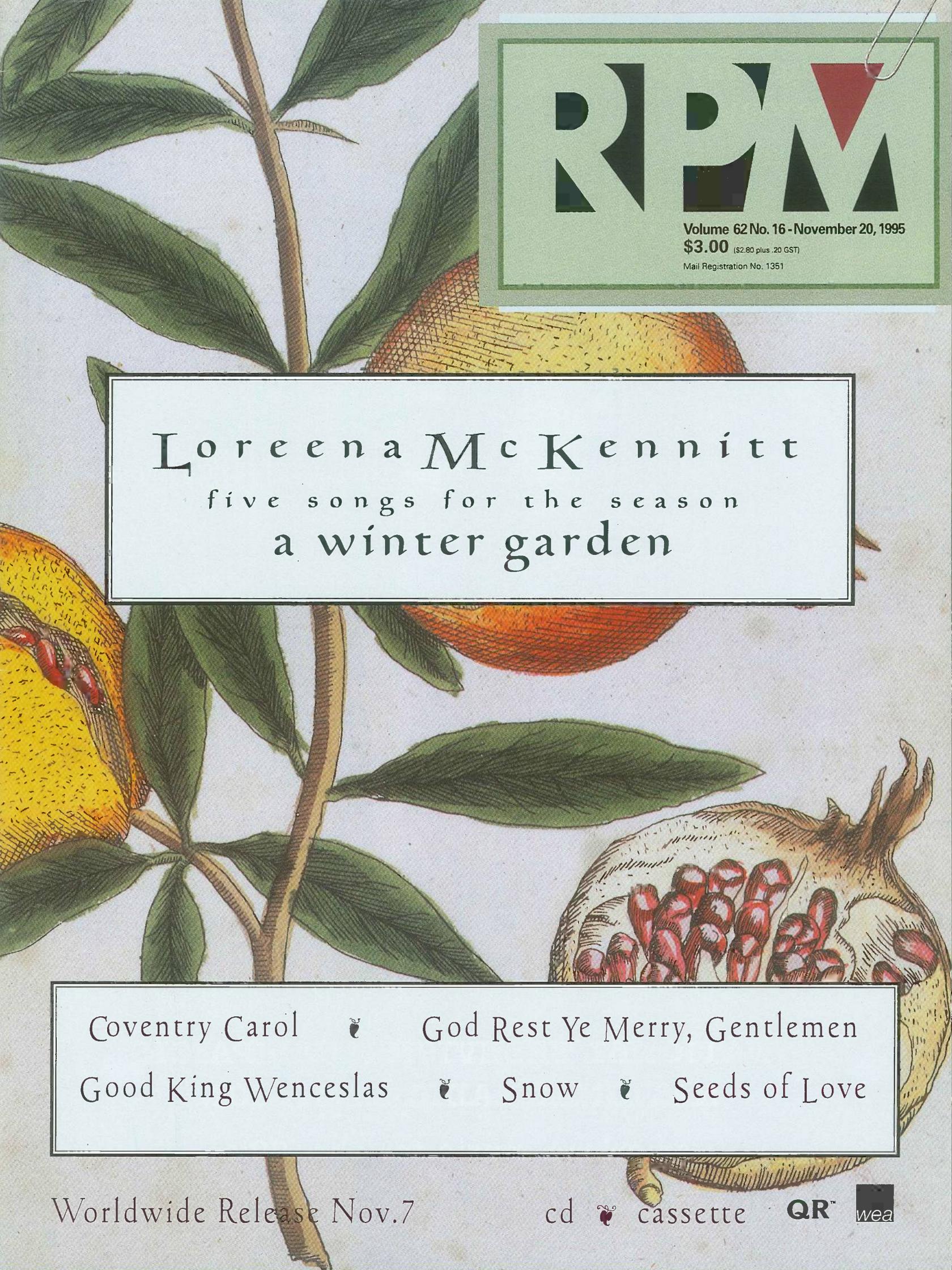


RPM

Volume 62 No. 16 - November 20, 1995

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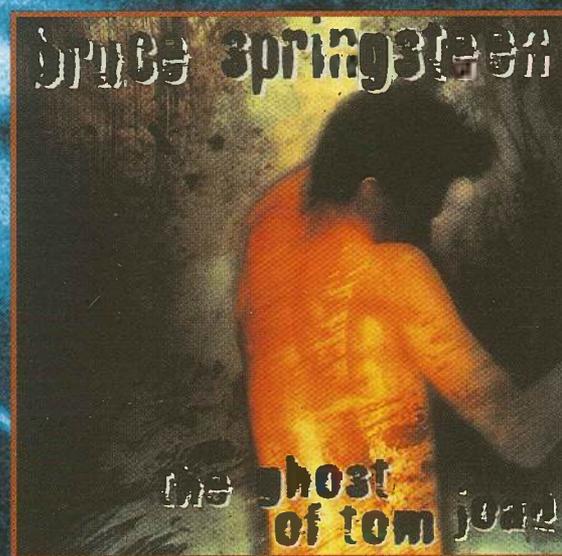
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COLUMBIA

## Keith Porteous to helm A&R for BMG Music

Keith Porteous was obviously high on the list to take over as head of BMG Music Canada's A&R operation.

In making the announcement of Porteous taking on the role of vice-president of A&R, recently-appointed president and general manager of BMG's Canadian operation, Paul Alofs, brashly stated that having Porteous on board "is a grand understatement."

He went on to say that Porteous "is smarter than the average bear, cut from a different bolt, imaginative as hell and a nice guy to boot."

Alofs also credits Porteous with having "a fresh perspective gained in part from his experience on the west coast. Every artist and every person in the industry who knows or has worked with Keith holds him in the highest

regard."

It's not only Alofs who holds Porteous in such high regard. Over the last number of years, he and partner Allen Moy, through their Gangland Artists firm, have managed the careers of both 54-40 and Mae Moore.

Says Brad Merritt of 54-40, "Our best wishes go with him into the new jungle he has chosen -- he has the creative appetite of a lion, we believe he has the heart of one too." Says Moore, "I hope BMG is aware that they will be introduced to creative, spontaneous, solid modernist thought -- this represents very savvy development in corporate mindset."

Girded by this gentle and congratulatory push from the west coast, Porteous has now set up shop at BMG's downtown Toronto office. His first job in the "jungle" will be to coordinate the new recording of the Crash Test Dummies album. The sessions will get underway in January at the Compass Point Studios in Nassau.

On hearing of the BMG appointment for Porteous, Jeff Rogers, manager of the Dummies, said, "Keith is probably the most experienced A&R person in Canada for someone who has never worked for a major label. He also brings with him a host of international contacts and a global perspective."

Finally, Porteous has the floor. "I think I must be one of the most fortunate people in the world to be given the opportunity at BMG to do what I love most, with people I admire and respect

and with whom I share a set of values."

Alofs sums up his announcement with further praise of Porteous, who he says "fits my vision of a new style of A&R at BMG. Keith's values and views on A&R are ballsy, passionate, innovative and informed."

The Canadian roster for BMG includes Crash Test Dummies, Charlie Major, Prairie Oyster, John Bottomley, Sven Gali, Varga, Mrs. Torrance and The Monoxides.

## Anne Murray will host 1996 Juno Awards

Anne Murray will host the 1996 Silver Anniversary Juno Awards to be telecast live on CBC-TV on Sunday March 10 from Hamilton's Copps Coliseum.

Murray, who is internationally-acclaimed, is one of Canada's most popular recording/performing artists. From the release of her first album, *What About Me* in 1968 through to 1993's *Croonin'* session, she has released a total of 29 albums, selling more than 25 million in Canada alone.

She is currently in the studio working on her next album.

Over her 25 years, Murray has won four Grammy Awards, three Country Music Association Awards, three American Music Awards and 25 Junos. She was inducted into the Canadian Music Hall of Fame in 1993. She is a Companion of the Order of Canada and was recently presented with a Governor General's Performing Arts Award.

## Warner Music releases McKennitt Christmas EP

Warner Music has released a five-song EP of traditional Christmas carols by Loreena McKennitt. Entitled *A Winter Garden*, the release came about as the result of a three-day musical workshop last July at Real World Studios.

Recalling that July date, McKennitt recalls, "It had all the mechanics of a blind date. I wouldn't say I was nervous, but we were all holding our breath to see what we would come up with."

McKennitt had apparently been looking to create an opportunity to work with new musicians, along with her band, "and explore the chemistry that could result."

There was obviously a lot of thought that went into choosing the material. "I felt that, in one sense, Christmas carols were familiar pieces that we could use to focus more on the musicianship, on the process of collaboration and creation itself. So, we turned down the lights, turned down the temperature, and got out the snow machine."

The five tracks range from Good King Wenceslas to McKennitt's own hymn-like setting of the traditional English lyrics of *Seeds Of Love*. The album was self-produced.

## Heavy security for new Beatles single

*Free As A Bird*, the first new single from the Beatles in 25 years, will be released on Dec. 5. And tight security at the EMI Music Canada camp, is making sure no copies get loose before that date.

The song was originally written by John Lennon in New York sometime in 1977, but apparently never finished. Yoko Ono released her grip on the unfinished tape in 1994, handing it over to Paul McCartney, George Harrison and Ringo Starr, to complete.

The finished version now has writing credits of all four Beatles and was recorded in Sussex, England, over February and March of last year. McCartney, Harrison and Starr take production credits along with Jeff Lynne.

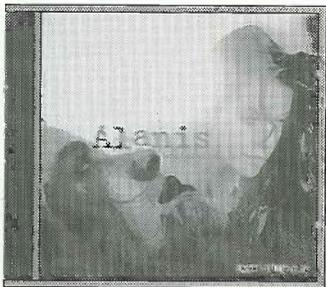
The single will be released in Canada as a limited edition 7" vinyl UK import.

The flip side features *Christmas Time (Is Here Again)*. The music for the song was recorded at London's EMI studios on Nov. 28, 1967, while the Christmas greetings were recorded on Dec. 6, 1966.

It's interesting to note that from 1963 through 1969, The Beatles gave their official fan-club members a special gift at Christmas; a record that was unavailable anywhere else. The 1967 record was titled *Christmas Time (Is Here Again)*, extracts of which were scattered among the sketches. This will be the first time an uninterrupted recording of the song will have been released. Superimposed close to the end of the song are some spoken seasonal greetings that were taped in 1966.

The Beatles Anthology 1 goes to retail on Nov. 21.

### NO. 1 ALBUM



**ALANIS MORISSETTE**  
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Maverick - 45901-P

### NO. 1 HIT



**FANTASY**  
Mariah Carey  
Columbia

### ALBUM PICK



**BRUCE SPRINGSTEEN**  
The Ghost Of Tom Joad  
Columbia - 67484-H

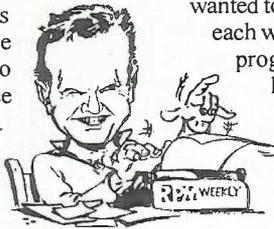
### HIT PICK



**WILDEST DREAMS**  
Tom Cochrane  
EMI

# WALT SAYS . . . !

**Cancon's future???** By the middle of next year, I think the Cancon regulations will be a thing of the past. My spies at the CRTC tell me that KS and his friends are so happy that they are going to take the advice of Bryan Adams and scrap the regulations. This will put the ball in the broadcaster's court, who promise they would do a great job if there were no regulations. (EC: Now, two and a half years from that date, we'll have to take a look at what they accomplished!!!)



with Elvira Caprese

power FM station in Dryden. They wanted to broadcast a minimum of 20 hours each week of locally-produced Canadian programming and to rebroadcast 106 hours each week of programming received from the Moody Broadcasting Network in Chicago. The CRTC said "no". End of story. They should apply for a digital radio licence. (EC: And they could ask Lou to consult for them!!!)

**Deny all you want!!!** There's a lot of hollerin' going on down on Merton Street. (EC: There's only two places on Merton Street where there's hollerin'!!!) Our special spy, said the record club sponsorship of the Junos is being denied, but can you spell "done deal"? (EC: How do you spell that???) D-O-N-E-D-E-A-L! If someone's head is going to roll, haircut or not . . . someone said yes! (EC: And the saga continues!!!)

**Meanwhile!!!** Back at the awards, rumours persist that next year's Juno Awards will have a definite bi-cultural touch when the producer of a very successful non-English television award show out of Quebec, will be coaxed to produce a Hamilton-based award show. (EC: Could this bring Canada together? Who needs a referendum when we have the Juno Awards???)

**Pay audio services???** Now, here's a can of worms that should be capped. Imagine getting CD quality recorded music piped directly into your home, 24 hours a day, with multiple channel choices and no commercial interruption? And we're talking every conceivable music genre here; rock, pop, classical, Christian, country, oldies, goldies et cetera, et cetera. Well, hold onto your hat. Mr. Brian Robertson is on the case, and boy, does he know the territory. The bottom line, of course, is that he's fighting for his job, and your job, and your job, and even my job. Hey! If they can get this stuff channelled into homes or whatever, why have record companies, record stores, or a music trade journal, for that matter? We should watch these hearings with a lot of interest. I don't know if it's too late to mount an intervention, but let's find out, and get your pens ready. Remember, a faxed message can get to the CRTC in minutes. (EC: The line's always busy!!!)

**Too sappy???** Radio listeners in the golden horseshoe have to resort to short-wave stations, or even one in Hamilton, to hear Def Leppard's When Love And Hate Collide. Seems the guys down at HTZ-FM in St. Catharines won't put it into rotation. They say it's "too sappy". One listener called in and told them to leave that particular type of music for CHFI. In the meantime, Polydor/Mercury's promo guy, Tony "Slam" Szabor, is camped out on the lawn of the station, with a ghetto-blaster, pumped to the limit, playing the song non-stop. He's collecting canned goods for the food bank as well, so they're not going to throw him off the property. (EC: He could've picked a warmer month!!!)

**What a month!!!** It looks like every major was saving at least one of their priority releases for this busy buying season. EMI and Columbia

are both pushing their Sinatra catalogue to coincide with his 80th birthday, Island is giving Melissa Etheridge's latest offering a major push, Virgin's got the Stones, Columbia's got Bruce Springsteen, MCA has Don Henley, Warner's released yet another Madonna release that is setting retail on fire and EMI is touting The Beatles and Robert Palmer. That Beatles Anthology 1 is going to be huge and I mean HUGE. The front-cover image is a painting by long-time Beatles associate Klaus Voormann. The painting is of a torn set of posters from 1958 to 1964, the era covered by the albums. (EC: And guess what? We have snow on the ground!!!)

**Bryan in Hogtown!!!** Bryan Adams was in Toronto for the SOCAN Awards banquet, but also to sign his \$30. coffee-table book at a local bookstore. The crowds were as big, if not bigger than his book signing in his hometown of Vancouver. Now, is there a message here? His Toronto date was only promoted by A&M and Marthe Love of Opus Productions. No radio! (EC: Toronto doesn't have a rock radio station!!!)

## RPM

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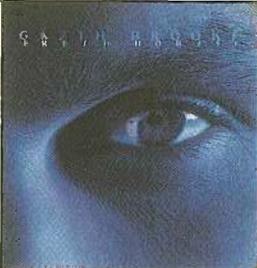
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## RPM

# NOVEMBER 1995

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
			<p><b>1</b></p> <p>3 weeks until Garth Brooks' new album "Fresh Horses" is released!</p>	<p><b>2</b></p>	<p><b>3</b></p>	<p><b>4</b></p> <p>Only 2 more Saturdays!</p>
<p><b>5</b></p> <p>Feeling pretty blue</p>	<p><b>6</b></p>	<p><b>7</b></p>	<p><b>8</b></p>	<p><b>9</b></p>	<p><b>10</b></p>	<p><b>11</b></p> <p>Only 1 more Saturday!</p>
<p><b>12</b></p>	<p><b>13</b></p>	<p><b>14</b></p> <p>7 days can seem like a thousand!</p>	<p><b>15</b></p>	<p><b>16</b></p> <p>Clear schedule for 21st</p>	<p><b>17</b></p>	<p><b>18</b></p> <p>Last lonely Saturday!</p>
<p><b>19</b></p>	<p><b>20</b></p> <p>Tell boss that I feel like I've got the flu coming on</p>		<p><b>22</b></p> <p>Phone in sick again. Listen to "Fresh Horses"</p>	<p><b>23</b></p> <p>Call radio station to request favourite track... but which one?</p>	<p><b>24</b></p> <p>Call Mom and cancel Sunday dinner</p>	<p><b>25</b></p> <p>Dancing with myself (and I think I'm in love)</p>
<p><b>26</b></p> <p><del>Dinner at Mom's 5.30</del></p>	<p><b>27</b></p> <p>Make appointment with Doctor to get a note for the boss. (Buy copy of "Fresh Horses" for Doc)</p>	<p><b>28</b></p>	<p><b>29</b></p>	<p><b>30</b></p> <p>Must prepare myself to go back to work next week</p>		



## Ashley MacIsaac is a novelty -- and he agrees

by Walt Grealis

"Sure I'm a novelty. Last night (Nov. 7) I played the Phoenix Theatre in Toronto. Have you ever heard of a fiddle player playing the Phoenix Theatre? So, I guess that makes me a novelty. That's cool!"

Since the Cape Breton fiddle player first gained recognition two years ago, he's gone through a seemingly non-stop round of concerts and media stops. Even before the release of his A&M album, *Hi™ How Are You Today*, the 21-year old fiddlemaster had a national audience, which parlayed into an incredible demand for the album. The demand for the album, of course, was music to the ears of A&M's Allen Reid, who discovered and signed him to the A&M label.

Although he's gone through a gazillion interviews much of it the same old same old, MacIsaac keeps his cool, displaying that gracious old Cape Breton charm.

"I like talking about how the album came to be, because it's something complete and finished and it's something that no longer changes. In my live show, which has been like such a huge part of everything I've done for the last couple of years, it's like instant gratification all the time. But with the record, it's like okay, the day that I finally finished it, I had all the elements of the things I wanted to do, complete. Well, it was great that day, but the next day I watched another Partridge Family Show and heard another base line that made me want to do another tune from it. But we had changed things already and we had come to a completion of it and it was great. So, I don't mind talking to people about how it came to that point and I don't mind talking to them about it objectively. That's good, but I would also rather have it be a conversation piece in itself."

MacIsaac admits that the highlight of the album was "the process", explaining that it was the hardest part. "I did everything that came through as a development, and like I did three different recording sessions and I learned more and more each time. I was in probably seven different studios and seen different techniques and seen different engineers and different musicians and how they approached things in a musical sense. And the best thing was that I really learned a lot about how to do things, regardless if I would do it again, whether I would do another album using this process or not."

The writer suggested that perhaps MacIsaac was a pain in the ass, making so many changes as he went.

"Well, yeah I guess so, but I was doing it independently, in the sense the record company didn't interfere in any way with what I was doing, because nobody had any particular idea of how it was going to happen. I had an arrangement idea set out at the end of January when we started recording and we worked with different musicians to try to get ideas down. But with some of the stuff I was too much geared to a certain way. I have about 16 or 17 hours of tapes, about nine reels. I think I've become the sample king."

MacIsaac threw a curve to his followers by including two vocal tracks on the album with *What An Idiot He Is* and *Kill Your Foes* (the latter is a bonus track not even listed). Not wanting to draw similarities to such a novelty act as MacIsaac, nevertheless this writer suggested that he sounded

a bit Dylanish. Not surprisingly, he agreed.

"When I heard myself afterwards, I said the same thing, and it does come off that way to a certain degree. Like someone said the other day, 'you sound like Dylan when you could make him out.' Remember, I never sang before, but everytime I played the fiddle, I wanted to feel like I do when you sing, where it just comes out, like you're talking. Actually, I really like singing, but I don't allow myself to do it, because I don't think tonally, I have that good of a control yet over my voice. I don't sound that good, but when I heard it after we finished it, I said 'okay, this sounds cool.' And the sort of openness approach we took to that one and the same with the other one on the end, they were both just meant to be honest, something like a fiddle tune. Just an honest openness. I didn't put a song on the album where I sang, so that someone would say 'Oh Ashley could be a pop singer', or whatever. It's there for probably 15 people who it may be relevant to and not to those who won't understand why it's there."

Playing live to an audience is a far cry from recording in the studio and it did present a bit of a challenge to MacIsaac.

"One of the things I wanted to do with the recording was present that one aspect of my character, just me. Because anything I had ever done before these past two years, I was completely immersed in the fiddle scene, completely immersed in what I was doing, and never looked at anything objectively, and never did it for any particular reason. And, I just did it, played the fiddle. With the record, I wanted much more, musically and I wanted it to be able to stand up by itself and be sort of abrupt. That's why I called it *Hi™ How Are You Today*. It was meant to be sort of fiddle music, but in your face to a certain degree. With the singing, I think it shows a whole element of my stage show in just what the songs are. I'm not jumping around on the album. When we do a live show, we're basically a Celtic rock band. I would never want things to change into an oompa oompa oompa sort of thing, the typical way a Celtic rock band sounds when they do any traditional music. So, it's not just like the live show because it's meant to be a song on a record."

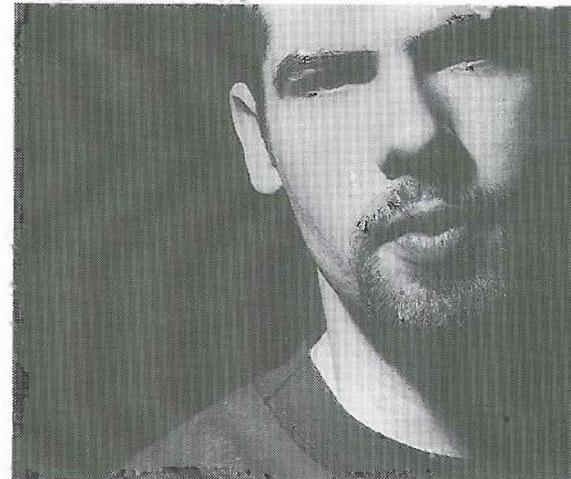
"One thing I've learned from working with a band over the last couple of years and something I never realized before, was the whole idea of feel. Rhythm is everything with the fiddle. When you're playing on stage in Cape Breton, nobody is watching you or paying attention to a certain degree. If you're playing bad they'll let you know. They're there to dance and I'm there to provide the rhythm. That's what it's all about, feel. But I never knew what that was, But working with the band and learning how to play on top of things -- which is something fiddlers don't tend to do, I think I've been able to get that live feeling. And I got that from hanging around Gordie Johnston and Al Cross"

There has been some criticism of MacIsaac abandoning the traditional way of fiddling. "Some people look at what I'm doing as being untraditional. Well, everything has changed where I come from. Years ago, the fiddle players were really close to the language and dirty and soulful and that was traditional music and that's why people still liked it. I feel like I'm doing a '90s version of it. I'm playing the fiddle now more traditional than I ever did. It's a dirtier sounding

fiddle and it's like listening to an older fiddler compared to some of the stuff that's come out in the last 10 years. People down home will listen to it and say it's my fiddle album and say 'Ashley's playin' the fiddle crazy.' No, I'm playing the fiddle sane. It's the arrangement of the stuff that's different. Sort of like if you look at the back of the newspaper and you see sex, sex, sex, and now that we've got your attention, we've got a car for sale. Same as the album. If you like a guitar player and a drummer, now that I've got your attention and because you're from Winnipeg and you think you need a guitar player and a drummer in order to dance, now, here's a fiddle player."

An active fiddler player can go through a number of bows, and MacIsaac goes through his share. But he found a good source in Toronto, Heisl's, down in the pawnshop district. "I always heard stories about the old fiddlers from down home coming up to Toronto and hanging out at Heisl's and seeing all those expensive fiddles. So when I began recording I became friends with George Heisl and he got me a deal that was cheaper than rehairing them. So I bought a bunch. Last summer during inside shows I would go through two or three a night. Outside shows I would go through seven or eight, like forty a week."

Is MacIsaac adjusting to his new life as a recording artist and his new-found wealth? "Well, I heard someone say something the other day that 'knowledge was constructive and destructive,' and I never actually heard it put that way before. Everything that I've learned has been great and wonderful. Fortunately, it only takes three hundred dollars for me to get on a plane and go to West Maboo and sit in a tree for a half hour and feel completely connected again."



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## CRTC opens floodgate for digital radio licences

The CRTC moved into position on digital radio, revealing its policy which will govern the introduction of the new technology.

CRTC Chairman Keith Spicer explains in the Oct. 29/95 news release that "During the transitional period, which starts today, and until a long-term policy is developed, we will issue licences valid for three years.

"During the next stage, we will replace the transitional digital radio licenses with regular-term licenses. This replacement will be virtually automatic and will likely involve a simple and streamlined process."

## Warner launch of Dadawa a study in contrasts

The launch of Warner Music's newest gem, Dadawa, at Enoch Turner Schoolhouse in old Toronto was a study in contrasts.

The resplendent museum of Canadiana that once housed Toronto's great-great grandparents in quiet scholarly endeavours, on this evening, would be the setting for a waif of a woman from China, whose mastery of demanding vocals left the onlookers catching their own breath. Her tribute to Tibetan folk music was accentuated by the eerily transformed wooden schoolhouse.

This new artist should not be taken too lightly. Warner heavies from New York, London, Burbank and Hong Kong were found among the carefully chosen crowd (even Fozzy-Bear and Jason's dad were spotted).

Dadawa's debut CD, *Sister Drum* (WEA-99592), is seen as having the potential to cross over into mainstream North American markets.

Dadawa (whose real name, to further the theme of contrasts, is Zhu Zhequin) teamed with composer He Xuntian on *Sister Drum*. The stirring drums and haunting Tibetan vocals may be a gamble on western markets weaned on sugar-coated pop. However, the title track and *Paradise Inferno* have an erotic quality that is sure to touch a primal chord in those who listen.

If one could find fault with the premiere offering from Dadawa, it is that the seventh and final track comes up far too quickly, forcing me to hit the replay button on my stereo.

- Doug Lounsbury

The two-stage approach has apparently been adopted by the Commission as the result of its Public Notice 1995-95, issued last June, which welcomed comments and/or criticism.

Spicer also revealed that all existing AM and FM radio licensees who want to transfer programming using digital radio facilities will automatically qualify for transitional licences. Regulations such as those related to Canadian content will apply to these short-term licences, as will the specific terms and conditions outlined in the public notice. It's expected that over the next three years, the Commission will have in place a public policy process, which will establish a long-term licensing system for digital radio.

On the question of transmission facilities, the Commission let it be known in its public notice that "while it will wish to consider the issue of transmitter ownership in the context of a public policy process at a later date, it does not expect to prohibit the ownership of digital transmission facilities by any Canadian individual or entity in the long term, as long as issues of fair access are addressed."

## Rainbowhirl debuts with Salome Bey release

Rainbowhirl Music will make its debut with the release of *Christmas Blue*, the label's inaugural recording by Salome Bey and the Relatives. The launch was scheduled for Toronto's *Somewhere Else* on Nov. 20 at 6 pm.

Bey is well-known in Toronto's music community as both a performer and playwright. She is the winner of a Toronto Arts Award, she won a Dora Mavor Moore Award for her Indigo work, she was a Grammy nominee for the Broadway musical *Your Arm's Too Short To Box With God*, and she was a featured performer on the David Foster fund-raiser, *Tears Are Not Enough*.

Bey's album was produced by Orin Isaacs. Her daughters Jacintha Tuku and Saidah Baba Talibah supply background vocals.

Rainbowhirl Music was founded in 1994 by chairman Howard Matthews, president Joseph Trainor, vice-president Erroll Anthony Starr and vice-president of A&R Michael St. Clair.

Interestingly enough, anyone can apply for a digital radio licence. It isn't necessary to have any broadcasting background, but priority will be given to licensed broadcasters. There have been mixed feelings in the broadcast sector with regard to this most recent edict from the CRTC.

One of the more outspoken is Gary Slight, president of Standard Radio Incorporated.

"My feeling is they're going too fast at this point in time. To have people applying for digital licenses without having all the guidelines and parameters in place could present a problem. What's probably going to happen is they are going to grant some licences and then have a review process in a couple of years.

"I still don't think we have quite enough information in terms of how many signals will be per market place. We haven't proven that the consumer even really wants it. We have to see what happens in the states which I think will have an impact. If they don't do digital in the US, I can't see it working in Canada. And there are serious doubts in the states as to whether or not it's going to go through. There's a big lobby against it down there."

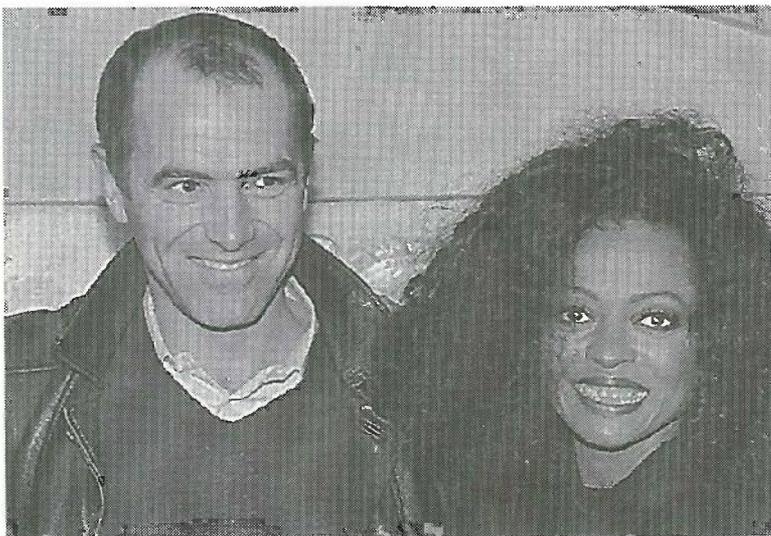
A major concern with some broadcasters is the cost factor in the changeover to digital radio.

Slight suggests "It's going to cost a fortune to transfer. And is the consumer going to want to pay for new equipment for home and for cars? It's like AM stereo. It was supposed to save AM. It hasn't made any difference. No one is prepared to pay for it.

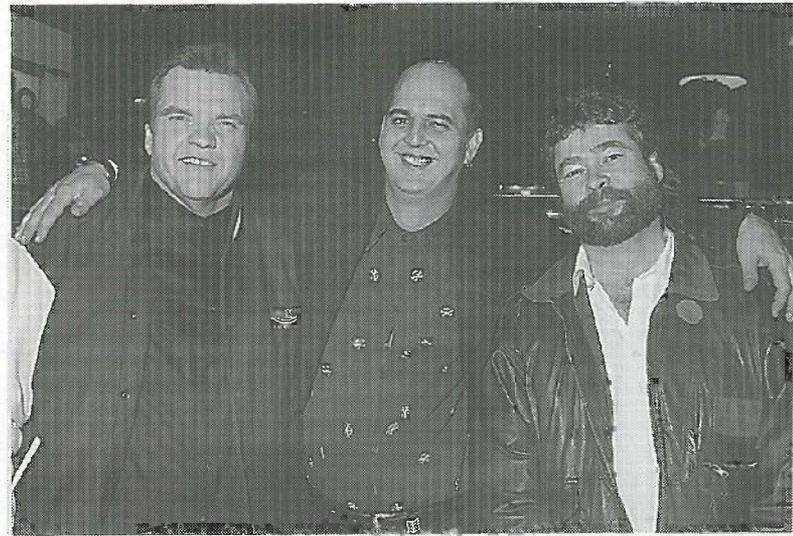
"I just question the wisdom in terms of opening up a procedure right now where people can apply for temporary digital licences. What's the point in that?"

We will have pro and con comments from other broadcasters next week.

**RPM**  
*Servicing the music industry  
 for over 30 years!!*



While in Toronto for two sold-out dates at The Pantages Theatre, Diana Ross spent some time backstage with A&M/Island/Motown Canada president John Reid. (Photo by Roden)



During an intimate press conference in Toronto, Meat Loaf took some time out for a photo with Hard Rock Cafe's Cam Carpenter and MCA Records Dave Watt. (Photo by Tom Sandler)

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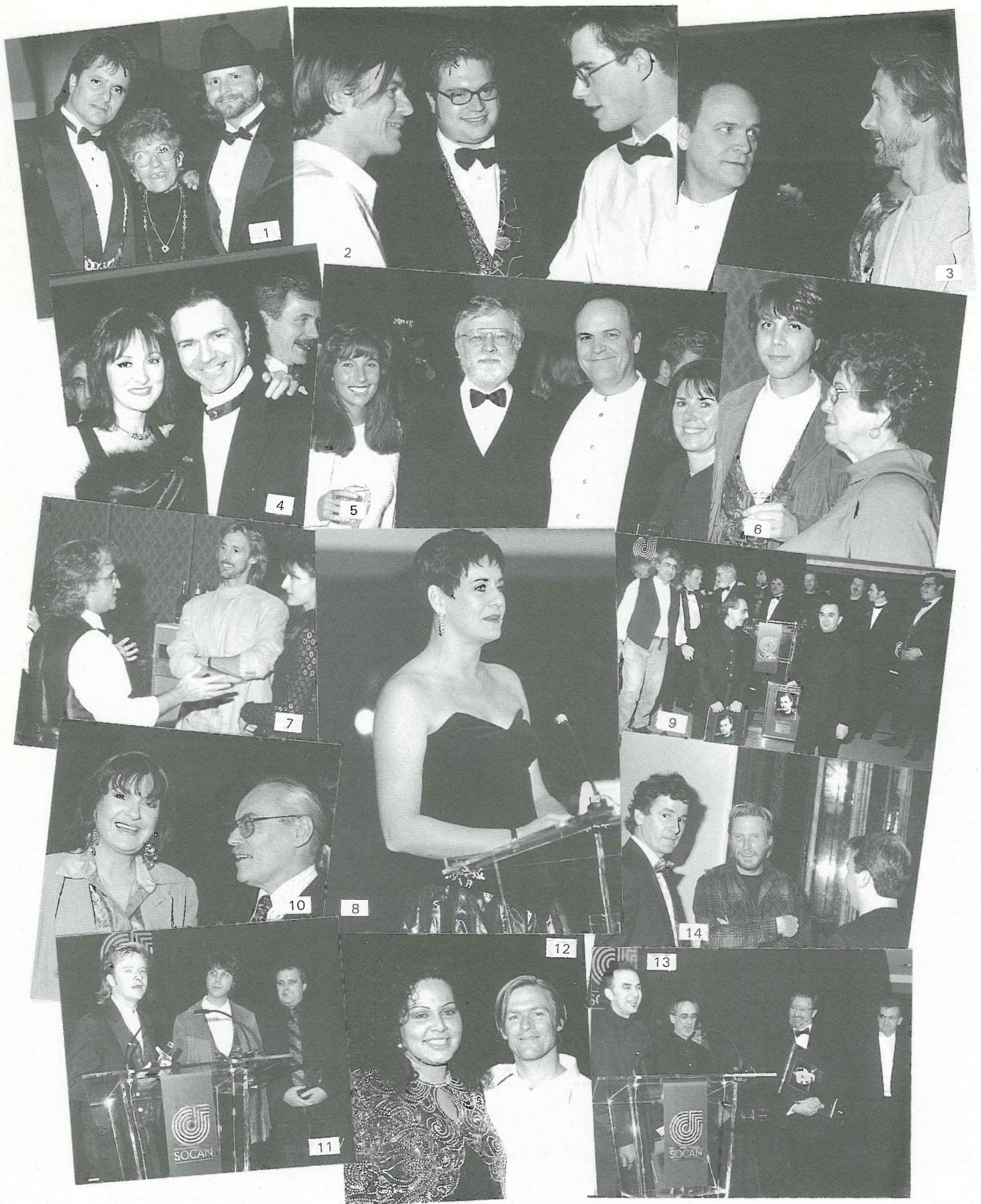
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**Party, party, party at SOCAN awards** 1. Pop Award winners Gary Baker and Frank Myers, with Baker's mom. 2. Bryan Adams talks to admirer while Pop Award winner Stephen Page looks on. 3. Ian Tyson and George Fox. 4. Pop Award winners Annette Ducharme and Lawrence Gowan. 5. Wm. Harold Moon Award winner Milan Kymlicka and wife Barbara with Ian Tyson and Catherine Thomas. 6. Country Award winner Johnny Douglas and his mom. 7. Classic Award winner Eddie Schwartz, George Fox and friend Monica. 8. Denise Donlan hosted the SOCAN Awards. 9. The 1995 SOCAN Award winners. 10. Sylvia Tyson and Richard Flohill. 11. Country Music Award winners Jim Witter and Johnny Douglas with Sony Music's Gary Furniss. 12. Liberty Silver with Bryan Adams. 13. Classic Award winners Ken and Tony Tobias and Al Mair with presenter Frank Davies. 14. John MacDermott, Country Award winner Russell deCarle and Pop Award winner Jimmy Rankin.

*(Photos by Alex Meyboom)*

Photo-Spread Editor  
Stan Klees

## Songwriters, composers and music publishers honoured

The 1995 SOCAN Awards, held in Toronto (Nov. 16), honoured 33 songwriters and composers, and 26 music publishers at its annual banquet.

The awards are presented to the creators and publishers of the most frequently played pop and country songs by Canadian songwriters in the first year of their release. Awards are also presented for frequency of play and outstanding achievement for music for film and television, jazz and concert music.

This year, 14 songs, all of which have logged more than 100,000 radio airplays since their initial release, joined the ranks of Classic Award Winners.

The black-tie affair attracted many of the big names of Canadian music, including Tom Cochrane, Charlie Major, George Fox, Moe Koffman, Cookie Rankin, Larry Gowan, Barney Bentall, Gordon Lightfoot, Colin James, Terry Jacks, Ian Thomas, Ken Tobias and Bryan Adams, who was in town for his book signing.

The Wm. Harold Moon Award, SOCAN's highest honour, was presented to Milan Kymlicka. The award is presented each year to the Canadian songwriter or composer who has done the most in the last year to bring international attention to the music in Canada. Kymlicka is considered one of Canada's most prolific and accomplished composers for film and television. Among his recent work is music for the Babar series by Nelvana, the just released film Margaret's Museum.

The Classic Award winners were the co-writings by Bryan Adams and Jim Vallance of The Best Was Yet To Come, performed by Adams and Laura Branigan, and Heaven, performed by Adams; Straight From The Heart, co-written by Adams and Eric Kagna and performed by Adams and Bonnie Tyler; Fly Little White Dove Fly, co-written by Bob Bilyk and Marty Butler and performed by The Bells; Wondering Where The Lions Are and Lovers In A Dangerous Time, written by Bruce Cockburn and performed by Cockburn and Barenaked Ladies; Sometimes When We Touch, co-written by Dan Hill and Barry Mann and performed by Hill, Vic Damone, Cleo Laine, Oscar Peterson and Tammy Wynette; Which Way You Goin' Billy and Where Evil Grows, written by Terry Jacks and performed by The Poppy Family; Summer Side Of Life, written by Gordon Lightfoot and performed by Lightfoot; the co-writings of Eddie Schwartz and David Tyson of All Our Tomorrows, performed by Joe Cocker and Special Girl, performed by

Schwartz and America; Stay Awhile, written by Ken Tobias and performed by The Bells; and I Just Want To Make Music, written and performed by Tobias.

The Pop Music Awards went to Could I Be Your Girl, written and performed by Jann Arden; Hasn't Hit Me Yet, co-written by Jim Cuddy and Greg Keeler and performed by Blue Rodeo; Soul's Road, co-written by Lawrence Gowan and Annette Ducharme and performed by Gowan; Dancing On My Own Ground, written and performed by Gowan; Jane, co-written by Steven Page and Stephen Duffy and performed by Barenaked Ladies; Afternoons & Coffee Spoons and Swimming In Your Ocean, written by Brad Roberts and performed by Crash Test Dummies; North Country and Borders And Time, written by Jimmy Rankin and performed by The Rankin Family; and Anniversary Song, written by Michael Timmins and performed by The Cowboy Junkies.

Country Award winners were Such A Lonely One, written by Russell deCarle and performed by Prairie Oyster; Nobody Gets Too Much Love and The Other side, written and performed by Charlie Major; and Sweet Sweet Poison, co-written by Jim Witter and Johnny Douglas and performed by Witter.

I Swear, co-written by Gary Baker and Frank Myers and performed by John Michael Montgomery and All-4-One won the award for the Most Performed International Song.

The Award for Jazz went to Jane Bunnett and the award for Music for Film and Television went to Jim Morgan, Ray Parker and Tom Szczesniak.

R. Murray Schafer won the Jan V. Matejcek Award for Concert Music.

## Vancouver's Adam H on release in US

Adam H has worked with the Hektoen label on his debut album, entitled 604-2-212 for over two years.

The first single, Feel Good, is available on 12" vinyl with six mixes and as a CD single with 10 mixes.

The single, which qualifies as three-parts Cancon (MAL) has already picked up good reviews in US trade charts.

It all began for Adam H when he met Mike Hektoen, who heads up the Hektoen label, and who owned Media Sound Recording Studios. He recognized the potential of Adam H's talent and invited him to New York where he teamed up with well-known "funk-master" Steve Washington. The two of them worked on the first single, Feel Good, and Shining Star, an original hit by and featuring the Manhattans. Adam H wrote or co-wrote all the songs on the album.

Adam H was suitably impressed with Washington. "The chemistry worked. I was recording my music on the 212 vibe with one of my funk idols -- then it got even better, we were co-writing together. Before I knew it, I was bustin' out a new version of Shining Star featuring the Manhattans, and one week later I was in Harlem at the famous Cotton Club, shooting part of my Shining Star video with the Manhattans. The whole 604-2-212 vibe is alive and very real."

The album is available in Canada through Outside Music Distributors. For more info call David Binette at 416-364-2778.

# RPM ALTERNATIVE

Canada's only national weekly alternative chart

TW	LW	WO	- NOVEMBER 20, 1995
1	1	6	<b>BULLET WITH BUTTERFLY WINGS (3 weeks)</b> Smashing Pumpkins - Mellon Collie And The Infinite... Virgin 40861-F
2	2	9	<b>MY FRIENDS</b> Red Hot Chili Peppers - One Hot Minute Warner 45733 (comp 263)-P
3	5	6	<b>MISOGYNY</b> Rusty - Fluke Handsome Boy HBCD0003-N
4	8	5	<b>MORNING GLORY</b> Oasis - (What's The Story) Morning Glory? Epic 67351-H
5	13	4	<b>GRIND</b> Alice In Chains - Alice In Chains Columbia 67248 (promo CD)-H
6	6	11	<b>I'LL STICK AROUND</b> Foo Fighters - Foo Fighters Roswell C2 7243 8 34027 2 4 (promo CD)-F
7	4	12	<b>NAME</b> Goo Goo Dolls - A Boy Named Goo Warner 45750-P
8	3	8	<b>GEEK STINK BREATH</b> Green Day - Insomniac Reprise 46046 (promo CD)-P
9	9	12	<b>LUMP</b> The Presidents Of The United States Of America - S/T Columbia 67291 (promo CD)-H
10	18		<b>FRIENDS OF P.</b> The Rentals - Return Of The Rentals Maverick/Reprise 46093-P
11	7	11	<b>QUEER</b> Garbage - Garbage Almo Sounds 80004-J
12	14	5	<b>CUMBERSOME</b> 7Mary3 - American Standard Attic 129-J
13	23		<b>HOOK</b> Blues Traveler - Four A&M 540265 (comp 6)-Q
14	11	11	<b>HAND IN MY POCKET</b> Alanis Morissette - Jagged Little Pill Maverick 45901 (comp 263)-P
15	27		<b>NATURAL ONE</b> Folk Implosion London-Q
16	24		<b>PIRANHA</b> Tripping Daisy - I Am An Elastic Firecracker Insid 314 524 112 (comp 7)-Q
17	21	3	<b>EVEN GRABLE</b> Treble Charger - Self Title Sonic Unyon 013
18	29		<b>ONE OF US</b> Joan Osborne - Relish Mercury 314 526 699 (promo CD)-Q
19	17	41	<b>JUST</b> Radiohead - The Bends EMI 29626 (promo CD)-F
20	16	10	<b>TIME BOMB</b> Rancid - ...And Out Come The Wolves Epitaph 86444-Q
21	28		<b>CAR SONG</b> Elastica - Elastica Geffen 24728 (comp 18)-J
22	30		<b>PURE MASSACRE</b> Silverchair - Frogstomp Epic 91054-H
23	10	11	<b>POSSUM KINGDOM</b> Toadies - Rubberneck Interscope 92402 (comp 254)-P
24	22	4	<b>BLIND</b> Korn - Korn Epic 66633-H
25	15	7	<b>A GIRL LIKE YOU</b> Edwin Collins - Gorgeous George A&M BRNCD 058 (comp 6)-Q
26	12	7	<b>SIMPLE LESSONS</b> Candlebox - Lucy Maverick 45962-P
27	25	3	<b>YOU OUGHTA KNOW</b> 1000 Mona Lisas - The EP RCA 07863 66781-N
28	20	5	<b>DO YOU SLEEP?</b> Lisa Loeb & Nine Stories - Tails Geffen 24734 (comp 17)-J
29	NEW		<b>MIGHTY K.C.</b> For Squirrels - Example Epic 67150-H
30	NEW		<b>GLYCERINE</b> Bush - Sixteen Stone Interscope 93561-P

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# SPOTLIGHT ON CANADIAN SONG

The 6th Annual SOCAN Awards

November 15, 1995 The Ballroom, Crowne Plaza Hotel, Toronto

## Pop Music Awards

*Could I Be Your Girl*  
Jann Arden  
Girl On The Moon Music  
PolyGram Songs (Canada)

*Hasn't Hit Me Yet*  
Jim Cuddy  
Greg Keelor  
Thunder Hawk Music

*Soul's Road*  
Lawrence Gowan  
Annette Ducharme  
Mark-Cain Music Publishing  
Dream Control Music

*Dancing on  
My Own Ground*  
Lawrence Gowan  
Mark-Cain Music Publishing

*Jane*  
Steven Page  
(Stephen Duffy,  
PRS, co-writer)  
Treat Baker Music Inc.  
Warner/Chappell Music  
Canada Ltd.

*North Country  
and  
Borders and Time*  
Jimmy Rankin  
Co'Bhan Music Co. Ltd.

*Afternoons & Coffee Spoons  
and Swimming In  
Your Ocean*  
Brad Roberts  
PolyGram Music  
Publishing, Inc.

*Anniversary Song*  
Michael Timmins  
Paz Junk Music  
BMG Music Publishing  
Canada, Inc.

## Country Awards

*Such a Lonely One*  
Russell deCarle  
BMG Music Publishing  
Canada, Inc.

*Nobody Gets Too Much Love  
and The Other Side*  
Charlie Major  
Corner Club Publishing

*Sweet Sweet Poison*  
Johnny Douglas  
Jim Witter  
Baby Squared Songs  
Sony Music  
Publishing Canada

## Most-Performed International Song

*I Swear*  
Gary Baker  
Frank Myers  
Rick Hall Music Co. Inc.  
Morganactive Songs Inc.  
(ASCAP)

## Music for Film and Television Award

Jim Morgan  
Ray Parker  
Tom Szczeniuk

**Jazz Award**  
Jane Bunnett

**Jan V. Matejcek  
Concert Music Award**  
R. Murray Schafer

**The  
Wm. Harold Moon  
Award**  
presented to  
Milan Kymlicka  
for bringing  
international attention  
to Canadian music  
through his compositions

## SOCAN Classics

*The Best Was Yet to Come  
and Heaven*  
Bryan Adams  
Jim Vallance  
Adams Communications Inc.  
Almo Music of Canada  
Irving Music of Canada

*Straight from the Heart*  
Bryan Adams  
Eric Kagna  
Adams Communications Inc.  
Irving Music of Canada

*Fly Little White Dove Fly*  
Bob Bilyk  
Marty Butler  
Betanne Music  
Publishing Co.

*Wondering Where the  
Lions Are and  
Lovers in a  
Dangerous Time*  
Bruce Cockburn  
Golden Mountain Music

*Sometimes When We Touch*  
Dan Hill  
(Barry Mann,  
BMI, co-writer)  
McCauley Music Ltd.  
ATV Canada

*Which Way You Goin' Billy  
and Where Evil Grows*  
Terry Jacks  
Gone Fishin' Music Ltd.

*Summer Side of Life*  
Gordon Lightfoot  
Early Morning Music

*All Our Tomorrows  
and Special Girl*  
Eddie Schwartz  
David Tyson  
ATV Canada

*Stay Awhile*  
Ken Tobias  
Gloosecap Music Publishing  
Pangaea Music

*I Just Want to Make Music*  
Ken Tobias  
Gloosecap Music Publishing  
Pangaea Music  
Abovewater Publishing



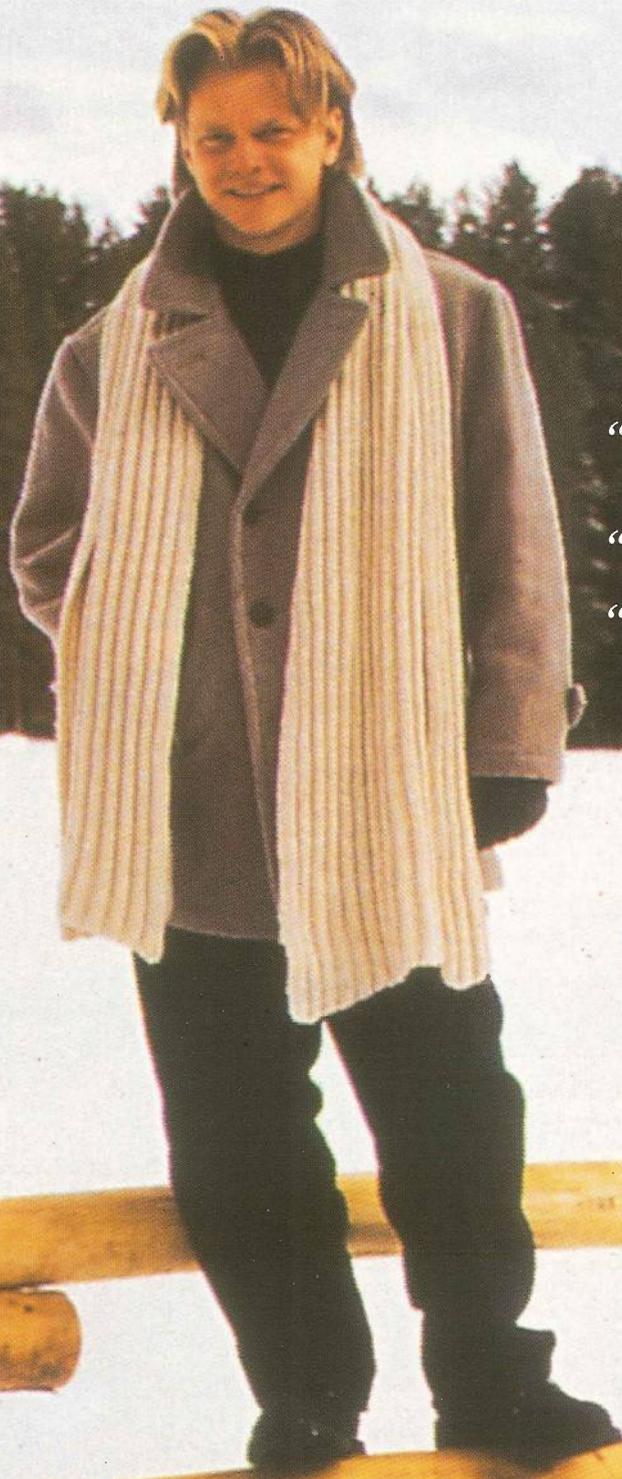
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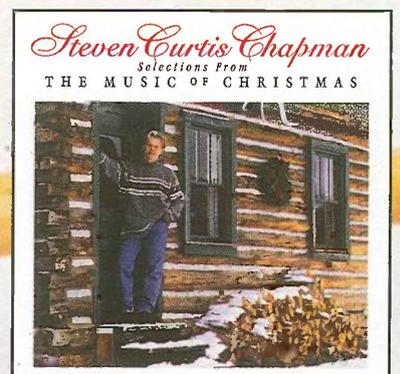
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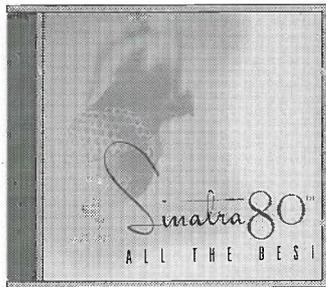
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G2/G4 51489

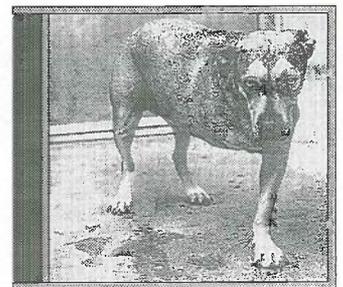


Selections From  
The Music Of Christmas  
Radio Promo CDPRO. 1222



hole this family. They are sheer entertainment. -WG

**ALAN JACKSON** - Country  
**The Greatest Hits Collection**  
 Arista-7822-18801-N  
 Greatest Hits releases aren't usually slated for review, for obvious reasons, but the Jackson collection is somewhat unique. You're listening to five years here, and that includes 16 #1 hits in the US, and a few here in Canada. Over those five years, during which he has released five albums, he has sold more than 17 million albums, and quite



Creeps, Again, Frogs) and nice unmemorable songs (Heaven Beside You, Shame In You). A little truer to the cause than mega hit counterparts Metallica, though clearly Alice In Chains lack the creative edge of their metal peers. In a genre as musically confined as this, that might be a fatal diagnosis in the long run. Even so, expect it to perform handsomely at retail if only because of a large fan base and high expectations. -RG



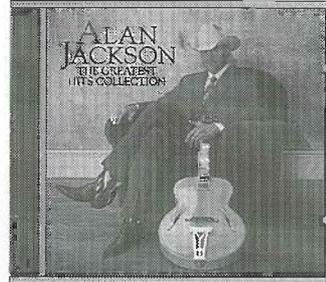
**MELISSA ETHERIDGE** - Rock  
**Your Little Secret**  
 Island - 314-524 154-2-Q

This notable Island girl doesn't need an introduction, her last release, Yes I Am, spawned a few big singles and also brought her into the mainstream. Her latest offering has a lot of commercial appeal of its own, the Hugh Padgham co-production strengthens Etheridge's hold on the pop/rock spotlight. The title track was culled as the first single and is quickly climbing the RPM Hit Tracks chart. Island and its family of labels are really behind this one, bringing the rockster into Toronto for some radio spots and an intimate (but Secret) showcase at the Horseshoe. Your Little Secret won't be a secret for long. Should carry Etheridge to an even higher plain. -SL

ones. Timely too, with The Christmas Song, a collaboration with Nat King Cole through the "technological wizardry" of veteran producer Phil Ramone. Also contains a duet with Bing Crosby on Well, Did You Evah? and with Keely Smith on How Are Ya Fixed For Love? The list is too much; I Love Paris, Blues In The Night, The Lady Is A Tramp, Chicago, You Make Me Feel So Young. -WG

**THE BARRA MacNEILS** - Pop/Country  
**The Question**  
 Polydor-314-529-077-Q

The Question is pretty appropriate for a title of this new project by the famous Sidney Mines family. It was always a question as to



a few in Canada. This album, which was produced by Scott Hendricks and Keith Stegall, includes Chattahoochee, Summertime Blues, Livin' On Love, Dallas, I'd Love You All Over Again, and Love's Got A Hold On You. Also contains his new single, Tall, Tall Trees, now looking more like another #1, plus I'll Try and Home. Retail is already re-ordering this one, big time. In fact, the album entered the RPM Country Albums chart last week (Nov. 13/95) at #16, and tops the chart this week. No need to be prompted to front-rack this one. -WG



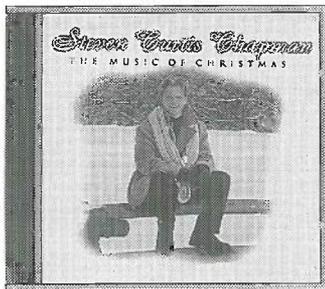
how much or how far they could go with the Celtic sound, and they didn't do too bad. Now, we have a contemporary sound, not that the Celtic influence isn't still there, but it's not as prominent. Myopic has been taken as the first single, and AC programmers were quick to give it the nod. Country programmers followed, perhaps a bit cautiously. But, interestingly enough, both NCN and CISS-FM are going heavy on the single, which is a pretty fair indicator of what can happen with this release. By the way, that's Stewart MacNeil on the accordion. The power of the Barra MacNeils, lies in their live shows, which they will apparently be doing a lot of beginning in the new year. Most of the music was written by Stewart, but there are three that weren't, and they are notable. Firstly, Bruce Cockburn's Going Down The Road, features the folkmeister himself singing one verse and playing the electric guitar. The MacNeils' younger brothers helped out on this one, with 19-year old Ryan playing Uilleann pipes, and 13-year old Boyd on the fiddle. Cockburn recorded his bit in a Toronto studio after which it was mixed in at Solar Audio Studio in Halifax. Another is Shel Silverstein's penning of The Ballad Of Lucy Jordan, which gave Marianne Faithful a leg up, and should do the same for Kyle MacNeil. The third, Goir' Back, written by Goffin and King and also sung by Kyle, is key as well. At the end of the album, the question no longer is a question. This is the Barra MacNeils with a tad more sophistication, not that the gold-certified Closer To Paradise wasn't sophisticated, but the parameters here are a bit more relaxed. Like the Paradise album, this one will be a work album as well. If you want to get back into the MacNeils as we knew them, try Seallaibh Curaidh Eoghainn, a traditional "pair a beal" (mouth music) song that was taught to the MacNeils by Cathy Ann MacPhee and Fiona Moore. That's Lucy on the lead vocals. Whether they're Celtic, pop, country or even a bit of rock, don't pigeon-

**ALICE IN CHAINS** - Metal  
**Alice In Chains**  
 Columbia 67242-H

Here's a group that has been keeping band watchers anxious ever since rumours of a breakup were being heard through the grapevine. Alas, sobriety was on their side, and Alice In Chains have come through with their much anticipated release - but just barely. Like that atrocious cover art, single Grind comes across heavy but once you cut the fuzzy guitar, drop the bass drum a couple of decibels and ignore that awful poetry, you're left with a really sweet pop song. When it comes to a band like this, that's probably a bad omen. Sure enough, the rest of the disc falls between bland oppressive rock (Brush Away, Sludge Factory, Head

**ECHOBELLY** - Pop/Alternative  
**On**  
 Epic 67368-H

Just two years on the scene, Echobelly are one of those bands that are, for all intents and purposes, bigger than they ought to be. And that's not because they shouldn't be - on the contrary - it's just that they came to the contract table with something like two bar gigs behind them. Some fine promotion on behalf of the Sony people put them on the Dumb & Dumber Soundtrack that couldn't have worked better for getting their British guitar pop/sweet vocal combination international recognition. We get more of that sound on their newest release On, and tunes like Car Fiction, Dark Therapy and Worms And Angels - if given a shot at radio - will give this band a serious audience boost. -RG



**STEVEN CURTIS CHAPMAN**  
**The Music Of Christmas**  
 EMI - 51489 2 7-F

A truly remarkable outing from an outstanding, yet somewhat unrecognized musician and songwriter this being his eighth album. Chapman, a three time Grammy winner as well as the Gospel Music Association's Male of the Year in 1995, undoubtedly feels the music he sings as some of the old Christmas standards like Come All Ye Faithful, O Holy Night and Silent Night still spark distant memories of the past, yet his renditions seem altogether new at the same time. An excellent gift idea for the holidays or just to play over the festive season. -SL

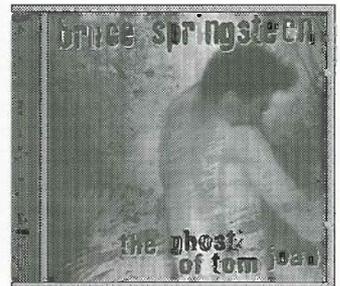
**FRANK SINATRA** - Pop  
**Sinatra 80th - All The Best**  
 Capitol-35952-F

On December 12, next month, Frank Sinatra will celebrate his 80th birthday. And what better present to his legion of fans than this special two-CD set containing 40 of his big

## ALBUM PICK

**BRUCE SPRINGSTEEN** - Pop/Rock  
**The Ghost Of Tom Joad**  
 Columbia - 67484-H

The Boss is back and in fine form with latest offering The Ghost Of Tom Joad. On the heels of his multi-platinum greatest hits package, Springsteen trades in some of his commerciality for coming closer to some of his more recognizable recordings pre-Born In The USA. By all accounts, the last two decades of pop superstardom would eventually warrant a change, and change is here. The album follows the lead of the title track, a slow sad melody which is a shoe-in for the first single. Radio might not have a heyday with the majority of the tracks on this set, but the legion of Springsteen fans who have matured over the years, as Springsteen has, will flock to their friendly neighbourhood retailer to pick this one up. Fortunately there's no 57 Channels on this offering, which inevitably will rekindle the respect of an authoritative songwriter and musician. Guest on the album include the E Streeters as well as other notable musicians. -SL



# Timeless

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*"For those whose definition of  
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with Perry Como's sweater...  
reverent yet rowdy."*

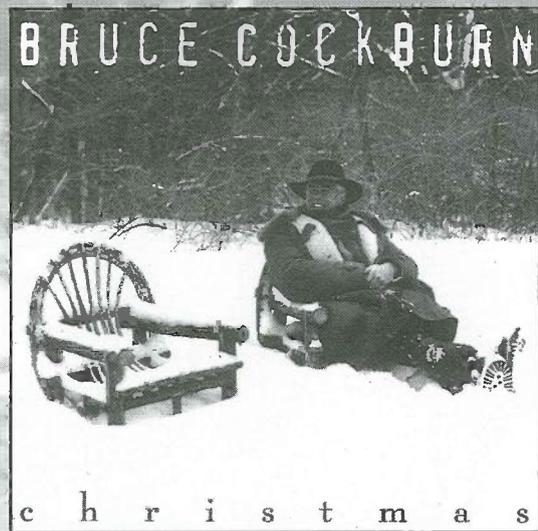
Los Angeles Times

*"One of the season's finest efforts...  
Canadian singer-songwriter  
Bruce Cockburn revitalizes  
standards like 'Silent Night' and  
revives obscure treasures."*

USA Today

*"There's more dignity and genuine  
warmth in the 45 seconds of guitar  
picking which constitutes  
Bruce Cockburn's 'Adeste Fidelis'  
than all the other Christmas  
LPs here put together."*

The Independent -- UK



For a play copy of Bruce Cockburn's *Christmas*  
contact True North Records at (416) 596 8696 fax (416) 596 6861  
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**BMG staff out in force for Charlie Major's Toronto date** 1. Paul Alofs, Alan Kates of Morris Bliesner Kates Management (MBK) and Gord James, CTV producer of the CCMA Awards. 2. Major and A&B Sound winner (Calgary) Joanne Gibbs. 3. Major and songwriter/performer Colin Linden. 4. BMG head office staff. 5. Major with BMG Ontario Branch. 6. Major with Mike Wiley of HMV 333 Toronto and mother. 7. Paul Alofs, president and general manager of BMG Music Canada, presents special gold certification award to Charlie Major on stage at Toronto's Massey Hall. The certification was for Major's new Arista album, Lucky Man, which actually shipped gold. 8. Charlie Major's band with Paul Alofs and manager Alan Kates, backstage at Massey Hall (l to r) Bob Stagg, Ken Kanwisher, Jason Barry, Jeff MacPherson, Kates, Major, Mike McAdam and Stuart Smith.

*(Photos by Barry Roden)*

Photo Spread Editor  
Stan Klees

# COUNTRY

**Garth Brooks goes to #1** with his Capitol/Nashville release, *She's Every Woman* as his follow-up, *The Fever*, heads up the chart to #44 from #85 as the biggest gainer this week.

**Shania Twain** has the most added single this week with her latest Mercury release, (*If You're Not In It For Love*) *I'm Outta Here*, entering the chart at #77. This is the follow-up to *The Woman In Me*, the title track of her album, which topped the chart on Oct. 23/95 and is now moving down (12).

**South Mountain** are back on the chart, this time with *Truly, Madly*, their latest Stony Plain release, which enters the chart at #85. The band recently saw chart action with their previous release, *Radioland*, which enjoyed good chart action over this past summer, peaking at #20 (July 31). The track was taken from their album, *Where There's A Will*, which was produced by the band, and is also on Warner CD comp 260. The band is named after their hometown, which is just south of Ottawa.

**Chely Wright** is making chart noise with *Listenin' To The Radio*, the same song that Canadian Rebecca Miller made her debut with, peaking at #20 after 17 weeks on the chart (Oct. 9/95). The song was written by Nashville writers Stephony Smith and Sunny Ross. Wright's release enters the chart at #94.

**BMG's Dale Peters** is spreading the Christmas music cheer with promotional singles from Clint Black and Lorrie Morgan. The Black single has two tracks, *Christmas For Every Boy And Girl* and *Under The Mistletoe*. Both tracks are included on his RCA Christmas album, *Looking For Christmas*. All tracks on the album are Black originals. Morgan's single is titled *Up On Santa Claus Mountain*, which was written by George Morgan and was taken from her BNA album, *Merry Christmas From London* featuring the New World Philharmonic.

**Warner Music's Ken Berry** brought along the new Atlantic release from Ricky Skaggs, who is now on the Atlantic label. The album, which was produced by Skaggs and Brian Ahern, is titled *Solid Ground*.

**EMI Music's Rob Chubey** dropped off a package of country product which included a couple of high priority Christmas albums. The Oak Ridge Boys are off with their album of traditional outings, entitled *Country Christmas Eve*. The album was produced by Richard Landis. John Berry

has gone Christmas with his *Holy Night* release which was produced by Chuck Howard. Berry is currently heading up the chart with his newest release, *If I Had Any Pride Left At All* (#61).

**Andrew Turner** has the Canadian, European and Asia rights for the Patsy Cline Show, *Always Patsy Cline*. The two-act musical has been running in the US since 1993 and, according to Turner is

## A Tootsie role figured in success of Terri Clark

Born in Medicine Hat, Alberta, Terri Clark rarely gets home, now that she is living in Nashville. She left the Canadian west in 1987. Her parents live in Florida.

As for her "overnight success," which she refers to as more like "An Alaskan Night", gaining a toehold in Nashville took a lot of years. Included was a stint as a performer for \$15 a day plus tips at Tootsie's Orchid Lounge, which backs onto the famous Ryman Theatre. This was where most of the Grand Ole Opry gang hung out, before, during intermission and after their shows. She was so fearful of losing her guitar, she tied the case to her hand with a shoestring as she walked to work.

Perhaps the best introduction to Clark is the opening paragraph of her Mercury/Polydor bio sheet. "She wears a hat because she likes it, and jeans and boots because dresses are uncomfortable. 'I've never felt real graceful so I don't dress for it,' she says. Her laugh is hearty and contagious. She's a little goofy and gawky, and certainly gracious. She's short on formality, shorter on ego, and very long on wit and legs. At 5'11", her talent is just as imposing as her height. She plays guitar, bass, drums and 'anything in the key of C on the piano.' She writes songs that are strong, yet her heart is tender. She sings powerfully with authority and soul. She's not shy, and she's not kidding; this country music thing was meant to be."

Clark was in Toronto recently and did the rounds, including CISS-FM's *Live At Five*. She was promoting her Mercury release, *Better Things To Do*, the first single from her self-titled Mercury album. She wrote the song with Tom Shapiro and Chris Waters. In fact, she co-wrote 11 of the 12 songs on the album."

Interesting enough, Jay Hitchen, program

and music director at Medicine Hat's CHAT was one of the first country programmers to pick Clark's follow-up single, *When Boy Meets Girl* (RPM - Oct. 30/95). The single enters the RPM Country 100 this week moves up to #80.

The third single will be one of Clark's solo penning, *If I Were You*, which by the way qualifies as three-parts Cancon (MAL). "Songwriting to me, always comes from different places. Somebody will have an idea for a title, or I'll have had an experience or a friend of mine will have an experience that we'll write about -- just everyday life -- they always come from different avenues and different places."

As for her height, particularly with her hat, which is a great hook, does it bother her? "It doesn't bother me now. It used to when I was a teenager, when all the boys were shorter than me."

One of the nice happenings for Clark along the way was meeting Ted Stevenson, a fiddler in a local band. They married in 1990 and apparently he was the support she needed to continue in her quest for a label deal. After being disappointed more than a few times and brought back to reality by her husband, she finally got her break in 1994. Keith Stegall, vice-president of A&R for Mercury Records, and a longtime friend and fan, finally got his chance to show off Clark's talent with a live audition for the label's president Luke Lewis. She was signed to the label the next day.

She's reached one of her goals, to have a label deal, which opened the door for yet another. "I'm always striving to better myself. My next goal is to have a gold album, before the end of this year is what they're predicting, which would be great. We're halfway to gold in the states already, after only nine weeks on release. I'd like to get on a tour with a big artist next year so that I can play for as many folks as possible."

Clark put together a band this past summer, and they have been playing several dates. Hubby Ted isn't in the band, but "he comes with us and does a lot of other great stuff for us. He does guitar-tech work and helps keep me down to earth, that's for sure. And he helps to keep everything straight up, because there's a lot to do. I don't have a name for the band yet, but they like to be called *The Posse*"

Clark expects to be touring with George Strait next year, and hopes to play several Canadian dates including the Calgary Stampede.

Clark has been welcomed into the Nashville community, although she did find it a little tough in the beginning. "It used to bother me when I would go places and they would start making Canadian jokes. But they're great people and I get along real fine. They think it's really interesting actually, that I'm from Canada. 'You're from Canada? No way!' But it's a great place to live. And there are a lot of Canadians down there."

Clark still keeps that shoestring tied to guitar case. Perhaps it's a good omen.

## COUNTRY PICKERS

### TRENT MATHESON

CFQM-FM - Moncton  
Me Myself And I - Karina Long

### PAUL KENNEDY

CHFX-FM - Halifax  
She Can't Save Him - Lisa Brokop

### JANET TRECARTEN

CISS-FM - Toronto  
The Fever - Garth Brooks

### GUY BROOKS

CFMK-FM - Kingston  
World To Me - Don Neilson

### BRUCE ANDREI

Nor-Net - Alberta-BC  
If You're Not In It - Shania Twain

### CHUCK REYNOLDS

CHYR - Leamington  
Ring On Her Finger - Reba McEntire

### GARTH STONE

MX 92-FM - Regina  
If You're Not In It - Shania Twain

### STEVE JONES

CJLB - Thunder Bay  
There Ain't No Yesterday - Blackhawk

### JAY HITCHEN

CHAT - Medicine Hat  
Wild Angels - Martina McBride

### BRUCE LEPERRE

CKDM - Dauphin  
She Can't Save Him - Lisa Brokop

### ANDREW KING

SRN Country - Vancouver  
Trouble - Mark Chesnutt

### ANDY HAYNES

KX-96 FM - Durham  
Always Have Always Will - Shenandoah

### JOEL CHRISTIE

CHAM - Hamilton  
Since You Went Away - Diane Raeside

### RICK RINGER

CKQM-FM - Peterborough  
The Fever - Garth Brooks

# REM 100

# COUNTRY TRACKS

Canada's Only National 100 Country Survey

**Record Distributor Code:**  
 BMG - N EMI - F MCA - J  
 Polygram - Q Sony - H Warner - P

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



TW LW WO - NOVEMBER 20, 1995

1	3	12	<b>SHE'S EVERY WOMAN</b> Garth Brooks/Fresh Horses/pro single-F (V.Shaw/G.Brooks) A.Reynolds (Capitol)	35	40	8	<b>TEN MORE MILES</b> The Johner Brothers/Title track/comp 259-P (C.Johner) Johner Bros/B.McKay (WEA)	68	52	18	<b>PLAYIN' SECOND FIDDLE</b> Alyssa Nielsen/This Heart/Spinner CD (L.W.Clark/L.A.Reid) L.W.Clark/A.Nielsen
2	1	12	<b>LEARNING A LOT ABOUT LOVE</b> Jason McCoy/Self-titled/pro single-J (J.McCoy/T.Barnes) S.Baggett (MCA)	36	43	5	<b>NOTHING</b> Dwight Yoakam/Gone/comp 264-P (D.Yoakam/Kostos) P.Anderson (Reprise)	69	54	17	<b>(This Thing Called) WANTIN' AND ...</b> Sawyer Brown/Greatest Hits/CD track-F (R.Samose/Laggins) Miller/McAnally (Curb)
3	2	12	<b>NO MAN'S LAND</b> John Michael Montgomery/Self-titled/CD track- (J.S.Sherill/S.Seskin) S.Hendricks (Atlantic)	37	47	4	<b>LIFE GETS AWAY</b> Clint Black/One Emotion/CD track-N (C.Black/H.Nicholas/T.Schuyler) J.Stroud/C.Black (RCA)	70	74	7	<b>RUB-A-DUBBIN'</b> Ken Mellons/Self-titled/pro single-H (D.Goodman/S.P.Davis/B.Hobbs) J.Cupit (Epic)
4	5	8	<b>CHECK YES OR NO</b> George Strait/Strait Out Of The Box/pro single-J (D.A.Wells/D.H.Oglesby) T.Brown/G.Strait (MCA)	38	39	9	<b>SAFE IN THE ARMS OF LOVE</b> Marina McBride/Wild Angels/comp 34-N Rose/Kennedy/Bunch) McBride/Worley/Seay (RCA)	71	79	3	<b>TAKE THE S.P.</b> Shirley Ekhard/If I Had My Way/CD track (S.Ekhard) S.Ekhard/E.Daff (Denon)
5	7	11	<b>LIFE GOES ON</b> Little Texas/Greatest Hits/comp 257-P (Gray/McHugh/Follese) DiNapoli/Grau (Warner Bros)	39	44	5	<b>REBECCA LYNN</b> Bryan White/Self-titled/comp 263-P (D.Simpson/S.Ewing) B.J.Walker Jr./K.Lehning (Asylum)	72	81	3	<b>WHAT I MEANT TO SAY</b> Wade Hayes/Old Enough .../pro single-H (D.Cook/S.Hogin/J.McBride) D.Cook (Columbia)
6	6	16	<b>I LET HER LIE</b> Daryle Singleary/Self-titled/comp 250-P (T.Johnson) J.Stroud/R.Travis/D.Malloy (Giant)	40	24	17	<b>BETTER THINGS TO DO</b> Terri Clark/Self-titled/Mercury/comp 487-Q (T.Shapiro/C.Waters) K.Stegall/C.Waters (Mercury)	73	58	16	<b>IF THE WORLD HAD A FRONT PORCH</b> Tracy Lawrence/No album/pro single-P (T.Lawrence/P.Nelson/K.Bear) J.Stroud (Atlantic)
7	12	10	<b>WHISKEY UNDER THE BRIDGE</b> Brooks & Dunn/Waitin' On Sundown/comp 34-N (D.Cook/K.Brooks/R.Dunn) S.Hendricks/D.Cook (Arista)	41	45	9	<b>SHE COULD HAVE IT ALL</b> Rick Tippe/Shoulda Seen .../CD track (R.Tippe/C.Rain) D.Pomeroy (Moon Tan)	74	82	3	<b>LOVE &amp; DREAMS</b> Stephanie Beaumont/No album/pro single (S.Harris) R.Prescott (Rescue)
8	10	15	<b>HERE COMES THE RAIN</b> The Mavericks/Music For All .../pro single-J (R.Malo/Kostas) D.Cook/R.Malo (MCA)	42	46	8	<b>TIL THE RIVER RUNS DRY</b> Straight Clean/Simple/Dead .../pro single (L.L.Vannatta) L.Lee/R.Bartlett (Hillcrest)	75	80	4	<b>WORLD TO ME</b> Don Nelson/Based On A .../CD track-H (S.Nelson) D.Nelson/T.Thorne/E.Ehm (Epic)
9	4	13	<b>I'M NOT STRONG ENOUGH TO ...</b> Blackhawk/That's Just About Right/CD track-N (R.J.Lange) M.Bright (Arista)	43	48	7	<b>HEART HALF EMPTY</b> Ty Herndon/Stephanie Bentley/Hit .../pro single (G.Burr/D.Chil) D.Johnson (Epic)	76	83	3	<b>THOSE WORDS WE SAID</b> Kim Richey/Self-titled/CD track-Q (K.Richey/Angelo) R.Bennett (Mercury)
10	14	12	<b>SOMETIMES SHE FORGETS</b> Travis Tritt/Greatest Hits .../comp 257-P (S.Earle) G.Brown/T.Tritt (Warner Bros)	44	85	2	<b>THE FEVER</b> Garth Brooks/Fresh Horses/pro single-F (S.Tyler/J.Ferry/B.Kennedy/D.Roberts) A.Reynolds (Capitol)	77	NEW		<b>(If You're Not In It For Love) I'M ...</b> Shania Twain/The Woman In Me/pro single-Q (S.Twaine/R.J.Lange) R.J.Lange (Mercury)
11	13	11	<b>GO REST HIGH ON THAT ...</b> Vince Gill/When Love Finds You/comp 6-J (V.Gill) T.Brown (MCA)	45	32	15	<b>LET'S GO TO VEGAS</b> Faith Hill/Matters To Me/comp 254-P (K.Staley) S.Hendricks (Warner Bros)	78	84	3	<b>SMOKE IN HER EYES</b> Ty England/Self-titled/CD track-N (M.Prestwood) G.Fundis (RCA)
12	11	16	<b>THE WOMAN IN ME ...</b> Shania Twain/Title track/pro single-Q (S.Twain/R.J.Lange) R.J.Lange (Mercury)	46	31	14	<b>I LIKE IT, I LOVE IT</b> Tim McGraw/All I Want/CD track-F (Dukes/Anderson/Hall) Stroud/Gallimore (Curb)	79	69	17	<b>ONE BOY, ONE GIRL</b> Colin Raye/I Think About You/pro single-H (M.A.Springer/S.Smith) P.Warley/E.Seay/J.Hobbs (Epic)
13	8	16	<b>ALL I NEED TO KNOW</b> Kenny Chesney/Title track/pro single-N (S.Seskin/M.A.Springer) D.Beckett (BNA)	47	55	6	<b>THE CAR</b> Jeff Carson/Self-titled/CD track-F (C.M.Springgs/G.Heyde) C.Howard (Curb/EMI)	80	89	2	<b>WHEN BOY MEETS GIRL</b> Terri Clark/Self-titled/comp 429-Q (T.Shapiro/T.Clark/C.Waters) K.Stegall/C.Waters (Mercury)
14	15	14	<b>YOU FEEL THE SAME WAY TOO</b> Rankin Family/Endless Seasons/promo single-F (J.Rankin) J.Jennings/Rankin Family (EMI)	48	56	5	<b>CAN'T BE REALLY GONE</b> Tim McGraw/All I Want/pro single-F (G.Burr) J.Stroud/B.Gallimore (Curb/EMI)	81	90	2	<b>IT MATTERS TO ME</b> Faith Hill/Title track/comp 264-P (M.D.Sanders/E.Hill) S.Hendricks (Warner Bros)
15	19	9	<b>TIME OF MY LIFE</b> George Fox/Title track/comp 259-P (G.Fox/B.Gaudio) B.Gaudio (WEA)	49	34	10	<b>ON MY OWN</b> Reba McEntire/Starting Over/comp 9-J (K.Richey/Angelo) R.Bennett (Mercury)	82	94	2	<b>RING ON HER FINGER, TIME ...</b> Reba McEntire/Starting Over .../pro single-J (Goodman/Rose/Kennedy) Brown/McEntire (MCA)
16	18	13	<b>IF I WAS A DRINKIN' MAN</b> Neal McCoy/You Gotta Love .../pro single-P (J.R.Rudd/B.Hill) B.Beckett (Atlantic)	50	53	7	<b>TRYING TO ROPE THE WIND</b> Cindy Church/Just A Little .../comp 255-P (T.Williams/L.Thain) N.Tinkham/C.Church (Stony Plain)	83	95	2	<b>LIKE THERE AIN'T NO YESTERDAY</b> Blackhawk/Strong Enough/CD track-N (W.Aldridge/M.Narone) M.Bright (Arista)
17	20	8	<b>WHO NEEDS YOU BABY</b> Clay Walker/Hypnotize The Moon/comp 260-P (C.Walker/R.Boudreaux/K.Williams) J.Stroud (Giant)	51	37	9	<b>TROUBLE</b> Mark Chesnut/Wings/pro single-J (T.Snider) T.Brown (Decca/MCA)	84	97	2	<b>DEEP DOWN</b> Pam Tillis/All Of This Love/CD track-N (W.Aldridge/J.Jarrard) J.Pitts/M.Poole (Arista)
18	9	14	<b>DUST ON THE BOTTLE</b> David Lee Murphy/Out With .../promo single-J (D.L.Murphy) T.Brown (MCA)	52	38	15	<b>I WANNA GO TOO FAR</b> Trisha Yearwood/Thinkin' About You/comp 5-J (L.Martine Jr./K.Robbins) G.Fundis (MCA)	85	NEW		<b>TRULY, MADLY</b> South Mountain/When There's .../comp 260-P (D.McConnell/L.L.Piticco/S.Piticco) (Stony Mountain)
19	21	10	<b>BACK IN YOUR ARMS AGAIN</b> Lorrie Morgan/Greatest Hits/comp 34-N (J.F.Knobloch/P.Davis) J.Stroud (BNA)	53	65	4	<b>TALL, TALL TREES</b> Alan Jackson/Greatest Hits/comp 35-N (G.Jones/R.Miller) K.Stegall (Arista)	86	96	2	<b>HIS MEMORY</b> Westem Flyer/Cherokee Highway/pro single (R.Ross/D.Kees) R.Pennington/Western Flyer (Step One)
20	23	12	<b>TEQUILA TALKING</b> Lonestar/Self-titled/comp 34-N (B.Labounty/C.Waters) D.Cook/W.Wilson (BNA)	54	57	5	<b>I'M A STRANGER HERE MYSELF</b> Perfect Stranger/You Have The .../pro single-F (Lindsey/Lindsey/Keith) C.Brooks/T.Tiurhill (Curb/EMI)	87	73	14	<b>OVER YOU NOW</b> Rachel McAdams/Beyond Our .../Spinner CD (G.Barnhill/V.Bird) T.Rudner (Cross Country)
21	25	11	<b>LOVE LESSONS</b> Tracy Byrd/Title track/comp 6-J (Kilgore/Hewitt/Powell/Majors) T.Brown (MCA)	55	78	4	<b>NOT ENOUGH HOURS IN THE NIGHT</b> Doug Supernaw/You Still Got Me/CD track-Q (A.Barker/K.Williams/R.Harbin) R.Landis (Giant)	88	NEW		<b>MYOPIC</b> The Barra MacNeils/The Question/comp 429-Q (S.MacNeil) N.Giffiths (Polydor)
22	26	7	<b>BORN IN THE DARK</b> Doug Stone/Faith In Me/pro single-H (C.Hinsley) J.Stroud/D.Stone (Columbia)	56	59	6	<b>I TAKE IT BACK</b> Sharon Anderson/Bringing It Home/pro single- (S.Anderson/W.Pattin) J.Crutchfield (Royalty)	89	70	9	<b>BILL'S LAUDROMAT, BAR ...</b> Confederate Railroad/When .../comp 259-P (M.Germine/J.A.Stewart) B.Beckett (Atlantic)
23	22	13	<b>(I Do It) FOR THE MONEY</b> Charlie Major/Lucky Man/pro single-N (C.Major) S.Fishell (Arista)	57	62	7	<b>SHE SAID YES</b> Rheft Akins/A Thousand Memories/pro single-J (J.Doyle/R.Akins) M.Wright (MCA)	90	77	24	<b>I WANT MY GOODBYE BACK</b> Ty Herndon/What Mattered Most/pro single-H (P.Bunch/D.Johnson/D.Berg) D.Johnson (Epic)
24	28	8	<b>I WILL ALWAYS LOVE YOU</b> Dolly Parton/Vince Gill/Something .../pro single (D.Parton) S.Buckingham (Columbia-H)	58	63	6	<b>GREATEST LOVE</b> Susan Graham/Somewhere In .../CD track (M.G.Joyce/L.Kelly) B.Bullock/J.Klee (New West)	91	75	18	<b>DON'T STOP</b> Wade Hayes/Old Enough To Know .../pro single (C.Rains/T.Shapiro) D.Cook (Columbia)
25	33	6	<b>ANCIENT HISTORY</b> Prairie Oyster/Only One Moon/CD track-N (B.DiPiero/J.S.Merrill) S.Fishell (Arista)	59	66	5	<b>LISA MARIE</b> Desert Dolphins/No album/pro single (R.Fagan/W.Kimes) R.Prescott (Quality)	92	76	22	<b>SHOULD'VE ASKED HER FASTER</b> Ty England/Self-titled/comp 33-N (B.DiPiero/A.Anderson/J.Kiernik) G.Fundis (RCA)
26	27	12	<b>WHAT GOES AROUND (Comes ...</b> Jamie Warren/Fallen Angel/pro single (J.Warren/M.Dineen) J.R.Huff/F.Hill (Too Hip)	60	60	10	<b>TROUBLE IN PARADISE</b> D.J.Hopson/No Turning Back/Wellcraft CD (C.Rawson/L.Bach/B.Troy) C.Rawson/G.Godard	93	NEW		<b>HOME ALONE</b> 4 Runner/Self-titled/pro single-Q (D.N.Wilson/C.Morris) B.Cannon/L.Shell (Polydor)
27	16	11	<b>I DON'T WANNA BE THE ONE</b> Patricia Conroy/You Can't .../comp 257-P (P.Conroy) M.Wanchick/J.Niebank (WEA)	61	71	4	<b>IF I HAD ANY PRIDE LEFT ...</b> John Berry/Standing On The Edge/pro single-F (Greenbaum/Seals/Seiser) J.Bowen/C.Howard (Capitol)	94	NEW		<b>LISTENIN' TO THE RADIO</b> Wright/Right In The Middle/pro single-Q (S.Russ/S.Smith) E.Seay/H.Shedd (Polydor)
28	29	10	<b>MUSHKEGO</b> Wapistan Lawrence/Martin/Message/pro single (L.Martin) L.Martin (First Nations)-F	62	49	11	<b>HEAVEN BOUND (I'm Ready)</b> Shenandoah/In The Vicinity Of .../CD track-F (D.Lee) D.Cook (Capitol)	95	NEW		<b>SHE CAN'T SAVE HIM</b> Lisa Brokop/From The Heart/pro single-F (L.Hengber/B.Aspen) J.Crutchfield (Capitol)
29	17	15	<b>LIFE IS JUST A DREAM</b> Joel Feeney/Title track/comp 5-J (J.Feeney/C.Farren) C.Farren/H.Parrott (MCA)	63	64	10	<b>HOLDIN' ON</b> Foster Gun/Take A Chance/CD track (C.Bass) Taylor/Fines/Foster Gun (Foster Gun)	96	86	6	<b>(A Day In The Life Of) SINGLE ...</b> Victoria Shaw/In Full View/comp 260-P (V.Shaw/D.Child) J.E.Norman/A.Byrd (Reprise)
30	30	11	<b>HILLBILLY BOY WITH ...</b> Greg Hanna/No album/pro single (R.Scotter/M.Collie) J.Richardson (Psychably)	64	50	10	<b>ANYTHING FOR LOVE</b> James House/Days Gone By/pro single-H (J.House/P.Barnhardt/S.Hogin) D.Cook (Epic)	97	87	12	<b>THAT ROAD NOT TAKEN</b> Joe Diffie/Third Rock From .../pro single-H (C.Kelly/D.Beasley) J.Slate/J.Diffie (Epic)
31	35	7	<b>IN PICTURES</b> Alabama/Title track/pro single-N (J.Doye/B.E.Boyd) E.Gordy Jr. (RCA)	65	72	8	<b>JUST CAN'T STAND TO BE UNHAPPY</b> Bobby Cynner/Self-titled/pro single-J (H.Prestwood) B.Beckett/T.Brown (MCA)	98	88	28	<b>SOMEONE ELSE'S STAR</b> Bryan White/Self-titled/comp 244-P (S.Ewing/J.Weatherly) B.J.Walker Jr./K.Lehning (Asylum)
32	36	12	<b>WHEN A WOMAN LOVES A MAN</b> Lee Roy Parnell/We All Get .../comp 34-N (M.Luna/R.V.Hoy) S.Hendricks/L.R.Parnell (Career)	66	67	7	<b>LITTLE LIES BIG TROUBLE</b> Lawnie Wallace/Self-titled/pro single-J (L.Wallace/W.Wallace/S.Wilkinson) J.Guley (MCA)	99	92	19	<b>BIG OL' TRUCK</b> Toby Keith/Bloomtown/pro single-N (T.Keith) N.Larkin/H.Shedd (Polydor)
33	41	8	<b>MISSING YOU</b> Calvin Wigggett/Title track/pro single (S.Longacre/S.Giles) R.H.Smith (Royalty)	67	51	14	<b>SUN COMES UP</b> Ken Munshaw/No album/comp 5-J (K.Munshaw) J.R.Huff (Duke Street)	100	91	4	<b>FIELD OF DREAMS</b> Howdy/Bom That Way/CD track-F (R.Crosby/P.Barnhardt/S.Hogin) C.Farren (Curb/EMI)
34	42	9	<b>THAT'S AS CLOSE AS I'LL GET ...</b> Aaron Tippin/Self-titled/comp 34-N (S.Dworsky/P.Jefferson/J.Leyers) S.Gibson (RCA)								

the only version officially sanctioned by the Grand Ole Opry. We'll have more on Turner and Always Patsy Cline next week. You can contact Turner at Bat Cave Productions in Toronto at 416-588-0803.

**Against The Grain**, a country showband band from Yorkton, Saskatchewan, is putting the finishing touches on their new album set for release early next year. The band is headed up by singer/songwriter Rob McLane. The band has been creating a niche for itself in country music since 1988 during which time they released four singles, the most recent being Where There's Smoke There's Fire, which gained them recognition in Europe. The band has also signed on with new management, Mike James of James & Associates. Watch for a new single and video and the album in the new year. James can be contacted in Yorkton at 306-782-1976.

**Laura Vinson's** new album, titled Laura Vinson & Free Spirit and featuring Roots That Go Deep and Let It Go, is now a one-hour radio special. The special is packaged in five segments totalling 50 minutes with four two-minute commercial breaks in the hour. For more information contact Homestead Records in Edmonton at 403-452-6829 or fax 403-452-6829. Homestead is distributed by BMG Music Canada.

**Mark La Pointe**, program director at London's Country 92.7 FM, reports that after finishing a sold-out show on Nov. 11, surprised a couple of hundred patrons at a local club. Major and his entire band jumped on stage and played until closing time. "It's the first time Charlie's done this on tour," says La Pointe. It's a Remembrance Day that London country fans won't soon forget. Major is now on the east coast for a few dates before heading home for Christmas.

**John Gracie's** tribute to Gene MacLellan is scheduled to be launched on Nov. 22 at the Second Cup, Spring Garden Road in Halifax. The setting is reminiscent of the coffee houses of the '70s where MacLellan's music was first introduced. Gracie's CD contains some of the best known songs that were written by MacLellan, including Snowbird, Bidin' My Time, Born With A Thorn In My Shoe. Those wishing to send a message to Gracie to be read at the launch party should phone or fax it to 902-445-4590.

**George Hamilton IV** is off with a new album, his first in several years. The new album is titled Canadian Country Gold and Unmined Treasures. Produced by Gary Buck, the album guests several

well-known names in Canadian country, including Dallas Harms, who does an assist with Hamilton on Paper Rosie, Lucille Starr, Ray Griff, Colleen Peterson, Myrna Lorrie, Gary Fjellgaard, Ronnie Prophet, Glory Ann, Stu Phillips, Sandy Kelly, Larry Mercey and Hamilton's son George V. We don't have a copy of the album at time of writing.

**Mary Lynn Wren** has a new single, Count Me In, the follow-up to More Than Friends, the title track of her CD, which enjoyed chart action over the summer.

**Peg Music** has released the North of 60 soundtrack album. The album features 10 instrumental tracks written and produced by Tim McCauley and two new singles from Peg Music recording artist and North of 60 star Tom Jackson. Humble Me has been taken as the first single from the album. The song, penned by Jackson with Tim Thorney and Erica Ehm, was one of 10 originally recorded by Jackson for his 1994 release of No Regrets. A second Jackson/Thorney collaboration, Love Turning Blue, is expected to be released early in the new year.



VIDEO & INSTANT TOP FIVE

- #1 You Feel The Same Way - Rankin Family
- #2. On My Own - Reba McEntire
- #3 I Let Her Lie - Daryle Singletary
- #4. I Do It For The Money - Charlie Major
- #5. Go Rest High ... - Vince Gill

BREAKOUT VIDEO

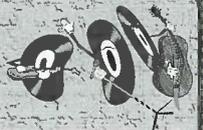
Tall, Tall Trees - Alan Jackson

PICK HIT

Nothing - Dwight Yoakam



COUNTRY ALBUMS



TW LW WO NOVEMBER 20, 1995

Rank	Artist	Album	Label
1	ALAN JACKSON	The Greatest Hits Collection	Arista-07822-18801-N
2	ALISON KRAUSS	Now That I've Found You: A Collection	Rouder/Denon-0325
3	SHANIA TWAIN	The Woman In Me	Mercury-314-522-886-Q
4	CHARLIE MAJOR	Lucky Man	Arista-74321-30728-N
5	REBA McENTIRE	Starting Over	MCA-11264-J
6	TIM MCGRAW	All I Want	Curb-EMI-77800-F
7	BLACKHAWK	Strong Enough	Arista-07822-18792-N
8	JASON McCOY	Self-titled	MCA-11290-J
9	GEORGE STRAIT	Straight Out Of The Box	MCA-11263-J
10	TRACY LAWRENCE	Live	Atlantic-82847-P
11	SUSAN AGLUKARK	This Child	EMI-32075-F
12	DOLLY PARTON	Something Special	Columbia/Blue Eye-67140-H
13	COUNTRY HEAT 5	Various Artists	BMG-74321-29803-N
14	TERRI CLARK	Mercury Nashville-26991-Q	
15	GARTH BROOKS	The Hits	Liberty-29689-F
16	VARIOUS ARTISTS	Kickin' Country 3	Sony Music-24019-H
17	THE MAVERICKS	Music For All Occasions	MCA-11257-J
18	THE RANKIN FAMILY	Endless Seasons	EMI-7243-832348-F
19	TRACY BYRD	Love Lessons	MCA-11242-J
20	DWIGHT YOAKAM	Gone	Reprise-46051-P
21	TRAVIS TRITT	Greatest Hits From The Beginning	Warner Bros-46001-P
22	JEFF CARSON	Self-titled	Curb-77744-F
23	JOHN MICHAEL MONTGOMERY	John Michael Montgomery	Atlantic-82728-P
24	PERFECT STRANGER	You Have The Right To Remain Silent	Curb-77799-F
25	COLLIN RAYE	I Think About You	Epic-67033-H
26	MARTINA McBRIDE	Wild Angels	RCA-7863-66509-N
27	GEORGE FOX	Time Of My Life	WEA-98851-Q
28	ALABAMA	In Pictures	RCA-07863-66525-N
29	UNTAMED AND TRUE 2	Various Artists	MCA-11218-J
30	STOMPIN' TOM CONNORS	Long Gone To The Yukon	EMI-7243-835298-F
31	JEFF FOXWORTHY	Games Rednecks Play	Warner Bros-45314-P
32	MARK CHESNUTT	Wings	Decca/MCA-11261-J
33	JOHN BERRY	Standing On The Edge	Patriot/EMI-32284-F
34	DWIGHT YOAKAM	Dwight Live	Reprise-45907-P
35	ANNE MURRAY	The Best ... So Far	EMI-31158-F
36	LORRIE MORGAN	Greatest Hits	BNA-BMG-07863-66508-N
37	PRAIRIE OYSTER	Only One Moon	Arista-19427-N
38	FAITH HILL	It Matters To Me	Warner Bros-45872-P
39	TY HERNDON	What Mattered Most	Epic-66397-H
40	TY ENGLAND	Self-titled	RCA-66522-N

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Doing it Right

# RPM Adult Contemporary TRACKS

Record Distributor Code:

BMG - N EMI - F MCA - J Polygram - Q Sony - H Warner - P

TW LW WO NOVEMBER 20, 1995

1	38	2	<b>EXHALE (Shoop Shoop)</b> Whitney Houston - Waiting To Exhale OST Arista-07822 18796 (pro single)-N	21	23	6	<b>I'D LIE FOR YOU</b> Meat Loaf - Escape MCA-11341 (comp 18)-J	41	41	5	<b>JUST PASSING BY</b> Big Picture - Just Passin' By Groundswell-11334 (comp 260)-P	
2	2	13	<b>RUNAWAY</b> Janet Jackson - Decade 1986/1996 A&M-31454-0399 (pro single)-Q	22	28	6	<b>CRY LOVE</b> John Hiatt - Walk On Capitol-334162 (pro single)-F	42	49	3	<b>I'M YOUR MAN</b> All-4-One - And The Music Speaks Atlantic-82746 (pro single)-F	
3	7	9	<b>SENTIMENTAL</b> Deborah Cox - Deborah Cox Arista-No number (pro single)-N	23	25	14	<b>STRAWBERRY GIRL</b> Jay Sernko - Mouse Iron Music-77876-51004 (pro single)-N	43	31	12	<b>SIDE OF THE ROAD</b> Blue Rodeo - Nowhere To Here WEA-10617 (comp 256)-P	
4	14	6	<b>IF I WERE YOU</b> k.d.lang - All You Can Eat Warner Bros-46034 (pro single)-P	24	29	5	<b>WATCH OVER YOU</b> Hemingway Corner - Under The Big Sky Epic-80218 (pro single)-H	44	34	7	<b>CRAZY COOL</b> Paula Abdul - Head Over Heels Virgin-40525 (pro single)-F	
5	5	13	<b>CAN I TOUCH YOU ... THERE?</b> Michael Bolton - Greatest Hits 1985-1995 Columbia-67300 (pro single)-H	25	26	7	<b>GO WALKING DOWN THERE</b> Chris Isaak - Forever Blue Reprise-45845 (comp 259)-P	45	32	8	<b>THIS HOUSE IS NOT A HOME</b> The Rembrandts - LP Eastwest-61752 (comp 257)-P	
6	9	7	<b>GOOD MOTHER</b> Jann Arden - Living Under June A&M-31454-0248 (pro single)-Q	26	13	15	<b>SHE'S NOT IN LOVE</b> Kim Stockwood - Bonavista EMI-32479 (pro single)-F	46	33	13	<b>WATERMARK</b> Mae Moore - Dragonfly Epic-80222 (pro single)-H	
7	2	7	<b>FANTASY</b> Mariah Carey - Daydream Columbia-7321 (pro single)-H	27	30	5	<b>GOOD INTENTIONS</b> Toad The Wet Sprocket - Friends Soundtrack Reprise-46008 (comp 262)-P	47	37	8	<b>CARNIVAL</b> Natalie Merchant - Tigerlily Elektra-61745 (comp 249)-P	
8	12	9	<b>LET IT RAIN</b> Amanda Marshall - Amanda Marshall Columbia-80229 (pro single)-H	28	18	12	<b>THIS</b> Rod Stewart - A Spanner In The Works Warner Bros-45867 (comp 256)-P	48	39	18	<b>WALK IN THE SUN</b> Bruce Hornsby - Hot House RCA/BMG-07863-66584 (comp 86)-N	
9	6	14	<b>YOU ARE NOT ALONE</b> Michael Jackson - HIStory Epic-59000 (pro single)-H	29	24	16	<b>LET ME BE THE ONE</b> Blessid Union Of Souls - Home EMI-31836 (pro single)-F	49	51	3	<b>DIGGIN' ON YOU</b> TLC - CrazySexyCool LaFace/BMG-73008-26009 (pro single)-N	
10	11	10	<b>BREAKIN' DOWN</b> Susan Aglukark - This Child EMI-32075 (pro single)-F	30	21	12	<b>I WISH YOU WELL</b> Tom Cochrane - Ragged Ass Road EMI 32951 (promo CD)-F	50	52	2	<b>TAKE THE FALL</b> Shirley Eikhard - If I Had My Way Denon-9023 (CD track)	
11	10	14	<b>BACK FOR GOOD</b> Take That - Nobody Else Arista 07822-18800 (comp 87)-N	31	27	21	<b>ONLY WANNA BE WITH YOU</b> Hootie & The Blowfish - Cracked Rear ... Mirror Atlantic-82613 (CD track)-P	51	45	11	<b>WHY</b> Jamie Walters - Jamie Walters Atlantic-82500 (comp 253)-Q	
12	4	18	<b>I COULD FALL IN LOVE</b> Selena - Dreaming Of You EMI-34123 (comp 19)-F	32	35	4	<b>IN THIS LIFE</b> Bette Midler - Bette Of Roses Atlantic-82823 (comp 265)-P	52	54	2	<b>MYOPIC</b> Barra MacNells - The Question Polydor-314 529 7772 (comp 429)-Q	
13	3	11	<b>AS I LAY ME DOWN TO SLEEP</b> Sophie B. Hawkins - Whaler Columbia-53300 (pro single)-H	33	40	5	<b>NAME</b> Goo Goo Dolls - A Boy Named Goo Warner Bros-45750 (comp 260)-P	53	56	2	<b>YOU'LL SEE</b> Madonna - Something To Remember Maverick/Warner Bros-46100 (pro single)-P	
14	15	12	<b>YOU FEEL THE SAME WAY TOO</b> The Rankin Family - Endless Seasons EMI-852348 (pro single)-F	34	44	3	<b>ROCK STEADY</b> Bonnie Rait/Bryan Adams - Road Tested EMI 33705 (promo CD)-F	54	NEW		<b>RUNAWAY</b> The Corrs - Forgiveness, Not Forgotten Lava-143 (comp 258)-P	
15	17	8	<b>DO YOU SLEEP?</b> Lisa Loeb & Nine Stories - Tails Geffen-24734 (comp 17)-J	35	36	4	<b>NEVER ALONE (Eyeyore's Lullaby)</b> Tyler Collins - Take My Hand Disney-60863 (CD track)	55	NEW		<b>ONE SWEET DAY</b> Mariah Carey & Boyz II Men - Daydream Columbia-66700 (pro single)-H	
16	16	9	<b>ROLLING THUNDER</b> Rita MacNeil - Porch Songs EMI-35469 (pro single)-F	36	42	6	<b>GIVE ME ONE REASON</b> Tracy Chapman - New Beginning Elektra-61850 (pro single)-P	56	NEW		<b>LIE TO ME</b> Bon Jovi - These Days Mercury-314 528 181 (comp 429)-Q	
17	22	8	<b>TAKE IT ON FAITH</b> Joshua Kadison - DeLilah Blue SBK/EMI-35100 (CD track)-F	37	43	4	<b>BREAKFAST AT TIFFANY'S</b> Deep Blue Something - Home Interscope/Warner-92608 (comp 254)-P	57	NEW		<b>YOUR LITTLE SECRET</b> Melissa Ethridge - Title track Island-314 524 154 (comp 7)-Q	
18	19	6	<b>BLESSED</b> Elton John - Made In England Rocket/Mercury-314-526-185 (comp 425)-Q	38	50	3	<b>YOU DON'T UNDERSTAND ME</b> Roxette - Don't Bore Us Get To The Chorus EMI-36133 (CD track)-F	58	NEW		<b>OPEN UP YOUR EYES YOU CAN ...</b> Vanessa Williams - Ain't Nuthin' But A She Thing London-822 828 674 (comp 429)-Q	
19	8	9	<b>FAMILY SECRET</b> Alannah Myles - Alannah Atlantic-82842 (comp 259)-P	39	47	3	<b>NAKED AND SACRED</b> Chynna Phillips - Title track SBK/EMI-35705 (comp 28)-F	59	48	7	<b>MEXICO</b> Jimmy Buffet - Barometer Soup Margaritaville/MCA-11247 (comp 17)-J	
20	20	12	<b>GUNS AND GOD</b> Lawrence Gowan - The Good Catches Up Select-no number (pro single)	40	46	3	<b>SI NO TE CONOCIERA (If I Never ...)</b> Jon Secada - Amor EMI-35468 (comp 28)-F	60	55	2	<b>BELIEVE IN YOU</b> Jude Cole - I Don't Know Why I Act This Way Island-314 524 1482 (comp 7)-Q	

# RPM Dance

TW LW WO - NOVEMBER 20, 1995

1	2	6	<b>I BELIEVE</b> Happy Clappers WEA-P	11	19	5	<b>WHAT HOPE HAVE I</b> Sprinx Quality	21	26	3	<b>HIGHER STATE OF CONSCIOUSNESS</b> Josh Wink Quality	
2	1	7	<b>FANTASY</b> Mariah Carey Columbia-H	12	9	12	<b>I DREAM OF YOU TONIGHT</b> Taboo Sony-H	22	22	4	<b>BIG TIME</b> Whigfield Lime Inc.-Quality	
3	8	8	<b>DIAMOND DREAMS</b> Bass Is Base A&M-Q	13	12	7	<b>FREE</b> Unique Sony Dance Pool-H	23	13	8	<b>OO EE OU</b> DPS Numuzik/Polytel-Q	
4	5	6	<b>RUNAWAY</b> Janet Jackson A&M-Q	14	10	10	<b>MESSAGE IN THE BOTTLE</b> Dance Floor Virus Dance Pool-H	24	30	2	<b>JUST GET UP AND DANCE</b> Afrika Bambaata Quality	
5	3	7	<b>TAKE YOUR TIME, DO IT RIGHT</b> Max-A-Million Zoo Ent.-N	15	11	8	<b>GANGSTA'S PARADISE</b> Coolio MCA-J	25	14	11	<b>I WISH</b> Skee-Lo Attic-J	
6	6	11	<b>RIGHT TYPE OF MOOD</b> Herbie Ariola-N	16	28	2	<b>CLOSE TO ME</b> Libra Numuzik-Q	26	15	12	<b>MIRACLES</b> Cartouche Numuzik-Q	
7	17	3	<b>FLYING TO THE MOON</b> Emjay Numuzik/Polytel-Q	17	29	2	<b>SET U FREE</b> Planet Soul Quality	27	20	5	<b>I'VE GOT A LITTLE SOMETHING...</b> MNB Sony-H	
8	25	2	<b>STAYING ALIVE</b> N - Trance Quality	18	21	4	<b>GROOVY BEAT</b> JLM EpicDance-H	28	NEW		<b>DIABLO</b> The Grid RCA-N	
9	4	9	<b>I WANNA B WITH U</b> Fun Factory Attic-J	19	23	4	<b>DIVA</b> Club 69 Virgin-F	29	16	6	<b>NEVER LET YOU GO</b> Temperance HBS/Polytel-Q	
10	7	8	<b>TAKE CONTROL</b> BKS Quality	20	18	9	<b>YOU ARE NOT ALONE</b> Michael Jackson Epic-H	30	24	13	<b>FAT BOY</b> Max-A-Million Zoo Ent.-N	

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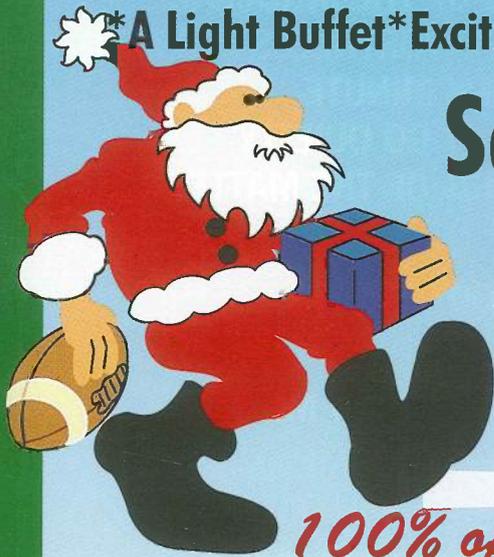
Burlington Breast Cancer Support Services Inc.  
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CHUM CITY Christmas Wish Foundation  
Ontario 4-H Council  
The Canadian National Institute for the Blind  
Variety - The Children's Charity

TICKETS: \$50 ea.

Corp. Tables: (of 10): \$1,500 (\$1,400 tax rec.)

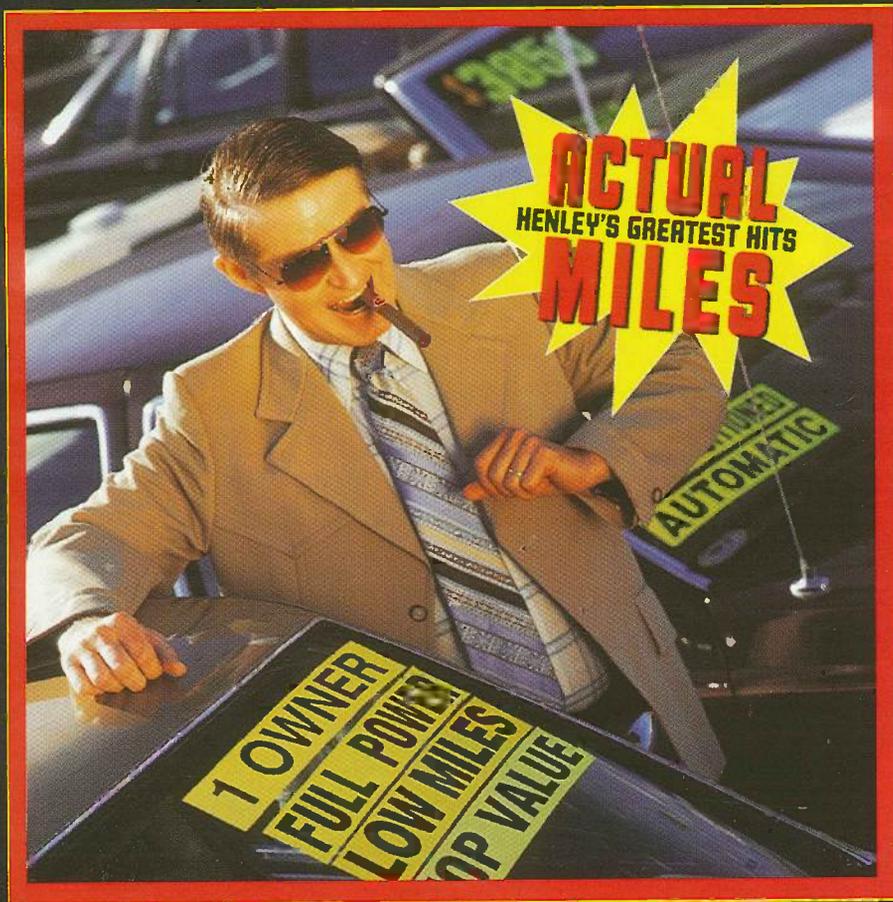
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