

RPM Chart Weekly

100 TOP CDs

100 TOP HITS
100 COUNTRY HITS

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Volume 59 No. 18

May 23, 1994

ALBUM ADDS

FRENTE!

Marvin The Album

SONIC YOUTH

Experimental Jet Set,
Trash And No Star

THE PRETENDERS

Last Of The Independents

GREEN DAY

Dookie

COUNTRY ADDS

RIVER OF NO RETURN

Terry Kelly

WHOLE LOTTA LOVE

ON THE LINE

Aaron Tippin

BABY NEEDS NEW SHOES

Restless Heart

CRY WOLF

Victoria Shaw

RUNAWAY TRAIN

Dawn Sears

BIG HITS

IF YOU GO

Jon Secada

NIGHT IN MY VEINS

The Pretenders

I SWEAR

All-4-One

BIG TIME

HIT PICK



GENTLEMAN WHO FELL

Milla
SBK

SHINE

Collective Soul

RIDE IT OUT

Hemingway Corner

UNTIL I FADE AWAY

Gin Blossoms

IN THE TIME IT TAKES

Beth Neilsen Chapman/
Paul Carrack

BIZARRE LOVE TRIANGLE

Frente!

TAKE IT BACK

Pink Floyd

LOVE THEME FROM

NAPOLEON

Dan Hill & Rique Franks

BOOM BAPA BOOM

Jimmie Vaughan

ROCKS

Primal Scream

SILENT SCREAM

Richard Marx

THE BONNY SWANS

Loreena McKennitt

No. 1 HIT



I'LL REMEMBER

Madonna
Maverick/Sire

BIG ALBUMS

THE CROW SOUNDTRACK

Various Artists

MOIST

Silver

ALL-4-ONE

All-4-One

BIG TIME

COLLECTIVE SOUL

Hints, Allegations And
Things Left Unsaid

200% DANCE

Various Artists

COLIN JAMES

Colin James And
The Little Big Band

ALBUM PICK



ERASURE

I Say I Say I Say - Mute/Elektra - CD 61633-P

HIT ADDS

CRAZY

Aerosmith

WILD NIGHT

John Mellencamp

ANYTIME

YOU NEED A FRIEND

Mariah Carey

EVEN IF MY HEART

WOULD BREAK

Kenny G & Aaron Neville

(Meet) THE FLINTSTONES

The B.C. 52's

PRAYING FOR RAIN

Junkhouse

CAN'T TURN BACK

THE YEARS

Phil Collins

GOD

Tori Amos

THROWIN' IT ALL AWAY

Realworld

No. 1 ALBUM



THE SIGN

Ace Of Base
Arista

CMW's Neill Dixon bristles at criticism from the west

Somewhat puzzled by being taken to task in the trades by the organizers of Music West, Canadian Music Week organizer Neill Dixon of Chart Toppers responded to what he felt were "cheap shots" taken at Canadian Music Week.

Dixon was responding to suggestions from Laurie Mercer, one of the two main organizers of Music West, that the Toronto-based conference he organized in 1994 was

geared too heavily towards executives. Apparently, Mercer also questioned the financial aspects of CMW.

"First of all, the cheap shots had no substance, and second of all, there were shots just for the sake of being controversial.

"We are supported by the industry and by the delegate base. We don't have a lot of federal money to underwrite us, so it has to be self-sufficient."

MuchMusic set to fly into US through back door

MuchMusic has signed a program distribution with DIRECTV that will see the English-language music video channel broadcast as part of its lineup of 150 channels of TV programming.

The deal offers a unique 180-degree turn to the usual US-Canada export/import deals. Rather than the usual importation of American programming onto the Canadian airwaves, MuchMusic's brand of television will be made available as part of a basic cable package.

DIRECTV has signed nearly 40 popular cable networks such as ESPN, The Disney Channel, CNN, A&E and USA Network, and its startup is expected within two weeks. DIRECTV Canada Inc. is a wholly-owned subsidiary of Hughes Aircraft, which is owned by General Motors.

"This is a terrific export story," says Jay Switzer, vice-president of programming at MuchMusic.

"It will be, over time, re-commercialized, meaning that we hope we'll be able to separately sell commercials from American advertisers. But the channel is the channel. The programming will stay the same."

Switzer notes that many Americans have already tuned themselves into the MuchMusic environment with their own backyard dishes, and believes the appeal will have a spillover effect with this new deal, into even more American homes.

DIRECTV will be received on the Digital

Satellite System, an 18-24 inch satellite antenna with a compact digital receiver and a remote control. The DSS medium is an innovative new format that is expected to be at the forefront of future TV signalling.

"We're not going to position ourselves as in competition with MTV, but as this great, uniquely Canadian service that a lot of Americans have already discovered. Now, it will be available above the board. I think Americans will fall in love with what we're doing."

MuchMusic will be carried as a supplementary channel on DIRECTV's basic cable service. "We're on the primary package," says Switzer. "We're not going to be like the CBC Newsworld service, which is an extended package. We're on the broadest package."

Switzer is expecting a good deal of success with this agreement. "DIRECTV has its own plans for roll-out estimates. It should start off with a subscriber rate of one million, and maybe in five years it'll be at 10 million. These are ballpark figures from DIRECTV's own perspective."

John McKee, vice-president and general manager of DIRECTV Canada, says "I have known and watched MuchMusic since its launch in 1984, and it is an excellent addition to the DIRECTV US offering. Our distribution agreement with MuchMusic is evidence of our belief there is a big demand for Canadian programming in the United States."

Dixon believes that Mercer was attempting to create an east-west Canadian rivalry that has long plagued this country in sports, entertainment, and business events.

"They've tried to stir up this east-west thing and, as far as I'm concerned, they can leave that to the Leafs and the Canucks. Enough is enough. We should be looking globally and they should put their energies into making a better conference rather than taking shots at us."

Dixon wondered about the motivation behind these lightly-guarded comments. "I don't know what would motivate somebody to be like that. It's very counterproductive."

Dixon also thinks that as the Canadian music industry continues to shift its gaze globally, infighting like this can only make the country look immature and unprofessional.

"We think globally. I think that it's pretty amazing Canada can even have two conferences. Many years ago, between Three Days In March, which disappeared, we didn't have anything like this. It's good for the business in general."

As for the Music West, Dixon offered nothing but praise for this year's event. "I've got nothing bad to say about their event. I thought it was well-organized, I enjoyed my visit there. They have a problem with us, the east, the establishment. It's not a positive thing for business.

"For what they're targeting, I thought it was very good. They're certainly a musician and creative conference, and the business element is a bit of an add-on.

"It would seem to be very effective on a provincial level for those people who cannot afford to come to our event, that's for sure. It served its purpose.

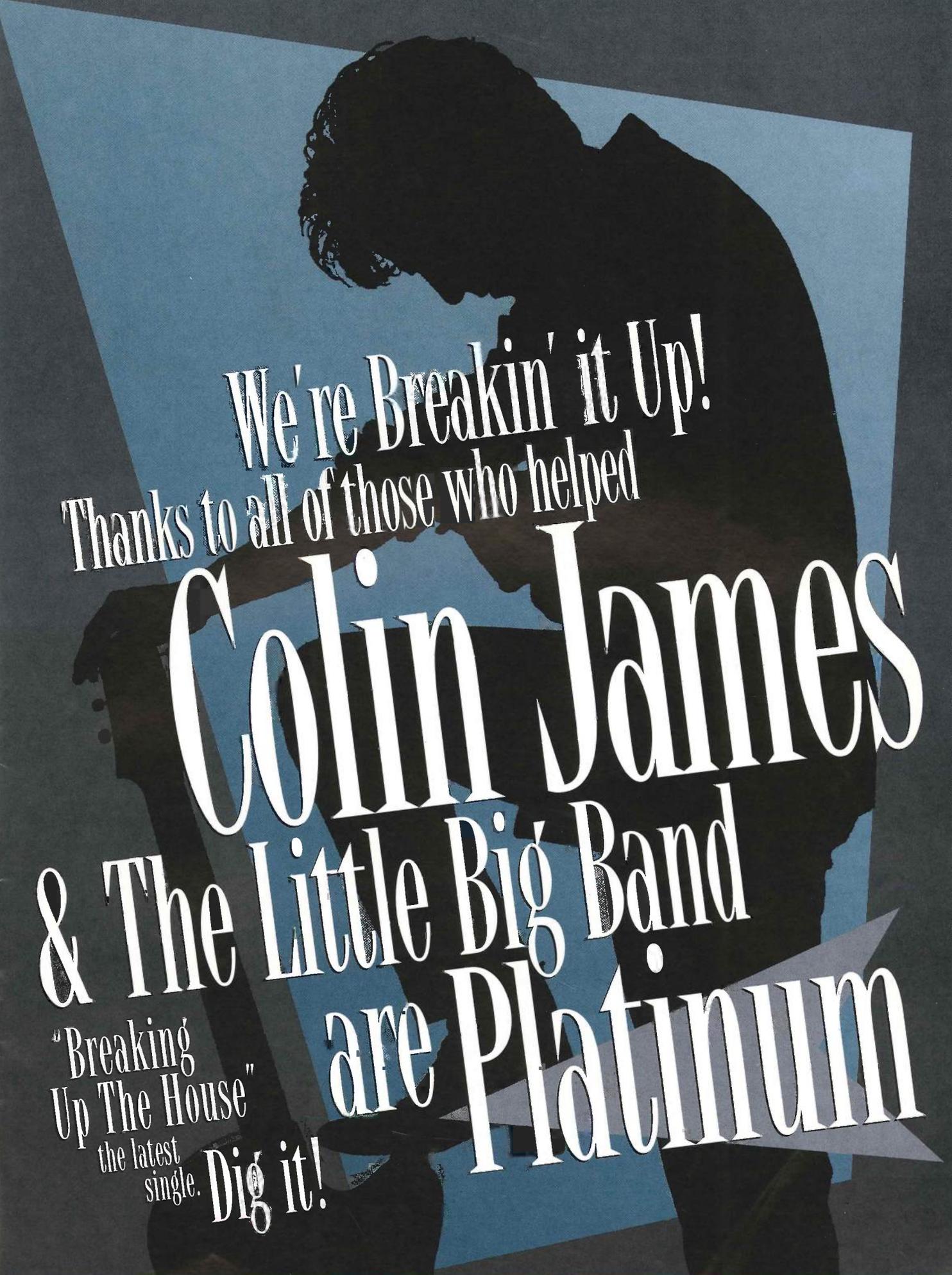
"Ours is a little more targeted at executives, and the programming is more that way. We have a little bit of a different focus from them, and I think there's plenty of room for both."



A&M artist Sheryl Crow (center) at a promotion for her Tuesday Night Music Club album in Toronto. (l to r) Scooter Weintraub (Crow's manager), A&M/Island/Motown's Randy Wells, Stephanie Robertson, and Bill Ott.



Peg Bundy's alter ego, Kateryn Sagal, a Virgin recording artist, drops by the MIX in Toronto to promote Well..., her debut album. Pictured with Sagal, centre, are Maureen Holloway and Wayne Webster.



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Colin James
& The Little Big Band
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"Breaking
Up The House"
the latest
single. Dig it!

WAL SAYS



with Elvira Caprese

Be Cancon correct . . . ! There's been a growing misuse of the Cancon logo over the years and it's getting worse. Some believe that if a record is produced by a Canadian in Nashville, Los Angeles, or wherever that it automatically qualifies for the P in the MAPL logo. The record must be wholly-produced in Canada, and that means the bed tracks and the vocal overdubs. Programmers rely on the MAPL logo information on the label copy to determine what is Cancon. Just last week, I received two albums that displayed Cancon production credits. The label information indicated that the recordings were, in fact, done in Nashville. Some radio station is going to be short on its 30% Cancon requirements because of this false information and they

just might have to answer to the CRTC. (EC: I wouldn't want to be the label that caused that . . . !)

Speaking of Cancon . . . ! Remember way back when, when the US was up to its neck in the Vietnam war and a bunch of Americans headed for the Canadian woods to avoid the draft? One of them was Jesse Winchester, a pretty good songwriter/performer. He continued his craft here in Canada, writing and releasing records. Because he was a landed immigrant, he was allowed to use the MAPL logo on his singles and albums. In 1977 when the American government offered amnesty to these draft dodgers, Winchester headed home. The material he wrote while in Canada will qualify as Cancon for as long as the legislation is in force, but there is some question about what he is writing now. Unless he establishes himself as a landed immigrant every six months, he loses the Cancon privileges. If he is a naturalized Canadian citizen, I'd like to see the proof before I credited his new material with being Cancon. (EC: Why don't you check it out . . . ?)

That's pushing it . . . ! Received an invitation to a showcase by a French-language artist and the invitation was in French only. Nothing against French, of course, but isn't it kind of like waving a red flag at a bull? If the management insisted on the French bit, wouldn't it have made sense to have used both languages? I have to admit however, that a/s Monsieur Walter Grealis sounds kind of important. (EC: Now you got the message . . . !)

Mail back cards . . . ? Here's a little history lesson. Back a lot of years when Don Grashey and Chuck Williams first got together as a team, Chuck came up with the idea of sending "promo cards" out with their product. The cards, which had a free, mail back stamp, allowed radio people to comment on the record and whether it was being charted or whatever. The Grashey/Williams team introduced this card to radio programmers in both Canada and the US. So, the next time you send out your mail-back cards, say a silent thank you to Don and Chuck. (EC: Some people think these things grow on trees . . . !)

Times are tough . . . ! Watch for a real shocker over the next couple of weeks when a major franchisee decides to close up shop. (EC: Getting out with a few shekles is better than going out broke . . . !)

Country is gaining . . . ! It wasn't too many years ago when country headliners for the big BIG exhibitions/expositions were scoffed at. Watch for a change in attitude this year. Promoters have been busily tagging some of the big names in Canadian and American country. Watch for some very interesting country headliners at Toronto's CNE this year, like John Michael Montgomery and Reba McEntire, and maybe even Charlie Major, George Fox, Michelle Wright, Joel Feeney and Jim Witter. (EC: That's entertainment!)

I'm with them . . . ! At last, someone of importance has spoken out against hard-to-

open shrink-wrapped CD packages . . . the American consumer. Attic's Al Mair sent along a report from Music & Copyright with a whole list of complaints from consumers. A report was conducted on behalf of the RIAA and NARM, and guess what? It even revealed complaints from an older demographic. You know, the people with the money. The report revealed that "the American consumer is demographically ageing." Hey! What a revelation. There's a whole lot of interesting stuff from the report. It also revealed that 60% of the music shoppers observed during the study were male, with 37% in the 26-40 age group. Country shoppers were mostly female. Maybe someone should check out the Canadian consumer. Or do we just assume that we follow the Americans? (EC: We always have . . . !)

The talk of Vancouver . . . ! Among the grumpy and negative reports we have been hearing about the Music West conference, there was some good news from publicist Gino Empry. He says the party thrown by Star Records was the talk of the conference. Too Many Cooks, one of the label's bands, was playing the Hot Rock Cabaret, which was just a couple of blocks from the Al Porto where the party was held. So when the gang left the concert, they were just a skip and a jump from the free booze and food, and being that the industry is like it is, the place was packed in no time. (EC: You mean they like free booze and food . . . ?)

Way to go Neill . . . ! Hey! Neill Dixon is right on when he says the mud-slinging from the west should stop and the two trade conferences should do their own thing. We must look like a bunch of zipper-heads to the rest of the world, bitching over the speakers and who gets what from government, and where the money goes. If the two conferences are as successful as we are led to believe, they can only benefit the industry. (EC: Is there a public accounting of just where the money goes . . . ?)

Our chosen charity . . . ! Some years ago the Variety Club was declared the chosen charity of the Canadian music industry. If you were wondering how you could become a part of Variety, drop me a line or give me a phone call or fax me and I'll gladly recommend you for membership. It's a great charity and Variety's Kids need your support. (EC: Right on . . . !)

A yuk from Kevin Hilgers . . . ! The very funny morning host of CFGP Grande Prairie sends along a few lines he suggests could be used in safe sex ads, like humorous ways of suggesting condom use: "No hat, no party! Wrap your knight in shining armour! Improve your drive, protect your putter! No singing in the rain without a raincoat! Don't be silly, protect your willy." (EC: I like it, I like it . . . !)

Send in your yuks . . . ! If you have a yuk or two or three, drop me a line. If it's decent, I'll pass it on. (EC: What's considered decent these days . . . !)

PROMOTING



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



M - Music was composed by a Canadian

A - Artist who is featured is a Canadian citizen

P - Production was wholly recorded in Canada

L - Lyrics were written by a Canadian

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SHINE

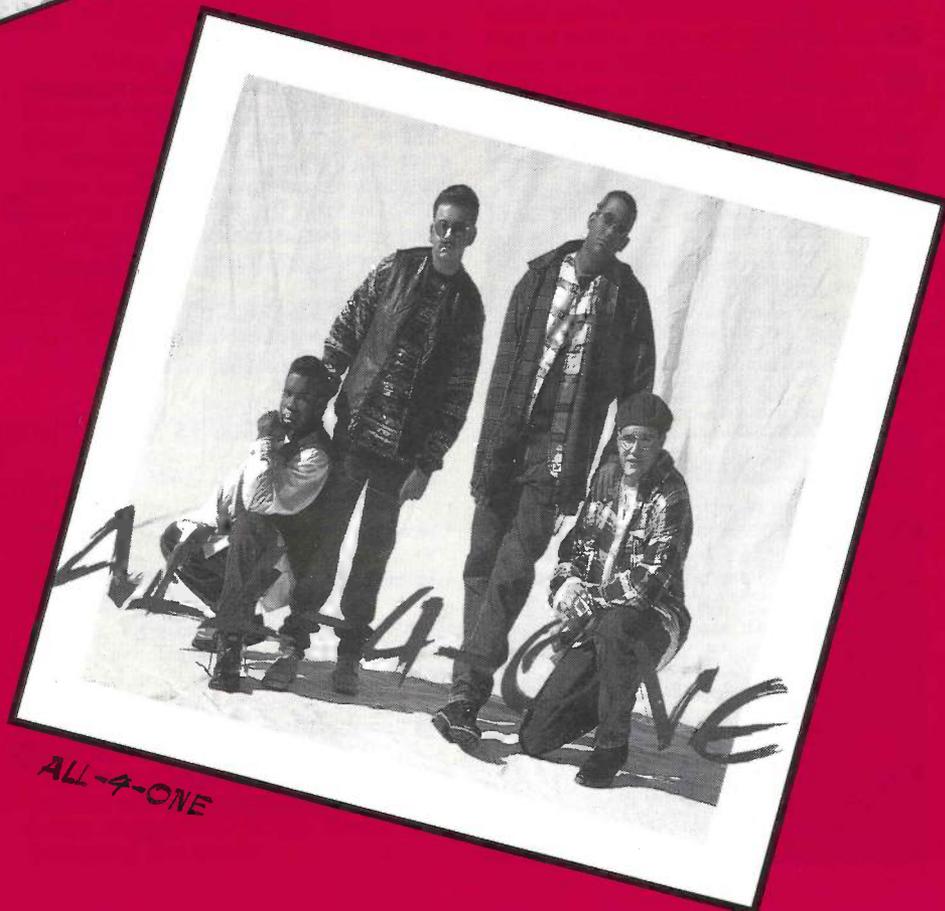
Lay me on the ground
Fly me in the sky
Show me where to look
Tell me what I will find
Oh, heaven let your light shine down

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their AOR hit
single SHINE is
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now!

Collective Soul's
good music and
good vibes are
downright
contagious.



This Los Angeles Quartet took their first single SO MUCH IN LOVE into the top 20. For their latest single, I SWEAR, a remake of John Michael Montgomery's #1 country hit, they've enlisted the help of production guru David Foster. I SWEAR has already hit top 20 in Canada and #1 in America.



ALL-4-ONE

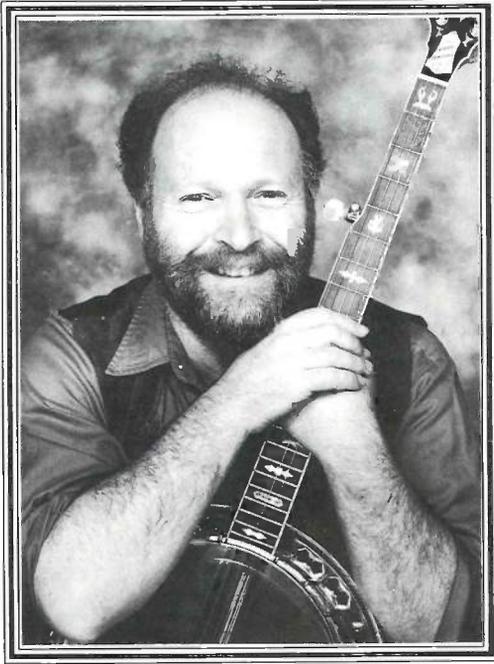


FEATURED ARTIST - by Ron Rogers

Eric Nagler wants kids music given higher priority

Children's music has always been looked at as the field goal kicker of the Canadian music industry. It does its job, much better than most people might expect, but gets no respect in the process.

Tanglewood Music children's artist Eric Nagler can't understand why kids' music gets little respect, considering the amount of sales



in the genre, but he doesn't see things improving much. As he sees it, the Juno Awards are the epitome of the industry-wide high-brow attitude towards children's entertainers.

"It's a class-oriented organization," says Nagler, "where children get short-shrifted. This year they did a focus on reggae. But children's music has sold millions, and Canada has exported more children's music than any kind of reggae. But the Junos sneer at children's music."

Nagler cited the repeated frustrations of

Juno children's committee chairman Glenn Sernyk and his attempts to get a television slot for a family entertainer.

"Glenn goes every year when they set up the show. And every year he asks 'can't we have a small kids section?' and they always turn him down.

"This last year, when he walked into that meeting, one of the guys, and I won't mention his name, put his arm around Glenn and said 'Now Glenn, please don't embarrass yourself by asking for television time.'"

Nagler also expressed disillusionment with the judging and selection process, not exactly an original thought when discussing the Junos.

"It's always between myself and four or five others. I would prefer not to enter my albums for Juno nominations, and I always instruct my record company not to, but they always ignore my instructions.

"I never understand how they pick the winner. Quite frankly, Sharon, Lois & Bram's album (Candles, Snow & Mistletoe) had it head-over-heels over everybody else. I know they've won it five or six times already and maybe it wasn't supposed to be their turn. I don't know, but that was the album that should have won."

But as Nagler himself points out, the Juno judges too often look at what album is the most appropriate winner, not the most deserving.

"When you ask them to judge a children's album, they don't listen to it and decide whether or not they like it, they listen to it and decide whether or not a kid should like it."

Hearing all of this, one might think Nagler spends his spare time discussing the problems of the Junos, but that would be a drastic piece of hyperbole. Nagler is one of the busiest and hardest-working entertainers in this country.

In addition to his album work (Tanglewood recently released Eric's World Record, the best of his weekly television show), Nagler is busy

with the fifth season of Eric's World, seen weekly on public television and the Family Channel. He's written several books, produced a video (Making Music With Eric), plays dozens of live shows every year, and plans on doing even more. What else does he in store?

"I'm trying to get up my hill on my mountain bike. I go out every morning and I look up and say 'This will be the day that I conquer the land, and the land sings back 'Fat Chance!'

"Seriously though, I'm interested in being able to facilitate UNICEF in its programs, especially since I've been learning more about what they're doing with war-torn countries. We're making a television special in Victoria in honour of the Commonwealth Games with myself and the Victoria Symphony."

Nagler started in music playing folk music in the streets of Greenwich Village in New York. It was while performing in the streets with passers-by that he discovered the wonder of family-type music.

"When I started performing for kids, partly because I was backing up Sharon, Lois and Bram, I discovered a whole new way of performing. If you perform at kids and not with them, a whole part of them is going to be lost. I found the more I performed with them, the more involved they were, and the more I could focus the energy of the performance."

Children, like adults, respond to emotion in music. While so many children's performers tend to worry about teaching kids a lesson, and others pander to children and talk down to them, Nagler believes that, ultimately, it's the music that speaks to all people, no matter how old or young.

"We tend to treat children as different animals, and there are differences, but they're mostly surface differences. For me, words are kind of surface. Kids will accept any kind of music, so we tend to give them simple, cheap stuff because we think they need it simple.

"You get these guys with all these keyboards behind them going 'I love to brush my teeth, brush my teeth, brush my teeth!' - give me a break! But kids think, 'well, if they want me to like it, I'll like it.' Why do we need kids to like that stuff?"

"All music, no matter how simple or complex, boils down to the same universal feelings. The need for love, the need to love, security and insecurity, and power - these are the things that motivate us as adults, and it's foolish to think that we're so grown up."

Stars of Show Boat to autograph cast recording

Show Boat's stars will celebrate the release of the musical's original cast recording with an album signing party in the Trinity Way at the Toronto Eaton Centre at noon on May 27.

Among those taking part will be Elaine Stritch, Rebecca Luker, Dorothy Stanley, Joel Blum and Tammy Amerson, as well as Michel Bell, who has been nominated for a Dora Mavor Moore Award for outstanding performance by a male in a musical.

Produced by Grammy-award winner Martin Levan and Livent chairman Garth Drabinsky and recorded and mixed at Toronto's Manta Eastern Sound, the recording, which shipped platinum, has received critical acclaim.

Conducted by musical supervisor, Jeffrey

Huard, the recording also serves as a showcase for the new contemporary orchestral arrangements created for the production by William David Bohn, as well as the new dance music and underscoring arranged by David Krane.

The recording is released on the Livent Music label distributed in North America by Quality Music & Video. The recording will be released in the US prior to the opening of a second company of Show Boat on Broadway at New York's Gershwin Theatre on Oct. 2.

The original Toronto company will continue to run simultaneously in an open-ended engagement at the North York Performing Arts Centre.

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Transplanted American Berry fosters Canadian talent

After a busy 1993 that involved producing seven albums, including domestic releases by Voivod, The Headstones, Nothing In Particular, Lovechain, Dead Reckoning and The Killjoys, producer Mark S. Berry has yet to slow down his busy schedule. He is currently in the studio working on the forthcoming Lee Aaron album on her Hipchic label, distributed

through A&M.

"We're rushing to get a first single done, because Labatt has pre-bought 50,000 copies of the single as a promotional tie-in with Genuine Draft. They will give the single away with beer and a \$2-off coupon for the album." The Headstones, Sven Galii, Junkhouse and Bootsauce are also involved in this promotion.

Berry notes that with Aaron, he is trying to formulate a new, '90s sound. "I was really conscious of Lee's lyrics. I got her to look inside herself. Sonically, the album is much more dense and thicker than her last record. It's also different in terms of musicality."

Berry brought in the rhythm section from Sons Of Freedom to flesh out the sound, as well as guitar player Knox Chandler, formerly of Psychedelic Furs, and Reeves Gabrels of Tin Machine.

"She's been suppressed all these years. I discovered what kind of record she wanted to make, and we did it. Lee and I are very much on the same wavelength. We both knew she had to make a different record in the 1990s. She's opening up and doing new things."

Since coming to Canada in 1992, Berry has helped to establish a number of Canadian acts. One of the first he took under his wing was recent Juno winner I Mother Earth, whose five-song demo tape which he produced led directly to its signing to EMI.

"Sometimes, I really have to take the reins and guide the band. You have to deliver a record to the record company that it can market.

"With the kids in I Mother Earth, I really had to guide them in a specific direction. When I brought them in, they weren't really aware of what they were. I had to mold them and shape them. I also had to work on the songs to have the arrangements in order. I had to keep cutting and splicing."

Berry discovered the group at a local club. He was impressed with the band's material, and though he did not work on the full-length album, he "wished them good luck.

"I was directly responsible for them being signed. I basically discovered the band and worked out their recording schedule at MetalWorks."

Another act, Nothing In Particular, is currently gaining steam on modern rock radio and some AOR stations. Berry produced its first release, *Is That Right?*

"When I first started listening to them, a group with no bassist, it was odd. But then you get over it because the songs are so good. What About Us and C.O.H.C., great songs.

"The lower end of the soundscale we mixed through a special device called a vitalizer that enhances the low end. I put the drums and low end instruments through it."

He is now involved in two businesses. Pro/Sonic is a joint venture with Gil Moore of Triumph and MetalWorks fame, and The Sonic Group Ltd., which is a production company that brings bands into the studio, records a demo, and shops its tapes around. The first signing to this company is Toronto group Elvis Manson.

CHARTS

by Tim Evans

Royal ascent. Despite being dimmed from the limelight during the last couple of years, Prince is back in the top five. The symbol man bullets up six spots from #11 with *The Most Beautiful Girl In The World*. His last song to go that high was *Diamonds & Pearls* in 1992. Prince has been a consistent charter since the early '80s. He has now had a song in the Top 40 in each of the past 12 years.

Complete the trilogy. The past two trivia question have been to name the top five male and female artists of the past 30 years. To finish off the category, name the top five groups, based on #1 songs, in RPM's history.

Pull up the covers. All-4-One is racing up the Hit Tracks chart with *I Swear*. In its second week, the song jumps from #65 to #33. John Michael Montgomery took *I Swear* to the top of the Country Tracks chart for three weeks in February. Ironically, All-4-One's version is following a very similar pattern. In its second week, Montgomery's tune jumped from #64 to #36.

Three straight. Big Mountain holds at #3 on the Hit Tracks chart with *Baby I Love Your Way*. Will To Power's cover went all the way to #1 in 1988. With Big Mountain reaching #2 a couple of weeks ago, it means both those versions went higher than Peter Frampton's original, which peaked at #3 in 1976.

As The Crow flies! The Crow is doing extremely well at the box office. That success has had a big impact on soundtrack sales. In just its second week of release, *The Crow* soundtrack bullets 23 spots to #10. The only album with a bigger jump is *Collective Soul's Hints, Allegations & Things Left Unsaid*, which has a 33-place move to #26.

Bizarre Frente! The top album add is *Marvin The Album* by Frente! It enters at #37. The first release from the album, *Bizarre Love Triangle*, climbs 29 spots to #64.

Retail action. Scott Sarna reports the following as the best-selling albums at the HMV store in London's Galleria Mall. 1. Counting Crows 2. Smashing Pumpkins 3. Pink Floyd 4. Canto Gregoriano 5. Moist 6. Soundgarden 7. Loreena McKennitt 8. Ace Of Base 9. Chris Sheppard 10. Yanni.

The group scene. With 18 #1 songs, the top group during the past 30 years is easily The Beatles. Following the fab four are The Bee Gees, The Rolling Stones, Paul McCartney & Wings and K.C. & The Sunshine Band.

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MAY 27TH



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And the Nominees are

Everything you need to know about the Big Country Awards!

Q: What are the Big Country Awards?

A: It all began at a two-day conference in September of 1973. In 1975, the first Big Country Awards banquet was held in the Cafe de L'Auberge of the Inn On The Park in Toronto. Subsequent award banquets were held in Edmonton, Ottawa, Regina, Toronto, and Winnipeg.

Q: Are there two events on this weekend?

A: A charity luncheon is held on Friday (May 27) when the Variety Club salutes Big Country and Canadian country music. Two days later, the Big Country Awards banquet is held, at which time television covers the announcement and presentation of the awards.

Q: How are the nominees picked?

A: The nominations are based on chart action in RPM in the previous year. The ballots are mailed to RPM subscribers. This system allows for a good mix of voters and makes it less possible for groups or blocks to control the votes. The winners only become known when the envelopes are opened on stage at the banquet.

Q: Do the awards feature musical performances?

A: The Variety luncheon does. The Sunday night awards dinner is followed by the opening of the envelopes and the announcement of the winners. The event is designed to be an industry get-together, a chance to rub shoulders with the heavyweights in the industry. It's a night set aside for the industry. It's very unique.

Q: Are meetings and conferences a part of the event?

A: No. We believe there are a great number of conferences going on throughout the year and that there isn't a need for more. There is a greater need for industry camaraderie.

Q: How many categories are there?

A: There are eleven. The Big Country Awards are very prestigious and we limit the number each year. It brings greater importance to this award.

Q: How long have the awards been televised?

A: This is the third year of national television. The show is an inside look at a closed industry event. The public will have a look behind the scenes at an industry award show. The show will be taped on Sunday evening (May 29) and aired the following day, Monday May 30, at 10 P.M.

Q: Isn't \$100 per person a little too expensive for a banquet?

A: Once the \$100 is paid (plus GST), that's it. There are no other charges for drinks or wine at the table. The evening will be a posh affair in a very elegant setting designed to bring prestige to the Canadian country music industry. It's an event for the industry. Once a year we get together for a very special industry evening.

Q: What about tickets?

A: After you have ordered and paid for your tickets, they can be picked up at the Variety luncheon or they will be waiting at the door if you wish. This year, TICKETS ARE NECESSARY. Cocktails are at 7 P.M. and dinner is at 8 P.M.. Dress elegant chic, not black tie.

Q: Is it possible to reserve a table?

A: Yes. Tables of 10 can be reserved ahead, if you get a group together and arrange that they will all pay in advance. Mail all the payments in the same envelope. We must have all the names in advance.

Q: Will it be possible to pay at the door?

A: Definitely not! For an event of this kind, advance planning makes it impossible to arrange any additional meals. You must be confirmed at least four days prior to the banquet.

WESTIN HARBOUR CASTLE CONVENTION CENTRE
Sunday, May 29th

THE 17TH ANNUAL

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AWARDS**

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Dinner 8 pm

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IN THE CLUBS

by Craig Thompson

What started as a quiet week has turned into one of the more exciting ones with the announcement of one of the best alterna-Cancon gigs to come Toronto's way (with possible out-of-town dates TBA). The MCA Concerts show June 10 at The Palladium will see A&M act The Doughboys headlining. The group is still riding high on its most successful year ever, and have played upwards of 200 shows over the past year. East coast Sub Pop signing Eric's Trip is also on the bill. Before them, local highly-touted and unsigned group hHead will play what will most likely be new material from its LA-sessions. Many fans and industry people are expecting big things for the band, winners of the CFNY Modern Music Search worth \$100,000. Opening the show as the non-Canadian entry will be MCA act Cell (currently touring the US with Eric's Trip) out of New York, supporting its strong new release, *Living Room*, the follow-up to the highly-regarded *SloBlo* album. The show,

at a price one-sixth the cost of The Eagles show for four times the number of bands, is an all-ages venture.

Speaking of hHead, hHeadheads will be happy to know that the group is currently mastering new material. It turns out the trio recorded 15 new songs, including four that were never demoed before, with producer/engineer Dave Ogilvie. Two weeks of pre-production were done with Ogilvie on Vancouver, followed by a month recording in Mendicino, California at the Philo's Ranch studio. The guys then headed to Bryan Adams' Warehouse studio and spent two weeks mixing. hHead and manager Jack Ross of JAM are currently playing the material, which is still being mixed and mastered, for all interested parties. Ross indicates an international interest in hHead. And to think it was only six years ago that I remember Noah, armed with nothing but an acoustic guitar, playing his own skewed version of folk music at our high school talent show.

Since the demise of the Ralph Benmergui show in December, it seemed inevitable that crunchy, wacky house band the Look People

would break up. Well, it has happened. The split was amicable, though, as album sales never quite rivalled the group's fun quotient. Lead maniac Jaymz Bee is looking at putting together a Burl Ives documentary. Go figure.

I finally got out to see the persistent Victims Of Luxury at The Rivoli (May 11). The first noticeable quality about the band is its professionalism, as captivating lead singer Yaz Atout was able to draw a number of media representatives from print and radio, as well as record company reps. Not only this, but the band itself was a tight-wound unit, missing very few changes and giving 110%. The songs themselves show signs of better things to come: the new tunes, *Down*, *Tie Me Up* and especially *Wrong*, with its unusual chorus, show a marked improvement over the already-good material from the *Too Cheeky* CD. Speaking of which, plans are afoot to remix the album, which will help things immensely. Another highlight of the show was VOL's cover of The Vaselines' (and later, Nirvana's) *Molly's Lips*. Overall, after anticipating the show for quite some time, I was not disappointed. VOL simply has to keep working on its strengths (the energy of bassist Andy Ghandour, the sharp guitar work and songwriting of Atout) and shape them into a unique sound all its own.

That same night, after the VOL show, I went down the street to The Horseshoe and was awestruck by local group *By Divine Right*. At times quiet, at others rough, the band reminded me of a weird cross between *The Rheostatics*, *Pavement*, and a tuning fork. The songs were strong, interesting, and the sound was, by club standards, quiet. I only wish music of this type was more widely accepted, because the genuine emotion and creative stylings coming off the stage was very refreshing.

Two shows also of note the past week were the Rollins Band at The Concert Hall with *Therapy?*, and Arcwelder upstairs at the El Mocambo. First, Rollins Band, supporting its new chart-rising LP *Weight*, behind ranter Henry Rollins and new bassist Melvin Gibbs, did its usual angst-ridden hard rock-fest, and the nearly-sold out show had all the kids there, including this one girl who wouldn't have been more than 14 getting bashed about in the mosh pit, banging her head on the stage, into boots, etc. Something she'll tell her kids about, I guess. Arcwelder was the complete surprise. Hailing from Minneapolis, the three-piece laid down some unbelievable, absorbing grooves. On LP, the majesty of the dual attack of guitar and bass does not quite reach its live heights, as Arcwelder is kind of a *Minutemen-meets-Nirvana-at-the-roller-skating-rink* group (whatever that means). They are signed to *Touch And Go* out of the US. And another great group, *Kepon*, opened, just proving again (how many times does this happen in a week?) that all those nay-sayers unhappy with the current state of music and radio need only to open their ears and eyes. The music of today is, and I emphasize, is as good as that of any other period.



CHIN AM and FM will assist the 1994 Hospital for Sick Children's Foundation Telethon by hosting its annual Radiathon during the week of May 30. Last year, the station, which broadcasts in 32 languages, raised \$50,000 for the hospital. In addition, Johnny Lombardi, CHIN Radio founder and president, will host the Telethon's multicultural segment on CFTO-TV from 10am to 1pm.

650 CISL Vancouver's host of the Wake Up Club, Red Robinson, recently spoke to Calgary's Jamie Clark over the telephone. However, Clark was a far cry from Alberta, as he was talking from Mount Everest. He and 13 other climbers, including five fellow Canadians, are attempting to climb to the top of the 29,028-foot mountain without the use of bottled oxygen on behalf of those suffering from lung disease. Robinson was the first to talk to the team, expected to reach the top on June 1. What did he tell Jamie? Naturally, he informed him the Canucks had advanced, while the Calgary Flames were knocked out of the NHL playoffs.

1110 CKTY, today's hot new country radio station in Sarnia, Ontario, recently held its Special Olympics radiothon on the unlucky day of Friday, May 13. However, that date proved lucky, to the tune of just under \$13,000. The show was hosted by morning personality Steve Glenn, afternoon personality and promotions director Mark Cartland, Petrolia OPP Constable Jack Sterling, and members of Special Olympic organizations and Lambton Country law enforcement attachments. The organizers wish to thank all of those in the Sarnia-Lambton area for their generosity.

The Canadian Broadcast Standards Council recently announced decisions regarding two Ottawa-area stations. The first involved station CJSB, which was charged by

a listener that a segment involving the character D. Vinnie Boobazonga was sexist, homophobic and promoted anti-homosexual violence. CJSB violated one of its conditions as a member of the Council, though, when it failed to produce a tape of the program for which the complaint was filed. As a result, CJSB must announce the Council's decision during peak listening hours within 30 days of the decision date of May 13. Station CIWW was charged by a listener that comments made on the Geoff Franklin Show had advocated vigilante action when the hoist claimed that a man who had dragged his dog alongside his car as punishment should be dragged alongside a moving car himself. The Council judged that the comments did not breach the standards set out in its Code Of Ethics, although the Council did note that while the host had not seriously advocated criminal activities, at worst the host's comments were in poor taste.

FM96 in London had a unique promotion set up for Secretaries Day on April 27. Dave Burgess, afternoon drive announcer for the station, had the idea for giving these secretaries (or 'administrative assistants') the chance to relieve some stress by tossing computers monitors and keyboards off the top of the London Fire Department training tower. The secretary inflicting the most damage on the oblivious stuffed boss five stories below won a two-night package to Toronto, and the runner-up received some parting gifts including *Rice-A-Roni*. The successful stress-removal event was broadcast live on the Pete and Dan Morning Show.

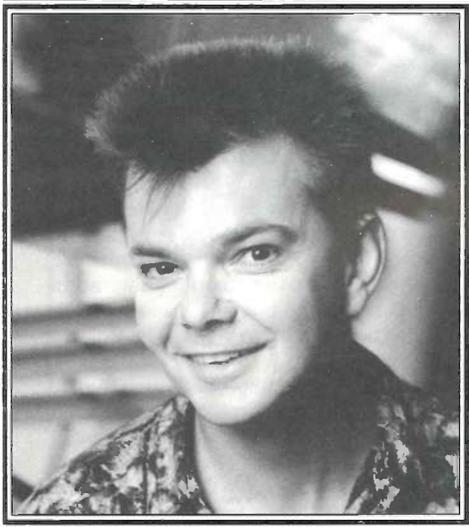
WATCH THE
BIG COUNTRY AWARDS
ON CBC TELEVISION
MONDAY - MAY 30TH

MuchMusic producer turns experience into success - by Craig Thompson

Champniss follows his own journalistic path

In his 20-odd years in the music industry, Kim Clarke Champniss has seen his job develop into something not only unexpected, but quite satisfactory.

"From doing what I like best," he says, "which is rock n'roll music, it has blossomed into a regular paycheque. I found it hard to comprehend that I could make a regular



paycheque in this business."

Champniss, special assignment producer for The New Music and one of MuchMusic's special reports' producer/hosts, is the latest in a growing collection of awards winners from the station. At the music industry awards dinner March 18 during Canadian Music Week, Champniss was awarded the video personality award, based on industry voting. Denise Donlon was also a winner for broadcast executive.

In addition, Champniss and Karen Gordon, the host of CBC's Ear To The Ground, hosted the light-hearted pre-televised portion of the Junos. "I had a great time with that. I had the best music weekend of my life."

The industry award, alongside musical project Dance Speak, is the latest highpoint in Champniss' career that began back in 1975, working as a DJ at The Luv A-Fair, an alternative club in Vancouver, to pay his way through school.

This club was one of the cornerstones of the new music scene in Vancouver and where Champniss showed his passionate roots for new music. The first wave hit with bands like D.O.A. and Young Canadians, which was followed by groups such as Moev, Popular Front, and Images In Vogue, whom he managed.

"That was when the indie scene hit in 1979-80. It was post-punk and new wave stuff. People like Terry McBride of Nettwerk Records and Nigel Best, Barenaked Ladies' manager, came out of the Luv-A-Fair scene."

Champniss feels a particular affinity for this career-building period of his life. "That whole indie scene gave us a certain attitude.

Admittedly, it was an arrogant one. But, back then, there was a chasm between the mainstream and the alternative scene. We were passionate about the music."

His work managing Images In Vogue also helped him learn the ropes of the trade. "We learned how to make records ourselves, how to package them, how to go to record stores and try to sell them, how to try to access the market. Records were on consignment back then.

"Because of the shift in the music market, the alternative scene of the early-'80s became mainstream: U2, REM, even Madonna, who came through alternative dance clubs.

"The video age embraced the alternative because the alternative knew how to embrace visuals. You look at the packaging of Joy Division, early Madonna, Boy George, and even REM with its non-videos. The impact of the visual was there."

After working for S. Feldman & Associates with Denise Donlon in 1985, he became a recognizable face on the RockFlash desk on MuchMusic in its early years (the station is celebrating its 10th anniversary in 1994). Champniss saw the video age begin to unfold, and began to grasp journalism more fully.

After the RockFlash stint, he went on to the Fax assignment in 1989, worked special assignment documentaries in 1990, producing the notable Punk 76-79 and 120 Minutes With Neil Young documentaries, and is now in his current position.

Programming 80% Cancon could be a winner - by Ronald T. Robinson

Another format? . . . Maybe!

As folks in the business of promoting tunes to the radio market will be only too happy to read; getting a new record on the air is akin to getting a Caterpillar D-9 up a gnat's butt. And if it's Cancon, make it 2 D-9's and a teeny weeny gnat.

The irony of this is obvious.

Radio stations, for the most part, as they are being programmed today, are utterly dependent on the music. GMs, PDs and MDs have had the belief built in that determines: if this tune is played rather than this one, the walls will surely come tumbling down, heads will surely roll and anyone who talks back will surely be turned into a pillar of salt.

Enter the baaad consultant.

I put it to the music and the radio industries that a major market station could be programmed 80% Cancon -- and win! (Not being a complete idiot, the consultant leaves the ice until the maintenance crew has cleaned up the litter. "Yes Danny, that was a gutsy call," and "Yes it was, Dick.")

I've made two presuppositions here: most experienced MDs could, given the thousands of past and present Cancon selections available, come up with a playlist that would take years to sour; and that experienced PDs, given the perceived lack of a competitive music position,

"I tend to treat the music with the respect it deserves given its context. There's nothing wrong with Mariah Carey or New Kids, given its context. If you're 14, that's the soundtrack to your life. I never attempt to piss on anyone's accomplishments, provided it doesn't somehow appear as kind of weird or out of line. The best thing is to ignore it, because it may backfire on the journalist."

As a member of MuchMusic's programming committee, he realizes that "you are driven by your own musical conscience. You only have 64 videos in active rotation, but we attempt to find a place for all the stuff that comes our way.

"At The New Music," he says, "we're doing the best work we've ever done. As a unit, it is humming along like you wouldn't believe." The unit includes Jana-Lynne White, Jennifer Morton, and the newest member, Avi Lewis. "Because we're so busy, there's no ego. We've all got our own empires we're mining away, and things are moving forward proficiently and happily."

Coinciding with his New Music work is his Dance Speak project, something he is "very high on right now." By the end of the year, he hopes to have a release, either independently or through a label deal.

"It's W.B. Yeats meets Joy Division. I'm very passionate about it because if people think I've got something to say, and if I can utilize niche marketing, then I might be able to break even and make another record."

When asked if the high-profile life of a TV journalist is all it is cracked up to be, Champniss' reply is short and sweet.

"I'm not a glamour type of person. I'm just out there doing it."

could come up with new and better ways to earn audience loyalty. It's the old create a vacuum and have something standing by with which to fill it trick.

Personally, I'm satisfied that an 80% Cancon format is doable right out of the shoot. I also understand I'll get some sincere feedback that is contrary to that position.

However, as an exercise for programmers, the operative question is: 'what would I do, specifically, to participate successfully in the market if the 80% Cancon mandate was given to me today?' (That would be after the resignation had been retracted, of course.)

The easy answer, and the one I like, anyway, is train the on-air, writing and news staff to be communication specialists.

Clue #1: If the radio communicator believes he/she is talking to one single individual and constructs his/her communication to that one person -- and if the PD demands that one single persons is the PD -- get help!

Clue #2: Is radio a one-to-one medium? Yes -- not yet!

(Ronald T. Robinson, a broadcast consultant, can be contacted by writing to 19 Woodbrook Way S.W. Calgary, Alberta T2W 4J7.

*Notes on the mystique of a living legend - by Gino Empry***Frank Sinatra continues to baffle the critics**

One of Frank Sinatra's slogans is "Learn as if you would live forever, live as if you would die tomorrow."

The Kitty Kelley book is more geared to sensation than to actual details. Sinatra's no saint, but there's just as much to tell about his good deeds as his bad ones.

The Earl Wilson biography, written in 1976, also unauthorized, paints a much fairer picture. Sinatra has been well behaved during the last 15 years.

When they were filming *From Here To Eternity*, Sinatra tested the waters for the first time in a film with the sexy Deborah Kerr. Says Kerr, "He called me mom and sent me flowers almost every day, because he thought I was such a good girl!" It's not well known, but when Kerr has a legitimate beef, she can fight and swear like a truck driver.

Tony Bennett, whom Sinatra calls "the best singer in the business," refers to Sinatra as "the king" and the two have had a mutual admiration society for many years.

Bennett had first chance at New York, New York, and was told to go ahead and record it and he would have a hit song on both coasts. Bennett wasn't sure the song would make it. He procrastinated and Sinatra made it his.

Whenever I see Sinatra he always greets me with "Hey G! How's T!", alluding to the fact that I was Bennett's worldwide manager for 12 years. On his dates in Toronto, he always asks "How's the sound?" And I have never lied to him. I tell him as much as possible about the problems, if any.

Peggy Lee, a staunch friend and fan, is a wee bit hurt that she wasn't asked to be one of the 13 on the first Duets album. Rumour has it she will be on the sequel.

Pavarotti has already done his session.

Has anyone noticed that there is hardly ever a big show biz happening, good or bad, where Sinatra's name doesn't come up? When it looked the worst for Mia Farrow in her battle for child custody with Woody Allen, Sinatra spoke up at the right moment, claiming that Mia was "one helluva good broad -- no phony!" Sinatra, of course, was once married

to Farrow.

I got to know Sinatra fairly well through the number of years I worked with him, and through my 12-year association with Tony Bennett as his manager.

I was with him when the Royal York offered this so-called gangster's pet the Royal Suite, free, and he took it. I was there when he arrived and the Star's reporter claimed that one of his bodyguards strongarmed a fan which prompted Sinatra to refer to the Star as "useful only for the bottom of a bird cage!"

In spite of all the rumours about his gangster involvement, stories about his concern, generosity and actions to help his fellow performers are legend and true! Just a couple of examples: Peggy Lee was overwhelmed when she found that immediately after her heart by-pass operation in Philadelphia, Sinatra (who had been checking with her doctors) sent his private jet to take her

... When Streisand arrived to record the duet, a huge bouquet of flowers and a handwritten note from Sinatra was there ...

home to Bel Air; and conductor Roy Parnella was worried sick about paying the bills for all the problems with his heart and head and found that Sinatra had paid them all.

Gina Girshwin, who played Nancy Sinatra in the recent mini-series based on Sinatra's life, got lots of tips from Tina Sinatra, who was the executive producer on the show. Gina says that Sinatra was non-committal about the series.

When Sinatra decided to record Duets, the producers tried to get him to record to taped orchestra music so that the vocal and instrumental could be mixed according to the tastes of those editing. This meant that Sinatra had to be in a closed booth and the orchestra, as far as he was concerned, was in another room. Until the producers simulated a concert setting with Sinatra in front of the orchestra, nothing got done. Once he felt familiar with the concert setting he recorded an unheard of nine songs at one session.

One of the highlights of the album is the Barbra Streisand duet on *I've Got A Crush On You*, which was released as a single. Streisand wanted the duet to be perfect, but she sang in the key of E flat and Sinatra sings in the key of F. David Foster was called in to devise a new approach to the song, which worked.

When Streisand arrived to record the duet, a huge bouquet of flowers and a handwritten note from Sinatra was there. She was touched and removed a note from her bag that was nearly 30 years old that Sinatra had written to her after seeing her in *Funny Girl* on Broadway. After the recording was done, Streisand improvised the phrase "You make me blush, Francis", and then Sinatra redid one line to match hers which was "I got a crush on you, Barbra." The result sounds as if they were in each other's arms singing the song.

Sinatra has made over 80 films and recorded more than 200 songs from motion pictures.

Musically, he is a man of many tastes. Little known is the Peggy Lee album, *The Man I Love*, which has Sinatra conducting a woodwind and string orchestra.

Sinatra also conducted a strictly instrumental orchestra for his album *Tone Poems Of Color*.

Tommy Dorsey should get the credit for Sinatra's wonderful phrasing. While Sinatra was still with Dorsey's band in the early days of his career, he was fascinated with the way Dorsey breathed while playing trombone. Sinatra worked very hard to develop this method of increasing his lung capacity, so that he too, could produce those long, easy, seemingly effortless musical phrases.

It was at the Paramount Theatre on Dec. 30, 1942 when Sinatra was given his first solo set. He was backed by Benny Goodman. This marked the beginning of the mass hysteria of the bobby soxer era for Sinatra. Columbia Records signed him to a recording contract in 1943 and launched a promotion and publicity campaign that referred to his as "The Voice," which took hold.

After a disagreement with Mitch Miller, Columbia's A&R man, Sinatra split with Columbia on Sept. 17, 1952. He had recorded more than 400 songs. The last one was, prophetically, *Why Try To Change Me Now?*

Sinatra was at his lowest ebb in 1952, both spiritually and emotionally. Nancy Sinatra, his first wife, filed for divorce in 1951. They had three children: Nancy, born in 1940, Frank Jr., born in 1944 and Christine (Tina), who was born in 1948. He married Ava Gardner in November of 1951.

Late nights, drinking, smoking, the constant and fierce fighting and equal loving between himself and Gardner had affected his voice. He was very low in funds. The Sinatra era had ended.

He heard about *From Here To Eternity* and he knew he was Maggio. He scratched and clawed and battled to get the part, asking very little as salary and finally, got the part. Much to the surprise of everyone, except himself and a few friends, Sinatra was nominated for Best Supporting Actor, which he won in 1954.

Although most record companies weren't interested, Capitol Records offered him a one-year contract with options. Sinatra was on his way again.

When the LP was invented in 1953, Capitol asked Sinatra and Nelson Riddle to record the label's first LP. Sinatra suggested recording melodic, rhythmic and romantic musical numbers that he was sure the public would buy, instead of the pat band sound with a vocalist.

Sinatra and Riddle wanted to do arrangements like the ones used in a supper club show so that Sinatra could build his own distinctive interpretations. That first album was called *Songs For Young Lovers*. It was an immediate hit.

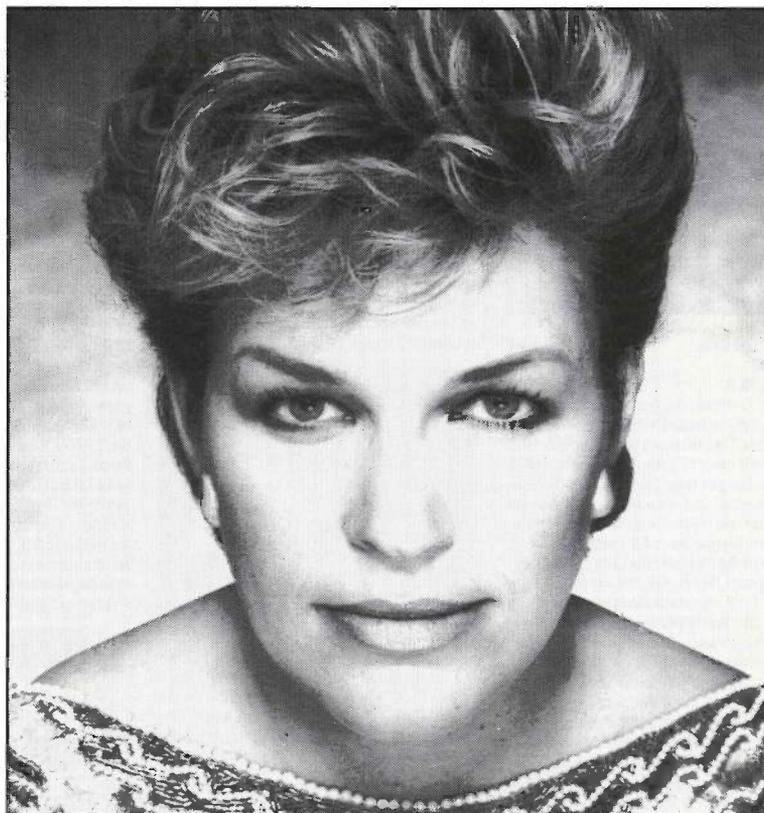
The release of *Duets*, its expected sequel, and the continuing concert dates, keeps this living legend forever young. And we still have 40 years of Sinatra's career to comment on!



Noted publicist Gino Empry seen with Bernadette Peters in 1985.

CANADA'S COUNTRY MUSIC
EVENT OF THE YEAR

BIG COUNTRY AWARDS



HOST

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NOMINEES

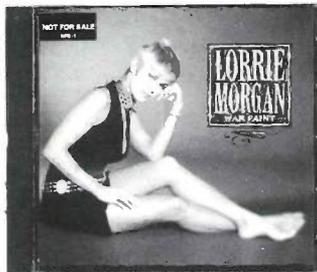
ANNE MURRAY
K.D. LANG
CASSANDRA VASIK
PRAIRIE OYSTER
BLUE RODEO
PATRICIA CONROY
CHARLIE MAJOR

GEORGE FOX
THE RANKIN FAMILY
MICHELLE WRIGHT
TRACEY PRESCOTT &
LONESOME DADDY
JOEL FEENEY
and many, many more

MONDAY, MAY 30 AT 10 PM

CBC  Public
Broadcasting

TOP BLUES



LORRIE MORGAN
War Paint
BNA-66379-N

- Country
My Night To Howl, the first single taken from this package, obviously wasn't the right one, which doesn't say too much for the tastes of that small, select crew of programmers who call all the shots. Morgan fans, however, and there are quite a number and growing in Canada, will rectify that oversight. This isn't just another pretty face. Morgan has all the requirements for soaring with the best. At times she displays a bit of a biting edge, but overall, the vocals are warm and cozy. Lyric interpretation is exceptional and she has some pretty top drawer writers on this package, which was produced by Richard Landis. Morgan co-wrote two of the songs; If You Came Back From Heaven, which she wrote with producer Landis, and War Paint, a co-penning with Tom Shapiro and which should be the next single. Also notable is Morgan's duet with Sammy Kershaw on Jerry Chesnut's penning of A Good Year For The Roses. Don't overlook 1-800-Use To Be, written by Stan Munsey and David Duncan. Great stuff. Eye-catching cover artwork which will attract if given a front-rack position. - WG



SONIC YOUTH
Experimental Jet Set, Trash and No Star
DGC-24632-J

- Alternative
While the members may deny it, Sonic Youth has become brand name alternative, the Burger King of the early '90s postpunk/alternative ethic. Meaning, they are stars. Discussing the group with anyone tends to bring out polar opposites: those who love the groundbreaking noise sculptures they put together, and those who hate SY's sweet twisting of punk rock. Whichever side you favour, SY's influence cannot be denied. The new album is much stronger than Dirty or Goo, and this is a pleasant relief. The lead track, Winner's Blues, features (a la Johnny Cash?) Thurston Moore's lonely, distorted voice aside an acoustic guitar. However, a Sonic Youth album should be judged whole, not in parts, and on this level, the 'soundings' put together here (with Butch Vig) are more, dare we say, mature, than its mid-to-late '80s SST material. Bull In The Heather is simply a great song that reinstates Kim Gordon's position as one of the more soulful female vocalists working today. Skink, Self-Obsessed And Sexxee and Screaming Skull (three of the five songs that start with the letter 'S') are also worthy of your ears. Radio will probably stay miles away from this (with campus exceptions), but kids and intelligent music buyers will flock. As a bonus, the album jacket is interactive, as there are five different detached versions, so if you get sick of one, all you need to do is switch the cardboard. Neat, eh? -CT

FRENTE! -Pop/Alternative

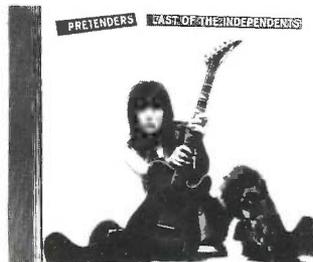
Marvin The Album
Mushroom/Attic-0083-2-J
Ladies and gentlemen, may I present to you the fabulous Angie Hart. Ms. Hart possesses the voice of a 12-year old, but the emotional delivery of a 32-year old. Marvin The Album introduces us to the world of Hart and Frente, the latest wunder-band from Australia. Girl, the first song, is an ambitious piece, as it situates Hart with only a piano accompanying her. Labour Of Love features Hart, armed with a poignant and ironic lyric, and an acoustic guitar. But this is not strictly acoustic music. Ordinary Angels harkens to many of the best singers today (Amos, Bjork, PJ Harvey), and the band she plays with puts its distinctive stamp on the song. The samba-influenced Cuscatla, which starts 'I love my country but it wears a uniform' is good. Explode



could follow on the trail of what many may claim is a one-off novelty hit: Frente's stunning version of New Order's Bizarre Love Triangle. But Frente, behind the simple, aching power of Angie Hart, could do very well for themselves. Hey, it worked for Tori Amos and that Smells Like Whatever song. -CT

PRETENDERS
Last Of The Independents
WEA UK-95822-P

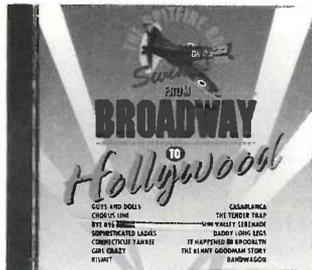
- Rock
Despite the curious album title (what is Warner, exactly?), the Pretenders has returned with a strong radio contender. Producers Ian Stanley, Stephen Street and Chris Thomas have fashioned a smoother, jumpier record that forefronts Chrissie Hynde's outstanding pipes. Her recognizable delivery is what makes Night In My Veins so strong, and its gripping chorus is sure to put the spring back into spring playlists. The guitar interplay between Hynde and Adam Seymour on Money Talks ably assists the melody line. All My Dreams is classic Pretenders, combining roughshod rhythms with that patented voice. I'll Stand By You is one of the slower numbers, and uses the London Gospel Community



Choir to help make a good song better. This track could do well at AAA in the US and similar formats up here. While the cover of Bob Dylan's Forever Young is quite limp, the considerable airplay for Night In My Veins could fuel some well-deserved and overdue album sales. -CT

THE SPITFIRE BAND
Swir:gs From Broadway to Hollywood
EPE-7777-14407-N

- Big Band
Big bands don't come any better than the Spitfire Band. Whether you're a fan of the Broadway or movie musical, or just someone who liked the swing and big band era, you'll appreciate the sound and the choice of songs that are part of this stroll down memory lane. Under the guidance of founders Jackie Rae, Micky Erbe, and Laurie Bower, this legendary Canadian big band,



one of the few left in the world, provides a smooth and highly emotional connection with an era that more than 50 per cent of the population of North America and Europe is familiar with. With the D-Day celebrations getting underway in June, this release is timely. Take a look at the label, EPE, which stands for Ed Preston Enterprises. Preston knows a thing or two about big bands, which obviously prompted him to release the Spitfire Band on his new label. From Thou Swell, Put On A Happy Face, and If I Were A Bell, to As Time Goes By, Chattanooga Choo Choo and Time After Time, this exceptionally well-produced package of entertainment should be priority on the shopping list for those who want to remember the good old days of swing. Radio programmers might be surprised at the audience reaction if they highlighted a few of the tracks. - SK



CRAWL
300 Yards Of Face
EREXCD-0194

- Rock
Straight from the bowels of guitar-riff hell comes four-piece Crawl. Replete with wind-up-and-shoot drums and bass, wailing, dark vocals from Steve McFarlane and sludge-like strums from fellow journalist Stuart Green, Crawl should rise out of grunge and alternative music's ashes. As it stands now, its rhythms and riffs do come across as a bit derivative (or adulation, depending on your point of reference) but the songs stand on their own. Dry is a good example of this, displaying the Layne Staley-Ian Astbury howl of McFarlane, with a great chorus. The Space Between is 100-proof Soundgarden hard rock, while Storm, with its hanging drums (an identifiable part of Crawl's sound), recalls the angst and determination of Quicksand and Tool. The Sub Pop-inspired Grunge Sucks moniker on the disc's sleeve belies an inner respect for this kind of music: but Crawl does its ear-wrenching best to twist the grunge/hard rock mountain into something resembling a Crawlspace. -CT



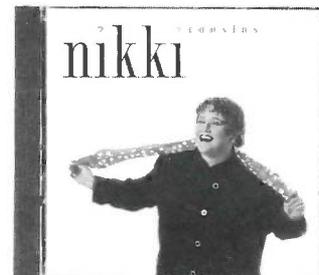
MARK LAFRANCE
Out Of Nowhere
Delinquent Records/Spinner-655-2

- Rock
Originally from Winnipeg, LaFrance has cut his chops singing background vocals on a number of high profile projects, including the latest Motley Cru album, Scorpions, Bon Jovi, Cher, Poison,

The Cult and even Carly Simon way back in '87. It is also worth noting that LaFrance has enlisted the help of ex-Loverboy alumni Mike Reno (co-writer of three songs) and Paul Dean (co-writer and producer), he is promoted by B.G. Enterprises, books through S.F. Feldman, has Spinner's distribution arm, and thanks none other than Bob Rock, Bruce Fairburn, and Jim Vallance. LaFrance knows how to play the game. On Out Of Nowhere, he rips his impressive, studio-proven voice through cliché-ridden, Def Leppard outtake material. He wears his influences on his sleeve: a dash of Aerosmith here, a pinch of Vince Neil there, and a whole mess of Jon Bon Jovi-isms. There is a substantial audience out there for this kind of music, and with the lead single Act Out Your Fantasy, the fast number Land Of Denial and the obligatory power ballad Runaway (another Bon Jovi reference), LaFrance with the help of his network of friends should define. -CT

NIKKI COUSINS
Nikki Cousins
Passion Records-944

- Adult A/C
Nikki Cousins is a singer who has been involved with the music scene in Western Canada for quite some time. This is her debut release, and it showcases her impressive vocal skills, backed by clean, professional A/C-directed players with production by Barry Allen, Keith James and Darcy Phillips. Sometimes, there is a feeling that these songs are a little bit tentative, as if they weren't sure whether to go the all-out funk/R&B jam route, or to settle into some smooth Anita Baker/Amy Grant-type grooves. Happily, they opt for the latter, as on Yours For The Taking and As Long As I Know. The constant throughout this release is Cousins' voice that can veer easily from soft verses to strong choruses. The focus track, I Don't Sleep At Night, written by Mark Rosenbauer, is perfect for A/C, with tasteful percussion and keyboards aside some nice guitar and background vocals in the chorus. But sometimes, I did wish that Cousins would step back, take a deep breath, and let her pipes rip with the passion suggested by the moniker Passion Records, which would bring the level of



this project up a notch from its already impressive level. Nonetheless, a well-crafted release that should not go unlistened to when it arrives on your desk. -CT

SILENCE
A Painting Entitled Atlantic
Psychodetic Records-002

- Rock
Silence is an independent band that plays anything but (otherwise, a disc would be quite unnecessary.) Like any good rock album, this release contains a healthy mixture of tempos ranging from slow ballads to faster rock tunes. The vocalist, Robby Riggs, is perhaps the strongest part of the mix, with ample assistance from funky and soulful guitarist David Marrocco. And, at 14 tracks, this is an impressive release. Beyond The Scene is one of the strongest numbers, based around a great chorus and sweet, Stevie Ray Vaughan-ish guitar licks. We Speak Of Where We Are is reminiscent of Wish You Were Here-era Pink Floyd, but again, that guitar creeps up on you. Dynamic Impressions impresses on me the confidence of Riggs as a vocalist. There are also two instrumentals and the short hillbilly number Marcey McGee that proves Silence is in this for, believe it or not, fun, unlike a lot of other scenesters. A worthwhile release from which a few AOR radio tracks may be chosen, and a loud sign of more tuneful Silence to come. -CT

TW LW WO - MAY 23, 1994

1	23	ACE OF BASE (5 weeks at #1) The Sign (Arista) (CA) 07822 18740-4 (CD) 07822 18740-2-N	
2	4	COUNTING CROWS August And Everything After (Geffen) (CA) MCAC 24528 (CD) MCASD 24528-J	
3	2	PINK FLOYD The Division Bell (Columbia) (CA) CT 64200 (CD) CK 64200-H	
4	3	CANTO GREGORIANO The Best Of Gregorian Chant (EMI) (CA) 4A/VB 65217 (CD) CMB 65217-F	
5	39	SMASHING PUMPKINS Siamese Dream (Virgin) (CA) V4 88267-4 (CD) V2 88267-2-F	
6	9	LOREENA MCKENITT The Mask & Mirror (WEA) (CA) 79 52364 (CD) CD 95296-P	MI PL
7	8	ENIGMA 2 The Cross Of Changes (Virgin) (CA) V4 39236 (CD) V2 39236-F	
8	7	CELINE DION The Colour Of My Love (Columbia) (CA) CT 57555 (CD) CK 57555-H	
9	9	SOUNDGARDEN Superunknown (A&M) (CA) 31454 0198-4 (CD) 31454 0198-2-Q	
10	33	THE CROW SOUNDTRACK Various Artists (Atlantic) (CA) 78 25194 (CD) CD 82519-P	MI PL
11	10	TONI BRAXTON Toni Braxton (LaFace/Arista) (CA) 73008 26007-4 (CD) 73008 26007-2-N	
12	12	REBA McENTIRE Read My Mind (MCA) (CA) MCAC 10994 (CD) MCASD 10994-J	
13	11	PHILADELPHIA SOUNDTRACK Various Artists (Epic Soundtrax) (CA) ET 57624 (CD) EK 57624-H	MI PL
14	13	RHYTHM, COUNTRY & BLUES Various Artists (MCA) (CA) MCAC 10965 (CD) MCASD 10965-J	
15	15	NIRVANA In Utero (DGC) (CA) DGCC-24607 (CD) DGCS-24607-J	
16	18	ROCH VOISINE I'll Always Be There (Star/Select) (CA) STR CD 8056 (CD) STR CA 8056	MI PL
17	17	MARIAH CAREY Music Box (Columbia) (CA) CT 53205 (CD) CK 53205-H	
18	19	BONNIE RAITT Longing In Their Hearts (Capitol) (CA) C4 81427 (CD) C2 81427-F	
19	22	CRASH TEST DUMMIES God Shuffled His Feet (Arista) (CA) 74321 16531-4 (CD) 74321 16531-2-N	MI PL
20	26	MOIST Silver (EMI) (CA) E4 29608 (CD) E2 29608-F	MI PL
21	20	THREESOME SOUNDTRACK Various Artists (Epic Soundtrax) (CA) ET 57881 (CD) EK 57881-H	MI PL
22	21	BECK Mellow Gold (Geffen) (CA) DGC 24634 (CD) DGCD 24634-J	
23	36	ALL-4-ONE All-4-One (Atlantic) (CA) 78 2588 (CD) CD 82588-P	MI PL
24	16	YANNI Live At The Acropolis (Private) (CA) 01005 82116-4 (CD) 01005 82116-2-N	
25	27	CHRIS SHEPPARD Pirate Radio (Quality) (CA) QCS 2035 (CD) QCD 2035	MI PL
26	59	COLLECTIVE SOUL Hints, Allegations And Things Left Unsaid (Atlantic) (CA) 78 25964 (CD) CD 82596-P	MI PL
27	14	AWESOME 3 Various Artists (Polytel) (CA) 516 680-4 (CD) 516 680-2-Q	
28	38	200 % DANCE Various Artists (Polytel) (CA) 516 749-4N (CD) 516 749-2N-Q	
29	31	AEROSMITH Get A Grip (Geffen) (CA) GEFC-24455 (CD) GEFS-24455-J	
30	28	ROXETTE Crash! Boom! Bang! (EMI) (CA) E4 28727 (CD) E2 28727-F	
31	24	JIMI HENDRIX Blues (MCA) (CA) MCAC 11060 (CD) MCASD 11060-J	
32	35	TIM MCGRAW Not A Moment Too Soon (Curb) (CA) D4 77659 (CD) D2 77659-F	
33	23	SHOW BOAT Canadian Cast Recording (Livent Music) (CA) RSPC 257 (CD) RSPD 257	
34	30	SPIRIT OF THE EDGE Various Artists (Polydor) (CA) 314 516 725-4 (CD) 314 516 725-2-Q	MI PL
35	25	ALICE IN CHAINS Jar Of Flies (Columbia) (CA) CT 57628 (CD) CK 57628-H	
36	41	THE RANKIN FAMILY North Country (EMI) (CA) E4 80683 (CD) E2 80683-F	MI PL
37	NEW	FRENTE! Marvin The Album (Arista) (CA) MR 0084 (CD) MR 0082-J	
38	39	SARAH McLACHLAN Fumbling Towards Ecstasy (Netwerk) (CA) W4 30081 (CD) W2 30081-F	MI PL
39	42	BLUE RODEO Five Days In July (WEA) (CA) 78 38464 (CD) CD 93846-P	MI PL
40	45	PEARL JAM Vs (Epic Associated) (CA) ZT 53136 (CD) ZK 53136-H	
41	NEW	SONIC YOUTH Experimental Jet Set, Trash And No Star (DGC) (CA) DGCC 24632 (CD) DGCS-24632-J	
42	48	COUNTRY HEAT 4 Various Artists (BMG) (CA) 74321 18620-4 (CD) 74321 18620-2-N	MI PL
43	43	SALT N' PEPA Very Necessary (London) (CA) 422 828 392-4 (CD) 422 828 392-2-Q	
44	52	COLIN JAMES Colin James And The Little Big Band (Virgin) (CA) V4 39190 (CD) V2 39190-F	MI PL
45	49	TOM PETTY Greatest Hits (MCA) (CA) MCAC 10813 (CD) MCASD 10813-J	
46	34	HOLE Live Through This (DGC) (CA) DGCC 24631 (CD) DGCS-24631-J	
47	32	ROLLINS BAND Weight (Imago) (CA) 72787 21034-4 (CD) 72787 21034-2-N	
48	37	DANCE MIX '93 Various Artists (Quality/MuchMusic) (CA) QRSPC 1173 (CD) QRSPD 1173	
49	NEW	THE PRETENDERS Last Of The Independents (WEA UK) (CA) 98 58224 (CD) CD 95822-P	
50	56	CLUB CUTZ VOLUME 5 Various Artists (Ariola) (CA) 74321 18484-4 (CD) 74321 18484-2-N	MI PL
51	29	NEW COUNTRY Various Artists (WEA) (CA) 93 26104 (CD) CD 32610-P	MI PL
52	54	NAS Illmatic (Columbia) (CA) CT 57684 (CD) CK 57684-H	
53	47	ABOVE THE RIM SOUNDTRACK Various Artists (Death Row/Interscope) (CA) 79 23594 (CD) CD 92359-P	
54	46	REALITY BITES SOUNDTRACK Various Artists (RCA) (CA) 07863 66364-4 (CD) 07863 66364-2-N	MI PL
55	50	SNOOP DOGGY DOGG Doggystyle (Interscope) (CA) 79 22794 (CD) CD 92279-P	
56	55	BRYAN ADAMS So Far So Good (A&M) (CA) 31454 0157-4 (CD) 31454 0157-2-Q	MI PL
57	58	US3 Hand On The Torch (Blue Note) (CA) B4 80883 (CD) B2 80883-F	
58	62	MEAT LOAF Bat Out Of Hell II: Back Into Hell (MCA) (CA) MCAC 10699 (CD) MCASD 10699-J	
59	65	JOHN MICHAEL MONTGOMERY Kickin' It Up (Atlantic) (CA) 78 25594 (CD) CD 82559-P	
60	61	JIMMIE VAUGHAN Strange Pleasure (Epic) (CA) ET 57202 (CD) EK 57202-H	
61	63	TORI AMOS Under The Pink (East West) (CA) 98 25674 (CD) CD 82567-P	
62	53	THE PROCLAIMERS Hit The Highway (Chrysalis/ERG) (CA) F4 28602 (CD) F2 28602-F	
63	51	FAITH HILL Take Me As I Am (Warner Bros.) (CA) 54 53894 (CD) CDW 45389-P	
64	67	YES Talk (Victory) (CA) 422 828 489-4 (CD) 422 828 489-2-Q	
65	60	PRAIRIE OYSTER Only One Moon (Arista) (CA) 74321 19427-4 (CD) 74321 19427-2-N	MI PL
66	69	NINE INCH NAILS The Downward Spiral (Atlantic) (CA) 79 23464 (CD) CD 92346-P	
67	44	MORRISSEY Vauxhall And I (Sire/Reprise) (CA) 54 54514 (CD) CDW 45451-P	
68	68	BJÖRK Debut (Elektra) (CA) 96 14684 (CD) CD 61468-P	
69	40	PANTERA Far Beyond Driven (Eastwest) (CA) 79 23024 (CD) CD 92302-P	
70	57	ELVIS COSTELLO Brutal Youth (Warner Bros.) (CA) 24 55354 (CD) CDW 45535-P	
71	NEW	GREEN DAY Dookie (Reprise) (CA) 4 45529 (CD) 2 45529-P	
72	73	JOHNNY CASH American Recordings (American) (CA) 24 55204 (CD) CDW 45520-P	
73	71	COWBOY JUNKIES Pale Sun, Crescent Moon (RCA) (CA) 74321 16808-4 (CD) 74321 16808-2-N	MI PL
74	76	MOTLEY CRUE Motley Crue (Elektra) (CA) 96 15344 (CD) CD 61534-P	
75	82	ZHANE Pronounced Jah-Nay (Motown) (CA) 374 636 369-4 (CD) 374 636 369-2-Q	
76	80	ALAN JACKSON A Lot About Livin' (And A Little 'Bout Love) (Arista) (CA) 07822 18711-4 (CD) 07822 18711-2-N	
77	83	ZZ TOP Antenna (RCA) (CA) 07863 66317-4 (CD) 07863 66317-2-N	MI PL
78	66	MICHAEL NYMAN The Piano Soundtrack (Virgin) (CA) V4 88274 (CD) V2 88274-F	
79	64	CROWDED HOUSE Together Alone (Capitol) (CA) C4 27048 (CD) C2 27048-F	
80	70	SASS JORDAN Rats (Aquarius) (CA) O4 571 (CD) O2 571-F	MI PL
81	72	8 SECONDS SOUNDTRACK Various Artists (MCA) (CA) MCAC 10927 (CD) MCASD 10927-J	
82	78	CLAY WALKER Clay Walker (Giant) (CA) 92 45114 (CD) CD 24511-P	
83	79	CREEDENCE CLEARWATER REVIVAL The Best Of CCR (Polytel) (CA) 740 002-4 (CD) 740 002-2-Q	
84	81	BILLY JOEL River Of Dreams (Columbia) (CA) CT-53003 (CD) CK-53003-H	MI PL
85	90	CONTACT! THE ALL-STAR COLLECTION Various Artists (Atic) (CA) CAT 1395 (CD) ACD 1395	MI PL
86	85	BRUCE COCKBURN Dart To The Heart (True North) (CA) TNT 82 (CD) TNK 82-H	MI PL
87	86	JOHN McDERMOTT Old Friends (EMI) (CA) E4 27467 (CD) E2 27467-F	MI PL
88	87	MICHAEL BOLTON The One Thing (Columbia) (CA) CT 53567 (CD) CK 53567-H	
89	88	GUNS N' ROSES The Spaghetti Incident? (Geffen) (CA) GEFC-24617 (CD) GEFS-24617-J	
90	89	REASONS TO BELIEVE Various Artists (Mercury) (CA) 314 516 632-4 (CD) 314 516 632-Q	
91	91	THE BODYGUARD SOUNDTRACK Various Artists (Arista) (CA) 07822 18699-4 (CD) 07822 18699-2-N	
92	96	THE BREEDERS Last Splash (A&M) (CA) 314 518 266-4 (CD) 314 518 266-2-Q	
93	100	THE BARRA MacNEILS Closer To Paradise (Polydor) (CA) 314 521 106-4 (CD) 314 521 106-2-Q	MI PL
94	95	GIN BLOSSOMS New Miserable Experiences (A&M) (CA) 75021 5369-4 (CD) 75021 5369-2-Q	
95	72	54-40 Smilin' Buddha Cabaret (Columbia) (CA) CT 80190 (CD) CK 80190-H	MI PL
96	74	THE LOWEST OF THE LOW Hallucigenia (A&M) (CA) 314 540 228-4 (CD) 314 540 228-2-Q	
97	75	THE CRANBERRIES Everybody Else Is Doing It... (Island) (CA) 314 514-4 (CD) 314 514-2-Q	
98	84	VILLAGE PEOPLE Greatest Hits (PolyTel) (CA) 522 040-4 (CD) 522 040-2-Q	
99	92	REBA McENTIRE Greatest Hits Volume Two (MCA) (CA) MCAC 10906 (CD) MCASD 10906-J	
100	93	DEF LEPPARD Retro-Active (Vertigo) (CA) 314 518 305-4 (CD) 314 518 305-2-Q	

COUNTRY

John Michael Montgomery's hit I Swear is a hit once more, this time with All-4-One, a pop band which is also on the Atlantic label. Montgomery's version topped the chart on Feb. 14/94, a position it held for three weeks. The song was written by Frank Myers and Gary Baker and is included on

Terry Kelly hits again with River Of No Return

Terry Kelly is back on the charts, this time with *River Of No Return*, taken from his *Divided Highway* album.

Witter and Wright headline Mospot date

Michelle Wright and Jim Witter, two of Canada's leading country recording artists, will headline a country concert with Doug Stone at Mospot Park on May 20.

Wright, who has been nominated for two Big Country Awards (female artist and country song for *Guitar Talk*), is currently charting with *Now And Then* (#12), the title track of her *Savannah* album. Wright won four Big Country awards last year as well as four Canadian Country Music awards. This year she won a Juno as country female vocalist.

Witter has been nominated for four Big Country Awards this year (male artist, country song for *Everything And More*, outstanding new artist and country composer with Johnny Douglas). Witter is currently climbing the charts with his latest FRE release, *Sweet Sweet Poison* (#11).

Witter was also the recipient of the first ever best Canadian video of the year award from Nashville's Country Music Television (CMT) for *Distant Drum*.

Stone is currently at #1 on the RPM Country 100 with *Addicted To A Dollar*, his latest Epic release.

Montgomery's album *Kickin' It Up*. Montgomery's follow-up, *Rope The Moon*, is making good headway for the top of the chart, jumping into the #4 position after 10 weeks of charting.

Stop On A Dime, the latest release from Little Texas, is the biggest gainer this week, jumping up to #63 from #81 in its third week of charting.

The new release, on the Gun label, had the most adds this week and entered the chart at #82. The single follows his previous charted singles, *In My Father's House*, *We Can Do Anything*, and *There Goes The Fire*.

The new song is a collaboration between Kelly and fellow maritimer Ron Hynes.

Last year, Kelly set a record by winning in every category in which he was nominated at the East Coast Music Awards. These included album of the year for *Divided Highway*, SOCAN song of the year for *In My Father's House*, male vocalist, country artist, and live act.

Last year Kelly was nominated for Canadian Country Music Awards in the categories of single and SOCAN song of the year. *We Can Do Anything*, another original from the *Divided Highway* album, was also nominated in the vocal collaboration category. The icing on the cake for Kelly was his performance of *In My Father's House* on the televised CCMA awards show.

This year, Kelly has been nominated for a Big Country Award in the outstanding new artist category.

Annie Reisler releases package of instrumentals

Toronto songwriter/keyboardist Annie Reisler is on release with a new album (cassette) entitled *Twilight Odyssey*. A CD release is expected over the next few weeks.

Three Cancon releases bullet into the Top 10: *Prairie Oyster's* *Such A Lonely One* jumps to #8 from #14; *No Hasta La Vista Tonight* by George Fox takes the #9 position, up from #12; and *Jim Witter's* *Sweet Sweet Poison* moves up to #10 from #13. With the Big Country Awards night closing in, many country programmers have been giving heavy rotation status and chart listings to Cancon

COUNTRY continued on page 19

Feeny, Scott and Witter to perform at Variety

Joel Feeny, Lyndia Scott and Jim Witter will perform acoustic sets at the Variety Club Salute to Country luncheon on May 27.

The luncheon will be held in the Convention Centre of Toronto's Westin Harbour Castle.

Besides the featured performers, guests at the head table will include several of this year's nominees for the Big Country Awards as well as VIPs from the record and broadcast industries.

Among the nominees expected to attend the luncheon and the Big Country Awards evening (May 29), are Raylene Rankin, Ron Hynes, Charlie Major, George Fox, Cassandra Vasik, Michelle Wright, Randall Prescott, Tracey Brown, Barry Brown, Terry Kelly, Tim Thorney, Erica Ehm, Mike Francis, and Russell deCarle and Keith Glass from *Prairie Oyster*.

CBC-TV will be on hand for the luncheon, taping some of the activity which may be used on the awards show which will be telecast on the CBC-TV coast to coast on May 30.

The 63-year old Reisler is unique in the field of songwriting. With no previous training, she began composing music on a small Casio keyboard she received on her 59th birthday.

Signing with Music Box Dancer Publications, and mounting a personal promotion campaign, it wasn't long before several of Reisler's tracks were picking up airplay across Canada. In *Old Quebec/Au Vieux Quebec*, released Jan. 1993, has been a favourite of several stations across Canada where it is still being aired.

Two of her tracks, *Reminiscing* and *After The Storm*, made the A/C charts last year. Both are included on the new release.

Frank Mills was so impressed with Reisler's penning of *Solitude* that he wrote a special arrangement of it under the title of *Reminiscing With You* for his *Homeward* album. The song became popular on his Christmas concert tour of Ontario last year.

Reisler's determination to launch a new career and the success that followed attracted the attention of CBC-TV. Last November, she was featured on CBC's *50 Up*.

The 15-song album of Reisler originals is available at Music Box Dancer Publications (905-475-1848) and at IDAC/RDR Promotions (1-800-563-7234).

Twilight Odyssey, the theme melody from the album, is scheduled for a release on RDR's *Easy Listening* Volume 1.

Wake Up!

It's a crossover dream

"I Don't Sleep at Night"
the new single from
the self-titled album

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nikki

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RECORD DISTRIBUTOR CODE

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

TW LW WO - MAY 23, 1994

- 1 2 10 **LOVE SNEAKIN' UP ON ME**
Bonnie Raitt - Longing In Their Hearts
Capitol-81427 (CD single)-F
- 2 1 17 **SWIMMING IN YOUR SOUL**
Crash Test Dummies - God Shuffled His Feet
Arista-74321-16531 (CD single)-N
- 3 3 12 **ANNIVERSARY SONG**
Cowboy Junkies - Pale Sun, Crescent Moon
RCA-74321 16808 (BMG comp 62)-N
- 4 4 8 **MISLED**
Celine Dion - The Colour Of My Love
Columbia-57555 (CD single)-H
- 5 5 10 **COMPLETELY**
Michael Bolton - The One Thing
Columbia-53567 (CD single)-H
- 6 6 11 **STREETS OF PHILADELPHIA**
Bruce Springsteen - Philadelphia
Epic Soundtrax-57624 (CD single)-H
- 7 8 10 **HUSH SWEET LOVER**
K.D. Lang - Even Cowgirls Get The Blues
Sire/Warner-45433 (CD single)-P
- 8 9 12 **HASN'T HIT ME YET**
Blue Rodeo - Five Days In July
WEA-93642 (Warner comp 198)-P
- 9 11 11 **LISTEN FOR THE LAUGH**
Bruce Cockburn - Dart To The Heart
True North-82 (CD single)-H
- 10 14 7 **SONG OF THE LAND**
Susan Agulark - Arctic Rose
EMI-28605 (EMI comp 7)-F
- 11 10 19 **NOW & FOREVER**
Richard Marx - Paid Vacation
Capitol-98892 (CD single)-F
- 12 7 14 **THERE'S NO EASY WAY**
Roch Voisine - I'll Always Be There
StarSelect-8056 (CD single)
- 13 16 13 **BEAUTIFUL IN MY EYES**
Joshua Kadison - Painted Desert Serenade
SBK-80920 (CD single)-F
- 14 17 6 **YOU MEAN THE WORLD TO ME**
Toni Braxton - Toni Braxton
LaFace/Arista-73008 25007 (Album track)-N
- 15 18 8 **BABY I LOVE YOUR WAY**
Big Mountain - Reality Bites Soundtrack
RCA-07863- 66364-N (CD track)-N
- 16 12 13 **WITHOUT YOU**
Manah Carey - Music Box
Columbia-53205 (CD single)-H
- 17 21 5 **BORDERS AND TIME**
The Rankin Family - North Country
EMI-80683 (EMI comp 11)-F
- 18 13 5 **LOVE THEME FROM NAPOLEON**
Dan Hill w/Rique Franks - Napoleon Soundtrack
EMI-862 (CD single)-F
- 19 23 8 **I'LL REMEMBER**
Madonna - With Honours Soundtrack
Maverick/Sire/WB-45549 (CD single)-P
- 20 24 7 **MAKE A LIAR OUT OF ME**
Lori Yates - Breaking Point
Virgin-39532 (EMI comp 11)-F

- 21 26 5 **IN THE WINK OF AN EYE**
The Barra MacNeils - Closer To Paradise
Polydor-314 521 106 (PolyGram comp 148)-Q
- 22 15 13 **LULLABYE (Goodnight My Angel)**
Billy Joel - River Of Dreams
Columbia-53003 (CD single)-H
- 23 NEW **I SWEAR**
All-4-One - All-4-One
Atlantic-82588 (Warner comp 206)-P
- 24 32 3 **SUCH A LONELY ONE**
Prairie Oyster - Only One Moon
Arista-74321.19427 (CD single)-N
- 25 30 4 **SOUL'S ROAD**
Lawrence Gowan - ... But You Can Call Me Larry
Anthem-80183 (CD single)-H
- 26 27 4 **CRAZY**
Julio Iglesias - Crazy
Columbia-57584 (CD single)-H
- 27 33 3 **IF YOU GO**
Jon Secada - Jon Secada
SBK-29772 (CD single)-P
- 28 28 7 **MIRACLES HAPPEN**
Lost & Profound - Memory Thief
Polydor-314 519 518 (PolyGram comp 148)-Q
- 29 NEW **BETWEEN FRIENDS**
Richard Samuels - Richard Samuels
Bimini/Spinner-634 (CD single)
- 30 25 6 **DREAMS**
The Cranberries - Everybody Else Is Doing It...
Island-314 514 (A&M comp 2)-Q
- 31 31 5 **ERICA**
Kevin Cross - Surrender
Pineland Music-1994 (CD track)
- 32 35 3 **RIDE IT OUT**
Herningway Corner - Hemingway Corner
Epic-80180 (CD single)-H
- 33 19 18 **THE SIGN**
Ace Of Base - The Sign
Arista-07822 18740 (Album track)-N
- 34 22 8 **IN WALKED LOVE**
Expose - Expose
Arista-07822 18577 (CD single)-N
- 35 20 18 **EVERYDAY**
Phil Collins - Both Sides
Atlantic-82550 (CD single)-P
- 36 38 3 **CRYING SHAME**
Wild Strawberries - Bet You Think I'm Lonely
Strawberry/A&M-70055 5009 (CD single)-Q
- 37 40 2 **NEON MOONLIGHT**
Roscoe Martinez - Roscoe Martinez
Zoo-72445 11072 (BMG comp 65)-N
- 38 39 3 **RAINY NIGHT IN GEORGIA**
Conway Twitty and Sam Moore - Rhythm, Country & Blues
MCA-10965 (CD single)-J
- 39 NEW **BROWN EYED GIRL**
Freddy Curci - Dreamer's Road
EMI-29339 (EMI comp 11)-F
- 40 36 15 **WHISPERING SHADOWS**
Patrick Norman - Whispering Shadows
StarSelect-8083 (CD single)



COUNTRY ALBUMS

- 1 1 8 **RHYTHM, COUNTRY & BLUES (3 WEEKS AT #1)**
Various Artists
MCA-10965-J
- 2 4 16 **JOHN MICHAEL MONTGOMERY**
Kickin' It Up
Atlantic-82559-P
- 3 3 43 **CHARLIE MAJOR**
The Other Side
Arista-14864-N
- 4 5 5 **PRAIRIE OYSTER**
Only One Moon
Arista-19427-N
- 5 8 18 **NEAL MCCOY**
No Doubt About It
Atlantic-82568-p
- 6 2 13 **NEW COUNTRY**
Today's Hottest Country Hits - Various Artists
WEA-32610-P
- 7 13 6 **MARTY STUART**
Love And Luck
MCA-10880-J
- 8 6 8 **THE MAVERICKS**
What A Crying Shame
MCA-10961-J
- 9 7 24 **BLUE RODEO**
Five Days in July
WEA-93642-P
- 10 10 10 **BARRA MacNEILS**
Closer To Paradise
Polydor-314 521 106-Q
- 11 11 21 **ALABAMA**
Cheap Seats
RCA-66296-N
- 12 12 24 **K.D. LANG**
Even Cowgirls Get The Blues Soundtrack
Sire/Warner-45433-P
- 13 25 3 **REBA MCGENTIRE**
Read My Mind
MCA-10994-J
- 14 17 4 **COUNTRY HEAT 4**
Various Artists
RCA-74321-18620-N
- 15 19 4 **RANDY TRAVIS**
This Is Me
Warner Bros-45501-P
- 16 15 35 **THE RANKIN FAMILY**
North Country
EMI-80683-F
- 17 16 36 **ANNE MURRAY**
Croonin'
EMI-27012-F
- 18 22 5 **LITTLE TEXAS**
Big Time
Warner Bros-45276-P
- 19 9 19 **FAITH HILL**
Take Me As I Am
Warner Bros-45389-P
- 20 30 2 **TIM MCGRAW**
Not A Moment Too Soon
Curb-77659-F
- 21 28 5 **CONFEDERATE RAILROAD**
Notorious
Atlantic-82505-P
- 22 18 14 **IAN TYSON**
Eighteen Inches Of Rain
Stony Plain-1193-P
- 23 20 24 **CLAY WALKER**
Clay Walker
Giant/Warner-24511-P
- 24 14 28 **COMMON THREAD**
The Songs Of The Eagles/Variou Artists
Giant-24531-P
- 25 33 2 **JOHNNY CASH**
American Recordings
American/Warner Bros-45520-P
- 26 21 12 **8 SECONDS**
Soundtrack
MCA-10927-J
- 27 26 21 **DOUG STONE**
More Love
Epic-57271-H
- 28 27 36 **GARTH BROOKS**
In Pieces
Liberty-80857-F
- 29 23 9 **WILLIE NELSON**
Moonlight Becomes You
Justice-80997-H
- 30 24 26 **GEORGE STRAIT**
Easy Come, Easy Go
MCA-10907-J
- 31 NEW **PRESCOTT BROWN**
Already Restless
Columbia-66118-H
- 32 29 15 **SHENANDOAH**
Under The Kudzu
RCA-07863-66267-N
- 33 32 45 **BILLY RAY CYRUS**
It Won't Be The Last
Mercury-314-514-758-Q

RPM DANCE

- 1 2 8 **JOY**
Staxx Of Joy
Champion-H
- 2 1 6 **I LIKE TO MOVE IT**
Reel 2 Real
Quality
- 3 3 4 **THE RHYTHM OF THE NIGHT**
Corona
NuMuzik/Polytel-F
- 4 4 3 **HIGHER LOVE**
Capital Sound
Polytel-Q
- 5 5 3 **BEAUTIFUL PEOPLE**
Barbara Tucker
Quality
- 6 8 4 **LET ME SHOW YOU**
K Klass
SBK-F
- 7 6 4 **HEY DJ**
Lighter Shade Of Brown
Mercury-F
- 8 9 2 **HEY EVERYBODY**
DJ Company
Dance Pool-H
- 9 10 2 **100% PURE LOVE**
Crystal Waters
Mercury-Q
- 10 NEW **I'LL TAKE YOU THERE**
General Public
Epic Soundtrax-H

RPM CANCON TO WATCH

- 1 1 4 **REEL N' ROLL**
Rawlins Cross - Reel N' Roll
Groundswell-67
- 2 4 3 **SIMPLE BRAIN**
The Waltons - Simple Brain
WEA-96143 (Warner 205)-P
- 3 3 5 **THREE ANGELS**
Headstones - Picture Of Health
MCA-10871 (MCA comp 594)-J
- 4 7 2 **DAYS LIKE THIS**
The Bushdoctors - The Bushdoctors
Spy-1018 (A&M comp 294)-Q
- 5 5 6 **GET DOWN TO IT**
TBTBT - Too Bad To Be True
Isba-2049 (promo CD single)-H
- 6 10 2 **BETWEEN FRIENDS**
Richard Samuels - Richard Samuels
Bimini/Spinner-364
- 8 8 2 **ALL I DO**
Jane Child - Here Not There
Warner Bros-45296 (Warner comp 205)-P
- 8 NEW **BREAKIN' UP THE HOUSE**
Colin James - Colin James & The Little Big Band
Virgin-39190-F
- 9 9 5 **BORN TO BE WITH YOU**
Anne Murray - Croonin'
EMI-27012 (EMI comp 12/94)-F
- 10 NEW **INVITATION**
Lost And Profound - Memory Thief
Polydor-314 519 518 (PolyGram comp early May)-Q

COUNTRY continued from page 17

releases. These include Kent Matheson, of CFQM-FM Moncton, and Bill Malcolm of 1230 CJLB Thunder Bay, who pick Terry Kelly's River Of No Return; Joel Christie of Hamilton's 820 CHAM, and Ted Daigle of CKBY-FM Ottawa, who give the nod to Joel Feeney's Everything To Me; Greg Mack of Winnipeg's Country 630, who picks Charlie Major's The Other Side; and Al Campagnola of Toronto's Country 59, who picks There You Go by Prescott-Brown.

Denam & Lace has released a six-song CD entitled Feed The Fire, on the Fiercely Independent label. The album was recorded in Nashville. Three of the songs are listed as Canadian copyrights: Shirley Eikhard's penning of I Still Care; Temptation Road, written by Cyril Rawson, Byron Hill and Marie Bottrell; and Why Did It Have To Be Love, which was penned by Cyril Rawson and Brent Mason. The album was produced by Fred Vail and Denam & Lace. It should be pointed out that a record must be wholly produced in Canada to qualify for the Cancon (P) production. Being produced by a Canadian in a foreign country does not qualify for production.

K-Tel has released Country Dance Club USA - Cowboy Rhythms. The 10 tracks, which are covers of some of the most popular country releases over the last couple of years, are performed by The Country Dance Kings.

COUNTRY PICKERS

WADE WILLEY
CKRM AM 980 - Regina
The Other Side - Charlie Major

BRUCE LEPERRE
CKDM Radio 730 - Dauphin
Mamas Don't Let . . . - Gibson/Miller Band

MEL KEMMIS
SRN Country - Vancouver
I Wish I Could Have Been There - John Anderson

CHUCK REYNOLDS
96.7 CHYR - Leamington
One Night A Day - Garth Brooks

MARK LAPOINTE
CJXB 92.7FM - London
Cry Wolf - Victoria Shaw

BOB LINN
CKEG Country - Nanaimo
One Night A Day - Garth Brooks

PAUL KENNEDY and JOHN GOLD
CHFX-FM Country 101 - Halifax
Hard To Say - Sawyer Brown

KENT MATHESON
Hot Country 103.9 - Moncton
River Of No Return - Terry Kelly

TOM BLIZZARD
KHJ - Fredericton
How Can I Help You - Patty Loveless

JOEL CHRISTIE
820 CHAM Country - Hamilton
Everything To Me - Joel Feeney

BILL MALCOLM
1230 CJLB - Thunder Bay
River Of No Return - Terry Kelly

TED DAIGLE
CKBY-FM - Ottawa
Everything To Me - Joel Feeney

DEBORAH KAUEHOFEN
CKMW Country 1570 - Winkler
Wink - Neil McCoy

GREG MACK
Country 630 - Winnipeg
The Other Side - Charlie Major

SCOTT O'BRIEN
New Country 1270 CHAT - Medicine Hat
It Is No Secret - Mark Collie

AL CAMPAGNOLA
Country 59 - Toronto
There You Go - Prescott-Brown

RICK KELLY
C101FM 300 - Prince George
Stop On A Dime - Little Texas

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#1 Gavin
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#1 The Mac Report

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john berry

also featuring

what's in it for me
kiss me in the car



Produced by Chuck Howard for Diamond Struck Productions
Management: Corlew - O'Grady Management Inc.