

# RPM

# CANADIAN COUNTRY MUSIC Special EDITION

\$3.00  
\$2.80 plus .20 GST

Volume 60 No. 9  
September 19, 1994

## 100 TOP CDs

## 100 TOP HITS 100 COUNTRY HITS

OUR ARTISTS MAKE IT LOOK EASY

BLUE RODEO

PATRICIA CONROY

THE JOHNER BROTHERS

We're

# Riding High

OUR ARTISTS MAKE IT LOOK EASY

CINDY CHURCH

GEORGE FOX

IAN TYSON

VOL XIII

CALGARY, ALBERTA

September 19, 1994



ON YOUR CANADIAN COUNTRY MUSIC AWARDS NOMINATIONS  
 Blue Rodeo - Cindy Church - Patricia Conroy - George Fox - The Johner Brothers - Ian Tyson



DEDICATED TO CANADIAN MUSIC IN CANADA AND AROUND THE WORLD

## Robertson produces music for Native documentary

EMI Music Canada will release the music for *The Native Americans*, a landmark six-hour documentary premiering in October on TBS Superstation. The music will feature Robbie Robertson & The Red Road Ensemble, with

## Focus On Video show features Jurassic tour

The only trade show of its kind in Canada, the Focus On Video trade show taking place Sept. 17-19 at Toronto's International Centre will highlight the latest products and technology destined for the video retail environment.

The show will feature booths from all the major home video distributors, with a host of celebrity guests stopping by the booths throughout the weekend.

On Saturday the 17th, visitors will be able to meet *Flintstones'* star Halle Berry at the MCA booth, from 2-3 pm. And former La Bamba star Lou Diamond Phillips will be featured at the JLB booth from 12:30-2 pm. Other notables making an appearance include actors Robert Davi (*Cops & Robbers*), Ali McGraw (*Love Story*), Larry Drake (*Darkman, LA Law*) and Jeff Wincott (the CTV series *Night Heat*).

One of the highlights of the show will be MCA Home Video's Jurassic Park tour, an exhibit featuring props and sets from the Steven Spielberg blockbuster film.

Premiere Video Magazine will be holding an annual awards gala on the evening of Saturday, Sept. 18 in the Galaxy Ballroom of the Regal Constellation Hotel, featuring Lifetime Achievement award presentations to actors Douglas Fairbanks Jr. and Patricia Neal, and a tribute to the late John Candy.

Among the hundreds of titles being promoted at the show are *Maverick*, *The Flintstones*, *Naked Gun 33 1/3*, *Speed* and *True Lies*.

Robertson also producing the project.

The television production is unique in that it tells the story of native Americans from a native perspective. All levels of production, from directors and producers to writers and narrators, involve native Americans. The show is set to air on TBS Superstation on Oct. 10, 11 and 13.

The soundtrack for the series will feature a myriad of native artists and musicians, led by Robertson, the former member of The Band, who is also producing the project. Other artists on the soundtrack include Kashtin, Rita and Priscilla Coolidge, The Silver Cloud Singers and Jim Wilson.

Robertson is a Mohawk descendant through his mother, who was raised on the Six Nations Reservation near Brantford, Ontario. His involvement with film music has been extensive, most notably in a series of works by

director Martin Scorsese - *Raging Bull*, *The King Of Comedy* and *The Colour Of Money*.

Jonathan Taplin, who was The Band's first road manager and producer of *The Last Waltz* (the acclaimed documentary of The Band), is executive producer of *The Native Americans*, thus making Robertson a natural choice to produce the music.

According to Robertson, "The television production gave me an opportunity to do something that's been lurking under the surface a long time, to make a record with other people with native American connections. Because native Americans were involved in the TBS documentary, I felt it was really from the heart and something I wanted to be part of."

EMI Music Canada plans to release the soundtrack of the documentary on October 4, a week prior to the airing of the program on TBS.

## Obituary

### Gary Pring, a manager's manager loses fight to cancer

Gary Pring, a highly respected artist manager, passed away in Toronto on September 12 at the age of 52.

Mr. Pring had been suffering for several months from a debilitating back problem that was only recently diagnosed as cancer, and which took his life suddenly.

Born in the Windsor, Ontario area, Mr. Pring began guiding the careers of artists from an early age. When he moved to Toronto almost 20 years ago, he immediately became involved in the local artist scene and quickly established himself as one who was dedicated to the wants and needs of his growing artist roster.

Several of those he represented through his Management West International firm, went on to become nationally and internationally

known, including Glass Tiger, Sherry Kean, Lori Yates, and Alan Frew. He was working most recently with One, a band newly signed to the Virgin label.

Deane Cameron, president of EMI Music Canada, had dealt with Mr. Pring for more than 12 years, an association that developed into a very close relationship. "Gary was a very warm and caring man. He had a beautiful understanding with his artists and felt very strongly about their future. He had a great sense of talent and dealt from his heart, which was why he was one of the most popular managers in the business. He was a true believer."

Mr. Pring is survived by his wife Ilona. Funeral services were held in Toronto on September 15.



BMG Music Canada's VP of strategic marketing, Norman Miller, presents plaques to BMG's country promotion manager Ken and each of the company's regional managers, recognizing the success of the company's Country Heat Compilation series. Pictured are BMG staffers Tim Williams, Michel Turcot, Doug Kinaschuk, Miller, Paul Lever, Ray Valade, Bob Tait, Bain, Terry Carson, Chris Jangaard, president Bob Jamieson, and Bryan Boyce.



CARAS recently appointed an alliance of four well-known Canadian publicists, who will be working with new CARAS president Lee Silversides to aid publicizing both CARAS and the Juno Awards. Working as an informal alliance, Joanne Smale, Jane Harbury, Linda Dawe and Richard Flohill will assist CARAS in developing an even wider audience for the Junos, which take place next March in Hamilton, televised nationally by CBC television.

## CAB announces new Broadcast Hall of Famers

The Canadian Association of Broadcasters (CAB) has selected six new inductees into the Canadian Broadcast Hall of Fame. Induction ceremonies are to take place November 8, during a luncheon at the CAB/Western Association of Broadcast Engineers (WABE) Joint Convention and Trade Show in Winnipeg.

Leading the inductees is the late Bert Cannings, one of the country's most influential broadcast journalists of the '50s, '60s and '70s. Canning got started at CKWX Vancouver in 1947, before moving on to Montreal's CFCF in 1955, and later becoming news editor of CFCF-TV in 1961. He was also the long-time president of the Radio-Television News Directors Association, and is a member of the Canadian Media Hall of Fame.

Don Brinton began his career at CFYK Yellowknife in 1950, before moving to Edmonton's CFRN-TV/Radio for 13 years. In 1975 he left his position as VP and manager of CFQC-TV Saskatoon to join CanWest Broadcasting, where he was key in launching CKND-TV Winnipeg. He became CKND's president and CEO in 1979 and later took on further responsibility with SaskWest Television. He is a past president of both the Broadcasters Association of Manitoba and the Western Association of Broadcasters.

Murray Chercover spent his early years with the CBC, before becoming VP of programming at CFTO-TV Toronto in 1961.

## Dale Curd appointed product manager at BMG

Formerly the manager of national media relations, Dale Curd has now been appointed manager of special products and catalogue marketing at BMG Music Canada.

Curd brings more than eight years of experience in the music industry to this new position. Prior to his three year stint as manager of national media relations at BMG, Curd was the publicity coordinator of music of visual arts for four years with the Harbourfront Corporation of Toronto.

Curd will report directly to BMG's vice president of strategic marketing, Norman Miller, who made the above announcement.

Soon after that he headed up CTV's program committee, where he stayed for 24 years as manager, then president, then CEO, during which time programs such as Canada AM and the CTV National News came to fruition.

Philippe de Gaspé Beaubien, Telemédia's chairman and CEO has received numerous honours, including the Order of Canada, the Canadian Centennial Medal and the Czechoslovak Gold Medal. Beaubien, CAB chairman from 1973-74, was a key organizer for Expos '67 in Montreal, and is also the founder and honorary chairman of Participaction.

Mike Duffy, the host of CTV's Sunday Edition, began his career as a high school reporter for CFCY Charlottetown. After stints at CKDH Amherst and CHNS Halifax, Duffy moved to Montreal's CFCF-TV, where he covered the Montreal police strike and the October crisis. Joining CBC Radio in 1974, Duffy moved to CBC Television three years

## Obituary

### Gene Kirby introduced Toronto to Dave Mickie

Gene Kirby, one of the radio programming giants of the '60s, died September 10 at the age of 64.

Mr. Kirby, born James Eugene Smith in New York City, emigrated to Canada in the early '50s. Having a background in radio from the City College of New York, one of his first jobs was a morning personality at a Fredericton radio station. He moved to CFPL in London in 1957, which was a stepping stone for a job at CJAD in Montreal where he worked until 1962.

He took over as program director at CKEY in Toronto in 1963 and was elevated shortly after to vice-president of production. It was during his tenure at CKEY when he brought in Dave Mickie from CHLO St. Thomas. Mickie took over the early evening time slot at CKEY and because of his rapid-fire on-air dialogue, he became the toast of rock radio in Toronto, and the first real competition to rival rock station CHUM.

Mr. Kirby remained with CKEY until 1980 when he began to phase out of radio. He worked weekends for a short period at CFRB,

later, finally joining Baton Broadcasting in 1988.

Frank Griffiths' foray into broadcasting began with the purchase of struggling CKNW New Westminster in 1956, which he turned into BC's highest rated station by switching to a news/talk format. He eventually acquired numerous stations in Ontario and western Canada, and merged CHAN-TV and CHEK-TV into the BCTV system. In the '70s, he purchased the Vancouver Canucks NHL team and was appointed vice-chairman of the NHL. In 1983 he formed WIC Western International Communications, which includes TV and radio stations, as well as Pay-TV, specialty and satellite services. He is a member of both the Canadian Business and Hockey Halls of Fame.

Candidates for the Broadcast Hall of Fame are nominated by the five regional broadcasting associations, and additional candidates may be voted on by the CAB executive committee. The 117 current members' names are inscribed on a bronze plaque at CAB headquarters in Ottawa.

finally moving east to Picton and retirement. Even in retirement he took on some radio chores, and was heard frequently on CJBQ Belleville in the late '80s.

Mr. Kirby is survived by daughters Kelly Denley and Nicole Kryzaniak, sons James, Chris, Regan and Jason, and eight grandchildren.

Funeral services were held in Toronto on Sept. 15.

## Inside...

Canadian Country  
Music Week  
Special Edition

CCMA award nominees  
CCMA Week itinerary  
Country artist interviews  
Bios on '94 nominees

### No. 1 ALBUM



**DANCE MIX '94**  
Various Artists  
MuchMusic/Quality - 1212

### No. 1 HIT



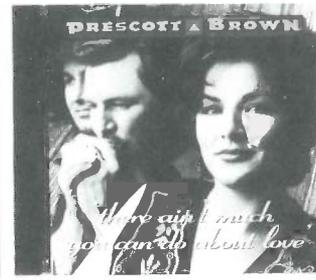
**YOU BETTER WAIT**  
Steve Perry  
Columbia

### ALBUM PICK



**MICHELLE WRIGHT**  
The Reason Why  
Arista - 18753-2-N

### HIT PICK



**THERE AIN'T MUCH YOU CAN DO ABOUT LOVE**  
Prescott/Brown - Columbia

# WAL SAYS



with Elvira Caprese

**Now, that's going too far . . . !** Are you aware that there are 70 things you should know about the concert by the Three Tenors that was held this past summer at Dodger Stadium? Well, if you know someone at Warner Music Canada, get them to send you the list, it's pretty awesome, and listing the 70 things here would take us into next week. Here's a couple to whet your appetite. It took 75 trucks to transport the steel and lumber needed to build the stage. It took more than 600 technicians and craftsmen, working around the clock for six days to transform the stadium into a neo-classical amphitheatre. Two 48-foot high waterfalls, one on either side of the stage, used 30,000 gallons of recycled water. For those interested in food, there were an

estimated 10,000 sandwich plates, 26,000 croissants, 20,000 fruit salads, 10,000 pasta dishes, 15,000 chocolate strawberries and 12,000 gallons of ice cream, all washed down by 15,000 bottles of water and 40,000 soft drinks. (EC: And that was just for the three tenors . . . !)

**A week to remember . . . !** Canadian country music is getting another big boost this week as the industry comes together in Calgary for Canadian Country Music Week '94 and the CCMA awards presentation. Country music in general has never looked or sounded better and Canada's country star system is shining brighter than ever. CTV is experimenting with a Monday night showing, which could be a good move. This year's show could attract close to 2 million viewers. (EC: Can I quote you . . . !)

**A perfect world . . . ?** Wouldn't it be nice if all our Canadian recording artists lived in Canada, performed Canadian copyrights and recorded in Canadian studios? What a wonderful world that would be. But, we've got a problem in this country, a BIG problem. It's called attitude. We've got attitude from the studio people, attitude from radio programmers, attitude from the majors, and attitude from the media. Much of it is condescending and downright demoralizing. The larger studios are geared to the big-buck paying jingle/commercial business. Recording acts, unless backed by a go-for-broke budget from a major label, are discouraged to use the facility, unless it's after midnight. (EC: They can't even spell Cancon . . . !)

**Another attitude . . . !** Now, why would anyone move to the US, in particular Nashville? The people in the industry there have an attitude too, but what a great attitude. They're on all the time. They live, breathe and promote country music 24-hours a day. Their PR is warm and genuine. So what's not to like about Nashville? If an artist is signed to a major Nashville label, doesn't it make sense to live near by so as to take advantage of all the promotional activity that can be generated to break that artist into the market? If there are jobs available in the industry in Nashville, isn't it better to feel useful there, than being financially-strapped and unsure of the future back home in Canada? Let's not be too quick to condemn the victims of our attitude problem. We'll just have to put up with a world that isn't as perfect as we wanted it to be. (EC: It's spelled Cancon . . . !)

**Just 15 minutes . . . !** There's this town in Canada called Smalltown, and they recently announced they were starting their own awards ceremony to be held each year. They'll be known as The Smalltown Annual Music Awards. The New Smalltown Academy of Musical and Recordings Arts & Sciences will announce the nominees any day now. To tie in with the awards, there will also be a conference featuring speakers from the industry. Two days later, another group announced that they would be having their own seminars, a few months later. Now, none of this should be surprising to Canadians, except for one thing. Smalltown has a population of 372 people and

only three people who record, all of whom do it at home on a small cassette recorder. (EC: This all goes to prove that Andy Warhol was right when he said everybody in Canada will either win an award or be on a panel for 15 minutes . . . at least once in their lifetime . . . !) Now, I can tell you that none of this is true. I was just kidding. (EC: You sure had me convinced . . . !) Can you spell penis envy???

**A note from down under . . . !** Dave Charles, now doing his hip-hop routine in Australia, sent along a note and a tear sheet from Melbourne's Sunday Herald Sun. Under the headline of "Mmmm - a Canadian invasion", writer Paul Stewart devotes space to the increasing popularity of Crash Test Dummies and Junkhouse. The Dummies' release sustained Top 5 ranking for the past month, and it looks like Junkhouse is in line for a major push from Sony Music Australia. Charles pays particular compliments to "the BMG promotion team worldwide, and especially the work of Bob Jamieson and Jim Campbell with Larry MacRae, who have spearheaded the success of the Crash Test Dummies." Charles also credits Rick Camilleri "for establishing Junkhouse as a world class act." (EC: It's nice to have friends in faraway places . . . !)

**A dull convention . . . ?** Seen on the track of a well-known resort town, a lady of the night wearing a team jacket from a major label. (EC: They used to trade 8-tracks for favours . . . !)

**Mr. S is on the spot . . . !** A three-ring circus is coming to that town that borders two cultures. There's lots of bucks at stake, so the circus manager doesn't mind spending, spending and spending some more. If all goes well, the empire will expand and the emperor won't have to worry about parading his new duds. (EC: Without a shot being heard . . . !)

## VISITORS

Steve Jordan - Kinetic Records  
 Brian Hetherman - MCA Records  
 Bill Geffros - Wolfe Lake Music  
 Allen Zarnett  
 Russ Hergert - Virgin Music  
 Samantha Ferris - Sony Music  
 Dale Peters - BMG Music  
 Pat Bachynski - Columbia/Sony  
 Rob Chubey - EMI Music Canada  
 Ken Berry - Warner Music

PROMOTING



# RPM

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



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

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*I*n memory of a very dear friend,  
a man who's passion for  
his artists and their music  
was exceeded only by  
his passion for life itself.

GARY PRING  
1941 - 1994

*F*rom the EMI/VIRGIN family





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**CANADIAN  
COUNTRY MUSIC  
AWARD NOMINEES**

from

**STAN & WALT  
and all the staff  
at**

**RPM**

*You're all*  
**WINNERS**

# Where to be at Canadian Country Music Week

## FRIDAY SEPTEMBER 16

- 9 am - 11 am **Coffee service**  
 10 am - 8 pm **Registration**  
 4 pm - 1 am **CMW '94 Showcases**,  
 sponsored by Calgary  
 Exhibition & Stampede
- 7 pm - 10 pm: **Kick Off Party**,  
 sponsored by TNN -  
 The Nashville Network

## SATURDAY, SEPTEMBER 17

- 9 am - 11 am **Coffee service**  
 9 am - 7 pm **Registration**  
 10 am - 6 pm **CMW '94 Trade Show**  
 9:30 am - 10 am **Keynote Speaker - Bruce Allen**  
 10 am - 12 pm **How To Profit From The  
 Changing Face Of Canadian  
 Country**. Where's the country

music scene going in Canada? Is the 'new country' scene changing? How can industry participants earn and learn from the new audiences that are discovering our music for the first time? And, perhaps most importantly, what opportunities will be presented to our industry by the new Canadian country music video channel? These and other practical, positive angles on our business are discussed by our experienced, results-oriented keynote speaker, and by a panel of success-oriented country music figures.

- 12 pm - 2 pm **Musicians' Citation Luncheon**,  
 sponsored by Ardenne  
 International
- 2 pm - 4 pm: **CCMA Annual General Meeting**  
 4 pm - 1 am: **CMW '94 Showcases**,  
 sponsored by Calgary  
 Exhibition & Stampede
- 5 pm - 7 pm **Country Music Week '95  
 Hospitality Suite**, sponsored by  
 Hamilton Host Committee
- 7 pm - 2 am **Country 'Canadian Style'  
 Cabaret**, sponsor CKRY-FM

## SUNDAY, SEPTEMBER 18

- 9 am - 6 pm **Registration**  
 10 am - 12 pm **Western Breakfast**. Join Sony  
 recording artist Don Neilson at  
 the Radisson Hotel
- 10 am - 6 pm **CMW '94 Trade Show**  
 12 pm - 2 pm **Country Gospel Show**,  
 sponsored by CFAC Radio
- 2 pm - 4 pm: **How To Make Demos Work**.  
 Presented by Songwriters Association of Canada.  
 Songwriter, publishers and A&R reps listen to demo  
 tapes submitted by delegates; their comments are  
 designed to help the artists and provide information  
 other writers and performers can use when  
 preparing tapes for submission.

- 2 pm - 4 pm **In The Round: Forums For  
 Professionals**.  
 - Making Publicity & Promotion Work For You  
 - Taking Canadian Country To The World  
 - Management: What Does It Take?  
 - Money For Nothing And Advice For Free,  
 presented by FACTOR
- 4 pm - 1 am **CMW '94 Showcases**,  
 sponsored by Calgary  
 Exhibition & Stampede
- 6 pm - 9 pm **President's Dinner**,  
 sponsored by Craven "A" Ltd.

## MONDAY, SEPTEMBER 19

- 9 am - 11 am **Coffee service**  
 9 am - 6 pm **Registration**  
 10 am - 12 pm **Country Radio 2000**. A  
 magnifying glass, trained on the Canadian country  
 music broadcasting industry to help broadcasters  
 identify the problems they face and search for ways  
 to solve them.
- 10 am - 12 pm: **Hit Songs: Fluke Of Formula?**  
 Presented by SOCAN. How and why do some country  
 songs reap fortunes for their writers, publishers and  
 record companies, while others fail? This panel  
 concentrates on the songwriting elements that make hot  
 tunes by analyzing smash songs.
- 12 pm - 2 pm **Broadcasters' Citation  
 Luncheon**, sponsored by  
 Royalty Records
- 2 pm - 4 pm **Brand New Technologies For  
 Country Musicians**. Presented by Canadian Musician.  
 New products and services for musicians - a chance for  
 players to come face to face with new equipment,  
 instruments and technology. Experience hands-on demos,  
 answers to questions and learn how technology is  
 changing the production end of our business.
- 2 pm - 4 pm **In The Round - Forums For  
 Professionals**.  
 - Agents & Promoters: Is Their Work After The  
 Exhibition?  
 - Video Airplay: How Does It Happen?
- 7 pm - 9 pm **CCMA Awards Show** - live  
 on CTV
- 9:30 pm - 1 am **Post Awards Gala Reception**,  
 sponsored by United Distillers

*Please note: The Scotch Room is open daily from 11  
 am - 4 pm as a networking area for delegates.*

Schedule of events may change without notice

**All seminars presented in cooperation with FACTOR  
 and the Department Of Canadian Heritage.**

# Look who's talking now . . .

## KEYNOTE SPEAKER

Bruce Allen

Manager of Martina McBride and Bryan Adams

The most outspoken man in Canadian music takes a fresh opinionated look at the country music scene.

## SEMINAR PANELISTS AND MODERATORS

### How To Profit From The Changing Face Of Canadian Country

Moderator: Keith James

Panelists: Paul Corbin, TNN - The Nashville Network

Brian Ferriman, Savannah Music, Inc.

Doug Pringle, The Country Network

Ross Reynolds, MCA Records Canada

### How To Make Demos That Work

Panelists: Johnny Douglas, songwriter

Steve Fishell, producer

Ron Hynes, artist

Jerry Renewych, Warner/Chappell Music Canada

### Making Publicity & Promotion Work For You

Panelists: Chris Hughes, The Chris Hughes Company

Derrick Ross, Fre Records

Kathy Stephens, Aristo Media

### Taking Canadian Country To The World

Panelists: Kees de Haan, Crossroads Music

Jeff Green, Country Music Association

Roger Sovine, BMI Nashville

Jeff Walker, Aristo Media

### Agents & Promoters: Is There Work After The Exhibition?

Panelists: Allan Askew, S.L. Feldman & Associates

Ron Sakamoto, Gold & Gold

### Management: What Does It Take?

Panelists: Sherri Jones - manager: Ron Hynes, Ashley MacIsaac

Alan Kates - manager: Charlie Major, Prairie Oyster

Paul Mascioli - manager: Lisa Brokop, Prescott/Brown

### Video Airplay: How Does It Happen?

Panelists: The Country Network Representatives

### Country Radio 2000

Moderator: Gerry Siemens, CJJR FM

Panelists: Jay Albright, Broadcast Programming Inc.

Arnie Celsie, Bohn & Associates

Jane Logan, Canadian Association of Broadcasters

Dave Nichols, Country Radio Broadcasters

### Hit Songs: Fluke Of Formula?

Moderator: Steve Bogart, songwriter/producer

Panelists: Woody Bomar, songwriter/publisher

Cyril Rawson, songwriter

Tom Tompkins, broadcaster

Tim Trombley, EMI Music Canada

Brand New Technologies For Country Musicians

Moderator: Jim Norris, Norris-Whitney Communications

### Money For Nothing And Advice For Free

Moderator: Heather Sym, FACTOR

# CANADIAN COUNTRY MUSIC CITATIONS 1994

## BACKUP BAND OF THE YEAR

Cactus Club

Charlie Major Band

Coda The West

Michelle Wright Band

Prescott/Brown Band

## ALL-STAR BAND

### DRUMS

Bill Carruthers (Wayward/Session)

Bruce Moffet (Prairie Oyster)

Ken Post (Prescott/Brown Band)

Sean Soucy (Gary Fjellgaard Band)

Rocko Vaugeois (One Horse Blue)

### BASS

Andrew Afleck (Session)

Scott Alexander (Hot House Band/Session)

Russell deCarle (Prairie Oyster)

John Dymond (Prescott/Brown Band/Session)

Gene Falbo (Cassandra Vasik/Session)

### GUITAR

Wendell Ferguson (Coda The West)

Mike (Pepe) Francis (Session/Hot House Band)

Bob Funk (Cactus Club)

Keith Glass (Prairie Oyster)

Steve Piticco (South Mountain/Session)

### KEYBOARDS

Joan Besen (Prairie Oyster)

Helena Kameka (Coda The West)

Steve O'Conner (Prescott-Brown/Rescue)

Larry Pink (One Horse Blue)

Bob Stagg (Charlie Major Band)

### FIDDLE

John P. Allen (Prairie Oyster)

Cory Churko (Underground Outlaws)

Howie MacDonald (The Rankin Family)

Don Reed (South Mountain/Session)

Darren Walters (Walter Family Band)

### STEEL GUITAR

Al Bragg (Session)

Dennis Delorme (Prairie Oyster)

Mike Holder (Session/Hot House Band)

Ed Ringwald (Jim Witter Band/Session)

Lee Warren (Michelle Wright Band)

### SPECIAL INSTRUMENTS

Leroy Anderson, banjo (artist)

Willie P. Bennett, harmonica (artist)

Ken Johner, mandolin (Johner Brothers)

Randall Prescott, harmonica

(Prescott/Brown)

David Wilkie, mandolin

(Great Western Orchestra)

## INDEPENDENT RECORD COMPANY OF THE YEAR

FRE Records

RDR Promotions

Royalty Records Inc.

Savannah Music Group

Stony Plain Recording Co.

## RECORDING STUDIO OF THE YEAR

Blue Wave (Vancouver)

Grant Avenue Studio (Hamilton)

Inception Sound (Toronto)

Lakeside Studio (Clayton, ON)

Sounds Interchange (Toronto)

*CITATIONS continued on CCMW page 7*

## Major, Witter and Oyster lead CCMA nominations

Charlie Major continues to dominate Canada's awards hand-outs, garnering six nominations for this year's Canadian Country Music Association (CCMA) awards show.

Prairie Oyster made an impact on the industry this year with the release of its long-awaited Arista album, *Only One Moon*. The band won a Big Country award earlier this year as group of the year and have been nominated for five CCMA awards. Jim Witter, who created a niche for himself as winner of a Big Country award this year as outstanding new artist, maintains his profile with five CCMA nominations.

### BUD COUNTRY FANS' CHOICE AWARD

PATRICIA CONROY  
CHARLIE MAJOR  
PRAIRIE OYSTER  
THE RANKIN FAMILY  
MICHELLE WRIGHT

### FEMALE VOCALIST OF THE YEAR

SUSAN AGLUKARK  
PATRICIA CONROY  
JOAN KENNEDY  
CASSANDRA VASIK  
MICHELLE WRIGHT

### MALE VOCALIST OF THE YEAR

GEORGE FOX  
CHARLIE MAJOR  
DON NEILSON  
IAN TYSON  
JIM WITTER

### VOCAL DUO OR GROUP OF THE YEAR

THE JOHNER BROTHERS  
ONE HORSE BLUE  
PRAIRIE OYSTER  
PRESCOTT/BROWN  
THE RANKIN FAMILY

### VOCAL COLLABORATION OF THE YEAR

GARY FJELLGAARD & ANITA PERRAS  
THE JOHNER BROTHERS & LISA BROKOP  
KELITA & TERRY KELLY  
QUARTETTE  
CASSANDRA VASIK & JIM CUDDY

### VISTA (RISING STAR) AWARD

SUSAN AGLUKARK  
CINDY CHURCH  
RON HYNES  
LYNDIA SCOTT  
SHANIA TWAIN

### SINGLE OF THE YEAR

BREAKFAST ALONE  
George Fox  
I'M GONNA DRIVE YOU  
OUT OF MY MIND  
Charlie Major  
STOLEN MOMENTS  
Jim Witter  
SUCH A LONELY ONE  
Prairie Oyster  
THERE YOU GO  
Prescott/Brown

### MANAGER OF THE YEAR

BRIAN FERRIMAN  
ALAN KATES  
PAUL MASCIOLI  
TINTI MOFFAT  
LEONARD RAMBEAU

### ALBUM OF THE YEAR

ALREADY RESTLESS  
Prescott/Brown  
CRYER'S PARADISE  
Ron Hynes  
EIGHTEEN INCHES OF RAIN  
Ian Tyson  
ONLY ONE MOON  
Prairie Oyster  
THE OTHER SIDE  
Charlie Major

### SOCAN SONG OF THE YEAR

BLANK PAGES  
Written: Patricia Conroy  
Recorded: Patricia Conroy  
I'M GONNA DRIVE YOU  
OUT OF MY MIND  
Written: Charlie Major & Barry Brown  
Recorded: Charlie Major  
STOLEN MOMENTS  
Written: Jim Witter & Johnny Douglas  
Recorded: Jim Witter  
SUCH A LONELY ONE  
Written: Russell deCarle  
Recorded: Prairie Oyster  
THERE YOU GO  
Written: Barry Brown & Randall Prescott  
Recorded: Prescott/Brown

### VIDEO OF THE YEAR

DISTANT DRUM  
Jim Witter  
I'M GONNA DRIVE YOU  
OUT OF MY MIND  
Charlie Major  
SONG OF THE LAND  
Susan Aglukark  
STOLEN MOMENTS  
Jim Witter  
TALK TO MY HEART  
Joan Kennedy

### TOP SELLING ALBUM (Foreign or Domestic)

COMMON THREAD:  
SONGS OF THE EAGLES  
Various Artists  
CROONIN'  
Anne Murray  
FIVE DAYS IN JULY  
Blue Rodeo  
IN PIECES  
Garth Brooks  
NORTH COUNTRY  
The Rankin Family

### BOOKING AGENT OF THE YEAR

ALLAN ASKEW  
S.L. Feldman & Associates  
BRIAN EDWARDS  
Rocklands Talent & Mgmt.  
CATHIE FAINT  
The Agency  
RICHARD MILLS  
S.L. Feldman & Associates  
RON SPARLING  
Laurie-Anne Entertainment

### COUNTRY CLUB OF THE YEAR

CITY SLICKERS  
Nepean, ON  
COOK COUNTRY SALOON  
Edmonton, AB  
THE HORSESHOE TAVERN  
Toronto, ON  
LONGHORN DANCE HALL  
Calgary, AB  
THE SALOON  
Toronto, ON

### MUSIC PUBLISHING COMPANY OF THE YEAR

BALMUR MUSIC  
BMG MUSIC PUBLISHING CANADA  
SONY MUSIC PUBLISHING CANADA  
T.M.P. - THE MUSIC PUBLISHER  
WARNER/CHAPPELL MUSIC CANADA

### TALENT BUYER OR PROMOTER OF THE YEAR

BRIAN EDWARDS  
Rocklands Talent & Mgmt.  
YVONNE MATSELL  
Ultrasound Showbar  
NEAL McLENNAN  
Cook County Productions Ltd.  
RON SAKAMOTO  
Gold & Gold Productions  
FRANK SISSON  
Silver Dollar Action Centre

### ALBUM GRAPHICS OF THE YEAR

BILL JOHNSON  
ALREADY RESTLESS  
Prescott/Brown  
BILL REYNOLDS/BANNING CO.  
EIGHTEEN INCHES OF RAIN  
Ian Tyson  
KENNY BAIRD  
FIVE DAYS IN JULY  
Blue Rodeo  
ADAMS & ASSOCIATES  
NORTH COUNTRY  
The Rankin Family  
NUALA BYLES  
THE OTHER SIDE  
Charlie Major

### RECORD PRODUCER OF THE YEAR

BILL BUCKINGHAM  
MIKE (Pepe) FRANCIS  
GILLES GODARD  
RANDALL PRESCOTT  
TIM THORNEY

### MAJOR RECORD COMPANY OF THE YEAR

BMG MUSIC CANADA  
EMI MUSIC CANADA  
MCA RECORDS CANADA  
SONY MUSIC CANADA  
WARNER MUSIC CANADA

*NOMINEES continued on CCMW page 6*

# EMI Music Canada Applauds The Creative Spirit Of These Fine Artists



## Susan Aglukark

*Female Vocalist Of The Year • Vista (Rising Star) Award  
Video Of The Year "Song Of The Land"*

## Ron Hynes

*Album Of The Year "Cryer's Paradise" • Vista (Rising Star) Award*

## Anne Murray

*Top Selling Album "Croonin'"*

## The Rankin Family

*Bud Country Fans' Choice Award • Vocal Duo Of Group Of The Year  
Top Selling Album "North Country"*

## Jim Witter

*Male Vocalist Of The Year • Single Of The Year "Stolen Moments"  
Video Of The Year "Stolen Moments" • Video Of The Year "Distant Drum"  
SOCAN Song Of The Year "Stolen Moments" (written by Jim Witter & Johnny Douglas, recorded by Jim Witter)*

## Lisa Brokop

*Vocal Collaboration Of The Year (The Johner Brothers & Lisa Brokop)*

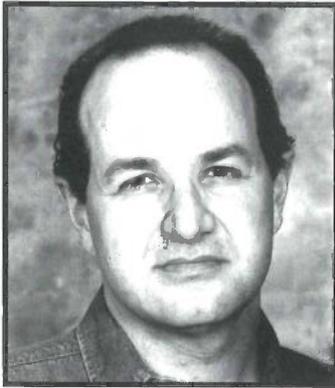
## Garth Brooks

*Top Selling Album "In Pieces"*

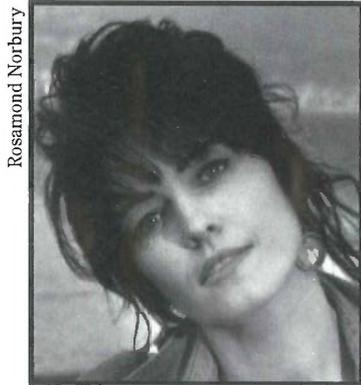
# Congratulations To Our 1994 CCMA Awards Nominees



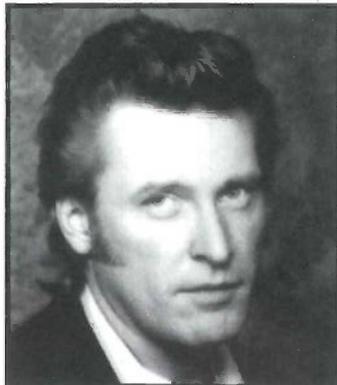
# And the winner is... country music!



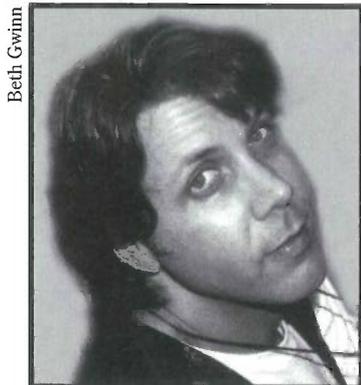
BARRY BROWN



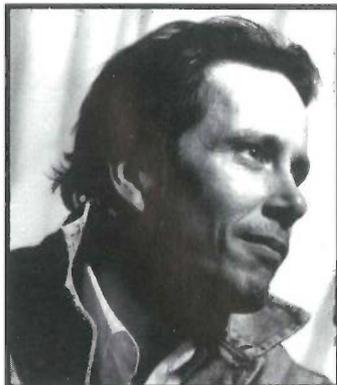
PATRICIA CONROY



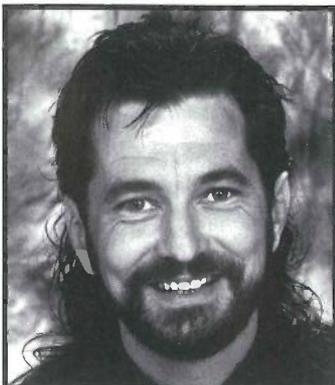
RUSSELL DECARLE



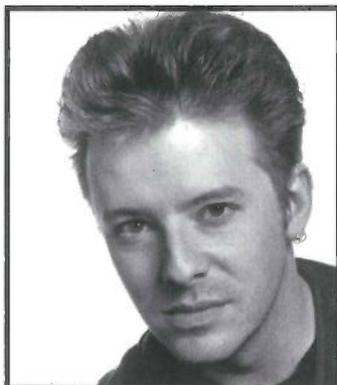
JOHNNY DOUGLAS



CHARLIE MAJOR



RANDALL PRESCOTT



JIM WITTER

Congratulations to the  
songwriters nominated for the  
SOCAN Song of the Year  
Award at the Canadian  
Country Music Awards.  
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Edmonton: (403) 468-0905  
Dartmouth: (902) 464-7000



**SOCAN**

NOMINEES continued from CCMW page 3

**INDEPENDENT RECORD  
COMPANY OF THE YEAR**

FRE RECORDS  
RDR PROMOTIONS  
ROYALTY RECORDS INC.  
SAVANNAH MUSIC GROUP  
STONY PLAIN RECORDING CO.

**RECORDING STUDIO OF THE YEAR**

BLUE WAVE  
Vancouver, BC  
GRANT AVENUE STUDIO  
Hamilton, ON  
INCEPTION SOUND  
Toronto, ON  
LAKESIDE STUDIO  
Clayton, ON  
SOUNDS INTERCHANGE  
Toronto, ON

**RECORD COMPANY  
PERSON OF THE YEAR**

KEN BAIN  
BMG Music Canada  
DAVE DEELEY  
Sony Music Canada  
ED HARRIS  
MCA Records Canada  
HOLGER PETERSEN  
Stony Plain Recording Co.  
MURRAY STRONG  
Sony Music Canada

**COUNTRY MUSIC PERSON  
OF THE YEAR**

KEN BAIN  
JIM BAINE  
LARRY DELANEY  
RANDALL PRESCOTT  
TOM TOMPKINS

**VIDEO DIRECTOR OF THE YEAR**

KEITH HARRICK  
Distant Drum  
Jim Witter  
DAVID STOREY

I'M GONNA DRIVE YOU  
OUT OF MY MIND

Charlie Major  
KEITH HARRICK  
STOLEN MOMENTS  
Jim Witter  
DALE HESLIP  
SUCH A LONELY ONE  
Prairie Oyster  
CHARLIE CAHILL  
TALK TO MY HEART  
Joan Kennedy

**COUNTRY TV PROGRAM OF THE YEAR**

CCMA AWARDS SHOW '93  
CTV  
THE COUNTRY BEAT  
CBC  
MICHELLE  
CBC  
ONCE UPON A CHRISTMAS: RITA  
MacNEIL  
CBC  
TRUE NORTH CONCERT  
CBC

**RETAILER OF THE YEAR**

COUNTRY MUSIC STORE  
Danforth Ave., Toronto  
HMV, WEST EDMONTON MALL  
Edmonton, AB  
SAM THE RECORD MAN  
Yonge St., Toronto  
SAM THE RECORD MAN  
Chinook Ctr., Calgary  
SUNRISE RECORDS  
Yonge St., Toronto

**STATION OF THE YEAR  
(Major Market)**

CHAM  
Hamilton, ON  
CKRY-FM  
Calgary, AB

**STATION OF THE YEAR  
(Secondary Market)**

CHAT  
Medicine Hat, AB  
CJWW  
Saskatoon, SK  
CJQM-FM  
Peterborough, ON

**ON-AIR PERSONALITY(IES) OF THE YEAR  
(Major Market)**

CLIFF DUMAS  
CISS-FM  
Toronto, ON  
DOUG & ROBYN  
CKRY-FM  
Calgary, AB  
MIKE & VICKIE  
CHAM  
Hamilton, ON

**ON-AIR PERSONALITY(IES) OF THE YEAR  
(Secondary Market)**

LEANNE CATER  
CKQM-FM  
Peterborough, ON  
MARK CARTLAND  
CKTY  
Sarnia, ON  
ROD KITTLER  
CJWW  
Saskatoon, SK

**MUSIC DIRECTOR OF THE YEAR  
(Major Market)**

JOEL CHRISTIE  
CHAM  
Hamilton, ON  
PHIL KALLSEN  
CKRY-FM  
Calgary  
PAUL KENNEDY  
CHFX-FM  
Halifax, NS  
MARK LAPOINTE  
CJBX-FM  
London, ON  
JANET TRECARTEN  
CISS-FM  
Toronto, ON

**MUSIC DIRECTOR OF THE YEAR  
(Secondary Market)**

LEANNE DOTY  
CKLQ  
Brandon, MB  
CARL HARRIS  
CIGV-FM  
Penticton, BC  
RITCH NICHOL  
CKGY  
Red Deer, AB  
RICK WALTERS  
CKQM-FM  
Peterborough, ON  
DAWN WORONIUK  
CJWW  
Saskatoon, SK



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through with her  
latest single

rebel  
angel

Lori  
YATES

breaking  
point

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*CITATIONS continued from CCMW page 2*

**RECORD COMPANY PERSON OF THE YEAR**

Ken Bain (BMG Music Canada)  
 Dave Deeley (Sony Music Canada)  
 Ed Harris (MCA Records Canada)  
 Holger Petersen (Stony Plain Recording Co.)  
 Murray Strang (Sony Music Canada)

**COUNTRY MUSIC PERSON OF THE YEAR**

Ken Bain  
 Jim Baine  
 Larry Delaney  
 Randall Prescott  
 Tom Tompkins

**VIDEO DIRECTOR OF THE YEAR**

KEITH HARRICK  
 Distant Drum

Jim Witter  
 DAVID STOREY  
 I'm Gonna Drive You Out Of My Mind  
 Charlie Major  
 KEITH HARRICK  
 Stolen Moments  
 Jim Witter  
 DALE HESLIP  
 Such A Lonely One  
 Prairie Oyster  
 CHARLIE CAHILL  
 Talk To My Heart  
 Joan Kennedy

**COUNTRY TV PROGRAM OF THE YEAR**

CCMA Awards Show '93 (CTV)  
 The Country Beat (CBC)  
 Michelle (CBC)  
 Once Upon A Christmas: Rita MacNeil (CBC)  
 True North Concert (CBC)

**RETAILER OF THE YEAR**

Country Music Store  
 Danforth Ave., Toronto  
 HMV  
 West Edmonton Mall, Edmonton  
 Sam The Record Man  
 Chinook Centre, Calgary  
 Sam The Record Man  
 Yonge St., Toronto  
 Sunrise Records  
 Yonge St., Toronto

**STATION OF THE YEAR  
 (Major Market)**

CHAM (Hamilton)  
 CKRY-FM (Calgary)

**STATION OF THE YEAR  
 (Secondary Market)**

CHAT (Medicine Hat)  
 CJWW (Saskatoon)  
 CKQM-FM (Peterborough)

**ON-AIR PERSONALITIES OF THE YEAR  
 (Major Market)**

Cliff Dumas  
 CISS-FM, Toronto  
 Doug & Robyn  
 CKRY-FM, Calgary  
 Mike & Vickie  
 CHAM, Hamilton

**ON-AIR PERSONALITIES OF THE YEAR  
 (Secondary Market)**

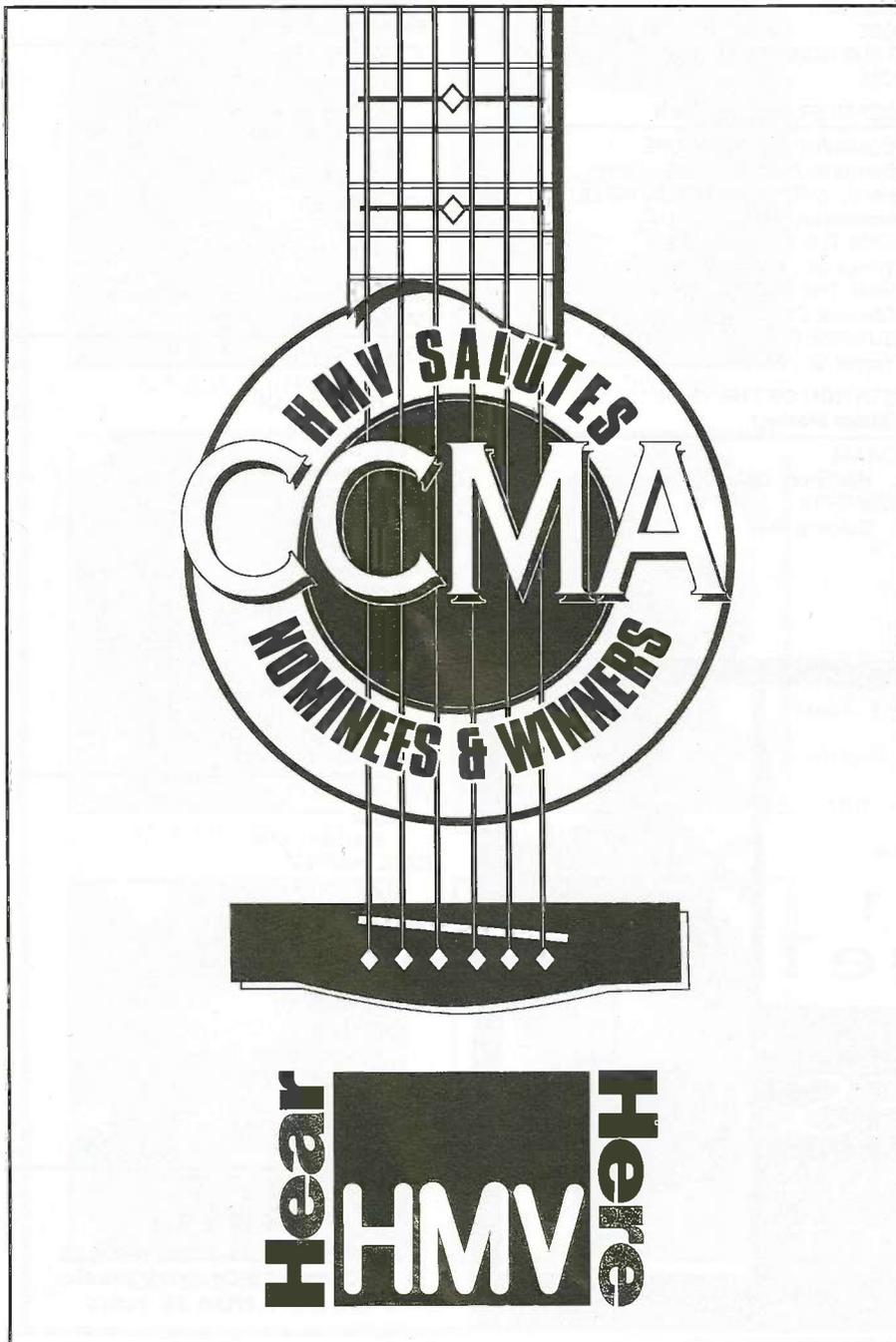
Leanne Cater  
 CKQM-FM, Peterborough  
 Mark Cartland  
 CKTY, Sarnia  
 Rod Kitter  
 CJWW, Saskatoon

**MUSIC DIRECTOR OF THE YEAR  
 (Major Market)**

Joel Christie  
 CHAM, Hamilton  
 Phil Kallsen  
 CKRY-FM, Calgary  
 Paul Kennedy  
 CHFX-FM, Halifax  
 Mark Lapointe  
 CJBX-FM, London  
 Janet Trecarten  
 CISS-FM, Toronto

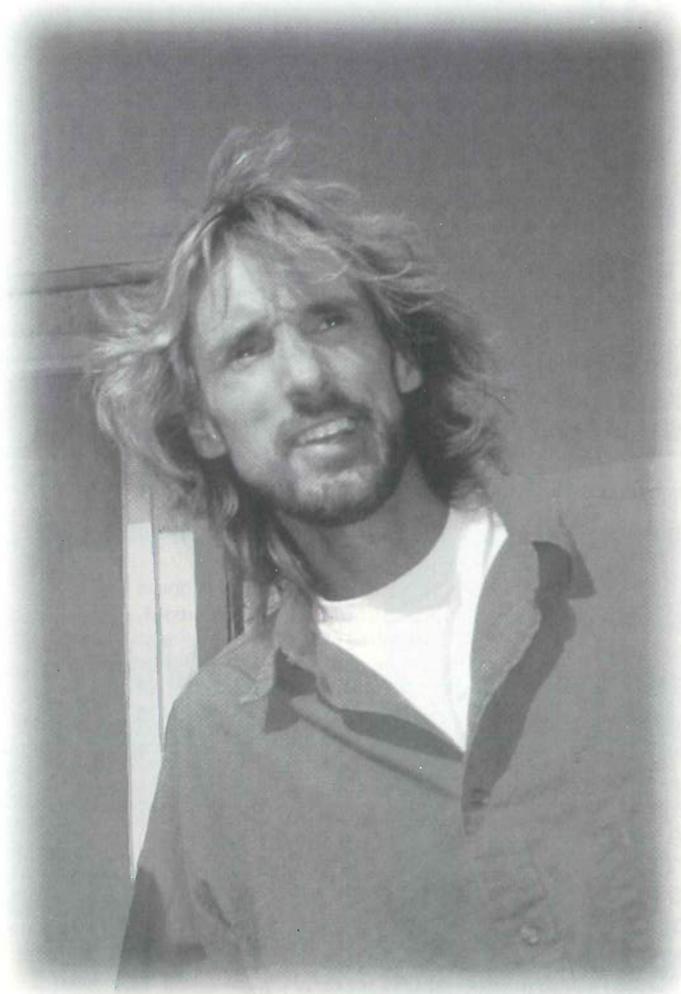
**MUSIC DIRECTOR OF THE YEAR  
 (Secondary Market)**

Leanne Doty  
 CKLQ, Brandon  
 Carl Harris  
 CIGV-FM, Penticton  
 Ritch Nichol  
 CKGY, Red Deer  
 Rick Walters  
 CKQM-FM, Peterborough  
 Dawn Woroniuk  
 CJWW, Saskatoon



Congratulations

George Fox



on your 4th year  
as host of the CCMA Awards  
and on your nominations:

- Male Vocalist of the Year
- Single of the Year "Breakfast Alone"



## Michelle is Wright on with The Reasons Why

by Ron Rogers

Few Canadian country artists can boast the talent and the success that Michelle Wright has enjoyed in her recent tenure at the top of the country music scene.

In the two years since the release of her multi-platinum selling Arista album *Now And Then*, Wright has ascended to the top of Canadian country music. The album spawned a fistful of singles, spent seven straight weeks at #2 on the RPM Country Albums chart (just couldn't top Billy Ray Cyrus), and garnered her a bounty of CCMA and Big Country Awards.

In fact, this past March, despite the fact that the album was nearly two years old, Wright was once again named top female artist at the 1994 Big Country Awards, a testimony to the fame she has attained in her career.

Riding high on this new wave of success, one would have thought that Wright and her backers would have tried to rush out a follow-up album. But according to the Merlin, Ontario native, everything had to be right before the latest album, *The Reasons Why*, could be released.

"I could not have put a time limit on this one, nor will I on the next one. I went through a lot of producers by choice, and all the producers are a strong part of this record. Two years ago, I had a good grip on what I wanted when I put that record out. But things have changed, my needs have changed, what I expect from myself has changed. As a result of all that, it's the best album of my career."

As a self-admitted veteran of the road, the hours and hours spent in the studio is a relatively new thing for Wright. However, she feels the countless hours have paid off, particularly where her vocals are concerned.

**"Until you're in the trenches, how dare you pass judgement. The people that make those comments haven't got a clue. They don't know what I went through, they don't know how I begged for a record deal here."**

"Since I spent so much time in the studio, I started discovering things about my voice that I didn't know. A lot of artists, particularly in Nashville, come up through the studios. But I never did, and in the time I spent in the studio recording this album, I discovered things about my voice I never knew I could do."

Choosing among the myriad of songs available to her was no easy feat. An artist like Wright receives hundreds of possibilities, which have to be whittled down to a select few that appear on the album. She's the first to admit that many songs she has passed on have become hits for others.

"I've passed on hit records on a regular

basis. My first album had a song called *Maybe It Was Memphis* that was a huge hit for Pam Tillis. I was a Canadian, what do you mean *Maybe It Was Memphis*, I'd never even been to Memphis.

"But I don't mind that I passed on those things, because that's how I go through them, by my instinct and my feelings and what I've



been through. I have to live with these 10 songs for the rest of my life."

Wright recently began building a house in the Nashville suburb of Franklin, Tennessee. Like other influential Canadian artists who have made the move southward (David Foster for example), Wright has received a lot of criticism for what many deem her lack of loyalty to her native land. But, in her mind, she was simply following those who gave her career life in the first place.

"I never thought twice about it. It's fabulous, it's absolutely where I want to be. I am your typical story of a Canadian who said, 'please give me a record deal'. My record deal came from Nashville/New York, and I thought, 'my god, these people believe in me'. I continue to feel loyal, and I continue to champion Canada wherever I am.

"I worked my first American album exclusively from Canada. I was making conference calls from Canada on my future and my career and I didn't feel good about that. How could I develop a relationship with a record company that's investing hundreds of thousands of dollars in me, across the phone lines. So I packed my bags and moved in a minute and I don't regret it a bit."

Wright knows that she is going to take flak for her decision to move, as she has already. But she believes those that hurl slings and arrows are those who've never been through the wars like she has.

"Until you're in the trenches, how dare you pass judgement. The people that make those comments haven't got a clue. They don't know what I went through, they don't know

how I begged for a record deal here. I'd be on stage playing a song from my Canadian album and someone would yell play some damn Dwight Yoakam. So those people that make those kind of comments, I laugh about it, because they just don't know what it's like."

While Canadian country music continues to grow in leaps and bounds, with fresh, new talent rising to the surface seemingly day by day, Canadian country continues to proceed with simple hops and skips at retail. For some reason, country music in Canada is just not a consistently huge seller, and Wright thinks she knows why.

"I would suggest that it might be because we're still trying to break down the stereotype. I don't like showing up at a television show or awards show and seeing hay bails on the stage. That's not me. I do think cowboy boots and hats and traditional artists must remain. We've only been popular in the mainstream for three or four years now, and boy have we ever accomplished a lot."

One would think that country would be selling through the roof nowadays, with its increased profile both at radio and television. That brings to mind an important question. Is new country music better than its predecessor, or simply more popular? Wright seems to feel the doors in country music have opened up just a little bit wider.

"I would say that the quality of records is better. Production qualities have changed tremendously. But to suggest that the songs are any better or the artists are any better - I think it's just different. I think country music is opening up its mind, we're not being as limited as maybe it was at one time."

If country music has changed so much in so little time, how has Michelle Wright changed?

"I think I'm stronger than I've ever been. I think I'm more secure than I used to be. But if you ask anyone who has known me for a long time, I'm the same person. I still have my Canadian guys in my band who've been with me for seven years. But I'm not afraid to place my opinion, I'm not afraid of criticism like I was at one time. I don't take anybody's crap anymore. And I'm a better artist than I've ever been."

One would think that, between promoting and touring in support of her new album, and building her new house, that Wright would be busy enough. However, she admits that she's about to tackle an entirely new ambition.

"I'm pursuing an acting career. It's the most exciting thing in the whole world. A gentleman I signed a production deal with in California saw me on television and contacted us in Nashville. His credentials are unlimited and this is a big whoop. An acting career seems like a cliché thing for all of us to say, but I would suggest it's just a natural extension of what we do."

With CCMA nominations for both female vocalist of the year and the Bud Country Fan's Choice Award, Wright is bound to be an important presence at this year's awards.



## DIANE RAESIDE

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Of Year"**

Produced by Randall Cousins

*(Contained on Roto Noto CD Broadcast Euphoria RCD-20124)*

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*Produced by Wayne Gamache and Michael Terry*

*(Contained on Roto Noto CD "Broadcast Euphoria" RCD-20124)*

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*Release date October 10, 1994*



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*Mark LaPointe, Program Director and Music Director*  
*Country 92.7 FM, London*

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N.Y., U.S.A. 14302

For further information contact  
Randall Cousins (905) 796-8236

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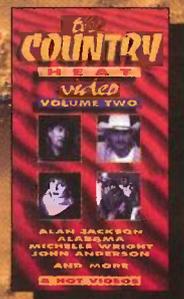
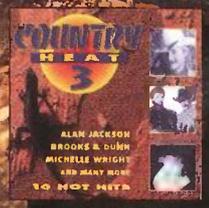
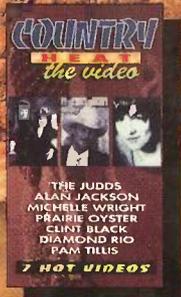
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BMG MUSIC CANADA INC  
MUSIQUE BMG DU CANADA INC

MUSIC



FOR COUNTRY'S WORTH



## Charlie Major has definitely reached The Other Side

by Ron Rogers

When we got in touch with Charlie Major recently, he'd just returned to his home in the Ottawa Valley after an extensive tour of the US with chart-topping country sensation Alan Jackson. For Major, the world was still spinning slightly, with his home still feeling just a bit like a hotel room.

"I've actually been home for the last six or seven days, and that's the first time I've been home for that amount of time in a while. You get used to being on the road, actually. I was joking with my keyboard player the other day that I was looking around in my house for the catering. I kept wondering where the dressing room was."

You'll have to pardon Major if he seems a little dazed and confused at times. It's perfectly understandable, considering the tremendous upheaval in his life during the past year. To say that Major has been an overnight success would be understating things. His BMG debut, *The Other Side*, has spawned four #1 hits on the RPM 100 Country chart, with the most recent being the title track.

After an impressive sweep at the Big Country Awards in March (Canadian country artist, album, male artist, song and composer of the year), one would think that Major is brimming with confidence heading into the CCMA awards. But, he knows full well the dangers of being too presumptuous when it comes to awards.

"Well, you never count your chickens, as they say. I mean I'm nominated for a lot of awards, which is flattering in itself, and if I win one or two that's great. Whatever's going to be is going to be. I don't have any great expectations for Calgary."

Major admits to feeling "shell shocked, like someone in Vietnam, although this was a pleasant kind of shocked", after his great

**"... you dream of going to awards shows, walking away with everything, dreaming about your album being a big seller ..."**

night at Big Country. As he says, when it happens, it's something you can't really get a handle on.

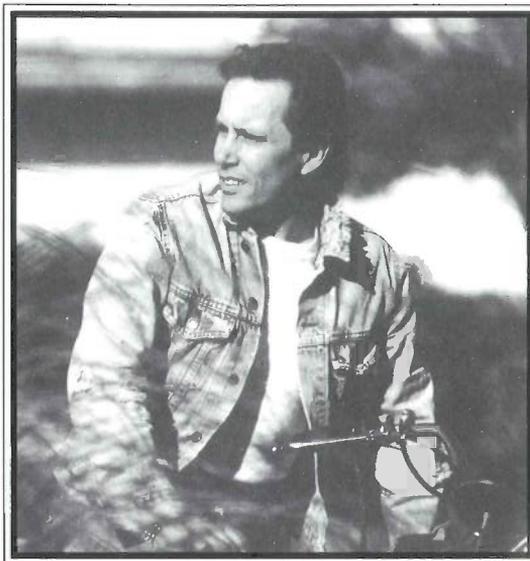
"You sit around for years trying to get better at what you do, writing songs, playing in the bars. You dream of going to awards shows, walking away with everything, dreaming about your album being a big seller and everyone wanting to see you in concert."

"When it really happens, it's odd, because you've had all this time to think about it, but as it happens, there's almost a certain unreality to it."

Major is the first to admit, like so many artists, that winning awards and selling-out concerts isn't the prime reason he makes music. For him, the music and the songs will always take precedence, regardless of any success he may have.

"When we made the album, I certainly thought it was a good album, I thought at the time it was the best album I could have made. I'm thrilled that a lot of people are enjoying it, because that was the whole aim of doing it."

"Obviously, I have to make a living at this, and if 50,000 people wanted my album at



cost, it would be great. If I didn't make any money at it, it would be just as thrilling. Playing for people and writing songs for people, that's the biggest reward of all."

Despite being a much sought-after writer for years, it took Major a considerable length of time to finally make *The Other Side*. Although he did put out an independent album in 1989, it was another four years before he finally got back into the studio to make *The Other Side*.

"I made a demo back in 1989, which was to be an album but ended up being a demo. With this album, I think I knew myself fairly well, I knew my limitations. I just think I probably wasn't ready before. I couldn't have made an album like this 10 years ago."

"I didn't have 10 songs that would have fit together the way these 10 songs do. I hadn't figured out what it was that I was best at. There were hints of it. There were some songs I wrote 10 years ago, but I wasn't writing them like I am now."

One of the things that helped kick start Major's career was an Ottawa-area talent search sponsored by local radio station CKBY. Major says that, in a roundabout fashion, that contest led to a song of his being recorded by Ricky Van Shelton.

"The prize winning song was a single I put out called *Back In '73*, and that song got me introduced to a fellow named Randall Prescott, and he and I ended up recording this album down in Nashville together in 1989. The song *Backroads* was on there, and a tape ended up in Ricky Van Shelton's hands and he recorded the song. So in an off-hand way, it definitely was a stepping stone."

Like so many Canadian artists who have

attained a modicum of success in the US, Major is likely being pressured by the label bosses in the US to move south. But, he sternly believes that the Ottawa Valley is his home, and he has no plans on moving anywhere, US or otherwise.

"I suppose the pressure's always there, but it's not something I necessarily want to do. I enjoy living here, I love my country. The US is a nice-enough place, but I'm kind of a homebody, and I like my hometown. I wouldn't move to Vancouver, much less Nashville. I suppose if someone put it on the line and said 'we'll give you a record deal if...', ask me then."

And there is no doubt that the pressure is on, because Major is starting to make some serious waves in the US, thanks largely to his recent touring with Alan Jackson. He says that the country fans in the US have embraced him as much as those here in Canada.

"We've only got one single out and one video. But we play *Backroads* in the set, so I guess they know two songs, out of 11 songs that we do. Alan's been good enough that he gives us 45 minutes to play. The reaction from the crowds has really been great."

Now that he's been able to spend a little time at home, and with *The Other Side* having been out for more than a year, the talk will soon focus on when Major is going to begin work on his next album. For Major, sitting down and writing songs has never really been considered work.

"It's work in the sense that you have to discipline yourself, and actually sit down and physically get it done. The labour itself is actually a lot of fun, but sometimes you spend 20 minutes looking at one line, wondering where the other 20 lines are."

"Barry Brown and I got together a few weeks ago, just sitting around his house shooting the breeze. We haven't sat down and tried to write anything though. We had written a lot of songs before, and one or two may end up on the next album. It seems as though it's not a bad combination."

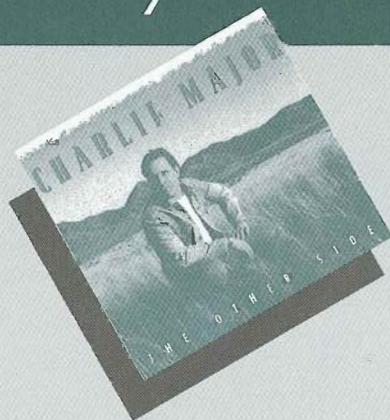
Major has been nominated for five CCMA awards, including the Bud Country Fans' Choice and male vocalist of the year, as well as single, song and video of the year for *I'm Gonna Dive You Out Of My Mind*.

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# COUNTRY

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**CHARLIE MAJOR**

**The Other Side**

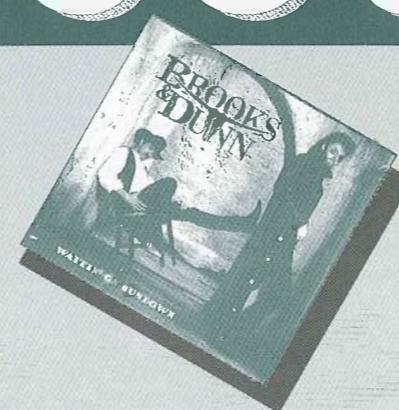
He's the first country artist in history to have 4 consecutive #1 singles from a debut album on the Canadian country chart and he performed to standing ovations all summer across North America with Alan Jackson! Charlie Major - Canada's 1994 "Juno" and "Big Country" country male vocalist of the year.



**PRAIRIE OYSTER**

**Only One Moon**

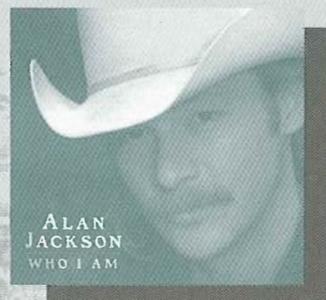
Canada's most decorated country band have achieved Gold once again with their outstanding album "Only One Moon", featuring the #1 single "Such A Lonely One". If you missed their first television special entitled "Group Portrait" (with special guest Carlene Carter) on CTV July 3 - Watch for it to air again this fall!



**BROOKS AND DUNN**

**"Waitin' On Sundown"**

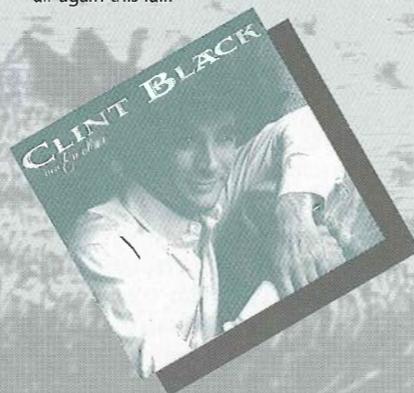
In all of Country Music history, no duo has broken more records, sold more albums or kicked more ass than Brooks and Dunn. Brilliant songwriters, killer vocalists and explosive performers, check out the best turbo-tonk produced yet by Kix Brooks and Ronnie Dunn. Streetdate: October 7, 1994



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**One Emotion**

From his 1989 debut album "Killin' Time" which yielded an unprecedented 5 #1 singles, to his remarkable fifth release, "One Emotion", Clint has written or co-written every song - including his beautiful new ballad "Untanglin' My Mind", co-written by the great Merle Haggard. Streetdate: October 7, 1994



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**JOHN ANDERSON**

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**THE TRACTORS "OWNER'S MANUAL"**

**PAM TILLIS "SWEETHEART'S DANCE"**

**LINDA DAVIS "SHOOT FOR THE MOON"**

**LORRIE MORGAN "WAR PAINT"**

**RESTLESS HEART "MATTERS OF THE HEART"**

**WAYLON JENNINGS "WAYMORE'S BLUES (PART II)":**

Produced by Don Was Streetdate: Sept. 23

**DOUG SUPERNAW "DEEP THOUGHTS FROM A SHALLOW MIND":**

Streetdate: Sept. 23

**A TRIBUTE TO KEITH WHITLEY : Streetdate: Oct. 7**

Featuring Alan Jackson, Diamond Rio, Mark Chesnutt, Ricky Skaggs, Tracy Lawrence, a special unreleased song by Keith Whitley with new vocals by Lorrie Morgan. Streetdate: Oct: 7

**ALABAMA' S GREATEST HITS VOL. III:**

Featuring two new unreleased tracks! Streetdate: Oct. 7

**AARON TIPPIN: Streetdate: Nov. 18**



## Jim Witter riding high with 5 CCMA nominations

by Ron Rogers

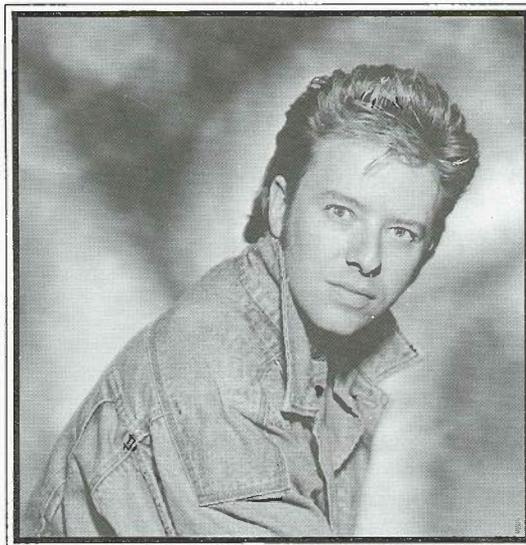
Hamilton, Ontario native Jim Witter couldn't be more surprised with the success of his self-titled debut album, which has spawned four Top 10 singles, and his acceptance in the Canadian country music industry. RPM had a chance to speak with the personable 29 year-old rising star just before Country Music Week.

In the last year, the Jim Witter release has garnered 11 major Canadian country music award nominations. 1993's CCMA Awards marked two major nominations for Witter, Male Vocalist of The Year and the Vista Rising Star. In May of 1994 he had four Big Country Award nomination: Outstanding New Artist, Male Artist, Country Composer with co-writer Johnny Douglas for Everything And More and Country Song for Everything And More. Presently, Witter is nominated for five CCMA Awards for the Monday September 19th show in Calgary: two Best Video nominations, the SOCAN Song Of The Year with Johnny Douglas for Everything And More, Single of the Year for Stolen Moments and Male Vocalist.

Witter is ecstatic with all of the attention his debut is getting, "I would have to say that nominations mean a great deal to me simply because they're from everybody associated with the country music business, and I guess that says I'm doing alright." It's obvious Witter holds his award nominations in high regard, but did confess "it felt darn good walking on stage to accept my Big Country award for Outstanding New Artist in May."

The last few months have been hectic for Witter as he has been touring across the country, with a particular focus on the western provinces. He is looking forward to going to

Calgary to schmooze, play at a showcase on the Friday night, and wait for Monday to perform on the telecast and see how he fares against his stiff competition. "If I come home from the CCMA awards with not one award, I'll be as happy as I am right now. I know that five nominations is a major score and I'm happy with that alone."



When questioned about an inside secret or a special niche with music videos, to have nominations for two video awards in one year, Witter laughs, "I have to say we have a lot of fun with our videos and I like to add an element of humour, like the Distant Drum video, where we're looking for the proverbial gig that we just can't find. That's funny, but it's pretty much the norm when you're on the road. A lot of the time, even at the stage I'm at right now in my career, I find myself always looking." He also feels his down-to-earth

personality and the reality of his lyrics generate a lot of radio and video attention. "Most of my songs are about my life, people can relate easily to them."

He has a tremendous amount of admiration for the entire country music industry and particularly programmers and disc jockeys. "I've had four top ten singles off my first album, I was praying to have just one top 20 when I initially released it. I feel very, very lucky but also feel a great deal of gratitude towards people in radio for playing my songs and I don't think I get the chance to thank them enough for all the support they've given me."

Witter has plans on collaborating with a few notable writers for his next album including Johnny Douglas who helped Witter with some of the tracks on his first release. One writer he mentioned was particularly interesting. That was Joel Feeney. Joel and Jim performed a duet at the Variety Club salute to Big Country Luncheon in May. They sounded terrific together so I asked the obvious question. Perhaps a recorded duet? "That's very possible. You never know . . . that would be kind of neat . . . maybe sometime down the road. I'd love to do something with him, he's a great guy."

It's hard to say if Witter will bring home any trophies from Calgary this year, but with the success of his debut and plans for Witter number two in the books, he'll be

a focal part of many more awards shows in years to come.



Larry Mercey and Jim Witter at Cornfest on St. Joseph Island.



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## . . . about this year's nominees

With the consistent rise of country music popularity in Canada, comes a bevy of new and veteran country artists that are finally cashing in on their long and hard-working journey. Although a nomination isn't quite as gratifying as an actual award, industry recognition reflects success, which in itself is its own reward.

This year's Canadian Country Music Award nominees have certainly earned the attention their respective nominations will garner. The following is a brief summary on the various nominees for the CTV-televised September 19th awards show in Calgary.

### THE RANKIN FAMILY

The Rankin Family is a unique band that has experience a great deal of cross-format success. The Rankins swept the 1994 Juno Awards,



winning four awards including Canadian entertainer and country group or duo.

The band, signed to EMI Music Canada, is up for three awards: Bud Country Fans' Choice, Vocal Duo Or Group, and Top Selling Album for North Country.

The Rankins, a group of five siblings, hail from Mabou, Cape Breton. They can be credited with spurring the rise of cross-formatted music, as their music melds elements of country, pop, and traditional Celtic elements. The Rankin's live shows are consistently well-attended, and the music the group plays has always been a critical favourite.



### JOAN KENNEDY

From her days singing in the church choir in her hometown of Douglas Harbour, New

Brunswick, Joan Kennedy has always epitomized the true country artist. She knows where she comes from, and has never lost sight of her rural roots.

With her latest release, *Higher Ground*, Kennedy has come full circle, attaining success both in Canada and the US with songs that touch her audience as much as they do Kennedy herself. The result is nominations for Female Vocalist and Video for *Talk To My Heart*.

*Higher Ground* is Kennedy's fifth album, and undoubtedly her most successful. Produced by Michael 'Pepe' Francis (who is nominated for Record Producer Of The Year), the record features 11 truly country tracks, chosen from the 1,000 or so songs submitted to her by writers across North America.



### SUSAN AGLUKARK

It would be easy to label Aglukark as a symbol of the growing awareness of aboriginal music, but this artist shouldn't be restrained by any type of label or symbol. Aglukark's music is definitely reaching across all borders, race or otherwise, as evident by her nomination for top female vocalist at this year's CCMA awards.

Aglukark recorded her Arctic Rose album

back in 1992, releasing it on her Aglukark Entertainment label, eventually selling 15,000 copies via the independent route. Ultimately, the album caught the attention of representatives at EMI Music Canada, who re-released the album in the spring of 1994.

Produced by country veterans Randall Prescott and Chad Irschick, Arctic Rose contains songs that not only speak of Aglukark's love for her native Northwest Territories, but also detail more poignant topics such as child abuse, something Aglukark holds close to her heart.

Co-writing with the likes of Prescott, Barry Brown and Charlie Major, Aglukark has fashioned a powerful and pristine album that crosses all genres, and should make her a strong contender in Calgary.

### ANNE MURRAY

Murray is one of the Canadian originals. Since her first charted single in 1970 with *Bidin' My Time*, which reached #48 on the RPM Country 100 chart (followed by the #1 smash hit *Snowbird*), Murray has charted more than 50



singles on the Country chart, including 37 top 10 hits and 21 #1s. Her unparalleled success placed her at the top of the Canadian Music Hall of Stars, as noted in RPM's 30th Anniversary Edition (Feb. 28, 1994).

Her albums continue to sell well, and her live shows are consistent sell-outs. This year, Murray's EMI album, *Croonin'* is nominated in the Top Selling Album category.

### CASSANDRA VASIK

A few years ago, Vasik emerged as a unique talent in the country music field with her debut release *Wildflowers*. The release brought Vasik a Juno in 1992 as top country female vocalist, and instant respect from the Canadian country community.

*Wildflowers* marked a culmination of 10 years in the music business, beginning with singing in the local folk choir in her hometown of Blenheim, Ontario. By age 18, she was fronting a country rock band, and eventually enrolled in the Music Arts Program at London's Fanshawe College.



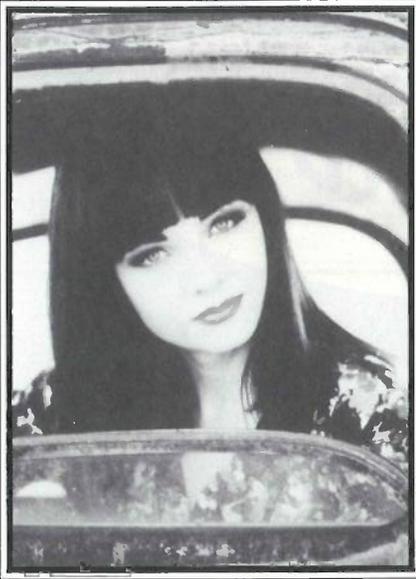
*From dimly lit honky-tonks to the bright lights of center stage,  
congratulations to all the Canadian Country Music Association nominees.  
Watch the CCMA awards on TNN: The Nashville Network.*

***Saturday, October 1 @ 9:00 PM ET***



*Also airing on CMT Europe on Saturday, October 8 and Sunday, October 9.*

Vasik caught her big break when she hooked up with the songwriting team of Tim Thorney and Erica Ehm. Vasik found 12 songs tailor-made for her, resulting in the Wildflowers album. Two years later, now signed directly with Sony, Vasik released *Feels Like Home*. She is nominated for Female Vocalist Of The Year.



picked up CCMA nominations for Male Vocalist and Single Of The Year for *Breakfast Alone*.

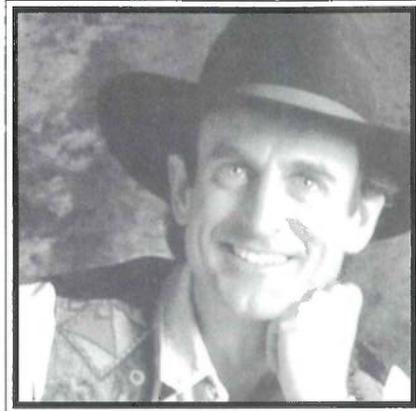
"This is the record I've been waiting to make since I got started in the business" says Fox. His patience has obviously paid off. Many of the songs on the record were years in the making, such as *Daughter Of The Rockies*, which Fox wrote for a songwriting contest in conjunction with the 1988 Calgary Olympics.

It was in October of '91 that Fox met noted songwriter Bob Gaudio, who has written for the likes of Frankie Valli and Neil Diamond. Gaudio believed in Fox's songwriting skills, and agreed to help co-write the album. The results speak for themselves.

**DON NEILSON**

Neilson first gained prominence in the crowded country scene with his 1992 debut *The Other Side Of You*, an album which featured Neilson covering songs from the team of Erica Ehm and Tim Thorney.

The native of Noranda, raised in



Montreal, spent many of his formative years convincing his parents of the value of a music career, a tough task considering he grew up in a family of fishermen and miners. Like so many artists, Neilson tried his hand at

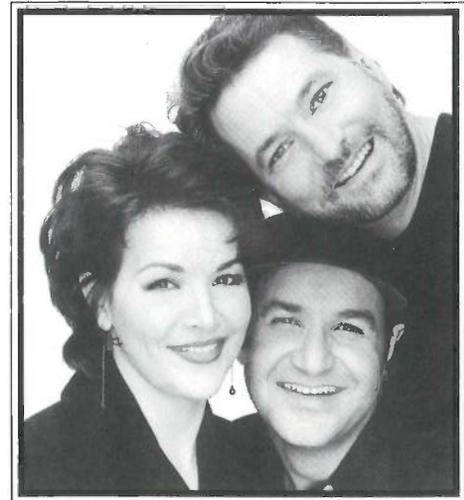
everything and anything to keep employed while he plied his craft. Ultimately, his talent shone through, resulting in the debut release which garnered him Juno and Big Country nominations for male vocalist.

Returning in 1994 with *Based On A True Story*, Neilson was able to put his own writing stamp on the work, again aided by the award-winning writing team of Ehm and Thorney, with Thorney also handling production chores. The result is a heartfelt collection of songs that are as adept at touching one's emotions as any country songs around.

Although Neilson is still finding his place in the Canadian country field, this powerful sophomore album should keep his profile high heading into Calgary, where he's nominated for a CCMA award for top male vocalist.

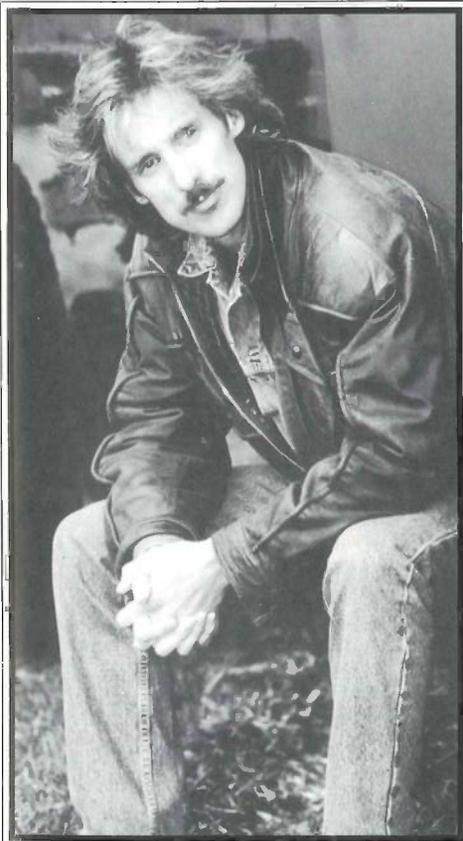
**PRESCOTT/BROWN**

The Family Brown is still the most famous family in Canadian country music history, so it's not surprising that the group's legacy continues to live on today in the two youngest



**GEORGE FOX**

George Fox has been a fixture on the Canadian country scene for more than a decade. *Mustang Heart*, Fox's fourth album for Warner Music is undoubtedly his finest. The proof is in the sales and in the accolades. This year, Fox has



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family members, Barry Brown and Tracey Prescott.

Combined with Tracey's husband, producer Randall Prescott, and backed by some top session players, Tracey Prescott And Lonesome Daddy was born.

The group's debut album on Columbia featured a number of notable country players and was recorded at the Prescott's home studio near Ottawa.

The group has since changed its name to Prescott/Brown and released *Already Restless*, also on the Columbia label. The group could garner as many as four awards. Nominations are for Vocal Duo Or Group, Album, Single for *There You Go*, and Barry Brown & Randall Prescott in the SOCAN Song category for their penning of *There You Go*.

## BLUE RODEO

Blue Rodeo is no stranger to the country and pop music scenes. During its five-album career, one of Canada's most popular acts has garnered numerous accolades from across the Canadian music spectrum.

Blue Rodeo made its first big splash in 1988 with the release of the smash hit *Try*. This year, the group is nominated for Top Selling Album for *Five Days In July*.

Blue Rodeo is one of Canada's most persistent success stories, as it combines relentless touring with a consistent schedule of strong releases, aided by a very loyal nationwide fan base. Its previous four releases, *Outskirts*, *Diamond Mine*, *Casino* and *Lost Together*, have all surpassed platinum, as has *Five Days In July*.



## ONE HORSE BLUE

One Horse Blue has evolved over its 15-year history into Western Canada's premiere new country vocal group. A series of lineup changes during the years has resulted in its current roster as it appears on *Starting All Over Again*, the band's Savannah debut.

The unique feature about the group is the interplay between the three vocalists, Michael Shellard, Rocko Vaugeois, and Gord Maxwell. According to Vaugeois, the reason for this is historical, "None of us wants to carry the load alone. We've matured way beyond that kind of glory trip."

The group experience a great deal of regional success, particularly in Alberta and Saskatchewan. It has won three consecutive BC Country Music Association awards for Group Of The Year, and is nominated in that category at this year's CCMA awards.



## RON HYNES

One of country music's finest storytellers, Ron Hynes captured the essence of musical storytelling with his debut on EMI Music Canada, *Cryer's Paradise*.

It seems ironic that Hynes has been nominated this year as Outstanding New Artist (as well as Album Of The Year), since he has been a part of Canada's country music scene for decades. *Cryer's Paradise*, however, is Hynes' first release on a major label.

Hynes began his career singing in clubs and coffee houses in the '60s, first in his native Newfoundland, and eventually in Toronto and Montreal. In the late '70s, Hynes helped found The Wonderful Grand Band, which married traditional Celtic music with rock n' roll. Hynes has always been a songwriter first. His folk/country standard, *Sonny's Dream*, a song he wrote in 1976, was eventually recorded by more than 30 artists, including Emmylou Harris.

With *Cryer's Paradise*, Hynes has moved from top songwriter to top recording artist. Although it has taken him 20 years to find his mark, Hynes appears destined to be a fixture on the Canadian country charts.

## PRAIRIE OYSTER

The release of the album *Everybody Knows* marked a turning point in the band's career. Although the group has been in existence for more than a decade, it was that sixth album which catapulted the Toronto sextet to North American-wide stardom.

That album topped platinum in Canada. It also added scores of new fans to the already highly-vocal legion that has supported the group since its beginnings in the Toronto clubs.

With the latest release, *Only One Moon*, Prairie Oyster is continuing the path of success



it started with Everybody Knows. The album's blend of classic country styles and good old fashioned rockabilly makes it the most distinctly Prairie Oyster record to date.

Prairie Oyster's five nominations at this year's CCMA awards are second only to Charlie Major's six. The band is up for Vocal Duo Or Group, Album, the Bud Country Fans' Choice and Single for Such A Lonely One. In addition, Russell deCarle is in the running for the SOCAN award for his penning of that song.



### PATRICIA CONROY

Patricia Conroy burst onto the evolving country scene in 1991. Since that time, the culmination of years of hard work on the west coast has been paying off for Conroy as her career has continued to skyrocket.

Conroy is nominated for Female Vocalist as well as the SOCAN award for writing Blank Pages. The latter is a particularly special nomination for Conroy as her second album, Bad Day For Trains, contains three Conroy compositions.

That album reached the top 20 of the RPM Country Albums chart. Randall Prescott, nominated for Record Producer Of The Year, was at the helm for this album.



### LYNDIA SCOTT

Lyndia Scott, on Spinner Records, has a nod for the Vista (Rising Star) award at this year's CCMA ceremony.

Scott peaked in 1993 with her single Isn't It Always Love, written by Karla Bonoff. She originally hails from Montreal, but now calls

Vancouver home. She placed first in the BC Bud Country Talent Search in 1989, and later that year took home third prize in the national contest.

Her song The Moon She Knows, co-written with Bill Buckingham, won the CKWX Songwriting Competition. Her Isn't It Always Love album was produced by Buckingham and Randall Prescott, and led to appearances on The Country Beat and the nationally-syndicated radio show Today's Country.

### CINDY CHURCH

This Alberta native is a veteran of the country scene in Canada, gaining her first experience as part of the Chinook Arch Riders, Ian Tyson's backup band. She later did backing vocals on many of Tyson's "cowboy culture" albums.

As a solo artist, Church first came to national prominence with the release of A Song For Brent, a fundraising project for 15 year-old Calgary rider Brent Berezay, who was paralyzed in a rodeo accident. The song helped garner Church the female vocalist of the year award at the 1993 Alberta Country Music Awards.

Church's debut on the Stony Plain label, Love On The Range, featured some of the strongest players in the business, including



husband Nathan Tinkham on lead guitar. The album, featuring three Church originals, spawned the hit Rockabilly Heart, which reached #19 on the RPM 100 Country Tracks chart.

Not one to rest on her achievements, Church followed up the work on her own album with the vocal collaboration project Quartette, which also features Sylvia Tyson, Colleen Peterson and Caitlin Hanford. That album, released in April of this year, garnered Quartette a CCMA nod for top vocal collaboration, which Church can put neatly beside her own nomination for the Vista Rising Star Award.



### IAN TYSON

Country music Hall of Famer Tyson was a household word in Canada during the mid '60s, when he and Sylvia led the charge into an entirely new musical form called country rock, later popularized by The Eagles and Poco.

After retiring to his ranch in the mid-'70s, Tyson found that the creative juices were still flowing, and he began writing again. By the time his third "comeback" album, Cowboyography, was released on the Stony Plain label, Tyson was once again at the

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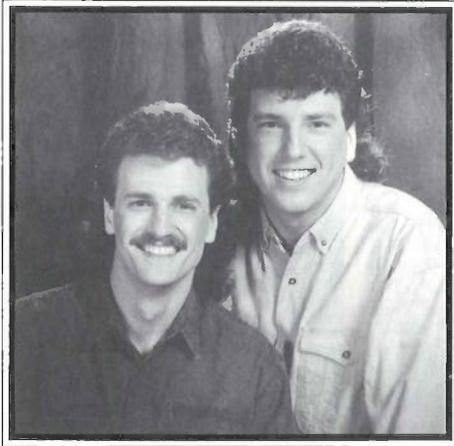
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forefront of the Canadian country scene. A year later came the album *I Outgrew The Wagon*, which arrived the same year Ian and Sylvia reached the Juno Hall of Fame.

Tyson's latest release, *Eighteen Inches Of Rain*, saw him return to the roots of traditional country, travelling down to Nashville to record the album with some of the town's biggest writers and producers. The result is an album that reached #9 on the RPM Country Albums chart, and which garnered Tyson CCMA nominations for male vocalist and album of the year.



**THE JOHNER BROTHERS**

If one needs proof that small-town Canadian artists can make it to the big time, then look no further than these natives of tiny little Midale,

Saskatchewan, who released their first album on their own Sceptre label in February of 1993, entitled, appropriately enough, *My Brother And Me*.

The album, which combines the best of both traditional and contemporary country, was recorded in virtually every corner of North America, including Nashville's Masterfonics, Edmonton's The Robin's Nest, and Vancouver's Crosstown Studios.

Featuring 10 original songs from Brad Johner (with brother Ken popping up with a credit on *That's Alright*), the album crossed every border of country, from gentle acoustic ballads, to truly light hearted bluegrass. And a then-relative unknown named Lisa Brokop contributed a vocal accompaniment on the track *Light In My Life*.

With major labels finally beginning to pay attention to this talented duo from the prairies, it was only natural that the Johners garnered a CCMA nod in the top vocal duo or group category at this year's awards in Calgary.

**SHANIA TWAIN**

The native of Timmins, Ontario spent much of her younger years alternating between working in the forests and singing in nearby resorts. Her parents often drove her 800 km to Toronto for music lessons, which led to Twain eventually moving to the city full time after graduation to pursue a musical career.

Twain's life changed dramatically when she was 21, when her parents were killed in a car accident. Having to support her younger siblings, Twain found work entertaining guests

at Deerhurst Resort in Huntsville. Her big break came in 1991, when her manager Mary Bailey enticed Nashville attorney Dick Frank to come see her show at Deerhurst.

The word quickly spread in Nashville, leading to Twain recording a demo with producer/songwriter Norro Wilson and Mercury Nashville's A&R manager Buddy Cannon, the team that produced Sammy Kershaw's work with Mercury. Cannon took the demo to Mercury senior VP Harold Shedd, who signed Twain to a contract and co-produced her first album with Wilson.

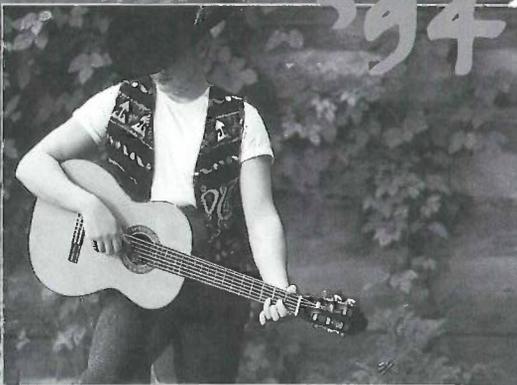
Twain has been somewhat quiet recently, spending time in the British mansion of her new husband, producer Mutt Lange. Look for her profile to rise again, with a nomination for the Vista Rising Star Award at this year's CCMA awards.



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**Super Country '94**



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- SUZY BOGGUSS • BILLY DEAN • ALABAMA
- JIM WITTER • THE GOODS • GARY FJELLGAARD
- JASON McCOY • IAN TYSON

**Heart of the Country '94**



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- RODNEY CROWELL • DOUG STONE • CASSANDRA VASIK
- TANYA TUCKER • SUZY BOGGUSS • RON HYNES
- BILLY DEAN • LEROY PARNELL • STEVE WARNER
- LARRY STEWART • ONE HORSE BLUE • JASON McCOY
- FARMER'S DAUGHTER



# WALTS SAID



(EC: Looks like Walt, our trusty editor, has been doing more than gossiping and causing havoc in the music industry for the last thirty years. He has always been committed to Canadian country music and has a keen sense of what's hot and what has good potential. Judging from past reviews of product from this year's CCMA award nominees, his intuitive functions are still working after all these years . . . !)

**MICHELLE WRIGHT** -Country/Pop  
Now & Then  
Arista-18685-N  
The Arista signing for this Canadian country superstar is about to pay off with the release of this package of superb pop/country entertainment. Wright has a feel for country soul and blues that goes back to the beginning of her career. That impeccable delivery and vocal warmth is more pronounced here than with any of her previous releases. The song material is exceptional, particularly her current chart single, Take It Like A Man, written by Tony Haselden. The title track from the writing team of Karen



Staley and Gary Harrison and the Chapin Hartford penning of A Little More Comfortable also stand out. But don't overlook He Would Be Sixteen, written by Jill Colucci, Charlie Black and Austin Roberts. Five tracks are Cancon (AP), recorded at Toronto's Sounds Interchange. Classy cover artwork. Front-rack this one, Wright is on a roll.

-WG  
(RPM - May 2/92)

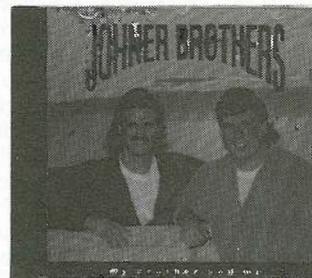
**ONE HORSE BLUE**  
One Horse Blue  
Savannah-9844-H

This colourful and energy-bound Vancouver band has plodded the regional circuit with relative success for more than 15 years. This album, which the band produced with Bill Buckingham, should open the door to a much wider audience. Although each track displays relentless lead vocal urgencies, the band's "big, thick textured" harmonies add a well-balanced power enhancement that lends structure to the projection and lyrical content. Starting All Over Again, taken as the first single, is now bulleting up the charts. Also key is Devil's Train, and Bringing Back Your Love. Includes the previously released singles, The Man Walks Alone, produced by Bill Henderson, and Colours Of Love. The band comprises Gord Maxwell (vocals, bass), Larry Pink (keys), Michael Shellard (guitars), and Rocko Vaugeois (vocals, drums).

-WG  
(RPM - Oct. 9/93)

**THE JOHNER BROTHERS**  
My Brother And Me  
Sceptre-JB2

Brad and Ken Johner and their band serve up another excellent package of contemporary and traditional country that has already attracted country programmers. The title track, taken as the first single, is now building an impressive pattern of playlists, entries and chart numbers. The majority of the material was written by Brad, with Ken joining him to write That's Alright,



and keyboardist Bart McKay lending a hand on Light In My Life, both of which are key tracks. This is a no-nonsense band: Brad on lead vocal, acoustic guitar and mouth harp; Ken on harmony vocal, electric guitar, mandolin, 5-string banjo, and lap steel; McKay on piano, organ, synth and accordion; Dale Luedtke on bass guitar; and Phil "Buckwheat" Nelson on drums. Rob Hewes produced. The album was recorded at The Robin's Nest in Edmonton, Nashville's Masterfonics, and Vancouver's Crosstown Studios. All tracks qualify as at least three parts Cancon. Lisa Brokop also sings on Light In My Life, another key track. Don't overlook One Horse Town, Brad Johner's poignant statement about the threatened future of small towns. A video, shot in the band's hometown of Midale, Sask. has been made for the track. A video has also been released to accompany Starting Right Now. Available through

-Country

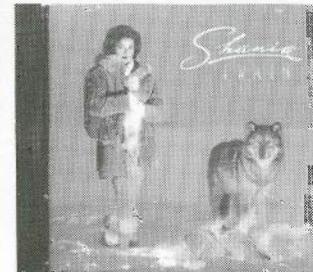
the Sceptre label in Midale. Phone 306-458-2639 or fax 306-458-2600. The majors should be listening to the Johner Brothers Band. They're fresh, very creative and, as displayed here, capable of highly professional vocal and instrumental patterning.

-WG  
(RPM - Feb. 13/93)

**SHANIA TWAIN**

Shania Twain  
Mercury-314-514-422-Q

Canadian Shania Twain makes her Mercury debut with a package that make a daring attempt to show her vocal extremes. The first single, What Made You Say That, leans toward the pop side and could be considered new country. Programmers have picked up on the one already, as it moves onto the RPM Country 100 at #87. This isn't a shy new artist. Twain possesses a soulful vocal edge, bordering on urgency, that heightens her lyrical message. Once Twain breaks



into the country mainstream, and it may take two or three singles, she should emerge as one of the bright new artists of the year. Crime Of The Century, When He Leaves You and Forget Me are tracks that should be considered as singles. Twain is managed by Mary Bailey of Kirkland Lake, Ontario, another songwriter/performer who has experienced chart action on both sides of the border. Impressive cover artwork.

-WG  
(RPM - May 8/93)

# BOURBON GAUTIER

## "HIGHRISE BLUES"

The new single from the album

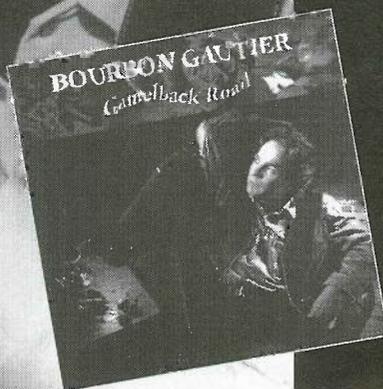
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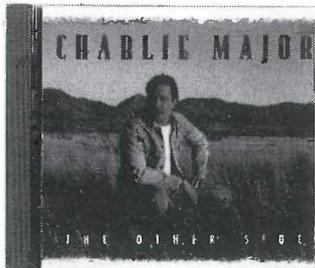
Friday, Sept. 16 - 9:15 pm



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**CHARLIE MAJOR** -New Country  
**The Other Side**  
 Arista-74321-14864-N  
 Charlie Major has brought the Ottawa Valley into the mainstream of new country. He was first recognized as a songwriter when Ricky Van Shelton recorded Backroads, a top 3 single on the RPM Country 100 (June 6/92), which led to Major being nominated as composer of the year at this year's Big Country Awards. I'm Gonna Drive You Out of My Mind, written by Major and



Barry Brown, and taken as the first single, has made amazing gains up the charts. Major has a unique, hard-driving vocal expression that demands attention with its strength of realism. This isn't a Nashville sound-alike. There's an Ottawa Valley sound here, which is perhaps why there is so much more of concentration on the content of the song and why the projection is so intense. This Steve Fishell production is an excellent sampling of Major's entertainment potential. The album is at least five more singles deep: I'm Here, The Other Side, Walk Away, It Can't Happen To Me (all solo penning by Major), and Running In The Red, which he co-wrote with Randall Prescott. Major is on the threshold of becoming a recognizable force in country music, not only in Canada but in the US. -WG  
 (RPM - July 17/93)



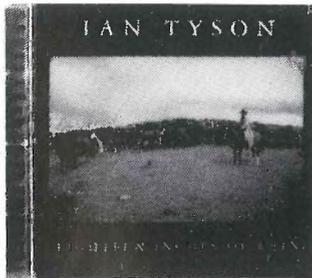
**JIM WITTER** -Country/Pop  
**Jim Witter**  
 FRE-00105-F  
 Most singer/songwriters lack the vocal personality hook that's necessary to sustain their recording career. Unfortunately, many of them have to resort to writing for others who do have that capacity to project the poetic sincerity and magic of lyrical content. Witter has the hook, and his musical signature comes in loud and clear. He honed his songwriting ability at age 14 and it was his freedom of expression and warmth of projection that obviously alerted the FRE people to sign him. This is a pretty healthy production, and the 28 year-old Hamilton native has a tremendous vehicle for testing the waters. After 10 years of doing what every singer/songwriter is doing, Witter, with this release, is at the leading edge of the New Country era. His sometimes passionate, always reflective mood is the glue that holds this talent together. The crossover potential is obvious. His roots can't really be defined here. He's a contemporary traditionalist with a bent for the newer new. Everything I Do And More, written by Witter and producer Johnny Douglas, has been taken as the first single. The album is several singles deep and these include: Hurricane Alley, Everything And More, and Sweet Sweet Poison, all of which he co-wrote with Douglas; and his own penning of When Things Get Back To Normal. Don't overlook the 50-ish Chevy Coupe. Front-rack this one. The cover will attract. -WG  
 (RPM - March 13/93)



**ANNE MURRAY** -Pop  
**Croonin'**  
 EMI Music Canada-27012-F  
 Anne Murray's new direction, on this album anyway, might take some getting used to. But in pretty short order it will be proven that she has patched into a winning format. We're looking at pop music history big time here. Although the direction is new, the Murray vocal charm maintains its extraordinary power base. These are the hits of the '50s: Peggy Lee's Fever, Patti Page's Old Cape Cod and Allegheny Moon, Jo Stafford's Make Love To Me (the first single), Doris Day's Secret Love, Rosemary Clooney's Hey There, Julie London's Cry Me A River, the Ames Brothers' It Only Hurts For A Little While, Les Paul and Mary Ford's I'm Confessin' and I'm A Fool To Care, Perry Como's Wanted, and the Four Lads' Moments To Remember. Murray bring the songs of the era into the '90s with that unmistakable, laid-back vocal confidence that's recognized as her musical signature around the world. After 25 years in the business, Murray adds to her superstar status with the most memorable tribute to some of pop music's greats of yesteryear. Programmers should note that all tracks are Cancon (AP). Croonin' was produced by Tommy West and recorded at Toronto's Sounds Interchange. Instrumental backing is superb. Some of the best players in the business were on the session. Dealers should front-rack this one. The cover photo by Denise Grant is exceptional and undeniably ... Anne. -WG  
 (RPM - Aug. 28/93)

**IAN TYSON** -Country  
**Eighteen Inches of Rain**  
 Stony Plain-1193-P  
 Ian Tyson is perhaps Canada's most unique "cowboy singer". He is, in fact, a cowboy, working daily roundup chores on his ranch in the foothills of the Rockies, and his singing talent goes without question. He is also unique from the standpoint, he has weathered 30 years as a performer,

beginning in the sixties as the Ian of Ian & Sylvia. Tyson, long ago, staked his claim in the music business, and this latest package, which he produced with Jim Rooney, is vintage Tyson. This is no-nonsense, with more than a bit of arrogance, country/folk roots balladeering. Tyson has that vocal charm and witty lyric interpretation that keeps the listener on edge. It's too easy to



say this is Tyson's best album, although it could easily be. He's linked up with some pretty hot writer: Hagood Hardy for Big Horns, Tom Russell for Heartaches Are Stealin', Pat Alger for the title track, Paul Zarzski for Rodeo Road, Baxter Black for Chasin' The Moon, and Gene Nelson for Nobody Thought It Would, all of which are key. As a solo writer, Tyson hasn't lost any ground there either, best displayed on Horsethief Moon, Old House, and the first single, Alcohol In The Bloodstream. Great stuff, clever cover which deserves a front-rack position. Tyson has a lot of followers. In-store play would also attract attention. -WG  
 (RPM - Feb. 7/94)



**PRAIRIE OYSTER** -Country  
**Only One Moon**  
 Arista-19427-N  
 This ain't no bar band Sam! Prairie Oyster is back and with a little tuck here and a lot of freedom,

the group has come up with that coveted sound the band's US handlers have been looking for. The upfront vocals, and harmony and dynamic projection carries that Oyster musical signature. Not that the band has changed its roots fact, but there's a freshness with this production that somehow eluded the previous release. The only complaint is that it took so long for this follow-up. There's a bit of a diversion here in the material as well. Bandmember Keith Glass wrote four of the 12 tracks and one, Your Turn To Cry, with Radney Foster. Joan Besen wrote one track, Brand New Hard Time Blues and another, Black Eyed Susan, with Ron Hynes, that has hit written all over it. Russell deCarle wrote the first single, Such A Lonely One, which was an immediate hit. All the above tracks are key, but there are three tracks, wholly produced in Canada, that spotlight the writing talent of Nashville writers: Ancient History, written by Bob DiPiero and John Scott Sherrill; She Don't Get The Blues, from the pens of Alan Jackson and Jim McBride; and the Pam Tillis/Dave Romeo penning of Always Believing. There are at least half-a-dozen excellent singles here. And don't overlook Jo-Ei Sonnier's accordion work on Louisiana and Price To Pay. Produced by the band with Steve Fishell. Front Rack! Radio has already laid the groundwork. -WG  
 (RPM - April 18/94)

**SUSAN AGLUKARK** -Folk/Country  
**Arctic Rose**  
 EMI-28605-F  
 Over the last couple of years, roots music in this country has overtaken the airwaves, to the point where record companies have been stumbling over one another in their haste to sing the next Rankin Family or Kashtin. The latest find in the aboriginal vein is this 27 year-old singer/songwriter from the Northwest Territories community of Arivat. Aglukark recorded this album on her own Aglukark Entertainment label back in '92, and managed sales of 15,000. Two years later, Aglukark has picked up some heavy backing from EMI, who are doing some serious promotion for this artist. And it should pay off, as Aglukark is a vocalist of rare talent. The songwriting here is solid, with Aglukark being aided in the process by the likes of Charlie Major, Randall Prescott and Barry Brown. But it is her singing that clearly sets this album apart. Her soft falsetto takes a good song and makes it exceptional. Highlight tracks include the current hit, Song Of The Land, the title tracks, Wanderin' Child, and a beautiful version of Amazing Grace. Produced by two country veterans, Randall Prescott and Chad Irschick. (RPM - May 9/94)

# Straight Clean & Simple

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## Rising star Jason McCoy gaining industry attention

by Ron Rogers

The country scene is filling up like bucket under a leaky roof, with new artists dripping onto the charts seemingly every day. To find one rare jewel among so much rough is a daunting task for radio programmers, but they should all take a pause in their day to listen to Jason McCoy.

Country music abounds with stories of artists who were, as the cliché goes, born with a six-string in their hands. But for McCoy, that cliché is surprisingly close to the truth.

Raised in the small town of Minesing, Ontario (just outside of Barrie), McCoy picked up his father's old guitar when still a child, and quickly showed Dad his desire to play music.

"My dad had an old Stella, which is an old Sears thing. It only had three strings on it, it was a small guitar, and he said if I could learn a song, he'd buy a new set of strings. So I learned this old Barbra Mandrell song called Darlin', I'm Feelin' Pretty Lonesome, and he bought a new set of strings for me. He wasn't a guitar player by any means, but he showed me what he knew and I just expanded on that."

Like many artists in the genre, McCoy fell into a love for country music because of his parents, and never really desired to play or hear anything else.

"When I was younger, I lived in Alberta for a while, really in the middle of nowhere, so the only music I got exposed to was the stuff my parents were in to, which was country. When I moved to Ontario, I was still young, and country just continued with me.

"I really got into Merle Haggard, George Jones, that kind of more traditional country. Then I went on the road playing guitar for other people, and I got exposed to more southern rock, Lynryd Skynyrd, The Eagles, that sort of thing. And that helped create my style as it is now. I find a lot of rock guys are now discovering country, and I just went the other way."

As his skills on the guitar matured, McCoy naturally tried his hand at writing songs. At the tender age of 12 he wrote his first ditty, entitled Greatest Times Of All, which he says was "the first thing of any substance." He says it was his songwriting that eventually got him his first studio work, a demo project

recorded in Nashville. Although the effort didn't amount to much in terms of national exposure, it did serve as a profound learning experience.

"When I was 17 I did an independent album in Nashville. I tried promoting that across Canada, and tried some different things. It didn't really fly though, there wasn't any great results. But it taught me a lot, and I went back to school for a year and took some accounting."

Travelling down to Nashville for a recording session isn't something most teenagers do every day. So needless to say, McCoy found the entire experience somewhat daunting, although he agrees that the family-type atmosphere in Nashville helped make him feel at ease.

**"Country music, even though it's becoming more like rock, will always be a longevity oriented business . . ."**

"It was scary, but at the same time you're so excited about going and doing some work on your own that you kind of forget all that. You are intimidated when you go in, but everyone down there is so down-to-earth and so nice to you, they really make you feel at home."

For any new artist, attempting to promote your own material via live shows can be a humbling experience. Even the most successful artists around have stories about being booed and hissed up while attempting to play original songs. McCoy says that finding the right mix in his live shows of popular favourites and his own material can be a delicate balancing act.

"When I was touring for the first time with my own band for my independent album,

there wasn't a whole lot happening in new country. We did then, as we do now, a lot of old country, although we had to beef it up a little bit.

"But doing originals was hard, people wouldn't take to them right away, and for the most part they just wanted to hear top 40 stuff. Which even today remains a problem. We play a lot of clubs and it's still a balancing game."

In early 1994, McCoy headed back down to Nashville to record a four-track demo with producer Scott Baggett (Billy Joe Shaver), and the four songs will make it to radio as part of MCA's country compilations. The first single from that deal, Your Mama Warned You 'Bout Me, reached #36 on the RPM 100 Country chart (RPM - Aug. 1/94).

While McCoy is making small inroads into radio through his deal with MCA, he admits that with the mass infusion of new artists into the field, the door at country radio is a tough one to break down. But as he says, determination and talent can often carve a path through the crowded waters.

"Country music, even though it's becoming more like rock, will always be a longevity oriented business, where perseverance will always shine through. It is hard to get that share. But we've got a good team. I think everything's coming together."

That team, led by manager Ron Kitchener of RGK Entertainment Group, will be in Calgary for Country Music Week, with McCoy playing a showcase on the 16th. His music has changed considerably from the ditties he wrote as a teenager, thanks in part to lessons learned from the road.

"When I was younger, I wrote a lot of things based on what I thought country was, from what I'd heard on the radio. Then I went on the road, played with other people, and started to live a bit. I'm starting to write more of what I've learned over the past few years."

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# ANATOMY



**PETER GABRIEL**  
Secret World Live  
Geffen-24722-J

**-Rock**  
When most artists release the requisite live album, it generally is comprised of a sort-of greatest hits package, recorded in a live setting. In the past few years, artists have been straying from that proverbial pattern, attempting instead to put a new twist on a familiar theme. One such artist was Depeche Mode, who released a completely live version of their studio album, *Songs Of Faith And Devotion*. Now, one of the most influential and innovative artists of our time has taken a similar path, with a live album made up almost entirely of songs from his latest studio release, *Us*. Conveying the power of a live performance is usually an impossible task, and when you're speaking of one of the best live performers there is, that task becomes doubly difficult. But this two-CD package does a good job in portraying the awe and emotion that are involved in a Gabriel live show. From his first opening pleads, "Won't you please, talk to me", Gabriel is in fine voice, aided by a talented diverse backup band featuring longtime collaborator and guitarist David Rhodes, bassist Tony Levin, drummer Manu Katche and keyboardist Jean Claude Naimro. Also thrown into the mix are sixties sitar master Shankar on violin, Levon Minnassian on oudouk, and Imago recording artist Paula Cole on backing vocals. The show, recorded over two days last November in Modena, Italy, features seven tracks from the *Us* album, four from the enormous *So* album, the classic *Solsbury Hill*, *Shaking The Tree* and *Across The River*, a track previously unavailable. This is a fabulous snapshot of one of the great live artists at his peak. **-RR**



**THE LION KING SOUNDTRACK**  
Various Artists  
Walt Disney Records-60858

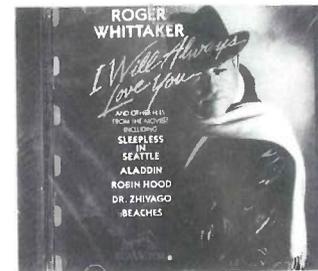
**-Pop**  
Movie soundtracks have become a monster avenue of revenue for the major labels over the last year or two. The enormous international success of *The Bodyguard* seemed to kick things off, and was immediately followed by the likes of *Robin Hood*, *The Three Musketeers*, *Wayne's World* and *Philadelphia*, all of which have had serious chart success and spawned numerous hit singles. The folks at Walt Disney have always had a keen ear for music, with many of the songs from classic Disney films becoming perennial standards in pop music circles. With the recent refocusing on animated features, led by *The Little Mermaid*, *Beauty & The Beast* and *Aladdin*, Disney has managed to regain its position as one of the most important industry purveyors of both top quality films, and top quality music. All of which is a roundabout way of saying that the tremendous success enjoyed by *The Lion King*

soundtrack thus far was, in many ways, an inevitability. Disney has tapped into a can't-miss formula, packaging brilliant animated film with catchy heart-grabbing pop, and the results have really spoken for themselves. The *Lion King* Soundtrack featured the inspired teaming of Grammy, Oscar and Tony award-winning lyricist Tim Rice, with pop superstar Elton John, and the results are, not surprisingly, tremendously infectious. Songs such as *Can You Feel The Love* and *Circle Of Love* would be pop hits in any format, but teamed with a successful Disney family feature, and they're #1 hits. Also featured on the soundtrack is Oscar winning film composer Hans Zimmer, whose impressive scoring credentials (*Days Of Thunder*, *Thelma & Louise*, *Backdraft*, *A League Of Their Own*, and more) simply add to this already impressive production. Disney has found a fruitful avenue, and its surprising that others haven't taken a jog down the same path, to see the fuss is about. **-RR**



**MICHELLE WRIGHT**  
The Reasons Why  
Arista-07822 18753-N

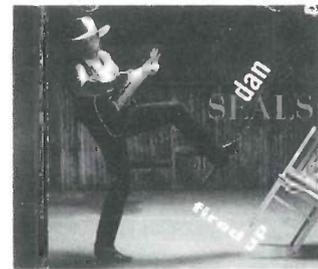
**-Country**  
To say this is the long-awaited album is an understatement, but the waiting was worth it. Wright's vocal approach hasn't changed. It's still laced with eloquence and that husky purring demeanour that characterizes her persona. Several of Sam's, Sunrise and HMV stores are already listing this release in the Top 10, ironically, during the first week of its release, an example of Wright's widespread fan base. The initial focus track, *One Good Man*, written by Steve Bogard and Rick Giles is already Top 10 in Canada and moving up the US trade charts. Wright is in the forefront of US country now and can expect a few criticisms, but not from this quarter. This is a perfect 10. Wright also displays her writing talent, penning *Where Do We Go From Here* with Jim Colucci and Randy Sharp. That, and *The Wall*, also from the Bogard/Giles team, *The Old Song And Dance*, penned by Layng Martine, Jr. and Kent Robbins, are exceptional. The Bob DiPiero, Steve Seskin and Pam Tillis composition of *We've Tried Everything Else*, could be a left-fielder. Attractive cover artwork. Also contains lyrics. Tracks variously produced by Steve Bogard, Mike Clute, Val Garay and John Guess. **-WG**



**ROGER WHITTAKER**  
I Will Always Love You  
And Other Hits From The Movies  
RCA Victor/BMG Classics-09026-62682-N

**-Pop**  
Whittaker can always be counted on to come up with a mass appeal album, and what better than with the big hits from the movies. The wide appeal here is fairly obvious with a demographic clout that can't lose. This isn't an album that will sit on the shelf for very long. An aggressive television advertising campaign, plus in-store support, not to mention his major tour of Canada

from Victoria through to Halifax, will add to the importance of the release. With his inimitable styling and ability to warmly wrap his lyric content, he mixes the old with the new with a neat and simple balance. From *Bodyguard's* *I Will Always Love You*, *Robin Hood's* *Everything I Do, I Do For You* and the title track of *Beauty And The Beast*, to *Fiddler On The Roof's* *Sunrise, Sunset*, *Dr. Zhivago's* *Somewhere My Love*, and *Ghost's* *Unchained Melody*. But don't overlook his impeccable treatment of *When I Fall In Love* from *Sleepless In Seattle*. Great in-store play stuff here and the art work will also attract. **-WG**



**DAN SEALS**  
Fired Up  
Warner Bros-45628-P

**-Pop/Country**  
Seals hasn't exactly set the country music industry on fire with his releases, which tend to lean a bit more toward pop. Although with some programmers looking for that new country sound, Seals can fill the bill adequately. All *Fired Up* has been taken as the first single, not the strongest on the set. It does however, show Seals unique creativity at work. The video for this song, which was written by Dennis Morgan, Steve Davis and Bobby Lee Springfield, he used four Japanese Elvis impersonators, which has caught on with CMT and TNN. The Jesse Winchester penning of *Gentleman Of Leisure* should be considered as a focus track, particularly in Canada because of its two-parts Cancon property, which hasn't been duly noted on the writer credits. Also key is *When*, which was written by Robert Ellis Orrall and Canadian Gilles Godard, but this doesn't qualify as Cancon. Seals should make more of an impression with this album, his second for Warner Bros. Don't overlook *Still Reelin'* (From *Those Rock 'n' Roll Days*), co-wrote with Allen Shamblin. Produced by Jerry Crutchfield. **-WG**

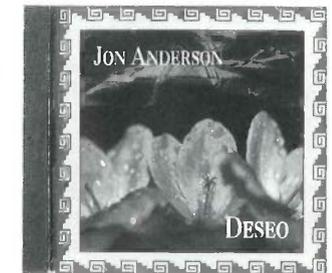
**LORI JORDAN**  
One Night  
LJE-001

**-Country/Pop**  
It's incredible that a bright, young, aggressive talent like Jordan hasn't attained the star status she so rightfully deserves. Country programmers looking for Cancon with bounce, clout and credibility needn't look any further. Jordan's gentle approach to country is like a breath of fresh air. The purity of her vocals and ability to project her message is done with a natural flair



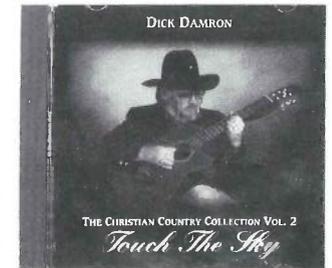
for quality control. This is no put-on. This BC artist has a perfected talent with substance that should establish her in both the country and AC markets. The professionalism of the session people added to the overall smoothness of the production: Thomas Keenlyside (sax), Jerry Adolphe (drums), Rene Worst (bass), Miles Black (keys), Robbie Steinger (guitar, dobro), Christopher Allen (mouth harp), Paul Baron (trumpet), Brian Nichol (steel), and background vocals by Linda Kidder and Jacque Ritter. Châik

up as outstanding the Barbara Wyrick/Steve Bogart penning of *Damn Your Eyes*, Jordan's original *Should've Thought Of That Before*, the Loretta Sandler/Diane Abbott writing of *He Had A Way With Words*, and Chris Weddell's *Silver Moon*. Produced by Don Thompson and recorded at Studio 56 in Langley, BC. **-WG**



**JON ANDERSON**  
Deseo  
Windham Hill-11140-N

**-Latin/Pop**  
As the longtime frontman for '70s progressive rock band Yes, and the various offshoots thereof (ie. Anderson, Bruford, Wakeman And Howe), Anderson would seem to have enough on his plate to keep him busy 12 months of the year. However, this artist has always strived to find things new and original musically, as evidenced by his work with longtime collaborator Vangelis. On this new album, Anderson makes a serious foray into the latin field, and he does so with a surprising amount of confidence. The music here isn't simply *Roundabout* or *Yours Is No Disgrace* put to a samba beat. Anderson has immersed himself in the culture, with the result being a collection of music worthy of appreciation by any fans of latin music. Anderson's voice has gained a slightly raw edge to it over the years, and that edge is put to good use, giving the often breezy music an intensity and energy that might otherwise be lacking. Highlights include the opening track, *Amor Real*, featuring latin jazz great Milton Nascimento, *Bridges*, with a surprisingly strong vocal turn from actress Maria Conchita Alonso, and *Floresta*, a powerful song in support of the saving of the rain forests. **-RR**



**DICK DAMRON**  
Touch The Sky  
The Christian Country Collection Vol. 2  
ATI-0394

**-Gospel**  
This 35-year veteran of country music has eased into Gospel music with the same natural flair for style and vocal integrity that created him his original niche. Unlike some country artists who blatantly try to bridge the gap into the very restricted Gospel market, Damron has a preacher's confidence that melds beautifully with his tell-it-on-the-mountain vocal properties. Damron has been embraced by the Gospel industry, having been voted the 1993 Gospel performer and entertainer of the year. As well, his previous Gospel album, *Wings Upon The Wind*, won the album category of that year. His first entry into Gospel, *Jesus It's Me Again*, won song of the year honours in 1984. He has been twice named international artist of the year in Europe and is the recipient of five Texas country music awards, an area of the US that is steeped in Gospel/Christian music. Unlike most country or mainstream releases, the priority here is with all tracks, which are Damron originals, with the exception of *Glory Road*, which he co-wrote with producer Joe Bob Barnhill. **-WG**



# RPM Adult Contemporary TRACKS

RECORD DISTRIBUTOR CODE

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

TW LW WO - SEPTEMBER 19, 1994

1	1	13	<b>SHOUT OUT LOUD (2 weeks at #1)</b> Roch Voisine - I'll Always Be There StarSelect-8058 (CD single)	MA P
2	2	10	<b>THE WAY SHE LOVES ME</b> Richard Marx - Paid Vacation Capitol-79376 (CD single)-F	
3	4	7	<b>THINK TWICE</b> Celine Dion - The Colour Of My Love Columbia-57555 (CD single)-H	
4	7	5	<b>JANE</b> Barenaked Ladies - Maybe You Should Drive Sire/Reprise-45709 (Warner comp 216)-P	100% Canc
5	12	4	<b>LUCKY ONE</b> Amy Grant - House Of Love A&M-31454 0230 (CD single)-Q	
6	6	7	<b>COULD I BE YOUR GIRL</b> Jann Arden - Living Under June A&M-314 540 248 (CD single)-Q	MA P
7	3	12	<b>STAY (I Missed You)</b> Lisa Loeb & Nine Stories - Reality Blues Soundtrack RCA-07863 66364 (BMG comp 67)-N	
8	11	10	<b>BROADWAY JOE</b> Keven Jordan - Nothing Other Than Keven Jordan Columbia-80194 (CD single)-H	MA P
9	9	7	<b>TIME OF THE SEASON</b> The Nylons - Because Scotti Bros-72392 75435-N	MA P
10	10	9	<b>YOU BETTER WAIT</b> Steve Perry - For The Love Of Strange Medicine Columbia-44287 (CD single)-H	
11	14	9	<b>WHICH WAY DOES THE RIVER RUN</b> Lennie Gallant - The Open Window Columbia-80196 (CD single)-H	100% Canc
12	15	8	<b>I HAD A DREAM</b> Carol Medina - Mavin State Of Mind Quality-2058 (CD single)	100% Canc
13	21	5	<b>GOOD TIMES</b> Edie Brickell - Picture Perfect Morning Geffen-24715 (Album track)-J	
14	5	13	<b>WILD NIGHT</b> John Mellencamp w/Me/Shell Nedogecello - Dance Naked Mercury-315 518 088 (PolyGram comp 359)-Q	
15	22	3	<b>DREAMER'S ROAD</b> Freddie Curd - Dreamer's Road EMI-29339 (EMI comp 20)-F	100% Canc
16	20	4	<b>DAYDREAM</b> Earthtones - To Be Continued ... Passion-945 (Album track)	100% Canc
17	8	16	<b>CAN YOU FEEL THE LOVE</b> Elton John - Lion King Soundtrack Hollywood/Disney-608587 (Warner CD single)-P	
18	18	11	<b>LOVE IS ALL AROUND</b> Wet Wet Wet - Four Weddings And A Funeral London-422 828 509 (Album track)-Q	
19	26	4	<b>HEALING HANDS</b> Alan Frew - Hold On EMI-28990 (EMI comp 20)-F	MA P
20	13	12	<b>YOU</b> Bonnie Raitt - Longing In Their Heart Capitol-81427 (EMI comp 15)-F	

21	37	2	<b>WHIPPED</b> Jon Secada - Heart Soul & A Voice SBK-29272 (CD single)-N	
22	23	7	<b>STILL RUNNING</b> Susan Aglukark - Arctic Rose EMI-28605 (EMI comp 18)-F	100% Canc
23	33	2	<b>WHEN CAN I SEE YOU</b> Babyface - For The Cool In You Epic-53556 (Sony comp 28)-H	
24	25	8	<b>CALEDONIA</b> The Barra MacNeils - Closer To Paradise Polydor-314 521 106 (PolyGram comp 363)-Q	MA P
25	29	5	<b>KING OF NEW YORK</b> Hemingway Corner - Hemingway Corner Epic-80180 (Album track)-H	100% Canc
26	16	13	<b>AFTERNOONS &amp; COFFEESPOONS</b> Crash Test Dummies - God Shuffled His Feet Arista-74321-21688 (CD single)-N	MA P
27	NEW		<b>SOMETIMES WHEN WE TOUCH</b> Dan Hill & Figue Franks - Greatest Hits Quality-2016 (CD single)	100% Canc
28	28	6	<b>TRAMP MINER</b> The Rankin Family - North Country EMI-80683 (EMI comp 29)-F	100% Canc
29	36	2	<b>BET YOU THINK I'M LONELY</b> Wild Strawberries - Bet You Think I'm Lonely A&M-70055 5009 (CD single)-Q	100% Canc
30	17	10	<b>SUMMERTIME</b> Patrick Norman - Whispering Shadows StarSelect-9053 (Cassette single)	MA P
31	31	6	<b>HARD LUCK WOMAN</b> Garth Brooks - Kiss My Ass Mercury-314 522 123 (Album track)-Q	
32	32	7	<b>WAITING FOR MORE</b> Big Blue Bus - Arts Jukebox 3B-001 (Album track)	100% Canc
33	35	3	<b>GOOD ENOUGH</b> Sarah McLachlan - Fumbling Towards Ecstasy Network-30081 (CD single)-F	100% Canc
34	19	11	<b>DON'T TURN AROUND</b> Ace Of Base - The Sign Arista-07822 18740 (BMG comp 67)-N	
35	NEW		<b>(I Could Only) WHISPER YOUR NAME</b> Harry Connick Jr. - She Columbia-64376 (CD single)-H	
36	39	2	<b>AIN'T GOT NOTHING</b> Lisa Stansfield - Beverly Hills 90210 - The College Years Giant-24565 (CD single)-P	
37	NEW		<b>CIRCLE OF LIFE</b> Elton John - The Lion King Soundtrack Disney-63858 (Warner comp 213)-P	
38	24	17	<b>ANYTIME YOU NEED A FRIEND</b> Mariah Carey - Music Box Columbia-53205 (CD single)-H	
39	40	2	<b>UGLY GIRL BLUES</b> Wyile & The Wild West Show - Get Wild Cross Three/Columbia-91008 (CD single)-H	
40	30	20	<b>IF YOU GO</b> Jon Secada - Jon Secada SBK-29772 (CD single)-P	

# RPM COUNTRY ALBUMS

TW LW WO - SEPTEMBER 19, 1994

1	10	33	<b>JOHN MICHAEL MONTGOMERY</b> Kickin' It Up Atlantic-82559-P	
2	2	13	<b>ALAN JACKSON</b> Who I Am Arista-07822-18759-N	
3	3	6	<b>UNTAMED AND TRUE</b> Various Artists MCA-11088-J	MA P
4	4	11	<b>DAVID BALL</b> Thinkin' Problem Warner Bros-	
5	1	12	<b>MAVERICK SOUNDTRACK</b> Various Artists Atlantic-82595-P	
6	9	16	<b>TRAVIS TRITT</b> Ten Feet Tall & Bulletproof Warner Bros-45603-P	
7	10	21	<b>RANDY TRAVIS</b> This Is Me Warner Bros-45501-P	
8	11	22	<b>LITTLE TEXAS</b> Big Time Warner Bros-45276-P	
9	7	14	<b>OUTLAWS &amp; HEROES</b> Various Artists Sony-24009-N	MA P
10	5	19	<b>TIM MCGRAW</b> Not A Moment Too Soon Curb-77659-F	
11	8	11	<b>SAMMY KERSHAW</b> Feelin' Good Train Mercury-522125-Q	
12	13	17	<b>JOHN BERRY</b> John Berry Liberty-80472-F	
13	12	14	<b>VINCE GILL</b> When Love Finds You MCA-11047-J	
14	15	53	<b>GARTH BROOKS</b> In Pieces Liberty-80857-F	
15	18	60	<b>CHARLIE MAJOR</b> The Other Side Arista-18684-N	MA P
16	20	23	<b>MARTY STUART</b> Love And Luck MCA-10880-J	
17	17	35	<b>NEAL MCCOY</b> No Doubt About It Atlantic-82568-P	
18	19	4	<b>DIAMOND RIO</b> Love A Little Stronger Arista-18745-N	
19	22	4	<b>JOE DIFFIE</b> Third Rock From The Sun Epic-64357-H	
20	26	4	<b>TRACY BYRD</b> No Ordinary Man MCA-10991-J	
21	21	22	<b>PRAIRIE OYSTER</b> Only One Moon Arista-19427-N	MA P
22	23	27	<b>BARRA MacNEILS</b> Closer To Paradise Polydor-314 521 106-Q	MA P
23	24	21	<b>COUNTRY HEAT 4</b> Various Artists RCA-74321-18620-N	MA P
24	14	20	<b>REBA McENTIRE</b> Read My Mind MCA-10994-J	
25	28	25	<b>RHYTHM, COUNTRY &amp; BLUES</b> Various Artists MCA-10965-J	
26	32	19	<b>PRESCOTT-BROWN</b> Already Restless Columbia-66118-H	MA P
27	16	25	<b>THE MAVERICKS</b> What A Crying Shame MCA-10961-J	
28	NEW		<b>MICHELLE WRIGHT</b> One Good Man Arista-07822 18753-N	
29	29	53	<b>ANNE MURRAY</b> Croonin' EMI-27012-F	MA P
30	33	30	<b>NEW COUNTRY</b> Today's Hottest Country Hits - Various Artists WEA-32610-P	
31	27	48	<b>BILLY RAY CYRUS</b> It Won't Be The Last Mercury-314-514-758-Q	
32	31	52	<b>THE RANKIN FAMILY</b> North Country EMI-80683-F	MA P
33	30	19	<b>JOHNNY CASH</b> American Recordings American/Warner Bros-45520-P	

# RPM DANCE

# RPM CANCON TO WATCH

1	3	8	<b>RUNNING UP THAT HILL</b> Elastic Band Hi-Bias-N	
2	4	6	<b>GO ON MOVE '94</b> Real 2 Real Quality	
3	7	6	<b>GOOD TIME</b> Sound Factory Logik-N	
4	1	8	<b>RIGHT IN THE NIGHT</b> Jam & Spoon Epic-H	
5	NEW		<b>THINK ABOUT THE WAY</b> Ioe MC Polytel-Q	
6	NEW		<b>DON'T STOP THE MUSIC</b> 2 Raff WEA-P	
7	5	8	<b>THE COLOR OF MY DREAMS</b> BG Prince Of Rap Dance Pool-H	
8	8	3	<b>THE REAL THING</b> Toni Di Bart Quality	
9	6	7	<b>FLUXLAND</b> XL Quality	
10	2	7	<b>TREE FROG</b> Hope Quality	

1	8	2	<b>WONDER WHERE &amp; WHY</b> Kim Mitchell - Itch Alert-81024 (promo CD single)-F	
2	2	5	<b>TRAMP MINER</b> The Rankin Family - North Country EMI-80683 (EMI comp 20)-F	
3	3	4	<b>CLAIRE</b> Rheostatics - Introducing Happiness Sire/Warner Bros.-45670 (Warner comp 214)-P	
4	1	6	<b>I'M A MAN</b> April Wine - Frigate PRE-00109 (EMI comp 18)-F	
5	6	3	<b>HARD TO BE HUMBLE</b> Paul Dean - Machine Strawberry-70055 5008 (promo CD single)-Q	
6	7	4	<b>WHO'S RUNNING MY WORLD</b> Thundermug - Who's Running My World Raven-94712	
7	9	2	<b>BABY GO ROUND</b> Lee Aaron - Emotional Rain Hipkick-788 717 000 (promo CD single)-Q	
8	NEW		<b>NO MORE DOGGIN'</b> Colin James - Colin James & The Little Big Band Virgin-39190 (EMI comp 23)-F	
9	NEW		<b>HEART OF GOLD</b> Lawrence Gowan - Kumbaya Album 1994 Sony-80206-H	
10	NEW		<b>GIMME THE LOVE</b> Junkhouse - Strays Epic-80184 (promo CD single)-H	

The odds of making it are pretty slim - by Kent Matheson

## What the hell is a Canadian artist . . . ?

A Canadian artist is one who gets used to hearing "Sorry, we don't playlist independent artists."

A Canadian artist is one who gets used to hearing "Gee, I'd like to add it, but this American group has a hot new Cancon single taking up room on my Canadian playlist."

A Canadian artist is one who gets used to hearing "Well, it's not Cancon, so we'll wait 'til it shows up on the American trades."

A Canadian artist is one who gets used to opening for those big name American hat acts (for next to nothing!)

A Canadian artist is one who gets used to

covering all those current American hits in the clubs, cuz . . . "Hey, no one wants to hear Canadian stuff . . . !"

A Canadian artist is one who pours out 110 per cent into their recordings, appearances and live dates, then has to scrap and fight for a pitiful 30 per cent of the airtime!

A Canadian artist is one who decides to record a new album in Nashville, New York or L.A., and brings most of it home for the finishing touches only to discover it doesn't

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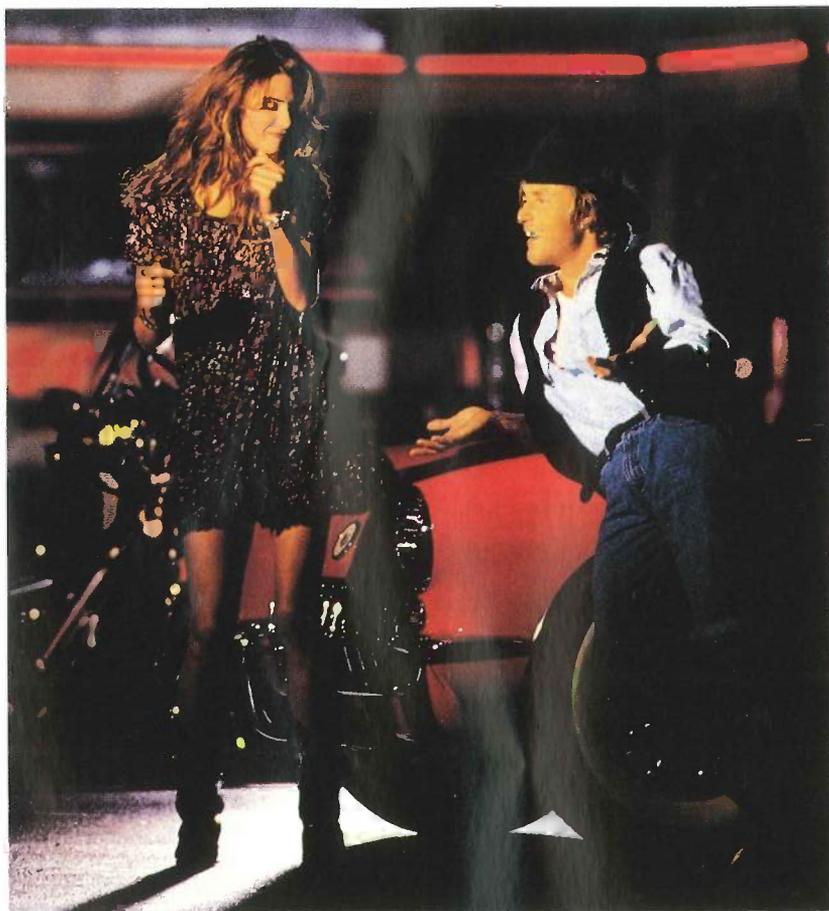
qualify as being produced in Canada.

A Canadian artist is one who gets used to finding their critically acclaimed album in the record store, next to the used 8-tracks.

I expect there are many more other tales on the road to success (?) out there, but I figured the time had come to point out again that the Canadian (Country) music industry and its artists are second to none.

It's high time we started treating them as such; Lisa, Michelle and all of you . . . you are Canadian and I for one am damn proud of that!  
(Kent Matheson is the music director of CFQM-FM in Moncton, New Brunswick.)

# Go from Toronto to Calgary to Nashville in an hour.



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 Billy Ray Cyrus  
 Billy Dean  
 BlackHawk  
 Blue Shadows  
 Blue Rodeo  
 Bourbon Gautier  
 Boy Howdy  
 Carlene Carter  
 Cassandra Vasik  
 Charlie Major  
 Chris Le Doux  
 Cindy Church  
 Colleen Peterson  
 Confederate Railroad  
 Dan Seals  
 Daron Norwood  
 David Ball  
 Don Neilson  
 Doug Stone  
 Doug Supernaw  
 Emmylou Harris  
 Faith Hill  
 Farmer's Daughter  
 Gary Fjellgaard  
 George Fox  
 Gibson-Miller Band  
 The Goods  
 Hal Ketchum  
 Ian Tyson  
 Jesse Hunter  
 Jim Witter  
 Joan Kennedy  
 Joe Diffie  
 Joel Feeney  
 John Michael Montgomery  
 John Berry  
 Johner Brothers  
 Junior Brown  
 Kathy Mattea  
 Linda Davis  
 Lisa Brokop  
 Little Texas  
 Mark Collie  
 Mark Chesnutt  
 Martina McBride  
 Marty Stuart  
 The Mavericks  
 Michelle Wright  
 Neal McCoy  
 One Horse Blue  
 Pam Tillis  
 Patricia Conroy  
 Patty Loveless  
 Prairie Oyster  
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 Rodney Foster  
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 Rick Trevino  
 Ricky Skaggs  
 Ricky Van Shelton  
 Rodney Crowell  
 Ron Hynes  
 Sammy Kershaw  
 Sawyer Brown  
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