Fast-Trax launches duplication system

Grant Ball, President, and Terry Donald, Executive Vice President of Vancouver-based Fast-Trax Sound, picked MIDEM '90 to launch their new high speed custom cassette duplication system. With this system, a consumer enters a retail outlet and selects their favourite tracks and within three minutes have created their own personalized 45-minute high quality cassette. The cassette comes complete with J-Card and pressure sensitive labels for sides A and B.

After more than four years of research and development, Fast-Trax has patented major advances in laser disc technology. Karim Lakhan, Vice President Engineering, explains, "With our technology we can encode 3000 minutes of Hi-Fi stereo audio on one side of a standard 12" laser disc. This audio is then recovered through Fast-Trax's unique decoding system and the cassette is duplicated at 16 times normal speed."

After exhaustively ressearching the

Fotheringham to Justin in Sales and Creative

Jim Fotheringham has been appointed Director of Sales, Operations and Creative Affairs for the newly formed Justin label. He was most recently Director of A&R for BMG Records Canada.

The above announcement was made by Justin Entertainment's President Jeff Burns, who noted "Jim's twenty years of experience in the record industry will prove invaluable to Justin Entertainment," continuing with, "Jim is a well-rounded record person whose expertise encompasses a great many areas. We're happy to have him aboard."

Fotheringham's first chore will be with the label's first release, a solo project from Platinum Blonde. The first single, Don't Look Back, the title track from the album, shipped to radio Feb. 5th. The album will be released Feb. 27th.

Cummings signed to Capitol Records - EMI

Burton Cummings, 42-year old co-founder of the legendary Guess Who, has signed to Capitol Records - EMI Canada. Initial release, Plus Signs, is Cummings' 25th album, which comprises those he did while with the Guess Who as well as his seven solo albums.

"I have a batch of new songs on this album," Cummings told a large and appreciative audience at a press conference in Toronto (Jan. 31), "and I think the material speaks for itself."

The album (cassette and CD) features eleven new songs, all written, arranged and produced by Cummings, with one exception, the first single, Take One Away, which he co-wrote with longtime friend Bill Iveniuk. The first single shipped to radio Feb. 1st.

A video of the single, shot in Los Angeles, which was previewed during the Cummings press reception, is now being readied for shipping. Cummings is now putting together a band which he expects to have in place shortly to prepare for a cross-Canada tour in the spring.

The market, both from a retail and industry standpoint, Ball and Donald put together a 900-page summary which indicated both a ready market and positive industry acceptance for this convenient method of compiling tracks onto cassettes.

It should be pointed out that a "keep it simple" format runs through the company's marketing strategy. "We have decided to test the system," Donald explains, "using one price for one length of cassette to take out complications of price per cut and extra stock-keeping problems for the retailer."

The unit is comprised of an IBM clone, laser disc player, high speed duplicator, printer, keyboard and monitor which sits neatly behind the retail counter with a footprint of two square feet.

Ball stresses that Fast-Trax "is supporting all traditional record outlets but we see opportunities for other markets as well with our system." He continues with, "Opposition has been slight . . . we believe it to be more a fear of the unknown, but once the system is in place, I'm sure we will expand our coverage and catalogue significantly."

Of major benefit to the industry is that the computer simultaneously records every transaction enabling the precise transfer of royalty information for accounting purposes. The system is designed to help counter the home-taping problem by offering convenience and low price in producing personalized, custom cassettes.

In addition to the youth market the

Americans finally recognize Alannah Myles

Alannah Myles is a Canadian success story that is obviously embarrassing to her U.S. label, Atlantic Records. Myles was signed to the label last year with an album release in April. Canadian chart watchers were eagerly anticipating an explosion up the U.S. charts, an explosion that didn't happen.

The Americans went with Love Is as an AOR track and it made a very minor impact at AOR, didn't cross over to CHR and finally disappeared. However, in Canada, the WEA Music promotion and sales team zeroed in on the album and within six months, WEA had shipped over 300,000 units. The Americans would now appear to be having second thoughts about the Myles album and have released Black Velvet, the single that broke the album wide open in Canada. The American machine is now kicking in as the single makes impressive moves up the U.S. charts, fueling across the board action for the album.

Kim Cooke, WEA Music Canada's Vice President National Sales and Special Products, recalls that "It took us about six to eight weeks to break Alannah Myles' single, Love Is, and by the time we were half way through the single at radio, overall AOR was certainly sending a clear signal that Black Velvet had to be the next single." WEA did go with Black Velvet as the second single, "and that's the track that really exploded the album in a big way," says Cooke.

Myles is just now coming down the charts with Still Got This Thing, her third single. Ready to go is a hustle promotion on her fourth single, a ballad. Lover Of Mine, contained on WEA's brand new promo CD. "I think Lover Of Mine will bring the Alannah Myles album into the 700,000 to 800,000 range," concludes Cooke.

Garner exits RPM for BMG media relations

Rob Garner, most recently a chart researcher and staff writer for RPM, has joined BMG Music as Coordinator, Media Relations. Prior to joining RPM, Garner was with Head Office Management as Promotion/Publicity Coordinator.

The above announcement was made by Susan Desmarais, Manager of National Media Relations for BMG Music Canada.

WEA's high-powered Crash Vegas promotion caused a stir on RPM's parking lot (above) staffer Chris Murray has a go at trashing the wreck (below) Risque Disque's Peter Vitois, WEA's Bill Banham with RPM's Murray, Rob Garner (now at BMG) and Sean LaRose.
Industry leaders comment on entering a new decade

As RPM's series of published comments from the leaders of Canada's music and broadcast industries continues, there is news of Canadian independent labels reorganizing, majors restructuring and publishing houses priding themselves on their Canadian rosters.

All in all however, as we enter a new decade, the industry isn't looking too bad, as our messages for this week indicate.

Frank Davies
President
TMP - The Music Publisher

As TMP enters the nineties and its fifth year of operation we look forward to this new decade as the first in which both creators' rights and copyright itself are finally being taken seriously at home as well as abroad. Resulting partly from this we also look forward to Canada's emergence as a major source of international hit songs.

For TMP December 1989 was the best month in our four year history. We currently publish 13 prominent Canadian songwriters exclusively worldwide, as well as representing the participant song catalogues of a further 14 Canadian writers worldwide. Through our relationship with Partisan we manage the two hottest writers and producers in the Canadian music business and publish exclusively a further three top Canadian writer/artists together with the songs of many other Canadian writers.

TMP also prides itself on the international publishers we represent including Silverline/Goldline (Steve Earle), MMA (owned by INXS' management), Barry Bergman catalogues, Lorimar Telepictures Music Group, Zaymin Hit List, Jimmy Web Music Company, Muppet/Jonico, MPI, Alliance Entertainment Corp., Atlantis Films, Private Music and Conga Din Tunes (the songs of Doobie Brother Bobby Lakind). The aforementioned catalogues have given us chart hits during 1989 with Alice Cooper, Kix, 38 Special, Max Q, Belinda Carlisle, Jermaine Jackson, Linda Ronstadt, The Doobie Brothers, Kiss, Cher, Michael Bolton, Tina Turner and many others.

TMP closed the eighties with CMPA Song of the Year Awards in the Country and Rock categories.

For the Canadian industry itself all I can say to the cynics, the faint-hearted and the ever-present gossips of doom is surely now even you can believe that Canadians do it as well as anyone else. Just look at the inroads these talents made internationally, in 1989 alone: Roch Voisine, Tom Cochrane, Jeff Healey, Alannah Myles, Cowboy Junkies, Daniel Lanois, Bob Rock, Bruce Fairbairn, Bruce Cockburn, Blue Rodeo, Eddie Schwartz, David Tyson, Alifie Zappacosta, k.d. lang, Rush, Grapes Of Wrath, Ofra Harnoy, Sheriff/Frozen Ghost, Candi and many others. The nineties will see the onslaught of a whole batch of new Canadian talent together with some of the major Canadian artists who were quiet during 1989 as well as the continuing emergence of the aforementioned. It should be interesting!

Paul Burger
President
CBS Records Canada

surely no record company enters the Nineties with more momentum than CBS. Recent success in breaking new artists like New Kids On The Block, Bad English, BROS, Kaoma, Harry Connick Jr., Warrant, Living Colour and established artists including Rolling Stones, Billy Joel, Bob Dylan, Alice Cooper and Gloria Estefan is but a small indication of the achievements we anticipate for 1990.

CBS enters the decade with a renewed commitment to Canadian A&R and Marketing and a new vision in the areas of video distribution and publishing. Our commitment to working on behalf of general industry issues including the second phase of copyright reform and strengthening industry vigilance against the threat of CD piracy and CD rental are equally strong.

In recent months we have undertaken a general review of our artist roster while concurrently managing an executive transition in A&R. Richard Zuckerman, CBS' new head of A&R has streamlined our artist roster in order to make room for new Canadian artists who will be an integral part of our future. With exciting new releases from Celine Dion, Bruce Cockburn, Barney Bentall and Gowan and first-time releases from new artists including Mac Moore and Kevan Jordan - 1990 promises to be our most active year yet with Canadian talent. Our new distribution deals with Anthem Records and Isba Records coupled with renewal of our licensing deal with True North Records are indicative of our commitment to be involved with the best Canadian independent labels.

The introduction of Special Marketing in Canada will be another area to watch in 1990. Following the restructuring and expansion of our Marketing Department, we are now positioned to maximize all marketing opportunities in both New Release and Catalogue Line formats with a new aggressive approach.

CBS' re-entry into publishing commenced January 1 as we assumed administration of the Tree International catalogue. Several catalogues will be added in 1990 as we strengthen both our admin and direct signing base.

These are also exciting times for the industry as a whole. Changes at retail are evident as more superstores open and more neighborhood and mall stores upgrade their "look". The move to CD has injected tremendous enthusiasm at retail with new and re-born music consumers. Changes in the broadcast world are of great interest.

Andrew S. Hermant
President - Manta Sound Company and Duke Street Records

On November 4, 1987, Manta Sound Company opened its doors to the Canadian music industry as a 16-track recording facility, shortly after the CRTC enacted the Canadian Content quotas. The mood of the industry was optimistic; the challenge: to make a mark on the world's music industry. After all, why else build a world class recording facility from the ground up, unless you (and your bankers) felt there was an opportunity out there to captivate the imagination of your fellow Canadians, and to attract a world market to your doorstep?

The '70s saw a steady progression in music and facilities, together with the development of new Canadian writers, artists, producers and engineers who were making a real impact on world music markets.

The '80s signaled very large and rapid change in our industry. Just at a time when the industry seemed to be in control of itself, Duke Street Records was founded (1984) - (to provide a conduit for the music that we believed in to the Canadian and then the world markets). 'Entry level seemed reasonable by today's standards; there were no music videos; no CDs - only two delivery formats, (and the 45 RPM) radio formats appeared to be open-minded to new and exciting Canadian artists; a reasonably accessible retail environment - and a public who seemed eager to try new ideas.

Then came Digital recording systems (Manta was the first in Canada to go 32-track digital, and the first to introduce the digital audio work-station - Audience - which provided blade-less editing in the digital domain), CDs, music videos, shrinling retail dollars (and shelf space!), confused consumers (what to buy?), sophisticated radio programming techniques and fickle touring markets for Canadian artists - all resulted in a dramatic increase in the cost of bringing a project to the marketplace! But the music kept coming! And Duke Street got Jane Siberry and Scott Merritt worldwide deals through Warner Bros. and IRS Records respectively; a label distribution deal in Germany through Intercord Records; and various export and publishing deals around the world.

As we enter the '90s, the challenge remains. Continue, to find ways to get that music you believe in to the public - but at an acceptable cost. Adapt to the marketplace and captivate the imagination of the consumer and the industry. The delivery systems may have changed, and are changing constantly, but we are still selling emotion through songs and artists. The financial hurdles, however, are high. Not only is the...
Although, in my opinion, it's lost a bit of the Mirabeau yearliness for the international music Vranstidis and Brian Chater really worked which supplied on-time limo service, the German booth with Beck's on tap, the British Lunch on. I liked the press bar, the West hard on this one, particularly the President's in the listening booth. Cirpa's Mary breakfast, which must have been the best in Cannes. I liked Les Treize, the greatest little restaurant in Cannes, made famous by Canadians Scott Richards and Stan Klees, and I particularly liked the helicopter ride...

"...the prophets of doom, the messengers of mediocrity, will be overwhelmed by the new generation of competent, creative, confident artisans, and by all those preceding generations who have already demonstrated their freshness of mind, their talent, and their capacity for inspired leadership..." - Pierre Juneau

Ritchie was there...! It's always a refreshing experience to read a Ritchie Yorke column. He was there almost in the beginning of rock 'n' roll and I should think he would be thinking about writing another book. Remember, Axes, Chops and Hot Licks? Ritchie was always a thorn in side of Canadian broadcasters, during that period when, at times, he appeared to be the only one fighting for Canadian talent. Ritchie was a good friend of the original, he one and only super rock 'n' roll band, Led Zeppelin. He new the band's drummer, the late John Bonham, very well, and it must have been a wild experience for him to talk to John's young son, also a drummer, which is our front-page feature this week.

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Top Ten Managers...? Did you know that Applause, a British booking/talent magazine, lists what they believe are the Top Ten A&R Managers and Top Ten Producers in the country. Imagine that! I got to thinking about such a list for Canada... and even got ahead of myself... how about a Top Ten Managers list? Well, after I got up to four, and I was reaching the... I drew a blank.

(EC: Well... go on, how about your list of Top Ten A&R Managers and Producers?)
Q: What are the Big Country Awards?  
A: An annual banquet, held on Sunday evening, at which time the award winners are revealed and awards presented. This evening event is not to be confused with the Variety Club Luncheon saluting the Big Country Awards, which will take place on the Friday prior to the actual Big Country Awards presentation.

Q: How are the nominees picked?  
A: Nominations are based on chart action in RPM over the previous year. The ballots are mailed to all RPM subscribers. This gives us a very good mix of voters and makes it impossible for blocks and pockets to control the voting. The winners will be known only when the envelopes are opened on-stage at the actual awards banquet.

Q: Will the awards feature musical performances?  
A: No. The dinner will be followed by the awards ceremony at which time the presenters will open the envelopes and announce the winners. The whole event is designed to be an industry get together and it is a unique opportunity for the heavyweights in the industry to get to know one another and possibly do a deal. One night set aside for the industry. It’s very unique.

Q: How many categories are there?  
A: Exactly one dozen (12). The Big Country Awards are very coveted awards and are not given out in large numbers. They carry a great deal of prestige for the industry.

Q: Will there be meetings and conferences tied into this event?  
A: No. We believe there is much going on now, and there’s no further need for additional conferences.

Q: Isn’t $100 per person a little too expensive for a banquet?  
A: Actually it isn’t. That price is all inclusive. Once you pay the $100, you have paid it all. There are no other charges: for parking, drinks, coat checking or dinner wine.

Everything is included. The evening will be a very posh affair in a very elegant setting, designed to bring prestige to the Canadian country music industry. It’s an event for the industry. Once a year we get together for a very special industry evening. Your payment will be confirmed to you by telephone and FAX and your table arrangements will be handed to you at the door. Cocktails are at 7 pm and dinner is at 8 pm. Dress elegantly but not black tie.

Q: Is it possible to reserve a table?  
A: Yes. Tables of 8, 9 or 10 can be reserved ahead, if you get a group together and arrange that they all pay prior to 4 pm May 25. Mail all the payments in the same envelope. We must have all the names in advance.

Q: Will it be possible to pay at the door?  
A: Definitely not! For an event of this kind, advance planning makes it impossible to arrange any additional meals. You must be confirmed at least four days prior to the banquet.
Jason, son of the late John Bonham, connects

At the absolute peak of their career, Led Zeppelin was as big as a rock band could get in the '70s - the pivotal pinnacle of superstardom. Having been the first media person to predict their stupendous North American success, I saw heaps of the band at first hand, on the road, in the studio, just hanging about, and I can assure you that Zeppelin were the epitomy of high-flying success, and decadence too, I suppose, but that's another story.

Now, along comes the late John Bonham's son Jason, and predictably enough, his latest emergence has been greeted with a modicum of, shall we say, scepticism in some cynical quarters.

Yet Jason Bonham has fairly impeccable credentials - not only is he John Bonham's son, but he's already drummed up a critical storm with his punchy contributions to the Zep reunion performance in New York at Atlantic Records' 40th Anniversary celebrations a couple of years ago.

Now comes the band Bonham and a splendid Epic debut album, The Disregard Of Timekeeping, the title of which is a multi-coloured pun including a pertinent putdown of the Stock-Aitken-Waterman soul-less sausage factory.

Along with Jason pounding the drums, there's U.K. guitarist Ian Hatton (who toured with the Honeysdippers and Robert Plant), John Smithson on keyboards and bass, and a young Canadian find in Plant-like vocalist Daniel MacMaster from Barrie, Ontario.

It's a formidable lineup and even if there are occasions when the Zep connection is almost overwhelming, that may not be a bad thing in an era clearly aching for early '70s nostalgia.

When we tracked Bonham down in Dayton, Ohio, amid a notably high-profile American tour trek (the album is nearing platinum Stateside), he readily agreed a Zep revival was in the cards.

"The way things are going now, I think it's bound to go crazy," Jason predicts. "The North American market is just so hungry for it. It would make a mockery of recent tours by the Stones and the Who.

It really pisses me off when I read things saying there's still greatest rock 'n' roll band because they're back on tour," Bonham continues. "What bullshit. Everyone knows that the greatest rock 'n' roll band was Led Zeppelin and I'm not just saying that because my dad was in the band."

Jason has a valid point. Despite their durability and endurance, the Stones were never in the class of Zeppelin as a full on, larger-than-life performing dynamo.

The Zep revival has been recently fuelled by a Florida radio station adopting a full-time Zep format, and the wire service report that Toronto promoter Michael Cohl has offered Page, Plant, Paul-Jones and Bonham Jr. $170-mill for a North American "reunion" jaunt.

"Is that my share or the whole band's?" Jason jokes. "The rumours certainly have been making the rounds...it's on MTV every five minutes."

But Jason doesn't feel such a tour is imminent, even if it does have definite long-term possibilities. "I don't think it will happen this year," Bonham reckons. "Robert's got a new album coming out and Jimmy's album will be released by the end of the year. If it's ever going to happen, I think it will be next year. But what do I know? I'm not one of the original members. They count me as a member now...but I'm not one of the forerunners. It's up to Mr. Page and Mr. Plant and what they decide.

"If they decide to get together again, sure I'd play with them. It wouldn't be the real thing, but it would be the closest possible thing you could get to it."

Joining an eagerly-anticipated Zep reunion tour is not a decision that Jason would take lightly, no matter how enthusiastic he is about the concept.

"I do think that Jimmy and Robert would be understanding since Bonham has gotten to be quite a popular band."

Jason believes that 1973 was the original Zep's finest year and that The Rain Song and Kashmir were their most inspiring musical adventures. "1973 was great," he recalls. "I've got a bootleg video of a performance in that period. The lads were still hungry then. It was like they were determined to be the gods of rock 'n' roll. That was an amazing period."

"I don't think that's the way things were going with Zeppelin at the time...in the state that Jimmy was in, and now that he's straight and totally together...that's very true. At the time, it might have led to a splitting up of the band anyway...they probably wouldn't have had the power that they have now."

"Their music will always have the power. It's an amazing legend...all the mystique and the nostalgia around the band...these four English guys who came out of nowhere and took the world by storm."

Bonham hopes that his band will take Australia by storm when they launch their first tour down under in October, which brings us to the pop phenomenon of Kylie Minogue and Jason Donovan. "Do you know why I called this album The Disregard of Timekeeping?" Bonham asks. "Because of dear old Stock-Aitken-Waterman who took the bloody heart and soul out of music. I don't knock success, but these guys took over England and they took the heart and soul out of music. All their stuff is computerized...it saves a lot of money. You wonder how far they're going to go with this rubbish. I believe that the '90s audience is going to revolt...and get more into the '70s, real rock 'n' roll.' He concludes with, "I'd love that to happen and I think it will."

With Jason Bonham pounding the pigskins and ignoring the drum machine, the chances are getting better all the time.

(Ritchie Yorke has had more than passing involvement with Led Zeppelin and the Bonham genre of drumming. He was the first to predict Zep's huge international success, and he wrote the definitive account of the band's soaring flight to stardom, The Led Zeppelin Biography, pub. 1976. Yorke is regarded as a global authority on the Zep era, and tracked Jason Bonham down in Dayton, Ohio, just a few days ago.)
cost of doing business going up, but so are the costs of putting together the entire recording artist package. Competition for the leisure dollar is fierce, but there are a few bright lights at the end of the tunnel (and I hope it's not a train!). There's FACTOR and new proposed copyright legislation contained in Phase Two of the Copyright Act that hopefully will re-establish the 'record right', and a home video royalty.

Manta Sound has invested in its future by renovating its studios with the latest state-of-the-art technology in digital recording machines, automated consoles, and variable acoustic environments - but the people are what count! We sell a service to help capture that emotion on tape, but in an open, creative atmosphere as we have done for almost twenty years.

Duke Street Records starts the '90s off with a few changes too. Adrian Heaps leaves the company to start his own management company - we wish him well in his new endeavours; and Brian Hetherman leaves us to join MCA as a retail representative. Although the model of our company is a smaller one, it is one which is adapting to a new marketplace, both in terms of structure and our artist roster. The people who count: Cassandra Vasicek (reception/office), Vince Powell (assistant to the president), Joanne Uyeayama (administration/accounting), Shelley Breslaw (National Publicity Director) and Kim Zayack, who, through kayzeelou Productions, promotes the songs at radio. I will be assuming the A&R and business portfolios. Last, but certainly not least, are the terrific folks at MCA who market and distribute our records with great care and enthusiasm.

The Artist Roster: to start the year off, Duke Street's first release will be Danny Brooks; a straight ahead rock 'n' roll record entitled After The Storm. The first single, Keep It In Line, goes to radio February 5th. Next up, the long awaited Scott Merritt project called Violet And Black, which will be released worldwide outside Canada through IRS. The first single, Are You Sending, goes to radio February 19th. Art Bergmann's latest on Duke Street Records is entitled Sexual Roulette with the lead track Bound For Vegas due out March 20th. New albums scheduled for early spring release include The Moe Koffman Quintet, Doug Riley (of Dr. Music fame), and Don Ross - guitarist extraordinaire. We remain committed to Chalk Circle, Jane Siberry, Manteca, FM, Hugh Marsh and Mark Korven. 1990 appears to be shaping up as an exciting, dynamic year for Duke Street Records!

Yes, we're looking for new, exciting, unique talent!

Stan Kulin
President
WEA Music of Canada

1989 was another great year for the WEA family of labels. We had our highest sales ever and this was especially gratifying as the overall industry growth was disappointing.

Among a great number of highlights the Alannah Myles story has to rank as our biggest achievement. Sales are now in excess of 550,000 and the album is breaking in the U.S. and Australia. Our prediction is that we will sell close to 800,000 by the middle of this year. Our domestic roster is also a source of pride, and it continues to grow both in numbers as well as sales.

Our elimination of the radio plan, introduction of the weekly CD single compilation for radio and decision not to jump on the cassette single bandwagon all turned out to be correct. In 1990, the industry is making a positive move by eliminating the 6" X 12" long box on CDs. Every poll shows Canadians are opposed to excessive packaging and are prepared to pay more for environmentally-friendly products. In this case, not only are we eliminating packaging, but we're lowering prices!

I also have to take exception to the comment made in various places, including RPM, that the industry is killing vinyl. The fact is, the consumer is holding the gun! Explain why unit sales on vinyl in 1989 were only 25 percent of 1986's sales! Essentially, we released all titles in vinyl until the latter part of 1989. In fact, up to the time of our July 1, 1989 deletion, we had more titles in our catalogue available in vinyl than cassette.

I expect 1990 to be a difficult year for the Canadian economy as well as the music business. However, having said that, I'm confident that our roster of the greatest artists in the business combined with our staff of dedicated people will make this an equally good year for WEA.

I would like to end by thanking retail, radio, TV and the print media for their ongoing support.

The last TV hurrah for Larry & Willy

"Hey, if NIKE can do such a big number on the last airing of the Bo Jackson TV commercial... why can't 99.3 THE FOX do the same with the last Larry & Willy TV spot?" the Vancouver station's Program Director, Jim Johnston, girgerly asks.

In answer to his own question, Johnston explains that "this masterpiece... sort of," will air this coming Sunday (Feb. 4) between 5:30 and 6 pm during the debut of The Simpsons on CKVU-TV.

The 30-second spot, described by Joint Communications consultants as "the best cheap commercial they've ever seen," features the two FOX morning show hosts breaking into regular TV programming to tell viewers about their "happy-go-lucky" radio show.

Says Johnston, "Complete with shaky camera angles, lighting by flashlight and Helmut The Engineer who shows up to shut the boys down... the Larry & Willy TV ad has been making couch-potatoes sit up and take notice."

To make the last airing of the spot a bit more fun, Larry & Willy gave out a secret password, then on Monday during their radio show they asked for calls and awarded a colour TV from 2001 Sound Centre to a listener who knew the password.

December CRIA stats reflect poor showing

Record industry pundits had been predicting that December would not be a good month despite the crowing of some of our colleagues. With the release of the Canadian Recording Industry Association's (CRIA) statistics for the month of December, net shipments and net value of sales for CDs was up significantly, but a further plunging of vinyl sales and shipments and only a modest increase in cassette shipments and a decrease in cassette sales figured prominently in an overall poor showing.

Compact disc shipments for the month were up by 47 percent (1,099,000) with year to date figures showing a 33 percent increase (11,918,000). Net value of sales for the month were up 18 percent ($12,119,000), while year to date figures soared 27 percent ($144,893,000).

The bad news was the tumbling of vinyl shipments and sales. Shipments of 7" singles were down 94 percent (16,000) for the month, down 87 percent from the same month last year. Monthly sales of the 7" were down 93 percent ($25,000) and 41 percent ($3,791,000) for the year. The 12" single was off by 5 percent (40,000) in shipments for the month and down by 3 percent (478,000) for the year. Dollar value showed a loss of 10 percent ($157,000) for the month but only a 1 percent loss ($1,925,000) for the year.
Kenny MacLean

Don't Look Back

The title track from his solo debut

Call the Justin Entertainment Hotline for bios, L.D.S., interviews or information
416-757-9991
MIDEM Canada Booth attracts buyers and sellers

There were only four days to do business this year at MIDEM '90, precious little time for the novice and too much for the seasoned MIDEM-goer. The Canadian Independent Record Production Association (CIRPA) first mounted the Canada Booth in 1980 and, once again, through the organizational skills of CIRPA's Executive Director Brian Chater and Program Coordinator Mary Vrantsidis, the booth commanded much attention. Although the booth itself was a little more austere this year, the listening booths were a mass of colour, decorated with beautifully executed, large colourful wall mountings, which some believe would have served a much more useful purpose if they had been a part of the overall booth design.

CIRPA was also front and centre with a lavishly-prepared President’s Luncheon, which was held at the Gray D’Albion. This was one of the better events held at MIDEM this year, organized properly with a restricted guest list rather than the mad scramble, push and shove, no business done type of freebie that is more common at MIDEM and which most of the real business people avoid.

Attendance was reportedly up this year from booth participation to individual delegates. There was much to do about the Eastern European countries, particularly East Germany and Hungary, but not as much activity this year at the Russian booth (Melodiya) nor at the Polish booth. The West German booth was a popular hangout where Beck’s Beer was on tap from a seemingly bottomless barrel, but the Australian booth, usually a hub of excitement, was very low key. British companies, as in years past, were a major support group for MIDEM, manning booths for publishing and production houses, magazines, clothing and trinkets, limousine and private flight services and even the promotion of accounting services. The major U.S. thrust was mounted by giant publishing companies, Warner/Chappell Music (Jerry Renewy, President of the Canadian

operation, was the only Canadian in attendance from a multinational company), CBS Songs/Records, and MCA Music Publishing.

Xavier Roy, President Director General of MIDEM, is obviously trying to maintain a high profile, but there is not the general excitement and officialdom flurdy that his predecessor, MIDEM founder Bernard’ Chevry generated. He is now with Air France. The new owners of MIDEM, Reed International, parent to Variety, are British-based.

Those companies taking part in the Canada booth this year were as follows:

Alert Music
- Marc Durand
- Anthem Entertainment Group/SRO
- Peg Conconi
- Aquarius Records
- Terry Flood - Dan Lazare
Attic Music Group
- Alex Mair, Brian Allen
- Herb Bradley
Backstage Productions International
- Steve Thomson
Brookes Diamond Productions
- Brookes Diamond, Michael Ardenne
CAPAC
- Richard Flohill
Cargo Records
- Eric Goods, Randy Boyd, Philip Hill
CBC Enterprises
- Gilles Laberge, Jana Gonda
CIRPA
- Brian Chater, Mary Vrantsidis, Stephen Stohn
CMRRA
- David Barskin, Mark Altman, Jerry Renewy
- Trans-Canada Distribution
- Lisa Richard, Guy Trenapier
- Duke Street Records
- Ross Munro
Entertainment Management
- Bruce Davidson, Susan Ramsay
Gangland Artists
- Keith Poreous
Head Office Management
- Stephen and Tamarra Prendergast
Joanne Smale Productions
- Joanne Smale, Jillian Sloimovits
Oak Street Music
- Gilles Paquin, Leif Storm
Penta Entertainment
- Cliff Jones
PROCAN
- Jan Matejek, Peter Simpson
- Jehan Vlajkuet
Quantum Records
- Berge Aryanak, Jaymyz Bee
- Savannah Music
- Brian Ferriman
Shemac Entertainment Group
- Sheila MacIver, Cliff Hunt
Silver Eagle Records
- Ed and Faye LaBuick, Jeff Kranzdorf
Sirius Records
- Steven El Ebruik
- Stony Plain Records
- Holger Petersen, Donnie Walsh
- The Children’s Group
- Ed Gilnet, Bob Henkel, Glen Serny
- The Pangaea Music House
- Tony Tobias
- True North Records
- Bernie Finkielson

One of the most effectively promoted Canadian acts at this year’s MIDEM was Roch Voisine. The high-powered promotion machine of the Montreal-based Star label, had the young rock star postered throughout the Palais des Festivals and his Helene Video was, seemingly, in “high rotation” at both the Canada and Quebec booths. As well, his LP jackets, CD and cassette packages were strategically placed in store windows in Cannes, Nice and Monte Carlo. It was also obvious from the amount of exposure it received that the local and national television stations rank the Voisine video as top priority.

MIDEM continues to maintain its importance as the key to the international marketplace, and thanks to the ongoing assistance of the Canadian government, more and more independents are priding themselves on being an integral part of the global music industry. Perhaps one of the best examples of the importance of MIDEM was stressed by Joanne Smale, who was overheard saying, “Yesterday I visited Japan and Australia . . . today I’m going to drop in on Ireland, England and Hungary, and for tomorrow, I’ve planned a visit to Israel, Russia and East and West Germany,” all in the space of a couple of days.

Pianist King appointed CARAS jazz Chairman

Jazz pianist Bill King was recently appointed Chairman of the Jazz Advisory Committee for CARAS. King, well known for his radio show The Jazz Report, is also editor of the publication of the same name. He replaces Matt Zimbel in the CARAS position.

Just recently, King and poet Mark Sutherland were chosen to write a selection for the John Cage Society of Cincinnati. Their electronic composition, Scientific Americas, will be included on a 10 song EP that is distributed to music libraries.
Country Singles
FEBRUARY 10, 1990

1. 10 (11) NOBODY'S HOME
2. 2 (15) MY ARMS STAY OPEN ALL NIGHT
3. 3 (17) THAT JUST ABOUT DOES IT
4. 4 (16) THERE YOU ARE
5. 5 (19) IT Ain't NOthin'
6. 6 (18) LITTLE MY EYES
7. 7 (11) A STATUE OF A FOOL
8. 11 (7) SOUTHERN STAR
9. 9 (14) IT'S YOU AGAIN
10. 10 (14) NO TRESPASSING
11. 11 (17) MANY A LONG & LONESOME HIGHWAY
12. 12 (14) I CAN'T TURN THE TIDE
13. 13 (10) ROUTT AROUND AGAIN
14. 14 (11) ONE MAN WOMAN
15. 15 (16) WHEN I COULD COME HOME TO YOU
16. 16 (6) LEAVE IT ALONE
17. 17 (20) WHERE'VE YOU BEEN
18. 20 (24) OVERNIGHT SUCCESS
19. 21 (17) DON'T YOU KNOW IT'S YOUR COLRAIN
20. 22 (13) AIN'T NO TRAINS TO NASHVILLE
21. 23 (11) NEVER BE SORRY
22. 24 (8) WHO'S LONELY NOW
23. 25 (19) DON'T LEAVE HER LONELY....LONG
24. 27 (7) HEARTBREAK HURRICANE
25. 28 (10) TILL I CAN'T TAKE IT ANYMORE
26. 30 (13) A SLEEP WHILE THE MOON
27. 32 (7) FAST MOVIN' TRAIN
28. 33 (10) WHEN IT'S GONE
29. 35 (7) TIME'S UP
30. 36 (8) IF YOU WANT TO BE MY WOMAN
31. 37 (9) DREAMING OF YOU
32. 38 (11) NO MATTER HOW HIGH
33. 39 (12) O 66 (3)
34. 40 (3) WHAT ABOUT HER
35. 41 (10) SOONER OR LATER
36. 42 (9) SWINGING ON A STAR
37. 43 (8) I BROKE HEART
38. 44 (7) LITTLE GIRL
39. 45 (6) KEEP IT IN THE MIDDLE OF THE ROAD
40. 46 (5) YOU'VE GOT ME HURTIN'
41. 47 (4) I GAVE UP
42. 48 (3) MEETING IN THE STREETS
43. 49 (2) I'M GONNA BE ME
44. 50 (1) I CAN'T HELP IT

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**Country**

Denam And Lace release on Shotgun

New from the Brantford, Ontario-based Shotgun label is the debut from Denam & Lace, a trio from mixed backgrounds. Carol Barnes, a Torontonian, looks after the guitar chores, Tina Turley, a native of Huntsville, Ontario is the drummer, and bassist Candi McNeil is from Australia. The trio wrote their first single, Kick In The Heart, which was produced by Albert MacDonald.

Scarborough Arts firms Country Music Showcase

The Scarborough Arts Council, formerly Arts Scarborough, has formed a March 4th date at the Birchnam Mount Tavern for a showcasing of Cyril Rawson. Rawson, who won the Arts Council 1989/90 Songwriters’ Competition (RPM - Oct. 28/89), will share the bill with special guests Colleen Peterson, Marie Bottrell, JK Gulley, Ray Ellis and Rusty Walker.

Rawson’s song, Gold In Mississippi, won over 123 entries submitted by 75 writers, some from as far away as B.C. and the Yukon.

The jurors for the competition were David Graham, Music Coordinator for the Scarborough Board of Education, Paul Sanderson, well-known Toronto musician and lawyer specializing in copyright law, and Peter Panayotu, field representative of CAPAC, who is also a lyricist.

Plans are underway for next year’s competition which will be launched at the Rawson concert.

Baker’s new single shipped

Carroll Baker’s new single, Dreamin’ Ain’t Cheatin’, will ship to radio next week. The single, written by Buck Moore and Preston Broach, was taken from her At Home In The Country album. The Tembo recording star was part of the Variety Club (Tent 28) Telethon in Toronto this past weekend.

Brown single off and charting

The latest Family Brown single, How Many Times, a Barry Brown original, has shown excellent initial response and moves up country charts and playlists right across the country. The single was taken from the band’s Life & Times album.

**Big Country Awards**

**SUNDAY - MAY 27TH**

Irwin’s ATI label hot with country radio

Scoot Irwin, who heads up ATI, an independent label, is forecasting a “banner year”. Currently charting on the RPM singles chart are Michael Dee with Quittin’ Time, Flames by Ray Griff and Jason McCoy with How Could You Hold Me.

Also on release is a single by Floyd Tolman, Put Me Back In The Picture. Tolman, who lives in B.C., gained country programmer recognition in 1987 with his release of Alberta Cowboy which peaked at No. 37 on the RPM chart.

Shipping this week is Michael Dee’s CD, Steal The Night, the first CD to be released by ATI. Irwin will be running a national promotion on this release where all programmers can participate in selecting Dee’s next single. A prize of a CD player will be awarded to the winner of the draw.

This month will also see the release of four new singles from the label. On tap is Saskatchewan songstress Denyce Mowery with No Man’s Land, country veteran Sammi Smith (Help Me Make It Through The Night) with a Ray Griff penning, Gonna Lay Me Down Beside My Memories, Glory-Anne with Hand Me Down Love, and a Ray Griff release titled Daybreak.

**Manon**

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* From the Roto Noto CD
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SPORTS
We're looking for a Sports voice with credibility and personality. Candidates should be seasoned pros who can perform solidly on air, AND off the air in a P.R. capacity. Send tape and resume to:
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P.O. Box 1007
Dartmouth, Nova Scotia
B2Y 327

WANTED
CFTR Radio in Terrace, B.C. is looking for a dynamic morning announcer. The successful applicant will have at least five years of industry experience which will include two years in the morning position. We are looking for excellent production and on-air skills with experience in an adult contemporary format. If you are a qualified team player and ready for a challenge, we'd like to talk to you.
We offer a competitive salary and benefits package. Send your resume and tape to:
Manager of Personalities, Skoeena Broadcasters
4625 Lazelle Avenue
Terrace, B.C. V8G 154

COUNTRY PICKERS
DERICK LAYTE
KIX Country - St. John's
I'll Accept The Rose - Rita McNeil
Swinging On A Star - Murray McLauchlan
Start All Over - Desert Rose Band
My Arms Stay Open All Night - Tanya Tucker
I Know You Are - Willie Nelson
When It's Gone - Nitty Gritty Dirt Band
Nobody's Home - Glen Black
Stare Of A Fool - Rick Van Shelton
When I Could Come Home To You - Steve Wariner
BILL MACNEIL
B34-4M - Sydney
Keep It In The Middle - Exile
Nobin' To Hide - Poco
PH - Love On Arrival - Dan Seals

GARNET DEE
CFDM-FM - Moncton
Quittin' Time - Mary Chapin Carpenter
Ride On - Great Western Ontario
The Man Walks Alone - One Horse Blue

DEREK KORTSCHAGA
CFTL-FM - Timmins
Oklahoma Swing - Vince Gill/Reba McEntire
Lovin' By Numbers - Baillie & The Boys
Hard Rock Bottom Of Your Heart - Randy Travis
Impossible Love - Hal Bruce
Follow Your Dreams - Poco
I Watched It All (On My Radio) - Lionel Carwright
Angel Eyes - New Grass Revival

RICK KEVAN
CJTN 1270 - Trenton
Fast Movin' Train - Restless Heart
Stay Away - Debbie Ford
Leave It Alone - Forester Sisters

MATT MILLER
CKWX AM 920 - Wingham
Little Girl - Reba McEntire
Time's Up - Southern Pacific/Charlene Carter

MARK CARLTON
CKTY - Sarnia
Overtake Success - George Strait
I Can't Turn The Tide - Baillie & The Boys

OPENINGS AT CKRM REGINA
If you would like to work with a No. 1 country music station in Western Canada, send your tape and resume to: Willy Cole, Program Manager, CKRM Radio, Box 9800, Regina, SK. S4P 3J4.

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570 CHYM has an opening coming up for the right person. If you're committed to winning, I'd like to hear your on-air work. Send tape and resume to: Paul Cuglietti, Program Director, 570 CHYM, Kitschen, Ontario. N50 4E4.

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619-346-4334

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I guarantee a prompt reply.

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NEW COUNTRY CANADA - Chart analysis on all Top 40 and Canadian country songs 1955-1989 ($75). MAPLE MUSIC - all Top 40 or Canadian pop songs 1955-1989 ($99).

CHUM MUSIC STATION HOURS:

WANTED - EXECUTIVE PRODUCER

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