HOT SINGLES
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Midnight Oil
TAKE ONE AWAY
Burton Cummings
TRUE BLUE LOVE
Lou Gramm
I'LL BE YOUR EVERYTHING
Tommy Paige
ALL AROUND THE WORLD
Lisa Stansfield
GET UP!
(Before The Night Is Over)
Technotronic
CARRY ON
The Box
THE PASS
Rush
HEART OF STONE
Cher
DON'T WANNA FALL
IN LOVE
Jane Child
LEAD ME ON
Boulevard
THE ANGELS
Melissa Etheridge
WHAT IT TAKES
Aerosmith
HOW CAN WE BE LOVERS
Michael Bolton
I'M YOUR MAN
Joe Cocker

SINGLES TO WATCH
WITHOUT YOU
Motley Crue
HURTING KIND
Robert Plant
SWEET TALK
Lee Aaron
YOU'RE THE ONLY WOMAN
Brat Pack
SUN COMES UP
Cowboy Junkies
ADVICE FOR THE YOUNG
AT HEART
Tears For Fears

ALBUMS TO WATCH
COWBOY JUNKIES
The Caution Horses
THE BOX
The Pleasure And The Pain
THE SMITHEREENS
The Smithereens II
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The Best Of Luther:
The Best Of Love
NOTTING HILLBILLIES
Missing...Presumed Having A Good Time

No. 1 ALBUM
PHIL COLLINS
But Seriously
Atlantic - 78-20501-P

No. 1 SINGLE
I WISH IT WOULD RAIN DOWN
Phil Collins
Atlantic - P

ALBUM PICK
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SINGLE PICK
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THE Music BROKERS
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Blue Sky Mining
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JOHN LEE HOOKER
The Healer
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DAVID BOWIE
Changesbowie
2 LIVE CREW
As Clean As They Wanna Be
LISA STANSFIELD
Affection

With the release of their fourth album, Save This House, Vancouver's Spirit Of The West may be entering the most critical stage of their career.

Page 7
MCA, in surprise move, acquires Geffen Records

Rumours have now been put to rest, with the announcement (Mar. 14) that MCA Inc. had acquired Geffen Records and its related music publishing business. The closing remains subject to the obtaining of various regulatory and legal clearances.

It was revealed that MCA will issue 1,000,000 shares of a new Series B Participating Convertible Preferred Stock as consideration in the acquisition. Each share of preferred stock will pay a dividend equal to ten times the divided paid on MCA common shares and will carry one vote per preferred share.

EMI International release

Marianne Girard, Media Relations Manager for Capitol Records - EMI Of Canada, reports the release of two very successful Capitol Cancon acts on EMI-International.

Now And Again, the album from Grapes Of Wrath that has already yielded three hit singles in Canada (All The Things I Wasn’t, Do You Want Me and What Was Going Through My Head), “is Capitol Canada’s initial 1990 release through EMI-International.” Says Girard, “The domestic success of Now And Again served as a catalyst in securing EMI-International releases in all territories outside of North America.”

After their well received Canadian tour last fall, the Grapes toured the U.S. in support of their Capitol U.S. release which took them into major centres including New York, Los Angeles, San Francisco and the entire midwest.

To coincide with the worldwide release of Now And Again, the band is off on an 18-date European tour in support of Lloyd Cole (March 17 to mid-April). This is the band’s first tour outside North America, taking them through France, Spain, Italy, Portugal, Switzerland, Germany and England. In advance of the Cole tour, they played a major showcase date at London’s Borderline Club (Mar. 12).

Luba’s late 1989 release, All Or Nothing, her platinum plus album that served up two hit singles (Giving Away A Miracle and A Little Salvation), has also scored an EMI-International release. The album will be released in Europe in May and will be supported by a European tour. A third single, No More Words, is now being prepared for release in Canada.

Girard also reports that international release dates are being set for Courage, National Velvet’s debut for Capitol, for Pleasure And Pain, the new Box album and for the soon to be released Alias album, which features ex-Sheriff members Steve DeMarchi and Freddy Curci.

Moffat and Robson in Balmur moves

Leonard T. Rambeau, President of Balmur Ltd., has announced the appointment of Tinti Moffat as Manager, Artist Relations. She will be working with Rambeau on the careers of Anne Murray, Frank Mills and George Fox.

Moffat has acquired a wide and varied knowledge of the industry over the past ten years, most recently as an agent with Canadian Talent International (CTI). In this capacity she was responsible for several name Canadian artists including George Fox, Sylvia Tyson, Terry Carisse and Michelle Wright. She was the recipient of the Recording Agent of the Year Award for the past two years, presented by the Canadian Country Music Association.

Prior to joining CTI, Moffat worked with Skarratt Promotions in Hamilton, where she was involved in all facets of concert promotion for the company. Moffat has also headed up her own promotion firm.

In other moves at Balmur, Executive Assistant Todd Robson moves into administration where he is responsible to company Controller Debbie Hall. Robson, who has been with Balmur for five years, joined the firm in a production capacity. Most recently he was Executive Assistant to Rambeau.

Lichtman opens door to Cancon at Era

ERA International, the Canadian branch of the U.S.-based K-Tel family of companies, is involved in a major expansion of its operations. Lorne Lichtman, National Sales Manager for EMI explains, “We have, as a result of a significant warehouse space in the Winnipeg warehouse of K-5 (K-Tel’s video wing). So now we can deal with the little guys, because our minimum order is now 30, not 500, and now we have a network of sales reps across the country.”

As well, Era’s video operations are booming. “Business is really exploding at the retail level,” says Lichtman. “Stores are opening up with much much space for videos as for CDs and records.” Era’s line of videos, which includes instructional videos and sports compilations as well as music videos, is in greater demand than ever. “The video/music relationship is really blossoming. The industries are almost uniting. Sell-through video has become a major part of [music retailer’s] sales.”

Lichtman says Era is also taking a more aggressive stance toward promoting Canadian talent. We’re actually cutting deals for Canadian independent product and we’re going to have it manufactured in the U.S. and distribute it across the country. We can hopefully release some of this Canadian product around the world.”

Promoting independent talent is important to Lichtman, a 20-year veteran of the music industry who considers himself “a survivor rather than a superstar.

“I’ve worked all my life for independent companies,” he stresses, “so I’ve always had to deal at a grassroots level.” He spends much of his time travelling around the country, visiting small centres as well as big cities. “The phone doesn’t inspire confidence, especially when you’re dealing with independent product. Because no one needs independent product.”

Lichtman believes the voices of people like himself are often drowned out in the music world. “I’m the kind of person that no one really hears much about. All you hear is from people like presidents of record companies. What about the real industry, from the independent record store in Truro, Nova Scotia to Century Sound in Regina?” I try to get a feel for what is really going on in each market.

“This industry is not built on ability,” Lichtman continues, “It’s built on who you know. It’s built on taking someone to lunch and making a better deal . . . on extra discounts done under the table . . . very little to do with the product itself.”

Lichtman concludes with, “I’m not part of that system . . . I really care about this industry . . . I care about the people in the industry . . . that’s what’s important to me.”

Attic artists Lee Aaron and Maestro Fresh-Wes celebrate their Juno nominations at a recent press conference.
LAYMEN TWAISt

WILD!

«WALK ON THE WILD SIDE»

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...such a time. He should have been trying considering the guest list. I don't know why Capital crew were decked out in chains and National Velvet, a Capitol act, which took acquaintance with Bruce Lundvall, one of the also had the opportunity to renew an old acquaintance with Bruce Lundvall, one of the few gentlemen in the American recording business. He is now heading up the Blue Note label. The food and refreshment was quite memorable. Now, with that in mind, we go to the next evening. At a showcase of National Velvet, a Capitol act, which took place on the fifth floor of a rundown, speakeasy-sort of place. For this night, the Capitol crew were decked out in chains and earrings, which was quite apropos, considering the guest list. I don't know why the guy on the door was giving everybody such a hard time. He should have been trying to keep the people in... and the food, well, I

"...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

From the sublime...! Yes, Capitol Records had that kind of a week recently. On the Monday, Maurice Zurba and the rest of the Capitol crew were all decked out in "spiffy", trendy outfits, including Ralph Alphonso, at Toronto's Bottom Line for a showcase of Blue Note jazz artists. What a great show: Stanley Jordan and Regina's own Renee Rosnes held the audience spellbound. I also had the opportunity to renew an old acquaintance with Bruce Lundvall, one of the few gentlemen in the American recording business. He is now heading up the Blue Note label. The food and refreshment was quite memorable. Now, with that in mind, we go to the next evening. At a showcase of National Velvet, a Capitol act, which took place on the fifth floor of a rundown, speakeasy-sort of place. For this night, the Capitol crew were decked out in chains and earrings, which was quite apropos, considering the guest list. I don't know why the guy on the door was giving everybody such a hard time. He should have been trying to keep the people in... and the food, well, I saw Olle Kornelsen eating it, so it must have been passable... (EC: I'm sure it was...) Let's not push it...! I've heard of shipping platinum and taking back gold... but what about those Cowboy Junkies. According to Bob Thompson in the "usually reliable" Toronto Sun, "Local band The Cowboy Junkies, have hit the million mark in sales for their just-released The Caution Horses." That's some accomplishment. So, not believing it, I picked up the phone and talked to Susan Desmarais at BMG and, by golly, she confirmed that it is true. Now, that really is some accomplishment and congratulations are in order for The Cowboy Junkies (EC: What a great business we're in...!)

A year of Les Miz... Congratulations are in line for Sir Honest Ed, who opened the Canadian production of Les Miserables on March 15th of last year. I was there for the opening night... and what a party after the show and nothing has touched it since. In spite of sold out houses every night, the show will close on May 26, 1990 and begin its tour with engagements in Calgary and Vancouver. So, it's Happy Birthday to Ed and David Mirvish, the company of Les Miserables and the co-producer of the original London, England version, Cameron Mackintosh. (EC: You've got time to catch the show one more time...!)

Bruce Good... did good! It's now Bruce Good... "a local hero". The Newmarket News did a great item on Bruce Good in its February 27th edition, citing him "a local hero". Apparently Bruce and his faithful pooh came upon a lady in trouble in Fairy Lake. She had broken through the ice and was laying face down in the icy water, when Bruce grabbed her by the hair and pulled her to safety. (EC: That's worth a Walt Greats Achievement Award wouldn't you say!)

Juno bashers beware...! The Juno Party Menu put out by CARAS has listed "Waiter Passed Items"... a rare and fine delicacy. (EC: Count me out...!?) But wait! After announcing that one third of the performances are by foreigners, CARAS says "Maureen Forrester will be induced into the Hall Of Fame". I wonder how much persuasion it will take and will it take place on camera. (EC: I wanna watch!) I hope they aren't violent with her. But it is an honour no matter how they do it! (EC: Maybe we'll get another letter with an attempt to explain some of this...) Are the stars out in Toronto? I was told recently by a local Toronto starwatcher that more than a few internationally-known recording acts have been quietly checking out the sound system at the SkyDome... like sitting up with the paying customers, not in the preferred press seats. It could well be that a few of these stars may pass on the SkyDome. (EC: Now don't tell me they're going to have Madonna at The Diamond!) Take heart Linda...! Yes, they said it couldn't be done... an independent promotion company in Canada? Well, Linda Dawe showed 'em and congratulations are in order for Linda, Chris Allicco, Scott Richards, Bill Collom, Elaine Gaal, Jody Shapiro and Mary-Anne Nekraszewicz, those dauntless Brokers of The Music Brokers. (EC: Happy 10th Anniversary...!)

Swollen head department...! A quote from world-traveller, jet-setter, pseudo-playboy... RPM's Stan Klees, "I always wanted my name on the cover of TV Guide. (EC: Congratulations! You made it, but you do need a magnifying glass!)"

There's a lotta scratchin' goin' on! With the day of judgement getting closer and closer for the CRTC hearing on who will be the lucky 92.5 FM frequency holder, there's a lot of clawing and scratching, not to mention chest-thumping going on. What will it be? Will it be Dance... or Country... or, well, your guess is as good as mine. (EC: I know one thing... there will be some losers!)

There's confusion on the Hill. Well, in the shadow of the Hill, anyway. Seems like there's a lot of opposition to a proposed appointment and it's causing more than a little mayhem. Out of all this will emerge a Mickey Rooney character... with a lot of power. (EC: Sounds threatening...!)

Sheree's debut album to be released worldwide

Sheree's self-titled debut album for RCA will be released in eight territories worldwide in the spring of this year. The album, which spawned two charted singles, Woman's Work and Before We Fall, will be released in Japan, Australia/New Zealand, Norway, Finland, Italy, Greece, Germany and Holland.

Both videos that accompanied Sheree's singles were well received at MuchMusic, MusiquePlus and Video Hits. New Box album launch "live" on Seltech

A release party for The Pleasure And The Pain, the new Alert album from The Box, was held at the Montreal Forum (Mar. 9). The launch was broadcast live across the country by Seltech Broadcasting Systems and showcased tracks from the new album. As well, there was a phone-in feature with the band and a grand-prize draw.

Stations that carried the broadcast included CFNY FM 102 Toronto, ROCK 101 CFMI Vancouver, CHOM-FM Montreal, Classic Hits K97 Edmonton, CJ 92 FM Calgary and CHEZ 106 Ottawa.

Seen at Lulu's (l to r) Kenny Hollis, Leslie Gore, and CKOC's Nevin Grant and Ian McLean.
The genius of Berry enhances Black session

When Toronto singer/songwriter Paris Black released his first two singles in 1987 on a small independent label, he launched a personal promotion campaign that garnered him A/C playlist action as well as effective rotation for his videos on both CBC’s Video Hits and MuchMusic. This led the way to an album release in 1988, which also vigorously self-promoted. Although the Black sound was good, it lacked an edge, a hook, the necessary ingredient to capture the ears of the hitbreaking stations.

The news wasn’t all bad, however. Black did secure a European signing with Cosmos Records, now distributing his album throughout Europe. As well, Steve Sechi, who was with Black’s former label and is now involved with promotion and A&R for Isba, a Montreal independent label, convinced label owners of Black’s potential, resulting in a “generous” deal.

The next step was to find a producer and song material. The Isba people were apparently taken by the track record of Mark Berry, a Brooklyn born producer whose production beat stretches from New York to England to Australia and many points in between. His mixing/production credits, in Canada alone, included Kenny MacLean, Wha Heat, Tu, The Box, Parachute Club, Double Dare, Erroll Starr, Mary-Lu Zahalan and Cindy Valentiné. His international credits were equally impressive and included, most recently, Pseudo Echo, Eurogliders, and Fan Club, a new band from New Zealand.

Berry’s background is engineering, which automatically puts him a cut above many of his producer counterparts who rely solely on their knowledge as musicians. “I come from more of a technical standpoint rather than music,” says Berry, “but I graduated into playing guitar and keyboards, but that’s just from basically hanging out and watching, picking up on it rather than getting any actual formal training. My formal training is in engineering. In the early days he apprenticed as an engineer at London’s A.I.R. Studios, under the tutelage of George Martin. He worked on sessions with Paul McCartney, The Hollies, The Electric Light Orchestra and Carly Simon, to name a few.

“To work with Paris (Black) is like a dream,” enthuses Berry. “I see no problems. There are no obstacles whatsoever. It’s a co-production … and Paris gives me free rein because he’s looking for a New York flavoured record with hard rhythms and real solid dance grooves.” Berry is known as “an enhancer” in dance circles. He did all the early pop/dance records with Alishia and had good success with Baby Talk, which was an international hit. Berry also boasts about the “great pop songs and good dance songs” on the Black session, which is being recorded at Toronto’s No. 9 Sound, as well as “some tremendous ballads.”

Most of the material is from outside writers, “cream of the crop writers,” stresses Berry. The writers include Michael Bolton, who wrote Conspiracy, a powerful track that covers all formats and should be the first single; Diane Warren, who wrote the hit material for Milli Vanilli, including Blame It

On The Rain; Bob Halligan Jr. and, of course Black, who co-wrote with Canadian songwriters Dean McTaggart, Lou Fachin, John Blanchinni, Greg Mitller and Terry Crawford.

Berry adamantly points out, “I wouldn’t have taken the project if I had to rely only on Paris’ songs. I’m not doing this just to satisfy his ego … I’m doing it because I think he has a shot internationally, and the only way I think he can break in the international market is if we have cream of the crop songwriters.” Berry is also impressed with Black’s energies, pointing out that “Paris is really hyper, which is good. He really creates good vibes around the studio … a lot of energy. There’s no tension. It’s not that kind of energy … and it’s all very conducive to creativity, so it works for both of us.”

There is one problem that Berry finds with Canadian acts. “They’re not familiar with the method of working … retriggering sounds and, quite frankly, I want to put my stamp on the production in terms of sound, because of my engineering background. I want the drums to sound really outrageous and I want the bass to sound outrageous. I try to get the rhythm really, really hard … and I try to get the bass grooves really solid. If I can get people to tap their feet to it and, if I have a good song … then it’s a home run … I just want everything to be in everyone’s space.”

PART EIGHT OF A SERIES

Industry leaders comment on entering a new decade

The role of the independent record company in Canada is one that reflects the very issue of "survival." It’s no secret that Canadian independent record labels have a very difficult time as they precariously hold on to what straws there are available to them.

Although there are grants available to these labels, in particular those from FACTOR, there are those who are now tapping the corporate/investor sector and, some are having success. However, as it was pointed out recently by Attie’s President, Al Mair, to float an independent record company today, the seed money should be in the neighborhood of $2 million dollars.

As we entered the new decade, Jeff Burns launched his new company, Justin Entertainment, and in the few short weeks of this year he has established the label in Canada and is expecting international action very shortly.

Jeff Burns
President
Justin Entertainment Inc.

For me, 1989 was the end of my working directly for the multi-national, the past ten years at CBS as Vice President of A&R and previous to that GRT Records for twelve years as Vice President of the company.

For Justin Entertainment Inc., January of 1990 was the creation and formation of Canada’s first independent Canadian record company for the 1990’s. It also meant that we successfully set up national distribution with MCA Records of Canada. To get this kind of commitment out of the box on a brand new label was very exciting. For now, Justin’s mandate is strictly to develop Canadian talent and that is exactly what we are doing. We have currently signed five artists, negotiated with two others and, for an indie that has just come on the scene, that’s a pretty healthy roster.

Our first release, Kenny MacLean, is already moving up the charts rapidly as we move into our fifth week and we look forward to Kenny reaching the gold status in Canada within a short time to come.

In early April we’re very excited about The Blondes (Platinum Blonde). With my relationship with them at CBS, they have collectively sold over one million albums in Canada and with a 1990’s sound, look and style we are touring with them, I’m sure the success story will continue. As far as the rest of the roster goes we will announce those as their releases approach. 1990 also meant the addition to Justin Entertainment Inc. of Kim Zayac as Director of National Marketing/Promotion, Jim Fotheringham as Director of Sales Operations and Creative Affairs and Charlene McNicol as Administrative Assistant. This staff endorses Justin’s commitment.

As a final remark, we are also in talks with MCA in Los Angeles about worldwide distribution with them and look forward to that relationship very much.
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<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Title</th>
<th>Label/Record Code</th>
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Compiled from radio station charts and playlists
COVER STORY - by Jill Lawless

Spirit Of The West capture "live" spirit

Since their birth in 1983, Vancouver's Spirit Of The West have earned critical acclaim and a passionately devoted following with their highly-charged live Celtic mayhem. Now, with their fourth album, Save This House (released February 20th on WEA), the group is trying to capture the spirit of their famous live shows on record.

Spirit co-founder John Mann says, "the album is probably more a reflection of what the band does live than the last couple of albums. The last album we did, Labour Day, was thematic in the sense that it all dealt with topical or socio-political kinds of songs. This album definitely has that, but it also has a pub crawl through London and a few unrequited love songs. In that way it's more of a mixture . . . closer to what we do live."

Spirit Of The West has often been uneasily labelled a "folk" band, a tag which may have led to them being ignored by mainstream radio. But Mann sees the band's folk side as an approach to music, and says the Spirit's sound is an eclectic mix of styles. "I think the way we choose to communicate is more akin to folk music than it is to a rock format: giving songs introductions and more emphasis on communication than on pomp and circumstance. In that way we're a folk band, but we have elements of everything. Everyone, brings different musical ideas into the band. People have played in rock bands and country swing and acid rock, so everyone brings a bit of everything with them."

Man says current trends in music show the influence of the revival of acoustic, folkly music. "If you look at the States, the Indigo Girls' first single was pretty much just a couple of acoustic guitars. All the heavy metal bands seem to have one acoustic guitar ballad. So people talk about the folk revival; well, I think it's pretty much revived and living it out in a lot of different styles of music right now."

"It's kind of a revival, but it's also very new. I think it's urban folk, which is a bit of a change from the sixties attitude of 'get back to the land'. This is 'live in the city and do something about it'. It's voicing for change in an urban environment."

More and more musicians are discovering that rock has a social conscience, and Mann says that's because issues like the environment and urban poverty strike a chord with the public. "Look at a band like Midnight Oil. Their last album, Diesel And Dust, was completely politically charged, and yet it was their most successful album. I think there's a real change, and that's a really positive thing. I think it's about time. People are aching for some lyrics with a bit of meat and a bit of substance, and I think they're getting it."

For their part, Spirit Of The West are taking their music and their message on a Canadian tour from March 14 to April 17 before heading off to the U.K. and Europe.

The band has been hailed in some quarters in Britain as the best thing to come out of Canada since Neil Young, and Mann finds the warm reception gratifying. "We are received quite well there. It's surprising, because we were quite worried the first time we went over, because we do certainly have a bit of a Celtic element to what we do. But I think we've been accepted. When we're over there we lean more on the actual writing, the actual words and people seem to appreciate it."

And as for plans to break into the U.S., where Spirit Of The West's records have been released on small labels like Rounder and Flying Fish, Mann says, "we'd love it if we could get a record that did well down there, but we've been out for seven years in Canada and we started out like any band, trudging-through the smokey clubs, and I don't know if we'd want to go down there and play a lot of grungy bars. We'd like to be able to go down there with some kind of record company support and maybe a bit of media support as well. Otherwise I don't know if it's really worth it. We have too many friends in bands that have been down to the States and they live done three or four tours there and the gigs don't get any better. If we can get some kind of support . . . it would be terrific, because it's a logical place to be touring."

Spirit Of The West's combination of powerful music and lyrics and their reputation for rabble-rousing live performances make it seem inevitable that sooner or later American record companies will take notice.

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THE MUSIC BROKERS

THE MUSIC BROKERS ARE (left to right) Scott Richards, Chris Allicock, Bill Coliom, Elaine Gaal, Jody Shapiro (middle) Linda Dawe (bottom) Mary-Anne Nekrashevicz.
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The Music Brokers - ten years of celebration
by Jill Lawless

When Linda Dawe launched her independent promotion company, she was given little chance to survive. Now, ten years later, The Music Brokers triumphantly enters a new decade of service to the industry.

To get to the offices of The Music Brokers, you step off trendy, upscale Avenue Road (Toronto), walk up a flight of steps, and enter organized mayhem. Phones ring, people shout, cigarettes are smoked, deals are made and egos smoothed. In the midst of all this, there is a phenomenal amount of work being done, which is probably why The Music Brokers, independent wonderkids, are now celebrating their tenth anniversary. Linda Dawe, President of The Music Brokers, takes a few minutes to contemplate the past, the present and the future.

The Music Brokers had its genesis in independent promoters Linda Dawe Associates, Inc. Born in 1980 on Dawe’s living room table, it was, she says, “a typical Canadian company... no funding.” Dawe already had ten years of experience in the music industry. “I started in 1970 at Beetle Publications, a music magazine,” she recalls. “Then I did ‘corporate’ for ten years,” working at CBS and RCA. Over the years, she began to see the need for someone to work, promoting independent artists.

“The greatest business in the world” - Linda Dawe

It doesn’t seem possible that twenty years has passed... my twenty years in the Canadian music industry... and what an industry. This is, without a doubt, the greatest business in the world. Where else can you find an industry as exciting, fast-paced, creative, exhausting and exhilarating. Certainly, the big challenge is keeping up with the pace. You know what they say, ‘today’s hit is tomorrow’s old news’. Along with that challenge, of course, is the feeling that makes us believe... in an artist and in their songs.

We, at the Music Brokers, are now into our second decade. It’s not too difficult to reflect on the first ten years, in fact, reflecting gives me that necessary ingredient to carry on, as I remember, with great humility, those who have helped make The Music Brokers such a great success. To all artists, managers, label people, producers and radio programmers who have been with us from the beginning and who mean so much to us as we enter this new decade... I say Thank You!

Happy 10th Anniversary

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“The greatest business in the world” - Linda Dawe

At The Music Brokers we believe the future is ours... the future is in our hands and there is no doubting the fact that we recognize and accept the responsibility for the important role that we will play in the future. We are bound and determined to hold our own ground, but at the same time we are looking at new territories in which to develop our artists and their songs... those wonderful songs... they are the foundation.

Sure, we make our own luck, and I feel very lucky... lucky to have the luxury of great colleagues, incredible talent... and, what I believe most important, the best Music Brokers team we have ever had.

When I came to the big city from Northern Ontario I was just a kid with nothing to my name but a suitcase and a dream. I worked hard to make that dream come true... and I live it every day. Do I consider myself lucky? I think the answer is obvious. Yes... I am lucky, very lucky. Am I still dreaming? You bet I am... and I have a whole new decade ahead of me to make more dreams come true.

Linda, Chris & Scott

The Music Brokers had to be Great!
I taught you everything you know... (well almost)

- Ed Preston
mailroom at RCA.” After working for WEA from 1980 to 1983, Allicock took a year off to look after his new child. When he returned to the industry in 1985, he was approached by Dawe about joining her at LDA.

“Chris’s vision and my vision have always been very cohesive,” explains Dawe. “He encouraged me to move the company into a full-service company. So we changed the name . . . that’s how The Music Brokers was born.”

Allicock elaborates. “At the end of 1985 I wrote a proposal. I said I feel if I’m going to join, we have to go for the brass ring, create a full-service marketing company capable of doing any project.”

With the new name and new mandate came “a newfound sense of integrity,” says Allicock. “We became much more selective. We wanted to have more input and influence on the finished product. That’s why we started executive producing. We do what a lot of the majors don’t do anymore . . . they’ve become distributors . . . whereas we look at ourselves as their farm team. We want to help develop the industry.”

To support a broader range of activities, The Music Brokers had to nurture a team of diverse talents. All agree that their success in doing so is one of The Music Brokers’ greatest strengths. “We started dividing roles,” says Allicock, “We created a team, as opposed to just Linda and the people she hired to support her.”

Scott Richards, who is in charge of radio marketing and promoting as well as The Music Brokers’ desktop publishing, agrees. Richards joined the organization after a long career in the music industry. He started out as a bassist for David Clayton-Thomas just prior to his Blood, Sweat & Tears days, then spent 1966 to 1980 as a record executive, at Apex Records, RCA and MCA. He was Vice President and General Manager of MCA in 1980 when “they trimmed the Canadian operation.” Since then, Richards has been involved in a number of enterprises. “I’ve been on my own,” he says. “I’ve continued for the last five years teaching music marketing at the Harris Institute. I ran a desktop publishing store and business for a year prior to joining The Music Brokers.”

Richards says there is some irony in his coming to work for The Music Brokers. “Linda was my secretary at MCA, and now I work for her.” But he says being part of The Music Brokers team is enormously satisfying.

“I get a sense that Linda and Chris have placed a lot of trust in me and my background. They seem to add in a consistent percentage of my thinking into everything we do here.”

His satisfaction is echoed by Mary Anne Krash, a recent addition to The Music Brokers team. “We like to see it as a team of entrepreneurial-in-spirit individuals working...
IN A GALAXY NOT SO FAR AWAY A LONG, LONG TIME AGO (A MERE DECADE) A GREAT CALL FOR HELP CAME FORTH FROM THE CANADIAN ARTIST. THE NEED WAS ANSWERED BY THE CREATION OF LINDA DAWE ASSOCIATES. MANY BATTLES WERE FOUGHT AND MANY DEALS WERE WON.
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RADIO 58 FM-FRANCE
"Much talent, wonderful singer"
under the Music Brokers umbrella... and it works because it all connects. It's an interactive, cooperative spirit. I find that extremely satisfying and very important. It's a very dynamic company.

"I do the radio work, promotion of the records and publicity. We joke about it, call it Vice President in charge of Priorities. It satisfied a lot things in me, in terms of creative marketing."

Asked to describe their vision of The Music Brokers, all staffs become immediately droll, eagerly outlining their unique place in the music industry.

"I believe we're unique in North America," says Allicock. "I can't think of another company that does what we do." "We're like a record company for hire," says Dawe, and Allicock agrees. "We can do anything a record company can do."

"I think most of our clients don't realize we're not a record company," adds Richards. "Same look, same laughter, same noise, same T-shirts, same yelling and shouting."

All the Brokers are excited about their dizzying array of future projects. They have been instrumental in the careers of artists such as The Gipsy Kings, Rita MacNeil, Blue Rodeo, Roch Voisine, Billy Vera, Glen Johansen, Picture Comes To Life and The Pursuit Of Happiness. Right now they're working on promoting (among others), Connie Kaldor, Leo Kay and a new act called Nasty Joe which Allicock says "is going to be a big hit." The Music Brokers is also looking forward to an expected second single from Roch Voisine. His first single has sold an astronomical 750,000 copies in France alone.

Allicock stresses however, "The big project right now is celebrating our tenth anniversary. Also, we have the FutureTrax CD sampler. We're the first independent promoter to put together such a thing. It's a way for the independent sector to get on CD, which is the configuration of choice, without spending five or six thousand dollars."

All agree the future will be even busier. "The majors are tightening up," offers Richards. "There's a big space for us [the independents]. We're going to take a lot of components of what record companies do."

So The Music Brokers is expanding even more. "We want to get into publishing," says Richards, "and we're setting up deals for European clients." Dawe elaborates: "We... There's a big space for us... we're going to take a lot of components of what record companies do..."
Playhaus, a German band which Allicock says has great potential.

"We're trying to get an idea of where we fit in the artist management scene," says Richards. Allicock explains, "We'd like to be able to take more chances on artists. We broke Rita MacNeil... if we'd retained any percentage points on records that had been sold..." he trails off wistfully. "But we were not in a position to offer a deal on percentages versus fees... we'd like to."

Dawe is excited about being a manager in the '90s. I recently signed my first management contract with a kid called Paul Stewart, who is the future of music," she says. "I've taken a lot of Canadian artists to the level of becoming gold and platinum sellers, but I've never been involved with managing an artist. Feeling the creative process grow is a very exciting thing."

As if all this wasn't enough, The Music Brokers also runs MatchMusic, a computer matching service for musicians, of which Allicock is very proud. "We started it last year and the data base is growing. We hope to create the definitive data base for music professionals.

The Music Brokers can look back on a decade of considerable achievement. All have a sense of pride in what they have done. "We have a large amount of integrity about what we do," says Allicock. "If we functioned as aggressively as we do here, but were headquartered in Los Angeles, we'd be filthy rich. We'd like to be rich, but we're basically just hard-working folk."

Allicock says that the fact The Music Brokers has been around for ten years is "pretty wonderful... we have to hustle every day for every dime. But there's lots on the plate, and that's the way we like it."

"I can't imagine what I'd be doing if I didn't work for The Music Brokers," says Krash. "It's a joy to come to work every day." Richards echoes her sentiments. "The music business for me has been a lifelong pleasure," he says. And Dawe agrees. "The music industry keeps you young. I swear to God, this is the most exciting business in the world." She concludes with a little tongue in cheek, "It's better than working for a living."
Serious competition for Toronto country FMers

A lobby group comprised of Twigg, Rawlco and Moffat Communications, has formed to garner support from the music industry for a country FM station in Toronto. All three broadcast companies, that are competing separately for the 92.5 FM license, have grouped together to support the development of country music. They state their objective is "to enlist support for a country license in a general sense, as opposed to a campaign in favour of one particular applicant."

Coming out in support of FM country in Toronto, is veteran record producer Harry Hinde. Hinde has been in the Canadian recording industry for many years, working with artists such as Ronnie Prophet, Susan Jacks, Peter Pringle and, more recently, the country duo, Silver and Degazio. Hinde believes "there's a big market in Toronto for uptown country."

Says Hinde, "There are people in this city, who are big country fans but they are also FM listeners. These people are getting their country from getting to tapes."

"As more people are exposed to country music, there's a market there for it," Hinde emphasizes. For him, the key is to reach people who have a strong emotional attachment to country music.

"Every major market in the States has an FM country station and they're very successful," O'Reilly stresses. "There must be an FM station to develop country in Toronto." He concludes by summing up the FM country lobby group's stance, "We all feel Toronto needs an FM country station and we're working towards that. Our philosophy (towards each other) is 'let the best man win'."

Whether or not the winner for the 92.5 frequency will be one of the country applicants is up in the air. The CRTC hearings on the applications for the frequency are set to begin the first week of April.

Wakefield debut released on Dashemi label

Robbin Wakefield, a 21-year old Torontoc composer and guitarist, has just released his debut album on the Toronto-based Dashemi label.

Midnight At Dawn, a collection of instrumental "New Age" tracks, was produced by Wakefield and Brian Gagnon. Wakefield composed and arranged the eight tracks which are primarily performed by him.

A single, Island Song, was released last year and was well received by "those who appreciate easy listening radio," says Dashemi's Sheila Zielinski, who points out that the album is "appreciated very much by MOR stations across the country. A new album is in the works.

Canadian single raises awareness of drug abuse

With his new single, Spread Your Wings, Leo Kay is sending out a message of hope to Canadians affected by drug abuse. The song has a lot of personal significance to Kay who has spent the last ten years helping others as a drug counselor, and is, himself, a former drug addict. Spread Your Wings is a song that Kay says he kept coming back to over a period of four years. He explains, "I finished writing the song about a year and a half ago. It really meant something to me so I kept working on it."

The track, rather than attempting to hit listeners over the head with preachy slogans about saying "NO" to drugs, relies on a much more subtle "message of love, encouragement, and hope." It's Kay's actions that are much more firmly directed at addressing the problems of Canadian drug abuse. Kay stresses that all profits from the song will go to the Umbrella Foundation to help those affected by drug abuse.

Backing Kay's efforts is Health And Welfare Canada. They've been very supportive in funding the video," explains Kay. "I needed funding, and someone suggested to me why not approach Health And Welfare."

The video-clip, directed by Eric Henri, was thus able to be produced and will now become part of the Action on Drug Abuse Program. This program is National Drug Strategy coordinated by the Department of National Health and Welfare. The video will be used as part of the drug awareness and prevention campaign directed at Canadian schools, as well as promotion for the single.

Kay, who is very dedicated to his work against drug abuse, now feels it's time to incorporate that side of his life into his music. "Instead of maybe reaching a few hundred people, especially young people, maybe this way I can reach a few thousand," Kay mused. "I'd hate it to be an either/or situation, I went at it from both sides."

Although he had put his music career on hold since 1984, Kay is very optimistic about his recent return to Canadian music. "The single was released first in Quebec and it's already on the charts there," he says proudly. The single was released nationwide just last week, and an album is in the works, currently scheduled for a Fall release.
KENNY MACLEAN  - Pop
Don't Look Back  - Justin Entertainment - JED-0001-J
An excellent groundbreaker for MacLean, now soloing, with his debut for this new label. The former bassist for Platinum Blonde, MacLean has a unique vocal technique that fits him perfectly with CHR, AOR and AC. The little track, which is off to a good start on both the RPM 100 and A/C chart, benefits from deep Bowie-esque vocals and a catchy chorus. The best bet for a second single is Rescue Me, which has a really catchy riff in the chorus. (CD reviewed).

Paul Rutherford  - Dance
Oh World - Island - ILSC-1263-J
Paul Rutherford has a pleasant enough voice and nothing is allowed to get in the way of the beat. Serious clubbers may find this to their liking. The album includes three British singles: Oh World, I Want Your Love and Get Real. (cassette reviewed).

Scott Merritt  - Pop
Violet And Black  - Duke Street - DSRR-31057-J
This is Merritt's third album and his first since Gravity is Mutual in 1986. It's a serious, earnest effort, admirable qualities to be sure. Merritt obviously spent a lot of time crafting the songs, angst-edged tales of daily life in a small city (Merrit is from Brampton, Ontario). He has worked with serious musicians; some of Toronto's finest appear on the album, including Matt Zimbol, David Woodhead and Willis P. Bennett. Trouble is all this seriousness gets a bit, well, boring. Merritt has a pleasant voice which can be expressive when he wants to, and his lyrics sometimes capture poignant images. But they rarely rise off the page. Each song flows into the next and one begins to long for a change in pace. Nothing on Violent And Black is nearly as distinctive as Transistor, the track from Merritt's first album which became an alternative radio staple. Produced by Arthur Barrow, with the exception of Blue Rain which was produced by Greg Roberts. (CD reviewed).

Wendy Maharry  - Pop
Do It My Way  - A & M - CS-5283-W
Wendy Maharry's debut release for A&M makes for an enjoyable listen. She matches up her lifting world-warey vocals to a variety of styles from ballads to dance. There are some very strong efforts like Counting Lines and Jungle Birth, which has a mournful quality to them. For Maharry's voice has a sadness to it that seems about to catch in her throat, and she's at her best when simply backed by her piano and strings. The more upbeat numbers are definitely the products of a talented writer, Maharry does all her own writing, but the production can be a bit heavy-handed. Happy Holidays, a dance cut with some anger behind it, is very accessible to alternative radio and will hopefully bring Maharry an audience because her music is really worth some attention. (cassette reviewed).

ROBIN WAKEFIELD  - Pop
Midnight At Dawn  - Dream/Rock - RDCR-6
Carrying the label of New Age just might turn off some programmers with A/C, easy listening and pop music formats. Produced by Wakefield and Brian Gagnon at Toronto's Mysticons Studios, this is a package of lush A/C entertainment that should play well with this type of format. Great stuff for the morning show and as an alternate. (CD reviewed).

STEVE SALAS  - Rock
Steve Salas Colorcode  - Island - ISLC-1258-6
Although he is only 25, San Diego-born Steve Salas has already amassed considerable experience both as a guitarist - he has recorded with George Clinton and Was (Not Was) and toured as part of R. Stewart's band - and a producer, having produced projects for Warrant, The Pandoras and The Tubes. On his debut album Salas co-produces (with the veteran Bill Laswell), sings, in an energetic, raspy sort of way, and plays a brand of high energy hard rock/funk reminiscent of Living Colour. Salas is a talented guitarist and the best tracks on the album, songs like Stand Up and The Harder They Come, are hard-hitting funk tests which are sure to have them writhing in the aisles. (cassette reviewed).
COUNTRY SINGLES

MARCH 24, 1990

1. (10) CHAINS
2. (6) HARD ROCK BOTTOM OF YOUR HEART
3. (13) ONE ON MY MIND
4. (17) HEARTBREAK HURRICANE
5. (15) LITTLE GIRL
6. (14) TOUCHE MY HEART
7. (12) FAMILY FARE
8. (8) OKLAHOMA SWING
9. (13) KEEP IT IN THE ROAD
10. (12) BACHELOR GIRL
11. (10) MAYBE
12. (16) AIN'T NOBODY'S BUSINESS
13. (11) QUIETIN' TIME
14. (7) LOVE ON ARRIVAL
15. (6) I'M NOT GONNA LET YOU OUT
16. (10) STATUE OF A FOOL
17. (8) MY LIES
18. (9) I'M NOT GONNA LET YOU OUT
19. (15) DREAMING OF YOU
20. (13) I'M SO GONNA MISS YOU
21. (11) TONY SAYS I'M GONNA MISS YOU
22. (9) DREAMIN'AINT CHEATIN'
23. (12) THE MAN WALKS ALONE
24. (11) WILLIAM HOUSTON
25. (7) I'D FALL IN LOVE TONIGHT
26. (8) ANOTHER MORNING AFTER
27. (10) RUN FOR YOUR MONEY
28. (6) HELP ME HOLD ON
29. (7) LONG TIME OVERDUE
30. (5) STAFFAGE
31. (8) I'M NOT GONNA LET YOU OUT
32. (12) DUMAS WALKER
33. (3) BRING BACK YOUR LOVE TO ME
34. (9) I'VE CRIED MY LAST TEAR FOR YOU
35. (8) SOMEBODY ON THE ISLAND
36. (3) BLUE WING
37. (4) I'M OVER YOU
38. (10) ONE STEP OVER THE LINE
39. (7) AND I MISS YOU
40. (5) FALLIN' IN LOVE TOO FAST
41. (3) CASEY TIBBS
42. (12) TIME'S UP
43. (10) ALIVE AND LOVING IT
44. (8) CLASS OF '72
45. (11) IN THE PICTURE
46. (9) SLOW MOVING HEART
47. (7) YOU WOULD'NT KNOW LOVE
48. (5) THE TROUBLE WITH LOVE
49. (12) COME ON HOME TO ME
50. (11) SUN COMES UP
51. (13) SOONER OR LATER
52. (9) STONED TO THE BONE
53. (7) BLACK VELVET
54. (14) WHERE I'VE COME FROM
55. (12) WALKIN' AWAY
56. (13) THE SCENE OF THE CRIME
57. (11) DAYBREAK
58. (9) THE TROUBLE WITH MEN
59. (7) I FEEL A LITTLE DOWN TONIGHT
60. (5) SHE FEELS LIKE A NEW MAN TONIGHT
61. (12) MISTER DJ
62. (9) I'M ARMED AND READY
63. (7) IT'S ALL OVER (All Over Again)
64. (5) NOBODY'S HOME
65. (3) THERE YOU ARE
66. (1) THAT JUST ABOUT DOES IT

Compiled from radio station charts and playlists.
double sided single from Irwin. The flip is Sammi Smith's version of a Ray Griff original, Gonna Lay Me Down Beside My Memories. Jack Gale and Jim Pierce are listed as producers.

Griff an immediate add with new single
Ray Griff is also in the news through Irwin's ATI label. Day Break, a Griff original which he produced in Nashville, is one of the most powerful message songs Griff has released in some time. Country programmers on both sides of the border are giving this single a nudge, which should gain him important chart action.

New Randy Franks single released
For those television viewers familiar with NBC's In The Heat Of The Night, Randall "Randy" Franks is off with a new single, Never Gonna Fool Me Again, from his Handshakes And Smiles cassette, released on the Crimson label. He is also on release with a new instrumental single, Golden River Fiddlin'. On the television series, Franks is the young Officer Randy on the Sparta Police Force. Carroll O'Connor plays Chief Gillespie.

Nichols and Rae make long trek south
The mother and daughter team of Nichols and Rae (Norma Nichols Flament and Lana Rae Lacroix), who recently released their debut album, Country In My Soul, have been busy on a personal promotion tour. In February the pair drove from Whitehorse to Calgary "in an effort to thank radio stations that have playlisted our single, as well as to convince the other stations that they should be playing it," say Nichols. They also left singles at Cook County Saloon and at Tumbleweeds as well as Cadillac Ranch in Edmonton and the Longhorn in Calgary, "and they are playing the records" boasts Rae. They also stopped in at several record stores to enquire about distribution and they are hoping to influence a major to give them a listen. After making the rounds in the south, they headed back to Whitehorse for the Yukon Sourdough Rendezvous where they performed locally to a full house very night. "Support from Yukon fans was tremendous say Nichols and Rae, "especially Glen Darling and staff at CKRW and Bob

Savannah's Carisse tours in support of new album
Terry Carisse is now in the midst of an extensive cross-Canada tour in support of his recently released Savannah album, That Was A Long Time Ago. After playing several dates in the Maritimes, he headed into Ontario where he will play large, medium and small centres.

Mid-March dates include Niagara Falls (23-25), followed by Timmins (Apr. 5-7), Cumberland (12-14), and Thunder Bay (19-21) before he heads into the western leg of his tour with performances in Winnipeeg (23-25), Virden (26), Melfort (27-30), Regina (May 1), Assiniboia (2), Saskatoon (3-5) and Calgary (10-12).

Country programmers have shown much interest in Carisse's latest single, Start Of Something New, a duet with Tracey Brown of The Family Brown.

Charlie and staff at CHON-FM." They conclude with, "All in all February was a terrific month for Nichols and Rae."

No More Trains from Mikel Miller
Also from the Yukon (Whitehorse) comes the release of No More Trains, a single by Mikel Miller, released on the Lea/Jen label. The single was recorded at Bob Hamilton's Old Crow Studios in Whitehorse and produced by Bruce Bergman. Miller, who writes all his own material, has a pleasant folk-country style, and this particular single should appeal to the environmentalists.

COUNTRY PICKERS

SOMETHING NEW

A Long Time Ago

A kickin' spring love saga.
LYNNE & THE REBELS

From the Roto Note CD Audio Radiance for the Radio Audience.
RCD-20093
National promotion by Randall Cousins
(416) 872-7474

BOY NEXT DOOR

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Roto Note

148 Erin Ave., Hamilton, Ontario, Canada L8K 4W3
Main P.O. Box 901, Niagara Falls, N.Y., U.S.A. 14302
### RPM ADULT CONTEMPORARY

**MARCH 24, 1990**

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<td>Janet Jackson</td>
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<td>A-Ha</td>
<td>Heaven In Your Eyes</td>
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<td>Craig</td>
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Three Juno nominations for BMG's Tafelmusik

Tafelmusik, Canada's only baroque orchestra using original music, has been nominated in three categories for this year's Juno Awards. The orchestra, which plays music from the 16th through the 18th centuries, is nominated as Instrumental Artists as well as in the categories of Best Classical Album, Solo or Chamber Ensemble, and Large Ensemble or Soloists with Large Ensemble Accompaniment.

The nominations came on the heels of a January cross-country tour which saw Tafelmusik play to large audiences from Vancouver to St. John's.

Now in its eleventh year, the orchestra's combination of a regular Toronto concert season and extensive international touring has earned it critical praise and sold-out concerts.

Tafelmusik has recorded two albums for the Deutsche Harmonia Mundi label, distributed internationally by BMG Classics. Corelli, Concerti Grossi Op. 6 and Boccherini Cello Concertos and Simfonias have both received international acclaim.

The orchestra's busy schedule continues, with tours of California and Japan planned for this year.

The Juno winners will be announced March 18 at the awards ceremony to be held at Toronto's O'Keefe Centre and broadcast live on CBC-TV.

Natalie Cole firmed for Aruba Jazz/Latin Fest

The third annual Aruba Jazz & Latin Music Festival is scheduled to run from June 15 through 24 at Oranjestad's Mansur Stadium on the Dutch Caribbean island. Chairman of the Aruba Music Festival Committee, Leo Tromp, expresses his belief that "The success of our festival in the last two years is obviously drawing the elite of the jazz world to Aruba."

Tromp backs up his claim with the lineup of performers scheduled to headline this year's festival. Included are Natalie Cole, Dizzy Gillespie, Kenny Eubanks, Spyro Gyra, The Rippingtons' and Sheila E. Says Tromp, "Our place as one of the world's top jazz festivals is confirmed."

With recognition for the island's promotion of jazz and Latin music coming in from Calypso extravaganza set for Mississauga - April 14

The International Centre in Mississauga, Ontario (Toronto) will be the setting for the 1990 International Calypso Extravaganza. Headlining the Calypso/Soca show will be Juno nominee Elsworth James, along with Buster Poindexter (of the New York Dolls) and his band The Banshees Of Blue, Arrow, and what is described as "a host of other Calypso giants."

The extravaganza is being presented by CITY-TV, Electric Circus, City Express and CKLN FM. The show will be emceed by Mike Williams of MuchMusic and Jai Ojah Maharaj of CHIN Radio.
MISSING...
PRESUMED HAVING A GOOD TIME

TO LEGENDARY GUITARIST MARK KNOPFLER
AND HIS MUSICAL MATES, GETTING TOGETHER
TO SING & PLAY IS THEIR IDEA
OF A GOOD TIME. WE THOUGHT YOU'D
LIKE TO HEAR JUST HOW GOOD IT GETS.
FEATURING THE SONG "YOUR OWN SWEET WAY"

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