

1992							April							May						
SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT
							1	2	3	4				1	2					
5	6	7	8	9	10	11	12	13	14	15	16	17	18	3	4	5	6	7	8	9
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26	27	28	29	30										24	25	26	27	28	29	30

HOT HITS

MAKE IT HAPPEN
Mariah Carey

NOT THE ONLY ONE
Bonnie Raitt

THE BIG ONES GET AWAY
Buffy Sainte-Marie

THE REAL THING
Kenny Loggins

EVER CHANGING TIMES
Aretha Franklin/
Michael McDonald

LAI SO LOW (Tears Roll Down)
Tears For Fears

WEATHER WITH YOU
Crowded House

WILL YOU MARRY ME?
Paula Abdul

HELP ME UP
Eric Clapton

FIND THE WILL
Kim Mitchell

HONESTLY
Harem Scarem

MAKIN' SOME NOISE
Tom Petty

HAIL HAIL ROCK 'N ROLL
Garland Jeffreys

JESUS HE KNOWS ME
Genesis

WISHES
The Boomers

BOHEMIAN RHAPSODY
Queen

HOT ALBUMS

QUEEN
Classic Queen

UGLY KID JOE
As Ugly As They Wanna Be

CONCRETE BLONDE
Walking In London

R.S.F.
Up

MELISSA ETHERIDGE
Never Enough

TEARS FOR FEARS
Greatest Hits

VANESSA WILLIAMS
The Comfort Zone

THE COMMITMENTS
Vol. 2

HARDEST HITS
Volume II/Various Artists

COUNTRY TO WATCH

SACRED GROUND
McBride & The Ride

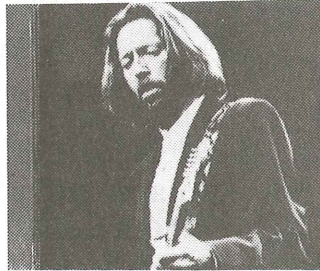
THE WOMAN BEFORE ME
Trisha Yearwood

I'M OKAY AND GETTIN' BETTER
Billy Joe Royal

SLIPPIN' AWAY
Tineta Couturier

PHOTOGRAPH
Karen Cunningham

No. 1 HIT



TEARS IN HEAVEN
Eric Clapton
Reprise

HITS TO WATCH

LET'S GET ROCKED
Def Leppard

MONEY DON'T MATTER 2 NIGHT
Prince

BREAKIN' MY HEART
Mint Condition

TEAR IT ALL DOWN
Monkeywalk

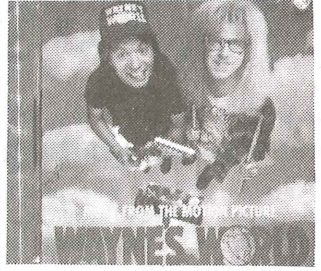
CLOSE YOUR EYES
Aaron Neville/Linda Ronstadt

LIFT ME UP
Howard Jones

DON'T TALK JUST KISS
R.S.F.

HIGH
The Cure

No. 1 ALBUM



WAYNE'S WORLD
Soundtrack
Reprise - CD-26805-P

ALBUMS TO WATCH

DEF LEPPARD
Adrenalize

BRUCE SPRINGSTEEN
Human Touch

BRUCE SPRINGSTEEN
Lucky Town

FU SCHNICKENS
F.U. "Don't Take It Personal"

Tom Cochrane went home with four Juno Awards: Album of the Year for Mad Mad World; Single and Songwriter of the Year for Life Is A Highway; and Male Vocalist, capping his most successful year with Capitol.

FRONT PAGE PICK

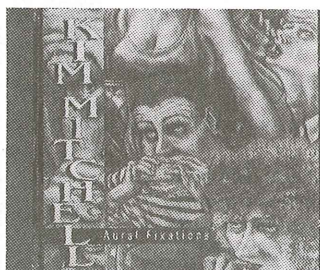
FRONT PAGE PICK

HIT PICK

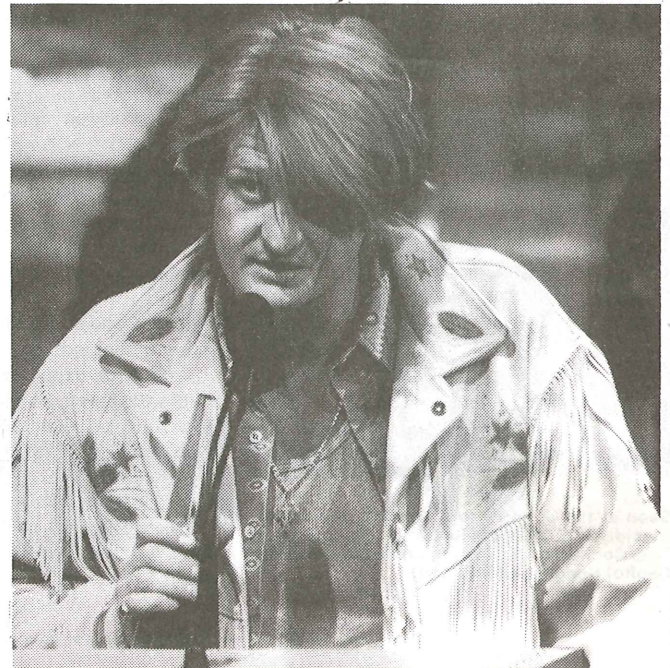


TIME
McQueen Street
SBK Records

ALBUM PICK



KIM MITCHELL
Aural Fixations
Alert - Z2-81019-F



New copyright reforms scheduled for fall

The next amendments to the Copyright Act are now in the final drafting stage and it's hoped a new bill will be tabled this fall.

The legislation will introduce new neighbouring rights for producers and performers of sound recordings, for performances and for broadcasters. It will also deal with commercial rental rights for sound recordings and stand-alone computer software. The bill will also clarify definitions and identify the ownership of audio-visual works.

The legislation will contain certain

Allen's radio talk show causes stir in industry

Denis Armstrong, who handles station clearance at Seltech Broadcast, reports the initial reaction from stations to the Bruce Allen hot line show (RPM - April 4/92) as "very exciting." A number of stations are already on board and more are expected for the show which is available on a market exclusivity basis.

An 800 hot line number gives listeners from coast to coast an opportunity to add a little heat to Allen's show, which originates out of C-FOX in Vancouver. The show went to air April 5.

For further information contact Armstrong at Seltech 416-597-8529.

Spinal Tap in centre of sexist controversy

Spinal Tap have received some heat recently from a couple of different sources.

Some people feel the Tap's new single, Bitch School, is sexist. The band insists the song is about training dogs. The song features lines like "I'm gonna chain you/Make you sleep out of doors/You're so fetching when you're down on all fours."

And organizers of the upcoming Freddie Mercury AIDS benefit concert feel that it would be in bad taste for Spinal Tap to blow up Queen drummer Roger Taylor during their performance. But as fans know, Tap drummers have a history of meeting bizarre ends. We'll have to wait and see what happens.

limited exceptions and special measures, including an ephemeral exception for broadcasters, and exceptions for non-profit educational institutions, libraries, archival institutions and persons with sensory disabilities.

The best way of establishing a method of compensating rights-owners for copying at home is also being considered.

A new consultative committee will be created to ensure that the reform process begun in 1988 continues to meet Canada's changing needs.

"If Canada is to remain competitive in today's global information economy, our framework laws must be as modern as possible

Adams and others tour across Canada in summer

Expect to see a cross-Canada tour from Bryan Adams and friends starting in Newfoundland in mid-August.

The tour will include nine or ten shows and will stop off in New Brunswick, Ontario, Manitoba, Saskatchewan, Alberta, and the interior of British Columbia. The tour is expected to end in Vancouver on the Labour Day Weekend. The Vancouver concert may be free.

The concerts will be all-day events and will also feature Steve Miller, Extreme and some yet to be named Canadian bands.

Exact dates, venues and ticket information should be available by the end of April.

CKLN wins referendum and continued funding

The students of Toronto's Ryerson Polytechnical Institute have spoken. And 86 per cent of them voted to keep on funding their campus radio station, CKLN.

As reported in last week's RPM, a student referendum was held at the school after some students complained that CKLN wasn't paying enough attention to what they wanted to hear on their station. Ryerson students pay \$8.03 each to provide about one-third of CKLN's funding. If the vote had gone against the station, it may have had to shut down.

The actual vote was 1,182 ballots to continue CKLN funding, and 195 ballots to withdraw it. There were two spoiled ballots.

RPM reached an ecstatic Marva Jackson, CKLN's station manager, moments after the results became known last Wednesday. "There was this energy on campus that people did support us, but you can't take anything for granted," she said over the noise of the party going on behind her.

Jackson expected the referendum to be somewhat closer. She was also surprised at the voter turnout, since many students are in the midst of finishing assignments and studying for final exams.

"To try and draw student attention at this time is really hard, so I'm really excited about it. It just reinforces what this station is all about."

setting clear and effective rules of the game for creators and users alike," Consumer and Corporate Affairs Minister Pierre Blais said in a written release.

Magic Johnson special on Seltech/Westwood One

Seltech Broadcast and Westwood One are offering, free of charge, A Conversation With Magic Johnson, a special news and health highlight.

The sensitive special features the famous basketball player in conversation for 30 uninterrupted minutes. He talks to HIV-infected children about his career and his life before and after AIDS.

The special will be available April 13 at 1 p.m. EST exclusively from Seltech Broadcast. There is no barter or cash charge for this radio event.

For further information contact Denis Armstrong or Tracy Bennett at 416-597-8529.

Joseph ticket sales extended four weeks

The box office booking period for Joseph And The Amazing Technicolor Dreamcoat has been extended by four weeks. A new block of tickets are now on sale for performances through Aug. 9. The initial booking period for the musical is now 70 per cent sold out. Please note that the phone number to order tickets has been changed to 416-872-2222.

Elephant Show collection introduced by Roots

A preview of The Sharon, Lois & Bram Elephant Show Collection attracted attention at the Kidstyle International Exhibition in Toronto. The collection will be introduced this fall in select retail stores.

The Roots-designed infant and children's wear features an outline of an elephant's head along with musical notes. It is fashioned from interlock jersey and fleece. The clothing will be available at department and specialty stores across Canada, but not at Roots stores. A separate clothing line is being designed for Roots own stores.

Sharon, Lois & Bram are national ambassadors for UNICEF and have directed that a percentage of the proceeds from the sale of the clothing line be donated to UNICEF.



Seen at the Junos (from the left) Joe Smith, president/CEO Capitol Records/EMI, Cathy and Tom Cochrane and Deane Cameron, president Capitol Records-EMI Canada.



Seen at the Toronto trade show (from left) Bram Morrison, Sharon Hampson, Roots co-founder Michael Budman and Lois Lillenstein.

Congratulations!



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"CAN'T STOP THIS THING WE STARTED" AND
"WAKING UP THE NEIGHBOURS"

BEST WORLD BEAT RECORDING
"THE GATHERING"
VARIOUS ARTISTS

BEST SELLING SINGLE BY A FOREIGN ARTIST
"MORE THAN WORDS"
EXTREME

BEST CHILDREN'S ALBUM
"VIVALDI'S RING OF MYSTERY"
CLASSICAL KIDS
SUSAN HAMMOND, PRODUCER

BEST JAZZ ALBUM
"THE BRASS IS BACK"
ROB MCCONNELL AND THE BOSS BRASS



we're very proud.



WALT SAYS



with Elvira Capreese

One Day In March . . . ! I remember when it used to be 3DIM, away back when. In fact, digging through the old archives, I came across a few interesting photographs that we've included in this week's issue. But what a day that was: Sunday March 29, 1992. The Juno Awards were certainly a celebration of Canadian talent . . . 100 per cent, to be exact. There were a few moments that I will treasure forever . . . at the theatre, but let's not talk about the television show. I hear all's not well with the people who oversee the people who oversee the Juno television production. Somebody said, I think it was me, that if you want a glitzy, smooth-running, glitch-free awards show like the Oscars, bring in the Hollywood producers, directors et cetera, and

The JUNO AWARDS were originated by Walt Grealis and Stan Klees.

The first awards presentation was held at St. Lawrence Hall, 157 King Street East, Toronto, Ontario on February 23, 1970

"... 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

RPM

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Sean LaRose - Layout & Design
Tim Evans - Radio/Charts
Steve McLean - General News
Stan Klees - Special Projects

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



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

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get them to do it. (EC: Then it wouldn't be 100 per cent Canadian would it . . . ?) They might also look around home base for an emcee . . . do I hear the name Ian Thomas by any chance? It would save an expensive trip to Los Angeles to work out the rider for one of those expatriate hacks who just happened to luck out in tinsel town. Maybe we learned a lesson this year. (EC: Expatriate hacks . . . ?)

What an endorsement . . . ! Hey, did you see that great beer ad on Bryan Adams. He's now in the league of the big time hockey players. WOW! What a pile of money Bryan and his manager Bruce Allen must have made on that endorsement. (EC: When you make it, it doesn't take much to make more . . . !)

Back in the fold . . . ! Capitol might have lost Anne Murray, but by buying Virgin they may have Rita MacNeil, another Balmur star. (EC: What do you mean MAY . . . ?)

What comes in a bottle and is nasty? I've never heard of a Mexican suffering from Montezuma's Revenge, and I think I know why. They drink tequila. So how could a promotion be tied in with this nasty drink? How about Slik Toxik's Doin' The Nasty? Capitol's promo rep, Roger Bartel, brought in a neat promotion package that included all the latest on disc from the band, along with a couple of shot glasses and a bottle of tequila, bearing the Slik Toxic label. Clever? Yes! (EC: Not on a Thursday . . . !)

A little hand game . . . ! Seen at a local, trendy eatery just recently, a news anchor enjoying a game of fondle me, fondle you. They were sitting in the "be seen" part of the restaurant. He was oblivious to the attention they were getting, but she took it all in her stride. (EC: Smile . . . you're the centre of attention . . . !)

It was just a small mention . . . ! A couple of weeks ago I mentioned here that I was disappointed in not being able to brew a La Beer in my home. Well, the higher-ups at that suds company canned the ad agency responsible for the commercial. (EC: The power of the mighty quill . . . !)

This is a recording . . . ! It's nice to call a number and have a human voice answer, and even nicer to have them say "I'll put you right through," without screening the call. That's really classy, and it's so easy. (EC: You mean if I phone you they don't ask who's calling and they put me straight through????) Yep!!!

A hot one from the Hill . . . ! Is it true the CRTC is looking for a senior analyst and they are tapping the broadcast industry? (EC: What's new . . . ?)

Dan Gallagher's BIG on promo . . . ! If there's a special calendar day, you can bet Dan Gallagher's handlers will take advantage of it. Just prior to Valentine's Day, St. Patrick's Day, April Fool's Day or whatever day, in the mail comes a reminder that Video Hits has lined up a very special treat for viewers. Great ongoing promotion. By the way, the caricatures of Dan that adorn the colourful cards are priceless. (EC: What a character to work with . . . !)

The noise stops here . . . ! Hey! Did you hear about the security at a Toronto hotel tossing the revellers out and closing the room? We're not talking about a small operation here. This is a major MAJOR Alberta to Nova Scotia chain. (EC: Alberta to Nova Scotia?)

Sam The Unity Man . . . ! When Sam Sniderman was at NARM a couple of weeks ago as a guest of Sony Music, he found himself in a perfect position to promote Canada, a whole Canada. Celine Dion, her manager and producers were in the room at the time. From what I hear, Sam was in fighting form as he reminded the people in the room how important the Canadian recording industry was to Canadian unity. Sam did the same thing back home, this past Juno weekend, only to a predominantly Canadian audience this time. I was particularly impressed when he referred to Celine Dion as "a 24-year-old Francophone -- a Canadian recording artist -- may be capable of doing more to influence unity in Canada than all the premiers of all the provinces together." (EC: Sam The Unity Man . . . ? I love it . . . !)

Kevin Shea is on the move . . . ! I was shocked to hear that Kevin Shea had left MCA this past week. He is one of the most aggressive promotion people in the business, so whatever it is he's going to be doing, he'll be successful. (EC: Onward and upward . . . !)

Annie Lennox is soloing . . . ! Just got news as we were going out the door that BMG is launching Diva, the solo album from Annie Lennox, across the country on April 8. The first single, Why, will also be delivered to radio stations at the same time. (EC: What happened to Eurythmics . . . ?)

Don't comment until!!! If you were at the theatre that night, be sure you get a video of the Junos and watch it very carefully before you comment. (EC: Pretty bad!!!)

VISITORS TO RPM

Michael Ardenne - Brookes Diamond Productions, Halifax
Gilles Godard - Gilles Godard Productions, Nashville
John Pozer - Signs Now, Vancouver
Julian Tuck - A&M Records
Roger Bartel - Capitol Records
Rick Wharton - MCA Records
Pat Bachynski - Columbia/Sony
Herb Forgie - Warner Music
David Lindores - BMG Music
Dale Kotyk - Warner Music

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Major success projected for Attic's second quarter

Attic Music Group president Alexander Mair is projecting major success in the second quarter of 1992.

The emphasis, as usual, will be on Attic's wealth of Cancon product. Lee Aaron is closing on platinum for her third single, *Crazy In Love* and is preparing a national tour. Haywire released their new single, the title track from

Unsigned acts wanted for film soundtrack

Simply Majestic, the dance/rap production team responsible for Juno Award winner B Kool and 1992 nominees Porsha Lee and Brothers from the Ghetto, will produce the soundtrack album for the hip-hop film, *Bust a Move*.

Bust a Move is the feature film debut for Canada's King of low budget movies and television programming, Julian Grant. Grant hosts his own TV show and is responsible for a number of videos shown on MuchMusic.

The soundtrack will feature Canadian dance, rap, techno and alternative artists. Both known and unknown artists are invited to submit demo tapes for inclusion on the soundtrack. Auditions will take place in early spring at a number of venues to be announced. All participants must be unsigned Canadian performers.

Eclectic Mariposa lineup announced for June event

This year's Mariposa Festival promises to be an eclectic, if not star-studded, event.

The festival will be held at Toronto's Ontario Place for the second consecutive time, but the dates have been moved up this year to June 19-21.

The Amos Garrett, Doug Sahn and Gene Taylor band, which won a 1989 Juno in the roots/traditional category for their album, *The Return Of The Formerly Brothers*, will reunite for the festival.

Sahn will also lead the Tex/Mex country rock quartet, Texas Tornados through their second Canadian appearance. Sahn's band also includes country star Freddy Fender, former Sir Douglas Quintet keyboardist Augie Meyers, and Mexican accordionist Flaco Jimenez.

Veteran session guitarist Garrett will play with his band, the Eh! Team, while Toronto pianist Taylor will also play a separate set.

Others among the 60-act lineup include: singer/songwriter Shirley Eikhard; singer/performance artist Meryn Cadell; Queen Street favourite Beverly Bratty; Edmonton roots rockers Jr. Gone Wild; Shari Ulrich; Montreal funk/folk artists Bare Bones; Brooklyn-based blues veterans The Holmes Brothers; singer/songwriter Tom Paxton; folk singer Peggy Seeger, the younger sister of Pete; Texas country rocker Joe Ely; unique Manhattan folk trio, the Roche Sisters; saxophonist Jim Galloway; the Fairfield Four gospel group from Memphis; Roy Forbes; Bill Morrissey; bluegrassers The New Blue Velvet Band; Seattle feminist singer Ferron; and Buffalo

their *Get Off* album, on March 21. Bourne & MacLeod have just completed work on their second album for Attic, scheduled for a May release. Priscilla Wright's debut album for the label, and platinum artist Maestro Fresh Wes are also expected to do well.

Attic's roster of international acts also continues to expand. Weird Al Yankovic is set for a mid-April release. Jennifer Warnes is scheduled for a mid-May release, the first since her almost triple platinum *Famous Blue Raincoat* album.

New to the Attic group is Art Of Noise and their album, *The Fon Mixes*. Instruments Of Darkness has already been serviced to clubs with radio servicing to follow. The second single, *Shades Of Paranoia*, made its debut at No. 53 this past week on the U.K. charts.

Attic is also rush releasing Sebastopol Rd. by Mega City Four, another U.K. band. Their first single, *Stop*, has just come down off the U.K. charts. A tour of Canada is in the offing to tie in with the May 19 Canadian release.

Also on the release schedule is the soundtrack of *Young Soul Rebels*, a U.K. cult film featuring Mica Paris, Parliament Sylvester and The O'Jays. The first Scotti Bros. release by May May, Mohammed Ali's daughter, and a James Brown hits package are also scheduled.

singer Ani DeFranco.

Crafts exhibits, a children's concert, a tent featuring environmental groups, and a stage featuring native Canadian artists and instrumental demonstrations will also be on the grounds.

Nicola Gerard broadens base for career move

Toronto-based singer/songwriter Nicola Gerard mounted her own showcase at the Imperial Room of the Royal York Hotel last November. This was a bold move and an indication that she was a non-nonsense performer who was serious about her career in the recording industry.

Gerard was backed by the Bobby Herriot Orchestra for her showcase, with veteran producer/musician John Findlay on guitar. Findlay produced two singles for Gerard, *Who's Gonna Win* and *How Am I Gonna Find You*, both Gerard originals, at Toronto's Digital Music. A two-song cassette was released by Gerard on Danny Moore's Wip label. Both songs received favourable comments from radio programmers.

Not content to sit idly by, hoping for that break, Gerard took a trip to Japan. She attracted local attention in Tokyo, performing at piano bars. The exposure she received allowed her the added opportunity to shop her record. She was successful in gaining airplay on *World Beat*, the afternoon drive show on J-WAVE, a highly-rated Tokyo radio station.

Gerard also took a trip to Italy this year, where she again shopped her record and made important contacts.

Shadows, a song Gerard picked up in

Genesis plays SkyDome open-air date in June

Genesis is coming to Toronto for a Saturday, June 6 performance at the SkyDome.

The British band was formed some 25 years ago and have released 17 albums, including their latest, *We Can't Dance*, which is nearing triple platinum status in Canada. Genesis currently consists of guitarist Mike Rutherford, keyboardist Tony Banks, and drummer and lead vocalist, Phil Collins.

Concert Productions International is presenting the show in association with Coca Cola Classic. A media release says Genesis' show is carried in 20 trucks, including eight steel trucks of staging, and takes four days to set up.

BiMiNi Records Inc. launches Calgary office

Canada has another new record label. BiMiNi Records Inc. and Kings Road Publishing have set up global headquarters in Calgary.

The company has signed three acts and has produced a compilation CD which is being prepared for radio station distribution across the country.

BiMiNi's acts are: Rio, a female singer with soulful vocals and a contemporary pop/R&B attitude, who performed on David Foster's latest album and was featured on CTV's nationally syndicated show, *Against the Odds*; Richard Samuels, a former BMG recording artist and winner of the Canadian Music Publishers Association's Gordon Lightfoot Songwriter Award; and Summer, four young men with years of touring experience who specialize in straight-ahead rock.

Italy and wrote the lyrics for, will be recorded shortly with producer Findlay. The track is



Nicola Gerard

expected to comprise a two-song CD, expected to be released in June.

Born in B.C. and brought up in Toronto, Gerard maintains a hectic daily writing schedule and is a constant on the piano bar circuit. She is currently putting together a back-up band, which will move her into yet another phase of her career.

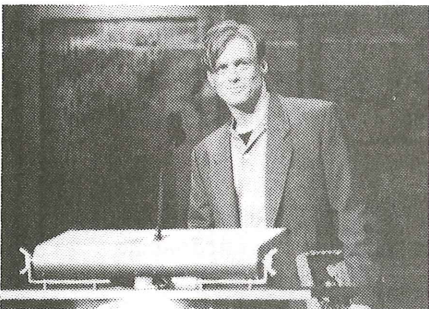
A view of the Junos by Walt Grealis

Junos great in theatre -- dismal for viewers

The Juno show this year was billed as The Night Canadian Music Comes Home. Sitting in the audience, the anticipation of what was about to unravel, and it did more than a few times, was electric.

The CBC, whether by accident or design, actually billboarded the fact that Bryan Adams would show, and the opening was timed perfectly to fill that bill. With just a modest introduction, the opening act was indeed Bryan Adams.

The stage was set. The two warring and 30-something rock giants, Adams and Tom Cochrane, were under the same roof. The tension was enjoyable and when the category for Best Single was announced, it being the first Adams/Cochrane shoot-out, the silence



An obviously overcome Bryan Adams accepts his Special Achievement Award.

was deafening. Even the CBC technicians thought something had gone wrong. Tom Cochrane won for Life Is A Highway and the audience went wild.

When the paces were set for the second Adams/Cochrane dominated category, Songwriter, it was another cliff hanger. Tom Cochrane took the prize, and a picture of a backlash began to take shape. The industry was obviously parading its pettiness. With all due respect to Cochrane, he had a great year in Canada, but, considering the eight million Adams' (Everything I Do) I Do It For You sold worldwide, and the fact it was the No. 1 single in 21 countries, it was a disconcerting signal.

Cochrane went on to win the Album of the Year for Mad Mad World, and Male Vocalist, which he deserved. Adams finally scored with a Producer win, which he had to share with Britisher John "Mutt" Lange, and the Canadian Entertainer, a fan-voted award.



Loreena McKennitt and Holger Peterson tied for Best Roots & Traditional Album award.

CARAS must have felt there could have been a backlash of sorts, and they made the industry look even more foolish by creating a special achievement award honouring Adams for the worldwide success of his song. Of course, this gave on-his-way-out CARAS president Peter Steinmetz the opportunity to catch a few TV rays for his last big hurrah!

Emcee Rick Moranis gave a further boost to my belief that we have people in the music industry who can do a much better job. Moranis was lost, hinging his comedy routine on local jokes, Bob Rae, and cross-border shopping to Buffalo. Perhaps next year an emcee who at least can pretend to know something about the record business might be the choice. The name Ian Thomas comes to mind.

Most of the performances were excellent, including Adams and Cochrane, but the one that was a standout and even silenced the squeals of the pubescents who were pissing their panties in the balcony, was the coupling of Loreena McKennitt and Ofra Harnoy. This was REAL television.

However, the musical tribute to Ian and Sylvia was degrading to country music perhaps



Robbie Robertson and Buffy Ste. Marie were among the many stars who made presentations at the Junos.

its intent. Left on their own, Blue Rodeo would probably have staged a stellar, nostalgic musical trip that would have indeed been a tribute to Ian and Sylvia, who helped make folk, and later country music, fashionable in Canada.

George Fox would also have been a good choice here, but he soloed on his own and like always, he walked through this performance like a seasoned professional. It somehow didn't sit right that the Female Country Vocalist of the Year Juno to newcomer Cassandra Vasik was presented off-camera.

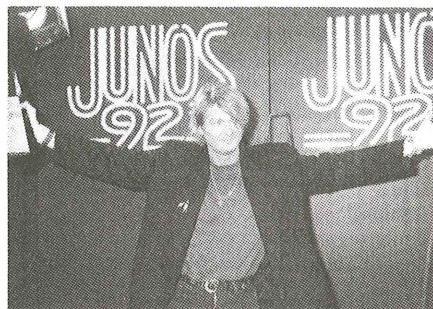
Aside from the couple of negatives, I found the Juno Awards this year much more exciting than previous years. The monitors were bright, the set cavernous but quite effective from a live theatre point of view. That's the good news.

While I was busy enjoying myself at the O'Keefe, my VCR was busy putting the whole thing on tape. The next evening, I sat down with my bottle of no-name brand beer and a bowl of popcorn and turned on the switch. I almost immediately went into shock. I thought I was watching a different show.

The camera shots looked liked they were

on a swivel gone crazy. Dark shots, light shots, but mostly dark shots. Dead video with live audio, live audio with dead video. Holy cow, I said to myself, somebody's sabotaging the Junos. What I thought was good television from the O'Keefe, turned into a disaster on camera.

The set, again, came off as a dark hole that had to be described by Moranis as a hangar. The very expensive Moth-type aircraft



Tom Cochrane displays one of his four Juno Awards. He won Album, Single, Songwriter and Male Vocalist awards.

suspended from the ceiling of the hangar didn't get any camera time at all. The up-the-nose shots of some of the performers was just bad camera technique.

Hopefully, the 1,500 or so members of CARAS who were in the audience will make a point of watching the taped results. If CBC and CARAS want an awards/variety show similar to the Oscars, perhaps they should bring a production crew in from Hollywood to show them how it's done.



Arista's Crash Test Dummies, who won Group of the Year.

How bad was the television show? The overnights show that with a lead in of 1.8 million viewers for the figure skating special, the Junos drew 1.3, maybe 1.4 million viewers. That's up from the 1.1 million it got last year, but far from the expected two million. Just last week, the repeat, THE REPEAT mind you, of the Anne Murray At Disneyworld CBC-TV special drew an audience of 1.3 million and a bit. CTV's production last year of the CCMA country music awards holds the record for an awards/variety show with 1.5 million viewers.

It's over for another year. The production, estimated to have cost \$500,000, left much to be desired as a television package. They've got the theatre part of it almost perfect. Now, a much greater effort should be made to perfect the television show. They've only had 17 years to do it.

A behind the scenes look at the 1992 Juno Awards

by Steve McLean

Here's a peek at the Junos you didn't see live in the O'Keefe Centre theatre or broadcast on television:

■Dance Recording winners, Drew Ling and Pere Fume of Bootsauce, discussing fashion. Ling was wearing a knee-length woolly llama coat and a backwards baseball cap. Fume had a hat he must have stolen from his little sister's Hollie Hobbie doll.

■The effervescent Molly Johnson, of Most Promising Group, The Infidels, trying to stir some questions from a seemingly somnolent roomful of journalists: "What's the matter, haven't you guys had enough booze?"; and "Isn't Erica (Ehm) here to ask me about fashion?"

■Johnson, who later performed on stage with Tom Cochrane, made a thinly veiled attack on Bryan Adams by saying, "We're gonna kick some butt, and I don't have to tell you whose."

■Country Female Vocalist of the Year Cassandra Vasik saying she was disappointed that her award presentation wasn't included on the televised portion of the awards, while the Country Male and Country Group awards were.

■Quadruple Juno winner Cochrane (early in the evening) saying he tries not to think about any revenge factor in his victories over Adams and his (and Cochrane's former) manager, Bruce Allen. Cochrane said Adams' (Everything I Do) I Do It For You deserved to win Single of the Year over his Life is a Highway. As a Canadian Academy of Recording Arts and Sciences (CARAS) member, Cochrane said he voted for Adams' single.

■Cochrane (early on again) on Cancon regulations: "It's needed but it's antiquated and needs to be updated."

■Representatives of two New York-based trade magazines shaking their heads in disbelief when told that Most Promising Female Vocalist, Alanis, was just 17.

■Drummer Bruce Moffet, of Country Group of the Year, Prairie Oyster, on what winning a Juno meant to him: "Well, we had three Junos so far. With this fourth one, we can build a coffee table."

■Sylvia Tyson on why she and former husband Ian didn't perform as part of their induction into the Canadian Music Hall Of Fame: "No one asked us."

■Country Male Vocalist of the Year, George Fox, on how it felt to win his Juno: "It's a great feeling. Four or five years ago, I was still riding out on the tractor."

■Cochrane (later on in the evening) talking about if he was surprised to win more Junos than Adams. "I'm too jaded to be surprised," he said. "Sales don't mean a great record."

■Cochrane on the possibilities of matching Adams' international success: "I'm not as good a hustler as Adams."

■Cochrane saying that politics were "dragged kicking and screaming" into the Juno event, and adding more fuel to the fire in the raging Cancon debate: "There are some great

musicians in this country, and when people call Canadian talent mediocre, they can go to hell."

■Adams on where his CARAS vote went for Single of the Year: "I don't vote in CARAS. It's too political."

■Adams on becoming the Canadian Entertainer of the Year voted on by fans while losing to Cochrane in four of the five categories voted on by CARAS members: "It's the Canadian people that really speak, not the industry."

■Adams, who was also presented with a special achievement award for the outstanding international success of (Everything I Do) I Do It For You, saying he has no regrets about

his controversial criticism of Cancon regulations which some say may have cost him in the balloting. "I don't think it's been blown out of proportion. I think the regulations are really wrong," he said. "We need to wake up and realize it's time to change." And, just before leaving to catch his flight to Los Angeles: "If you're Canadian, you're Cancon. That's it."

■Adams on his thoughts about his Oscar nomination for (Everything I Do) I Do It For You: "It's incredible to be nominated for an Oscar for a song that was written in an hour." (Adams didn't win that either)

■Finally, Brad Roberts of Group of the Year winners, Crash Test Dummies, praising Cancon regulations for helping young artists, because "it's unfortunate that the industry of radio is very conservative."

1992 Juno Award winners

FEMALE VOCALIST OF THE YEAR

Celine Dion

MALE VOCALIST OF THE YEAR

Tom Cochrane

GROUP OF THE YEAR

Crash Test Dummies

SINGLE OF THE YEAR

Life Is A Highway

- Tom Cochrane

ALBUM OF THE YEAR

Mad Mad World

- Tom Cochrane

COUNTRY FEMALE VOCALIST

Cassandra Vasik

COUNTRY MALE VOCALIST

George Fox

COUNTRY GROUP

Prairie Oyster

MOST PROMISING FEMALE

Alanis

MOST PROMISING MALE

Keven Jordan

MOST PROMISING GROUP

Infidels

SONGWRITER OF THE YEAR

Tom Cochrane

- Life Is A Highway

PRODUCER OF THE YEAR

Bryan Adams (John "Mutt" Lange)

- (Everything I Do) I Do It For You

INSTRUMENTAL ARTISTS

Shadowy Men On A Shadowy Planet

HARD ROCK ALBUM OF THE YEAR

Roll The Bones - Rush

RAP RECORDING

My Definition Of A Boombastic Jazz Style

- Dream Warriors

BEST SELLING FRANCOPHONE ALBUM

Sauvez Mon Ame

- Luc de Larochelliere

BEST CHILDREN'S ALBUM

Vivaldi's Ring Of Mystery

- Classical Kids

(Susan Hammond, producer)

BEST DANCE RECORDING

Everyone's A Winner

- Bootsauce

BEST JAZZ ALBUM

(three way tie):

For The Moment

- Renee Rosnes

In Transition

- Brian Dickinson

The Brass Is Back

- Rob McConnell and The Boss Brass

BEST R&B/SOUL RECORDING

Call My Name - Love & Sas

BEST ROOTS & TRADITIONAL ALBUM

(tie):

Saturday Night

- Various Artists

The Visit

- Loreena McKennitt

BEST WORLD BEAT RECORDING

The Gathering - Various Artists

BEST VIDEO

I Into The Fire - Sarah McLachlan

- Phil Kates

BEST CLASSICAL ALBUM

SOLO OR CHAMBER ENSEMBLE

Franz Liszt: Annees de Pelerinage

(Louis Lortie, piano)

BEST CLASSICAL ALBUM:

LARGE ENSEMBLE OR

SOLOISTS WITH LARGE

ENSEMBLE ACCOMPANIMENT

Debussy: Pelleas et Melisande

- Montreal Symphony Orchestra

(Charles Dutoit, conductor)

BEST CLASSICAL COMPOSITION

Concerto for Piano and Chamber

Orchestra - Michael Conway Baker

- Robert Silverman, piano

- CBC Vancouver Orchestra

- Kazuyoshi Akiyama, conductor

RECORDING ENGINEER OF THE YEAR

Mike Fraser

- Thunderstruck; Moneytalks

The Razor's Edge, AC/DC

BEST ALBUM DESIGN

Hugh Syme

- Roll The Bones - Rush

FOREIGN ENTERTAINER OF THE YEAR

Garth Brooks

BEST SELLING ALBUM

BY A FOREIGN ARTIST

To The Extreme

- Vanilla Ice

BEST SELLING SINGLE

BY A FOREIGN ARTIST

More Than Words - Extreme

JUNO HALL OF FAME

Ian & Sylvia Tyson

CANADIAN ENTERTAINER OF THE YEAR

Bryan Adams

WALT GREALIS SPECIAL ACHIEVEMENT

Wm. Harold Moon.



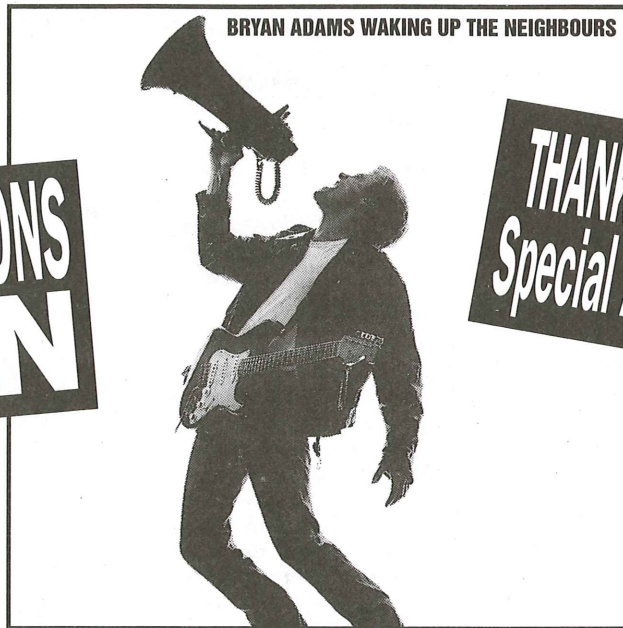
THANK YOU CANADA



The people have spoken.

CANADIAN ENTERTAINER OF THE YEAR

BRYAN ADAMS



**CONGRATULATIONS
BRYAN**

**THANK YOU CARAS for the
Special Achievement Award!**

WAKING UP THE NEIGHBOURS

**SALES IN EXCESS OF 700,000 IN CANADA!
SALES IN EXCESS OF 8,000,000 WORLDWIDE!**

FEATURING

“(EVERYTHING I DO) I DO IT FOR YOU”

**SALES IN EXCESS OF 250,000 IN CANADA!
THE BIGGEST SELLING CASSETTE SINGLE IN CANADIAN HISTORY
#1 IN 21 COUNTRIES AROUND THE WORLD!**

PLUS THE CURRENT HIT SINGLE,

“THOUGHT I’D DIED AND GONE TO HEAVEN”

AND MORE TO COME...



The JUNO AWARDS

... and how they came about.

by Steve McLean

The 1992 Juno Awards were billed as 'The night Canadian music comes home.' But if you were to trace the true home of the Junos, and perhaps of the Canadian music industry itself, you'd inevitably find yourself talking to Walt Grealis and Stan Klees in RPM Weekly's Toronto office. For it was back in 1964 when these two men first came up with the idea for an award to help cultivate a star system and recognize the top performers in Canada's then fledgling music industry.

RPM was first published by Grealis on Feb. 24, 1964 as a means of promoting Canadian artists and generating an identity for Canadian record companies. At the same time, Klees was producing records at Hallmark Studio, a three-track facility located in Toronto's Cabbagetown district. It was over a late night cup of coffee with Grealis that Klees first came up with the idea of an award to recognize Canadian talent.

"Why not a music poll in RPM?" he suggested. "Once a year you could send a ballot to all of your readers and ask them to vote for Canadian stars."

A four-inch by nine-inch ballot appeared on page seven of the next issue of RPM on Dec. 7. A few weeks later, the magazine announced the winners of the poll. The prize? Having their names listed on the Dec. 28 cover of the magazine.

"The reason we started the year-end poll was to attempt to give some credibility to the industry we were creating with our week-to-week publication," Grealis said.

"There were artists who were well known, like Paul Anka, Wilf Carter and Hank Snow, but they were not really known as part of the domestic scene as such, because they were living in the United States and recording there."

At that time, dismal was about the most appropriate word to describe the state of the Canadian music industry. Little domestic product was produced, and what was, wasn't usually up to international standards. Accordingly, radio stations, who weren't obligated to play Canadian music, often refused to add domestic records.

Canada had only three-track studios that were used mostly for jingles. Klees revamped the old Hallmark Studio with its old discarded radio board to create a facility and attitude geared towards creating a quality sound. Klees later joined Grealis a friend from back in their high school days at RPM. To this day the two of them continue their efforts, through both the magazine and other pursuits, to foster the success of the Canadian music industry.



In the mid-'60s, the industry was still thin on Canadian talent, but record companies were starting to become aware that they could do things on their own. An increased amount of domestic production started to come about and the creation of a Canadian identity began to be formed. At the heart of the industry, RPM was one of the central moving forces in establishing that identity. And the year-end reader's poll played a major role in that.

Harold Moon, the former PROCAN chair who was posthumously honoured as an industry builder with the Walt Grealis Achievement Award at this year's Junos, once recollected about the importance of RPM's awards poll. "The awards gave us something where we could show that these records and artists had done these things in Canada," he said.

"... It was a distinction. I'm certainly proud of the ones I won ..."

Paul White, in his more than 20 years with Capitol Records, was a major figure in the company's early involvement with Canadian talent. He was also one of the original RPM Award winners, being named National Promotion Man of the Year in each of the first four years (1964-68).

White looked back at the early awards this way: "The awards had a great effect in general on the industry... It was a distinction. I'm certainly proud of the ones I won. It didn't take long to convert them into prestige awards."

Largely spurred on by RPM and a few

other interested sources, record companies became increasingly involved with Canadian artists, and increasingly active in their commitment to create a viable industry in Canada. And the early artists of the mid-'60s started to pave the way for a new series of genuine Canadian stars.

Leonard Rambeau, head of Balmur Ltd. and manager of Anne Murray, recalled, "I remember people like Bobby Curtola, Debbie Lori Kaye, the Beau Marks, Myrna Lorrie and Catherine McKinnon. Those artists were big compared to the Canadian music industry at the time, but I think they were doing it, along with Walt and the awards, before we had a Canadian music industry. I don't think that term had any semblance of total reality until the '70s.

"Prior to the Junos, there were really two big stars, Gordon Lightfoot and the Guess Who. The others were getting a fair amount of airplay, but there wasn't much of an industry."

RPM and the Readers Poll Awards were at the heart of the growing years of 1967-69. The magazine lobbied ceaselessly on behalf of Canadian artists and the Canadian industry, and the year-end polls reflected the growing success of the business.

The awards continued to grow in

Your Ballot...

TO HELP RPM PICK OUR YEAR-END NOTABLE CANADIAN ARTISTS AND INDUSTRY FIGURES, ALL BALLOTS MUST BE MARKED, SIGNED AND RETURNED TO RPM FOR TABULATION BY DECEMBER 16TH MIDNIGHT. THE WINNERS WILL BE PUBLISHED IN OUR DECEMBER 28TH EDITION.

TOP MALE VOCALIST

- Terry Black
- Bobby Curtola
- Danny Harrison
- Andy Kim
- Pierre Lalande
- Larry Lee
- Doug Lyccett
- Maury Logan
- Other

MOST PROMISING MALE VOCALIST

- Barry Allen
- Chad Allen
- Greg Hamon
- Jayson King
- Jack London
- Jay Smith
- David Clayton Thomas
- Ronnie White
- Ronnie Fraser
- Joe Popiel
- Other

TOP INSTRUMENTAL GROUP

- Wes Dakus
- Al Martin Six
- Rocketones
- Regents
- Chessmen
- Other

TOP VOCAL INST. GROUP

- Beavers
- Caspar and Consuls
- Classics
- Esquires
- Midnights
- Canadian VIPs
- Other

TOP FEMALE SINGER

- Pat Harvey
- Shirley Matthews
- Sandy Selsie
- Diane Miller
- Phyllis Marshall
- Other

MOST PROMISING FEMALE VOCALIST

- Lynda Layne
- Diane Leigh
- Candy Scott
- Other

TOP FEMALE VOCAL GROUP

- Allan Sisters
- Girlfriends
- Howard Sisters
- Other

TOP FOLK GROUP

- Couriers
- Fernwood Trio
- Travellers

TOP CANADIAN COUNTRY MALE SINGER

TOP CANADIAN COUNTRY FEMALE SINGER

TOP NATIONAL RECORD PROMOTION MAN

TOP REGIONAL PROMOTION MAN

TOP RECORD COMPANY

TOP CANADIAN CONTENT RECORD COMPANY

TOP GMP LP OF THE YEAR (CANADIAN)

RADIO AND MUSIC INDUSTRY MAN OF THE YEAR (CDN.)

Vote now!

Send your ballots to:
RPM END OF YEAR AWARDS
426 Merton Street, Toronto 7
Ontario
BEFORE DECEMBER 16th
MIDNIGHT

SIGN HERE

The ballot that determined the first Year End Poll winners, as it appeared in RPM's December 7, 1964 Issue.

importance, too. At the end of 1967, RPM hosted a small year-end party which became one of the industry's major events of the year.

Still, the awards were really only important within the industry itself. They were almost unknown to the average record buyer.

In 1970, it was decided that it was finally time for RPM to put on a formal awards ceremony. The awards were to be presented at the St. Lawrence Hall in Toronto on Feb. 23. Grealis remembered all the hard work involved to try and make the event a success.

"Just how an award presentation could be staged and paid for was a big problem. The industry wasn't accustomed to parties and gatherings. There was no real fraternity among the record companies or the artists. There was a complete lack of trust. Somehow the whole thing had to be financed. The awards alone would be costly. The industry just wasn't interested. The first few awards were free and

newly-arrived at CFRB Toronto, emceed the presentations that year. He kept that role for the next four years, until the awards went on television. Country singer Dianne Leigh received the first award ever presented. The Gold Leaf Award itself was an elongated metronome made of solid walnut, which was designed by Klees.

The night was a success and a bold step in the creation of a Canadian star system. RPM's John Watts reported, "It was truly a great moment for the Canadian music industry. Not only had the presentation been such a success that the one evening seemed to unite the industry to one cause, and not only were the artists who were honoured overwhelmed by the event, but the guests had been given an opportunity to come together to honour the industry."

"The name Juno was like magic," Grealis said. "It caught on immediately."

At that time, Grealis and Klees were looking for a nickname for the Gold Leaf Awards. They decided to run a contest, and announced it in May, 1970.

On July 25, RPM announced that Hal Phillips was the winning entrant. He was the only person to submit the name Juneau, which was shortened to Juno to avoid embarrassing the modest CRTC chief. RPM reported that the name won because it was "short and easy to remember, and has a subtle meaning in the Canadian music industry while not being blatantly out and out Canadiana, something we were trying to avoid."

The word actually represents Juno, the Greek goddess of marriage. But unofficially, it immortalizes the spirit of Juneau, who created the 30 per cent Cancon ruling.

"The name Juno was like magic," Grealis said. "It caught on immediately."

"I can remember some of the other names suggested. The Walt Award, the Wally Award, the Grealis Award and the Beaver Award were all rejected immediately."

In January, 1971, the CRTC instituted its now famous Canadian content regulations. The still-infant domestic production industry had to scramble to produce enough quantity and quality to meet the new 30 per cent Cancon demand. Industry interest had picked up significantly and many new people and companies entered the field.

"I shouldn't be here receiving an award, I should be here to give an award to RPM."

And on Feb. 22, Grealis and Klees staged the first, newly named Juno Awards before about 600 people in the ballroom of St. Lawrence Hall. At both ceremonies held at St. Lawrence Hall, the audience had to stand throughout the presentations. The evening's menu wasn't exactly gourmet, but Klees' mother supplied sandwiches, using 60 loaves of bread. Grealis himself supplied the liquor,



Pierre Juneau, on receiving the Canadian Music Man of the Year Award in 1970, told his audience, "I shouldn't be here receiving an award. I should be giving an award to RPM."

transporting it to the hall in his station wagon.

"It was a small, Mickey Mouse effort initially," Grealis said. "We didn't have the wherewithal to do an awful lot from a money standpoint."

Juneau was voted the Music Industry Man of the Year at the ceremony, and he paid homage to Grealis' many years of toil in his acceptance speech. An emotional Juneau announced through the din of a standing ovation that, "I shouldn't be here receiving an award, I should be here to give an award to RPM." He also noted that the CRTC 30 per cent Cancon ruling would not have been possible had it not been for Grealis and RPM.

By 1972 it had become apparent that both the industry and the awards had outgrown St. Lawrence Hall. Grealis and Klees rented out many of the facilities of Toronto's Inn On The Park, including the much larger Centennial Ballroom, which would serve as a site for the Junos.

It was also decided to organize a three-day series of meetings from Feb. 26-28, with the Junos to take place on the last night. Broadcasters, producers and record company people were invited to attend the meetings, and the Junos, which were still an invitation-only, free event.

"It was the biggest event in the industry's history," Grealis said. "Over 1,200 people attended with free bar and all that beautiful food."

The 1973 Junos were again held in the Centennial Ballroom of the Inn On The Park. Coupled with another three-day communications meeting, the awards attracted about 1,500 people into the ballroom on March 12.

The biggest surprise of the night was provided by the notoriously publicity-shy Gordon Lightfoot, who gave an impassioned pro-Canadian speech. "I've been accepted in my native country on a scale I never dreamed possible. I'm going to sing the praises of Canada far and wide for as long as I can."

On the CTV program, Musical Friends, host Jim McKenna saluted the Junos and commented that the awards "represent more



After receiving his first Juno in 1970 Stompin' Tom Connors said "I never take my hat off in public, but tonight I take it off to Walt Grealis."

by invitation only. We had to be very inventive to keep the costs down."

The newly-named Gold Leaf Awards, while not extravagant by today's standards, were intended to be a very impressive show for the times, Grealis said.

"We hired a catering firm and invited about 125 people. We didn't realize that we needed good security at the door, and by seven o'clock, 250 people arrived. The food lasted about 20 minutes and the bartenders started to worry about the liquor. We closed the bar just before the liquor ran out."

In contrast to recent years, the award winners weren't a surprise to those in attendance. RPM had already published the names of the 12 winners of the voting categories on Valentine's Day.

Veteran broadcaster George Wilson, then

than just trophies for individual artists for those in the music industry, these Junos demonstrate that the whole recording industry is maturing and becoming more professional.

"Canadian artists are heard around the world, but their music is finally, at long last, being accepted by other Canadians."

THE TORONTO STAR,

Tuesday, Feb. 29, 1972

... an indigenous recording industry—it was a ceremony that lasted not quite an hour, lagged not a second and was carried off with such imple panache and despatch that it made all those interminable big-time glory shows, the Grammys and the Oscars and even the Canadian Film Awards, look like amateur night at the high-school gym.

1973 was also the year the Junos finally went public. CBC Radio's Friday evening variety show, *The Entertainers*, recorded the presentations, edited them and included many of them in a two-hour special show which aired March 23. The show featured many of the introductory and acceptance speeches as

More than 1,500 tickets, at \$12.50 each, were sold in advance to pack the Inn On The Park.

well as on-the-spot interviews with many of the winners, including Lightfoot and Anne Murray.

By 1974 it became apparent that the growing costs of the awards ceremonies could no longer be solely supported by RPM's funds. So not without reluctance, Grealis and Klees decided that attendance would be by paid ticket, rather than by invitation. More than 1,500 tickets, at \$12.50 each, were sold in advance to pack the Inn On The Park. The biggest yet series of communications meetings was also held.



Anne Murray and the Sweet City Woman Stampeders at the first Meet The Stars Party at the 1970 Junos.

"As before, we felt that the Junos were for everybody and no matter how much we spent, the price had to be affordable for most people in the industry," Grealis said. "So we chose to lose money and build the Junos and build the industry."

For the first time since nominations began, they were published in advance in RPM. Even more exciting was the fact that, for the first time, the names of the winners were withheld until the night of the presentations.

The event also marked CFRB's George Wilson's last time as host. The future televising of the Junos meant more camera-familiar artists would become hosts. The night was also Klees' last as producer of the Junos.

1975 saw the Junos being broadcast live on CBC-TV coast to coast across Canada for the first time. The affair at the Queen Elizabeth Theatre at Toronto's Canadian National Exhibition grounds attracted 1,400 people at \$15 a head. The show was emceed by Paul Anka and music was provided by Anne Murray, Susan Jacks, Terry Jacks, Andy Kim, Stompin' Tom Connors and The Stampeders.

In honour of the occasion, Klees, the designer of the original Juno Award, revamped the 18-inch high solid walnut award. He designed a new, 23-inch high metronome shaped statuette made of acrylic.



Anne Murray and host Paul Anka at the first televised Juno Awards in 1975 at The Queen Elizabeth Theatre in Toronto.

The Canadian Music Awards Association (CMAA), a non-profit chartered organization with six members, was also formed in 1975. The CMAA, formerly Maple Music Inc., was set up in conjunction with Grealis to act as advisor for the Junos. The CMAA grew out of the committee which was formed a year earlier to select artists who would appear on the Junos and to set up the categories.

Grealis soon found himself elbowed out of the Juno operation by the CMAA, but he retained the rights to the Juno name, and the new awards committee used his list of subscribers for those eligible to vote on the year's nominees. Grealis and Klees completed negotiations with the CBC.

"There's no resentment on my part," Grealis said. "I must admit I have slightly ruffled paternalistic feelings about seeing my grown-up baby being taken away from me."

The 1976 Junos were expanded and their scope was widened due to the learning process of the previous year and the formation of the

Canadian Academy of Recording Arts and Sciences (CARAS). The organization was formed in the summer of 1975 as an offshoot of the CMAA. Its goal was to encourage the growth of the Canadian music and recording



Paul Anka and Shirley Elkhart at the first televised Junos in 1975 at Toronto's Queen Elizabeth Theatre.

industries and to contribute towards higher standards. Membership, at \$15 per year, was open to employees of the radio and recording industries and the allied arts. Membership allowed voting for the Junos.

Brian Robertson, the current president of the Canadian Recording Industry Association (CRIA) and president of CARAS from 1976-84, remembered the anxiety caused by Anka's emcee role in the 1975 show.

"He was in the middle of a ski holiday and was difficult to reach. On the day of the show he arrived at 2:30 p.m. in a private jet with his ski instructor. There was no time to learn the script, but he hosted and performed without a hitch then got into a limo and took off. I think he was here a total of seven hours."

Arnold Gosewich, a founding CARAS member and past president of both CBS and Capitol Records, recalled that it wasn't easy getting international celebrities like Anka to come to the Junos during their infancy. "In the early days it was like pulling teeth to get artists to come out," he said.

... Randy Bachman presented a surprise award to Grealis, the co-founder of the Junos and the publisher of RPM.

In 1976 the Juno Awards went to television for the second time. The March 15 presentation was broadcast to an audience of more than three million homes from Toronto's Ryerson Theatre. The show was hosted by John Allan Cameron and was expanded to 90 minutes. A 27-piece orchestra accompanied the performers, which included Michel Pagliaro, Hagood Hardy, Carroll Baker, Suzanne Stevens, Dan Hill, Valdy, and Blood, Sweat and Tears.

Bachman-Turner Overdrive leader Randy Bachman presented a surprise award to Grealis, the co-founder of the Junos and the publisher of RPM. Grealis, who had taken off his tie and loosened his shoes, mounted the stage to receive the People Award, a maple leaf shaped, plaque made of wood. A gold plate on the award was inscribed with, "You've Always

Been There When We Needed You."

The 1977 Junos were held in front of more than 1,000 people in the Canadian Room of Toronto's Royal York Hotel. Winnipeg-born comic David Steinberg hosted and the show was once again televised live across Canada by the CBC.

The press came to Grealis' aid and printed apologies for running the story.

The awards were the target of much criticism that year, as was Grealis, who fell victim to what he called fabricated quotes in an Ottawa Journal article. The story, with the headline 'Grealis Calls Juno Award A Bush League Non-Event,' was picked up by Canadian Press and circulated across the country.

Some artists took it seriously and threatened to withdraw from the Junos. The RPM offices were plagued with calls about it. Grealis called the piece a hatchet job and denied everything.



Patsy Gallant performing her powerful song and dance number at the third televised Juno Awards at Toronto's Royal York Hotel in 1977.

"Can you imagine me referring to artists as nobodies? I've been trying to help Canadian artists become somebodies for 13 years," he said at the time.

The press came to Grealis' aid and printed apologies for running the story. The music industry also responded favourably to his denials. The witty Steinberg even joked about the incident when he greeted the audience with, "Welcome fellow nobodies."

1978 was the first year that CARAS had full control over the Junos, both in the planning stages and the running of the awards. The ceremonies were moved to the larger facilities of the Harbour Castle Convention Centre. The March 29 show was extended to two hours and was co-hosted by Steinberg and Burton Cummings. Cummings also performed, as did the rock group Rush, Patsy Gallant, and Hill.

Famed jazz pianist Oscar Peterson and the late Guy Lombardo were the first inductees into the Canadian Music Hall of Fame. The honour is given to recognize Canadian-born performers who have contributed to the betterment of the Canadian music industry on an international basis.

1978 was also the year of perhaps the

most infamous occurrence in Juno history. Stompin' Tom Connors withdrew his name from the Country Male Artist of the Year category and sent his six Juno Awards, and a letter expressing that he was no longer proud to own them, back to CARAS.

Connors felt that artists should be nominated in their own fields, and if nominated in an area outside their own, it should be the artist's responsibility to withdraw. He also disagreed with the nomination of Canadians who live and work outside of the country most of the time.

"It has taken a long time to develop the Canadian music industry to the level that it is at today. These people were not here when all the fighting was going on, so why should they be allowed to return and reap the benefits? They should be allowed to compete only if they decide to return and take up residence in Canada. I will not allow my name to stand up for a Juno nomination in the future until the regulations concerning the above mentioned points are changed."

Soon after, Connors went into self-imposed retirement until he triumphantly returned to the stage in late 1989.

Three million viewers watched the show . . .

The 1979 Juno Awards presentation overshadowed the previous year's controversy and went on to be the most acclaimed show since it went on television. Cummings hosted the March 21 event by himself, this time in front of almost 1,600 people at the Harbour Castle Convention Centre. Three million viewers watched the show, which featured performances by Cummings, Claudja Barry, Chilliwack, Nick Gilder, Toulouse, and Ginette Reno.

The highlight of the show was the presentation of the Hall of Fame Award to country music veteran Hank Snow by Prime Minister Pierre Trudeau.

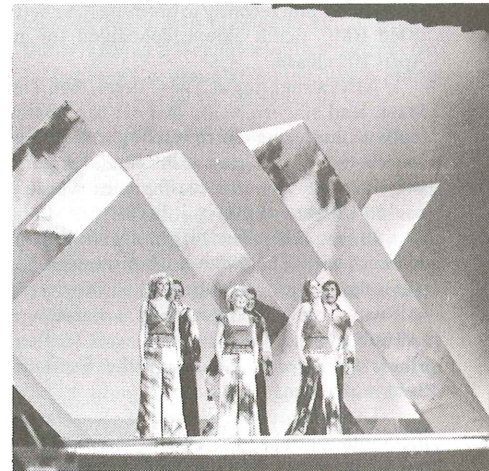
That year's awards were particularly significant because they honoured artists such as Hill, Murray, Gilder and Gino Vannelli at a time when they had increased sales and international recognition of the Canadian music industry. All four had number one singles in the U.S., and groups like Rush and Chilliwack had exceptionally high selling albums.

The Junos celebrated their 10th birthday in 1980. Cummings hosted again from the Harbour Castle Convention Centre and the CBC took the April 2 show into the living rooms of millions of Canadians. Cummings, Baker, Lightfoot, France Jolie, Frank Mills, Murray McLachlan, Carole Pope, and Kim Mitchell's band, Max Webster, all performed live.

Throughout the '80s and now into the '90s, the Junos have continued to grow and prosper. They've featured such hosts as Ronnie Hawkins, John Candy, Andrea Martin, Alan Thicke, Martin Short, Howie Mandel and Rick Moranis.

Guest performers have included the

Powder Blues Band, Liona Boyd, Chilliwack, Rough Trade, The Rovers, The Spoons, The Nylons, Family Brown, Loverboy, David Foster, Bryan Adams, Tina Turner, k.d. lang, Luba, Canadian Brass, Kim Mitchell, Liberty Silver, Corey Hart, Honeymoon Suite, Glass Tiger, Billy Newton-Davis, Erroll Starr, Rock & Hyde, Gowan, Celine Dion, Partland



CBC dancers perform a production number at the second televised Junos held at the Ryerson Theatre in 1976.

Brothers, Tom Cochrane, Crash Test Dummies, George Fox, Ofra Harnoy, Loreena McKennitt, Sarah McLachlan, Blue Rodeo, Molly Johnson, Kashtin, Andy Maize, Neil Osborne, and Jane Siberry.

While Grealis is no longer actively involved with the Junos, his name will live on in infamy and always be connected with the awards because of the establishment of the Walt Grealis Special Achievement Award. The award is named in his honour, in recognition of his pioneering Cancon with RPM and creating a star system in Canada.

The award was first given to J. Lyman Potts in 1984. Winners since then have been A. Hugh Joseph, Jack Richardson, Bruce Allen, Sam Sniderman, Raffi, Mel Shaw, and Harold Moon. The award is presented annually and the recipient is chosen by a special selection committee.

The groundwork that Grealis and Klees laid to establish the Canadian music industry can today be found in our state of the art recording studios which attract performers from around the globe. And in the offices of all the major multi-national and small independent record companies which have made successes of themselves here.

Their work in creating and promoting a Canadian star system in the '60s has resulted in Canadian acts now enjoying fame and fortune not only in this country, but all over the world.

Nowhere is this more obvious than in the recent success of Bryan Adams. His song, (Everything I Do) I Do It For You, spent a record-breaking period at the top of the British charts, and went to number one in an incredible 21 countries.

And to think, it all started with the publication of a small weekly paper by a former RCMP officer.

Southern Sons look for a Canadian hit

It took seven years for the Southern Sons to become 'an overnight success' in their native Australia. They hope it won't take that long to catch on here.

Sons' songwriter/guitarist Phil Buckle and lead singer/guitarist Jack Jones (no, he's not the guy who sings the Love Boat theme) were in Toronto recently to promote their self-titled BMG debut album, scheduled for an April 10 release.

After struggling as The Cutters, then The State, lead singer Buckle and his bandmates realized their songs were missing something. Buckle recalls thinking at the time, "A good singer could take this stuff places where I couldn't dream of taking it."

Jones, who had originally failed an audition with The Cutters when he was 15, was asked to join the band when they were half-way through recording their second album as The State in 1990. New songs were written, others were re-recorded, and the Southern Sons were born.

The partnership was a huge success as the Southern Sons became the recipients of a double platinum album, a top five single, two top 10 singles, a fan club, and a number of Australian music industry awards and nominations.

"I think it was a combination of Jack's voice, his presence on stage, and that it allowed me to write a different style of material," Buckle says of the group's rise to Australian stardom.

Buckle, 32, describes the Sons' music as pop rock and says they shun the posturing and glamour that many bands use to build images for themselves. He adds that music doesn't have to be loud and fast to be powerful.

"It's more the power and emotion in the music that gets me, rather than the look of it," Buckle says. "When someone actually sings a song and they mean it, and the lyrics mean

something, and the music means something, that's the power of rock and roll."

Band members Virgil Donati on drums, Geoff Cain on bass, and Peter Bowman on guitar, are all dedicated musicians. Donati has put on drum clinics in the United States and Buckle calls him "the best drummer in Australia, if not one of the best drummers in the world."

Buckle says his songwriting is influenced by Joni Mitchell and Bob Dylan. He writes lyrics from personal experiences but tries to allow as many people as possible to relate to them.

"You can say something that's been said a million times before, but still say it in your own way, and still touch and communicate with people," he says. "That's the great thing about pop music. As jaded as it is, and as hackneyed as it can be, it is still the best communication tool there is."

The band realizes it can be a struggle to break into new territories and, for that reason, they're not building great expectations for their album here. "If we can just get through to the people, I'm sure they'll enjoy what we do," Buckle says.

"You can't judge what millions of people are going to want to hear," Jones adds. "Lower your expectations and raise your appreciation" is the 21-year-old's motto.

The financial and moral support a record company puts behind an album can have a big effect on its success. Buckle says BMG Music Canada has been quite supportive, but that wasn't the case in Germany, where he called their record company "incompetent."

"Record companies are in the business to stop people from having hit records. Every now and again they fuck up and let one through," Buckle says with a smirk.

The first single, Heart In Danger, went

top five in Australia. If it approaches that here, the band will take a break from recording their second album in Australia and return to Canada for some live dates. The video for the song has been picked up by MuchMusic.

Though the band wants to open new markets, their large following back home relieves them of some of the pressure to become international stars. "Sometimes you can become so obsessed with success that the whole reason for doing something is gone," says Jones.

Scottish rocker Rocco signed to Emerald Forest

Vincent Rocco, a Scottish rock artist, has signed a publishing agreement with Emerald Forest Entertainment. The signing was announced by Linda Blum-Huntington and Marla McNally.

Rocco's debut album for the Elektra label, Hell Or Highwater, has just been released. Rescue Me has been taken as the first single and is included on Warner Music CD compilation 127. Also included on the album



Shown above in Emerald Forest's Los Angeles office (from left) Linda Blum-Huntington of EFE, Rocco and EFE's Marla McNally.

is King Of Death Row, which was apparently inspired by the documentary film, Thin Blue Line.

Originally from Baltimore, Maryland, Rocco was raised in Scotland, South Africa and England. When he returned to the U.S. he joined Steven Stevens' Atomic Playboys. He later scored a solo deal with Geffen Records.

I WROTE THE BOOK

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Author of *Musicians and the Law in Canada*. When you require legal representation, go to the source. Representing clients in the Canadian music industry since 1983.

Warner Music signs deal with Australia's rooArt

Warner Music International has signed a joint venture agreement with rooArt, Australia's leading independent record label.

Under the terms of the agreement, rooArt gains access to Warner Music International's many global resources, including distribution and marketing. The company's worldwide presence will complement rooArt's offices in Sydney, London, New York and the newly-opened southeast Asian headquarters based in Hong Kong.

rooArt was established in July, 1988 by INXS manager, C.M. Murphy. Its current roster of artists include RATCAT, Wendy Matthews, The Screaming Jets, The Hummingbirds, Tall Tales and True, Emu, Cleopatra Wong, and Weddings Parties Anything. Its jazz artists include Monica and the Moochers, David Addes and Carl Orr.

rooArt's prime aim is to allow Australian acts to develop internationally on a parallel with their Australian careers, and to present to the international market a significant new wave of music emanating from Australia.

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CANADA'S INDEPENDENT SPECIALISTS

Lost and Profound sign deal with PolyGram U.K.

Lost and Profound didn't win a Juno last Sunday, but they still came out winners. They signed to PolyGram U.K. shortly before going onstage at PolyGram's post-Juno party at Lee's Palace.

Look for an April 17 release here for their debut album on Polydor. The Toronto band consists of songwriter/singer/guitarist Terry Tompkins, vocalist Lisa Boudreau, bassist Anton Evans, keyboardist Vic D'Archie, Alan Beardsell on mandolin and guitar, and former Dead Boy, David Quinton-Steinberg, on drums.

The songs that became the album were recorded in Toronto's Playroom Studios, and were produced by Tompkins and engineered by Andy Ryan. One of the songs, All Consuming Mistress, was included on Moose: The Compilation, an independent collection of Ontario alternative and roots bands put together by Moose Records.

The song attracted the attention of PolyGram, who sent them to Memphis' Ardent Studios. Richard Bennett (Steve Earle, Emmylou Harris) and engineer John Hampton (Soundgarden, the Replacements, Vaughan Brothers) added to the mix.

A video for the first single, Brand New Set Of Lies, was shot in Britain by Mike Brady, who has worked with The Jam and The Eurythmics, and Montrealer Anouk-Blaine Mailot. The video is currently in medium rotation on MuchMusic.

CHARTS

by Tim Evans

Now that's patience . . . Eric Clapton sets a new record this week for the longest span between No. 1 songs. Tears In Heaven hits the top 17 years 7 months after his last No. 1 (I Shot The Sheriff). Clapton replaces another Brit for that distinction. George Harrison had gone exactly 17 years between No. 1's. Oddly enough, both men have had only two No. 1 songs.

The three-decade club! Eric Clapton doesn't become a member of the exclusive three-decade club (people who have No. 1 songs in three different decades). He hit the top in the '70s and '90s but not in the '80s, although he came close as Cocaine peaked at No. 3 in 1980. There are only two members in the 3D club. Name them.

Tops times two. Def Leppard has the top entry on the Hit Tracks and Albums charts. Let's Get Rocked debuts on the Hit Tracks chart at No. 68 while Adrenalize enters the Albums chart at No. 30. That's just ahead of both Bruce Springsteen albums. You can bet Human Touch and Lucky Town will crack the Top 20 after a full week at retail.

A real fight . . . There isn't much separating the Top 5 spots on the Albums chart. The Wayne's World soundtrack keeps the No. 1 spot, but just barely. The next four are all within reach of hitting the top. Nirvana appears to have the best shot at ousting Wayne's

World. Nevermind continues to do well and is the No. 1 selling record at many retail outlets across the country, including A & A Records Scarborough, A & B Sound Vancouver and HMV Regina.

Some new blood. Many songs in the Top 20 finally dropped this week allowing some big gains near the top. Vanessa Williams' Save The Best For Last made the biggest move towards No. 1 as it jumped to No. 5. Mariah Carey's Make It Happen climbs 9 spots to No. 11 and Tom Cochrane's Sinking Like A Sunset hits No. 14 in just its third week.

The two and only! The two artists with No. 1 songs in three decades are Elton John and The Rolling Stones. Elton John in the '70s, '80s and '90s while the Stones hit in the '60s, '70s and '80s. The Stones almost made it four decades as their last No. 1, Mixed Emotions, hit the top late in 1989. Honourable Mention goes to Rod Stewart. He hit No. 1 many times in the '70s and '90s, but not in the '80s. During the decade, he had 12 songs make it to the Top 40 including three songs that peaked at No. 2.



BEFORE YOU RECORD ANOTHER TRACK, LISTEN TO THIS

Canadian sound recording companies can now obtain expert consulting services at half price under the new Cultural Industries Development Fund (CIDF).

Administered by the Federal Business Development Bank (FBDB), the CIDF is a \$33 million fund financed by the Department of Communications over a five year period. Its purpose is to provide flexible counselling and financing services to Canadian cultural industries.

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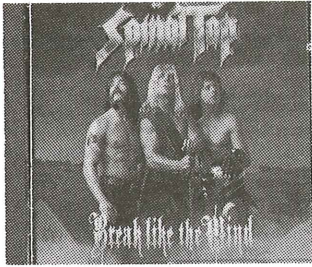


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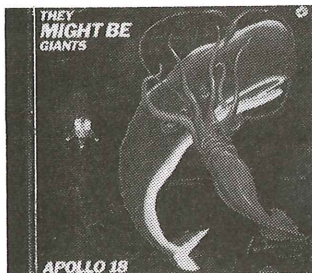
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ALBUMS

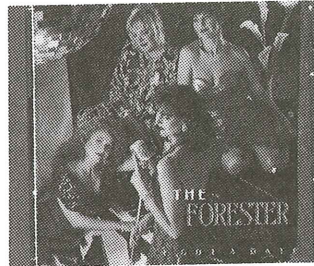


SPINAL TAP -Rock
Break Like The Wind
 Dead Faith/MCA - MCAD-10514-J
 Spinal Tap returns with an album of their patented '70s-style progressive rock, with a couple of lost gems from the '60s thrown in for good measure. The band receives some musical help from friends Dweezil Zappa, Cher, Slash, Joe Satriani, Jeff Beck and Waddy Wachtel. Danny Kortchmar, Steve Lukather, Dave Jerden and T-Bone Burnett share production credits with the band. The music's nothing special but some of the lyrics are fun. For instance, "Time for loving in the park/Wear a jumper when it gets dark/Mind the prickles/Mind the dew/Wash your willie when you're through," from Springtime. Or "There's a demon in my belly/And a gremlin in my brain/There's someone up the chimney hole/And Satan is his name," from Christmas With The Devil. Rock on. (CD reviewed) -SM

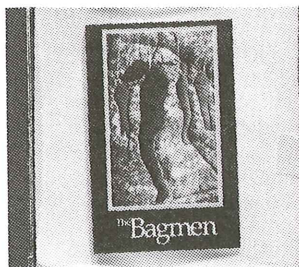


THEY MIGHT BE GIANTS -Rock
Apollo 18
 Elektra - CD 61257-P
 As soon as you hear the vocals recorded through a guitar fuzz box on the hard edged opening track, Dig My Grave, you'll know that this duo has extended their range and diversified their instrumentation. This is TMBG's fourth album, but the first they've completely produced themselves. While there's more Hammond organ, horns and distorted guitar than ever before, the quirky lyrics and catchy pop hooks are still front and centre on the album's 18 short tunes. Apollo 18 is one of the first CDs to take full advantage of the shuffle mode found on today's CD players. The song Fingertips is composed of a series of 21 separate refrains, and in shuffle mode the CD player mixes up songs and Fingertips' refrains at random, producing an ever-changing musical collage. If you want to hear more TMBG tunes, don't forget their Dial-A-Song service offering songs recorded especially for the phone line and costing the same as a regular call to Brooklyn. The number is 718-963-6962. (CD reviewed) - SM

JEALOUS OF YOUTH - Pop/Rock
Days Gone By
 Great Big Records - GBCD-991
 Days Gone By is independently released on Jealous of Youth's own label, Great Big Records. This debut album's decent musicianship and simple lyrics combine to make a moderately successful pop/rock sound. Lead vocalist and guitarist Aaron Zon wrote or co-wrote nine of the album's 10 songs, including the strongest lyrical effort, Do You Feel Any Better Now. Rough Edges, It's Alright With You and the Squeeze-influenced Human Race are all competent upbeat pop tunes. Jealous Of Youth are based in Richmond Hill, Ont. and Days Gone By is 100 per cent Canadian content. (CD reviewed) -SM

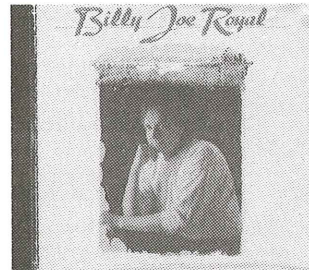


FORESTER SISTERS - Country
I Got A Date
 Warner Bros. - 26821-P
 There's a lot of solid country entertainment in this Robert Byrne/Alan Schuman production. They could make a return to the charts with the Dennis Linde penning of What'll You Do About Me, the first single taken from the album, included on Warner Music CD compilation No. 130. They've been around for a long time, but even with the changes going on in country, their sound is still fresh and vibrant. Of particular note is Wanda, which was written by K.T.Oslin and Rory Bourke. Don't overlook I Only Have Eyes For You, from the team of Harry Warren and Al Dubin. (CD reviewed) - WG

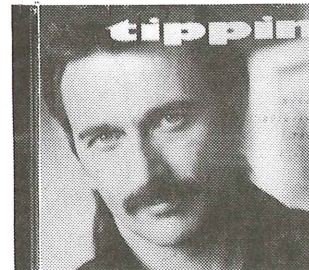


THE BAGMEN -Pop/Rock
The Bagmen
 Bagtoons - 21713514
 Toronto's Bagmen are hoping this cassette will land them a record contract. The nine tracks, all written and produced by band members Willie Harris and Mumbles Doucette, mix light pop and rock. And they have a pretty clean sound for guys professing to be Bagmen. Though this is the band's first release, each individual member is a veteran of the scene and an accomplished musician. Harris, on bass and vocals, and guitarist Doucette played in a tribute band called Void in the mid-'80s.

Keyboardist Reggie Hachey has a studio in Brampton, produces and has played keyboards with Frozen Ghost while they were on tour. Drummer Spitz Brown is another veteran of the tribute band scene and is a drum technician. Highlights include the playful keyboards and jangly guitar of The Sun Must Rise, and Fast Food. (Cassette reviewed) -SM

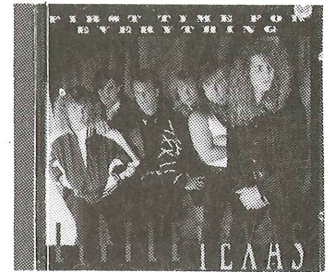


BILLY JOE ROYAL - Country
Billy Joe Royal
 Atlantic - 82327-P
 Royal seemed content to bask in his early success in country music, but it caught up to him and he fell out of favour. This new Rick Hall production, could swing the pendulum the other way. The first single, I'm Okay (And Gettin' Better), is now charting. Royal's vocal power is still intact, after 25 years. He might not have the same impact as Down In The Boondocks (1965), but he is making a great effort to bring himself back. Also single material are Talk It Over, She's Everything I Wanted You To Be, and a cover of Randy VanWarmer's classic, Just When I Needed You Most. (CD reviewed) - WG

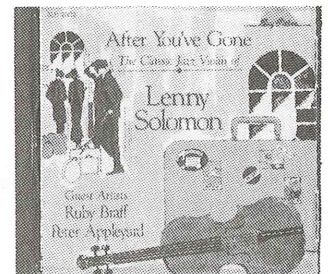


AARON TIPPIN - Country
Read Between The Lines
 RCA 07863-61129-N
 Tippin hasn't done bad on the charts and he's doing it with his current release, There Ain't Nothin' Wrong With The Radio. Vocally, he is sometimes hard to take, but you can't knock success. Whatever he's doing, he seems to have hit a happy medium with both fans and country programmers. Also key are I Was Born With A Broken Heart, which he wrote with Jim McBride, and I Wouldn't Have It Any Other Way, a team effort with Tippin and Butch Curry. Produced by Emory Gordy Jr. (CD reviewed) - WG

LITTLE TEXAS - Country/Pop
First Time For Everything
 Warner Bros. - 26820-P
 Country music is going through some very strange directional changes and Little Texas offers one of the more refreshing ones. They may have caused a bit of a stir with the



traditionalists, only because of their youth, but these guys have got it together musically and traditionally. They vocalize and harmonize with an aggressiveness that some of the older bands can only hope they could only duplicate. If country music is the format of the '90s, Little Texas can take their place in the front of the line. Some Guys Have All The Love, written by Porter Howell and Dwayne O'Brien, was their first introduction to the country charts. The title track follow-up, written by the same team, is included on Warner Music CD compilation No. 125. Also key are the Porter Howell/Stewart Harris penning of You And Forever And Me, and Down In The Valley, written by Brady Seals. If these guys hit the tour circuit in Canada, they'll find a ready audience. Produced by James Stroud, Christy Dinapoli and Doug Grau. Great stuff. (CD reviewed) - WG



LENNY SOLOMON - Jazz/Pop
After You've Gone
 Bay Cities - BCD-2005
 Jazz violinist Lenny Solomon was first recognized as a musical genius back in the '70s as a member of Myles and Lenny. Although they released a couple of excellent albums, they went their separate ways. Solomon spent his time doing session work (Gordon Lightfoot, Anne Murray, Sylvia Tyson, Raffi and Prairie Oyster), and with the Lenny Solomon Trio. He is now back with an exceptional package of jazz entertainment which he produced himself at Toronto's Inception Sound and Jazz Partners. Features the Lenny Solomon Trio: Solomon on violin, guitarist Reg Schwager, and bassist Shelly Berger. An assist was also given by keyboardist Bob Fenton and drummer Jerry Fuller. Solomon digs the safety of the jazz/big band and blues masters like Duke Ellington, Django Reinhardt, Ray Noble, Jerome Kern, Cy Coleman and the Gershwins, but he includes his own original of Frozen Rain. With Peter Appleyard on vibes, it's an exceptional track. Also key is the Carmichael/Gorrel classic, Georgia (On My Mind) with Ruby Braff on cornet. No information available as to the availability of this album. (CD reviewed) - WG

It hasn't happened for over 25 years... But every now and then the future of music becomes clear

It happened in 1958 when **Johnny Mathis** had 3 albums simultaneously on the Billboard Top 15

It happened in 1962 when **Chubby Checker** had 3 albums simultaneously on the Billboard Top 15

It happened in 1964 when **The Beatles** had 3 albums simultaneously on the Billboard Top 15

THE BILLBOARD'S WEEKLY
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BEST SELLING POP LP'S 4/5/58

1. My Fair Lady... 1 106
2. The Music Man... 2 8
3. Come Fly With Me... 3 11
4. South Pacific... 4 3
5. Around the World in 80 Days... 5 55
6. Warm... 6 17
7. South Pacific... 7 211
8. The Late, Late Show... 8 7
9. Pat's Great Hits... 9 17
10. Goodnight, Dear Lord... 10 2
11. Till... 11 3
12. Johnny's Greatest Hits... 12 1
13. Hyman... 13 68
14. Oklahoma!... 14 135
15. The Seven Hills of Rome... 15 5

150 Best Selling MONAURAL LP'S

1. BLUE BEAM... 15
2. BOY THE FIRST AT THE ROYALTY... 8
3. I LOVE TRIST... 8
4. BREAKFAST AT TROPICS... 17
5. HONEYBEE... 15
6. THE FINE... 26
7. CHEVY... 7
8. THE SOUND OF MUSIC... 111
9. FOR... 11
10. GANGLIST... 24
11. JUDY AT... 27
12. WEST SIDE STORY... 25
13. LET'S... 19
14. RILEY AND... 16
15. THE... 17
16. FORTWORTH... 43

TOP

★ STAR performer—LP's on chart 9 weeks or less registering greater than 100,000 copies

14 THE BEATLES' SECOND ALBUM... 2
1 MEET THE BEATLES... 14
4 HELLO DOLLY!... 11
2 INTRODUCING THE BEATLES... 13
3 HONEY IN THE HORN... 33
10 KISSIN' COUSINS... 4
7 GLAD ALL OVER... 4
5 BARBRA STREISAND/THE THIRD ALBUM... 10
6 DAWN (Go Away) AND 11 OTHER GREAT SONGS... 6
8 IN THE WIND... 28
20 DAYS OF WINE AND ROSES, MOON RIVER AND OTHER ACADEMY AWARD WINNERS... 4
11 WEST SIDE STORY... 132
9 SWEET 16 FOUR YEARS... 7
12 YESTERDAY'S LOVE SONGS... 83

And now in 1992 **GARTH BROOKS** has 3 albums simultaneously on the Billboard Top 15

TOP

★ STAR performer—LP's on chart 9 weeks or less registering greater than 100,000 copies

58 THE BEATLES' 16... 2
1 ROSEBUD... 9
5 WHERE DID OUR LOVE GO... 17
4 MARY POPPINS... 15
2 THE BEACH BOYS CONCERT... 10
6 THE BEATLES—HARD DAY'S NIGHT... 26
7 THE BEATLES' STORY... 74
3 THE ROLLING STONES 12 X 5... 9
10 MY FAIR LADY... 14
8 PEOPLE... 15
9 THE DOOR IS STILL OPEN TO MY HEART... 9
11 GREAT SONGS FROM MY FAIR LADY AND OTHER BROADWAY HITS... 16
14 SOMETHING NEW... 23
13 EVERYBODY LOVES SOMEBODY... 22
12 JOAN BAEZ... 8
59 THE MAN... 59
46 DANG ME... 46
60 GOLDEN... 60
57 FEVER... 57
69 I STARTED... 69
53 DREAM... 53
74 A BIT OF... 74
56 MOVIE... 56
47 IT HURTS... 47
108 MY LOVE... 108
65 BE MY LOVE... 65
61 LICORICE... 61
62 WEST SIDE... 62
63 AMOR... 63
85 SOFTLY... 85
71 JOHNNY... 71

THE Billboard 200

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1 ***						
1	2	1	20	GARTH BROOKS	ROPIN' THE WIND	1
2	1	4	18	NIRVANA	NEVERMIND	1
*** Top 20 Sales Mover ***						
3	5	10	73	GARTH BROOKS	NO FENCES	3
4	3	2	9	MICHAEL JACKSON	DANGEROUS	1
5	4	3	13	HAMMER	TOO LEGIT TO QUIT	2
6	6	6	10	UZ	ACHTUNG BABY	1
7	7	8	37	BOYZ II MEN	COOLEYHIGHARMONY	3
8	9	5	40	MICHAEL BOLTON	TIME, LOVE AND TENDERNESS	1
9	8	7	24	METALLICA	METALLICA	1
10	11	11	17	PRINCE AND THE N.P.G.	DIAMONDS & PEARLS	3
11	13	14	27	COLOR ME BADD	C.M.B.	3
12	10	9	19	MARIAH CAREY	EMOTIONS	13
13	23	32	92	GARTH BROOKS	GARTH BROOKS	13
14	12	15	19	GUNS N' ROSES	USE YOUR ILLUSION I	2
15	14	16	31	BONNIE RAITT	LUCK OF THE DRAW	2



Garth Brooks, making popular music that makes history!



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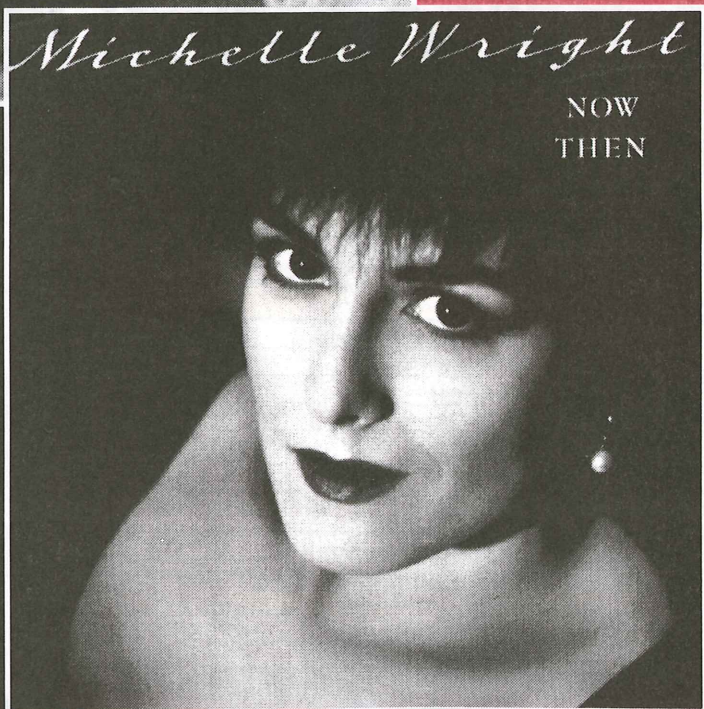
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THE FIRST HIT SINGLE AND VIDEO
"TAKE IT LIKE A MAN"



WE STAND BEHIND OUR COUNTRY

Michelle Wright

NOW
THEN



ARISTA

COUNTRY

Country 59's morning hosts are Al Kingdon and Eva D. In the piece on Country 59's first anniversary (RPM - March 28/92), we inadvertently identified Eva D. as Anita.

Clinton Gregory's new single, Play Ruby Play, was co-written by Tony Brown, a well-known Nashville producer and vice-president of A&R at MCA Nashville. Gregory's new album, Freeborn Man, came in this week from Nashville on the Step One Records label. Jeff Burns, who heads up Burns Entertainment Inc. in Canada, formerly Justin Entertainment, will have a Canadian release shortly.

Anne Murray's new CD single, I Can See Arkansas, has been shipped by Capitol. The CD contains a Cancon version (AP), the one she did for Command Performance, and the studio version, which doesn't have Cancon. The song was written by James Nihan and Wood Newton, and was taken from her album, 15 Of The Best, produced by Jerry Crutchfield.

The Johner Brothers won big at the recent Saskatchewan Country Music Association awards show. The Midale, Sask. natives won

COUNTRY HIT PICKERS

MATT MILLAR

CKNX AM - Wingham

Black Pearl - Tom Russell

DANNY WHITE

New Country 1270 CHAT - Medicine Hat

Single Girl - Hard Rock Miners

MONA SYRENNE

CKSW RADIO 570 - Swift Current

I Will Love You Anyway - Tim Ryan

WADE WILLEY

CKRM AM 980 - Regina

The Power Of Love - Matthews, Wright & King

TOM BLIZZARD

KHJ - Fredericton

Old Flames Have New Names - Mark Chestnutt

KENT MATHESON

CFQM-FM - Moncton

Why'd You Say You'd Call - Red Hot Burritos

RPM 40AC (Adult Contemporary)

RECORD DISTRIBUTOR CODE
 BMG
 CAPITOL
 MCA
 POLYGRAM
 SONY MUSIC
 WARNER MUSIC
 -N
 -F
 -J
 -Q
 -H
 -P

TW LW WO - April 11, 1992

Rank	Artist	Title	Label	Genre
1	Atlantic Starr	MASTERPIECE	Atlantic	Contemporary
2	Vanessa Williams	SAVE THE BEST FOR THE LAST	Mercury	Contemporary
3	Celine Dion & Peabo Bryson	BEAUTY AND THE BEAST	Walt Disney	Soundtrack
4	Michael Bolton	MISSING YOU NOW	Columbia	Contemporary
5	Curtis Stigers	YOU'RE ALL THAT MATTERS TO ME	Capitol	Contemporary
6	Cowboy Junkies	SOUTHERN RAIN	RCA	Contemporary
7	Mr. Big	TO BE WITH YOU	Atlantic	Contemporary
8	Simply Red	STARS	east west	Contemporary
9	Paul Young	WHAT BECOMES OF THE BROKENHEARTED	MCA	Contemporary
10	Kenny Loggins	THE REAL THING	Columbia	Contemporary
11	Amy Grant	GOOD FOR ME	A&M	Contemporary
12	Enya	CARIBBEAN BLUE	WEA	Contemporary
13	Bruce Cockburn	GREAT BIG LOVE	True North	Contemporary
14	Eric Clapton	TEARS IN HEAVEN	Reprise	Contemporary
15	Richard Marx	HAZARD	Capitol	Contemporary
16	Sarah McLachlan	DRAWN TO THE RHYTHM	Netwerk	Contemporary
17	Desmond Child	OBSESSION	Elektra	Contemporary
18	Aretha Franklin	EVER CHANGING TIMES	Atlantic	Contemporary
19	James Taylor	I'VE GOT TO STOP THINKING 'BOUT THAT	Columbia	Contemporary
20	Tina Turner	WAY OF THE WORLD	Capitol	Contemporary
21	21	21	21	21
22	Debbie Johnson	BEHIND CLOSED DOORS	Aquarius	Contemporary
23	Bonnie Raitt	NOT THE ONLY ONE	Capitol	Contemporary
24	Buffy Saint-Marie	THE BIG ONES GET AWAY	Atlantic	Contemporary
25	Natalie Cole	THE VERY THOUGHT OF YOU	Elektra	Contemporary
26	Lisa Stansfield	ALL WOMAN	Arista	Contemporary
27	Michael Jackson	REMEMBER THE TIME	Epic	Contemporary
28	Roxette	CHURCH OF YOUR HEART	Capitol	Contemporary
29	Paul Janz	THIS LOVE IS FOREVER	A&M	Contemporary
30	Bruce Springsteen	HUMAN TOUCH	Columbia	Contemporary
31	RTZ	UNTIL YOUR LOVE COMES AROUND	Giant	Contemporary
32	Darby Mills	GIVE IT ALL UP	WEA	Contemporary
33	George Michael	DON'T LET THE SUN GO DOWN ON ME	Columbia	Contemporary
34	Williams Bros.	CAN'T CRY HARD ENOUGH	Warner Bros.	Contemporary
35	Jody Watley	I'M THE ONLY ONE YOU NEED	MCA	Contemporary
36	Loreena McKennitt	THE OLD WAYS	Quinlan Road	Contemporary
37	Mariah Carey	CAN'T LET GO	Columbia	Contemporary
38	Bette Midler	IN MY LIFE	Atlantic	Contemporary
39	Gino Vannelli	LIVING INSIDE MYSELF	Polydor	Contemporary
40	Tears For Fears	LAID SO LOW (Tears Rolled Down)	Fontana	Contemporary

NEW from

Lisa

LISA BROKOP

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RPM 10 DANCE

1	Michael Jackson	REMEMBER THE TIME	Epic	Contemporary
2	The KLF w/Tammy Wynette	JUSTIFIED & ANCIENT	RCA	Contemporary
3	Ce Ce Peniston	WE GOT A LOVE THANG	A&M	Contemporary
4	Clubland	HOLD ON	Island	Contemporary
5	Stacy Earl	LOVE ME ALL UP	Arista	Contemporary
6	Unit 3 U.K.	WE ARE FAMILY	Ariola	Contemporary
7	2 Unlimited	GET READY FOR THIS	Hype/Quality	Contemporary
8	Chic	CHIC MYSTIQUE	Warner Bros.	Contemporary
9	Love & Sas	CALL MY NAME	RCA	Contemporary
10	Lisa Lougheed	WORLD LOVE	WEA	Contemporary

RPM CANCON TO WATCH

1	Silk Toxic	HELLUVATIME	Capitol	Contemporary
2	Jamie Dakota	SET THIS HOUSE ON FIRE	Hypnotic/A&M	Contemporary
3	Debbie Johnson	BEHIND CLOSED DOORS	Aquarius	Contemporary
4	Warren Hill	WAITING FOR A LOVE	RCA	Contemporary
5	Sons Of Freedom	CALL ME	MCA	Contemporary
6	Glenn Stace	I'VE GOT AN ANGEL	WEA/Bumstead	Contemporary
7	World On Edge	GOODBYE	Virgin	Contemporary
8	Rita Chiarelli	LOVE OVERLOAD	Stonley Plain	Contemporary
9	Spirit Of The West	SPOT THE DIFFERENCE	WEA	Contemporary
10	Joey Ferrera	CAN'T HAVE YOU	Attic	Contemporary

Group, Entertainer and Duo of the Year. Brad Johner and Bart McKay took the Producer Award and McKay the Keyboard Player of the Year Award. The band also won Song and Single of the Year for Goodbye For Good and Album of the Year for Some Kind Of Magic. Lazy J Management's Jeannette Marie reports

CLASSIFIED

The charge for classified ads in RPM is \$1.00 per word, \$2.00 per word for upper case body copy, \$3.00 per headline word. Minimum charge for an ad is \$20.00. There is a \$10.00 service charge for reserving a box number. Please add 7% GST to the total. Ads containing more than 50 words will be run as display ads. Send ad copy to RPM Weekly, 6 Brentcliffe Road, Toronto, Ontario M4G 3Y2. FAX: 416-425-8629.

PD WANTED

CFSL Radio, Weyburn Sask. offers excellent opportunity to expand your broadcast experience. Country format, emphasis on local programming and involvement. Salary and bonus commensurate with experience. Send resume and tape to: Jackie Fradette, Manager, 1190 CFSL, Box 340, Weyburn, Sask., S4H 2K2 or FAX to 306-842-2720.

HOW TO SUBSCRIBE TO RPM WEEKLY

Send us your name, address (with postal code) and a cheque or credit card information (Visa or MC). The rates for Canada are as follows:

One Year Subscription (50 issues)
(SECOND CLASS MAIL) \$149.53 (+10.47 GST) = \$160.00
One Year Subscription (50 issues)
(FIRST CLASS MAIL) \$195.33 (+13.67 GST) = \$209.00
Two Year Subscription
(FIRST CLASS MAIL) \$350.47 (+24.53 GST) = \$375.00
Three Year Subscription
(FIRST CLASS MAIL) \$403.74 (+28.26 GST) = \$432.00

RPM Subscription Service
6 Brentcliffe Road
Toronto, Ontario
M4G 3Y2

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CAPS
c/o KEY Radio Ltd.,
1 Yonge St., Suite 2416,
Toronto, Ont.
M5E 1E5

THERE'S A FORMAT FOR YOU IN THE CHUM GROUP

As CHUM National Talent Coordinator, I'll make sure your tape is heard by all CHUM Group Program Directors from coast to coast. If your speciality is CHR, Adult Rock, Oldies-based AC, Contemporary Country, Adult CHR, All Oldies, Soft AC, AOR or News & Information, send your tape in complete confidence to:

Brad Jones
CHUM Group Talent Coordinator
1331 Yonge Street,
Toronto, Ontario M4T 1Y1
I guarantee a prompt reply.

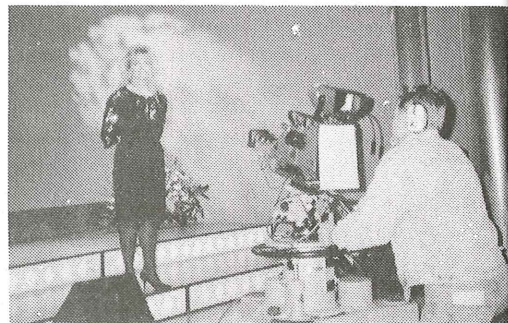
the boys are busy working the circuit and promoting their Some Kind Of Magic CD. They are also working on another CD project which will contain ten more original songs and three music videos to accompany the CD. October has been pencilled in for a possible release. Stranded In Love has been taken as their next

single, the follow-up to Right On Time.

Patsy Cline's Greatest Hits, released by MCA last year, has now sold more than four million copies in the U.S.

Hedley, B.C. will once again be the setting for the Hedley Blast Music Festival. This will be the third year for the popular event, scheduled for July 10-12. More than 20,000 country fans attended last year and John Penner, publicist for the festival, expects an even bigger crowd this year. For further information call Penner at 604-872-3175.

Joan Kennedy has just completed a successful European tour and arrived back home in time to attend the Juno Awards where she was nominated for Country Female Vocalist. Joan was also a presenter at the show.



Joan Kennedy, guesting on KRO-TV, The Dutch National Television Network during her March tour of Belgium, Netherlands and Switzerland.

MORNING HOST WANTED

Q-92 in Timmins has an immediate opening for a Morning Show Host. Strong production skills are a must, as are show prep, one to one communication skills and at least three years on-air experience. Salary is dependent on experience. Please forward your tape and resume demonstrating your bright and cheerful personality to:

Art Pultz
Program Director
CJQQ Radio
155 Pine Street South
Timmins, ON.
P4N 7H8

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Are you looking for an experienced on-air person who can step into a full-time or part-time News/Sports position? Or how about some narration/production work? Or, "How about those Blue Jays?" If you answered YES to any of these questions, and are looking for a great read and a committed team player, please reply to:

RPM
Box 8035
6 Brentcliffe Road
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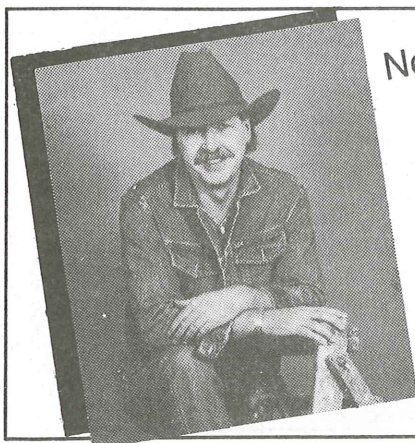
PRODUCER & MORE . . . !

Anxious to return to broadcasting as a producer, but would consider an on-air position if it included some kind of production work. I come complete with eight years of radio broadcasting experience. I'm a hard working, energetic and creative person who takes life and work seriously. Relocation is no problem. The package does not include a wife or kids. Life got serious with me, now it's time to get serious with life. For resume and audition tape contact:

Michael Gnit
1951 Rathburn Rd. East Unit 158
Mississauga, ON.
L4W 2N9
Phone: 416-238-3283

Mark Chestnutt has been scheduled for an appearance on the Tonight Show on April 7. He is currently charting with his MCA single, Old Flames Have New Names, which moves into the No. 34 slot on the RPM Country 100 this week. The track is included on his Longnecks & Short Stories album. The album was produced by Mark Wright.

The Tanya Tucker Story has been released by Ron Huntsman Entertainment Marketing, Inc. of Nashville. This is a one hour radio special which was broadcast on April 7 and will be repeated on April 30. The program is being presented by Advantage: Dodge and CountryAmerica. For more information contact the Huntsman group in Nashville at 615-443-7300.



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Their live EP, "Stick It Live". and their first full-length home video, "From The Beginning" went gold in the U. S. They played more than 300 concert dates in major arenas across North America and have had four videos! That was chapter one...

Now get ready for chapter two...

THE WILD LIFE

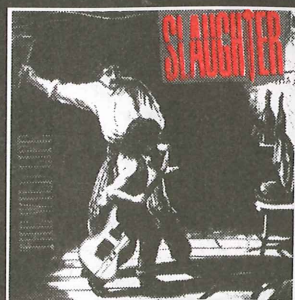
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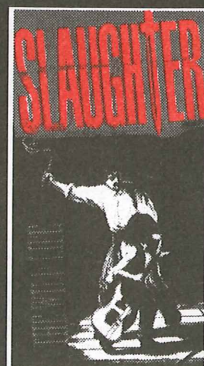
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THE WILD LIFE