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Volume 57 No. 12

Week Ending April 3, 1993

1993							April						
SUN	MON	TUE	WED	THU	FRI	SAT	SUN	MON	TUE	WED	THU	FRI	SAT
							1	2	3	4	5	6	7
							8	9	10	11	12	13	14
							15	16	17	18	19	20	21
							22	23	24	25	26	27	28
							29	30	31				

No. 1 ALBUM



ERIC CLAPTON
Unplugged
Reprise - CDW-45024-P

BIG ALBUMS

LENNY KRAVITZ
Are You Gonna Go My Way

K.D. LANG
Ingénue

DIGABLE PLANETS
Reachin'

ALBUM ADDS

COVERDALE-PAGE
Coverdale-Page

PINK FLOYD
Dark Side Of The Moon
25th Anniversary Special

CB4
Soundtrack

THE CRYING GAME
Soundtrack

CRASH VEGAS
Stone

HIT PICK



LIVIN' ON THE EDGE
Aerosmith
Geffen

HIT ADDS

WHO IS IT
Michael Jackson

HIP HOP HOORAY
Naughty By Nature

EASY
Faith No More

ONE LAST KISS
Sofia Shinas

FLIRTING WITH A HEARTACHE
Dan Hill

ALBUM PICK



ARRESTED DEVELOPMENT
Unplugged
Chrysalis - F2-21994-F

COUNTRY ADDS

NOW I PRAY FOR RAIN
Neal McCoy

TROUBLE ON THE LINE
Sawyer Brown

MY BROTHER AND ME
Johner Brothers

I WANNA TAKE CARE OF YOU
Billy Dean

HONKY TONK ATTITUDE
Joe Diffie

MORE OF ME (Less Of Lonely)
Coda The West

IF I HAD A CHEATIN' HEART
Ricky Lynn Gregg

BIG HITS

I HAVE NOTHING
Whitney Houston

LOVE IS
Vanessa Williams/B. McKnight

THE CRYING GAME
Boy George

BRIAN WILSON
Barenaked Ladies

I SEE YOUR SMILE
Gloria Estefan

WHAT YOU WON'T DO FOR LOVE
Go West

TELL ME WHAT YOU DREAM
Restless Heart

LIVING ON A MEMORY
Alannah Myles

JUMP THEY SAY
David Bowie

PASSIONATE KISSES
Mary-Chapin Carpenter

COME IN OUT OF THE RAIN
Wendy Moten

YOU BRING ON THE SUN
Londonbeat

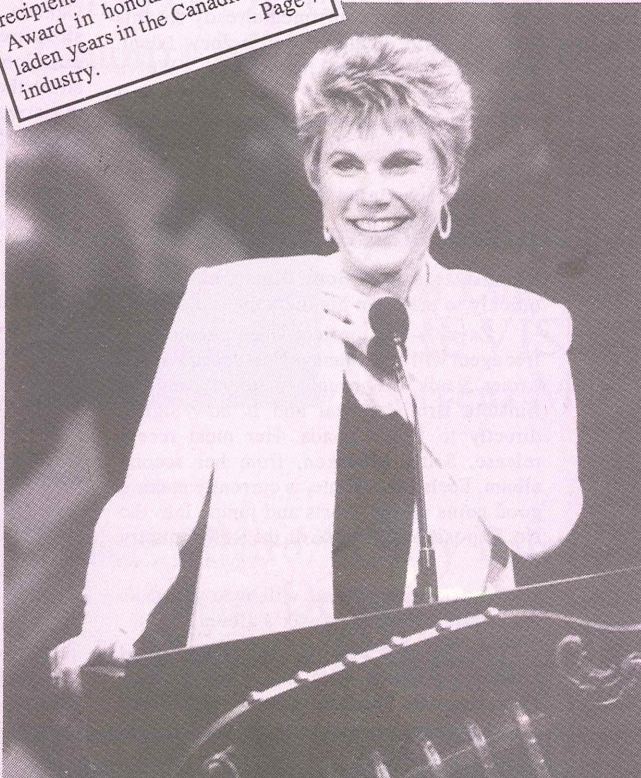
SOMEBODY LOVE ME
Michael W. Smith

RUNNING ON FAITH
Eric Clapton

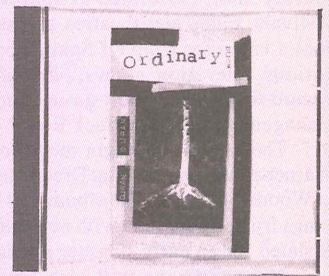
DRIVEN BY YOU
Brian May

BUDDY X
Neneh Cherry

Anne Murray was this year's recipient of the Juno Hall of Fame Award in honour of her 25 hit-laden years in the Canadian music industry. - Page 7



No. 1 HIT



ORDINARY WORLD
Duran Duran
Capitol

Music West's Maureen Jack touting '93 event

Music West, Vancouver's annual industry and consumer festival, will be held at the Vancouver Trade and Convention Centre from May 7-9.

A new, open floor plan has been created to accommodate a sound recording conference, a live music festival and exhibition, and a music education day for students all on one floor.

"We've been imitated, copied and ignored," says the event's executive producer, Maureen Jack, who proudly points to the gains Music West has made by expanding into covering all aspects of the entertainment field.

Music West evolved from the Rock Conference, which was staged seven years ago to coincide with the finals of Spotlight, an

independent, original artist competition which Jack produced.

"I got all the A&R guys from Toronto to come to Vancouver to judge the semi-finals," Jack says. At that time the festival consisted of four seminars and three nights of showcases featuring three bands each night.

"This is the third year of the full exhibition that we've been developing," Jack explains, "and the second year of a full-fledged all-out festival."

Jack says much interest has been shown from outside British Columbia. "Last year our first delegate pass was sold to a woman in Chicago. They also come up in droves from California. They arrive from New York and England. The major and independent labels in Canada are also very supportive, making Music West a truly international event."

Last year's attendance was more than 16,000, indicating the growing popularity of the festival not only with the industry, but the public as well. The first festival attracted only 500 delegates. Music West Exhibition allows manufacturers and distributors to show to both dealers and consumers.

"The popularity of Music West is a reflection of the energy and commitment in the west," Jack says. "We make changes that evolve into further growth because of the people involved and the suggestions that are put forward. Delegates come face to face with opportunities and discover methods on how they can maximize on these opportunities for themselves."

Jack is looking forward this year to a film trade mission that is coming up from Los Angeles. "They're bringing their top film producers to see our post-production facilities and to meet and talk to music composers, which could be very rewarding to our Canadian music industry."

More than 400 sq. metres of space for exhibits has been confirmed already for this year's festival. Featured will be new talent, indie and major label showcases. "We've always done showcases," says Jack. "Last year we showcased over 100 bands. This year we've already had 750 tapes, CDs and videos submitted."

Also scheduled is a seminar on the

Kim Zayac to manage Cassandra Vasik

Kim Zayac, late of Sony Music, has moved quickly to maintain his industry visibility.

Zayac's first project since becoming a free agent will be to manage Cassandra Vasik's career. Vasik was brought to Sony through an Einstein Brothers deal and is now signed directly to Epic Canada. Her most recent release, *Sadly Mistaken*, from her second album, *Feels Like Home*, is currently making good gains up the charts and jumps into the No. 27 position this week on the RPM Country 100.

A priority for Zayac will be to secure an American release for Vasik's album.

Zayac will also be involved in an executive position with the newly formed Them Records. The label's initial release will

be a solo project by Tim Thorney titled *Some Other Time*.

Zayac will also be signing and developing additional acts for domestic and international release. He will be working closely with the label's principals, Thorney, Erica Ehm and AMK's Alan Kates. The company will also try to become involved in radio syndication and corporate promotions.

Zayac also has plans to work additional independent promotion and marketing projects with Art Graham, another Sony Music alumnus. Graham's Toronto-based Cracker Creative company has been doing marketing and video work for a number of music industry clients. Zayac can be reached at Them Records (416-922-0719), at Cracker Creative (416-340-7402), or at his home (416-449-5155).

Capitol Records-EMI is now EMI Music Canada

Capitol Records-EMI Of Canada has officially changed its name to EMI Music Canada.

Capitol's history in Canada goes back to 1949, when an office in London, Ont. became the first foreign licensee for all Capitol recordings. In 1955, Electric and Musical Industries Ltd., EMI, bought the American-based Capitol Records, Inc., and acquired the Canadian company in the process.

EMI Music Canada president Deane Cameron sees the name change as a positive move. "As a reflection of the tremendous heritage that EMI has throughout the world, this new identity better defines our current direction in marketing the many EMI owned labels such as Capitol, EMI, SBK, Chrysalis and I.R.S. In addition, EMI's recent acquisition of the Virgin family of labels, now Virgin Music Canada, broadens our product base and marketing strategies. The change to EMI Music Canada more closely reflects our global structure. Finally, the use of this new logo on our domestic artist releases will further strengthen the identity of our Canadian music initiatives throughout all EMI territories."

RPM's record distributor code at the top of each week's charts was changed from Capitol to EMI in the March 27 issue.



Maureen Jack, executive producer of Vancouver's Music West '93, with producer Laurie Mercer.

Moxy Frúvous signs deal for Warner Music Canada

Moxy Frúvous has ended months of speculation by signing a five-album contract with Warner Music Canada.

Releases have also been confirmed in the United States on Atlantic Records and in England on EastWest Records. The quasi-cappella group, consisting of Mike Ford, Murray Foster, Jean Ghomeshi and David Matheson, has sold 42,000 copies of its independently released cassette in Canada in the past year.

Moxy Frúvous started busking on the streets of Toronto three summers ago and has since: done musical political satire on CBC radio and television; opened for Bob Dylan at Massey Hall; performed at sold-out shows, festivals, clubs and theatres across Canada; shot a video for *King Of Spain*; appeared on various television shows; won a CASBY Award for favourite new group; and signed a management deal with Jack Ross.

The group will begin recording its first Warner album on April 1 at Dreamland Studios in Woodstock, N.Y. The album will mix older songs from the cassette with new material and is slated for an early summer release.

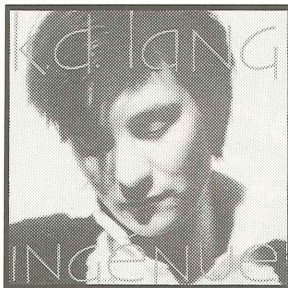
Moxy Frúvous will also play its first Toronto-area date in more than six months when it launches the Ontario Place Forum's summer season with a performance presented by MCA Concerts Canada on May 28.

THEY PLAYED YOU LISTENED THEY WON

WARNER MUSIC CANADA

CONGRATULATIONS

To All Our Juno Award Winners



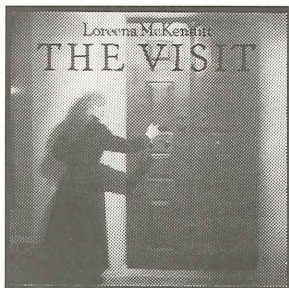
k.d. lang - **INGĒNUE**
Album of the Year
Songwriter of the Year
Producer of the Year



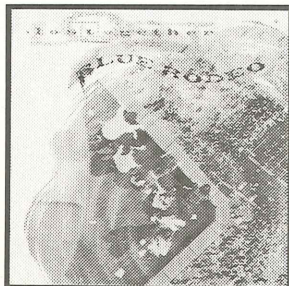
Barenaked Ladies - **GORDON**
Group of the Year



Gary Fjellgaard -
WINDS OF OCTOBER
Country Male Vocalist of the Year



Jeff Wolpert/John Whynot
Best Engineer of the Year -
THE VISIT -
Lorena McKennitt



Rebecca Baird/Kenny Baird
Best Album Design -
LOST TOGETHER - Blue Rodeo



WALT SAYS



with Elvira Caprese

The ratings say it all . . . ! So you didn't like the All Star Jazz Band taking eight valuable minutes of Juno Award television time, or the "pirate" whatever inserts that took to the middle of the show to discover what they were all about, and the lack of respect for country music, or the guitar dressed set that looked too close to one of the sponsor's trademarks, or the dead to dying and irritating musical numbers that should have been replaced by a barn-burning act like The Rankins, and perhaps a couple more deserving award presentations on television. Is that what was bothering you bunky??? Well, stuff it! Dave Charles delivered. Just like he said he would. This was a rare 100 per cent Cancon Juno. Glen Campbell doesn't count. He's a friend of Anne Murray and you wouldn't deny her that privilege on her night of nights would you? Now, here's the good news, and it can only get better. The overnight ratings indicated that 2.18 million Canadians viewed the show. The

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

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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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Juno people haven't enjoyed that kind of popularity since 1985's show, which registered 2.3 million viewers. (EC: Obviously CARAS needed a team leader . . . !)

Céline Dion as Juno hostess??? What a tremendous load for Céline to carry. Like she told her audience, "I wrote the script, got a lot of funny stuff together, and rehearsed and rehearsed. Then they told me I had to do it in English." Considering that English isn't her mother tongue, I think she did a tremendous job. But by the end of the show she was looking pretty frazzled. The politics and pressure that went on backstage even as the show was going to air must have been traumatic, and interfered with what should have been a memorable closing. What a great ending to an otherwise professionally well-crafted show it might have been if they'd had all the winners and nominees on stage for a rousing finale. (EC: What started with a bang . . . ended with a whimper!!!)

It was Anne Murray's night!!! What a great tribute to Canada's super snowbird. Some say it was long overdue, but I think the timing was perfect. After surviving 25 years in a business that eats its young, she and the industry really did have something to crow about. What a shame Leonard Rambeau, the prevailing light who guided her career all these years, was too ill to attend to bask in the warmth of such a wonderful tribute. (EC: The music biz does have a heart!!!)

The guest list . . . ? How come that when you're invited to a very VERY private party and assured your name is on the guest list, some security meat-head with pages and pages of names can't find yours? What's wrong with issuing a non-transferable invitation? It's a tough gig for someone from the company to be on the door. I've seen it happen many times before, where they're literally intimidated by people who think they're important, but who weren't invited, and they bulldoze their way in. I wonder how many important people just get miffed enough to say forget it? But does anyone care? (EC: Some do . . . !)

Only in Toronto . . . ! Wouldn't you know it . . . while many industry people hired limousines to take them to and from the many pre- and post-Juno parties . . . so they wouldn't be drinking and driving, Toronto's finest decided to harass some of the limo drivers. Instead of asking the drivers to move their cars, (EC: There must have been a lot of traffic on a Sunday night!!!) they swarmed in and handed out tickets . . . and that's a pretty hefty fine. One driver had his licence taken away when he questioned the ticketing and was told he could pick the licence up the next day at the police station. (EC: Maybe the Junos didn't require enough paid duty jobs . . . !)

Fitz in Nashville . . . ! It was encouraging to see a professional writer from Canada covering the recent Country Radio Seminar in Nashville. Judith Fitzgerald, who writes the Country Side column for the Toronto Star and is syndicated across the country, caught the excitement and importance of the event without an overload of verbiage. Great stuff!!

Made me feel I missed something. Fitz referred to Joan Kennedy's performance as "Pure torch 'n' glow." I also enjoyed her March 21 column, particularly her claiming Anne Murray, Rita MacNeil and the Rankin Family as country. (EC: Of course Anne Murray is country. She's one of the rare Cancon artists being programmed on Toronto's new country station . . . !)

Party! Party! Party! So you thought the Junos were fantastic! You should have gone to some of the pre- and post-Juno parties. Security was very tight at most, where an invitation was necessary, unlike last year when complete outsiders were able to crash. Sony took over the Variety Clubrooms for a star-studded post-Juno party. The top floor of the Four Seasons Yorkville (Windows) was the scene of the Warner Music party. It was nice to see Kim Campbell (EC: Our next prime minister), K.D. Lang, Sebastian Bach, Corey Hart, Blue Rodeo, Seymour Stein and Barenaked Ladies (EC: They were FULLY DRESSED!!!). Then on to Centro where Capitol celebrated and Anne Murray was holding court to celebrate her 25th anniversary and the tribute that was staged for her that night at the Junos. All the parties featured food and drink that would make the Festival of Festival parties pale in comparison. There was champagne (EC: The good stuff!!!), oysters, shrimp, caviar and food fit for a king. Wow! What a spread!!! I stood there and thought about the early Junos where Mrs. Klees made the sandwiches. (EC: I remember it well!!!)

I'll make you a star . . . ? Just when we were leaving Windows at the Warner party, I spotted Stan Klees schmoozing with Kim Campbell in a corner. Reminded me of Klees and Flora MacDonald eating popcorn out of the same box at another big party a few years back. Our group was in a hurry to get on to the next party, so when I went over to tell Klees to hurry it up, I overheard him tell Campbell, "Stick with me and I'll make you a star." At least he showed a little respect. He could have said, "Stick with me babe, and I'll make you a star." (EC: The good thing is, he never lies!!!)

Juno photos . . . ? Thanks to Barry Roden for working into the night to get us enough Juno photos to dress up this week's issue. We'll have more next week. (EC: A picture's worth . . . !)

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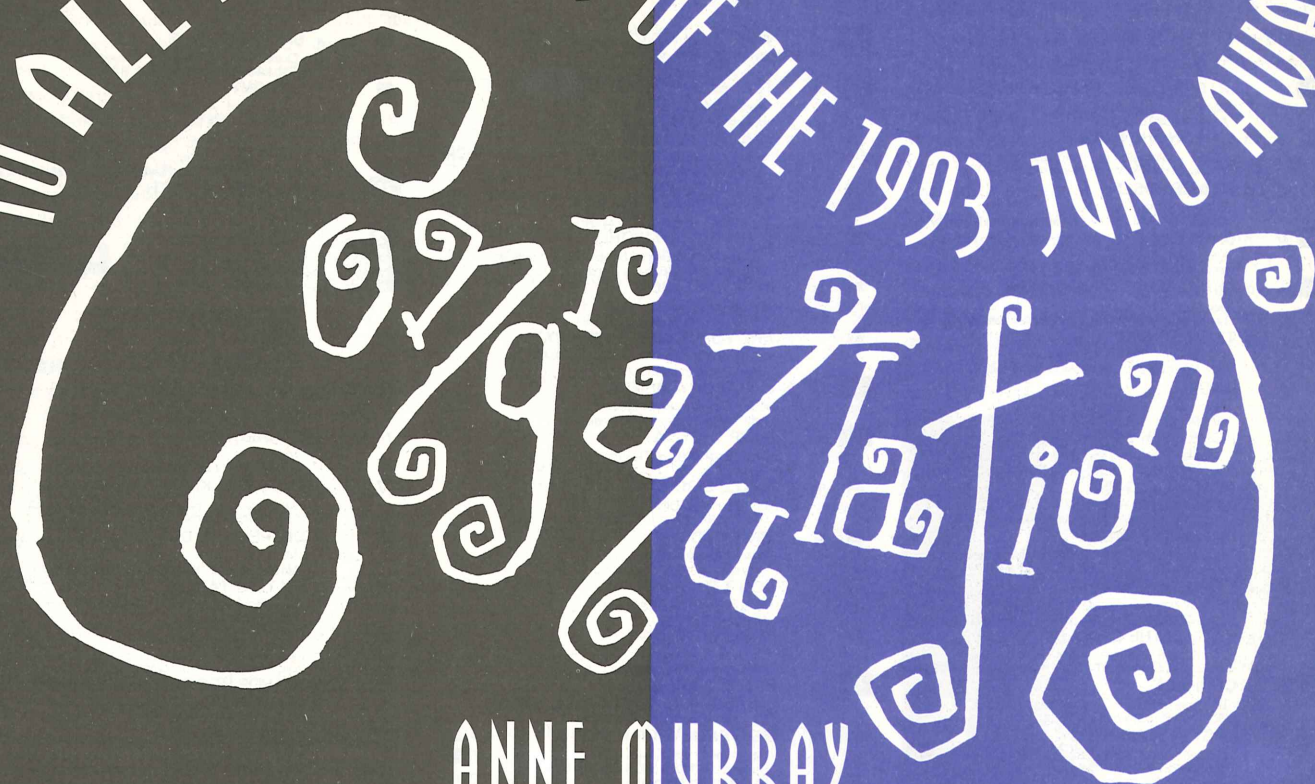
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•
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"DOIN' THE NASTY"

•
SKYDIGGERS

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MOST PROMISING GROUP OF THE YEAR



MUSIC
CANADA

COVER STORY - by Steve McLean

Hall of Fame Award won't slow down Anne Murray

Two days after Anne Murray was given the Hall of Fame Award at this year's Junos, she was still being overwhelmed by telegrams, flowers and phone calls offering her congratulations.

While taking time out from a busy photo session, Murray said she was impressed by the television show's 20-minute tribute to her and surprised by some of the guests which appeared both live and on video. "I thought it was

beautifully done. They hadn't told me anything. They wanted to make it a surprise.

"I was very nervous because I'm not much for speeches. But the ovation went on for so long that I was able to compose myself. So once I got into the speech itself I was fine. It was a great night and one I won't quickly forget."

Céline Dion and K.D. Lang were also big winners at the Junos and the two of them are now making big impressions south of the border, but Murray refuses to accept much credit for helping to open music industry doors to such artists during the course of her 25-year music career.

"There are a lot of things you need to make it in this business," she said. "It's not just the talent. You've got to know how to choose music and good songs. You have to have good people around you."

Murray had to go to the United States at the beginning of her career because, at that time, she felt there wasn't anyone in Canada who could properly handle her. But when she went, she took Leonard Rambeau -- who she calls her right arm -- with her to become her road manager and to learn the ropes of the music industry.

"He learned how to do things and how not to do things just by being there with me and watching other people," Murray said. "By 1977, he was ready to take over."

Murray says her biggest success didn't occur until she sat down with Rambeau to plot a detailed a career plan for herself. "All of a sudden my career really came together when we all realized what it took."

Murray believes that the Canadian music

Don Dixon producing new recording for John Cody

Singer-songwriter John Cody has brought in veteran American producer Don Dixon to record his debut Duke Street Records album.

Dixon, who also releases his own albums, has produced R.E.M., The Smithereens, Andrew Cash, Kim Carnes and others in the past. Andy Hermant will engineer the sessions at 1:2:1 Recording in Toronto.

The album will be released in Canada later this spring.

Attic to distribute Mammoth Records

Attic Records will domestically distribute albums from Mammoth Records.

Mammoth was formed in Chapel Hill, N.C. in 1988 with the philosophy of taking young bands and devoting time to reach the long-term goals of moving them beyond the "alternative" label. The initial signing to the label was The Blake Babies, the group that spawned the solo career of Juliana Hatfield.

New Mammoth releases are scheduled this year from Antenna, The Bats, Big Wheel, Chainsaw Kittens, Dillon Fence, Juliana Hatfield, Joe Henry, Machines Of Loving Grace, and Vanilla Trainwreck.

industry has never been healthier than it is today, and that includes her career. Along with a number of guest stars, she hosted the CBC-TV Anne Murray in Nova Scotia special on March 28.

Murray has also finished recording a new album, although she's currently without a label after declining an offer from her former employers at Capitol in Nashville. However, on the day of our conversation (March 23), she said she was very close to inking a new deal with an unnamed company and might even have a signed contract within a few days.

Murray expects her new Tommy West-produced album, which consists of '50s standards by the likes of Patti Page, Perry Como and Rosemary Clooney, will be the first release for her new label. Of the album's recording, she calls it "the best experience that I've ever had in the studio."



Anne Murray after receiving the Order of Canada in 1975 with the then prime minister of Canada Pierre Trudeau and his wife Margaret.

During Murray's illustrious career she has recorded more than 30 albums with worldwide sales totalling more than 24 million units, won 26 Junos and numerous other awards and honours, been named a Companion of the Order of Canada, appeared on a number of television shows, and had a museum opened in her honour in her hometown of Springhill, N.S. But she has no plans to rest on her laurels and says she doesn't feel that the Juno Hall of Fame Award means that her best days are now behind her.

"It's a great honour, but I have to get on with my career now. I certainly don't feel like it's over. I'm ready to go."

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THE INDEPENDENT CONNECTION

CHARTS

by Tim Evans

One more week. Duran Duran's Ordinary World clings to the No. 1 spot. It has now been there five weeks. With a dramatic drop in points this week, there will be a new No. 1 song next week. The songs gaining the most, and likely to take over, include If I Ever Lose My Faith In You, Simple Life, and That's What Love Can Do.

Attention boys and girls! INXS climbs back into the Top 10 with Beautiful Girl. If it makes it to No. 1, it will become the 14th song with Girl in the title to do so. As a comparison, only two songs with Boy in the title have ever hit the top. Name those two songs.

A baker's dozen. Lenny Kravitz jumps into the No. 2 spot on the Albums chart. It ends a run of 13 weeks when Eric Clapton and The Bodyguard soundtrack held the top two spots.

Another big entry . . .! In the last two weeks, there have been three albums debut in the Top Five. Coverdale-Page enters at No. 5. Last week, Lenny Kravitz and Sting entered even higher. Another entry of note is the anniversary release of Pink Floyd's Dark Side Of The Moon. It bows at No. 29.

Crying all the way to the bank. The Crying Game soundtrack debuts at No. 67, while the title track is this week's big time mover. The Boy George song bullets 42 spots to No. 18 in just its second week. It is a very good omen for him. The last song to crack the Top 20 that quickly was Sting's If I Ever Lose Faith In You, which is currently at No. 2. The two songs to hit the Top 20 that fast prior to that both went on to reach No. 1.

New releases big out west. Several new albums have been out-of-the-box successes in the last couple of weeks. Corey Worsnop lists the Top 10 sellers from the Music World store on McLeod Trail in Calgary. 1. Coverdale-Page 2. Lenny Kravitz 3. Eric Clapton 4. Sting 5. Spin Doctors 6. The Bodyguard Soundtrack 7. Michael Jackson 8. The Cult 9. Van Halen 10. Barenaked Ladies.

Boy oh Boy! Despite the fact that 13 songs with Girl in the title have hit No. 1, only two songs with Boy in the title have done as well. Denece Williams took Let's Hear It For The Boy to No. 1 in 1984 and John Denver's Thank God I'm A Country Boy did the same in 1975. Honourable Mention goes to Glen Campbell, who hit No. 1 in 1975 with Rhinestone Cowboy.

Retail emerges as major factor in hit-making

Word of mouth adds to record retail success

Radio has been taking its lumps recently in light of the dwindling importance the once-powerful major rock stations now seem to have in influencing record sales.

Left field, alternative, easy listening and other types of product are chalking up more sales, with no radio play, than some of the major radio hits.

Jason Sniderman, who heads up Roblan Distributors and is playing a greater role in the operation of the Sam The Record Man stores, was asked if more records were being sold in stores now because of retail activity rather than radio.

"Well, I don't listen to radio, so I wouldn't know. I don't even own a radio."

He does admit however that radio play "does influence a lot of sales when your talking about specific types of music, like the Bodyguard soundtrack and the type of wildfire response that comes from radio play or video play. But I think that some of the alternative music that has become popular is happening because of word of mouth."

Sniderman keeps a tight rein on in-store activity by record companies. "We haven't allowed record companies to mount p.o.p (point of purchase) displays for the last six years. It's forbidden in our corporate stores."

He does allow for in-store play. "We always encourage our managers to open and play whatever they want. But we don't give them any directives. They are free to play whatever they want and the type that suits their customers best."

Sniderman admits to not being too

enthralled with in-store video play. "I haven't got video monitors in a lot of my stores. I visit my competitors from time to time and what really bothers me is they're playing a video of one band with the sound turned down and playing the music of another band on audio. It's totally incongruous.

"When you go into a record store, it's nice to be able to focus on the product and not on a video screen. So I think the music is the most important aspect of the store."

In-store play is a priority with Sniderman. Loreena McKennitt is an example of how in-store play influences customers. "Her music is so beautiful and when we are playing her record, the music just overtakes you as soon as you walk into the store. We play Loreena in the mornings between 10 a.m. and noon and we get automatic sales.

"John McDermott is another example. What a voice. When we play his record, you can see the customers stop in their tracks to listen. He was a great seller over Christmas. You're not going to find too many radio stations who will play Loreena McKennitt or John McDermott, but their albums are selling very well."

Sniderman points out the changes in music. "It's splintered so much over the last little while. There are so many separate genres: there's grunge, thrash metal, skateboard metal, so many different types of music, which is why word of mouth is growing in importance.

"But it was important when I was a kid. We were very anxious to listen to the new Genesis record, which wasn't being played by

radio. I'm sure kids today are anxious to hear the new Spin Doctors record."

Sniderman does regard video channels as important to the record retail market. "I think kids associate video images with music, and I think the reinforcement of videos is important in that respect. But I think you're seeing a backlash against that, and that's not denigrating the very very important aspect that MuchMusic has played in promoting Canadian bands, particularly Barenaked Ladies and Moxy Frivous. That can never be replaced by anything else. What MuchMusic has done is tie the country together. They did a tremendous job in bridging the geographical barriers in the country."

There is a new breed of young record buyer beginning to surface. "The 14 and 15-year-olds who are into Spin Doctors and Blues Traveller, who aren't really attuned to that video age that was prominent five years ago. They're more interested in the musical context.

"Spin Doctors have a large cult following behind them, just like Barenaked Ladies had in their early stages. And I think there will be more bands like this becoming popular over the next couple of years. So we have to take their requirements into consideration."

Sniderman is annoyed at the critics of the music industry. "They talk about the demise of the music fan or the people who turn 30 who are lost customers. I still think there's a tremendous number of people who are interested in music. And I think kids are interested in music now more than ever.

"Sure, there are a lot of factors involved in selling records: radio play, video play, in-store play, concerts, press coverage and good customer relations. Everything is important and you have to recognize that if you're going to survive in the retail game."

BMG promotes Wright to V-P of artist marketing

BMG Music Canada has promoted Carol Wright from director of artist marketing to vice-president of artist marketing.

Wright, who joined BMG two years ago, will oversee all the company's marketing activities on a national level.

Digital technology impact symposium at Harvard U.

The impact of digital technology on copyright and neighbouring rights will be examined at a symposium at Harvard University in Cambridge, Mass. from March 31 to April 2.

Discussion will be focused on the uses of digital technology in the music, audio-visual and information industries, and its impact on the creation, dissemination and protection of works and productions protected by so-called neighbouring rights. The need for international re-examination of existing intellectual property protection, as well as the possibility of creating new rights or extending the scope of existing ones, will also be analyzed. An assessment of the potential medium and long-term impact of these issues will also be presented.

The symposium will welcome people from around the world.

The state of the industry:

A collective view by Sam The Record Man staff

Many prescient words have been written lately about what '93 holds for all of us. People talk about the impact of a slow economic recovery. They talk about whether the digital compact cassette or the Mini Disc will win out, the decline of the cassette, continued CD growth, and about the possible implications of cable radio. What all these articles fail to mention, or at best give fleeting reference to, is what we at Sam The Record Man truly believe is central to both our health and the state of the industry, which is simply the music.

What we sell, bottled in whichever form you wish, is magic. As long as that magic remains potent and continues to sparkle for our customers, we will be the happiest people on the planet.

1993 promises to be a very vigorous year indeed, if current trends continue. Music is definitely branching off in many new directions and we believe, more than ever, we can offer music that is relevant to an ever wider cross section of the public. The continued globalization of music is creating many new hybrids in the worldbeat genre, which is making it increasingly more accessible to the mainstream. The infusion of new talent from the alternative, rap and techno scenes assures

us that the new teen spirit has much to cut its teeth on. New Country and AC have come alive with a multitude of new artists. These young talents will rekindle the souls of many lapsed buyers to the magic of music once again. Rock music has never been more vital, with the likes of 54-40 and the Tragically Hip still driving the mainstream with a formidable force.

The Canadian indie scene has been a constant source of pride for Sam's crew over the last 20 years. To say we were able to help bring the talents of Rita MacNeil, K.D. Lang, The Cowboy Junkies, Colin James, Jane Siberry, The Grapes Of Wrath, Andrew Cash, TPOH, The Rankin Family and, more recently, the Barenaked Ladies, Moxy Frivous, Sara Craig, Rawlins Cross, Sloan, The Waltons and Lowest Of The Low, to light, gives us all tremendous satisfaction. Prospects for the independent artist in '93 never looked better. We look forward to continuing to play our part in nurturing these future success stories.

No matter what the carrier of choice may ultimately be, our confidence in the music that is to come is such that we can't wait to expand its sphere of influence. We will continue to take it as far afield as possible.

OAC grants \$120,000 to popular music applicants

The Ontario Arts Council (OAC) recently awarded grants totalling \$120,000 to 20 popular music program applicants.

Individual grants ranged from \$5,000 up to \$15,000, depending on the assessment by the six-person jury which met in January. The music office received 91 applications at its Nov. 1/92 deadline, amounting to total requests of \$607,000.

Veronica Feihl, communications coordinator for the OAC, says the program provides grants to individual musicians or groups "for the development, creation, production or performance of original material." According to Feihl, most of the grants awarded this time were for composition and recording costs towards the production of master tapes. Projects supported cover a wide variety of musical genres -- from urban grunge

Amnesty International raises funds for natives

Amnesty International will present a combination fundraiser and awareness concert featuring a number of top Canadian acts at Toronto's Phoenix Concert Theatre on March 30.

The concert will support Amnesty International's campaign on behalf of the human rights of indigenous people of the Americas. The event will feature pop and rock acts, indigenous musicians, indigenous crafts and a table to write protest letters about human rights abuses against native people which will be sent to governments.

Among the confirmed performers on the bill are Blue Rodeo, Big Sugar, Change Of Heart, Molly Johnson, The Lawn, Laura Hubert of the Leslie Spit Treeo, Lori Yates, Kanatan, Jani Lauzon, Nazka, Murray Porter, Pura Fe, and 21 Ways To Scalp An Indian.

The hosts will include Denise Donlon, Taborah Johnson and Shingoose. A number of personalities from the worlds of politics, media and entertainment are also being invited to take part as emcees, letter writers and readers.



Electric Dance Floor gold presentation at Toronto's Electric Circus. (l to r) Sharon Kavanagh (E.C. producer), Monika Deol (E.C. hostess), Georgina Calic (Quality Records), Super (Aly-us), Spencer (MuchMusic), Natasha (E.C. production), Kaylan-X (Aly-us), Tracey (E.C. production), and Willie (Aly-us road manager).

folk to alpine polka reggae.

OAC music officer John Brotman explains that when the program was first launched, "we chose not to specify the musical genres it would cover in order to encourage a wide range of applications from the music community." He goes on to stress that "in assessing the applications, the juries are placing importance on the quality, artistic conscience, freshness and individuality exhibited. They seem to be supportive of musicians who demonstrate continuing artistic

Throat cancer strikes Figgy Duff's Noel Dinn

Noel Dinn of Newfoundland's roots music band Figgy Duff has been stricken with throat cancer.

Friends of Dinn are raising money for treatment at a clinic in Mexico, where he was staying until he was forced to return to Canada due to a lack of funds. Plans are being made for a benefit concert in May, but a venue and performers have yet to be finalized.

Those concerned can send donations or supportive messages to: Noel Dinn, c/o Box 156, Topsail Rd., St. John's, Nfld., A0A 3Y0.

Hypnotic (A&M) has just released Freedom, the first single from Figgy Duff's Downstream album.

Slaight Communications launches MVP program

Three companies from the Slaight Communications family are teaming up as a means of maximizing impact and reach for advertisers.

Standard Radio owns a number of major market stations across the country. Urban Outdoor provides back-lit signs which are located on major arteries in Canada's top 25 urban centres. Trans Ad offers a variety of transit options including exterior bus posters on surface vehicles, interior cards in buses, streetcars, subways, commuter and light rail trains, station posters, and fully painted super buses.

Standard's modular MVP campaign stands for media value program. Advertisers can select from Standard's array of radio outlets and then add outdoor and transit ads to complement the impact in the appropriate market. Primarily outdoor or transit campaigns can be similarly supported through radio spots.

Canadian acts at SXSW to showcase their talent

While the Juno Awards, music showcases, seminars and parties were going on in Toronto last week, 17 Canadian acts were performing at the South by Southwest Music and Media Conference in Austin, Tex.

The Asexuals, Big Faith, Blue Rodeo, Bourne & MacLeod, Rita Chiarelli, Danielle Martineau & Rockabayou, Great Western Orchestra, Hart Rouge, Huevos Rancheros, I Mother Earth, Itch, One, Rattled Roosters, Spirit of the West, The Odds, The Waltons and 13 Engines all showcased at the event.

evolution, rather than those who are simply trying to imitate other musicians."

Among those receiving grants were Rita Chiarelli (blues rock), Rodney Brown (folk), Kirk Elliot (folk, Celtic, rock, blues), Arlene Bishop (urban grunge folk), Donna M. (Daisy) Debolt (world music/alpine polka reggae), Ron Nelson for The Courage Of Lassie (bilingual folk), Mother Tongue (East and West African, reggae, funk & Celtic), Ventura (Latin, jazz, funk, rock), and Lee Pui Ming (fusion of Chinese folk/classical with jazz).

The next deadline for the popular music program is April 1. Those interested in applying should contact the music office at 416-969-7419 or toll-free 1-800-387-0058.



A&B Sound (Vancouver Metroland) in-store. (l to r) Store manager Carolyn Russell, Chris Sheppard, unknown fan, Z95.3FM's Robin Skorda, Linda Nash, Z95.3FM's Jo-Jo Nickolls and, from BKS, Yollii Ngeukani, Christine Duke and Robin Reilly.

Madman On A Rooftop breaking for Korven

Mark Korven has picked up an impressive pattern of adds from CHR radio for his most recent release, Madman On A Rooftop.

A video of the track has also been released. The video, described as "an unusual style of mixed media animation," was produced entirely on a bench in Korven's apartment. The only materials used were photocopies, acrylic paints, photographs, water colour paper, two clothesline pulleys and an antique box.

"It was fairly painstaking work," says Korven. "I devoted about an hour-and-a-half for every second of completed animation. People ask me if I did this on a computer, but this is a no-tech video, basically an animated collage in a Beatle-esque sort of style."

The Winnipeg-born Korven, now living in Toronto, gained industry recognition with his 1987 Duke Street release of Ordinary Man. He then concentrated on Canada's film industry, writing scores for several movies including I've Heard The Mermaids Singing, Sam & Me, and The Grocer's Wife.

He eased back into the solo recording field in 1992 with the release of This Must Be The Place (RPM Albums - Oct. 3/92), on his own Radar label. The album spawned an AC charted track, Real Time, which enjoyed several weeks of chart action.

JUNO AWARDS

Juno stories by Steve McLean

No feuds among this year's Juno winners

Unlike the backstage atmosphere at last year's Junos, where you needed a new and improved Ginsu to slice through the tension created by the Tom Cochrane-Bryan Adams rivalry, the women that dominated this year's awards created a very complimentary environment.

Anne Murray, who was given the Hall of Fame Award after a 20-minute tribute, believes that the music industry is now more receptive to female artists than it was when she started 25 years ago. But she insists that artists like Céline Dion and K.D. Lang would have become stars no matter what, because of their obvious talent. "Those people are in the top 10 per cent of talent in the world, so those people will make it," she said of the women who sang two of her during the tribute.

Murray was grateful to receive the Hall of Fame Award and was impressed by the standing ovation she received from the O'Keefe Centre audience. If she had been given the award 15 years ago, she might not have shown up to receive it. "I just don't think they had their !@#S together for a long time," she said of the show's organizers at that time.

"I didn't think that enough time and energy was put into putting on the show. Everybody seemed so apathetic about the awards. Nobody seemed to want to win them."

Murray has recorded more than 30 albums in her career, but now finds herself in the rather awkward position of being without a record label since talks broke down with Capitol in Nashville. "They renegotiated," she said. "They just gave me an offer I had to refuse."

Dion, who hosted, performed and took home four Junos from the show, seemed remarkably poised during the evening considering she was on medication after battling a 103° fever all week. And, even if Dion couldn't spew witty one-liners like past Juno show hosts, the fact that she couldn't even speak English five years ago made her

performance all the more commendable.

"I feel very rich to sing in French and English," Dion said. "I want to have a French and an English career and I want to sing for as many people as possible."

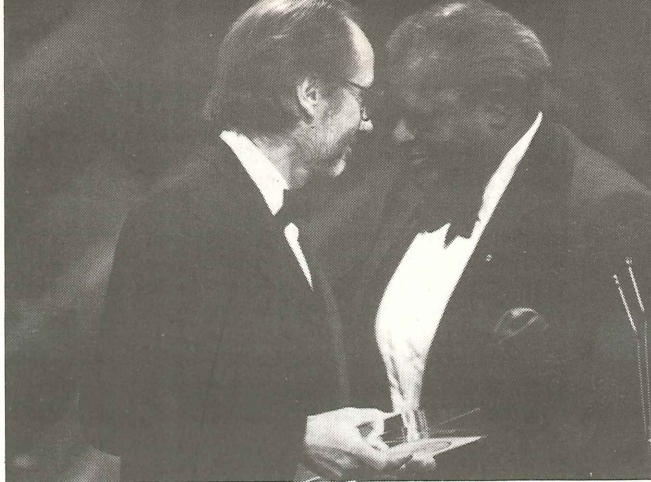
That should be no problem for Dion, who has also become a star in the United States and has used American writers and recorded in the United States. She said she doesn't believe in Canadian content regulations and just tries to work with the best material and best people available to her. "I'm just doing songs that I enjoy and I'm not going to go to a producer or writer and say, 'I'm sorry, I cannot sing your song. I love it but it's not Canadian content. I need some Canadian stuff in there.'"

While Dion tries to shy away from controversy, Lang has been at the heart of it during the past few years. Lang won three Junos and has also won a Grammy and an American Music Award this year. After Lang's AMA win, a motion to congratulate her in the Alberta legislature was voted down by Tory parliamentarians because of her anti-meat views and lesbianism.

"I think I'd be a liar if I said I wasn't hurt at all," Lang said of the snubbing. "But I think that I have to realize that I am pushing the boundaries of people's acceptance."

"No one gives you a text book on how to be famous and how to survive controversy. Although it's part of the music industry, it's never easy. The media is a huge machine and it's our way of forwarding and being progressive with knowledge, but it can also be very hindering and hurtful."

Country female vocalist of the year Michelle Wright, who believes that Canadian women are setting new standards as artists, was effusive in her praise of Consort, Alberta's most famous citizen. "K.D. Lang has been, without a doubt, my biggest inspiration. She's a woman of her own choices and I respect that. I hope to be as successful as she is."



Brian Robertson accepts Walt Grealis Special Achievement Award from Oscar Peterson.

Robertson speech poses some important questions

Brian Robertson's acceptance speech for winning the Walt Grealis Special Achievement Award was probably the most important at this year's Juno Awards but, unfortunately, it wasn't televised.

Robertson, the president of the Canadian Recording Industry Association, was presented the award by jazz great Oscar Peterson during the pre-telecast portion of the awards show.

For those not in attendance, the following is an excerpt from Robertson's acceptance speech:

... there is the reality that our industry is hurtling ahead into the middle of this decade with the worst possible scenario.

We have an explosion of new technologies and almost no rights protection, certainly for performing artists and record companies.

We have a product -- music -- that is the most easily stolen in the world. People copy it at home. They rent it and then copy it. They broadcast it without compensation. They illegally copy it and sell it. And now they want to bring it in by satellite directly into the home -- without paying of course.

I think it's about time our politicians started making amends for 70 years of ignorance and disinterest.

We are an industry that directly and indirectly employs in excess of 55,000 people. We gross more than \$850 million at retail annually and our music and artists bring more than \$250 million a year into the country in export revenue.

But our sales now are almost half of what they were in 1979.

I think it's about time someone in Ottawa faced the music. Don't you?

An individual of historical importance who had remarkable foresight once said, "Music, of all the liberal arts, has the greatest influence over the passions, and is that to which the legislators ought to give the greatest encouragement."

That, ladies and gentlemen, was Napoleon Bonaparte in 1805. I wonder if anyone in Ottawa is listening?

CARAS prez Charles is satisfied with Juno show

Dave Charles, who oversaw the Juno Awards this year for the first time as the president of the Canadian Academy of Recording Arts and Sciences, is generally pleased with this year's broadcast.

"All in all, I think it was a pretty good show," he says. "I think that the consensus from the industry was very positive and that's what I look for. These people have been around the shows all their life. I think, by and large, the record companies were happy and the people that I talked to were very happy.

"I'm happy with all the things we tried to achieve. Some were a little too ambitious, but others were right on. But that's what happens



CARAS president Dave Charles.

when you try something new. You can't always win on everything."

Charles plans on taking a month off to get a consensus of opinions on the show before deciding what changes or improvements may be made for next year's show. "I'm asking a lot of questions, then I'll do a final post-mortem in May and we'll move on to the next level."



Michelle Wright with her Country Female Vocalist of the Year Juno.

Ladies and Leonard show youth and age can mix

While women were a big focus at this year's Juno Awards, some young and old men also got some attention.

Barenaked Ladies and Leonard Cohen, who looked every inch the ladies' man backstage with actress Rebecca DeMornay, respectively took group and male vocalist of the year honours.

Barenaked Ladies were unjustifiably overlooked last year in the most promising category despite selling well over 50,000 copies of their independently produced cassette. They were vindicated by their victory this year but singer Steven Page said they still felt a little awkward.

"It feels very strange. I always thought we were part of the outside of this industry, and now it seems that we're being recognized from the inside. It's a really strange thing to look out and see all those famous people and

Racially segregated music causes Juno controversy

The issue of segregated music caused a bit of a stir at the Juno Awards, with two artists taking different views of the subject.

Devon, who won the best rap recording award for *Keep It Slammin'*, kept slammin' the Canadian Academy of Recording Arts and Sciences (CARAS) and the CBC for not televising his category and not putting enough black performers on the show. He thanked the CARAS rap committee for noticing him, but said he would have appreciated more than 30 seconds of non-televised recognition for his years of effort in the rap field. "We still have a long way to go and there's still a lot of work to do."

Devon also said that radio and television in general aren't open enough to rap, R&B, soul and other types of black music, but he vowed to keep on performing and supporting those types of music "to the maximum." He said that black music is, for the most part, segregated from the mainstream.

"It's time that we start shaking it up and represent music right across Canada as Canadian music, and stop segregating it by putting it into different categories."

Buffy Sainte-Marie, who announced the introduction of the Music of Aboriginal Canada Award which will be presented for the first time next year, said she understood what Devon was talking about but wasn't offended by having native music in a separate category. "I appreciate having at least the publicity thrust of having a category of our own, because it's really easy to be forgotten as a native person.

"This isn't like a race category. This isn't a matter of some guy getting up with a tan, a guitar and a feather in his hair. It's about the music. We're coming from unique points of view, both lyrically and musically, and I think it's real good to set it apart, at least for this year.

"I think it's really up to us as native people, and as people who are interested in this kind of music, to make more of it. And we intend to do that."

not feel like one of them."

One of the criticisms of the group has been that they are little more than a novelty act. They did little to shake that image by performing *Boxed Set*, a song that pokes fun at the music industry, while dressed as clowns on the show. Page thinks the band will be considered a novelty act for a long time, while singer/guitarist Ed Robertson explained the



Barenaked Ladies accepting their Juno as best group.

clown suits by saying "maybe the industry clowns are calling their own bluff."

Cohen, meanwhile, showed the wisdom of his almost 60 years by quoting the Talmud when asked to compare himself to younger artists. "There is good wine in every generation," he said, "and people continue to stand up and sing great songs generation after generation."

Cohen was given the Hall of Fame Award in 1991, but his current release, *The Future*, is selling faster than any of his previous albums. Cohen has also been somewhat of an industry outsider throughout his career, but his performance of *Closing Time* was one of the highlights of the Juno telecast, proving that age doesn't always have to take away originality. "You just hope you'll walk away before they chase you away," he said. "Old men like to collect honours."



Jack Grunsky, winner of the Juno for Best Children's Album.

The 1993 Juno Award winners add brilliance to star system

The Juno Awards have come and gone for another year but, for many, their impact will last much longer. The winners of the most promising awards from Juno night may turn out to be the stars of tomorrow who, years from now, may receive the Hall of Fame honour which was bestowed upon Anne Murray.

And though just one winner was named in each category, we feel that all the nominees deserve one more nod of appreciation. Congratulations to the following nominees and winners:

CANADIAN ENTERTAINER

Bryan Adams (A&M)
Barenaked Ladies (Sire/Warner)
Tom Cochrane (Capitol)
Céline Dion (Columbia/Sony)
The Tragically Hip (MCA)

INTERNATIONAL ENTERTAINER

Garth Brooks (Liberty/Capitol)
Genesis (Atlantic/Warner)
Red Hot Chili Peppers (Warner)
Bruce Springsteen (Columbia/Sony)
U2 (Island/A&M)

BEST-SELLING ALBUM

(Foreign or Domestic)
ACHTUNG BABY
U2 (Island/A&M)
MAD MAD WORLD
Tom Cochrane (Capitol)
NEVERMIND
Nirvana (Geffen/MCA)
SOME GAVE ALL
Billy Ray Cyrus (Mercury/PolyGram)
BRYAN ADAMS
Waking Up the Neighbours (A&M)

BEST-SELLING SINGLE

(Foreign or Domestic)
ACHY BREAKY HEART
Billy Ray Cyrus (Mercury/PolyGram)
BLACK OR WHITE
Michael Jackson (Epic/Sony)
JUMP
Kriss Kross (Columbia/Sony)
JUSTIFIED AND ANCIENT
The KLF (Arista/BMG)
PLEASE DON'T GO
K.W.S. (Next Plateau/PolyGram)

BEST-SELLING FRANCOPHONE ALBUM

A CONTRE JOUR
Julie Masse (Victoire/Select)
AUX PORTES DU MATIN
Richard Séguin (Audiogram/Select)
DION CHANTE PLAMONDON
Céline Dion (Columbia/Sony)
QUAND ON SE DONNE
Francis Martin (Columbia/Sony)

ALBUM OF THE YEAR

CELINE DION
Céline Dion (Columbia/Sony)
FULLY COMPLETELY
The Tragically Hip (MCA)
GORDON
Barenaked Ladies (Sire/Warner)
INGENUE
K.D. Lang (Sire/Warner)
LOST TOGETHER
Blue Rodeo (Warner)

SINGLE OF THE YEAR

BEAUTY AND THE BEAST
Céline Dion (Columbia/Sony)
ENID
Barenaked Ladies (Sire/Warner)
IF YOU ASKED ME TO
Céline Dion (Columbia/Sony)
SONG INSTEAD OF A KISS
Alannah Myles (Atlantic/Warner)
THOUGHT I'D DIED AND GONE TO HEAVEN
Bryan Adams (A&M)

FEMALE VOCALIST OF THE YEAR

Céline Dion (Columbia/Sony)
Sass Jordan (Aquarius/Capitol)
K.D. Lang (Sire/Warner)
Rita MacNeil (Virgin/Capitol)
Michelle Wright (Arista/BMG)

MALE VOCALIST OF THE YEAR

Leonard Cohen (Columbia/Sony)
Corey Hart (Sire/Warner)
Francis Martin (Columbia/Sony)
Kim Mitchell (Alert/Capitol)
Neil Young (Reprise/Warner)

GROUP OF THE YEAR

54-40 (Sony)
Barenaked Ladies (Sire/Warner)
Blue Rodeo (Warner)
Les B.B. (Isba/Sony)
The Tragically Hip (MCA)

INSTRUMENTAL ARTIST(S) OF THE YEAR

John Arpin (ProArte/Fanfare)
Exchange (Mesa/BlueMoon)
Ofra Harnoy (RCA/BMG)
Manteca (Justin Time)
Skywalk (Mesa/BlueMoon)

HARD ROCK ALBUM OF THE YEAR

ANGEL RAT
Voivod (MCA)
DOIN' THE NASTY
Slik Toxik (Capitol)
EDGE OF EXCESS
Triumph (Virgin/Capitol)
METHOD TO THE MADNESS
Killer Dwarfs (Epic/Sony)
SVEN GALI
Sven Gali (Ariola/BMG)

MOST PROMISING FEMALE VOCALIST

Lisa Brokop (Libre Musique)
Sue Foley (Antone's)
Sofia Shinas (Warner)
Julie Masse (Les Disques Victoire)
Priscilla Wright (Attic)

MOST PROMISING MALE VOCALIST

John Bottomley (Latent/BMG)
Devon (Capitol)
Steve Fox (True North)
John McDermott (Capitol)
Don Neilson (Einstein/Epic/Sony)

HISTORICAL HIGHPOINTS OF THE EARLY JUNO AWARDS

- February 1964** RPM Weekly is launched. Actual date February 24, 1964.
December 1964 RPM announces reader's poll with little fanfare.
December 1964 RPM publishes results of first poll. Poll continues annually until 1969.
February 1970 First awards presentations at St. Lawrence Hall, in Toronto. 125 invited, 250 attend.
July 1970 Awards are nicknamed The Juno Awards after CRTC's first Chairman Pierre Juneau.
February 1971 First Juno presentation at St. Lawrence Hall, before an audience of 600. Pierre Juneau is named Industry Man of the Year.
February 1972 1,000 people attend Junos at Toronto's Inn On The Park.
March 1973 1,500 gather at Toronto's Inn On The Park for the Juno Awards.
March 1974 The pre-television Junos are held at the Inn On The Park.
March 1975 The Juno Awards are televised by CBC-TV from the Queen Elizabeth Theatre in Toronto. Paul Anka hosts the show.
March 1976 The second Juno telecast by CBC-TV is from the Ryerson Theatre in Toronto. John Allan Cameron is host.
March 1977 CBC-TV televises the Junos from the Royal York Hotel in a dinner setting. David Steinberg hosts.
October 1977 CARAS takes over control of the Juno Awards from Stan Klees and Walt Grealis.
March 1978 CARAS stages the Juno Awards at Toronto's Harbour Castle Convention Centre. Burton Cummings and David Steinberg host.
March 1979 Pierre Trudeau attends the Juno Awards at Toronto's Harbour Castle Convention Centre. Burton Cummings hosts the show.
January 1980 Walt Grealis Foundation is founded to dispense Juno licencing monies to industry causes.
April 1980 Toronto's Harbour Castle Convention Centre is once again the setting for the Juno Awards and Burton Cummings returns as host.



MOST PROMISING GROUP OF THE YEAR

Lost & Profound (Polydor/PolyGram)
 Pure (Reprise/Warner)
 Skydiggers (FRE)
 Silk Toxik (Capitol)
 Sven Gali (Ariola/BMG)

BEST CLASSICAL COMPOSITION

CONCERTO FOR FLUTE AND ORCHESTRA
 R. Murray Schafer
 R. Murray Schafer Concertos (CBC Records)
THE DARK SPLENDID EARTH: THE LONELY TRAVELLER
 R. Murray Schafer
 R. Murray Schafer Concertos (CBC Records)
KOPERNIKUS
 Claude Vivier
 Kopernikus: A Ritual Opera Of Death (CBC)
MUSIC TO ST. CECILIA FOR ORGAN AND STRINGS
 Jean Coulthard
 Longen, Coulthard, Poulenc (CBC Records)
THESEUS
 R. Murray Schafer
 Chimera (Centrediscs)

BEST DANCE RECORDING

C'MON AND GET MY LOVE
 (House Techno Remix)
 Banned In The UK (Johnny Jet)
DON'T STOP NOW (Prohibition Club Mix)
 Love & Sas (RCA/BMG)
LOVE CAN MOVE MOUNTAINS (Club Mix)
 Céline Dion (Columbia/Sony)
LOVE VIBE (Ltd. Vibe Club Mix)
 Lisa Lougheed (Warner)
WORLD LOVE (Lisa Love House Mix)
 Lisa Lougheed (Warner)

BEST RAP RECORDING

CHECK THE O.R.
 Organized Rhyme (Boombastic)
KEEP IT SLAMMIN'
 Devon (Capitol)
THE JUNGLE MAN
 The Maximum Definitive (JLC)
THE MAESTRO ZONE
 Maestro Fresh-Wes (Attic)
REALLY LIVIN'
 Ragga Muffin Rascals (Calabash)

BEST R&B/SOUL RECORDING

DON'T LOOK ANY FURTHER
 The Nylons (Scotti Bros./BMG)
IF THAT WAS A DREAM
 Lorraine Scott (Cold Front)
INFATUATED
 Vivienne Williams (Benchmark)
ONCE IN A LIFETIME
 Love & Sas (RCA/BMG)
POWER TO THE PEOPLE
 Debbie Johnson (Aquarius/Capitol)

BEST ROOTS/TRADITIONAL ALBUM

CLAWHAMMER YOUR WAY TO THE TOP
 Daniel Koulack (Little Giant)
I WAS JUST THINKING THAT
 Jackson Delta (Jackson Delta)
JUSQU'AUX P'TITES HEURES
 La Bottine Souriante (Disques Milles Pattes)
MOONLIGHT DANCERS
 Bourne & MacLeod (Attic/A&M)
WHERE OLD FRIENDS MEET
 Ken Whiteley, Jackie Washington, Mose Scarlett (Pyramid)

BEST WORLD BEAT RECORDING

ALL OVER THE WORLD
 Sattalites (Intrepid)
INVISIBLE MINORITY
 Salvador Ferreras (Aural Tradition)
LISTEN TO THE WORLD
 Kaleefah (K.C. Records/Attic/A&M)
THE PRODIGAL SON
 Show-Do-Man (Makula Productions)
SPIRITS OF HAVANA
 Jane Bunnett (Denon/CBC Radio)

COUNTRY FEMALE VOCALIST OF THE YEAR

Lisa Brokop (Libre Musique)
 Patricia Conroy (Warner)
 Susan Graham (BGE)
 Sylvia Tyson (Silver City/Sony)
 Michelle Wright (Arista/BMG)

COUNTRY MALE VOCALIST OF THE YEAR

Gary Fjellgaard (Savannah)
 Larry Mercey (MBS)
 Don Neilson (Epic/Sony)
 Tom Russell (Stony Plain)
 Tim Taylor (Savannah)

COUNTRY GROUP OR DUO OF THE YEAR

Country Hearts (BEI)
 Gary Fjellgaard & Linda Kidder (Savannah)
 Tracey Prescott & Lonesome Daddy (Columbia)
 Rock 'N Horse Band (Palamino)
 Straight Clean & Simple (Saddlestone)

SOCAN JUNO FOR SONGWRITER

Bryan Adams
 Joan Besen
 Tom Cochrane
 K.D. Lang/Ben Mink
 Neil Young

BEST JAZZ ALBUM

BRASSY & SASSY
 Rob McConnell & Boss Brass (Concord)
LAST CALL AT THE BLUE NOTE
 Oscar Peterson Trio (Telarc)
MY IDEAL
 P.J. Perry (Unity)
RECTANGLE MAN
 John Stetch (Terra Nova)
TIME & TIDE
 Mike Murley (Unity)

PRODUCER OF THE YEAR

LEONARD COHEN
 Closing Time (co-produced by Leanne Ungar);
 The Future: The Future - Leonard Cohen
 (Columbia/Sony)
K.D. LANG & BEN MINK
 Constant Craving; The Mind Of Love;
 Ingénue - K.D. Lang (Sire/Warner)

BOB ROCK

Bed Of Roses; Keep The Faith:
 Keep The Faith - Bon Jovi
 (Mercury/PolyGram)

DAVID TYSON

Song Instead Of A Kiss; Tumbleweed:
 Rockinghorse - Alannah Myles
 (Atlantic/Warner)

GINO & JOE VANNELLI

Living Inside Myself; I Just Want To Stop:
 Live In Montreal - Gino Vannelli
 (Polydor/PolyGram)

RECORDING ENGINEER OF THE YEAR

KEVIN DOYLE
 He Would Be Sixteen:
 Now & Then - Michelle Wright (Arista/BMG);
 A Woman's Intuition:
 When You Love Somebody - Priscilla Wright
 (Attic/A&M)
MARC RAMAER (Greg Penny co-engineer)
 Constant Craving; The Mind Of Love:
 Ingénue - K.D. Lang (Sire/Warner)

PHIL SHERIDAN

Strike Up The Band; Very Early:
 Rob McConnell & The Boss Brass (Concord)

RANDY STAUB

Keep The Faith; Bed of Roses:
 Keep The Faith - Bon Jovi
 (Mercury/PolyGram)

JEFF WOLPERT, JOHN WHYNOT

The Lady Of Shallott:
 The Visit - Loreena McKennitt
 (Quinlan Road/Warner)

BEST VIDEO

(Presented to Artist and Director)
BOHEMIA
 Artist: Mae Moore (Epic/Sony)
 Director: Lyne Charlebois

CLOSING TIME

Artist: Leonard Cohen (Columbia/Sony)
 Director: Curtis Wehrfritz

LOCKED IN THE TRUNK OF A CAR

Artist: The Tragically Hip (MCA)
 Director: Peter Henderson

NO REGRETS

Artist: Tom Cochrane (Capitol)
 Director: Curtis Wehrfritz

SHE LA

Artists: 54-40 (Columbia/Sony)
 Director: Curtis Wehrfritz

BEST ALBUM DESIGN

BLAME IT ON MY YOUTH
 Artist: Holly Cole Trio (Alert/Capitol)
 Art Director: Rodney Bowes

BULL

Artist: Bootsauce (Vertigo/PolyGram)
 Art Director: John W. Stewart

DEAR DEAR

Artist: 54-40 (Columbia/Sony)
 Art Director: Hugh Syme

LOST TOGETHER

Artist: Blue Rodeo (Warner)
 Co-art Directors: Rebecca Baird and
 Kenny Baird

RESTLESS

Artist: Skydiggers (FRE)
 Co-art Directors: Brian McPhee and Tammie
 Lynn Presnal

BEST CHILDREN'S ALBUM

DAYDREAMS & LULLABIES
 Classical Kids, Susan Hammond producer
 (Classical Kids/The Childrens Group/A&M)
IF THE SHOE FITS
 Norman Foote (Walt Disney)
REVES MULTICOLORES
 Carmen Campagne (Oak Street)
SOMETHING'S FISHY AT CAMP WIGANISHIE
 Al Simmons (Oak Street)
WAVES OF WONDER
 Jack Grunsky (BMG Kidz)

BEST CLASSICAL ALBUM

(SOLO OR CHAMBER ENSEMBLE)
BEETHOVEN: PIANO SONATAS
 Louis Lortie (Chandos)
BRAHMS, PIANO MUSIC VOL. 2
 Antonin Kubalek (Dorian)
LIEDER ON POEMS OF HEINRICH HEINE
 Kevin McMillan & Michael McMahon
 (CBC Records)
SCHUMANN; LIEDERKREISE
 Catherine Robbin and Michael McMahon
 (CBC Records)
SONGS OF HUGO WOLF
 Daniel Licht and Arlene Shrut (Dorian)

BEST CLASSICAL ALBUM

(Large Ensemble or Soloist(s) with Large Ensemble Accompaniment)
HANDEL: EXCERPTS FROM FLORIDANTE
 Tafelmusik with Alan Curtis, Catherine Robbin,
 Linda Maguire, Nancy Argenta, Ingrid Attrot and
 Mel Braun; Jeanne Jamon, leader
 (CBC Records)
HAYDN: SYMPHONIES NOS. 44, 51 & 52
 Tafelmusik with Bruno Well, conductor; Jeanne
 Lamou, leader (Sony Classical)
PROKOFIEV: ALEXANDER NEVSKY AND
LIEUTENANT KIJE
 Orchestre symphonique de Montreal, Charles
 Dutoit, conductor (London)
SCHUMANN & CHOPIN: PIANO CONCERTOS
 Louis Lortie, the Philharmonia with Neemi Järvi
 (Chandos)
TCHAIKOVSKY: SWAN LAKE
 Orchestre symphonique de Montreal, Charle
 Dutoit, conductor (London)

HALL OF FAME AWARD

Anne Murray

WALT GREALIS SPECIAL ACHIEVEMENT AWARD

Brian Robertson

Awards crisis and with heavy pressure to move towards television, [unclear] elected to publish the [unclear] and withhold the announcement of the winners until [unclear]. So it remains [unclear] accountability firm [unclear] the voting and [unclear] results in sealed [unclear] the live TV presenta-

PAGES FROM THE PAST

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 simple 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.

Grealis: It was hard at the beginning to build in all the mailings, accounting, printing and expenses that would have made the awards more appealing when the industry really wasn't ready to take an interest in the awards other than to win or come to the party. I guess we could have asked for a government grant, but I don't think RPM would ever do that.

After television came the takeover of the Juno Awards show by CARAS, and further changes in the categories and the selection procedures. The Academy's first major change was to inject a sales orientation into the awards, at least at the nomination stage. In most of the categories, the nominations are based on sales. In past years, some of the awards went to the top selling product, but as of 1980, virtually all of the awards are voted on, either by the CARAS membership or, in special categories such as engineering, album graphics and children's records, by a panel of experts.

Even the award itself has undergone several changes through the years. Designed by RPM's Stan Klees, who also produced the pre-television shows, the original model of the Gold Leaf Award stood 18 inches high, was shaped like an elongated metronome and was made of solid walnut. Its inscription read RPM Gold Leaf Awards - the word 'Juno' was just a nickname. Then in 1975, when the Junos went on television for the first time, Klees designed a new award, fashioned of acrylic

...ed to 23 inches in height. The award continued to read 'RPM Annual Gold Leaf Award' until 1978, when CARAS officially took over the awards. Since that time, the awards have simply been labeled with the nickname Juno Awards.

The first annual Juno Awards, in 1971, had been an enjoyable affair, with many important happenings and emotional moments. The growing Canadian music industry had shown a large portion of its best side. Many of the winners had been bona fide stars, both in Canada and beyond.

But for all its growth over the previous year, the Junos had still been a relatively small event by today's standards. Increased attention had brought about 600 people to the St. Lawrence Hall, but it had become quickly apparent that the facility would not be large enough for the next event.

In addition, RPM's Grealis and Klees had experimented twice before with a series of meetings in which various factions of the business, notably broadcasters and record company people, gathered to discuss their differences, problems and goals and to establish a meaningful communication. The meetings had been quite successful at creating a flow of ideas, as well as a social function to help unify the industry.

With both broadcasters and producers busy adjusting to the new Canadian content regulations, and with the rapid growth of the Canadian industry, Grealis and Klees reasoned, what better time to stage a series of industry meetings than at the Junos. So they established a third gathering, under the banner of C3 (Communications Three).

The two 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. Then they organized a three-day series of meetings (Feb. 26-28), with the Junos to take place on Monday night (28). Broadcasters would be invited to attend the meetings, and also the Junos, which were then still an invitation-only, free of charge event.

The communications meetings, which took place on Saturday, were attended by about 120 people. Key broadcasters took the podium and fielded questions and comments from the record and other industry people. Among the broadcasters were such names as J. Robert Wood of CHUM Toronto, Alden Diehl then of CKLW Windsor, CKOC Hamilton's Nevin Grant and radio executives from Montreal, Vancouver and Winnipeg,

as well as key secondary markets. They discussed the lack of high quality domestic product then available, and the Maple Leaf System, in which key broadcasters would rate Canadian product, choose the best and guarantee it at least two weeks airplay on all the stations involved. The system, while assisting the top recordings, drew negative comments from producers who were discovering that a pass from the MLS usually spelled the kiss of death for the unfortunate record.

The CRTC regulations were also discussed, and members of the Commission in attendance offered to establish a committee with members of the industry and the Secretary of State's office to see what further assistance could be given to the industry. The meetings were closed, leaving those in attendance with the feeling that the industry had "made another halting, lurching forward step."

On the evening of the 28th came the second annual Juno Awards. While last year's presentation had been termed a very successful affair, the 1972 Junos brought the awards widespread industry and public acceptance. The previous year, Klees' mother had supplied a large sandwich spread, using 60 loaves of bread. Grealis himself supplied the liquor, transporting it to the hall in his station wagon.

This year, the Toronto Star's Marci McDonald described the setting as a "glittering buffet of drink, bubbling copper chafing dishes, silver trays full of caviar that stretched clear around the room, attended by gold-coated waiters." About 1,000 people attended the presentations, including radio and record people from all over Canada, as well as key press. Their response could only be termed as 'glowing'.

McDonald noted the Junos "graduated from a sophomore affair into a posh and polished night." She reported, "It was a conscious attempt at bigness on Grealis' part. And it seemed to have worked. From an industry that has barely begun to burgeon - scarcely a year since the institution of radio's 30 percent Canadian content quotas - it was a ceremony that lasted not quite an hour, lagged not a second and was carried off with such simple 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."



K.D. Lang with Ben Mink and Greg Penny with their Producer of the Year Award.



FRE/Capitol's Skydiggers with their Most Promising Group Juno.



Latent/BMG recording artist John Bottomley, winner of the Most Promising Male Vocalist award, admiring a blown-up Juno.

Warner Service Awards presented to employees

Warner Music Canada employees were recently honoured for their years of service at a well-attended dinner reception at the Embassy Suites Hotel in Markham, Ont.

Welcomed into the Five Years Club were Robin Levine, Joanne Mouryas, Bernie Schaeffer, Marg Crichton, Duane Labrecque and Wendy Salsman.

New members to the 10 Years Club were Stan Kulin, Garry Newman, Dale Weiser, Ken Dion and Peter Moser.

The 15 Years Club welcomed new members Dave Tollington, Cathy Craig, Bill Johnston and Elma Hunter.

Many of the past recipients of the Service Awards were on hand for the pin-giving ceremony. The new Five Years Club members join a stellar membership of Bruce MacTavish, Fran Robb, Jim Agnew, Marie Maillet, Herb Forgie, Brian Irwin, Cathy Spykerman, Richard Czupiel, Bonnie Goobie, Ed Wesseling, Anne Tuemisto, Mary Armstrong, Lina Botto, Deanie Campbell, Tom Cook, Diane Edwards, Rob Graham, Mike Peters and Marilyn Brodeur.

The Ten Years Club members were welcomed into the fold by Doug Raaflaub,

Hoskins' album makes some personal statements

Gregory Hoskins says he's learned a lot about life in the two years since he released his debut album, *Moon Come Up*.

"The density of the new record speaks for the quality and quantity of the learning I've done," Hoskins says of his new album, *Raids On The Unspeakable*.

The sensitive 28-year-old says the songs on his new True North (Sony) album -- including the first single, *Dance Of The Vulnerable* -- reflect his recent experiences with those who have been marginalized by society. "I became more intimate with people who have had overwhelming amounts of pain dealt to them. We're mirrors for each other."

Raids On The Unspeakable was produced by Jon Goldsmith and recorded at Phase One and McClear Place studios in Toronto. Hoskins utilized the studios more this time around than on his primarily acoustic debut in order to come up with some different sounds.

"Recording is like sailing," he says of the experience. "You're really at the mercy of a lot of winds. You just hope that you steer the right course."

Hoskins steers himself through an eclectic blend of musical styles -- including pop, folk, jazz and classical -- which demand the close attention of the listener. "There was absolutely no intention to make it easily placeable," he says. "It's a record of layers and it starts to get more interesting as people strip away the layers."

Aside from a couple of performances at last year's Canadian National Exhibition, Hoskins and his band, The Stickpeople, haven't played live since 1991. But plans are now underway to organize a national tour in the summer.

Kim Cooke, Vicki Chisholm, Flo Bristol, Claude Sassoan, Randy Sharrard, Lila McCready, Cora McKay, John Poirier, Randy Stark, Mark Frogley and Noel Salazaar.

The new 15 Years Club members bolstered the already impressive membership of Roger Desjardins, Alex Clark, Dave Sellick, Jeff Storry and Tom Duffy.

February shipments and sales show improvement

February wasn't a great month for record shipments and sales, but it's totals were an improvement over January according to figures released by the Canadian Recording Industry Association (CRIA).

A total of 3.66 million music videos, cassette singles, other singles, cassettes and compact discs were shipped in February. January saw 2.87 million units shipped, while December was booming with 4.94 million units.

CRIA president Brian Robertson was pleased with February's improvement over January and says the numbers are reflective of the current retail climate.

Shipments and sales of the recently introduced digital compact cassettes and Mini Discs continue to be slow. Just more than 1,000 have been shipped so far this year.

February's total shipments were down less than one per cent from February 1992, while the net value of sales for the same period was up by 10 per cent. For the year, total shipments are down six per cent and the net sales value is up two per cent.

Robertson expressed disappointment in the bankruptcy of the A&A Music and Entertainment Inc. chain and the subsequent closing of half its stores from this time a year ago, but he hopes that the 71 remaining A&A stores and other retailers will be able to pick up the slack.

Doughboys are recording A&M debut in NYC

Montreal's Doughboys are currently in New York City recording their debut A&M Records debut.

The band, consisting of vocalist/guitarist John Kastner, guitarist Jonathan Cummins, bassist Peter Arsenault and drummer Paul Newman, has been quite popular at campus radio and on the club circuit since its inception in 1987.

The Doughboys are working with producer Daniel Rey, whose previous credits include production and songwriting with The Ramones, Iggy Pop and L7. The band will be recording with Rey until the end of March in New York City's Magic Shop and Baby Monster studios before returning to Canada to mix the album at Vancouver's Warehouse with Skinny Puppy founder Dave Ogilvie.

The as yet untitled album is scheduled for an early summer release.

The two sides of Arden; in person and on album

On Jann Arden's debut A&M album, *Time For Mercy*, she comes at you with sobering, emotionally challenging songs. In person, however, she's a regular Tracy Ullman-type cut-up.

"People think my music is so serious, but it's just about humanity, really," the Calgary native says. "It's just about simple things like kindness and how hard it is to be good.

"I try to be real simple and say what I mean. I'm learning that the hardest thing in the world is to be simple and to be straight forward and to be honest. You're better off sometimes lying about everything and being more poetic, and keeping people wondering what you mean exactly, because that way you don't have to give up as much of yourself.

"My music relies totally on an emotional response from people. It's nice to be able to sing the things that I have a hard time saying."

But Arden is more than a sensitive singer/songwriter who plays acoustic guitar. While in Los Angeles recording *Time For Mercy* last year, session drummer extraordinaire Jim Keltner dubbed her the "freakish Canadian" and suggested she get her own situation comedy series. Her sense of humour shines through as much while she's on stage as it does while she sits down for a chat about her childhood musical ambitions.

"I wasn't one of those girls who sat back and dreamed of becoming a pop singer with big hair and large breasts and a huge microphone who would sit in men's laps and croon," she says. "I wanted to be a school teacher."

King Cobb Steelie hopes this one's not a heifer

King Cobb Steelie is a childhood memory of the game of marbles. It's also the name of a recently released self-titled album by a band from Guelph, Ont. I've played both and can honestly say that the latter isn't as hard on your knees.

Lead singer and lyricist Kevan Byrne describes King Cobb Steelie's music as "a hybrid of all kinds of styles -- funk, hip hop, dub, rock, everything. We try to synthesize a number of our musical influences within the context of one song."

In Dec. 1991 the band recorded a seven-inch single, featuring the songs *One's A Heifer* and *Duotang*, which it gave away at shows. Their eclectic musical style, combined with the fervent energy of their live performances, soon made King Cobb Steelie a band to watch out for.

"The whole thing just sort of steamrolled after we started playing and recording," Byrne says. "We didn't expect to get out of Guelph, or even out of the basement for that matter."

The band members were proud of their independent status, but when Raw Energy (a small label affiliated with A&M) offered them a deal, Byrne says they found it too good to refuse. "We have very specific ethics about creative control, and that's what Raw Energy gave us. That was key for us.

"We wanted to use King Cobb Steelie as a vehicle for all different types of things,"

Despite her shunning of the glitzier side of the music business, 30-year-old Arden began writing songs as a teenager and has kept at it until today. She has worked on a fishing trawler, busked on the streets of Vancouver, been a singing waitress, and played trumpet on the lounge circuit, but she was always writing.

She even released a single a dozen years ago but, beyond confessing that she recorded it under a different name and that one night, after a couple of drinks, she melted down about 100 copies to make a table-like sculpture, she won't talk about it.

At that time, Arden would mix in her own songs with covers while performing, without telling the audience that they were originals. But, six years ago, Neil MacGonigill sat down with Arden and convinced her that she had genuine talent. MacGonigill became her manager and, three years later, they went to Nashville to record a demo tape to shop around to the majors.

That eventually led to her signing an international deal with A&M. *Time For Mercy* came out in Canada on March 2 and will soon be released in the United States, England, Germany, Australia and Spain. "Music makes you a citizen of the world," she says, "(But) I think my music is very Canadian. I'm completely proud of being Canadian, and being where I'm from has everything to do with the music that I write."

A&M also supplied Arden with the resources to hire some of the best session musicians in the business and to have Ed

Byrne adds. "We thought we could have a tapestry if we threw in the eight or nine songs and weaved them together with these little instrumental breaks and sampled pieces. It became a concept after a while."

The album's structure makes it somewhat of an eccentricity, but it's the song titles that make it a candidate for Ripley's. For example: *Dangerous Dangling Arm*; *Talking G.I. Joe With Lifelike Beard And Hair And Kung Fu Grip*; *Luckily I Keep My Feathers Numbered For Just Such An Emergency*; *Tomato/Tomahto*; *Bar Mitzvah in Ann Arbour*; *Deadly Lampshade*; and *Kühe Mit Fangzähnen*.

"The titles don't bear any relationship to the lyrical content of the songs," Byrne says. "They're just generally absurd things that I hear people say. I have a running list at home."

The album was produced by Don Pyle, the drummer for another band that has had a weird song title or two during its career, *Shadowy Men On A Shadowy Planet*. The *Shadowy Men's* instrumental surf sound is a far cry from the grunge-funk of King Cobb Steelie, but Byrne says Pyle knew exactly where they were coming from.

"What Don does in the context of the group and what he does outside of it are two completely different things," Byrne says. "He had a very strong vision of what he could do with us and was constantly coming up with ideas of ways to do things."

Cherney, who has worked with Bonnie Raitt, Eric Clapton, Bob Dylan, George Harrison and Iggy Pop, produce. "He just let the players go and let play their music," she says of the experience.

Arden has been busy promoting and showcasing *Time For Mercy* and has gotten overwhelmingly positive responses from both



Jann Arden at RPM. (l to r) RPM's Steve McLean and Stan Klees, A&M's Stephanie Robertson and Julian Tuck, and Arden.

the media and those in the industry. No plans for a tour have been confirmed, but she has shot a video for the album's first single, *Will You Remember Me*, to help raise her profile.

Still, Arden doesn't expect instant fame and fortune, opting instead to look for a more gradual rise to success and then sustaining it. "I think the record's got to go out there and work for itself," she says. "I'll be around for a while, I hope. I'm not going anywhere."

VISITORS

Lorne Lichtman - Trend Music Group
Georgina Cajic - Quality Records
Rick Wharton - MCA Records
Roger Bartel - EMI Music Canada
Doug Caldwell - Virgin Music Canada
Ron Proulx - Cesspool Of Lust Music
Julian Tuck - A&M Records
Dale Kotyk - Warner Music Canada
David Lindores - BMG Music Canada

PROMOPERSONS' PICKS

LORNE LICHTMAN - Trend Music Group
Hit: Sette Messgana - Caribbean Allstars
Album: Happy Rhodes - Equi Poise
GEORGINA CAJIC - Quality Records
Hit: Talkin' Bout Love - BKS
Album: Chris Sheppard - Trip To The Moon
RICK WHARTON - MCA Records
Hit: Living On The Edge - Aerosmith
Album: Michael Nesmith - Tropical Campfires
ROGER BARTEL - EMI Music Canada
Hit: A Better Man - Thunder
Album: Arrested Development - Unplugged
DOUG CALDWELL - Virgin Music Canada
Hit: Is It Like Today? - World Party
Album: Shonen Knife - Let's Knife
JULIAN TUCK - A&M Records
Hit: Conquer Me - Blues Traveller
Album: David Baerwald - Triage
DALE KOTYK - Warner Music Canada
Hit: Can't Do A Thing - Chris Isaak
Album: Dwight Yoakam - This Time
DAVID LINDORES - BMG Music Canada
Hit: Alright Already - Larry Stewart

Radio: the problems are just beginning

by Ronald T. Robinson

I just read an article in an American radio trade magazine which was subtitled Personality Radio is Back. This immediately reminded me of the cliché that Canadian radio is essentially five years behind that of the folks below the 49th. While there may be something to that, I am reluctant to accept it as a rationale for incompetency here in the Land of Legislated Non-Competition.

As one who is peripherally involved in radio as much as I am actively, I have the advantage of being able to be somewhat objective and able to address the issues without the fear of being blown out. At the beginning of 1993, listening to this market (Calgary) is like being witness to about half-a-dozen simultaneous train wrecks. In this, a nine-station (commercial) market, only two outfits are not, in my view, takings steps to literally blow themselves out of the water. And even one of those is riding the caboose marked "gravy" that's FM country.

Allow me to digress. It seems to me that a number of general managers and program directors who were functional in the '70s and '80s had, as part of their history, the capacity to prosper when times were better. Instead of realizing they were simply part of an economic thrust, they took the position that they were smart, and succeeded as a result of their input. Now, however, when it's critical to be effective, these same folks come up empty. Currently, they can be found whining about "fragmentation" while saluting the term

Beethoven's Nightmare releases new CD single

Beethoven's Nightmare, a three-piece Toronto band, has released an independent CD single with two versions of the song Back To You.

A video for the melodic yet rocking song is also available. The video was shown at a recent showcase at Toronto's Sanctuary Vampire Sex Club where the band played with Headspace, The Piranha People, Dr. Bike, and The Headstones.

A full album is scheduled for release later this year on Death Records.

The Black Crowes tour across Canada in April

The Black Crowes will undertake their first headlining Canadian tour with eight shows in April.

The tour begins with two shows at Toronto's Varsity Arena on April 14 and 15. It will then move on to Sault Ste. Marie (17), Thunder Bay (19), Winnipeg (20), Regina (22), Calgary (23), and Edmonton (24).

The band's most recent Def American (Warner) album, The Southern Harmony And Musical Companion, spent 10 weeks in the Top Five on the RPM 100 Albums chart when it was released last year. It has sold 2.5 million copies worldwide. The Black Crowes' debut, Shake Your Money Maker, sold more than five million.

"niche" and worshipping at the Altar of Empirical Evidence (read RESEARCH).

The researchers and their following carrion crows who call themselves consultants have made it their business, while warbling a lyric to the tune of The Numbers Don't Lie, to tear the heart out of any appealing broadcasting that may be left on the air. We have been reduced to interminable commercial-free music sweeps and positioning statements that would have embarrassed Chairman Mao.

Fortunately, in this society, there is no need to rise up in a revolutionary fervour. All that is required is that the audience ignore this tripe, leaving it on the side of the roads to rot. They do. They are. It does.

Radio's share of available ad revenues has sunk to a dismal six per cent of what's invested. I am unaware of this trend reversing. It's such a waste of a magnificent medium. And it's a good thing we don't have to go before Roy Bean -- he was a "hanging" judge.

Perhaps when more of the incompetents, the embezzlers and the morally challenged have been weeded out, there may be room for

The future success of radio will not be dependent on the music.

the broadcasters to get on with and, in some cases, get back to, the business.

By the way, good luck to the managers who are placing their faith in the new technologies. I can't think of much that is less appealing than a generic chunk of programming emanating from some closet 1,000 miles away. Unless there's a budget consistent with that of the Mother Corp, anything offered off the "bird" is destined to be no more than filler. Nice try, boys. Today -- radio. Tomorrow -- a car wash. Yes.

Meanwhile, since RPM is primarily a music magazine, I have a word for the people whose livelihoods are dependent on the creation, production and promotion of contemporary music: persistence. As radio station PDs and MDs continue to roll around parking lots and haemorrhage over which cut of 20-year-old music to play, let it be understood that they do so at their peril. As a well-known consultant once expounded to me, "As you know, Ronald, this particular cut from the Silk Degrees album tested poorly and doesn't reach the core of our audience dynamic." That's when I was grateful for Canada's gun laws. He hasn't yet figured out that the audience is living more complex lives than that required to sweat a Boz Scaggs tune.

Now here's an irony for the music business to consider: The future success of radio will not be dependent on the music. It will be dependent on the loyalty of an audience to a group of personalities at any given station. The music will become secondary. And that is great news for the music biz. It means that stations will be able to play all kinds of

contemporary music that is believed to be appealing to a target audience. Why? Because the station will be primarily focusing on the verbal and personality part of programming. It's the Baskin-Robbins rule: "If the quality and service at the point of purchase are unparalleled, then the more flavours the better."

Radio has bought into the concept of specialization to a fault. Chocolate or vanilla. Love it or leave it. Most have already left. That includes clients.

When I mention verbal communication becoming primary, I refer to more than whiz-bang personalities. I'm also concerned with commercial creative. When I got into the business (pre-Beatles), part of my job description was the voicing of commercials. That hasn't changed. And neither has the copy. It's as though sometime around 1962 somebody declared copywriting a closed-science -- there was nothing more to learn. In my freelance work I am voicing over commercials that could have been written 30 years ago... only now the prices are bigger.

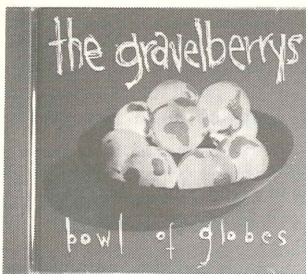
Which leads me back to the music. Music formats are definitely no less, but certainly no more, than generic targeting devices to be aimed at a pre-determined demographic. That's all. The mistake broadcasters have made is to overwork the formats and niche themselves into insolvency. Too bad. A combination of successful communication techniques and the addition of contemporary music can open whole new vistas of audience appeal. But the music must come second. Members of an audience may articulate a preference for tunes, but it's what's in between that will keep them coming back. (To my knowledge, there is no research to confirm this.)

Therefore, I heartily urge everyone in the music business to continue to press the radio stations forcefully with every piece of new music they have in their inventories. I urge them to force-feed the stations aggressively. I urge them to argue that the real reason the stations can't pull the numbers is because they can't communicate. It has nothing at all to do with the tunes. I appreciate how this position can seem counterproductive. The alternative is worse. Nevertheless, I guarantee there are those in the radio stations who will, off the record of course, agree utterly. They are ready for a lot of great new music. It's just that they don't know what to do with the rest of the station. And it's always been music that has been the easiest to manipulate.

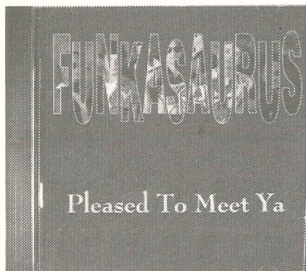
As for me, I am an effective, knowledgeable, experienced broadcast communicator. I have not had anything but #1 ratings (Adults 25-49) since 1977. Hell, the last time out I took Drive from #8 to #1 in less than 90 days. No big deal. It's called skill. I am just going to lie here in the bushes until the wreck is over and the blood on the tracks has dried. Then I'll help clean it up. This business is too worthwhile to reject outright.

(Ronald T. Robinson can be contacted at 101 Brae Glen Lane, S.W. Calgary, AB T2W 1B6. Telephone 403-255-677.)

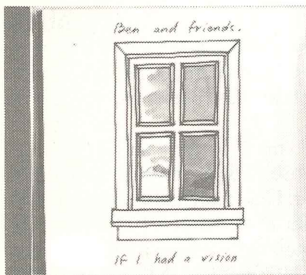
ALBUMS



THE GRAVELBERRYS - Pop
Bowl Of Globes
 Independent - EB-1-7722
 The Gravelberries singer and guitarist, Paul Myers, wears his Beatles and XTC influences on his sleeve by writing songs with classic pop structures and clever rhyme schemes. The first focus track, Wonder Where You Are Tonight, is starting to generate interest at radio, and a Scott Dobson-directed video for the song should be available soon. Rocks And Bones takes an amusing look at prehistoric rock and roll. The acoustic It's Raining (It's Pouring) and English Trains are two other favourites. Myers shows his sense of humour by offering the two-second long Landlord, and then including a five-second extended dance club mix of the song. Bowl Of Globes was produced and engineered by Michael Phillip Wojewoda (Barenaked Ladies, Rheostatics), which should help raise the profile of this very worthwhile independent release. - SM

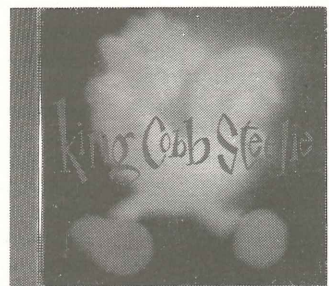


FUNKASAUROS - Funk/Pop
Pleased To Meet Ya
 NBH Records - CD90158-H
 This debut album features songs written by the band's five musicians and sung by vocalists Andrew Amoah and Shelley Thomas. This clean production was helmed by Tzvi Erez and Fred Petersen at Toronto's Kinck Sound Studios. Pleased To Meet Ya's groovy lead track, Thunder & Lightning, is very upbeat and it dominates the album. But the light funk sound of Let's Talk and the Prince-ish Everybody Listen Up are also worth a spin. Amoah sounds like Michael McDonald from the Doobie Brothers as he sings with Thomas on the more laid-back You Don't Know. - SM

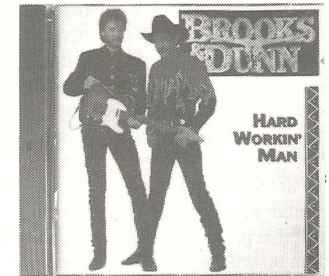


BEN NIND & FRIENDS - Folk
If I Had A Vision
 Ben Nind-001
 Folk music is still alive and fighting back for its rightful place in Canadian music and should once again have a Juno category. Folk displays the real country roots of Canada and where better for it to come from than the Northwest Territories, which is still relatively clean of tokenism. Ben Nind's

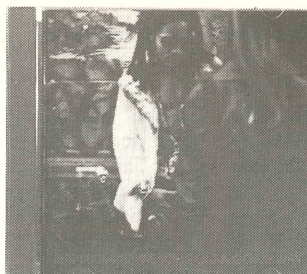
folk smacks of country, his kind of country. His vocals are clean and uncluttered and retain a rare sincerity of his subject matter. He claims to aim for "honest music and honest words," and he's right on in that respect with this album. This isn't a trained voice in the strict meaning of tutelage. This is a voice that sometimes communicates anger, but most times with anguish, depending again on his subject matter. The vocal clarity and balance is rather surprising and displays the engineering expertise and equipment available at Pido Productions Studio in Yellowknife. The instrumental backing of the flute, cello, fiddle, trumpets and saxophone on top of the traditional guitars is also exceptional, as they weave a pattern of gentle enhancement around the vocal delivery. Key tracks are Mountain and Orchids To Iron, both Nind originals. But don't overlook the Nind and Michael Sharpe penning of Lady, and Ode To Inuvik written by Colleen Peterson. Someone should pass a copy of this CD along to Northern Exposure's John McCullough. Produced by Nind and Jean Francois Pitre. Pido Productions is located in Yellowknife at 403-873-5458. - WG



KING COBB STEELIE - Rock
 King Cobb Steelie
 Raw Energy/A&M - 74242 1008 2-Q
 Guelph, Ontario's King Cobb Steelie has been causing quite a buzz on the streets in the past couple of months, and now people have the opportunity to find out why. Shadowy Men On A Shadowy Planet drummer Don Pyle recorded this debut album, which is driven by a heavy guitar sound that's often accompanied by some slap bass funk. The album's lead track, Bundt, is a five-second sample from Rush's 2112. What better way could there be to get the kids tuned in to the remaining 15 tracks of songs, song fragments and sampled snippets? One's A Heifer is the first single. If you're looking for other tracks, and don't want to over-exert your wrist writing out some very long song titles when making out your playlist, I heartily recommend the heavy alternative funk grooves of Duotang. See the band live if you have the chance. - SM



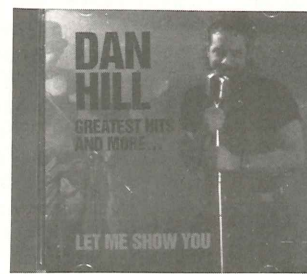
BROOKS & DUNN - Country
Hard Workin' Man
 Arista-18716-N
 There's every indication that the title track, taken as the first single, will be another winner for Kix Brooks and Ronnie Dunn. Beating the popularity of Boot Scootin' Boogie, which stayed at No. 1 on the RPM Country 100 for three weeks (Aug. 15-29/92), might take some doing, but they're already in the Top 20 (No. 17). There are no gimmicks here, just solid honky-tonkin' and foot-stompin' listening entertainment, including a 6:30 club mix of Boot Scootin' Boogie. This should also spawn a number of hits, including That Ain't No Way To Go, Our Time Is Coming and Rock My World (Little Country Girl). Don't overlook Mexican Minutes. Produced by Scott Hendricks and Don Cook. - WG



LENNY KRAVITZ - Pop/Rock
Are You Gonna Go My Way
 Virgin - 0777 7 86984 2 5 V2-86984-F
 The title track and first single gets this album off to an electrifying start, with Kravitz doing his best Jimi-Hendrix impression. But after that, the rest of the album is mostly made up of mid-tempo love songs and ballads. The mellow reggae groove of Eleuthera makes it an exception. Kravitz still seems obsessed with the late '60s and with being involved in almost all facets of recording. He produced the album and, in addition to singing lead and background vocals, he also plays the drums, bass, chimes, electric guitar, acoustic guitar and mellotron. - SM

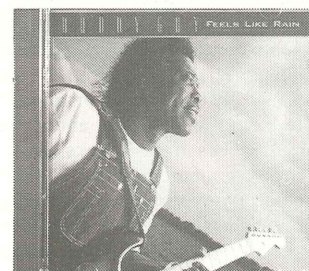


TASMIN ARCHER - Pop
Great Expectations
 EMI - 0777 7 80134 2 6-F
 Fueled by the worldwide hit, Sleeping Satellite, Tasmin Archer has suddenly become a commercial presence who looks to establish herself across multiple radio formats. Archer's music has a mature pop/rock sound to accompany her powerful voice. The Brit singer also has a strong Paul McCartney connection, with the album being produced by Julian Mendelsohn, who recently produced McCartney's Off The Ground. McCartney band members Paul 'Wix' Wickens (keyboards) and Robbie McIntosh (guitar) are also featured. Lords Of The New Church, Steeltown and Somebody's Daughter all stand out. - SM



DAN HILL - Pop/R&B
Let Me Show You
 Quality-2016
 Unfortunately, Dan Hill's only claim to fame seems to be Sometimes When We Touch, his 1978 mega-hit. Not too much happened after that for public consumption, but a great deal went on in his personal life that would have ended most careers. That 15-year nightmare now appears over with this release, a Dan Hill that not too many expected to hear. He still maintains that confidence, but he gets down a bit more with harder-edged vocals and lyrics to match. He has also collaborated with some pretty high-profile writers, including Charles Judge (Belinda Carlisle, George Michael), Doug James (Michael Bolton), and Chas

Sanford (John Waite, Stevie Nicks, Chicago). Is It Really Love, with lyrics by Hill and music by Judge, has been taken as the first single. The album is sub-titled Greatest Hits And More, so there is flashback material, including a new version of Never Thought (That I Could Love), produced by John Sheard; and, of course, Sometimes When We Touch, a duet with Rique Franks, produced by Hill, Sheard and Doug James. Franks also duets with Hill on Can't We Try, which was produced by Sheard. Also key is the Judge/Hill penning of I Miss You Still, produced by Judge. There's much more to Dan Hill this time around. The timing couldn't be better. Retailers should front-rack. There are a lot of record buyers in that important demographic who remember Dan Hill, who moves slightly to the left with this package of soulful ball-busting entertainment. - WG



BUDDY GUY - Blues
Feels Like Rain
 Silvertone - 01241-41498-2-N
 Canada was the first country to reward Guy's last album, Damn Right I've Got The Blues, with a gold certification, and this follow-up is also making a good impression at retail. Guy, who has been called the world's greatest guitar player by some, has filled the tragic void left by Stevie Ray Vaughan to become the most popular traditional blues player around. But the fact that he can load up his albums with big name guest artists also helps a lot. Paul Rodgers of Free and Bad Company adds vocals on the old Grand Funk Railroad hit, Some Kind Of Wonderful, which was taken as the first single. Bonnie Raitt contributes vocals and slide guitar to give the album's John Hiatt-written title track a mellow country-blues feel. And Travis Tritt sings along with Guy on John Fogerty's Change In The Weather. Other musicians include Ian McLagan on keyboards, Johnny Lee Schell on guitar, Little Feat drummer Richie Heyward and keyboardist Bill Payne, and the album's producer, John Porter, on guitar. Guy also covers material by James Brown, Muddy Waters, Guitar Slim, Junior Wells, Ray Charles and Marvin Gaye in addition to his two originals. I Go Crazy and Mary Ann veer enough away from traditional blues that they could also help win Guy an even wider audience than blues fans and guitar junkies. - SM

HOTHOUSE FLOWERS - Pop
Songs From The Rain
 London - 828350.2-Q
 Songs From The Rain follows in the same soulful vein as this Dublin quintet's first two albums, but it may be their most consistent effort yet. Overlooking the Irish brogues of the vocals, nothing is too overtly Celtic aside from the use of a low whistle and bodhran. Bouzouki and didjeridoo add to the international instrumentation. The first single, Thing Of Beauty, has gotten off to a good start on the charts. Two songs, This Is It (Your Soul) and the Chris Isaak-sounding An Emotional Time, were co-written by the band and Dave Stewart. The rest of the material was written by the group. Spirit Of The Land, which deals with native and aboriginal issues, stands apart because of the native music influences in its coda. One Tongue, Be Good and Gypsy Fair are three more key tracks. - SM

RPM is available in
BETTER record stores
 across Canada

COUNTRY

A clean shaven Ronnie Prophet will take his new look and expanded band into the Theatre In The Dells in Wisconsin for the entire summer. Prophet and his wife Glory-Anne, along with their band, played February fair dates in Florida and mounted a showcase for the Family Motor Coach Association Rally in California before moving north for dates in Canada. They were scheduled for Ottawa's Congress Centre (March 27-29), to be followed in April with dates in Edmonton, Grande Prairie, Calgary and Vancouver. After a few more U.S. dates, Prophet and his eight-piece band will open his summer engagement on May 28. They will perform two shows daily, seven days a week until Sept. 6.

The Big Valley Jamboree has expanded into two locations and has confirmed a number of acts for both locations. Part one will be held in the Qu'Appelle Valley of Craven, Sask. from July 14-18. Among those confirmed for the Craven date are Cassandra Vasik, Colleen Peterson, Tracey Prescott & Lonesome Daddy, Anita Perras, South Mountain, Dolly Parton, Dwight Yoakam, One Horse Blue, the Gibson/Miller Band, Boy Howdy and others. The Big Valley, Alta. show will feature Patricia Conroy, Lisa Brokop, Scott King, Prairie Oyster, Laura Vinson, Ricky Van Shelton, Kathy Mattea, Emmylou Harris, the Good Brothers, Joel Feeney, Dan Seals and others from Aug. 4-8. Emceeding both shows will be Williams and Ree, who have been hosting the Craven show since its inception 10 years ago.

CBC's Country Beat lineup for its April 14 edition will include interviews with Cassandra Vasik, Pirates of the Mississippi, Jennifer Berezan, and the Modern Mandolin Quartet. Among the videos to be featured are those by Vasik, the Pirates, Prairie Oyster, Billy Dean and the Bellamy Brothers. Confirmed for interviews on the May 1 edition are Williams and Ree, Cindy Church and Nathan Tinkham. Videos to be featured for this edition include those by Rodney Crowell, Rawlins Cross, Lorrie Morgan, Amos Garrett and Guy Clark.

The Pepperwood Bistro in Burlington, Ont. is the newest country/folk showcase in Ontario's golden horseshoe. Tamarack is set for an April 3 date, followed by Colleen Peterson (17-18). Peterson is currently charting with her Hillcrest release, Code Of The West (No. 85).

Kevin Simpson makes a fashion statement with his new self-titled Ebony CD release. The front cover artwork features a pair of bright red suede shoes with an attached label bearing Simpson's name. The graphic design was by Kingston's Creative Effects Design Studio and the photography was by Barry Chambers. The album, which contains 10 Simpson originals, was produced by Cam Shillington and recorded at Nashville's Teleproductions Studio. Why the red suede shoes? "Everyone in country music, 99.9 per cent, wears cowboy boots and I felt I needed to be different. When people forget my name they always remember the guy in the red suede shoes." Coming up for

the Kingston-born Simpson is a shot in June on TNN's Be A Star. The album is distributed by RDR Promotions in Markham, Ont.

Denam And Lace, a female country trio, has been picking up a loyal following since they began performing together in 1987. The trio comprises singer/guitarist Carol Barnes, singer/bassist Candi McNeil, and singer/drummer June Caulfield. Barnes is Canadian, Caulfield is from Scotland, and McNeil is an Australian, which makes the three redheads a truly international team. They made their first bid for the charts in 1990 with the release of Kick In The Heart. Last year a chance meeting at the Empire Music Conference in Rochester, N.Y. brought them together with Fred Vail, a former manager of the Beach Boys and president of Treasure Isle Recording Studios. "I was immediately impressed with the group on stage -- the audience really loved them -- but it remained to be seen how they would come together on tape. I was not disappointed," said Vail. He produced their seven-song cassette entitled Dancin' To The Radio, which the trio is using to label shop. The trio routinely works the southern and northern Ontario circuit and can be seen at Poppa Nicks in Milton (March 26-27), Toronto's National Souvlaki (April 15-17), the Corral in Oshawa (May 11-15), Huntsville's J.T.'s (28-29), Parry Sound's T.J.'s (June 4-5), Brampton's Spurs (11-12), and Toronto's Tara Inn (24-25). McNeil, who books the trio, can be contacted at 416-259-5632.

Neal McCoy has the most adds this week which moves his Atlantic release, Now I Pray For Rain, onto the chart at No. 83. McCoy hasn't seen too much action in Canada with his previous releases, but this track from his album, Where Forever Begins, appears to be taking hold. The album was produced by James Stroud.

Saskatchewan's Johner Brothers enter the chart this week with My Brother And Me, the title track of their Sceptre album, which secures a No. 91 berth. The album was produced by Rob Hewes. Brad Johner (lead vocal, acoustic guitar, harmonica) wrote most of the material on the album, including the

Hedley and Salmon Valley prepping major festivals

The annual Hedley Country Music Festival is expected to attract more than 30,000 country and folk fans to the picturesque British Columbia community on the banks of the Similkameen River.

Festival organizer John Penner expects a bill of more than 30 top American and Canadian performers. Already confirmed are Patricia Conroy, Juno top country male vocalist Gary Fjellgaard, Kentucky Headhunters and Shenandoah. More acts will be announced as the three-day event (July 2-3-4) draws closer.

Penner, who is based in Vancouver, is also production co-ordinator for the Salmon Valley Festivals. He is not, as reported in the March 6/93 issue of RPM, working in conjunction with International Talent Services and Perryscope Concert Productions.

This will be the third year for the Salmon Valley Country Music Festival, which will be

held from July 30 through Aug. 1. Organizers are close to signing several major acts for the three-day event, and have already confirmed Michelle Wright, the Charlie Daniels Band and the Nitty Gritty Dirt Band.

Organizers are also expecting top-rated Canadian country talent, as well as local B.C. bands to take part in the festival. "We want to give everyone an equal opportunity to display their talents during the festival," commented Penner. "We think it's important to promote Canadian talent as much as possible." Approximately 30 acts are needed for the three-day event.

Canadian artists and/or their managers who are interested should send bio material, photos and audio/video tapes to: Gerald Pattison, Salmon Valley Festivals, R.R. #2, Site 18, Camp 32, Prince George, B.C. V2N 2H9. Deadline for submissions is May 1/93.

Code Of The West gain a national foothold with their latest Hillcrest release, More Of Me (Less Of Lonely), entering the chart at No. 97. The track, written and produced by Wendall Ferguson, is included on Hillcrest CD compilation No. 8.

CHFX-FM Country 101 has a Concan single at No. 1 this week. Paul Kennedy and John Gold, who tabulate the Halifax station's Top 50 Hit List, move Patricia Conroy's What Do You Care up from No. 3 to the top of the chart. In fact, on the chart of 50 songs, 15 are Concan. That's 30 per cent and not too many radio station charts, if any, can boast that kind of percentage. Michelle Wright's The Change is also on the chart (No. 23), but this isn't counted in as Concan.

George Strait's Heartland bounces up to the No. 1 chart position after only nine weeks of charting. The song was written by Steve Dorff and John Bettis and produced by Strait and Tony Brown. The track was taken from Pure Country, the Original Motion Picture Soundtrack, and is also included on MCA CD compilation No. 1/93.

Tracy Byrd makes the big move this week with Someone To Give My Love To jumping from No. 88 to No. 69. The song was produced by Tony Brown. Included on MCA CD compilation No. 2/93, the track is taken from Byrd's upcoming album.

Mister K's is a new country club in Toronto and it's ready to launch on April 7. The club is located in downtown Toronto at 74 Victoria St., upstairs in the Arcade. True Blue, a local country band, will do the kick-off honours. More about this club next week.

Santa Fe's licence was yanked because it was overloaded by 16 people. The downtown Toronto country club has been gaining in popularity ever since B.J. Cook took over as pusher of Canadian talent and line-dancing. The licence was only suspended for a short while, but B.J. and her aggressive crew are

COUNTRY continued on page 23

RPM Adult Contemporary TRACKS

RECORD DISTRIBUTOR CODE

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

TW LW WO - APRIL 3, 1993

- 1 1 6 **SIMPLE LIFE**
Elton John - The One
MCA-10614 (MCA comp. # 3/93)-J
- 2 4 10 **ANGEL**
Jon Secada - Jon Secada
SBK Records-98845 (Capitol comp. #1/93)-F
- 3 3 16 **FOREVER IN LOVE**
Kenny G - Breathless
Arista-07822-18646 (BMG pop comp. # 44)-N
- 4 2 8 **REACH OUT I'LL BE THERE**
Michael Bolton w/The Four Tops - Timeless (The Classics)
Columbia-52743 (Sony comp. # 8)-H
- 5 8 4 **I HAVE NOTHING**
Whitney Houston - The Bodyguard Soundtrack
Arista-07822-18699 (BMG comp. # 46)-N
- 6 6 12 **A WHOLE NEW WORLD**
Peabo Bryson & Regina Belle - Passion
Columbia-48826 (Album track)
- 7 5 12 **NO MISTAKES**
Patty Smyth - Patty Smyth
MCA-10635 (MCA comp. # 21)-J
- 8 9 11 **CLOSING TIME**
Leonard Cohen - The Future
Columbia-53226 (Sony comp. # 7)-H
- 9 15 8 **HOPE OF DELIVERANCE**
Paul McCartney - Off The Ground
Capitol-80362 (Capitol comp. # 2/93)-F
- 10 10 12 **FARE THEE WELL LOVE**
The Rankin Family - Fare Thee Well Love
Capitol-99996 (Capitol comp. # 31/92)-F
- 11 11 8 **HARVEST MOON**
Neil Young - Harvest Moon
Reprise-45057 (Warner comp. # 149)-P
- 12 13 7 **ORDINARY WORLD**
Duran Duran - Duran Duran
Capitol-98876 (Capitol comp. #1/93)-F
- 13 7 14 **IN THE STILL OF THE NIGHT**
Boyz II Men - The Jacksons - An American Dream
Motown-374 636 356 (PolyGram comp. Nov92)-Q
- 14 26 4 **TELL ME WHAT YOU DREAM**
Restless Heart w/Warren Hill - Big Iron Horses
RCA-66049 (BMG comp. # 46)-N
- 15 18 3 **WATER FROM THE MOON**
Celine Dion - Celine Dion
Columbia-52437 (promo CD single)-H
- 16 25 6 **LOVE IS**
Vanessa Williams & Brian McKnight - Beverly Hills 90210
Giant-90210 (Warner comp. # 162)-P
- 17 17 9 **COME IN OUT OF THE RAIN**
Wendy Moten - Wendy Moten
EMI-98574 (Capitol comp. # 29/92)-F
- 18 36 3 **SOMEBODY LOVE ME**
Michael W. Smith - Chance Your World
RCA-66163 (BMG comp. # 46)-N
- 19 19 18 **THE MIND OF LOVE (Where is ...)**
K.D.Lang - Ingénue
Sire-26840 (Warner comp. # 153)-P
- 20 37 5 **I SEE YOUR SMILE**
Gloria Estefan - Greatest Hits
Epic-53046 (Sony comp. # 9)-N

- 21 22 8 **CATS IN THE CRADLE**
Ugly Kid Joe - America's Least Wanted
Mercury-314 512 571 (PolyGram comp. early Jan/93)-Q
- 22 12 17 **FAITHFUL**
Go West - Indian Summer
EMI-94230 (Capitol comp. # 25/92)-F
- 23 14 17 **NEVER A TIME**
Genesis - We Can't Dance
Atlantic-82344 (Warner comp. # 154)-P
- 24 24 6 **SLEEPING SATELLITE**
Tasmin Archer - Great Expectations
Capitol-80134 (Capitol comp. # 2/93)-F
- 25 29 5 **THE SUN IS BURNING**
John McDermott - Danny Boy
Angel/EMI-54772 (Capitol comp. # 2/93)-F
- 26 33 2 **THE CRYING GAME**
Mary George - The Crying Game Soundtrack
BKS-89024 (Promo CD single)-F
- 27 16 9 **IRRESISTIBLE**
Cathy Dennis - Into The Skyline
Polydor-314 513 935 (PolyGram comp. early Jan/93)-Q
- 28 28 7 **GYPSY HONEYMOON**
Kim Carnes - The Best Of
EMI-98223 (Capitol comp. # 2/93)-F
- 29 20 9 **BIG MONEY**
Monkey House - Welcome To The Club
Aquarius-569 (Capitol comp. # 26/92)-F
- 30 31 6 **PASSIONATE KISSES**
Mary-Chapin Carpenter - Come On Come On
Columbia-48881 (Sony comp. # 8)-H
- 31 32 7 **LONESOME TRAIN**
J.J.Cale - Number 10
Private Music-41506 (BMG comp. # 43)-N
- 32 34 5 **DO IT TO ME**
Acosta Russell - A Little Direction
Eureka-70010 (Capitol comp. # 2/93)-F
- 33 21 10 **I'M EVERY WOMAN**
Whitney Houston - The Bodyguard Soundtrack
Arista-07822-18699 (BMG comp. # 44)-N
- 34 27 8 **HEADING WEST**
Mitsou - Heading West
Isba-001 (Sony comp. # 8)-H
- 35 38 2 **KISS OF LIFE**
Sade - Love Deluxe
Epic-53178 (Sony comp. # 9)-H
- 36 35 5 **WEAK FOR LOVE**
Daniel Lavoie - Here In The Heart
MCA-10729 (MCA comp. # 4)-J
- 37 23 18 **I WILL ALWAYS LOVE YOU**
Whitney Houston - The Bodyguard Soundtrack
Arista-0782-18699 (BMG comp. # 41)-N
- 38 NEW **YOU BRING ON THE SUN**
Londonbeat - Harmony
RCA-12336 (BMG comp. # 45)-N
- 39 40 2 **A SONG FOR YOU**
Ray Charles - My World
Warner Bros-26735 (Warner comp. # 164)-P
- 40 NEW **CANDY EVERYBODY WANTS**
10,000 Maniacs - Our Time In Eden
Elektra-61385 (Warner comp. # 165)-P

RPM COUNTRY ALBUMS

- 1 1 31 **THE RANKIN FAMILY (2 weeks at No. 1)**
Fare Thee Well Love
Capitol-99996-F
- 2 6 41 **BILLY RAY CYRUS**
Some Gave All
Mercury-314 510 635-4-Q
- 3 5 27 **VINCE GILL**
I Still Believe In You
MCA-10630-J
- 4 2 11 **REBA MCGENTIRE**
It's Your Call
MCA-10673-J
- 5 13 4 **BROOKS AND DUNN**
Hard Workin' Man
Arista-07822-18716-N
- 6 7 8 **ALABAMA**
American Pride
RCA-66044-N
- 7 9 5 **BILLY DEAN**
Fire In The Dark
Liberty-98947-F
- 8 8 8 **JOHN MICHAEL MONTGOMERY**
Life's A Dance
Atlantic-82420-P
- 9 3 14 **RESTLESS HEART**
Big Iron Horses
RCA-66049
- 10 4 17 **RANDY TRAVIS**
Greatest Hits Volume 2
Warner Bros-45045-P
- 11 14 34 **CLINT BLACK**
The Hard Way
RCA-66003-N
- 12 15 24 **GARTH BROOKS**
The Chase
Liberty-98743-F
- 13 19 24 **GARTH BROOKS**
Beyond The Season
Liberty-98742-F
- 14 10 9 **MARK COLLIE**
Mark Collie
MCA-10596-J
- 15 11 20 **ALAN JACKSON**
A Lot About Livin' (And A Little 'Bout Love)
Arista-18711-N
- 16 12 22 **TANYA TUCKER**
Can't Run From Yourself
Liberty-98987-F
- 17 18 45 **MICHELLE WRIGHT**
Now & Then
Arista-18685-N
- 18 16 21 **GEORGE STRAIT**
Pure Country
MCA-10651-J
- 19 17 7 **PAM TILLIS**
Homeward Angel
Arista-07822-18649-N
- 20 NEW **DOLLY PARTON**
Slow Dancing With The Moon
Columbia-53199-H
- 21 21 26 **COLLIN RAYE**
In This Life
Epic-48963-H
- 22 26 2 **GEORGE FOX**
Mustang Heart
WEA-90933-P
- 23 20 24 **TRISHA YEARWOOD**
Hearts In Armor
MCA-10641-J
- 24 22 24 **TRAVIS TRITT**
T.R.O.U-B-L-E
Warner Bros-45048-P
- 25 25 48 **PRAIRIE OYSTER**
Everybody Knows
RCA-63103-N
- 26 28 20 **PATRICIA CONROY**
Bad Day For Trains
WEA-77499-P
- 27 31 20 **RITA MacNEIL**
Thinking Of You
Virgin-08011-F
- 28 24 28 **MORE COUNTRY HEAT**
Various Artists
RCA-74321-10984-N
- 29 33 2 **ANITA PERRAS**
Way Beyond The Blue
Savannah-9839-P
- 30 27 26 **SAWYER BROWN**
Cafe On The Corner
Curb-77574-F
- 31 30 48 **GARTH BROOKS**
No Fences
Liberty-93866-F
- 32 32 48 **GARTH BROOKS**
Ropin' The Wind
Liberty-96330-F
- 33 23 47 **WYNONNA JUDD**
Wynonna
MCA-10529-J

RPM DANCE

- 1 2 4 **HIP HOP HOORAY**
Naughty By Nature - 19 Naughty III
Isba-2045 (Sony comp. # 9)-H
- 2 3 3 **I'M EVERY WOMAN**
Whitney Houston - The Bodyguard Soundtrack
Arista-07822-18699 (BMG pop comp. # 44)-N
- 3 1 4 **ARRANGED MARRIAGE**
Apache Indian - No Reservations
Island-314 514 112 (A&M comp. # 1/93)-Q
- 4 5 3 **NO LIMIT**
2 Unlimited - Get Ready
Quality-2007
- 5 4 10 **I'M GONNA GET YOU**
Bizarre Inc. - Energiq
Columbia-53009 (Sony comp. # 9)-H
- 6 7 2 **MR. WENDAL**
Arrested Development - 3 Years, 5 Months & ...
Chrysalis-21929 (Capitol comp. # 1/93)-F
- 7 NEW **LITTLE BIRD**
Annie Lennox - Diva
RCA-06192 10624 (BMG comp. # 41)-N
- 8 6 5 **SUPERMODEL**
Rupaul
Isba (Sony comp. # 10)-H
- 9 8 6 **INFORMER**
Snow - 12 Inches Of Snow
East West-92207 (Warner comp. # 162)-P
- 10 9 3 **CONNECTED**
Stereo MC's - Connected
Island-314 540 071 (A&M comp. # 1/93)-Q

RPM CANCON TO WATCH

- 1 1 5 **BLISSFUL KISS**
Pure - Pureafunalia
Reprise-45038 (Warner comp. # 162)-P
- 2 4 4 **SUN RISING**
Thomas Trio And The Red Albino - same title
Cargo/MCA-1142 (MCA comp. # 4/93)-J
- 3 NEW **LOOK ME IN THE EYES**
Vivienne Williams - My Temptation
Benchmark/Trend-1001
- 4 NEW **SINFUL WISHES**
Kon Kan - Vida
Hypnotic-N/A (promo CD single)-Q
- 5 6 2 **GO WHEREVER YOU WANT TO**
Colin Linden - South At Eight North At Nine
Columbia-80178 (Sony comp. # 10)-H
- 6 2 7 **FORGOT YOU**
Sue Medley - Inside Out
Mercury-314 512 527 (PolyGram comp. early March/93)-Q
- 7 8 2 **WEAK FOR LOVE**
Daniel Lavoie - Here In The Heart
MCA-10729 (MCA comp. # 4/93)-J
- 8 9 3 **BED WHERE WE HIDE**
Gogh Van Go - Gogh Van Go
Audiogram/Select-10058
- 9 10 2 **NO SEXX (With My Sister)**
MCJ & Cool G - Dimensions Of Double R&B
Capitol-99600 (Capitol comp. # 5/93)-F
- 10 NEW **IN MY GARDEN**
Sven Gali - Sven Gali
Arista-74321 11442 (BMG comp. # 46)-N

COUNTRY continued from page 21

still maintaining a high energy PR profile. In town this week for the Wednesday night showcase was Thunder Bay's Rodeo Drive.

MCA recording artist Joan Kennedy took time to say hello to the folks at 820 CHAM in Hamilton. She did an interview with Sharon Caddy for the hour-long Hot Country Spotlight show and said hello to morning show producer Steve Cooper and host Mike Cooper.



Joan Kennedy at Winnipeg's Golden Nugget Saloon. (l to r) Country 630's Dana Wilson, program director and morning show host Doug Anderson, Kennedy, and Country 630's promotions director Mike Harding and music director Greg Mack.

Sylvia Tyson has a new single, *The Sound Of One Heart Breaking*. The single is included on Sony Music CD compilation No. 311, and was taken from Tyson's *Silver City* album,

Lennie Gallant triumphs over Ottawa snow storm

Lennie Gallant's two-hour concert drew a sold-out house at Ottawa's Great Canadian Theatre Company on March 14.

Gallant's fans "braved the storm of the century to come see him play," says manager Campbell Webster. The warm audience also gave him a standing ovation and demanded an encore.

Concert promoter Alex Houghton was obviously buoyed by the box office, saying, "We could have sold out two shows for Gallant." Demand was so high that Gallant has been booked for an April 22 return engagement at a concert location twice the size.

Gallant has been receiving an added promotional boost with his *Man Of Steel* video playing as a trailer regularly at Ottawa's Mayfair Cinema and other theatres across Canada.

Gallant's upcoming 23-date spring tour will coincide with the release of two new recordings on which he is featured. The first is an Oxfam-sponsored cassettes featuring Gallant's penning of *Land Of The Maya*, which he wrote while on a human rights tour of Guatemala. The second is Gallant's rendition of Gordon Lightfoot's *Song For A Winter's Night*, to be released on CBC Radio's CD compilation of Lightfoot material.

Gallant is currently on release with *Is It Love I Feel (Or Courage I Lack)*, taken from his *Revenant* album, *Believing In Better*.

Gypsy Cadillac. Tyson wrote the song with producer Tom Russell. This is a great album that's suffering from lack of exposure. Tyson also teams with Shirley Eikhard in the writing of the title track, *Diamond Love and I Walk These Rails*. Colleen Peterson, no slouch when it comes to writing, also co-wrote *Feeling Seventeen Again* and *Deeper Waters* with Tyson.

Ronnie D. West has completed taping the *BX93 Country Roads Show*. The talent contest, in which West is band leader, will be aired on CFPL television and affiliated stations Tuesday evenings beginning April 10. West's debut album, *Rocking Horse Winner*, is set for release this month. Your *Love Brings Tears To My Eyes* is the first single. The track is also included on *Hillcrest CD* compilation No. 9. Image Records, West's label, is hosting a record launch at the London Central Library Auditorium on March 30.

COUNTRY PICKERS

PAUL KENNEDY and JOHN GOLD

CHFX-FM Country 101 - Halifax
Trouble On The Line - Sawyer Brown

RICK KEVAN

CJTN - Trenton
Blue All Over You - Susan Graham

CHUCK REYNOLDS

CHYR 96.7FM - Leamington
Should've Been A Cowboy - Toby Keith

WADE WILLEY

CKRM AM 980 - Regina
Settin' Myself Up For A Fall - Wiseman Bros.

RANDY OWEN and DANN TRAVIS

570 CKGL - Kitchener
Talk To My Heart - Joan Kennedy

KENT MATHESON

CFQM-FM - Moncton
Trouble On The Line - Sawyer Brown

JEFF HOLLICK

Country 108 - Lloydminster
Oh Me, Oh My, Sweet Baby - Diamond Rio

TOM BLIZZARD

KHJ - Fredericton
Hearts Are Gonna Roll - Hal Ketchum

DEBORAH KAUEHOFFEN

CKMW Country 570 - Winkler
Put A Little Love In Your Heart - Dolly Parton

TED DAIGLE

CKBY-FM - Ottawa
You Just Never Know - Mike Degazio

GUY BROOKS

CFMK 96.3FM - Kingston
Tell Me Why - Wynonna

JOEL CHRISTIE

820 CHAM Country - Hamilton
What Made You Say That - Shania Twain

IAN MCCALLUM

BX-93 Country 92.7FM - London
Wrong's What I Do Best - George Jones

MICHAEL DENNIS

Radio Atlantic CKBC - Bathurst
I Might Be Down (But I Ain't Out Yet) - Larry Mercey

GREG SHANNON

New Country 1270 CHAT - Medicine Hat
T-R-O-U-B-L-E - Travis Tritt

GREG MACK

Country 630 - Winnipeg
Tell Me Why - Wynonna

DAVE KIRK

1280 CJSJ Super Country - Estevan
Albiss - Tracy Lawrence

AL CAMPAGNOLA

Country 59 - Toronto
Ain't That Lonely Yet - Dwight Yoakam

MEL KEMMIS

SRN Country Coast To Coast - Vancouver
Tender Moment - Lee Roy Parnell

MARK CARTLAND

Country 1110 CKTY - Sarnia
Honky Tonk Attitude - Joe Diffie

BRUCE LEPPER

CKDM Radio 730 - Dauphin
Tell Me Why - Wynonna

BOB LINN

CKEG Country - Nanaimo
A Little Bit Of Her Love - Robert Ellis Orrall

TREVOR BATTAMS

CJBQ 800 AM Stereo - Belleville
Talk To My Heart - Joan Kennedy

DAWN LEMKE

CJWW 750 - Saskatoon
T-R-O-U-B-L-E - Travis Tritt

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Best Video:

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Curtis Wehrfritz, Director

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Sony Music