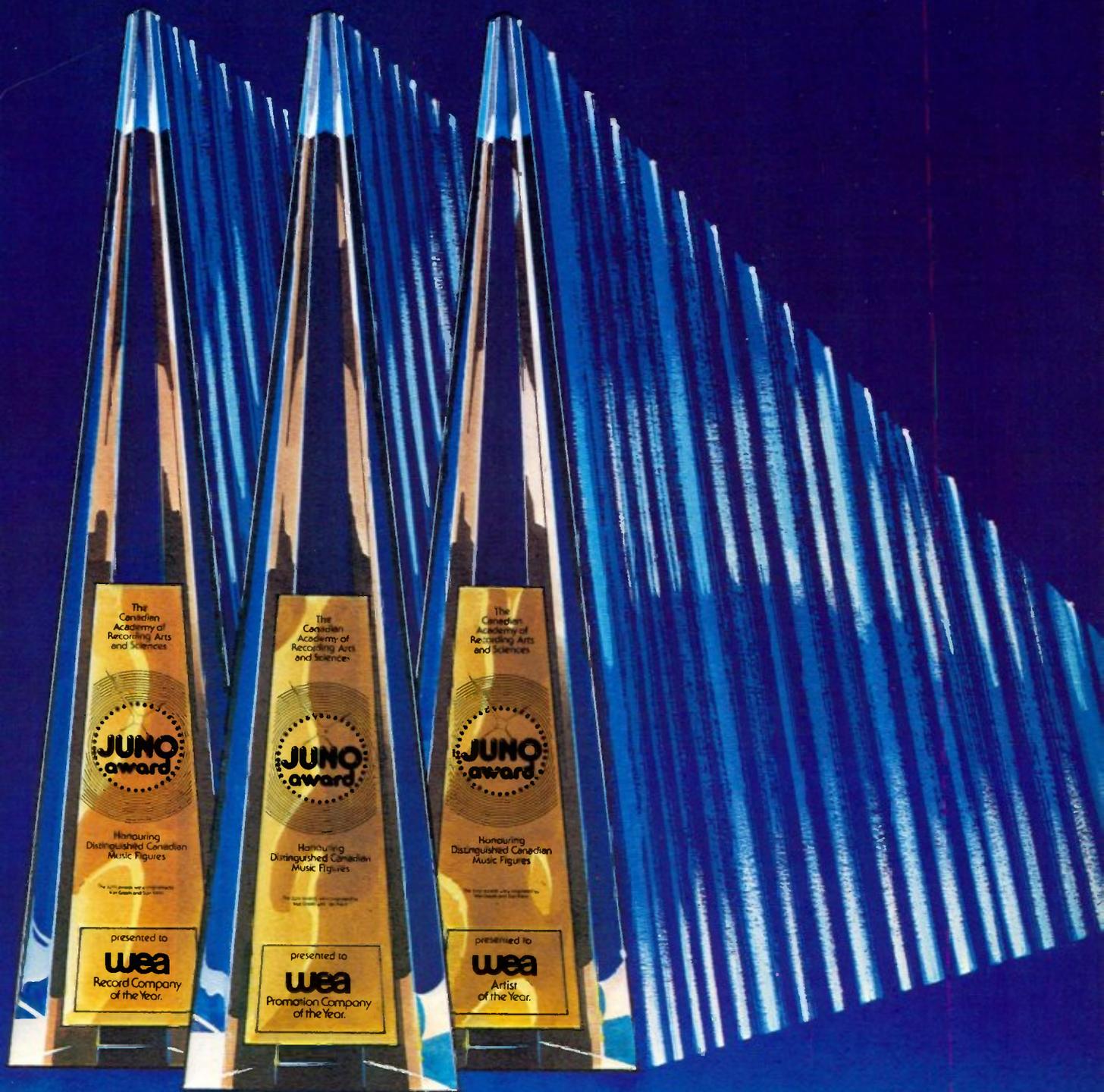


The  
Juno  
Awards  
Tenth  
Anniversary  
Special Issue

# AND THE WINNERS ARE...



**wea**  
MUSIC OF CANADA, LTD.

Dedicated to Pierre Juneau, first Chairman of the Canadian Radio Television Commission (CRTC), who introduced the Canadian content regulations for AM radio in 1970, and stated:  
“. . . the prophets of doom, the messengers of mediocrity, will be overwhelmed by the new generation of competent, creative, confident artisans and by all those of preceding generations who have already demonstrated their freshness of mind, their talent and their capacity for inspired leadership.”



*The  
Juno  
Awards  
Tenth  
Anniversary  
Special Issue*

© 1980 RPM Music Publications Ltd.

ALL RIGHTS RESERVED

No part of this book may be reproduced in any form without permission in writing from the publisher.

Photo: The Canadian Room of Toronto's Royal York Hotel, the setting for the 1977 Juno telecast.

**Building a  
Star System  
in Canada**

was written and researched  
by  
J.J. Linden and Terry Burman

Additional research  
Walt Grealis and Stan Klees

Layout and design  
Steve Houston

Concept  
Stan Klees

Ad copy for RPM  
Rob Wilson

Typography  
Dawn Williams

Edited by  
Steven Boyton, Christine Dyck  
and Rita Ruscica

Published by  
RPM MUSIC PUBLICATIONS LTD.  
6 Brentcliffe Road  
Toronto, Ontario  
M4G 3Y2

Second Class Mail Registration No. 1351  
PRINTED IN CANADA



## Building a Star System in Canada

In this special issue of RPM, and through the archives of the magazine, we take a trip back through the years to 1964. At that time there was little semblance of a domestic record industry in Canada and neither the interest in nor the vehicle with which to promote a star system for Canadian recording artists. The industry consisted primarily of multinational record company branch offices whose main function was to import masters for the release of foreign produced records.

Canadian groups and artists who wanted to cut a session were going south to Nashville, New York, Los Angeles or Clovis, New Mexico. They would put up their cash to pass through these studio factories, return home with their master and find that if a record company was interested, the royalty that was offered was often an embarrassment to the young hopeful. Unfortunately a number of these artists abandoned their own country to take up residence in the U.S. where they believed they would be treated with much more respect - and, indeed, many were. In other words there was very little chance for opportunity in Canada.

Ironically, it was in 1963 when Stan Klees began to produce records in Canada. Using badly-equipped studios and with very little encouragement, he set out to prove that hits could be produced in Canada. I say ironically, because he was one of the pioneers of recording hits in Canada and was also a catalyst in bringing about the Juno awards.

The story of the Juno awards has to have a beginning and, as I reflect now, it all began as a suggestion over a cup of coffee late at night after one of Klees' recording sessions at Hallmark studios, a 3-track facility located in Toronto's Cabbagetown.

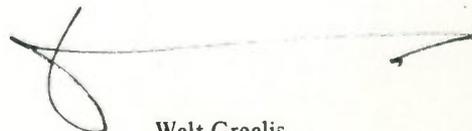
"Why not a music poll in RPM?" he suggested. "Once a year you could send a ballot to all of your readers and ask them to vote for Canadian stars."

That's how simple it was. In the next issue of RPM a ballot appeared and a few weeks later RPM announced the winners of the poll.

The two writer/researchers of this special issue were both ten years old when that first ballot appeared in RPM. It is from reports in RPM, the dailies and many interviews with people who were a part of the industry in those early years that they were able to put together the story of the Junos.

But no one can fill in the background events, the colour and the emotions that were part of that building process as well as myself and the co-founder of the Juno awards - Stan Klees.

The music poll announced the winners for six years before, in 1970, the first physical award was presented. Why did it take so long? The answer to this question and many more will be found in the following detailed account of the birth, growth, trials and tribulations of what is today one of the most successful annual television specials in the history of Canadian television.



Walt Grealis

Carroll Baker steals the show with her performance at the 1976 Juno telecast.

## Historical highpoints of the Juno Awards

|               |   | Page |
|---------------|---|------|
| February 1964 | RPM is first published on February 24th, 1964.  | 9    |
| December 1964 | Readers poll is announced in RPM with ballot and little fanfair.  | 9    |
| December 1964 | RPM publishes results of first poll on cover of RPM Magazine.<br>Poll continues annually until 1969 with only winners' names appearing in RPM Magazine. | 9    |
| February 1970 | First awards presentations at St. Lawrence Hall, Toronto 125 invited. 250 attend.   | 23   |
| July 1970     | Awards are nicknamed Juno Awards after CRTC Chairman Pierre Juneau.   | 29   |
| February 1971 | First Juno presentation at St. Lawrence Hall, Toronto before 600 people. Juneau named Industry Man of the Year.   | 31   |
| February 1972 | 1,000 people attend Junos at Inn on the Park.   | 39   |
| March 1973    | 1,500 people attend Junos at Inn on the Park.   | 43   |
| March 1974    | Pre-television Junos at Inn on the Park.  | 45   |
| March 1975    | CBC televises Junos from Queen Elizabeth Theatre, Toronto.<br>Host: Paul Anka.  | 50   |
| March 1976    | Second telecast is from Ryerson Theatre in Toronto.<br>Host: John Allan Cameron.  | 59   |
| March 1977    | Junos are televised from Royal York in banquet setting. Host: David Steinberg.  | 63   |
| October 1977  | CARAS takes over control of Junos from Klees and Grealis.   | 69   |
| March 1978    | CARAS stages Junos at Harbour Castle Convention Centre.<br>Host: David Steinberg and Burton Cummings.   | 69   |
| March 1979    | Pierre Trudeau attends Junos at Harbour Castle. Host: Burton Cummings.  | 73   |
| January 1980  | Walt Grealis Foundation formed to dispense Juno licencing monies to industry causes.  | 81   |
| April 1980    | The 1979 winners announced at Junos at Harbour Castle.<br>Host: Burton Cummings.  | 79   |
| 1964 - 1979   | Categories and winners are listed for 16 years.   | 81   |

## THE SEARCH FOR GLORY

On December 7, 1964, a four-inch by nine-inch ballot form appeared, totally unheralded, on page seven of RPM Weekly, Canada's new music trade publication. The form asked RPM's young readership to "help RPM pick our year-end notable Canadian artists and industry figures."

The ballots were returned to the 'RPM End of the Year Awards' - of the roughly 2,000 readers of RPM at that time, a surprisingly high 150 or so replied. The prize for winning was to have your name listed on the December 28th cover of the magazine.

Without any advance notice, without any fanfare and with only a brief flurry of congratulatory ads, that first series of awards presented by RPM was to evolve into a major music industry event in Canada, the tentative beginning of a star system and an occurrence which would grow, over the course of 16 years, to encompass a national television audience of over three million people.

### THE FOUNDERS

It was RPM's founder, Walt Grealis, who, unbeknownst to him at the time, started the ball rolling that led to the Juno Awards. He was joined in his pursuit of a Canadian star system several years later by Stan Klees, then a well-known record producer and now for several years a member of the RPM Board of Directors, as well as the magazine's Special Projects Director. Together, they nurtured the awards from its beginnings as a readers poll to the early presentations of the awards, and on to the small screen of television.

A total of 315 RPM Readers Poll awards and Juno Awards have been given over the total of 16 years, including the tenth Junos presentations in 1980. Over a thousand nominations have been made. The first actual presentation of a physical award, on February 23 1970 at the St. Lawrence Hall in Toronto, went to country/pop singer Dianne Leigh as Best Country Singer. Stunned, Leigh stood up and screamed, and had to be gently prodded toward the stage, not completely aware that there was a statuette awaiting her. It was the first in many happy moments for the awards.

But the Junos were not without their low points as well. Canada almost lost the awards in 1974. A faction of the music industry, anxious to put the awards on television and have them based on sales rather than by vote, convinced the Canadian Music Industry Association to try to establish an awards show of their own. The result was to be called the

Maple Music Awards, and it was to take place the month following the Junos. The new awards idea divided the industry in half, and following so closely on the heels of the Junos, might have sounded the death knell for them. But RPM and the Junos received solid support from various industry factions and stars, and after a series of meetings, the Maple Music Awards were dropped. The Junos had survived.

The following year, the awards presentation made it to television. As Walt Grealis had predicted, they weren't quite ready and while the show didn't exactly bomb the critical response was none too favourable. That 1975 Juno telecast was put on by their founders, Grealis and Klees of RPM, with the advisory assistance of the industry group the Canadian Music Awards Association, forerunner to the present Canadian Academy of Recording Arts & Sciences (CARAS). The broadcast resulted from the industry pressure of the preceding year.

Gradually, as the Canadian music industry grew healthier and more organized, it did come to take over the Junos. CARAS was formed late in 1975 and worked with the awards founders (Grealis and Klees) to engineer the next two presentations. Then, in 1977, with the awards becoming more and more established with the public, Klees and Grealis signed a contract giving CARAS effective control of the Juno Awards. Since 1978, CARAS establishes the nominations, mails out the ballots and certifies the results, hosts the awards presentations sells the tickets and arranges the telecast on CBC.

### MEMORABLE MOMENTS

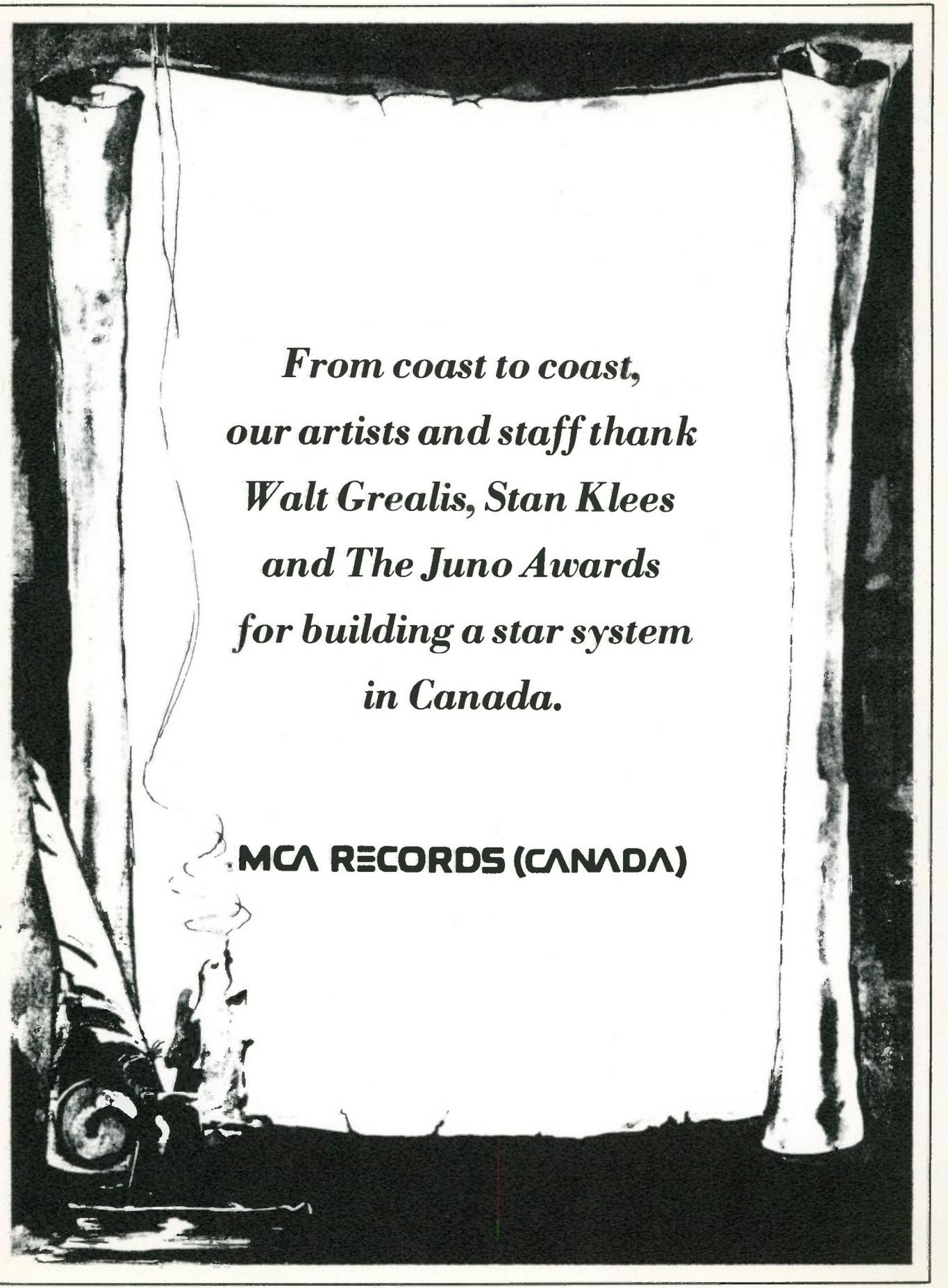
And the Junos have certainly grown popular since their arrival on TV in 1975. There have, in fact, been some truly memorable moments. In 1976, country singer Carroll Baker brought the house down and became an instant star and gold record attraction.

In 1979, those in attendance were graced by a special appearance from Prime Minister Pierre Trudeau, who presented the first CARAS Hall of Fame award to veteran country singer Hank Snow. During the same year, the show miraculously finished within a few minutes of its scheduled two hours - for the first time.

Through the years, the Junos have become far more than the simple music industry popularity poll of their first few years. They are now a major Canadian event, a prestigious moment for the record business and



Juno Award founder Walt Grealis.

A black and white photograph of an unrolled scroll, possibly made of parchment or paper, with a dark, textured background. The scroll is unrolled from the top and bottom, with the ends of the scroll visible on the left and right sides. The text is centered on the scroll.

*From coast to coast,  
our artists and staff thank  
Walt Grealis, Stan Klees  
and The Juno Awards  
for building a star system  
in Canada.*

**MCA RECORDS (CANADA)**

# Your Ballot . . .

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

## TOP MALE VOCALIST

Terry Black   
 Bobby Curtola   
 Danny Harrison   
 Andy Kim   
 Pierre Lalonde   
 Larry Lee   
 Doug Lycett   
 Maury Logan   
 Other

## MOST PROMISING MALE VOCALIST

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

## TOP INSTRUMENTAL GROUP

Wes Dakus   
 Al Martin Six   
 Rockatones   
 Regents   
 Chessmen   
 Other

## TOP VOCAL INST. GROUP

Beavers   
 Caesar and Consuls   
 Classics   
 Esquires   
 Midnights   
 Canadian VIPs   
 Other

## TOP FEMALE SINGER

Pat Hervey   
 Shirley Matthews   
 Sandy Selsie   
 Diane Miller   
 Phyllis Marshall   
 Other

## MOST PROMISING FEMALE VOCALIST

Lynda Layne   
 Diane Leigh   
 Candy Scott   
 Other

## TOP FEMALE VOCAL GROUP

Allan Sisters   
 Girlfriends   
 Howard Sisters   
 Other

## TOP FOLK GROUP

Courriers   
 Fernwood Trio   
 Travellers

## TOP CANADIAN COUNTRY MALE SINGER

## TOP CANADIAN COUNTRY FEMALE SINGER

## TOP NATIONAL RECORD PROMOTION MAN

## TOP REGIONAL PROMOTION MAN

## TOP RECORD COMPANY

## TOP CANADIAN CONTENT RECORD COMPANY

## TOP GMP LP OF THE YEAR (CANADIAN)

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

Vote  
 now!

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

SIGN HERE

the artists. In front of one of the country's largest television audiences, Canada's top artists are applauded as stars. Top acts and new stars of the future are showcased nationally, displaying their talents for their millions of Canadian and U.S. border state fans, and for the many who will hear more about them in the years to come.

### GROWING TOGETHER

It is true that the growth of the music industry has led to the growth of the Junos. More and more Canadian artists are being established and selling large quantities of records in Canada. More artists from Canada are achieving U.S. and worldwide success, and naturally, as the Juno nominees become bigger names, more people will be interested in seeing them. Most of the nominees now have achieved success ranging from gold to quadruple platinum.

But it is also true that the Juno Awards have contributed greatly to the growth of the Canadian industry. When RPM conducted its first readers poll back in 1964, it was a fledgling paper, run from Grealis' home and serving an almost non-existent record industry. Even most of Canada's domestic names were no-names. The 1964 End of the Year Awards established Canada's top artists and industry people, for the first time ever, as the best in their fields, however small those fields may have been. As the years went by, through ceaseless prodding from Walt Grealis, Canada began to discover, slowly, that its talent was as good as any country's and that properly recorded and promoted, could do as well.

And over the years, the Juno Awards have remained a focal point for the recognition of that talent. Through their good times and bad, they have survived and they continue to survive, the first rudiments of a Canadian system to create and honour Canadian stars in the field of music. Here, then, is a look at the story of the Junos.

### CREATION OF A STAR SYSTEM

When RPM's Walt Grealis first started to publish his trade paper in 1964, he was not taken seriously. Those in the music industry at the time felt the business wasn't large enough to sustain its own trade publication, and most felt Grealis would be out of business within weeks, or months at the most. Likewise, when his fledgling paper conducted its popularity poll at the end of the year, most felt it was not, and would never become, anything more than that. In fact, out of the

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



*Ten years of Juno Awards.  
Ten years of successes for Canadian music —  
and home and abroad.  
Ten years in which CAPAC has distributed more than  
**\$41 1/2 million**  
to its members for the public performance  
of their works — \$7,377,000 of which  
was earned outside Canada.*

*In the early sixties, CAPAC began the fight for “Canadian content” legislation —  
a fight we continued, alone among the performing right organizations, throughout the decade.  
The figures above prove how successful the legislation has been in promoting  
Canadian music at home, and in the United States, Britain, France, and the rest of the world.*

*The next 10 years will tell whether the Canadian  
music industry has the will-power to consolidate its successes.  
**To do so, we will — all of us, collectively —  
have to update the Canadian copyright law.***

*This law, written in 1921 and enacted in 1924,  
is the cornerstone of the lives and incomes of the  
creative musical fraternity in Canada.*

***It is hopelessly out-of-date.***

*Snail-like moves to bring it into line with the Eighties  
are happening — but we have to speed up the process.*

***That’s the target for the next 10 years.  
But we all have to make sure  
that it doesn’t take that long.***

The Composers, Authors and Publishers Association of Canada



1240 Bay Street, Toronto, Ont. M5R 2C2 (416) 924-4427  
1245 ouest, rue Sherbrooke, bureau 1470, Montreal, P.Q. (514) 288-4755  
1 Alexander Street, Suite 401, Vancouver, B.C. V6A 1B2 (604) 689-8871

roughly 2,000 people who received RPM, only about 150 even bothered to reply to the poll.

RPM, of course, has survived these 16 years leading up to the 1980's, and the year-end readers poll has survived too, evolving into the RPM Annual Gold Leaf Awards, and now, the Juno Awards. The Junos have not only survived; they have flourished, and become one of the Canadian music industry's major events, its finest showcase to the public, in which the country's musical stars are presented, as the stars they have become, before a national television viewing audience in excess of three million people from coast to coast.

**Grealis:** The reason we started the year-end poll was to attempt to give some credibility to the industry we were creating with our week-to-week publication. We thought it would be apropos to have an awards system whereby our readers could vote for their favourite artists. That was why we started it, and we didn't have a name to go by, so we just called it the RPM Awards. The name Annual Gold Leaf Awards came about in the late sixties.

We felt it was going to take a long, long time before we had any stars in Canada. This was the domestic recording industry in its infancy, and they couldn't be stars overnight. They had to be recognized before they could be stars. It was a long haul to get national recognition of new people when they would come along.

Grealis describes the state of the industry in 1964 as "terrible."

**Grealis:** There were artists who were well known, like Paul Anka, Wilf Carter and Hank Snow, but they were not really known as part of the domestic scene as such, because they were living in the United States and recording there. I think our only claim to fame in those early days was Bobby Curtola, a bobby-soxer idol who was doing phenomenally well through his fan club. But he wasn't recording in Canada. I think he was recording in the U.S., because at that time, we only had three-track studios that were mostly used for jingles. Actually, it was Stan Klees who re-vamped the old Hallmark Studio, which was a three-track at the time with a discarded old radio board. He created more of a facility and attitude toward creating a sound.

Those were the days before the album became important in pop music. All the singles were recorded in mono, and albums were either released in both configurations or marked as stereo compatible with mono equipment.

**Grealis:** Even a single at that time was expensive. The potential was almost minimal. Why would they play a Canadian record? The government at that time hadn't legislated that they must.

There had been a Canadian scene previously - many of the early award winners were veterans who had managed to make a living playing music, by one means or another.

**Grealis:** It was through a club circuit, and they were working 48 to 51 weeks a year. They were just eking out a living and hanging on, and running off to Nashville to record. That was the biggest difficulty to overcome; artists going out of the country to record. But of course, you couldn't blame them. We didn't have the facilities here. So that's where a lot of our Canadian dollars went.

Still, there were enough recording artists in 1964 to stage a year-end readers poll. Where did they get their recognition?

**Grealis:** It was primarily independent companies. That was the strength of the whole domestic industry at that time. Then the majors also became involved. I guess Columbia was probably the biggest contributor to domestic content in the beginning, in 1964 and 1965. Then RCA and Capitol followed suit.

It was in the midst of all this that Grealis decided to start a trade paper.

**Grealis:** The reason I started the magazine was that I was a little annoyed at the lack of domestic content that was available. I had met quite a few Canadian performers who had tried to break into the recording industry but couldn't, because there was no vehicle for them. So that was basically the reason that I decided to flag-wave a little and become a source of irritation as a nationalist, which I suppose you have to do if you want to get recognition. The year-end awards evolved out of the paper.

Grealis had experienced these difficulties personally, trying to record and promote artists himself and discovering he was up against a brick wall. That was a major factor behind the starting of RPM.

**Grealis:** Another reason was that we couldn't depend on the American trade magazines to tell our people Canadian news, and we just didn't have a Canadian trade paper. We wanted a conveyance to give news weekly on what was happening in Canada.

When RPM first came out, on February 24, 1964, people in the industry gave Grealis about a six-week life span.



Juno co-founder Stan Klees, who, Walt Grealis says, was really behind the whole Juno concept.

**fact:**  
**Shure's PRO MASTER™ 701**  
**speaker has it all:**

- It's smaller & lighter
- Works with 150 watt amps
- Features adjustable dispersion
- And we've even included a 50 ft. cable worth \$20



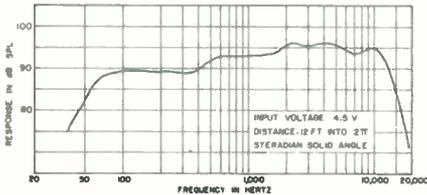
**The 701 is smaller!**

Small enough to go on the road with you in *virtually any subcompact car!* You don't need a van because we used sophisticated computer design techniques to eliminate every unnecessary cubic inch. That's why the Shure 701 Speaker is 702 mm H x 584 mm W x 402 mm D (27<sup>3</sup>/<sub>16</sub> in. x 23 in. x 15<sup>13</sup>/<sub>16</sub> in.).



**The 701 is lighter!**

Light enough for you to be able to carry it up a flight of stairs... *by yourself!* We built it out of solid plywood, so it's lighter than particleboard—and a lot more rugged! Half the weight of similarly rated units. Only 26.4 kg (58 lbs)!

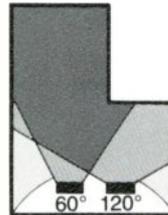


**The 701 offers high power capability**

When we designed it smaller and lighter we didn't leave out any of the "punch" of larger, heavier speakers. This 8 ohm cabinet will handle highly clipped program material, from a 150 watt amplifier, and its efficiency makes full use of the power. Each speaker delivers a walloping 100.5 dB SPL at 1.2m (4 feet) with one watt!

**The 701 is versatile!**

It puts all the sound where you want it: when you're in a long narrow room, set the high frequency horn for the 60° long-throw pattern. Wide room... set it for 120° wide-angle coverage. Only the 701 has this unique feature, called Adjustable Dispersion. And for even greater versatility, the 701 is available in separate woofer and horn enclosures (the 707 and 708, respectively). This



allows you to stack as needed for high- or low-frequency emphasis or custom stage monitor systems.



708 below 707 for high-power stage monitor



Stacked models 701 and 707 for low frequency emphasis

**You save time and energy!**

Transportation, set-up and take-down will go more easily with the PRO MASTER System. Price out the features. Use the coupon below to send for the complete story. Or, even better, visit your local sound equipment dealer to check out the sound yourself.

**You'll say, "It's worth more!"**

A. C. Simmonds & Sons Limited, 975 Dillingham Road, Pickering, Ontario L1W 3B2 PLEASE PRINT

Please send me your brochure (AL623) showing the complete line of Shure loudspeaker equipment:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Prov: \_\_\_\_\_

Postal Code



*the Sound of the Professionals*

A. C. Simmonds & Sons Limited, 975 Dillingham Road, Pickering, Ontario L1W 3B2  
 Sales Offices: Vancouver, Calgary, Winnipeg, Ottawa, Montreal

**Grealis:** Six weeks, six months, and then six years. Fortunately, we've been able to outlive our initial critics and remain. In fact, we've had a couple of dozen other publications to compete with and we've been able to hang on in spite of that. We do have a lot of friends in the industry, people who will refer to RPM as being the vehicle that was in some ways responsible for their gaining whatever stardom they have. That in itself is gratifying.

And with the continued survival of RPM came the continued existence and the growth of an awards system, a function which would start off slowly, gradually gaining more interest and acceptance, evolving eventually into a major industry awards program, and now, a national event.

#### EARLY YEARS (1964-66)

RPM began publishing on February 24, 1964. At that time, the state of the Canadian music industry was, by all accounts, dismal. Little domestic product was being produced, and what was produced wasn't usually up to international standards. Therefore, the radio stations, who weren't obligated to play Canadian product, often refused to add domestic records.

In those early years, though, there were a number of key people involved in the industry, some of whom would continue to grow and carry the business to greater heights along with them. And there were a number of artists just waiting to gain experience and exposure that would enable them to compete in Canada and on the international marketplace.

One of the people most heavily involved in establishing an industry in those early years was RPM's publisher Walt Grealis. Grealis started the paper in an effort to provide a vehicle for the promotion of Canadian artists and the generation of an identity for Canadian record companies.

Actually, though, the Canadian music industry pre-dates RPM by several decades, and although many don't remember a previous healthy period, one in fact existed in the thirties and forties. Wm. Harold Moon, Chairman of P.R.O. Canada and a member of the industry since 1927, remembers, "There had been a Canadian record business for years, but nothing like it is today. For instance, in the old days, there were a lot of records made, basically out of Montreal, by Victor and Compo. This was in the thirties and forties, and it produced the Wilf Carters and Hank Snows. There was a big market at that

time, but it was in a different world and a different era. When hype started to become an important factor, Canada got into a rough position competitively. The tools for hyping were elsewhere, and the control of the companies was often elsewhere. It created a vacuum.

"Now, for the past 25 years or so, we have been living through a new wave." But that wave has required a long growth period. There were a number of pioneers in that growth period, even prior to RPM. J. Edward Preston, now head of the record division at RCA Canada, was in the fifties music director of CHML Hamilton, a station which promoted Canadian artists through one of its regular programs, Main Street Jamboree. Out of that show came the likes of Gordie Tapp and Tommy Hunter. An offshoot of that program was a record label, Arrow Records, which put on vinyl the likes of Jack Kingston, Wally Traugott (then Canada's top fiddler and now one of the country's top lacquer cutters), banjo master, the late Maurice Bolyer and teenage yodeller Peggy Jo. In addition to his station involvement in the radio show, Preston also served as drummer in the house band.

Another pioneer was Paul White, who in over 20 years with Capitol Records, was a major figure in the company's early involvement with Canadian talent. His other credits include being the first record man in North America to see talent in the Beatles, and releasing their product prior to release in the U.S. market. White is now a key staffer at the Toronto management firm Balmur, where among other things, he helps look after the interests of Anne Murray, an artist he signed to Capitol in the late sixties.

Also in the sixties, Quality Records President George Struth was another industry man with a history of supporting Canadian artists dating back into the fifties. Struth, among other things, is responsible for releasing the Guess Who and bringing the Winnipeg rock band to a position of respectability. Struth was also involved over the long term with the Stampeders, and Quality was distributor of most of their hits.

Ed Preston joined RCA in 1967 after his tenure in broadcasting, but he recalls some of today's people at the station in the fifties. He remembers artists like Gordon Lightfoot dropping into the station with early product, as well as such budding young industry people as Walt Grealis and Stan Klees, who were then promo-



Tommy Hunter, an early winner and a constant supporter of the Juno Awards.

# ALL THE BEST

*To all the best.*



**The CHUM Group**  
CANADA. COAST TO COAST.

ting and producing records respectively.

Preston points out one of the differences between the late sixties and now. "I honestly don't think that much has changed, other than the quality of the records. It was hard to get records on the stations in those days, as it is today. You had to have good records. Certainly, the promotion people in those days were every bit as enthusiastic about a good piece of Canadian product as they are today. The big difference between then and now is that the record companies in Canada have become very quality-conscious. They're not setting out to produce records just for regional markets. The big thrust is that we are now making product for the world market."

Paul White was one of the original RPM Award winners, being named National Promotion Man of the Year in each of the first four years (1964-68). White recalls breaking records in the early years. "The Canadian industry was very exciting, because it was at the stage where we all suddenly had gotten into Canadian talent. I remember those days with great affection.

"Around 1964," White continues, "the industry was still young on Canadian talent, and the companies were just becoming aware that they could do things on their own. We hit big with the Beatles, and I think what happened then was that we realized, not just on Canadian product but also on international stuff, that we could create our own identity. So a lot of us just went after it."

So in the mid-sixties, there was suddenly an increase in the amount of domestic production in Canada. But could the companies then achieve sales that would justify the costs of producing and promoting the records? White admits not. "If you take the majority, then no, but the commitment was there. Of course, back in those days, the recording costs weren't so high, but I'd also say that when I listen to some of the older records, probably we also didn't put in enough money." Simply put, much of the Canadian product was sub-par, even by the standards of the day.

There were exceptions, though. Much of the basic rock was up to standard, and some of the material was very adequately recorded. "We had a folk duo, Malka & Joso," recalls White. "Their records cost us next to nothing to record, but I got them released in about 20 countries, and they were hot." But while the sales were excellent for their times, total Canadian sales on

their four albums would barely total one gold record by today's standard.

Was it worth it? "No," says White. "We never did make our money back. But we were creating a Canadian identity at Capitol Records."

As the years went by, there was more and more quality Canadian product. Some of the companies also learned a few lessons in the art of establishing the artists, both in Canada and internationally. George Struth recalls the initial breaking of the Guess Who. "They were under contract to Quality Records and had releases with us prior as Chad Allen & The Expressions. Then came Shaking All Over. That goes back quite a bit. The Beatles were just breaking on Capitol.

"When we were sending out product Stateside, Canadians were then automatically considered some sort of second class citizens. So we implied that we had picked up these hot masters and weren't at liberty to disclose the name of the act, and we were billing them as the Guess Who. The record was very British sounding, although not necessarily Beatles-like, and while we never mentioned the word Beatles, we did say that we had come across these masters that were red-hot and really happening for us. We put out our white label promo copies with the title Shaking All Over - Guess Who."

Once the group became established, under that name, people had come to realize that they had a fine sound of their own. Later, Chad Allen would be replaced by a young pianist/singer named Burton Cummings, and still later, Quality would lose the group and they would soon sign with Jack Richardson at Nimbus 9, where they would become an international success story. But it was in the early days that their pattern of success was established.

Through the mid-sixties, the Canadian music industry was gradually creating an identity for itself. At the heart of the industry, RPM Magazine was one of the central moving forces in establishing that identity. The trade paper had had a significant effect throughout the country from Toronto, where the bulk of the industry was now located.

When manager Mel Shaw first brought the Stampeders into Toronto from Calgary, in the summer of 1966, his first two stops were at the booking agency and at RPM. Shaw recalls, "Back then, the only recognition you could get was from RPM. That was the focal point for all the groups and recording artists. It was very



Canadian recording star Andy Kim was a winner in 1968 at the first presentation.



A BIG HAND  
FOR RPM AND  
THE JUNO AWARDS  
FOR TEN YEARS  
OF ENCOURAGEMENT  
FOR CANADIAN  
ARTISTS.

CANADIAN NATIONAL EXHIBITION  
TORONTO, ONTARIO. AUG. 13-SEPT. 1



TM

important.”

And one of RPM's major functions in establishing a Canadian industry was the year-end reader's poll. It didn't take long for the awards to achieve a position of importance. Harold Moon notes, "It filled the vacuum, and it was a vacuum that badly needed being filled. All of a sudden, there were things that could be quoted outside of the country.

"The awards gave us something where we could show that these records and artists had done these things in Canada. If they could do that here in competition with the American product, then there was obviously a place for Canadian product in competition in the American market. I think the awards made that point better than anything that had been available before that."

Grealis: The suggestion to start a trade paper came from Stan Klees first. Then at a luncheon with Harold Moon the subject came up again. Later in Buffalo, George "The Hound" Lorenz, a very famous U.S. disc jockey, told me Canada needed a trade paper. I can really thank these three people for encouraging me to start RPM. Lorenz was publishing a weekly tip sheet called *Behind The Scenes* and he later told me he was thinking of his tip sheet as the paper to serve Canada. I misunderstood, so starting RPM was all a mistake or a misunderstanding.

Paul White looks back. "The awards had a great effect in general on the industry. To be very honest, the first year, people shrugged their shoulders and said, 'So what'. But then, when they saw that there were actually people that won, the competitive spirit just suddenly came forward. Then, it was very vital. It was a distinction. I'm certainly proud of the ones I won. It didn't take long to convert them into prestige awards."

There had been some Canadian success prior to the birth of RPM and the Readers Poll Awards, but George Struth notes, "I don't think the success was promoted enough within Canada. I think RPM and the awards made Canadian success more visible. I think that was one of the main benefits. You really have to credit RPM with getting together and representing the industry."

Mel Shaw sums up the importance of the awards in the early days. "It was the year-end focal point. It enabled the industry to tabulate who had been successful over the years, to see where you ranked with your peers and everyone else in the industry. It started out as a very

small event, but it was the event for anyone in the record industry. And we've seen it grow and develop.

"It's grown," Shaw adds, "and it's been the indicator of how things have progressed in this country. The only indication of any possible success back then was a mention in RPM. It's gone from there to the point where Canadian artists have platinum records and recognition all over the world."

Grealis: Although we talk about the pre-64 era as having no domestic record industry, there was a great deal of recording being done in French Canada, and in the Maritimes George Taylor was recording *Canadiana* on Rodeo Records and Al Reusch in Vancouver constantly released records on his Aragon record label. All these productions were geared at the Canadian market. There was really no attempt to create a star system and recordings that could be sold outside Canada. At the turn of the century Emile Berliner was releasing Canadian records in Montreal. Canada had entered the record business early, but we seemed to have fallen back on domestic production and we really lacked a star system for Canadian artists.

One final footnote to the early years comes from Walt Grealis himself. In closing out 1966, with the future looking brighter and brighter, Grealis wrote a year-end editorial in RPM, in which he stated, "Three years ago, the Canadian public seldom heard a Canadian-made record. Their entire interest was focused on the great U.S. record production centres. England was only brewing up the storm that was to come. Canada was practically standing still in the record business.

"Today, Canadian record buyers are looking to Canadian recording artists as stars - It is doubtful that Canadian programmers or record companies can fully appreciate what has happened, and the potential of the bomb we are sitting on. The Canadian music industry is ripe. It is far bigger than we can appreciate. If given the opportunity, Canadian artists and Canadian recordings could make a major breakthrough into the international market."

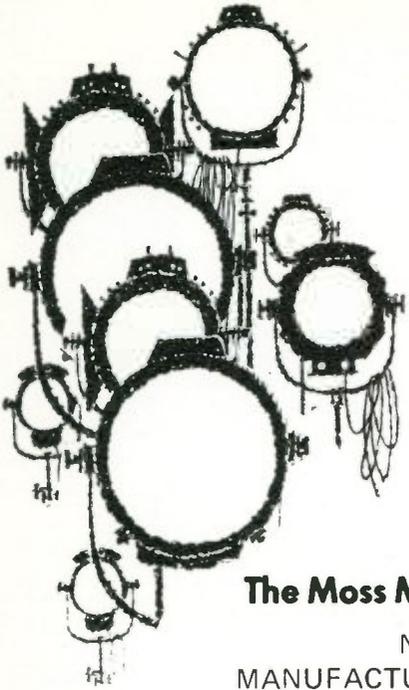
The next three years would graphically show the first signs of the truth in those statements.

#### THE INDUSTRY GROWS (1967-69)

Walt Grealis' prediction, at the end of 1966, that the Canadian record industry was about ready to explode, may have been a little premature. There were still problems to be faced,



Canadian recording pioneer George Taylor was a presenter at the first presentation.



**Canada's  
star system is  
something all  
of us should  
promote and  
encourage**



**The Moss Music Group (Canada) Inc.**

NORTH AMERICA'S LEADING  
MANUFACTURER AND DISTRIBUTOR OF  
MID PRICED CLASSIC AND SPECIAL  
RECORDS.

510 Coronation Drive, Unit 17 West Hill,  
Ontario M1E 4X6

To all JUNO nominees  
past present and future

*Congratulations*

from the company that distributes your  
recordings from the Atlantic to the Pacific,  
from the United States border  
to the Arctic circle.

**ARS Records Canada**

Toronto - St. John's - Winnipeg - Halifax - Saskatoon -  
Montreal - Calgary - Vancouver



Host for all the awards prior to television  
was CFRB on-air personality George Wilson.

and there was still a need for improvement in the quality of many Canadian recordings. There was also the matter of convincing Canadian radio stations to play Canadian records, because without airplay, all the quality in the world would not make a record a hit.

But in the early years, largely spurred on by the efforts of RPM and a few other interested sources, record companies were becoming increasingly involved with Canadian artists, and increasingly active in their commitment to create a viable industry in Canada.

The early artists of the mid-sixties, while their success could only be measured relative to each other, did serve to pave the way for a new series of genuine Canadian stars. Leonard Rambeau, head of Balmur Ltd. and manager of Anne Murray, recalls, "I remember people like Bobby Curtola, Debbie Lori Kaye, the Beau Marks, Myrna Lorrie and Catherine McKinnon. Those artists were big compared to the Canadian music industry at that time, but I think they were doing it, along with Walt and the awards, before we had a Canadian music industry. I don't think that term had any semblance of total reality until the seventies. Prior to the Junos, there were really two big stars, Gordon Lightfoot and the Guess Who. The others were getting a fair amount of airplay, but there wasn't that much of an industry. They were just out doing it. They were there when they were alone, and I guess they broke the ice for a lot of people."

One of the main reasons that the Canadian industry took so long in developing was that while many of the artists were very talented, most of the product coming out of Canada had yet to become competitive with its U.S. equivalent. Balmur's Paul White, then an award-winning promotion chief with Capitol Records, notes, "In general, the sound was just not as good. There was a gutsy feel to a lot of the American productions that the Canadian productions still lacked. It was part of the trial and error that Canadian producers had to go through. A lot of them had been engineers on jingles. In fact, some of the best Canadian product was the stuff that was not that well produced, like David Clayton Thomas & The Shays."

But in the later sixties, the sound suddenly started getting better. "I'd say that the quality really started to improve in 1968," White remembers, "and by 1969, a real quality had developed, on every label." One of

the leaders was Jack Richardson, producer and head of Nimbus 9, who had taken the Guess Who from a reasonably well-established act, and in 1968, created an international smash hit with These Eyes. The group were to remain major stars for years.

There were, in fact, a number of major international hits to come from Canadian artists in the late sixties. The class of award winners in general was becoming better known, both in Canada and abroad. By the end of the decade, the Staccatos would become the Five Man Electrical Band, who would earn a huge hit in Signs. Andy Kim would break through in a big way with Baby I Love You. Terry & Susan Jacks, then the Poppy Family, would produce a chart-topper in Which Way You Goin' Billy. David Clayton-Thomas would join Blood, Sweat & Tears as lead vocalist and the Sparrows would become the nucleus of Steppenwolf. And of course, the Gordon Lightfoots and Guess Whos would continue to be international stars, but no longer quite so alone at the top.

But for some of the younger talent, success was neither quick nor easy to come by. Mel Shaw had been managing and producing the Stampeders since 1965. He brought them from Calgary to Toronto the following year, and released a single a year until 1970, when the group made their first album. In 1971, they would blitz the charts with a worldwide hit, Sweet City Woman, but Shaw remembers trying to break the band in the mid-to-late sixties. "It was extremely difficult - getting the financing to press the records, waiting for money from the distributors, mailing records to radio stations, following up - there was no Canadian content ruling, and no one was obliged to play the records. It was very hard to get on the major stations. We had success building it each year, but it was extremely difficult to get the recognition back then. But it started to develop. Nimbus 9 was one of the breakthrough labels with the Guess Who, and it grew from there."

RPM and the Readers Poll Awards were at the heart of the growing years. RPM lobbied constantly on behalf of the Canadian artists and the Canadian industry, and the year-end polls reflected the growing success of the business, a growth in which the weekly trade paper had played a major role. The awards continued to grow in importance, too. At the end of 1967, RPM hosted a small year-end industry party which became one of



Stampeders' manager Mel Shaw recalling the early days of the Canadian music industry.



*The Canadian Superstar Of The '70's*



The first awards were solid walnut with gold front plates and were designed for RPM by Stan Klees.

the industry's major events of the year.

The Year-End Awards were really only important within the industry itself. They were basically unknown to the man on the street. But as they continued to grow, an idea occurred to Grealis and to Stan Klees, who had by now begun to work with RPM on a part-time basis. Starting in 1970, RPM would design an actual award for the winners, called the Annual Gold Leaf Award, and would present that award at an industry gathering.

The idea developed and became more and more feasible. The awards and the gathering would be free of charge to the participants, and by invitation only. The names of the winners would be published in advance in RPM, to encourage attendance from both the winning artists and the top record companies and their executives.

The Annual RPM Gold Leaf Awards would be funded by a new system, designed by Grealis and Klees to achieve two goals. That system was the RPM Gold Leaf Award for Outstanding Record Sales. Through the sixties, there were no criteria for the certification of exceptional record sales. RPM would establish the number of sales figures required to certify a record for the award. These figures would cover internationally produced singles and albums, and there was also a set of figures for domestic

product. The record companies would submit sales figures for their product, and if the sales were sufficient to qualify for the Gold Leaf Award, RPM would present the award to the company.

The record companies would pay a certain figure for the qualification of their product. This figure would cover costs of certifying the sales figures, as well as a full-sized award and a miniature. There was very little money left over after costs. This excess would be placed in a trust fund by RPM, and the trust fund would in turn be used toward the Annual Gold Leaf Awards, for the purchase of the statuettes themselves, the renting of the hall and the food and drink. Although the fund was not expected to pay for the awards presentation completely, it was hoped that record company support for the sales awards would be sufficient to make the presentations financially feasible.

It wasn't. Record companies didn't flock to RPM to apply for their Gold Leaf Awards for record sales, which would have for the first time offered the industry a fair and uniform goal for its artists and record companies to shoot for.

**Grealis:** Just how an award presentation could be staged and paid for was a big problem. The industry wasn't accustomed to parties and gatherings. There was no real fraternity among the record companies or the artists. There was a complete lack of trust. Somehow the whole thing had to be financed. The awards alone would be costly. The industry just wasn't interested. The first few awards were free and by invitation only. Once the whole thing became socially acceptable, everybody wanted to come. We had to be very inventive to keep the costs down. Surprisingly, each presentation was successful and maybe someday the investment in the awards might be realised. That was a chance we had to take - we did, and it wasn't!

#### RPM STAGES A PRESENTATION

The year was 1970, and the Canadian music industry was continuing to grow in leaps and bounds. Artists like Gordon Lightfoot, Joni Mitchell, and the Guess Who were very much established, both in Canada and internationally, and others, like Andy Kim, Motherlode and the Five Man Electrical Band (formerly the Staccatos) were breaking across the boundaries. Vancouver's Terry & Susan Jacks crashed the charts on both sides of the border with the hit single Which Way You Goin' Billy, under the name

# BIG BANDS ARE BACK! AND WE'RE BACKING THE BIGGEST.\*



Rogers Radio Broadcasting Limited.



**moffat communications limited**

*\*They are - more than 15,000 young Canadians who are competing in regional Stageband Festivals across the country. They are Canada's best young musicians from high schools, colleges, universities and communities. The best of the best will be travel-*

*ling to Ottawa for three days of competition and learning at the Chateau Laurier and the National Art Centre May 1, 2 and 3. This year's Canadian Stage Band Festival needed primary Corporate Sponsorship and we are providing this support.*

of the Poppy Family, and the Original Caste achieved major success with One Tin Soldier.

A number of younger, newer artists were waiting in the wings with their early product, soon to make names for themselves. Among them were young Quebec composer Andre Gagnon, singer-songwriter Ken Tobias, Toronto groups Lighthouse and Edward Bear, and a young, barefoot singer from Nova Scotia, Anne Murray, who had just scored a minor hit, pre-Snowbird, with Thirsty Boots.

**Grealis:** The idea of certifying gold records failed. Certain companies just weren't interested. One of the largest companies bought one. That's all. The others liked the idea of presenting gold records at whim. The awards would have to be financed out of my pocket and no matter how hard we tried, the costs were staggering.

Stan Klees had designed an elongated metronome award in solid walnut. Just giving these away each year was a staggering cost not to mention the free bar and the food and the cost of the hall.

The awards were to be presented at the St. Lawrence Hall in Toronto on February 23, 1970. It was with a keen sense of pride that RPM announced, in the issue dated February 21, that "For the first time, RPM will present specially designed trophies to the winners of the Annual Gold Leaf Awards. The presentation will be made at a reception and cocktail party to be held in Toronto in the last week of February.

"The affair will be attended by radio and record people from across Canada and the United States, and as well as honouring the winners of the Awards, will also permit the industry people an unusual opportunity to meet each other. The formal presentation will be made to the winners by key figures in the industry."

In those days, industry gatherings were rare things, and to a large extent, the music business lacked the camaraderie and familiarity among people that it now enjoys. The Gold Leaf Awards, while not gala by today's standards, were intended to be a very impressive show for the times.

Also in contrast to recent years, the award winners would not be a surprise to the people in the industry. RPM had published the names of the 12 winners of the voting categories as early as February 14, and in announcing the awards show, had also published the names of the two special award winners, chosen by the RPM editors. They were Vancouver's CKLG

as Best Radio Station, and London, Ontario's Saul Holiff as Music Man of the Year. Holiff, a personal manager had among his clients Johnny Cash, whose business affairs he was able to very capably govern even while still being based in Canada.

The night of the awards came, and the Canadian music industry, well-prepared for the occasion, began to arrive en masse. By seven o'clock, when the presentations began, there were an estimated 250 industry figures and artists on hand to witness them.

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

John Watts, the Assistant to the Editor of RPM, opened the proceedings by introducing veteran broadcaster George Wilson, then newly-arrived at CFRB Toronto. Wilson would emcee the presentations that year and for the next four years, until the awards went on television and an artist celebrity was called for.

Wilson then introduced RPM's Walt Grealis, who explained briefly the reason for the awards and expressed his appreciation for the excellent industry turnout. Then the presentations began.

The very first presenter ever was George Offer of Apex Records, who represented Compo Records. Offer introduced the winner of the Top Female Country Singer award, Diane Leigh. As the band played her current hit, I'm A One-Man Woman, Leigh needed a few moments to regain her composure and was late arriving at the stage.

The awards continued smoothly. The late Fred Wilmot, then Vice President and General Manager of Columbia Records of Canada, presented the award for Top Canadian Content Company to Quality Records' George Struth. George Wilson then introduced Nimbus 9's Jack Richardson, whom he credited with "pioneering the Canadian breakthrough" when his small Canadian independent label made the Guess Who an international household name. Richardson presented the Top Male Vocalist award to Andy Kim.

Jack Boswell presented the next award, for Canada's Top Company in Promotional Activities, to Capitol Records. Taylor Campbell, then



Dianne Leigh received the first award ever presented which was presented by Apex General Manager George Offer (1970).



**Thanks**

**for your support  
over the years**

**To RPM  
from**

**Robbie Lane**



Ross Reynolds, now Vice President of WEA Music, Canada makes an early presentation.

With great respect we  
recognize the dedicated  
individuals who have built  
the JUNO AWARDS into  
the significant institution  
that it is today.



**Pindoff Record Sales Ltd.**

DISTRIBUTORS OF ALL MAJOR LABELS • Phonograph Records • Accessories • Tape Cartridges

37 HAAS ROAD  
REXDALE, ONTARIO M9W 3A1  
(416) 741-4182

9657 CÔTE DE LIESSE ROAD  
DORVAL, QUEBEC H9P 1A3  
(514) 636-6071

8048 WINSTON ST.  
BURNABY, B.C. V5A 2H5  
(604) 420-6111

Capitol's VP Marketing, accepted the honour. The next award was presented by Ken Middleton of Warner Bros. The award was for Top Female Vocalist, won by Ginette Reno. Reno, then performing in England, was unable to attend, but her award was accepted by Gilles Talbot of Grand Prix Records. Talbot noted that Reno's work in both English and French could bring the country closer together.

The next award, presented by Joe Pariselli of Ampex, was the Music Industry Man of the Year, and accepting it on behalf of Saul Holiff was Tommy Hunter. George Harrison of RCA Victor Records was the next presenter. He credited the existence of the awards and the work of Gordon Lightfoot, whose success had brought so much attention to Canada. Then he presented Lightfoot's Top Folk Singer award to Al Mair, then General Manager of Early Morning Productions.

The presentations continued. Art Snider honoured Canada's Top Country Group, the Mercey Brothers. Rodeo Records' George Taylor, jokingly referred to as the 'John Wayne of Scotland', gave the Top Record Company award to RCA Canada. It was accepted by Ed Preston, then Ontario Regional Sales Manager. Fred Exon of Polydor introduced the winner of the Top Male Country Singer award, Tommy Hunter. George Struth of Quality honoured the Best Produced Album of 1969, Which Way You Goin' Billy by the Poppy Family. Due to airline difficulties, Terry and Susan Jacks had been unable to attend, but their award was accepted by London Records' Adrian Bilodeau.

Ross Reynolds, head of the newly-formed GRT of Canada, presented the radio station award, recognizing CKLG Vancouver as the Top Radio Station in Community Activities. Accepting the award was Denny Whittaker. The late Don McKim, head of Phonodisc, made the next presentation, for Top Single. The award went to Which Way You Goin' Billy, and was accepted on behalf of the Poppy Family by the late Gilles Aubin. Bob Martin of Modern Tape Cartridge of Canada gave the Top Group honour to the Guess Who. The group had been called upon at the last minute to fill in for another band, but their business manager, Don Hunter, flew into Toronto to accept the award.

With the 14 statuettes presented, the awards were readying to draw to a close. But George Wilson made a special announcement and brought

back Walt Grealis, who was presented with a special surprise award arranged by the Ontario promotion people. The award read, "Walt, We Love You - Ontario Promotion Men, February 23, 1970." The award drew a sustained ovation from the gathering.

Deeply touched, Grealis thanked the crowd for what he referred to as "RPM's moment." He thanked the artists for their contributions in making the presentation a success. He promised an even better presentation for the following year. RPM's John Watts reported, "It was truly a great moment for the Canadian music industry. Not only had the presentation been such a success that the one evening seemed to unite the industry to one cause, and not only were the artists who were honoured overwhelmed by the event, but the guests had been given an opportunity to come together to honour the industry."

In short, it was a memorable step in the creation of a Canadian star system. The winners treasure to this day their Gold Leaf Awards, 18-inch solid walnut statuettes designed by Stan Klees, who also produced the event. And, as promised, next year's presentations would succeed brilliantly at being an even bigger and better event.

#### JUNOS ARE NAMED

The first presentation of the RPM Gold Leaf Awards had been a smashing success. People from all the companies were together with artists, managers, agents and radio people for a then-rare gathering, and for the first time ever, the industry was honouring its stars and itself. It was a beautiful moment for the music business, and a momentous occasion for RPM.

With good support for the Gold Leaf Sales Awards funding a reasonable portion of the presentation, it quickly became obvious that the awards were a success and would become an annual event.

The music industry was growing stronger, too, and becoming worthy of its own recognition. The young CRTC had just brought down the Cancon regulations, and the still-infant domestic production industry was fighting to begin producing enough quantity and quality to meet the incredible new demand. These efforts, within a decade, would turn Toronto, Montreal and Vancouver into major worldwide recording centres.

RPM Magazine was doing its share, too. A strong supporter of radio legislation, Walt Grealis had felt



The Ontario promo men surprised Walt Grealis with an award that was inscribed, "Walt - We love you."

# The Juno Awards

Ten Years  
of  
Artists & Music  
70/80



C A N A D A

the 30% figure was too high at the time, but supported the new situation by publishing a Top 50 Canadian chart. On that chart, such well-known names as the Guess Who, Edward Bear, Ronnie Hawkins and Anne Murray blended right in with such acts as Martin Martin, Pops Merrill and Marshmallow Soup. Also on the list was a handsome young Montrealer who sang under the name of Vann-Elli.

Pierre Juneau, the original CRTC Chairman, had just answered critics of the regulations, largely broadcasters with his now famous statement that "... the prophets of doom, the messengers of mediocrity, will be overwhelmed by the new generation of competent, creative, confident artisans and by all those of preceding generations who have already demonstrated their freshness of mind, their talent and their capacity for inspired leadership." The statement has been printed on the masthead of RPM every week since, and stands as a tribute to the new and innovative talent in the music business.

At the same time, Grealis and Stan Klees were looking for a nickname for the Gold Leaf Awards. They decided to run a contest, and announced it in May of 1970. The record companies whose artists would be up for the awards were happy to sweeten the incentive prizes. Capitol and Compo offered cassette players and Columbia a car eight-track unit. Quality and Warner Bros. contributed a dozen cassettes each. Webcor Electronics donated 12 blank cassettes and 12 blank eight-tracks. MTCC and A&M each chipped in a dozen pre-recorded eight-tracks. Other prizes were an AM-FM clock radio from RCA and a special three-set DDG Beethoven edition from Polydor totalling 25 albums.

RPM itself contributed the grand prize - the Gold Leaf Award itself. A special award would be made up and presented to the person whose suggestion was chosen as the awards' nickname. Part way through the contest, RPM reported that entries were "pouring in," and that "the contest has drawn much attention from the trade at all levels." The paper further reported, "A quick check on the names already submitted indicates the Canadian feeling is foremost within the trade. Many of the suggestions are excellent and indicate a stronger than ever nationalistic feeling."

Then on July 25, RPM announced that the contest winner was a Mr. Hal Phillips. The winning entry, of course, was the name 'Juno'. RPM

selected the winner, and commented that the name is "short and easy to remember, and has a subtle meaning in the Canadian music industry - while not being blatantly out and out Canadiana, something we were trying to avoid."

**Grealis:** Hal Phillips was the only person to suggest the name Juneau for the award. We liked the name, but we wanted a short four or five letter name. We asked him to re-submit the name and spell it Juno. He did and the name was used ever since. The name was never intended to go on the award itself. It was a nickname and not as big a mouthful as RPM Annual Gold Leaf Award. Anyway, that's what we intended.

The name 'Juno', which has survived the advent of television and a change of controlling hands, is now a household word to the Canadian people, although it remained a nickname only until CARAS took possession of the show for 1978. The word actually represents Juno, the Greek goddess of marriage. But unofficially, it immortalizes the spirit of Pierre Juneau and his ongoing efforts on behalf of Canadian artists.

Coincidentally, the name 'Juno', under that spelling, occurred in RPM during the very period in which the contest was being held. On June 13, 1970, on the page immediately preceding the contest entry form, RPM published an article under the headline "Gamma pacts with Juno." The article was about an agreement whereby a new U.S. label, Juno Records, would be distributed in Canada by Gamma, an independent label which was in turn distributed by London Records. The Juno line included product from the likes of Judy Garland and Doc Severinsen, and its product then listed for \$5.29. The Juno label is likely long gone, but the Juno Awards in Canada continue to grow bigger and stronger than ever.

**Grealis:** The name Juno was like magic. It caught on immediately. I can remember some of the other names suggested. The Walt Award, the Wally Award, the Grealis Award and the Beaver Award were all rejected immediately. The Maple Leaf Award, the Elvira Award and an assortment of other names that weren't suitable or were too long or were already taken were suggested. In the dailies, it was referred to as "the Juno Awards, (Canada's equivalent to the Grammys)" for a long time. Then one day, The Canadian called it a Juno and didn't explain. That was the day I decided we had made it.



The Juno Award was named after Pierre Juneau, first Chairman of the CRTC in 1970.



The Quality reputation - over 30 years strong, has been built by fine artists.

The proof of success represents our Juno nominees, both past and present.

Combined with marketing, manufacturing, distribution, A&R, and publishing, the Quality team does it all, from coast to coast.

Quality - a name that says it all.



MARKETING DIVISION: #1-480 TAPSCOTT ROAD, SCARBOROUGH, ONTARIO M1B 1W3 PHONE: (416) 291-5590 TELEX: 065 26 154

## THE FIRST ANNUAL JUNO AWARDS

By February of 1971, the stage had been set. Last year's first presentation of awards had been a complete success, indicating to Klees and Grealis that the music industry was proud and delighted with the opportunity to honour itself and its top artists.

One of the topics on almost everyone's mind was the new set of Canadian content regulations, implemented in January of 1971. Producers and recording studios were enthusiastic about prospects of vastly increased work opportunities and the likelihood of highly enhanced recognition of this work. Broadcasters, aware that there was not yet enough high quality Canadian product to meet the necessary quota, gritted their teeth, loaded up on such artists as Neil Young, the Guess Who, Lightfoot and Joni Mitchell, and added what they could of the best of the new product.

The new regulations would also cause problems internationally. The U.S. industry would not, for several years, trust new Canadian product since, as Grealis puts it, "a well-planned propaganda machine worked overtime, attempting to discredit Canadian productions, claiming that success in Canada was due to forced play." However, many in Canada took the regulations as a CRTIC vote of confidence in the Canadian industry's ability to produce more and better Canadian product, and to establish more of the country's talent as stars.

During 1970, there had been some major breakthroughs for Canadian artists. Foremost among these was the establishment of Anne Murray as a major star with *Snowbird*. The extent of that success was to be graphically played up in the Juno Awards.

So with some doubts about the direction of the industry, but with people throughout the business eagerly awaiting the new awards, Grealis and Klees staged the first, newly named, Juno Awards, again at the St. Lawrence Hall. Industry interest picked up considerably through the year, and there were many new companies and new people in the field. Thus it was that on February 22, 1971, roughly 600 people crowded into the ballroom to witness the annual awards with the new, catchy name.

**Grealis:** At both of the presentations at St. Lawrence Hall, the audience stood during the presentations. In 1971 the hall was actually crowded and there was a great deal of trouble from some of the people who weren't

invited. People were actually journeying across Canada for this one night event. We knew we had a success on our hands, but for the sake of the industry we knew it had to be handled very carefully.

As had been the case in the previous year, CFRB's George Wilson was back to preside over the presentations. Again, it was the people of the industry proper who presented the Junos to the artists and to themselves. The record companies were thoroughly represented. Among the presenters were Gerry Lacoursiere of A&M, Columbia's Jack Robertson, Gord Edwards of Warner Bros., Capitol's Arnold Gosewich, Quality's George Struth, Robert F. Cook of RCA, London's Fraser Jamieson, Red Roberts of MCA Canada, GRT's Ross Reynolds, Polydor's Lori Bruner, Ron Newman of Stereodyne and Jack Richardson of Nimbus 9. T. St. Clair Low represented Canadian Music Sales, and Joe Pariselli was there on behalf of Ampex. The two Canadian performing rights societies were also present, with CAPAC's John V. Mills and BMI Canada's Whitey Hains among the presenters.

Two new award categories were added from the Gold Leaf presentations of the previous year. They were for Composer of the Year, an award which has stood the test of time and remains an important Juno, and for Canadian Journalist of the Year, a special category which was dropped after three years.

In terms of quantity, the big story at the first Juno Awards was Capitol Records, and in particular, Anne Murray. Murray's first Juno Award was for Top Female Vocalist. Her song, *Snowbird*, won the Composer of the Year award for its writer Gene MacLellan, and Murray's producer, Brian Ahern, shared with her the honours for Best Produced Single and Best Produced MOR Album (*Honey, Wheat & Laughter*). In accepting her own Top Vocalist award, Murray warned the audience half-jokingly that "the Maritime Mafia has just scratched the surface." She, Ahern and MacLellan were all from eastern Canada.

**Grealis:** The fact that Anne Murray had come to the awards was something of a milestone. Her very presence gave the awards a new stature.

Capitol also picked up two of the three record company awards. Arnold Gosewich accepted the honours for Top Record Company, and Hal Schatz received the award for Top Record Company in Promotion.

The other major artist categories



The presence of Anne Murray at the first Junos was a milestone for the industry.

# CANADIAN ZEPHYR



**5**

**TOP TEN  
COUNTRY SINGLES**



**RCA**



**10**

**MAJOR COUNTRY  
NOMINATIONS**

**PROUD TO BE PART OF IT!**

ARTIST REPRESENTATION IAN McCALLUM (416) 884-2758

# MERCEY BROTHERS LIMITED

AND



**RECORDS & TAPES**

Wish to thank Walt and Stan for  
initiating and CARAS for continuing to  
build the JUNO AWARDS. A JUNO  
NOMINATION or an AWARD is a definite  
step to establishing a Canadian Star System



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

went to a well-rounded set of established Canadian stars. Gordon Lightfoot repeated as Top Male Vocalist, as did the Guess Who in the Top Group category. In the country categories, two established artists, Stompin' Tom Connors and Myrna Lorrie, won their first ever Gold Leaf Awards, and the Mercey Brothers took their second straight award in the Top Country Group category.

A bright young Toronto label called True North had just opened shop in 1970 and issued its first record, a debut from an exciting young singer-songwriter named Bruce Cockburn. The label achieved instant acceptance as Cockburn picked up the Top Folk Singer Juno, and True North has since gone on to be one of Canada's strong independents.

In the other industry awards, Quality Records again won as the Top Canadian Content Company, Dave Bist of the Montreal Gazette took the first Journalist of the Year award,

and Toronto-based Standard Broadcasting shared the Broadcaster of the Year Juno with its subsidiary production/music syndication operation, the Canadian Talent Library.

But the highlight of the evening occurred when the Music Industry Man of the Year award was announced. CRTC Chairman Pierre Juneau was introduced by Capitol's Arnold Gosewich and received a lengthy standing ovation. The centre of a great amount of discussion, some of it controversial, because of the Canadian content regulations, Juneau was somewhat overcome by the reaction to his award. RPM reported, "With great modesty he began his acceptance speech and noted, 'I shouldn't be here receiving an award; I should be here to give an award - to RPM.'"

"Holding his award and clutching a copy of RPM," the reporter continued, "Mr. Juneau left the stage to another tumultuous ovation from the audience. Suddenly the respect of the industry was no longer a mystery to Pierre Juneau. Guiding the Canadian Radio Television Commission through those trying months revealed its reward that night at St. Lawrence Hall."

**Grealis:** Another milestone was the appearance of Pierre Juneau. Klees and I were standing guarding the door. We wanted to make sure we didn't have another year of crashers. Klees poked me and said, "Oh my god, he's come!" and at the end of the long hall was a small lone figure walking towards us. It was Pierre Juneau. His appearance that night was one of the biggest events in the history of RPM. I have to honestly admit I was genuinely thrilled that he had come to what I considered our home-made affair.

The first Juno Awards were very Canadian. As RPM's Walt Grealis noted in a Toronto Star article the following day, "We've got to be this way. As Canadians, we're natural doves. We've never had to fight for our own identity, musical or otherwise. We don't have a 2,000 mile moat between us and the U.S., the way England and the rest of Europe have. We will get where we want if we take the CRTC legislation as giving us a goal."

At that moment the Canadian industry was on its way. RPM reports, "Tears glistened in the eyes of many as the presentations came to a close. It was a memorable evening that was electric with emotion." For the Canadian music industry, it was a triumph, possibly the first indication of a 'moment of truth'.

# The Magic of Winning



Congratulations to Our Winners of the Decade

## CHANGING FACE OF JUNO

Over their 16-year history, the Juno and pre-Juno RPM music polls have undergone steady evolution and intensive growth. Needless to say, the status and quality of the awards have grown dramatically, from a popularity poll in a small trade weekly to a major national event.

But other things have changed too, concerning the Juno Awards. Of course, the people have changed. A new crop of fine young talent has come on the scene at regular intervals to join and often surpass the established stars. Some of the veterans retire or change groups or fields. Some, like three-time Best Instrumental Group winner Wes Dakus (1964-66), have moved behind the scenes into the industry itself - Dakus now runs the thriving young independent Vera Cruz Records out of Edmonton. The 1964 Top Group the Esquires, included Richard Patterson, who is still involved in the entertainment field in Ottawa.

Other artists remain in music on a part-time basis. A current version of Little Caesar & The Consuls, for instance, still plays occasionally in Oshawa; and others, like multiple winners Debbie Lori Kaye, Pat Hervey and Dianne Leigh, still make themselves visible once in a while.

Of course, some of the faces from the past years remained active, and some even became stars of a later age. Country artists Johnny Burke, Gary Buck and Linda Layne, and pop artists Catherine McKinnon and Bobby Curtola, are still appearing regularly. Gordon Lightfoot received the first of his 14 awards in 1966, and later became an international star. So did the Guess Who (first award in 1966), Andy Kim (1969), the Irish Rovers (1969), the Poppy Family (1970), Anne Murray (1971), the Stampeders (1972) and Lighthouse (1972).

A number of Readers Poll, Gold Leaf and Juno winners spawned other stars. The Staccatos, Top Group in 1967, became the Five Man Electrical Band and had a smash hit with Signs. 1964's Most Promising Male Vocalist, Jack London, fronted a group called the Sparrows. After they split with him, they got together with a new singer, American John Kay, and became Steppenwolf.

Another early act, folk group Three's A Crowd, actually launched the careers of not one but three major names, Bruce Cockburn, Colleen Peterson and David Wiffen. Lighthouse led to a solo career for Bob McBride, and the group's Music Director, Paul Hoffert has earned Juno nomina-

tions recently for his work with both classical and children's recordings. The Guess Who, of course, spawned the very successful careers of Randy Bachman's BTO and soloist Burton Cummings, the Junos host for 1979 and 1980.

**Grealis:** Many of the winners of the early readers poll and past Junos feel that winning the award, even being nominated, was responsible for their success years later. Just to be nominated is one of the biggest things that can happen to an artist. I'm not sure that full advantage of a nomination is always used on the artist's behalf. Winning the award seems to be the only reason anyone wants to be nominated.

In the early days of the awards, though, Canada's stars didn't sell like they do today. Although they were pioneers of the Canadian pop music scene, artists like Wes Dakus, Terry Black and Little Caesar never sold 10,000 copies of a record in Canada, and very few of them achieved any major international recognition. That came in the late 60's, when such names as Joni Mitchell, Neil Young and the Band learned that you could become a star by moving to the U.S. Others, like the Guess Who, Terry Jacks, Lightfoot and Lighthouse, were able to remain in Canada, but they were the exceptions.

Over the past decade, the Canadian content regulations and the Juno Awards have worked together to help rectify the situation. The CRTC regulations influenced an increase in domestic production, and the growing Junos helped establish many of the newly recorded acts. Canadian legislated radio caused an international backlash against domestic artists which made it difficult for them to be established in the U.S. That problem is only recently being overcome. The inability to break artists in the U.S. did, however, cause Canadian companies to look to their own market, and gradually, they started seeing domestic sales.

Now, of course, Canadian acts can achieve significant sales in their own country and abroad. Most of the current breed of Juno winners still live in Canada, or have returned. Most have broken through in the U.S. and elsewhere, but some, like Vancouver's Trooper, have reached multiple platinum status in Canada without the benefit of U.S. success - Trooper became the first Canadian group to sell 400,000 copies of a record in Canada, with a 'hits' package. All the hits were in Canada only.

On the face, the Juno Awards have



Stompin' Tom never took his hat off in public, but he took it off to Walt Grealis.

# Happy 10th Birthday!

Ten years of Juno Awards. From the days of a handshake and sandwiches to a dinner with glittering awards attended by hundreds and telecast nationally.

We were there all those years, to applaud the winners — more often than not our own affiliated songwriters and composers — and to congratulate the organizers: first those from RPM and now the CARAS group.

The history of the Junos reflects what has happened in just one decade of Canadian music. Dare we imagine how far we will progress in the next ten years? We'll be watching and continuing to help it happen.



## PERFORMING RIGHTS ORGANIZATION OF CANADA LIMITED

2001 rue Université, ste 1140  
Montréal, P.Q. H3A 2A6  
(514) 849-3294

HEAD OFFICE:  
41 Valleybrook Drive  
Don Mills, Ontario M3B 2S6  
(416) 445-8700

1462 West Pender Street  
Vancouver, B.C. V6G 2S2  
(604) 688-7851

### ESTABLISHED

# 198



*intercan*  
records

THE HOME OF NEXT YEAR'S

## JUNO AWARD WINNERS

DISTRIBUTED BY PICKWICK RECORDS OF CANADA

changed continuously through the years, as first Grealis and Klees and now CARAS have revamped the voting procedures and the categories in search of a formula which met the needs of the day. There have been as few as 14 awards given, in the 1970 Gold Leaf presentations at the St. Lawrence Hall, and as many as 24, both in 1966 and 1974. For the first time ever, the 1980 presentation leaves the categories unchanged from the year before, although there have been several changes in the voting procedures.

The RPM end of 1964 awards were intended to honour the industry stars as well as the artists. Of 16 awards, ten went to artists, one to product, two to promo people, two to companies (Capitol took both top company and top Canadian content company), and country DJ Johnny Murphy, took Industry Man of the Year honours.

The next year saw 24 awards, including 15 for artists, two each for product, promo men, companies and DJ's (top DJ and top country radio personality), and one to the top country station, which was CFGM Toronto that year. The category changes continued, reflecting the needs of the year. They even included awards for journalists at one point. In fact, it wasn't until the Junos first went to television in 1975 that the industry awards were phased out.

The voting procedures, too, have undergone some dramatic changes through the years. The first year, RPM simply published a ballot form, and readers cut it out and returned it. The paper made nominations based on chart action in most categories, leaving space for 'other'. In some areas RPM simply named the category and left a blank space. The replies came in, they were counted and the results published.

Over the next ten years, the nominations never appeared in RPM. The industry - RPM's subscribers - were mailed nomination forms and then final ballot forms. As the awards become more popular and prestigious, and as they eventually led to actual presentations, more and more care was taken to ensure accuracy.

During the first four years of presentations, as the Gold Leaf Awards in 1970 and as the Junos in '71-'73, the results had been published prior to the presentation, which removed most of the surprise but led to excellent participation from the winners. Some special awards were left until the ceremonies, adding colour to an otherwise predictable evening. But in

1974, following the Maple Music Awards crisis and with heavy pressure to move towards television, RPM elected to publish the nominations and withhold the announcement of the winners until the presentation. So it remains today, with an accountancy firm now auditing the voting and holding the results in sealed envelopes until the live TV presentations.

**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 and stretched 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.

And the Junos continue to change, and probably will keep right on changing. Categories will continue to be added as new areas of the industry open up and gain importance - the composer category first appeared in 1971, album graphics in 1975, and with the sudden appearance on the scene of first-rate domestic children's product, that category joined the



Bruce Cockburn's career was enhanced by winning a Juno Award in 1970.

THE RADIO DIVISION  
OF STANDARD  
BROADCASTING CORPORATION  
CONGRATULATES  
**RPM**

ON CREATING  
AND SUPPORTING  
THE JUNO AWARDS FOR 10  
WONDERFUL YEARS

TORONTO  
**CFRB** and **CKFM**

MONTREAL  
**CJAD** and **CJFM**

THE TORONTO STAR,  
Tuesday, Feb. 29, 1972

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

Admittedly there was  
of that old

Junos in 1979. Other categories, such as those in MOR, were dropped a few years ago as record sales moved more and more into the field of rock.

#### 1972 - RPM MEETINGS AND THE JUNOS

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 sophomoric 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."



George Struth, now President of Quality Records, announces a Juno winner at the St. Lawrence Hall in Toronto (1970).



BARDE  
 KEATH BARRIE  
 COOPER BROTHERS  
 FRANÇOIS DOMPIERRE  
 DIANE DUFRESNE  
 GARFIELD  
 FELIX LECLERC  
 MANEIGE  
 MARTHA AND  
 THE MUFFINS  
 JACQUES MICHEL  
 FRANK MILLS  
 MICHEL NORMANDEAU  
 THE PUMPS  
 SAGA  
 DIANE TELL  
 PAT TRAVERS



DISTRIBUTION  
**polyGram**  
 6000 Cote de Liesse, St. Laurent,  
 Quebec H4T 1E3



CKLG Vancouver on-air personality Roy Hennessy was one of the many Canadian radio people who were part of the Juno presentations in 1972.

As in years past, there were few surprises at the time of the presentations. RPM's subscribers, now 3,800 strong, had decided the winners of 16 of the 19 categories by ballot. RPM had announced the names of those winners a couple of weeks in advance of the awards. There were three new categories in 1972 - Outstanding Performance for male, female and group.

Once again, the 'Maritime Mafia' was very prominent. Anne Murray repeated as Top Female Vocalist, and Ahern took Best Produced MOR Album honours with Murray's Talk It Over In The Morning. P.E.I. singer Stompin' Tom Connors took his second straight Juno as Top Male Country Singer, and another native Maritimer, Myrna Lorrie, again won as Top Female Country Singer.

Many of the Juno winners in 1972 were new, but had established themselves heavily during the year. One such group was the Stampeders. The rock group had come to Toronto from their native Calgary in the mid-sixties with their manager, Mel Shaw, and had recorded one single per year for the first few years. Then, in 1971, they exploded internationally with a smash hit, Sweet City Woman. The award won the group three Junos - as Vocal Instrumental Group of the Year, for Best Produced Single (Mel Shaw), and for Composer of the Year (guitarist Rich Dodson, who wrote the hit).

Other new and established Juno winners included Gordon Lightfoot, again as Top Male Vocalist; Bruce Cockburn, with his second straight Folk Singer Juno; the Mercey Brothers Top Country Group for the third consecutive time; and in the Outstanding Performance categories, veteran songstress Ginette Reno, new singer Joey Gregorash and an exciting new rock band, Lighthouse.

In the industry side of the awards, all the honours went to previously un-awarded companies. The young GRT of Canada Ltd. took Canadian content company honours, and Kinney Music of Canada (which has evolved into WEA Music), won awards as Promotion Company of the Year and Record Company of the Year.

There were also three special awards given. The Journalist of the Year Juno went to veteran Ritchie Yorke, who had been heavily involved in the Maple Music Junket and had also established himself internationally with a rock music compilation book, Axes, Chops & Hot Licks. Many in the crowd were surprised with the presentation of the Broad-

caster of the Year award to the CHUM Group, which had in years past been referred to as a "bastion of anti-Canadianism."

Another surprise winner was country artist George Hamilton IV, the only non-Canadian ever to win a Juno until the international categories were instituted in 1975. The Nashville-based artist was recognized for his contributions to the Canadian music scene. Hamilton had recorded three albums of all-Canadian material, and had just completed a fourth. By the end of the year, he would become the first major international artist ever to sign with a Canadian company (RCA Canada).

As usual, there had been many highlights of the evening. Murray accepted her Top Female Vocalist award from Pierre Juneau himself. Each received a prolonged ovation. Cockburn's award was accepted by fellow True North artist Murray McLauchlan, who explained, "Bruce is out boogin' around the country." Hamilton, visibly moved by his award, noted, "It was a complete surprise to me. I just came in as a tourist. Meant to come last year, but I got iced in in Chicago."



J. Robert Wood, Program Director of CHUM, makes a presentation (1972).

But perhaps the biggest moment of the evening went to Walt Grealis, who had achieved some recognition for eight years of lobbying on behalf of the Canadian industry. Grealis, who received a standing ovation at the opening of the presentation, told the audience, "I'm new at this. I don't know how to get you to sit down." Then he summed up the evening, saying, "If anyone had told me eight years ago that I would be standing here, I wouldn't have believed them."

*Your nomination is your award!  
Congratulations to all  
the Juno Award contestants*



**SOUTHERN ALBERTA'S  
NUMBER **1** RADIO STATION**

Toronto reporter Jim Smith pointed out the success of the event. "For the first time since the introduction of Canadian content requirements in Canadian broadcasting, the industry had an opportunity to strut its newfound muscle. And it did itself proud. For the better part of a decade, the record business in this country has been searching for an identity. Last night was the occasion for the identity to surface. If attendance is any criterion, the business has arrived." **Grealis:** It was the biggest event in the industry's history. Over 1200 people attended with free bar and all that beautiful food. Then the bill came and we had to figure out how to pay it.

### 1973 - A DECISION TO GROW

In the shadow of the spirit generated by a very successful 1972 Juno Awards presentation Canada's music business continued to grow. Canadian artists continued to achieve hits in Canada, and to a slightly lesser extent, in the U.S. and abroad. The established names - the Anne Murrays, Gordon Lightfoots, Guess Whos, Lighthouses and Stampedeers, were following up their hits with continued success.

And some of the younger, newer groups and artists were coming closer and closer to star status. Young teenager Shirley Eikhard had become a national name, particularly in the country field. Former Lighthouse singer Bob McBride had made an impressive debut as a solo artist, as had former Bells pianist Frank Mills with the hit Love Me Love Me Love.

Based in the U.S., Canadian Neil Young had taken full advantage of the Cancon regulations and the lack of Canadian productions to become a major star with Heart Of Gold. Without the assistance of U.S. success, Montreal's April Wine had a hit with You Could Have Been A Lady. And one of the biggest stories of the year, late in 1972 was the international hit of Edward Bear's Last Song.

With the growth of the music industry came a continued growth of the Junos. The 1972 awards had impressed the industry, and through very favourable press, the public had become aware via the Junos of the growing spirit of self-importance within the industry. The 1973 Junos were again held in the Centennial Ballroom of the Inn On The Park. Coupled with another three-day communications meeting, the awards attracted about 1,500 people into the ballroom on March 12.

There were very few major surprises at the 1973 Junos presentation. Perhaps the biggest surprise was the

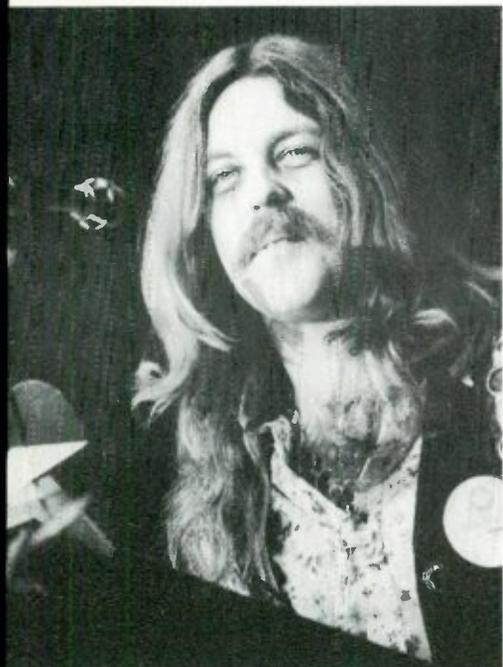
appearance of Gordon Lightfoot, who had been notably absent the past few years, and who had been coming off his most successful year ever in Canada. Lightfoot, whose Canadian record sales totalled over a million albums by 1973, had achieved a quintuple sellout for his concert series at Toronto's Massey Hall. The seats were sold prior to the Junos, even though the concerts would not begin until the Wednesday of the following week. Lightfoot, who has always shunned publicity, gave an impassioned pro-Canada speech at the Junos, saying, "I've been accepted in my native country on a scale I never dreamed possible. I'm going to sing the praises of Canada far and wide for as long as I can."

There were a total of 20 awards in 1973 - the new award was for Outstanding Performance by a Folk Singer and was won by new Vancouver artist, Valdy. In addition, the Music Industry Man of the Year Juno was re-established, and went to Capitol's Arnold Gosewich.

Most of the Juno winners were familiar faces. Anne Murray and Gordon Lightfoot again took honours as Top Female and Male Vocalist, and Lighthouse moved up from Outstanding Performance to win Top Group. Cockburn repeated as Top Folk Singer, and the Outstanding Performance categories went to Ginette Reno, Bob McBride and Edward Bear. Stompin' Tom Connors and the Mercey Brothers were again named Top Male Country Vocalist and Top Country Group, and young Shirley Eikhard won her first Juno, as Top Female Country Vocalist. Lightfoot became a double winner, taking Composer of the Year honours, and the production awards went to Edward Bear's Last Song (produced by Eugene Martynec) for Best Produced Single and Anne Murray's Annie (produced by Brian Ahern) for Best Produced MOR Album.

Once again, there were three company awards presented. Capitol won the Juno for Canadian Content Company of the Year, RCA took the Juno for Promotion Company of the Year, and in the overall Record Company of the Year, WEA Music of Canada carried on where its previous incarnation, Kinney Music, had left off the year before.

The three special award categories remained unchanged from the year before. The Journalist of the Year award went to Toronto's Peter Goddard. Newfoundland's VOCM won as Broadcaster of the Year, and accepting the award was none other



Skip Prokop, drummer and lead vocalist of Lighthouse accepting Juno on behalf of group.

than DJ Johnny Murphy, who had won the Industry Man of the Year award way back in 1964. Toronto singer David Clayton-Thomas, leader of the popular Blood Sweat & Tears, was given a special Juno Award for contributing to the Canadian Music Scene.

Another year of the Junos had come and gone, and the former RPM year-end readers poll had become a very large event. On the CTV program Musical Friends, host Jim McKenna had saluted the awards and commented that the Junos "represent more than just trophies for individual artists - for those in the music industry, these Junos demonstrate that the whole recording industry is maturing and becoming professional. Canadian artists are heard around the world, but their music is finally, at long last, being accepted by other Canadians."

In fact, 1973 was the year that the Junos finally went public. The CBC Radio Network Friday evening variety show *The Entertainers* recorded the awards presentations, edited them and included many of the parts in a two-hour special show which aired March 23. The show featured many of the introductory and acceptance speeches, as well as on-the-spot interviews with many of the winners, including Lightfoot and Murray.

But the sudden and rapid growth of the Juno Awards was to cause a number of problems and bring out a number of questions, important questions which would have to be answered quickly in order for the Junos to survive. Following the presentations, Grealis editorialized. "It is hard to

believe that 1,500 people would come out to an event that was originally intended to (a) be supported by a trust fund established by RPM, and (b) the idea of the event was that the industry would honour its own at a gathering.

"Could it be that the event has become too big to be of any importance, and might it be impossible for the trust fund, which is heavily subsidized by RPM, to continue with the awards?"

"The question arises: should next year's Juno Awards be bigger, or should they be better? If they are to be better, it will be necessary to return to the original concept of an industry function that can become more efficient in nominations, awards, and the actual presentation. If it must grow in attendance, and if the Gold Leaf Trust Fund is only supported as a token gesture, then it should be scaled down.

"Should the Awards become a concert, with tickets on sale for anyone who may think there will be a performance by the artists involved, or should it be sold to TV?"

"Now is the time to ask all these questions - as the Juno Award fever is at its highest. What should it be next year? How much should be spent by the industry to honour its own, and should a growing industry be put on public display - just in the hope that it will work out?"

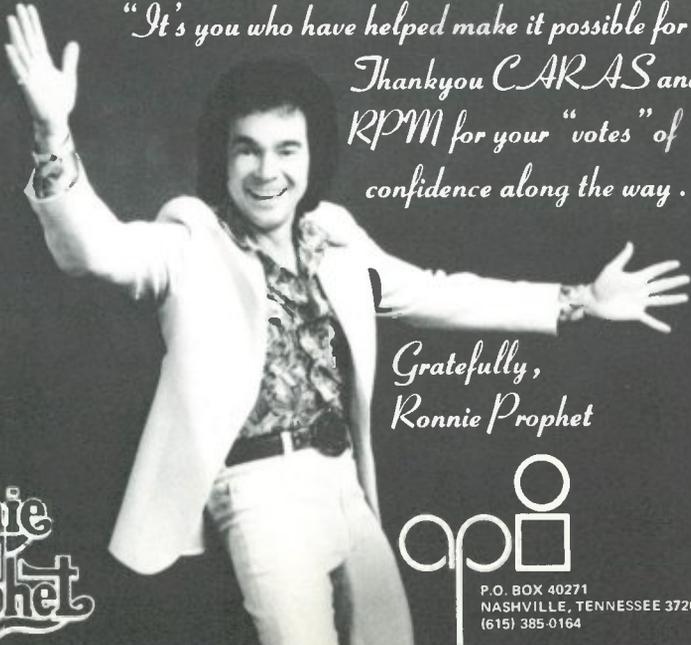
"First, we must build an industry in Canada. Then, we can present to the public a 'show' that is better than the Oscars or Emmies. We have a year to figure out what the future



Fast becoming a popular Canadian folk singer, Murray McLachlan, won three Junos in 1977.

*"It's you who have helped make it possible for me.  
Thankyou CARAS and  
RPM for your "votes" of  
confidence along the way . . . .*

*Gratefully,  
Ronnie Prophet*



**Ronnie Prophet**



P.O. BOX 40271  
NASHVILLE, TENNESSEE 37204  
(615) 385-0164



Ginette Reno with Cliff Edwards, lead singer of The Bells, on stage at the Junos.

of the Gold Leaf Awards Trust Fund and the Juno Awards will be.”

### 1974 - THE YEAR THE JUNOS EXPLODED

If, from their formative years in 1970 and 1971, the Juno Awards continued to grow and bubble over the next two years, then in 1974, they fairly exploded into the Canadian industry. It was a year fraught with controversy and crisis, but it was also filled with striking industry and music scene growth, and for perhaps the first time, a real sense of professionalism within Canada's music business. For while still moving slowly, hesitantly, it was in 1974 that the industry turned the corner from being a series of small independents and branch offices into a viable force in a budding Canadian market.

But before the ink had even dried on the Juno nomination forms, the Awards were experiencing their first major crisis. Factions of the Canadian Recording Industry Association were anxious to take over the Awards and were pressuring Grealis to put the Junos on television. They had also felt that since RPM subscribers were the people who voted for the Junos, and since anyone could subscribe to RPM, that it would be more fair to determine the winners of the awards on the basis of sales.

Grealis had agreed in principle with the idea of televising the Junos, and in fact, he and Klees had already

been meeting with both major Canadian television networks who showed no interest.

The disagreement was not resolved. So on January 21, with the Juno nomination ballots just being mailed, CRIA announced its decision to establish an awards program of its own, to be called the Maple Music Awards. Of 14 awards, eight would be based on sales, including product in the country, French Canadian and international categories. Selection procedures would begin immediately, and the results would be televised in a pre-taped one-hour prime time network special, likely in late April.

The Maple Music Awards created a division within the recording industry. The next few weeks were filled with reports of key CRIA members claiming the awards would not kill the Junos. Grealis and Klees, while noting that they did not disagree in principle with a second series of awards, based on sales, pointed out that having the Maple Music Awards so soon after the Junos would take much of the potency out of the RPM-sponsored awards. The Toronto Star's Sid Adelman, writing in his Eye on Entertainment column (dated Thurs. Jan 24, 1974), commented: "It's reassuring to be told that the Canadian Record Industry Association's formation of its Maple Music Awards isn't meant to interfere 'in any way' with operation of RPM magazine or with the publication's highly regarded Juno Awards. But is it mere coincidence that RPM, for the first time in the weekly's 10 years couldn't solicit a single record industry advertisement. That left its Jan. 19 issue without ads. Or is it just as coincidental that the Jan. 25 issue carried fewer ads than is usual for this time of year?"

**Grealis:** We had actually suggested to the CRIA that they stage their Maple Music Awards six months after the Junos. Their awards could be based on record sales and could be a dinner. I felt that one of the networks would be interested and that two awards shows, six months apart, would not hurt the industry. The CRIA chose to work with the Junos and turned down the proposition of their own awards.

A number of key Canadian artists rushed to the side of the Junos. Don Hunter, who managed the Guess Who, and Leonard Rambeau, then and now Anne Murray's manager, were critical of the industry association. Murray and the Stampeders, through their manager, Mel Shaw, threatened to boycott the new awards.

Through a series of meetings, a compromise solution was reached.

Juno winners Stompin' Tom Connors and Gordon Lightfoot congratulating each other at a Meet The Stars party after the Junos.





*Thanks to  
Walt & Stan  
who have  
constantly put  
the industry  
first*

*Dallas Harms*



Leonard Rambeau, Bill Langstroth and Anne Murray are part of the Juno audience.

Canadian Talent Is Great!

*Congratulations  
to the Juno Award winners*

**Ben Nobleman and Associates**

One of Canada's leading Public Relations Consultants  
serving the entertainment business

881 Eglinton Ave., West, Ste. 208, Toronto M6C 2C1

**(416) 787-4000**



Murray McLauchlan, True North recording artist, at an early Juno evening.

Grealis, who had never given serious thought to cancelling the Junos, agreed to televise the awards the following year - 1974 would act as a trial run, before television cameras but not on the air. It was also agreed that the industry itself would acquire a larger involvement in the awards, from the nomination procedures to the tabulation of votes and the production of the presentations for television. In addition, in the future, some of the awards would be selected on sales.

The proposals were agreed to, and on February 4. Grealis and CRIA President Arnold Gosewich issued a joint statement of agreement to work together toward the development of a new broad-based awards system. CRIA deferred plans for the Maple Music Awards. In the statement, Gosewich was quoted as saying, "The accord should now bring to a close the misunderstanding that resulted when CRIA announced last month the initiation of their own awards program. CRIA plans to continue its wholehearted support of the Juno Awards."

So with the industry back together, Grealis and Klees set forth to present the biggest and best ever Juno Awards presentation. There would, however, have to be some changes made. With the decision to make the Junos more public and larger in scope, the Gold Leaf Awards Trust Fund was clearly woefully insufficient to support the program - RPM had already had to support the Junos out of its own

Winner Anne Murray and presenters Cathy Young and Burton Cummings in 1974.



funds, and growing costs would make the Junos infeasible under present plans. So not without reluctance, they decided that attendance would be by paid ticket for the first time, rather than by invitation. Attendance at the event, to be held once again at the Inn on the Park would be available to all concerned, at the going rate of \$12.50 a ticket. The better than 1,500 tickets would be sold out well in advance.

Other changes would be made in the form of the presentations. Extra excitement would be created. For the first time since the presentations began, the nominations would be published in advance in RPM. And for the first time, the names of the winners would be withheld until the night of the presentations. CFRB's George Wilson would again be the host, but for the last time, as the televising of the event the following year would lead to the use of camera-familiar artists in the future.

**Grealis: The CBC doesn't like outsiders.**

In conjunction with the 1974 Junos, Klees and Grealis staged a bigger-than ever series of communications meetings. Communication Eight would feature some very big names in the industry, both from Canada and internationally. Among the guest speakers were Professor Marshall McLuhan, former Secretary of State Judy LaMarsh, Dr. Tom Turicchi, Art Sinclair and Kal Rudman.

**Grealis: As before, we felt that the Junos were for everybody and no matter how much we spent, the price had to be affordable for most people in the industry. So we chose to lose money and build the Junos and build the industry. We may have been wrong. I think we were.**

The communications meetings brought a large gathering of nearly 500 industry people, whose questions showed more awareness than in the past and a keen interest in the future of Canadian product. There were high points and low points, and while the industry found that it hadn't quite mastered the art of producing internationally competitive product, it was well on its way. Dr. Turicchi of Perception, a Houston firm studying records and radio stations, noted that tests at CHED Edmonton and CKLG Vancouver indicated Cancon product was causing some problems. He stated, "I don't know how to put this nicely, but of the turkeys, most of them were Canadian records. Of the ten percent that were problem records, 90% of them were Canadian records. It's a serious problem."

Rudman, however, sounded a more

positive note. While discussing the U.S. industry and imploring Canadians to develop a similarly professional attitude, he stated, "If I was getting started in the record industry today, I think I'd head for Canada. This is really where it's at. This is the Old West in music."

Following the meetings came the Junos. The 1,500 ticket holders crammed into the too-small Centennial Ballroom of the Inn on the Park for what had been planned to be the best, tightest Juno Awards presentation ever. Grealis: Incidentally, we got a phone call in the morning telling us that the Junos would be sabotaged that night. We chose to ignore what we thought was an empty threat.

The 1974 Juno Awards came off quite well. As always, it had been tight on schedule, and the presentations, while they started 45 minutes late, moved forward like clockwork. But the Junos were not without their problems. In fact, last minute minor catastrophes had Grealis and Klees on the edge of their seats throughout the presentation, hoping against hope that nothing would collapse.

Grealis: The curtain was going to rise on a fully decorated stage with a 23-piece orchestra that was going to play the Juno Awards theme composed by

Stan Klees. It was hoped that this was going to be another great moment for the Junos. No cost had been spared.

At the last minute, the Musicians' Union threatened to take the scheduled orchestra out of the program due to a technicality which concerned the taping of the presentations. During four hours of discussions over that, one of the presenters was unable to attend the show at the last minute. Already strapped for time, the organizers did the best they could to rearrange the presentations, but it still left two artists presenting awards for categories in which they were nominated.

In addition, because of the misunderstanding with the Musicians' Union and the time spent in solving the problems, passes for musicians, photographers, hired help, press and media were not distributed before the show. Security was obliged to keep them out until an RPM staffer could be contacted to let them enter without tickets. And even then, a section which had been reserved for the presenters had to be left unattended, and the presenters ended up scattered throughout the ballroom, unaware of what to do.

Grealis: Since all reason had gone out the window, we chose to do the Junos without music and told all the musi-



Country singer Lynn Jones and Lighthouse lead singer Bob McBride at the 1974 Juno Awards, held at the Inn on the Park.

# 8x10 GLOSSY PHOTOS

for  
THE ENTERTAINMENT INDUSTRY

Genuine glossy photos made in any quantity  
at surprisingly low prices for:

PUBLICITY ● APPEARANCES ● PRESS RELEASES ● AGENTS

Send for our FREE brochure and price list containing actual  
samples of the many NEW USES for low-cost glossy photos  
in your business.

COLOUR ALSO AVAILABLE

CANADA WIDE SERVICE

**GALBRAITH REPRODUCTIONS LIMITED**

420 BATHURST STREET - TORONTO - ONTARIO - M5T 2S6 (416) 923-1106



Juno winner Valdy makes his acceptance speech on winning Folk honours.

Anne Murray and the Sweet City Woman Stampede at the first Meet The Stars party.



cians that they would be paid the following day, and that they were not needed in view of the disagreement with the union. They refused to accept that and someone struck the downbeat and the Junos began, but the damage had been done. In the hours of arguing and harassment, a great deal was left unattended to.

In fact, Walt Grealis commented afterward. "The show started itself, without our consent, and we had no choice but to go on without having looked after our last minute details. But few in the audience knew there was anything amiss."

To the great relief of Grealis, Klees and all those involved in the Junos, the presentations went on smoothly and without disaster. The press response was, for the most part, gratifying.

**Grealis:** The presenters were real pros. It all came off with very few hitches. The audience didn't know what was happening. The bars just stayed open longer and the bar bill grew, but the show went off like clockwork.

There were a total of 24 awards presented in 1974, the highest number ever. Boosting the total number were single and album of the year awards in the contemporary (hit parade), pop (MOR), country and folk categories. And although not pre-announcing the winners offered the presentations an element of surprise, most of the winners were not very surprising. By now, for the most part, you had to have been a very successful artist

in order to win a Juno Award.

Such artists were Terry Jacks and Murray McLauchlan that year. Each took three Junos. Jacks had achieved the first ever Canadian platinum single with his international hit, Seasons In The Sun. He took Top Male Vocalist honours, and the single topped the contemporary and MOR fields. McLauchlan, who had broken beyond cult status into the mainstream with Farmer's Song, won the Juno as Composer of the Year, and the single was a winner in the country and folk categories. McLauchlan also accepted an award on behalf of his label, True North, as Canadian Independent Label of the Year.

In the other artist categories. Anne Murray was again named Female Vocalist of the Year, and doubled for Top MOR Album with Danny's Song. Lighthouse repeated as Group of the Year, and Valdy took Top Folk Singer honours. The 'Most Promising' Junos went to Ian Thomas. Cathy Young, Bachman-Turner Overdrive and folk singer Dave Nicol, with top country honours again to Stompin' Tom Connors, Shirley Eikhard and the Mercey Brothers. Connors also was awarded for Country Album of the Year with To It And At It, and Gordon Lightfoot's Old Dan's Records was named best folk album.

In addition to True North, company awards were presented to GRT as Canadian Content Company of the Year, A&M as Top Promotional Company, and once again, to WEA Music as Record Company of the Year. **Grealis:** Someone said that night, 'This is a goldmine. You should rip the industry off for every cent you can get.' But I felt that the reason behind the Junos was not to 'rip the industry off'. We were still building a star system in Canada.

And when the presentations were all over, with an eye on the future and the introduction of the Junos to television. Grealis reported in RPM, "I want to thank everyone who was part of the awards, and particularly, I would like to apologize to the presenters, who rallied to the situation and did a great job. I am grateful to them for showing their ability and professionalism in a trying situation, and my sincerest thanks go out to all of them. That night, they were all 'stars' in the truest sense of the word."

**Grealis:** CBC and CTV were there. Both network executives gave the presentation a cold reception and both said 'no thanks.' They felt the Junos weren't going to be good television.

## 1975 - JUNOS GO TO TELEVISION

The year 1975 saw several major changes to the 5th Annual Juno Awards Presentation. For the first time, the presentation was broadcast live on CBC-TV coast to coast across Canada from the Queen Elizabeth Theatre at the CNE in Toronto.

**Grealis:** After being repeatedly turned down by the CBC, we decided to exert some influence on the network and one Thursday Stan Klees made one very short phone call to one of his "friends in high places." On Monday we received a phone call from the CBC anxious to talk about "putting the Junos on television." Suddenly everything had changed. Practically days after the word got out, CTV was also interested. The Junos were going to be on television.

The affair was emceed by showbiz veteran Paul Anka, with entertainment by Canada's songbird Anne Murray, Susan Jacks, Terry Jacks, Andy Kim, the colourful Stompin' Tom Connors and rock act The Stampeders. Tickets were doled out at fifteen dollars a head, and an audience of 1,400 attended the gala event.

1975 also saw the formation of the Canadian Music Awards Association (CMAA), a non-profit chartered organization with six members. The CMAA, formerly Maple Music Inc., was set up in conjunction with founder Walt Grealis to act as advisor for the Junos, and consisted of President Ross Reynolds and George Struth of CRIA, Martin Onrot and Leonard Rambeau of the Canadian Personal Managers Association, plus Greg Hambleton and Mel Shaw of the Canadian

Independent Record Producers Association. Shaw, acting as spokesman for the newly formed CMAA, said, "We want the awards to realistically represent success." The CMAA grew out of the committee which was formed in the previous year to select artists who would appear on the Juno Awards Presentation and to set up the categories.

A new proposal for nominations and voting was created by the CMAA in relation to the Junos. Seventeen



Off-camera, Anne Murray and host Paul Anka at the Queen Elizabeth Theatre.

*16 years of communication to the industry and 10 years of oiling*

*the starmaking machinery.*

*We can't but be grateful.*

*- Orval Prophet*





Paul Anka was a Juno winner and host of the 1975 Juno presentations.

categories were chosen for awards, including: Best Selling Album (based on sales alone), Best Selling Single (sales), Female Artist (sales and voting), Male Artist (sales and voting), Group (sales and voting), Composer (voting), Country Female (voting), Country Male (voting), Country Group (voting), Folksinger (voting), Most Promising New Female (voting), Most Promising New Male (voting), Most Promising New Group (voting), Best Selling International Album in Canada

The Carlton Showband stormed the stage to accept their first Juno win.



(sales), Best Selling International Single in Canada (sales), Producer (voting) and Album Graphics (voting by panel).

The last category resulted in the submission of 24 albums for judging by a panel. Each panelist was asked to submit his top ten choices in order of preference. The number one choice of each judge was given ten points and so on down to a single point for last place. Five final nominations were chosen this way. All ballots were tabulated by Thorne Riddell, who have had the job every year since.

Although founder Walt Grealis was elbowed out of the operation by the CMAA, he claimed that he wasn't bitter about the decision "There's no resentment on my part. I must admit I have slightly ruffled paternalistic feelings about seeing my grown-up baby being taken away from me." Grealis retained the rights to the Juno name, and the new awards committee used his list of subscribers for those eligible to vote on the year's nominees. Grealis and Klees completed negotiations with the CBC. It was agreed that the Juno Awards would be televised by the CBC from the Queen Elizabeth Theatre on the grounds of the CNE. The 60-minute show was to be produced and directed by John Thompson. Regarding the new Juno format and the televised awards, Grealis said in RPM, "We have agreed to the principle of moving the Awards to television in 1975 and to include in the Awards a number of



MANTA  sound company

Recording and Re-Mix Studios  
311 Adelaide St. E. Toronto, Ont. M5A 1N2 Phone 863-9316



CBC dancers perform a production number at the Junos held at the Ryerson Theatre.

Book your New Wave Crowd

into  
**LE  
CLUB**

For details, call Vibeke at 444-2561

The great place for press  
and PR parties, special lunches,  
record launches,  
sales meetings.



**Inn on the Park**

Leslie at Eglinton, Don Mills

On the right Paul Anka and Shirley Eikhard at the first televised Junos.



The Juno Award, seen below, was redesigned for television by Stan Klees.



categories based on record sales.”

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

However, the process of getting the Juno Presentations off the ground was not without setbacks. A television record packager was to have been a sponsor, but problems arose due to protest by the Canadian record companies and artists who didn't want the show associated with a sponsor that concentrated its efforts on old records instead of new ones. This led to the withdrawal of the sponsor. And more ripples were created in the Juno pond when CHIN radio pulled its McGowan Award from the Junos. According to CHIN President Johnny Lombardi, the Douglas McGowan Multiculturalism Award was withdrawn in protest because the organizers refused to allow the award to be presented on the televised portion of the program. In a letter to Walt Grealis, Lombardi said, “We have come to a sad conclusion and decision with regard to our participation in the Juno Awards of March 24th. We are directing this letter, which we should like to call a ‘letter of protest’, through you to the Awards Committee for what I consider to be a discriminatory gesture to relegate the Douglas McGowan Multiculturalism Award to the non-televised portion of your March 24th Awards night. If our Douglas McGowan Award is not good enough

up front with the other awards, then our pride and honour leaves us no other choice but to resign from participating the night of March 24th.” Lombardi maintained that CHIN would present the award at a later date. The annual CHIN award was first presented in 1974, and was named after the former AM Chief of the CRTC, who Lombardi claimed in his letter to have done as much for multiculturalism as he did for the 30% Cancon regulation for radio.

So with their feathers slightly ruffled, the 1975 Junos pushed on undaunted. Major nominees included Anne Murray for Female Artist and Country Female Artist, Gordon Lightfoot for Male Artist and Folk Singer, Lighthouse and Bachman-Turner Overdrive for Best Group, and host Paul Anka for Best Composer. Nominations for the new award for album graphics included Dancing - Downchild Blues Band (GRT), Emigrate! Emigrate! - Irish Rovers (Polydor), Night Vision - Bruce Cockburn (True North) and Day To Day Dust - Murray McLachlan (True North). The final list of nominations created some problems, as Joni Mitchell, Neil Young and Anka were nominated for Composer of the Year when all three were living in the U.S. In defence, CMAA spokesman Mel Shaw said, “In no way are we violating the Canadian content regulations as established by the CRTC. In fact, to make a distinction between those who are Canadian and those who are not, we've established several other categories to include non-Canadian-made

# Thanks to Stan & Walt

for BUILDING  
A STAR SYSTEM  
IN CANADA

WES AND CARYL DAKUS

- Vera Cruz Records

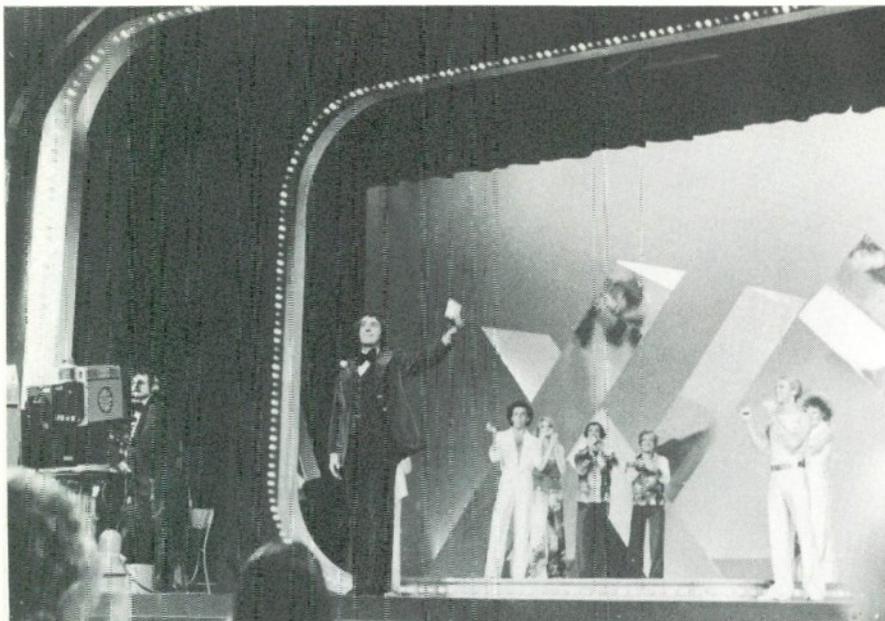


David Clayton-Thomas performs at the 1976 Juno telecast.

*for all custom pressing & packaging needs*



**World Records** P.O. BOX 2000 Bowmanville,  
Ontario 686-2828 (Toronto)



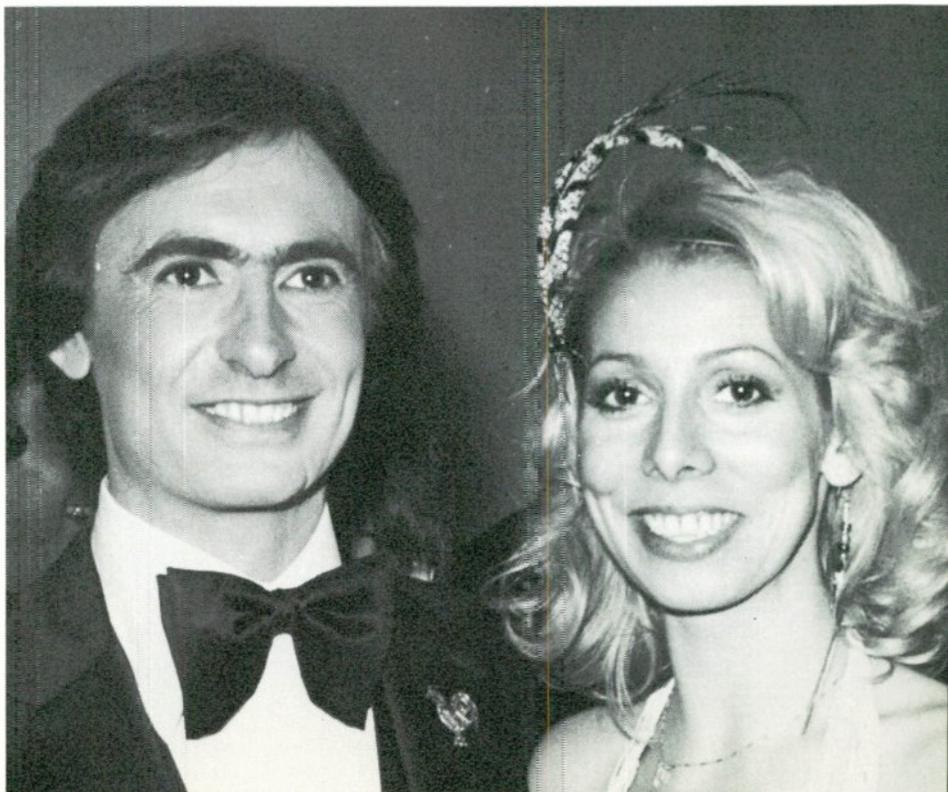
John Allan Cameron was host of the 1976 Junos held at the Ryerson Theatre, Toronto.

records, such as by Paul McCartney and Charley Pride, which have had a lot of success here. These categories won't be part of the TV show, however."

But the selection of the year's best international records raised further problems. According to Shaw, the year's choices were made from records released over the preceding 14 months. "You see, it often takes a record two months to even begin selling. That's why the time period under consideration is longer than a year." The oddball here though,

was the nomination of Terry Jacks' Seasons In The Sun as Best Single. The song won the year before as best MOR and pop tune. About this, Shaw said, "But this is really a rare occurrence. Remember, this is the first year for the new system, so we're starting from the beginning. Even so, if something is as successful as Seasons In The Sun, which was the number one selling single in the world last year (1974), why should it be penalized?"

Finally, the big night arrived. The scene outside of the Queen Elizabeth Theatre was somewhat like a Hollywood extravaganza, according to Toronto Star reporter Peter Goddard, with sleek black limousines pulling up in front of the three giant search lights at the theatre. An audience of 1,400 industry people gathered inside to cheer on their favourites. Kicking off the star-studded evening was CFRB's host of Starlight Concert, George Wilson, who hosted previous Juno Awards ceremonies. Paul Anka, originally from Ottawa, hosted the televised event and received special applause for a job well done. He entertained the audience during commercial breaks by kidding Canadian music institutions Juliette and Wally Koster. And Anka, nominated for three awards, Male Artist, Best Album and Composer of the Year, won the latter for his songs You're Having My Baby, Let Me Get To Know



Juno host David Steinberg with Attic recording artist Patsy Gallant.

# Sounds Interchange

L I M I T E D

506 Adelaide Street East, Toronto



Control Room West  
(416) 364-9025



Control Room East  
(416) 364-9026

Sounds Interchange Limited has received the following Gold and Platinum Album Credits:

|                  |             |
|------------------|-------------|
| FM               | GOLD        |
| Long John Baldry | GOLD        |
| Anne Murray      | GOLD        |
| Max Webster      | GOLD        |
| Rolling Stones   | GOLD        |
| Triumph          | PLATINUM    |
| Harmonium        | PLATINUM    |
| BTO              | PLATINUM    |
| Rod Stewart      | 5X PLATINUM |



interDisc / APEX

CRI  
RECORDS

**Interchange PUBLISHING LIMITED** PROCAN  
OF **INTERSOUND PUBLISHING** CAPAC

**INTERCHANGE** / ART DEPARTMENT

DESIGN / LAYOUT / PHOTOGRAPHY / ASSEMBLY / PRINT CO-ORDINATION

ADS • CATALOGUES • BROCHURES • STATIONERY • POSTERS • PACKAGING • AUDIO VISUAL PRESENTATIONS

"THE INTERCHANGE GROUP"



World Radio History

39/41 ONTARIO STREET, TORONTO, ONTARIO M5A 2V1, CANADA  
(416) 364-8512 • TELEX: 06-219699 (CHANGE REC TOR)



Randy Bachman makes a presentation to Vic Wilson and Ray Danniels of SRO.

You and One Man Woman. The presentation was made to Anka by singer Cathy Young and Larry Evoy of rock act Edward Bear.

Presenters on hand included Randy Bachman, leader of heavy metal band Bachman-Turner Overdrive and former member of the Guess Who, folksinger Gordon Lightfoot and long time Juno winners the Mercey Brothers, among others. Burton Cummings was originally scheduled to present an award, but he was unable to make it. Although there were rumours about his rift with Randy Bachman, a spokesman from Cummings' record company said that Cummings couldn't appear due to recording commitments.

The big winners were Anne Murray, who won as Top Female Artist plus Best Country Female Artist for her fifth win in a row, and Gordon Lightfoot, who walked away with the Best Male Vocal and Folk Singer Awards. Stompin' Tom Connors, who spent most of the ceremony smoking cigarettes with a long black holder, took the award for Best Male Country Artist, while the members of the Carlton Showband crowded onstage to accept a Juno. This RCA act waited eleven years to win a Juno, and did it as Country Group of the Year. Terry Jacks' *Seasons In The Sun* won as Best Single for the second straight time, with sales of 9,000,000 and Best Album went to Bachman-Turner Overdrive, for *Not Fragile*. Their leader also won the award for Best Producer.

Also among the winners were

some newer faces. Montreal-based A&M singer Gino Vannelli took the award for Most Promising New Male Artist, Most Promising New Female Artist was Suzanne Stevens and Toronto's heavy metal band Rush won as Most Promising New Group.

The Juno event was supposed to be black tie, but the stars gave a dazzling fashion show with the males upstaging the females. Andy Kim and David Clayton-Thomas wore white suits with matching vests; Gordon Lightfoot was clad in a green velvet tuxedo. Murray McLauchlan looked like a WWI flying ace with his black leather jacket, Red Baron scarf and jeans, while folk artist Valdy showed up in dungarees and a green sports shirt. Double winner Anne Murray performed in pink pants and a loose-fitting blouse.

The sad thing about the first televised Juno Awards was that RPM publisher Walt Grealis, who founded the awards in 1964 as the RPM Poll Awards, was completely forgotten during the broadcast. He sat in the audience, and wasn't introduced, honoured or even mentioned. And to top it all off, when the evening was over, the car that was to take him to the Meet The Stars Party at Holiday Inn (Downtown) took the ushers ahead and left without him. So there was Walt Grealis, standing outside the Queen Elizabeth Theatre, program in hand, watching the limos blasting by. Finally, Globe and Mail writer Blaik Kirby picked up Grealis and his mother and drove them to Sheraton Centre. Had Kirby not come along, they would have had to keep looking for a cab.

The television premiere of the Juno Awards was a success, although it met with much flak and criticism from the press. But host Paul Anka summed it up, saying, "I'm happy with the way things turned out. It's good to see this thing get off the ground." He made this statement backstage after the show.

In vivid contrast to Anka's statement, the press really came down hard on the Junos. The international presentations were a sore spot, as was the lip-synching which was done by the performers. Some of the press deemed the show as lifeless, a big joke, and a pale imitation of the Academy Awards. Bill Mann of the Montreal Gazette even called the Junos an "exaltation of mediocrity." At the same time, there was controversy over why certain individuals received nominations and others did not.

Walt Grealis wasn't terribly pleased

*“I’ve been accepted in my native country  
on a scale I never dreamed possible.  
I’m going to sing the praises of Canada  
far and wide for as long as I can.”*

GORDON LIGHTFOOT  
Juno Awards 1973

Early Morning Productions



Keith James (CKXL), well-known western programmer, presents Gordon Lightfoot Juno to Lightfoot's sister Beverley.

with the TV presentation either. In an interview in RPM, he said, "I took pains to watch it (Juno broadcast) on a set away from the party. I saw what the public saw and it was a bit of a disappointment. Others seemed to agree with this. It wasn't the Juno Awards. It turned into a variety show with some awards thrown in. There wasn't the thoughtfulness of panning the nominees. They were the real losers. The winners won, but the nominees were ignored. That's no way to create a star system. It just perpetuates the star system we already have. It was so sad that the winners didn't prepare to accept, and in some cases, they weren't well dressed for a big event like this that was going on national television, but then, perhaps we haven't reached that point in professionalism and maybe the Junos weren't ready for national television."

But all of the flaws that occurred during the Awards broadcast must be thought of as growing pains, for the first broadcast couldn't have happened without them. If the Junos had been held off TV until the next year, in all likelihood the same problems would have existed. In spite of much bad press, the Junos were a definite success.

#### 1976 - CARAS EXPANDS THE JUNOS

The Juno Awards presentation of 1976 were expanded and their scope was widened due to the learning process of last year and the formation of the Canadian Academy of Recording Arts and Sciences (CARAS). The organization was formed in the summer of 1975 to foster the develop-

ment of the Canadian music and recording industries and to contribute towards higher standards. The membership was intended to be widely representative of all segments of the music and recording industries. CARAS was an offshoot of the CMAA, which handled the Junos in the previous year.

CARAS consisted of President Mel Shaw, first VP Leonard Rambeau, second VP Ross Reynolds, and directors George Struth, Greg Hambleton and Martin Onrot. Brian Robertson, now president, was then secretary-treasurer. Also working with CARAS were a 14-member advisory board and a panel of regional representatives for local communications. Membership at \$15 per year was open to employees of the radio and recording industries and the allied arts. Membership allowed voting for the Junos. Regarding this, Shaw said, "We are pleased to be involved with the Juno Awards Presentations (Klees and Grealis) in televising this year's Junos." The 1976 Junos were the first ones for CARAS. The Awards were moved to the Ryerson Theatre and were expanded to a 90-minute show.

The nominees this year were a mixture of English and French in the best album and group categories, with entries from Quebec's Beau Dommage and Harmonium vying for first place among the prominent English-language acts. The total number of categories was widened to 19, with new contenders Best Instrumental Artist and Best Engineer. The latter was handled by a panel of voters.

The categories that had been based on a combination of sales and voting were changed to straight voting with the exception of the international categories, which remained sales-based. Both BTO and Hagood Hardy were nominated for Best Single. Suzanne Stevens, winner of the Most Promising Female Award the year before, was nominated along with perennial favourites Anne Murray and Joni Mitchell for Top Female Vocalist. On the ballot for best male vocal was winner of last year's Most Promising Male award, Gino Vannelli; also nominated were Paul Anka, Gordon Lightfoot and Murray McLauchlan. Country nominations included Susan Jacks, Carroll Baker and Anne Murray for Female Artist with Tommy Hunter and Stompin' Tom Connors for male nominations.

The second televised Juno Awards occurred on March 15 at the Ryerson Theatre, and were hosted by John

The first two Juno Awards were in a theatre setting and later went to a banquet setting.





At the early Juno Awards most of those attending were familiar faces from the recording and broadcast industries.

# THANK YOU

*To all those we were privileged to serve and represent in 1979 - our customers, our suppliers and the multitude of great recording talent - we say thank you for making last year the most successful in our company's history.*

*Entering this new decade, your continued support reinforces our commitment to providing even more exciting shopping opportunities; even more compelling advertising; even more unique promotional events.*

*In 1980, this is our commitment to remaining the most dedicated record and tape retailer in Canada.*

AG&A records  
& tapes

*Like No Other, Anywhere.*



Randy Bachman presents Juno founder Walt Grealis with a People's Award from Canadian musicians, inscribed with "You've always been there when we needed you."

Allan Cameron. A 27-piece orchestra, more up front than in the previous year, was there to accompany the performers which included French superstar Michel Pagliaro, Hagood Hardy, country songstress Carroll Baker, Suzanne Stevens and newcomer Dan Hill. Folksinger Valdy and rock band Blood, Sweat and Tears also performed, and video clips of both BTO and Gino Vannelli were shown. The highlight of the show was Baker's rendition of the Conway Twitty tune I've Never Been This Far Before, which brought the house down.

Klees: I was sitting two seats away from Jack McAndrew the head of CBC Variety Programming and I was watching his reaction to Carroll. He leaned over and asked me how long she had been around. When she finished singing the whole audience gave her a gigantic ovation. McAndrew was impressed. A star was born that night.

Presenters included David Clayton Thomas, Liona Boyd, Susan and Terry Jacks (not together), the Mercey Brothers, Tommy Hunter, Moe Koffman and Heart sisters Ann and Nancy Wilson.

Both performers and presenters were chosen from the past nominees and winners, and no performers were from the 1975 show. CARAS decided that no performer would appear two years in a row. There was more concern over dress and acceptance speeches due to heavy criticism of last year's proceedings. All the precautions taken against things, like

cheating on the ballots, were part of the CARAS philosophy - the industry is on stage, therefore things must not only be done right, they must look right.

Each of the performers, whether a soloist or group, had its own stage, and stages were changed behind a curtain that opened four different ways. Crowd ceremonies were conducted on auxiliary stages. Along with the performers, there were medleys of works by the nominated composers and taped shorts for the album graphics nominees. Over 40 artists participated in the 15 televised awards. The dress was near perfect, the presenters more confident and the acceptance speeches more sincere than the last year. Unfortunately, many of the winners were absent due to other commitments.

Winners included BTO, who cleaned up by taking the awards for Best Album, Single and Group. Hagood Hardy, known for his Salada Tea commercial music which became the Homecoming, also fared well, copping the awards for Best Composer, Instrumentalist and Album Production (awarded to Peter Anastasoff). Gordon Lightfoot surprised no one by winning the top folk award, which was accepted by sister Beverly, but the award for Best Country Male went to Murray McLauchlan. Joni Mitchell won Top Female Vocal, Montreal's Gino Vannelli took Best Male Vocal while Dan Hill scored Most Promising Male and Patricia Dahlquist got the female counterpart. Top Country Group went to the Mercey Brothers and Anne Murray was once again named Best Country Female. Accepting for Anne was her brother Bruce. The album graphics award went to Bart Shoales for the second win in a row for a Bruce Cockburn album, Joy Will Find A Way.

BTO leader Randy Bachman made a surprise award to RPM publisher and Juno founder Walt Grealis. Grealis who had taken off his tie and loosened his shoes, mounted the stage to receive the People Award, a maple leaf shaped plaque made of wood. On a gold plate on the award was inscribed, "You've Always Been There When We Needed You."

Comments about the second TV broadcast of the Juno Awards were a mixture of criticism and praise. The majority of criticism came from Quebec. There were complaints from the Quebec music industry that there was a definite lack of French music, winners, and spoken French on the program. Also criticism abounded about the system of voting for the Junos. Quebecois music people and



The Stampeders in a stage setting for the 1975 Junos at the CNE's Queen Elizabeth.

---

# 10 YEARS OF JUNO AWARD WINNERS ...SOMETHING WE CAN ALL BE PROUD OF...

---

---

## 1970

Folk Singer

**Bruce Cockburn (True North)**

Country Instrumental Vocal Group

**Mercey Brothers (Columbia)**

---

## 1971

Folk Singer of the Year

**Bruce Cockburn**

Country Group of the Year

**The Mercey Brothers**

---

## 1972

Folk Singer of the Year

**Bruce Cockburn**

Country Group of the Year

**The Mercey Brothers**

Special Award Contributing to

Canadian Music Scene

**David Clayton Thomas**

---

## 1973

Country Group of the Year

**Mercey Brothers**

Independent Label of the Year

**True North Records**

Composer of the Year

**"Farmer's Song"**

**Murray McLac hlan**

Country Single of the Year

**"Farmer's Song"**

**Murray McLac hlan**

Folk Single of the Year

**"Farmer's Song"**

**Murray McLac hlan**

---

## 1974

Canadian Country Group of the Year

**Mercey Brothers**

Canadian Independent Label  
(Record Label) of the Year

**True North Records**

Canadian Composer of the Year

**Farmer's Song**

**Murray McLac hlan**

Canadian Country Single of the Year

**Farmer's Song**

**Murray McLac hlan**

Canadian Folk Single of the Year

**Farmer's Song**

**Murray McLac hlan**

---

## 1975

Folk Singer

**Murray McLac hlan—True North**

**Burnie Finklestein-Murray**

**McLaughlan Day To Day**

**Dust—Murray McLac hlan**

(album) **True North**

---

## 1976

Composer of the Year

**Hagood Hardy (The**

**Homecoming)**

Country Male Artist of the Year

**Murray McLac hlan**

Country Group of the Year

**Mercey Brothers**

Instrumental Artist of the Year

**Hagood Hardy**

Best Album Graphics

**Bart Schoales—Joy Will Find A**

**Way—Bruce Cockburn**

---

## 1977

Female Vocalist

**Patsy Gallant (Attic)**

---

## 1978

Best Selling Single

**Patsy Gallant/Suger Daddy**

Female Vocalist of the Year

**Patsy Gallant**

Best Classical Recording

**Toronto Symphony**

**Orchestra/"Three Borodin**

**Symphonies"—CBS.**

---

## 1979

Best Selling Album

**Dream of A Child/Burton**

**Cummings—CBS**

Instrumental Artist of the Year

**Liona Boyd—CBS**

Folk Artist of the Year

**Murray McLac hlan**

**True North**

Best Classical Recording

**Glenn Gould/Roxalana Raslack**

**HindeMith; Das**

**Marienleben—CBS**

Male Vocalist

**Burton Cummings (CBS Portrait)**

Country Male Vocalist

**Murray McLac hlan (True North)**

Best New Male Vocalist

**Burton Cummings (CBS Portrait)**

Instrumental Artist

**Hagood Hardy (Attic)**

Best Classical Recording

**Anton Kuerti (Aquitaine)**

**Beethoven—Vol. 1-2-3**

Best Selling International Single

**I Love To Love**

**Tina Charles—CBS**

---

# CBS RECORDS CANADA LTD.

---



Multiple Juno winner Gordon Lightfoot.

press maintained that the results based on voting were simply a matter of personal preference in most cases, and that the votes were further biased by regional and company loyalty. Criticism of this nature pointed the finger at concentration on special interest areas rather than esthetic merit. It was maintained that while BTO were very big west of the Ottawa Valley, the Quebec vote was split between Beau Dommage and Harmonium. This meant, of course, that Quebec was just as guilty of regional pride as they said the rest of Canada was. But while the English-speaking Canadian acts were contending with the American and British acts, Quebecers said that their acts had a captive audience, and felt that the door to the rest of Canada had been shut in their faces by the 1976 Junos.

The CBC, on the other hand, had nothing but praise for the year's awards. High ratings indicated a viewing audience of over three million in homes across the country. Jack McAndrew of the CBC variety department said, "The very high rating shows that the public was interested in the Junos as a prestige event and the results of the ratings are an encouragement for the future of the Junos." The success of the Awards prompted McAndrew to take personal charge in getting Canadian artists on the CBC. Specials were subsequently made featuring the likes of Gino Vannelli, Gordon Lightfoot, plus

Patsy Gallant performing her powerful song and dance number at the Junos.



Anne Murray and Murray McLauchlan with Bruce Cockburn.

#### 1977 - MORE ENTHUSIASM ABOUT THE JUNOS

The 1977 Junos were marked by increased enthusiasm by CARAS, the audience that attended, and particularly, the nominees and the winners. The event changed locations again, as well as gaining a new format. Held in the Canadian Room of the Royal York Hotel in Toronto, the evening was hosted by Winnipeg-born David Steinberg. For the first time, the theatre-style format was shelved in favour of a banquet setting, and over 1,000 people were in attendance as the affair was televised live across Canada by the CBC.

Earlier in the year, the folk category had been dropped from the Juno Awards, but it was reinstated due to public opposition to the idea. CARAS had abandoned the category because of the confusion over the qualifications that determined a folk artist. CARAS announced, "At a meeting of the CARAS directors, regional representatives and the advisory board last December (1976), there was a general consensus that the folk category was very much of a grey area, inasmuch as it was difficult to control in terms of determining who was eligible for that category. In order to clear it up, it was decided at the time to withdraw it (folk) from the Awards. Following that, there was quite a lot of comment, both in the media and through telephone calls against that action." CARAS met and reversed the decision. "A lot of people said that the folk category was unique to Canada and that type of music dominated the others more than anything." The 1977 Junos also saw the addition of two new categories for jazz and classical music. These categories were based on voting only. The best selling categories for albums and singles were audited, and the winners were picked by sales only.

The Junos were the target of much criticism in 1977, as was founder Walt Grealis. It was said that the Junos were uncreative in comparison to other arts events, such as the Festival of Festivals, put on by the film industry. The winners were criticized for being too shy to show up for their awards, and when they did, it was only for seconds. Gino Vannelli, who came up and said, "Hey, thanks a lot," was cited as an example. Also, the press maintained that if the American transplants



Each year, more and more of the Juno audience appeared in formal attire.



GOLDEN EAGLE  
RECORDS

**FOR US THIS IS THE BEGINNING -**

FOR YOU WALT AND THE JUNOS  
IT'S BEEN 10 GREAT YEARS  
THAT HAVE HELPED CREATE  
A STAR SYSTEM  
IN CANADA.

**THANK YOU  
FOR YOUR FORESIGHT**

ARTISTS: *JERRY PALMER  
KEVIN WARA  
FRANK JONES*

**PRESIDENT/PRODUCER: DON GRASHEY**

---

*DON GRASHEY MANAGEMENT  
& CARROLL BAKER*

SALUTE ALL THE WINNERS  
PAST - PRESENT AND FUTURE



Heart producer Mike Flicker accepts Juno for Producer of the Year - 1977.

such as Paul Anka and Joni Mitchell were going to show up, they should at least say a few words about their former land of birth. The organizers were hit for the lack of glamour on the show and the lack of pomp in the audience because of the music-oriented crowd.

Walt Grealis was the victim of an Ottawa Journal report. The Journal wrote a story titled Grealis Calls Juno Award A Bush League Non-Event.

Grealis: I didn't believe it. Headlines across Canada referred to me as Grealis as if anyone knew who the hell I was. Regardless of the people who insisted I had really taken on the Junos and the artists - and a few people did make the most of the fact that someone had taken me on - it really was sensational press for the Junos. Funny how all the good things you do are taken for granted and then some misquote. Like this comes along and that's really big news. Did I say the Juno winners were "nobodies?" No. I said some of them were unknown (interpreted by the writer, I suppose, to mean nobodies). Bush League, Non-Event?

Come on! Why would I sink \$70,000 of my own money in a bush league non-event? Now that I look back, the whole thing was ridiculous.

The story was picked up by the Canadian Press and circulated across the country. Some artists took it seriously, and threatened to withdraw from the Junos. The RPM offices were plagued with calls about it. Grealis called the piece a pure hatchet job, denying the whole thing. "Can you imagine me referring to artists as nobodies? I've been trying to help Canadian artists become somebodies for 13 years." This is a quote from a rare front-page editorial that was on the cover of the February 19th issue of RPM for that year. Grealis continued, "This year's Juno Awards, which RPM created, will be a good indication that Canada's talent is not second-rate."

The press came to Grealis' aid and printed apologies for running the story, as did Canadian Press. The industry also responded favourably to what Walt called fabricated quotes. RPM received the support of Toronto Sun music critic Wilder Penfield III, and Don Tarlton of Donald K. Donald Productions in Montreal. The latter



Robbie Lane, Suzanne Stevens and Enrico Farina, on stage at the Juno telecast.



Burton Cummings is congratulated as he walks toward the stage for his Juno.

## “ THE SPIRIT OF CANADA ”

RUSH, MAX WEBSTER, B.B. GABOR, IAN THOMAS, WIRELESS, MOE KOFFMAN, AERIAL  
and more. Breaking acts first in Canada ... For the World.

THE SPIRIT OF CANADA ..... **anthem.**



In 1978 the Junos moved to the larger Harbour Castle Convention Centre.

ran an ad stating his faith in Walt Grealis.

The evening of March 16, many of the contenders were present at the Royal York Hotel, including Burton Cummings, Randy Bachman, Gordon Lightfoot and Gino Vannelli. Anne Murray, Murray McLauchlan and Paul Anka were absent. The production for the CBC broadcast was headed up by Paddy Sampson, and occurred in such a way as to allow extensive coverage of all events from three stages. Appearances were made by Colleen Peterson, Al Cherny, Ian Tyson and Carroll Baker, with dance

The televised Junos featured many Canadian artists like the Good Brothers shown below.



numbers by Andre Gagnon and Patsy Gallant.

The awards took place after the dinner, with several awards being given off camera. These included the Best International LP (Peter Frampton - Frampton Comes Alive) and single (Tina Charles - I Love To Love). As well, Phil Nimmons received the Jazz Award for Atlantic Suites, and Anton Kuerti won the classical category for his Beethoven Vol. 1-3.

On camera, host David Steinberg was witty and warm. He greeted the crowd with "Welcome fellow no-bodies," and gave the Junos a sprinkling of humour with his Keith Barrie take-off. Barrie's poem was given a standing ovation because of the feeling of national unity and identity. There was a lot of the requested black-tie missing. The winners treated their awards lightly by making jokes. Colleen Peterson, who won the year's award for Most Promising Female Artist, won the very same award many years before, and remarked that she was "still promising." Burton Cummings, nominated for Most Promising Male, Top Male Artist and Best Single, scored the first award and won the next 45 minutes later. He received a standing ovation for his troubles. Although both Carroll Baker and Anne Murray were nominated for Best Female, Patsy Gallant took the award. Murray McLauchlan took the award for Best Country Male for the second year in a row, while Carroll Baker picked up Best Country Female. Country Group of the Year went to the Good Brothers, Best Group to Heart, and Best New Group to the THP Orchestra. And Juno veteran Gordon Lightfoot walked off with the awards for Best Folk Artist and Composer.

After the show, the nominees and winners were quite enthusiastic about their musical futures. Burton Cummings played tracks from an up-coming album back at the Hotel Toronto. Trooper headed immediately into the recording studio.

The media was cool to the Junos. Comment from the press was sparse, and the Awards were hardly mentioned in the Quebec dailies. The press pointed out that the Junos showed there was more to Canadian music than Anne Murray, Paul Anka and BTO, none of whom won awards. Toronto Star reporter Peter Goddard scolded the Junos for ignoring the French-Canadian end of the industry, and the western papers printed the Canadian Press release without comment. The Junos were obviously maturing.



Juno Award winning Dan Hill performing for his live and television Juno audience.



**Personal Management**

**LEONARD T. RAMBEAU**  
(416) 485-GOLD  
BALMUR LTD.



**Agency Representation**

**A.P.A., LOS ANGELES**  
(213) 273-0744  
**A.P.A., NEW YORK**  
(212) 582-1500



Popular A&M recording duo, The Raes, performing at the Junos.

#### 1978 - THE JUNO AWARDS: GROWING AND CHANGING

In 1978, the Juno Awards presentations went through some major changes in attempts to expand them further. CARAS announced revisions in both the categories and the voting procedures. The term Canadian was redefined to include 1) Canadian-born citizens and 2) landed immigrants who had lived in the country for at least six months and qualified under CRTC regulations. The international best selling categories were eliminated and then reinstated. The producing award was expanded to take in singles as well as albums, and groups were made eligible for the folk award. Regarding the show itself, the location was moved to the more ample facilities of the Harbour Castle Convention Centre. The March 29 show was lengthened to two hours and was hosted by David Steinberg again with co-host Burton Cummings.

As with every year since the Junos were put on TV, they were the brunt of criticism from the press, but this year, the radio industry joined in too. Founder Walt Grealis spoke out for the Awards, maintaining that radio parodies such as the Junko Awards were most unfair. He said that the on-air influence of the radio personality was great, and that of course, people were going to be biased against the Junos when a DJ proclaimed on the air that he didn't think he could get through the Junos "without

vomiting." Grealis pointed out that negative comments like that would no doubt cheapen young Canadian artists in the eyes of the masses, and that a high degree of professionalism should be maintained in the broadcasting industry. He also stated that the Canadian music industry is a viable source of income and could contribute even more to the economy of the country than it was doing at the time. But without the co-operation of radio, the star system in Canada would take a long time to form. And all would benefit from a thriving recording industry.

For the first time, CARAS had full control over the Junos, both in the planning stages and the running of the Awards. CARAS said that the Junos had established themselves on TV in the eyes of the consumer as well as those of the industry, and that there was more enthusiasm than ever from the artists involved. The presenters, which included Lightfoot, Bachman, Cummings and a host of others, would also be more involved giving as many as three awards plus handling partial hosting duties. It was made clear that the Junos would remain in an English-language structure; Quebec was planning its own music awards. For technical reasons, on-camera events were restricted to one staging area. The first production number was a disco version of a piece from the film *Outrageous*, written and rearranged for TV.

Many of the nominees did double duty as presenters and performers. Up for multiple nominations was Dan Hill for Best Album and Single, Male Artist, Composer and Folk Artist, while newcomers Rush were trying for Best Album, Group and Album Graphics. Burton Cummings, winner of last year's awards for Most Promising Male and Top Male Vocalist, was nominated for Best Album, Composer and Male Vocalist. Quebec artist Andre Gagnon was nominated for Best Album and Instrumentalist, while Gordon Lightfoot was up for Best Male Artist and Best Folk Singer and Patsy Gallant for Best Single and Female Artist. Of these nominees, Cummings and Rush both performed and presented while Hill and Gallant performed.

Off-camera, CARAS presented the awards for Album Graphics, Producer and the International Best Selling categories. For the first time in the history of the Juno Awards - and the only time so far - there was a tie for the Engineering Award. Receiving awards were both Terry Brown for Hope (Klaatu), and David Greene for Big



# **“IN PERPETUITY”**

*The Juno Awards were originated  
by Walt Grealis and Stan Klees*

**J. MURPHY  
MUSIC MARKETING  
SERVICES**

MANULIFE CENTRE  
44 CHARLES ST. W., SUITE 4004  
TORONTO, ONTARIO  
CANADA M4Y 1R7  
Bus. (416) 292-0916



Valdy (I) and Gino Vannelli applauding winners at Juno Awards show.

***We salute the JUNO Award winners  
and nominees, and those behind  
the curtain, for putting some CANADA  
into the Canadian music industry***

Canadian Talent Library



---

38 Yorkville Ave., Toronto, Ontario M4W 1L5  
(416) 924-1411

Band Jazz (Rob McConnell and The Boss Brass). Other winners included Patsy Gallant with Best Single and Top Female Artist (both of the categories for which she was nominated), and Dan Hill for Best Male Artist. Rush won Best Group, a feat for a first-time nomination in the category, while A&M artists David Bradstreet and the Hometown Band won Most Promising Male and Best New Group respectively. Ronnie Prophet took the award for Best Country Male Vocalist, which was accepted by Charley Pride. Carroll Baker captured Best Country Female for the second year in a row, and the Good Brothers were awarded for Country Group of the Year. Veteran winner Gordon Lightfoot accepted a Juno for Best Folk Singer, giving him a total of 16 Junos. Best New Female went to Lisa Dal Bello, the Jazz Award went to Rob McConnell, and Andrew Davis and the Toronto Symphony Orchestra won the Classical Award for the three Borodin Symphonies.

#### STOMPIN' TOM RETURNS JUNOS

In 1978, Stompin' Tom Connors withdrew his name from the category of Country Male Artist in the Juno Awards Presentations. Rumours circulated throughout the industry as to why Connors had done such a thing, but the matter was set straight when Connors contacted RPM. One of the reasons given was Connors' desire to step aside to make room for the up-and-coming artists in the field. Connors said that while this was a contri-

buted factor in his decision, it was not the key one. The main reason for his withdrawal was his complete disagreement with the CARAS qualifications for possible nominees. Connors elaborated on his reasons. "Time after time, we see people being nominated for certain categories who are in no way associated with those categories. In my own field of music, I have seen people nominated in the country category after having told the press that they were pop, not country artists (e.g. Anne Murray). Then when they won and the time came for them to collect their award, they cheerfully went up to accept, forgetting the stand they had previously taken with regard to the country field." Connors felt that artists should be nominated in their own fields, and if nominated in an area outside their own, it should be the responsibility of the artist to withdraw.

Connors also disagreed with the nomination of Canadians residing and working most of the time outside of Canada. He felt it was only fair that if they were going to live and work in the U.S. for example, that they should compete with the Americans for the Grammy Awards and leave the Junos to those living and working in Canada. "It has taken a long time to develop the Canadian music industry to the level that it is at today. These people were not here when all the fighting was going on, so why should they be allowed to return and reap the benefits? They should be allowed to compete only if they decide to return and take up residence in Canada. I will not allow my name to stand up for a Juno nomination in the future until the regulations concerning the above mentioned points are changed."

A letter was sent to CARAS with a package containing Connors' six Juno Awards, expressing Connors' feelings that he was no longer proud to have them in his possession. He said that they should be given to the 'border jumpers' who didn't receive them, and they should be presented by a prominent American country artist.

Stompin' Tom Connors won his first Juno in 1970, and won again in 1972 and 1974. Both Connors and his manager Jury Krytiuk were funding the Boot Concert Masters Series, and they bankrolled the first two sessions for both The Canadian Brass and the little-known (at that time) Liona Boyd. Both Boyd and The Canadian Brass have gone on to international recognition in their chosen musical fields.

Top folk singer Dan Hill accepts his Juno from Oscar Peterson, Carroll Baker and west coast programmer Terry David Mulligan.



# Congratulations



EDDIE EASTMAN  
Top Country Male Vocalist  
BIG COUNTRY  
& RPM AWARDS - 1979



BEL AIR RECORDS

P.O. BOX 2111 BRAMALEA, ONTARIO L6T 3X4

Originally inscribed as The RPM Gold Leaf Awards, the awards are now known by their nickname - Juno award.

## **CONGRATULATIONS EVERYONE**

### **ESPECIALLY THE SKUDDZIES**

It takes great courage from the SKUDDZIES to bring forth true social commentary of today's changing times.

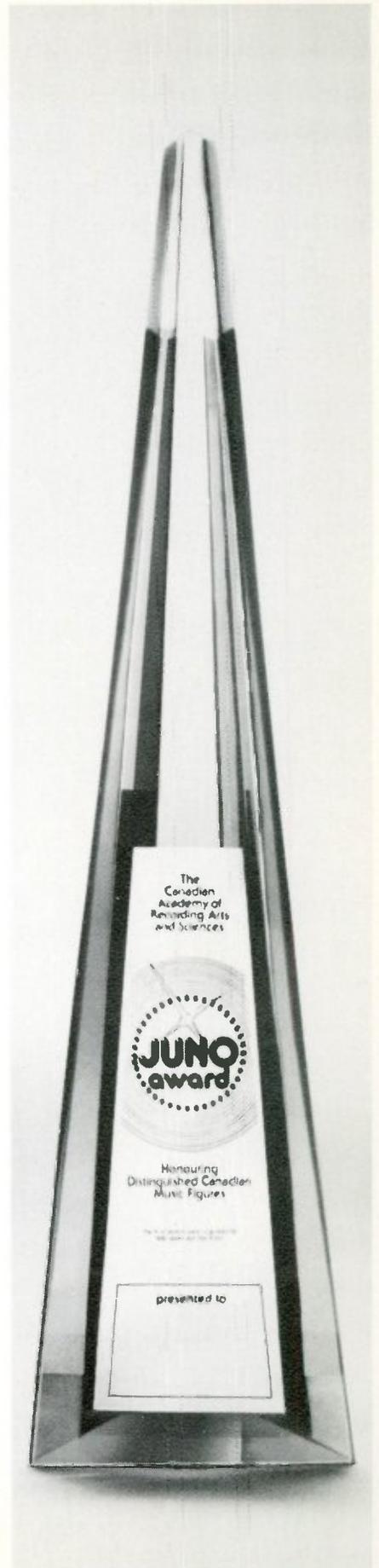
Super thanks to \*Q-107, \*CFNY & SKYBLUE SOUND.

Thank you for the nomination of  
"New Country Female Vocalist of the Year."

Now Available on Rumboglio Records.

"Take them away Russian Tanks and Planes." ROW 2222  
Almost Released - "The Harold Ballard Blues." ROW 3333

Rumboglio Records a subsidiary of the nice guys at  
Records On Wheels.



### 1979 - THE JUNO AWARDS COME OF AGE

The Juno Awards presentation of 1979 was heralded as the best since the Awards came to television. Burton Cummings, the previous year's co-host, took over the hosting duties for the first time on the night of March 21. The ceremony took place for a second year at the Convention Centre, but aired on the CBC a half-hour later than the previous year.

Although taped music was used behind the vocals (live), the producers expressed the desire to see everything done completely live. "If there's anything I'd like to see done that can't be done," noted the producer, "it would be to do absolutely everything live. That would really create an exciting chemistry between audience and performer. The television audience was still around the three million mark.

CARAS added some new categories in 1979, bringing the total number of nominations to 23. When the Junos

were first televised in 1975, there were only 17 categories. CARAS instituted a new general category for the areas which were not covered by the existing categories. Those were Comedy, Children's Records and the Spoken Word. Only three nominations were needed to establish each category - five were received for the categories of Comedy and Children's Records. The Spoken Word category was not established in 1979.

There were many multiple nominations, with Burton Cummings and Dan Hill leading the pack. A new Cummings tune, *Break It To Them Gently*, was presented for the first time at the 1978 Junos. Cummings was nominated as Best Composer for that song, and received nominations for Best Album, Single, and Male Vocalist. Dan Hill, winner of the Juno for Best Male Vocalist of 1978, was nominated for the same award in 1979, along with nominations for Best Single, Composer and Folk Artist. Both Anne Murray and Carroll Baker were nominated for Best Female and Country Female Vocalist. Murray was also nominated for Best Single while Baker was up for Best Album. Gordon Lightfoot received several nominations, including Best Album, Male Artist and, of course, Best Folk Artist. Former winners the Mercey Brothers, Carlton Showband and the Good Brothers were all nominated for Country Group of the Year, and 1978 winner Ronnie Prophet, along with Ian Tyson and Wilf Carter, was nominated for Best Country Male. Rush, last year's supergroup, and Trooper were up for Group of the Year, and Nick Gilder was nominated for three awards - Best Single, Composer and Most Promising New Male Vocalist. Frank Mills came to the fore with nominations as Best Composer and Instrumentalist for his *Music Box Dancer*.

Among the new categories, CBC's *Air Farce* and RCA's Nestor Pistor were contenders for the special Comedy Award. Anne Murray's *There's A Hippo In My Tub* and *Songs From The Polka Dot Door* were nominated for the new Children's Award.

On the evening of March 21, almost 1,600 people were packed into the Convention Centre. Burton Cummings performed as well as hosted the gala event with other performers such as disco star Claudja Barry, Chilliwack, Nick Gilder, Gino Vannelli (on video), Toulouse and Ginette Reno. Gilder performed his hit, *Hot Child In The City* - nominated for Best Single and Composition, and Vannelli performed *I Just Wanna Stop*. Ginette Reno

Two old friends from the Guess Who, Randy Bachman and Burton Cummings get together at the 1979 Juno show.





We salute the JUNOS  
on their 10th  
Anniversary

Paramount Records  
The home of fine  
custom pressing for  
all your record needs

629 Denison St.  
Markham, Ontario  
(416) 495-9480



Two of Canada's award winning pianists/  
composers, Andre Gagnon (r) and Hagood  
Hardy, at the 1977 Junos.

# BEACHES RECORDS & TAPES LTD.

250 Don Park Road, Unit 2, Markham, Ontario L3R 2V1 - (416) 495-1175

**MOST EXCITING DISTRIBUTOR OF CUT-OUTS AND OVER RUNS  
PROMOTIONAL ROCK AND VARIOUS LP's  
8 TRACK & CASSETTES**

We receive letters saying we have the best  
catalogue in Canada . . . SEND FOR IT!

*Write or Phone today  
for free catalogue.*

**(416) 495-1175**

(Dealers Only Please)

received a well-deserved standing ovation for her performance of a medley of the five songs nominated in the Best Single category.

The pre-television awards were presented by veteran producer Jackie Rae of Standard Broadcasting and the Canadian Talent Library, and by Bob Morten of Quality Records and Jeff Smith of Sounds Interchange Studios. Duplicate winners were Vannelli for Best Male Vocalist and Co-producer (with brother Joe) of Brother To Brother; Nick Gilder wasn't surprised to win Most Promising Male Vocalist, but was surprised to win Best Single for Hot Child In The City. Anne Murray took three awards - Best Female Vocalist, the Children's Award for Hippo In My Tub, and her Let's Keep It That Way earned Ken Friesen the award for Engineer of the Year. Rush took Best Group again, and Claudja Barry won Best New Female. Carroll Baker won the award for Best Country Female for the third year in a row, and the Good Brothers picked up the Country Group of the Year award again. Ronnie Prophet was named Country Male for the second year in a row. Dan Hill was named Best Composer for the second time, and Murray McLachlan surprised everyone by beating out Gordon Lightfoot in the category of Best Folk Artist. Host Cummings won Best Album of the Year for Dream Of A Child.

On the other end of the musical scale, recusive Glenn Gould with Roxalana Raslack won the Classical Award for Das Marienleben - Hindemith, and Canada's first lady of the classical guitar, Liona Boyd, became

Country music greats, the Mercey Brothers, Marie Bottrell, Myrna Lorrie and Ronnie Prophet pay a musical tribute to Hank Snow at the 1979 Junos.



the Instrumentalist of the Year. The Comedy award went to the Royal Canadian Air Farce and the Jazz award to the Tommy Banks Big Band release with guest 'Big' Miller, Jazz Canada, Montreux, 1978. Presenters of awards included Liona Boyd, the Raes, Randy Bachman and a host of others.

The highlight of the 1979 Junos was a presentation to country veteran Hank Snow by Prime Minister Pierre Elliot Trudeau. Snow, a long-time RCA artist, expressed his thanks to Ed Preston and the whole RCA company. He also said how gratified he was to have the Prime Minister on hand to present the award.

## TORONTO Hotel Toronto

Congratulations on starting  
the Junos ten years ago  
and your significant contribution  
to the Canadian  
entertainment industry.



Located near City Hall in the heart of  
downtown Toronto.

For reservations call  
Canada 800-261-8383  
United States 800-228-3000  
Toronto Local 869-3456

WESTERN  
INTERNATIONAL  
HOTELS



Partners in travel with United Airlines

# *Graphic Specialists to the Music Industry for 25 years.*

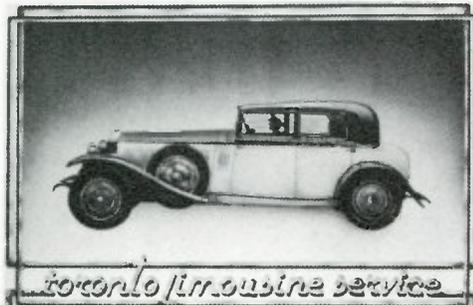


**PARR'S PRINT  
AND LITHO LTD**  
341 NANTUCKET BLVD.  
SCARBOROUGH, ONTARIO  
TELEPHONE 759-5601



David Clayton-Thomas and Blood, Sweat & Tears perform at the 1976 Juno telecast.

*Specializing  
in complete ground  
transportation  
arrangements  
for the  
Entertainment  
Industry*



Toronto Limousine Service  
40 Coulson Avenue  
Toronto, Ont, M4V 1Y5  
Phone 416-489-5168





Prime Minister Trudeau at the 1979 Junos with Hank Snow and Hank's early mentor, Hugh Josephs, an early RCA executive.

Walt Grealis had been trying for years to have Trudeau attend the Juno Awards. Finally he did make it and it must have been a great thrill for Grealis, who was seated halfway from the back of the Convention Centre, to see Trudeau pass within ten feet of his table on the way to a special table in front of the stage where he was seated with CARAS officials.

CARAS boasted that the 1979 Junos were the best ever in terms of participation, production and enthusiasm. The only sour note occurred when the CBC had audio troubles for about 30 minutes. The 1979 Juno Awards were very significant because they honoured Canadian artists such as Dan Hill, Gino Vanelli, Anne Murray and Nick Gilder at a time when they had highly increased sales and international recognition. The four just mentioned had number one singles in the U.S., and artists such as Rush and Chilliwack had exceptionally high selling albums. Artists to achieve platinum status in Canada included Rush (four), Trooper (three), Prism (two), along with Chilliwack, Dan Hill, Burton Cummings and Andre Gagnon. In fact, Trooper is the only Canadian band to have quadruple platinum sales on an album in Canada. That album was Hot Shots

#### HOW THE WINNERS ARE DETERMINED

1980 marks the tenth anniversary of the Juno Awards, the 11th year of actual award presentations and the 16th time Canada's music industry will determine its best artists in the various fields of music.

The awards began in 1964 as a simple readers poll in RPM Magazine, where the paper's subscribers simply filled in a form, the ballots were tabulated and the results published on the cover of RPM as the

End of the Year Awards.

As the awards became more and more important, the process for determining the winners had to become more exacting. The Canadian Academy of Recording Arts & Sciences (CARAS), which now completely controls the Junos, has continued the 16-year-old policy of constantly working to better the awards, to make them more representative of the best in the industry and to ensure that they cover as closely as possible those areas of the music business that are most deserving of recognition.

In 1980, as in 1979, there are 23 categories in the Juno Awards. The majority of those awards are being voted on by the membership of CARAS, which is approaching 1,000 members in all fields of the industry. Several of the Junos, classified as 'special' awards, are being presented on the basis of a panel of experts in specialized areas of the business.

Of the 23 categories, six are classified as 'special' this year. They are for Producer of the Year, Recording Engineer of the Year, Best Album Graphics, and Best Recordings in the fields of jazz, classical, and for the first time, children's recordings, which were formerly voted on by the general CARAS membership.

The other 17 categories break down into Top Male, Female and Group; Most Promising Male, Female and Group; Top Country Male, Female and Group; Best Canadian and International Album and Single; Comedy Album of the Year; Composer of the Year; Folk Artist of the Year; and Instrumental Artist of the Year.

In the 17 general categories, plus the children's recording category, nominations were based on sales. Record companies and other interested parties could submit nominations, along with certifiable sales figures, for consideration. The top five selling artists or records are nominated for the Juno Awards, appear on the mail-out ballots and are voted on by the members of CARAS. Both the nominations and the final selections in the special award categories are determined by experts in their fields.

Until this year, the album and single awards have been determined in recent years purely on a sales basis, and in the past, producer awards were also based on the top selling records. Now all of the regular categories will be chosen by general vote. CARAS had wanted to try basing some of the Juno Awards on sales, and in fact, this desire was one of the

Canada's only international source for manufacture, conversion  
and repair of high speed tape duplicators

8 track-to-cassette and hi-speed conversions at a *fantastic*  
*savings* over the purchase price of new equipment!

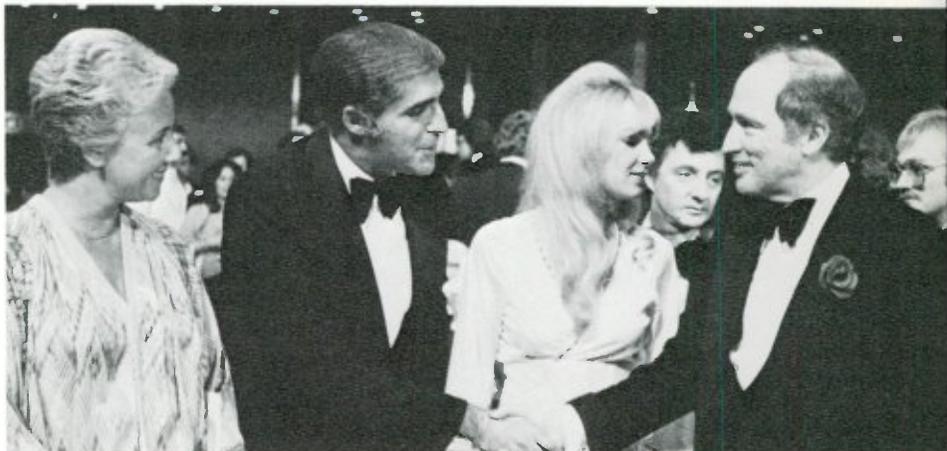
- We sell new and used automatic cassette loaders
- Dealer for GRANDY - AUDIOTEK - TAPEMATIC

Call  
LEON GIANNAKEFF



Box 141, Islington, Ontario M9A 4X1 (416) 497-8325

CBS Canada Chairman Arnold Gosewich,  
his wife Jackee and Liona Boyd welcome  
Prime Minister Trudeau to the 1979 Junos.



*W*

*e are now offering an exclusive celebrity and VIP  
service to the record and music industry in Canada. Full-  
sized limousines, uniformed chauffeurs and a personal  
red carpet treatment is afforded you or your guests 24  
hours a day.*

*Short or long, formal or informal we are at your service  
day or night.*

*- Call Pat at Avonhill (416) 626-3254*

*Avonhill Limousine Service*

6 HILLAVON DRIVE, ISLINGTON (TORONTO), ONTARIO CANADA M9B 2P5

(416) 626-3254



Lollipop artist Claudja Barry accepts Juno.

reasons they now control the awards. Having tried it, they have since discovered that it doesn't work, and have reverted to letting their membership vote for the top album and single awards.

Due to the prestige and importance of the Juno Awards in recent years, accuracy in tabulating both the nominations and the final voting has become imperative. To this end, CARAS works very closely with the accountancy firm of Thorne Riddell. The accountants are available for certifying the sales figures presented for nomination purposes. They also receive the ballots directly, tabulate them and determine the winners in the voting categories. This information is held in strictest secrecy, with no one outside of the tabulators themselves knowing in advance who the winners are. The names of the winners are placed in sealed envelopes by Thorne Riddell, where they remain under lock until the night of the Junos presentations. The envelopes are then transported by guard to the site of the presentations, which have taken place at the Convention Centre in Toronto for the past three years.

These precautions ensure the safety of the accuracy in the balloting. They also allow for the spontaneity and occasional surprise when the name of the winner is announced. When the presenter opens the envelope, looks inside and announces, "... and the winner is ...", they're really the first to know.

But there is still speculation in the industry that not only can the sales figures be forced up for nominations, but large companies with many subsidiary companies could have a larger share of the votes and might win unfairly. CARAS has never been able to resolve this situation.

#### 1980 - THE TENTH JUNOS

It is 1980. The world gears up for a new decade, and CARAS and the music business are ready for the tenth annual presentation of the Juno Awards. Much has changed in the past decade. The Junos began in 1971, one of the industry's early, hesitant steps in the efforts to grow and to establish itself as a viable force in the world market.

When they began, the Junos included only a handful of really well-established stars, people like Anne Murray, Gordon Lightfoot and the Guess Who. Since that time, stars have come and some have gone, but the general quality and respectability of the artists involved has steadily grown and grown.

In 1971, the 50,000 unit sales figure, now needed for a gold album, was virtually an impossible dream for most Canadian artists, and platinum was almost unthinkable. Now, ten years later, albums don't even qualify for a Juno nomination short of the platinum mark. Almost all of the artist of the year nominees have reached gold, as have many of the most promising nominees. So have the less sales-oriented nominees in the folk and instrumental categories.

Many of the nominees have, in fact, reached platinum status with striking regularity. Some have gone as high as quadruple platinum. And a very large number of Canada's top acts have reached heavily into international markets. Names like Lightfoot, Murray and Cummings have, of course, long been established around the world. But other, newer names, people like Frank Mills, Gino Soccio, Dan Hill, Liona Boyd, Gino Vannelli, Rush and Prism are as well known in other countries as they are at home in Canada.

And following right behind them are a new crop of young Canadian talent, making impressive gains at home and abroad. Artists and groups like Bryan Adams, Max Webster and Stonebolt are drawing constantly increasing attention. Trooper and April Wine have proven that a Canadian recording act can achieve very good sales without the benefit of huge international success. Both groups had achieved multiple platinum prior to gaining any major attention outside of Canada.

So it is in the spirit of this rapidly growing, vibrant music industry in Canada that the people in the business and the general public welcome the Juno Awards for the tenth time. Burton Cummings, now an international star as he was as singer with the Guess Who, is once again the host. He is also performing. Other performers represent a sampling of the top artists in Canada, and now, more than ever, the country's best constitute a very impressive spectacle, one which once again draws a huge television audience. Slated performances come from the likes of worldwide stars like Gordon Lightfoot and Frank Mills, as well as Canadian stars like Max Webster, Murray McLauchlan and Carroll Baker. Showcasing of new talent is also a part of the 1980 Junos. Montreal's France Joli, a young breakout talent of 1979, is to be seen by millions of Canadians as a sterling example of what the future holds in store.

As the industry has grown and



Carroll Baker accepts her Country Juno from Alex Lifeson and Geddy Lee of Rush at the 1978 Awards.

# THE FALCON HAS LANDED.



FALCON RECORDS INC.  
IS AN INDEPENDENT  
MUSIC COMPANY  
CREATED TO PROVIDE  
THE WORLD  
WITH RECORDINGS  
BY CANADIANS.

become more viable, it has also stabilized and concentrated more on the business of breaking new stars and selling records. This is represented in the Junos as well - for the first time ever, there are no changes in categories, although the kinks are still being ironed out of some of the voting procedures. The industry, as it presently stands, is well represented by the categories. There are top vocalist, most promising and country categories for male, female and group. There are folk and instrumental categories, as well as best composer and producer.

There are product categories, for best Canadian and best international single and album. And there are special awards, chosen by panels of experts, for jazz, classical and children's recordings, for recording engineer, and for album graphics.

But most importantly, the artists and product nominated in these categories can now all claim major respectability through their nominations. Virtually without exception, all are established acts with top selling records. All have achieved a degree of expertise in their fields, as well as public acceptance and respect for that expertise. And the most significant point of all is that there are now so many Canadian artists who have earned that respect and recognition.

#### WALT GREALIS FOUNDATION

In the January 19th issue of RPM, the following headline appeared:

Juno founders form Walt Grealis Foundation. The news item reported: Walt Grealis, publisher of RPM Magazine and Stan Klees, co-founders of the Juno Awards, have announced the formation of the Walt Grealis Foundation Incorporated as a non-profit charitable foundation. Monies raised will be used to advance the knowledge and appreciation of and

stimulate interest in the cultural arts and creativities of the recording industry in Canada. The foundation will also engage in research and conduct programs related to the advancement of education, higher artistic standards and to support creative talent and the development of the Canadian recording industry and Canadian recording contributions.

The foundation will also publish educational and other material related to the recording industry in Canada.

"Our concentration will be directed toward making awards and grants available to young people who are taking courses in the music industry and the allied fields," says Grealis. "These are the areas that we wish to encourage. We would like to help young scholars who are approaching this industry on a new and professional level. We would like to encourage promising young people to become more knowledgeable of the industry."

Grealis went on to explain: "Above all, the monies must be used in a way that will benefit the largest part of the industry. We will be commissioning research on the industry, awards to outstanding students in courses related to the industry and events that further the image of the industry. There are many things that should be done and no one is doing them. The foundation is ready to step in with new and inventive ideas."

Grealis: We proposed to CARAS that monies paid to the Juno Presentations for the rights to the Juno Awards would be used to administer and support a foundation that would be created solely for the purpose of support of the Canadian recording industry through scholarships, grant-in-aid or educational programs to be administered by a five-member board. This foundation would not be connected with any commercial organization.

## Award winners 1964 - 1978

### 1964

- Male Vocalist Of The Year - TERRY BLACK
- Female Vocalist Of The Year - SHIRLEY MATTHEWS
- Most Promising Male Vocalist - JACK LONDON
- Most Promising Female Vocalist - LYNDAY LAYNE
- Vocal Instrumental Group Of The Year - ESQUIRES
- Female Vocal Group Of The Year - GIRLFRIENDS
- Instrumental Group Of The Year - WES DAKUS
- Folk Group Of The Year - COURRIERS
- Country Male Singer Of The Year - GARY BUCK
- Country Female Singer Of The Year - PAT HERVEY



Popular television talk-show hosts Bob McLean of the CBC (l) and CTV's Al Hamel at the Royal York Juno show.



Industry Man Of The Year - JOHNNY MURPHY  
 Record Company Of The Year - CAPITOL RECORDS  
 Canadian Content Record Company - CAPITOL RECORDS  
 National Record Promotion Man - PAUL WHITE  
 Regional Promotion Man - ED LAWSON  
 Good Music Product LP - THAT GIRL - Phyllis Marshall

#### 1965

Male Vocalist Of The Year - BOBBY CURTOLA  
 Female Vocalist Of The Year - CATHERINE MCKINNON  
 Most Promising Male Vocalist - BARRY ALLEN  
 Most Promising Female Vocalist - DEBBIE LORI KAYE  
 Instrumental Group Of The Year - WES DAKUS  
 Vocal Instrumental Group Of The Year - GUESS WHO  
 Female Vocal Group Of The Year - THE GIRLFRIENDS  
 Folk Group Of The Year - MALKA & JOSO  
 Folk Singer Of The Year - GORDON LIGHTFOOT  
 Best Produced Single - MY GIRL SNOOPY - Little Caesar & The Consuls  
 Best Produced Good Music LP - VOICE OF AN ANGEL - Catherine McKinnon  
 National Promotion Man - PAUL WHITE  
 Regional Promotion Man - CHARLIE CAMILLERI  
 Canadian Content Company - CAPITOL RECORDS  
 Record Company Of The Year - CAPITOL RECORDS  
 Country Singer Of The Year - Male - GARY BUCK  
 Country Singer Of The Year - Female - DIANE LEIGH  
 Most Promising Country Singer - Male - ANGUS WALKER  
 Most Promising Country Singer - Female - SHARON STRONG  
 Country Instrumental Vocal Group - RHYTHM PALS  
 Country Instrumentalist Of The Year - ROY PENNEY  
 Country Radio Personality Of The Year - AL FISHER  
 Country Station Of The Year - CFGM Toronto  
 Canadian Disc Jockey Of The Year - CHUCK BENSON CKYL

#### 1966

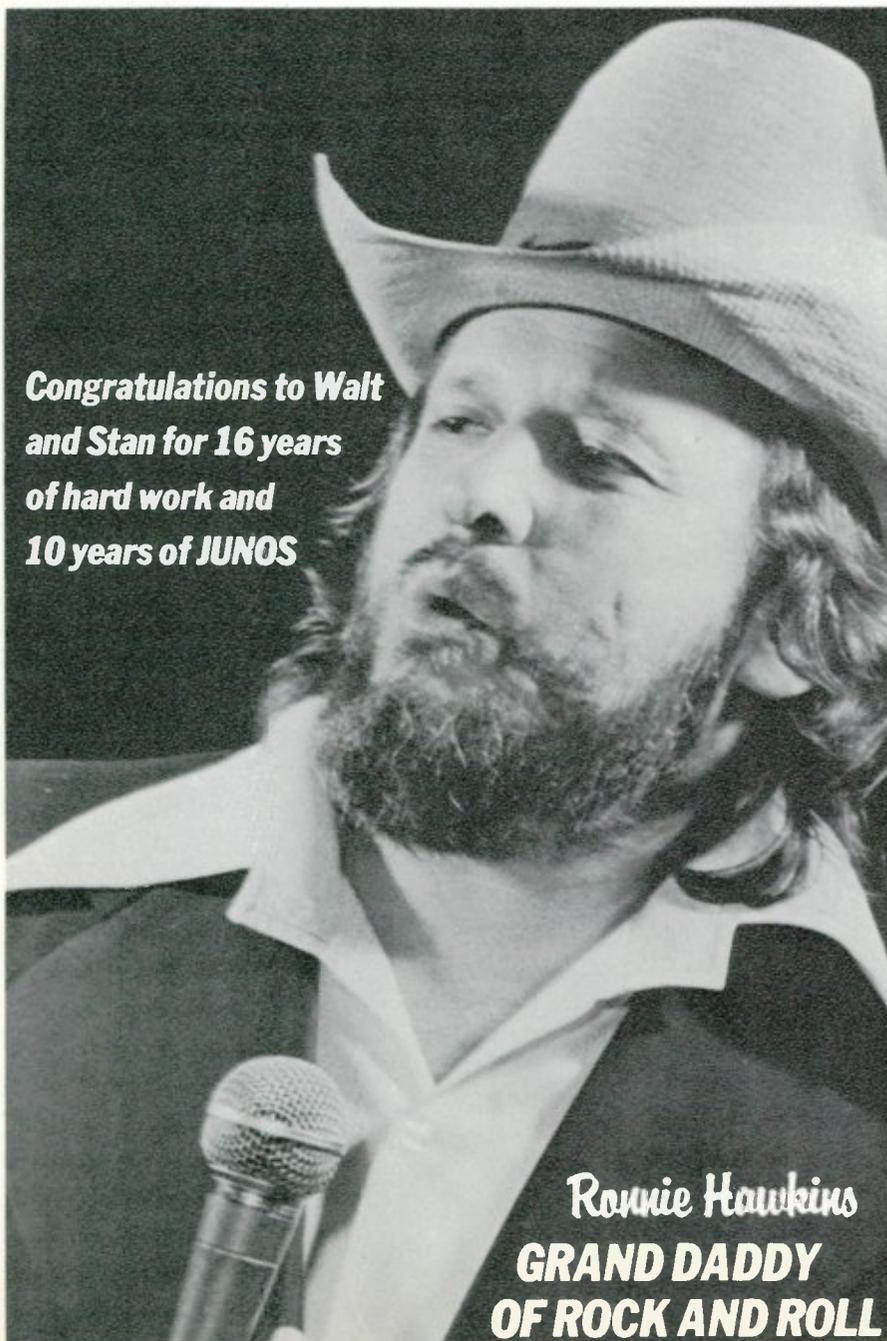
Male Vocalist Of The Year - BARRY ALLEN  
 Female Vocalist Of The Year - CATHERINE MCKINNON  
 Most Promising Male Vocalist - JIMMY DYBOLD  
 Most Promising Female Vocalist - LYNDA LAYNE  
 Instrumental Group Of The Year - WES DAKUS  
 Vocal Instrumental Group Of The Year - STACCATOS  
 Female Vocal Group Of The Year - ALLAN SISTERS  
 Folk Group Of The Year - 3'S A CROWD  
 Folk Singer Of The Year - GORDON LIGHTFOOT  
 Best Produced Single - LET'S RUN AWAY - Staccatos  
 National Promotion Man - PAUL WHITE  
 Regional Promotion Man - AL MAIR  
 Canadian Content Company - RED LEAF RECORDS  
 Record Company Of The Year - CAPITOL RECORDS  
 Country Singer Of The Year - Male - GARY BUCK  
 Country Singer Of The Year - Female - DIANE LEIGH  
 Most Promising Country Singer - Male - JOHNNY BURKE  
 Most Promising Country Singer - Female - DEBBIE LORI KAYE  
 Country Instrumental Vocal Group - MERCEY BROTHERS  
 Country Instrumentalist Of The Year - ROY PENNEY  
 Country Radio Personality Of The Year - TED DAIGLE CKOY  
 Country Radio Station Of The Year - CFGM Toronto  
 Canadian Music Industry Man Of The Year - STAN KLEES

#### 1967

Vocal Instrumental Group Of The Year - THE GUESS WHO  
 Male Vocalist Of The Year - GORDON LIGHTFOOT  
 Female Vocalist Of The Year - DEBBIE LORI KAYE  
 Most Promising Male Vocalist - TOM NORTHCOTT  
 Most Promising Female Vocalist - COLLEEN PETERSON  
 Folk Group Of The Year - 3'S A CROWD



Patsy Gallant and Bobby Curtola at the 1977 Juno telecast.



***Congratulations to Walt  
and Stan for 16 years  
of hard work and  
10 years of JUNOS***

***Ronnie Hawkins  
GRAND DADDY  
OF ROCK AND ROLL***

Folk Singer Of The Year - LEONARD COHEN  
 Best Produced Single - HALF PAST MIDNIGHT - Staccatos  
 Best Produced Pop Album - MOD IS THE - British Modbeats  
 Best Produced Good Music Product LP - CANADA - Young Canada Singers  
 Country Male Singer Of The Year - TOMMY HUNTER  
 Country Female Singer Of The Year - DIANE LEIGH  
 Most Promising Country Male Singer - ODIE WORKMAN  
 Most Promising Country Female Singer - LYNN JONES  
 Country Group Of The Year - RHYTHM PALS  
 Best Produced Country Single - WHIRLPOOL - Bambi Lynn  
 National Promotion Man Of The Year - PAUL WHITE  
 Regional Promotion Man Of The Year - ED PRESTON  
 Record Company Of The Year - RCA LTD.  
 Country TV Show Of The Year - TOMMY HUNTER - CBC-TV  
 Pop TV Show - LET'S GO - CBC-TV

## 1968

Top Male Vocalist - ANDY KIM  
 Top Female Vocalist - DEBBIE LORI KAYE  
 Top Vocal Instrumental Group - GUESS WHO  
 Top Folk Group - IRISH ROVERS  
 Top Folk Singer - GORDON LIGHTFOOT  
 Best Produced Single - THESE EYES - Guess Who  
 Best Produced "Good Music" LP - BOSS BRASS  
 Top National Promotion Man - AL MAIR  
 Top Regional Promotion Man - ED PRESTON  
 Top Canadian Content Company - QUALITY  
 Top Record Company - QUALITY  
 Top Country Singer Male - TOMMY HUNTER  
 Top Country Singer Female - DIANE LEIGH  
 Top Country Instrumental Vocal Group - RHYTHM PALS  
 Top Country Radio Personality - BOB MCADOREY

## 1969

Top Male Vocalist - ANDY KIM  
 Top Female Vocalist - GINETTE RENO  
 Top Vocal Instrumental Group - GUESS WHO  
 Top Folk Singer (Or Group) - GORDON LIGHTFOOT  
 Top Country Singer Male - TOMMY HUNTER  
 Top Country Singer Female - DIANNE LEIGH  
 Top Country Group - MERCEY BROTHERS  
 Best Produced Single - WHICH WAY YOU GOIN' BILLY Poppy Family  
 Top Canadian Content Company - QUALITY  
 Top Record Company In Promotional Activities - CAPITOL  
 Top Record Company - RCA  
 Special RPM Radio Award for Community Activities - CKLG Vancouver  
 Canadian Music Industry Man Of The Year - SAUL HOLIFF

## 1970

Top Female Vocalist - ANNE MURRAY  
 Top Male Vocalist - GORDON LIGHTFOOT  
 Top Vocal Instrumental Group - GUESS WHO  
 Top Folk Singer (Or Group) - BRUCE COCKBURN  
 Top Country Singer Male - STOMPIN' TOM CONNORS  
 Top Country Singer Female - MYRNA LORRIE  
 Top Country Instrumental Vocal Group - THE MERCEY BROTHERS  
 Special Award Canadian Composer - GENE MACLELLAN  
 Best Produced Single - BRIAN AHERN - Snowbird  
 Best Produced MOR Album - BRIAN AHERN for Honey, Wheat & Laughter  
 Top Canadian Content Company - QUALITY RECORDS  
 Top Record Company In Promotional Activities - CAPITOL RECORDS  
 Top Record Company - CAPITOL RECORDS  
 Broadcaster Of The Year - STANDARD BROADCASTING  
 Journalist Of The Year - DAVE BIST - Pop Columnist, Montreal Gazette  
 Music Industry Man Of The Year - PIERRE JUNEAU

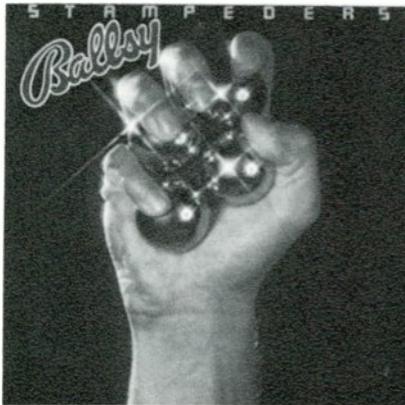


Bruce Allen, manager of Bachman-Turner Overdrive, assists group in accepting one of their many 1976 Juno Awards.

# THE JUNOS

A VALUED CANADIAN TRADITION

Congratulations from  
**STAMPEDERS**



Watch for new  
productions in 1980



50 Rawlinson Avenue  
Toronto, Ontario, Canada  
M4P2M9

(416) 486-5067



## TRUMPET ONE

PRODUCTIONS INC.

5 KIMBERMOUNT DRIVE  
AGINCOURT • 291-8636

## 1971

Female Vocalist Of The Year - ANNE MURRAY  
 Outstanding Performance Of The Year - GINETTE RENO (Female)  
 Male Vocalist Of The Year - GORDON LIGHTFOOT  
 Outstanding Performance Of The Year - JOEY GREGORASH (Male)  
 Vocal Instrumental Group Of The Year - THE STAMPEDERS  
 Outstanding Performance Of The Year - LIGHTHOUSE (Group)  
 Folk Singer Of The Year - BRUCE COCKBURN  
 Male Country Singer Of The Year - STOMPIN' TOM CONNORS  
 Female Country Singer Of The Year - MYRNA LORRIE  
 Country Group Of The Year - THE MERCEY BROTHERS  
 Best Produced Single Of The Year - SWEET CITY WOMAN - Mel Shaw  
 Best Produced MOR Album - TALK IT OVER - Brian Ahern  
 Canadian Content Company Of The Year - GRT Of Canada  
 Record Company In Promotional Activities - KINNEY MUSIC OF CANADA  
 Record Company Of The Year - KINNEY MUSIC OF CANADA  
 Composer Of The Year - Rich Dodson

## 1972

Female Vocalist Of The Year - ANNE MURRAY  
 Outstanding Performance Of The Year - GINETTE RENO (Female)  
 Male Vocalist Of The Year - GORDON LIGHTFOOT  
 Outstanding Performance Of The Year - BOB MCBRIDE  
 Vocal Instrumental Group Of The Year - LIGHTHOUSE  
 Outstanding Performance Of The Year - EDWARD BEAR (Group)  
 Folk Singer Of The Year - BRUCE COCKBURN  
 Outstanding Performance Of The Year - VALDY (Folk)  
 Male Country Singer Of The Year - STOMPIN' TOM CONNORS  
 Female Country Singer Of The Year - SHIRLEY EIKHARD  
 Country Group Of The Year - THE MERCEY BROTHERS  
 Best Produced Single - LAST SONG - Edward Bear (Gene Martynec)  
 Best Produced MOR Album - ANNIE - Anne Murray (Brian Ahern)  
 Canadian Content Company Of The Year - CAPITOL RECORDS  
 Promotion Company Of The Year - RCA LTD.  
 Record Company Of The Year - WEA MUSIC OF CANADA LTD  
 Composer Of The Year - GORDON LIGHTFOOT  
 Broadcaster Of The Year - VOXM  
 Journalist Of The Year - PETER GODDARD  
 Contributing To Canadian Music Scene-DAVID CLAYTON THOMAS

## 1973

Male Vocalist Of The Year - TERRY JACKS  
 Female Vocalist Of The Year - ANNE MURRAY  
 Group Of The Year - LIGHTHOUSE  
 Folk Singer Of The Year - VALDY  
 Most Promising Male Vocalist - IAN THOMAS  
 Most Promising Female Vocalist - CATHY YOUNG  
 Most Promising Group - BACHMAN-TURNER OVERDRIVE  
 Most Promising Folk Singer - DAVE NICOL  
 Country Vocalist (Male) - STOMPIN' TOM CONNORS  
 Country Vocalist (Female) - SHIRLEY EIKHARD  
 Country Group Of The Year - MERCEY BROTHERS  
 Independent Label Of The Year - TRUE NORTH RECORDS  
 Composer Of The Year - MURRAY MCLAUCHLAN - Farmer's Song  
 Canadian Content Record Company - GRT OF CANADA LTD.  
 Record Company In Promotional Activities - A&M RECORDS  
 Top Record Company - WEA MUSIC OF CANADA LTD.  
 Contemporary Single Of The Year - SEASONS IN THE SUN - Terry Jacks  
 Pop Music Single Of The Year - SEASONS IN THE SUN - Terry Jacks  
 Country Single Of The Year - FARMER'S SONG - Murray McLauchlan  
 Folk Single Of The Year - FARMER'S SONG - Murray McLauchlan  
 Contemporary Album Of The Year - BACHMAN-TURNER OVERDRIVE  
 Pop Music Album Of The Year - DANNY'S SONG - Anne Murray  
 Country Album Of The Year - TO IT AND AT IT - Stompin' Tom Connors  
 Folk Album Of The Year - OLD DAN'S RECORDS - Gordon Lightfoot

## We're Proud Of Our Artists

**BRUCE COCKBURN**  
1970 - Folk Singer of the Year

**BRUCE COCKBURN**  
1971 - Folk Singer of the Year

**BRUCE COCKBURN**  
1972 - Folk Singer of the Year

**TRUE NORTH RECORDS**  
1973 Independent Label of the Year

**MURRAY McLAUCHLAN**  
1973 - Composer of the Year  
for Farmer's Song

**MURRAY McLAUCHLAN**  
1973 - Country Single of the Year  
for Farmer's Song

**MURRAY McLAUCHLAN**  
1973 - Folk Single of the Year  
for Farmer's Song

**MURRAY McLAUCHLAN**  
1974 - Folk Singer of the Year

**MURRAY McLAUCHLAN**  
1975 - Country Male Artist  
of the Year

**DAN HILL**  
1975 - Best New Male Artist

**BART SCHOALES**  
1975 - Best Album Graphics  
for

**BRUCE COCKBURN'S**  
Joy Will Find A Way

**MURRAY McLAUCHLAN**  
1976 - Country Male Vocalist  
of the Year

**DAN HILL**  
1977 - Best Selling Album for  
Longer Fuse

**DAN HILL**  
1977 - Male Vocalist of the Year

**DAN HILL**  
1977 - Composer of the Year for  
Sometimes When We Touch

**DAN HILL**  
1977 - Producer of the Year - Single  
McCAULEY/MOLLIN for  
Sometimes When We Touch

**DAN HILL**  
1977 - Producer of the Year - Album  
McCAULEY/MOLLIN for  
Longer Fuse

**DAN HILL**  
1978 - Composer of the Year  
for Sometimes When We Touch

**MURRAY McLAUCHLAN**  
1978 - Folk Artist of the Year

The Bernies and all of us at  
**FINKELSTEIN FIEDLER**

## 1974

Female Artist Of The Year - ANNE MURRAY  
 Male Artist Of The Year - GORDON LIGHTFOOT  
 Group Of The Year - BACHMAN-TURNER OVERDRIVE  
 Country Female Artist Of The Year - ANNE MURRAY  
 Country Male Artist Of The Year - STOMPIN' TOM CONNORS  
 Country Group Of The Year - CARLTON SHOWBAND  
 Folk Singer (Male or Female) - MURRAY MCLAUHLAN  
 Most Promising New Female Artist - SUZANNE STEVENS  
 Most Promising New Male Artist - GINO VANNELLI  
 Most Promising New Group - RUSH  
 Composer Of The Year - PAUL ANKA  
 Producer Of The Year - RANDY BACHMAN  
 Best Selling Album Of The Year - NOT FRAGILE - Bachman-Turner Overdrive  
 Best Selling Single Of The Year - SEASONS IN THE SUN - Terry Jacks  
 Best Selling International Album - BAND ON THE RUN - Paul McCartney  
 Best Selling International Single - THE NIGHT CHICAGO DIED - Paper Lace

## 1975

Best Selling Album - FOUR WHEEL DRIVE - BTO  
 Best Selling Single - YOU AIN'T SEEN NOTHING YET - BTO  
 Female Artist Of The Year - JONI MITCHELL  
 Male Artist Of The Year - GINO VANNELLI  
 Group Of The Year - BACHMAN-TURNER OVERDRIVE  
 Composer Of The Year - HAGOOD HARDY - The Homecoming  
 Country Female Artist Of The Year - ANNE MURRAY  
 Country Male Artist Of The Year - MURRAY MCLAUHLAN  
 Country Group Of The Year - MERCEY BROTHERS  
 Folk Singer Of The Year - GORDON LIGHTFOOT  
 Best New Female Artist Of The Year - PATRICIA DAHLQUIST  
 Best New Male Artist - DAN HILL  
 Best New Group - MYLES & LENNY  
 Instrumental Artist Of The Year - HAGOOD HARDY  
 Best Album Graphics - BART SCHOALES - Joy Will Find A Way  
 Producer Of The Year - PETER ANASTASOFF - The Homecoming  
 Recording Engineer Of The Year - DON GEPPERT - Dompierre  
 International Single - CAPTAIN & TENNILLE - Love Will Keep Us Together  
 International Album - ELTON JOHN - Greatest Hits

## 1976

Female Vocalist Of The Year - PATSY GALLANT  
 Male Vocalist Of The Year - BURTON CUMMINGS  
 Group Of The Year - HEART  
 Country Female Vocalist - CARROLL BAKER  
 Country Male Vocalist - MURRAY MCLAUHLAN  
 Country Group Of The Year - THE GOOD BROTHERS  
 Best New Female Vocalist - COLLEEN PETERSON  
 Best New Male Vocalist - BURTON CUMMINGS  
 Best New Group - T.H.P. ORCHESTRA  
 Best Selling Album - NEIGES - Andre Gagnon  
 Best Selling Single - ROXY ROLLER - Sweeney Todd  
 Folk Singer Of The Year - GORDON LIGHTFOOT  
 Instrumental Artist Of The Year - HAGOOD HARDY  
 Producer Of The Year - MIKE FLICKER - Dreamboat Annie - Heart  
 Composer Of The Year - GORDON LIGHTFOOT  
 Best Jazz Recording - PHIL NIMMONS - Nimmons 'N Nine Plus Six  
 Best Classical Recording - ANTON KUERTI - Beethoven Vol. 1-2-3  
 Best Album Graphics - MICHAEL BOWNESS - Ian Tamblin - Select  
 Best Selling International Single - I LOVE TO LOVE - Tina Charles  
 Best Selling International Album - FRAMPTON COMES ALIVE

## 1977

Best Selling Album - LONGER FUSE - Dan Hill  
Best Selling Single - SUGAR DADDY - Patsy Gallant  
Female Vocalist Of The Year - PATSY GALLANT  
Male Vocalist Of The Year - DAN HILL  
Group Of The Year - RUSH  
Composer Of The Year - DAN HILL - Co-composer Sometimes When We Touch  
Country Female Vocalist Of The Year - CARROLL BAKER  
Country Male Vocalist Of The Year - RONNIE PROPHET  
Country Group Of The Year - GOOD BROTHERS  
Best New Female Vocalist - LISA DAL BELLO  
Best New Male Vocalist - DAVID BRADSTREET  
Best New Group - HOMETOWN BAND  
Producer - Single - MCCAULEY/MOLLIN - Sometimes When We Touch  
Producer - Album - MCCAULEY/MOLLIN - Longer Fuse - Dan Hill  
Best Album Graphics - DAVE ANDERSON - Short Turn - Short Turn  
Best Classical Recording -  
TORONTO SYMPHONY ORCHESTRA - Three Borodin Symphonies  
Best Jazz Recording - ROB MCCONNELL & BOSS BRASS-Big Band Jazz  
Engineer Of The Year - TERRY BROWN - Hope - Klaatu  
Engineer Of The Year - DAVID GREENE - Big Band Jazz - McConnell/Boss Brass  
Instrumental Artist Of The Year - ANDRE GAGNON  
Folk Singer Of The Year - GORDON LIGHTFOOT  
International Best Selling Album - FLEETWOOD MAC - Rumours  
International Best Selling Single - LEO SAYER - When I Need You

## 1978

Best Selling Album - DREAM OF A CHILD - Burton Cummings  
Best Selling Single - HOT CHILD IN THE CITY - Nick Gilder  
Female Vocalist Of The Year - ANNE MURRAY  
Male Vocalist Of The Year - GINO VANNELLI  
Group Of The Year - RUSH  
Composer Of The Year - DAN HILL - Sometimes When We Touch  
Country Female Vocalist Of The Year - CARROLL BAKER  
Country Male Vocalist Of The Year - RONNIE PROPHET  
Country Group Of The Year - THE GOOD BROTHERS  
Most Promising Female Vocalist - CLAUDJA BARRY  
Most Promising Male Vocalist - NICK GILDER  
Most Promising Group Of The Year - DOUCETTE  
Producer Of The Year - GINO/JOE/ROSS VANNELLI - Brother To Brother  
Recording Engineer - KEN FRIESEN - Let's Keep It That Way - Anne Murray  
Instrumental Artist Of The Year - LIONA BOYD  
Folk Artist Of The Year - MURRAY MCLAUCHLAN  
Best Album Graphics - ALAN GEE/GREG LAWSON - Madcats  
Special Award Comedy - THE AIR FARCE COMEDY ALBUM - Air Farce  
Special Award Childrens - THERE'S A HIPPO IN MY TUB - Anne Murray  
International Best Selling Album - SATURDAY NIGHT FEVER - Various  
International Best Selling Single - YOU'RE THE ONE THAT I WANT -  
John Travolta & Olivia Newton-John  
Best Classical Recording - GLENN GOULD/ROXALANA RASLACK -  
Hinde Mith; Das Marienleben  
Best Jazz Recording - TOMMY BANKS BIG BAND - Jazz Canada Montreux

---

The 1979 winners will be announced on April 2nd.  
1980 at the Juno Awards telecast to be held at  
the Harbour Castle Convention Centre in Toronto.

# BUILDING . . . . .

From the beginning, it has been a series of one innovation after another. Starting with the RPM Magazine logo and a series of awards and presentations, Stan Klees Ltd. has consistently created and designed some of the historic and legendary symbols of the Canadian music industry. These included the original stretched metronome Juno Award in solid walnut and the acrylic 23 inch Juno when the Awards went to television. As well, the internationally recognized MAPL logo was designed by Stan Klees for RPM when the industry needed Cancon identification for singles and albums.

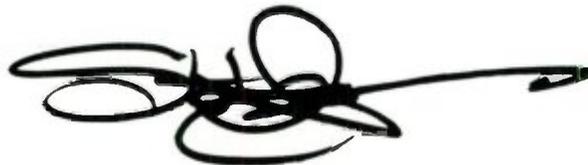


Another Stan Klees concept and design was the Big Country Award for Canada's top country artists. Now a universally-accepted hallmark of Canadian country music achievement.

To celebrate the 100th Anniversary of recorded sound RPM commissioned Stan Klees Ltd. to create the symbol of Canadian content. The result was the seven foot Cancon Beaver whose daily appearances at the Canadian Recording Industry Pavilion in 1977 made him the mascot of the industry.

It was Stan Klees Ltd. who produced the first Awards presentation at St. Lawrence Hall and every presentation up until the Junos went to television.

Truly creative design and innovative concepts for the Canadian music industry.



Stan Klees Ltd.

