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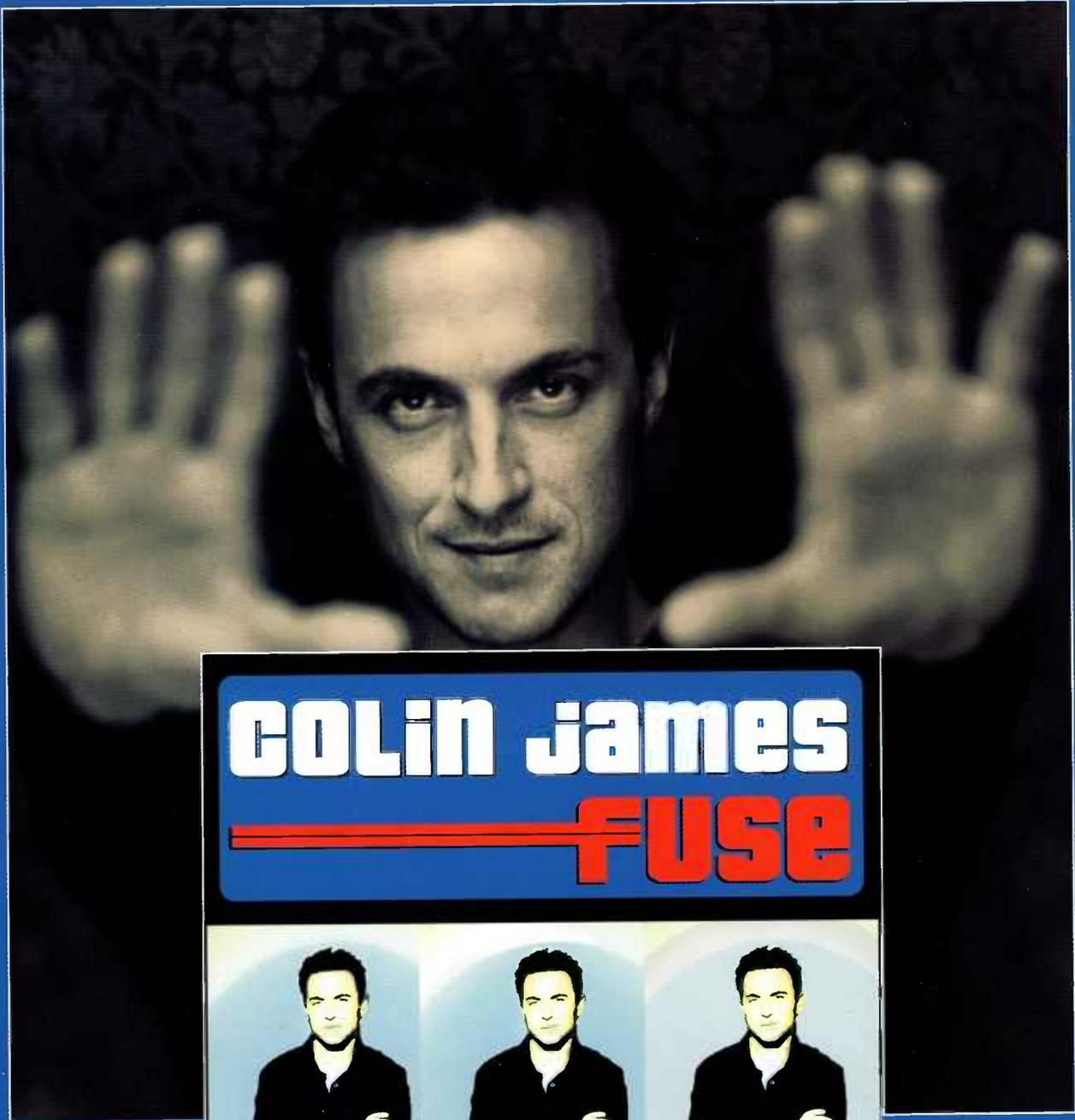
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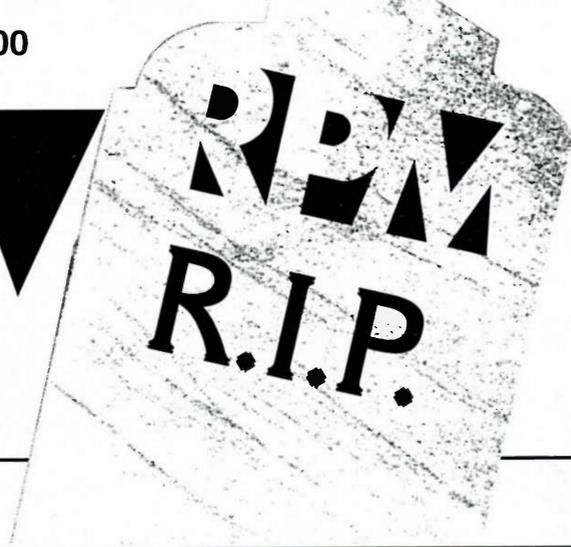


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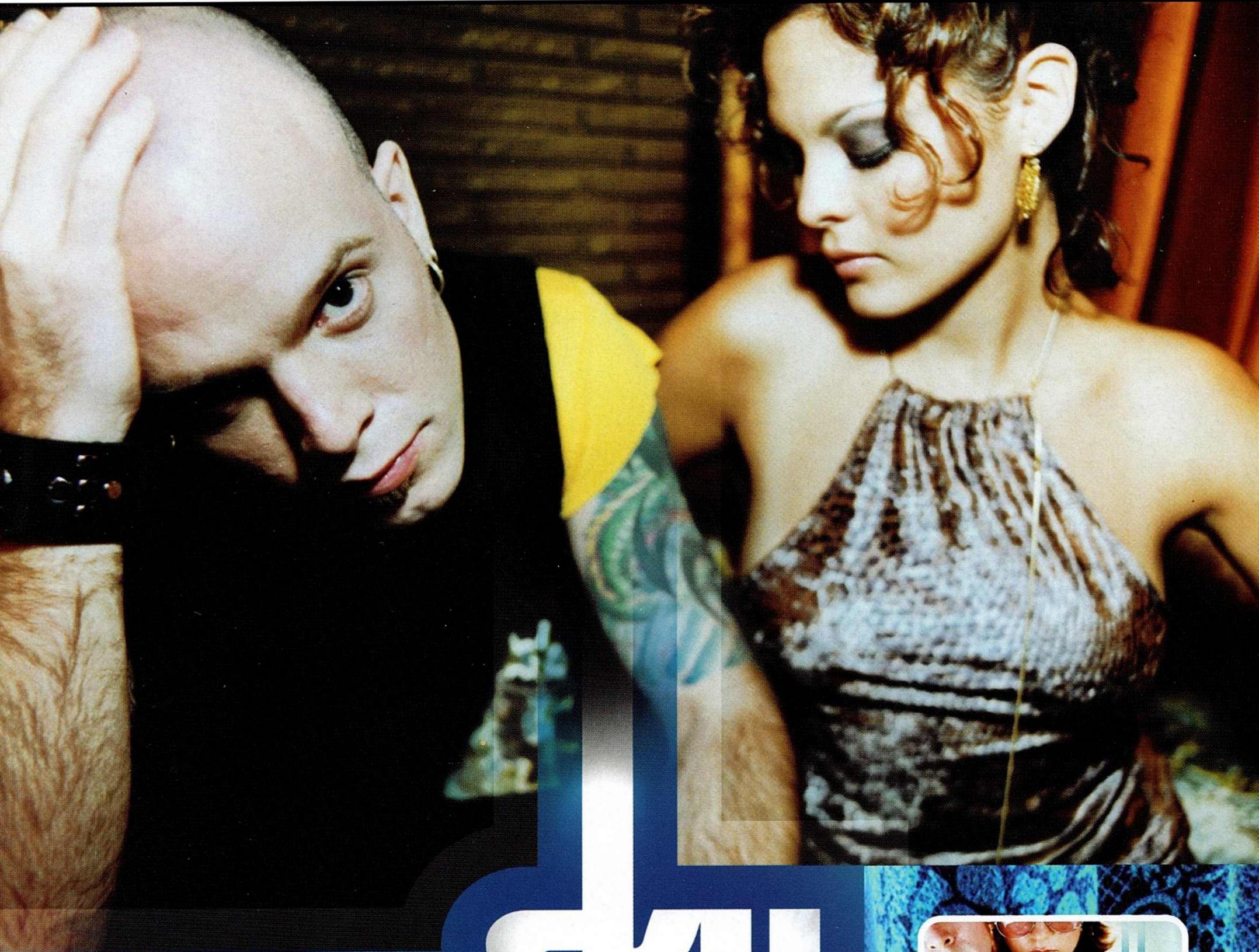
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and
for 1742 issues of RPM
we thank you.



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Dear Walt and Stan,

On one single page, how can we express our heartfelt gratitude for the hundreds of pages RPM has dedicated to our organization and our industry over the past 36 years.

Well, we can't.

But be assured that all your friends and advisers at CHUM Radio and Television are raising a glass

(We go on of course) to salute your accomplishments in one of the great chapters in Canadian Music History.

Thanks for everything!

RPM

Volume 70 No. 1 February 1, 2000

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World Radio History



RPM

RECORDS PROMOTION MUSIC

a weekly newsletter

DEDICATED TO CANADIAN RECORDING ARTISTS

426 Merton Street, Toronto 7 - HU5-1679

February 24th 1964

Vol 1 - No 1

JERRY ROSS wrote a feature article in the Toronto Telegram recently titled "Canada Has A Booming Record Industry (But Only Because It's 95% American)" and the controversy began. Some of the notable quotes were "We have so many good records available to us from the States that there's really not much point in doing a great deal of recording up here. Remember that anything we put out is just added competition to the American stuff we have to promote" and a number of quotes like this one, which could only lead us to believe there isn't going to be much more of an industry here. The sad thing is that Mr. Ross set into print exactly the feeling that does exist in Canada. We can't agree with the people that have since tried to convince the public with letters to the Editor, that the record industry is everything it should be. Let us say it hasn't been good, but we are going to make it BETTER. Our thanks to JERRY ROSS for starting the industry thinking.

GARY FERRIER and the CHUMMINGBIRDS have just released through QUALITY a new single dedicated to the Brotherhood of Man (and that's the title). This one could, and should start showing chart action nationally. The recording was done in Toronto at HALLMARK STUDIOS. Both sides were inked by Gary. We feel that the spinners across Canada will overlook the origin being from another radio station, and give this single the spins it deserves.

PAT HERVEY is making it twice. Once with her chart-climber "Walking in Bonnie's Footsteps", and again in the Weekend Magazine with a feature story. Her CBC appearances are another feather in the cap of a real showman. Her latest single can only be the biggest hit she's had so far.

Nationally, BBY CUR LA has come up with other winner for TARTAN RECORDS. "Little Girl Blue" showcases a newer Columbia sound, and already the record is chart-topping. The next thing for Bobby is a BIG hit in the US.

ST JACOBS and the C's SIC HOP television show have opened the door for a generation of youthful Canadian artists. The show has turned out to be a very successful showcase of newcomers. St Jacobs and his staff are doing a great job, and again we can't say it's a further step toward bringing our performers into the eyes of the international market.

CIS LA of C I Toronto brought this to our attention some months ago, and we are presently working on a complete list of Canadian artists for programming. When we print this list in the not too distant future, you'll be surprised how many Canadian Artists have cut LPs. This list will be an excellent programing aid, and additional copies will be available.

Congratulations to WNC K who originated the idea, produced, and placed the masters of two excellent Classical discs of Margaret Ireland with Capital Records. These two LPs have already surpassed early expectations of their sales potential. Wason has since joined Tarc Records, and is presently producing all classical masters for Tarc.

Fort Willi (where a great deal of Canadian talent has originated) has produced another Canadian artist. JYP has just cut a new LP in Nashville, which will be released shortly by Quality Records.

RIEIGHT and the Mights have just released their latest single on the C label "Ho work". Eight months ago Ritchie's first record for Arc climbed to the number one spot on the charts across Ontario, "Carena" recorded in Toronto.

Each week as the hitbreeding centres across Canada report, we will feature a bre do of chart action from coast to coast of domestic origin. This week C in Toronto lists the following Canadian singles:

# 7	Little Girl Blue	Bobby Columbia	Titan
#10	Big To You	Shirley Matthews	Tarac
#39	Brotherhood of M	Chummingbir	Quality
#49	Bonnie's Footsteps	Pat Healey	RCA

Subscription rates: \$10.00 per quarter. First Class Mail in Ontario. Air mail elsewhere. For further information contact: Walt Galis - R.P.M. - 426 Merton Street, Toronto 7, Canada - (416) 485-1679



Walt says..

With the introduction of the NEW RPM and with the backlog of complaints, suggestions and general knowledge supplied us by you we will now be in a better position to combine your "Talk Back" column with our editorial policy and pack the punch that is needed in this industry. If we have a cause, then together we can tackle the job more effectively. WHAT'S WRONG WITH OUR RECORD INDUSTRY? WHY CAN'T CANADIAN RECORDS GET OFF THE GROUND? YOU tell me. For instance already on file we have complaints against the Musicians Union, artists, groups, the BBG and record companies. Along with these complaints come solutions of the problems. Many are sour grapes. Record producers have a habit of yelling bloody murder when their first record doesn't make it. We know of one independent producer in the US who admits to bombs amounting to 80% per year, yet he keeps plugging on and on and when he does make a hit you can be sure it's a big one, enough to compensate him for another two dozen flops. We receive letters from artists who believe they are being cheated out of their God given talent because the radio stations won't play their record. Groups who play to and thrill many audiences can't understand why this same ogling public won't support them by buying their records. There is a reason and in most cases it's not because the Program Director is anti-Canadian. This is a very fresh and new market for Canadian talent and it is going to take a few more years for our industry to come of



Here and There...

The Beavers, popular Maritime group are still having a great deal of success with personal appearances in the east and are slowly making it with their single "Chantilly Lace" (London) across the rest of Canada. Plans are already under way for the release of their second disc.

Coming up, one big smash, "Unless You Care" by Terry Black on Arc. Advance sales for this west coast entry already indicate success. We understand Terry has been signed to play the younger brother of Elvis Presley in an upandcoming motion picture.

Tamarac discovery Larry Lee is making it big south of the border with club appearances and will soon be on the record scene again, this time on Columbia and from advance information this outing could be a hit. Another reminder, it helps if it happens first in the US.

Pierre Lalonde comes up with another Maurice Chavalier oldie, updated "Mimi" on Apex en Anglais a good follow up to "Louise". This is a good image for popular La Belle Province artist Pierre. (see Story of a Star in this issue).

"Got My Mojo Workin'" is a newie for Ronnie Hawkins on his own label Hawk and is getting much air play locally. May we ask if Ronnie still isn't under contract with an American company? Another Hawk entry is "Fanny Mae" by Robbie Lane. The big push for this disc will be from the Toronto area

age. It's happening, I've seen examples of it already. One young Canadian producer who took advantage of the knowledge available in the US, recently amazed a group of musicians by producing the American way, that is, having the American sound. I am aware of yet another producer fairly new on the scene who is willing to experiment and feels he has now come up with the sound everyone is looking for. Time will tell, but if at first you don't succeed... and all that jazz. But, on the other hand if you are prone to fits of anger because the trade doesn't accept your first contribution, don't write threatening letters to radio stations and disc jockeys. Get out of the business. This is show biz and you take the lumps with a smile. We have been asked if the artists got together and formed an Association of Canadian Artists, if this would help their cause. It's not a question of "if" but "try". If some enterprising young artist wants to start such an organization, then give it a try. RPM will lend you its support.

With our Centennial year fast approaching, now is the time to experiment. Let's set as one goal, the advancement of Canadian showbusiness out of the part time category and into a very proud profession and one that all Canadians can view with admiration. So now YOU TELL ME WHAT'S WRONG WITH OUR INDUSTRY and RPM WILL TELL THE REST OF THE NATION.

RPM RECORDS PROMOTION MUSIC

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where Robbie is very popular through club dates, hops and TV appearances. Proper national distribution could make it a big one for Robbie.

Hughie Scott of Ottawa has just released his first single on Tamarac. "I Will" is the top side. The Meteors provide the background for this single.

Maury Logan (Quality) will see his "Life's Little Tragedies" stateside on the Crusader label. Maury hails from Ottawa Good luck, Maury, we hope to see you hit the top of the charts.

CAPITOL CONVENTION



One of the highlights at the recent Capitol of Canada's sales convention was a performance by The Esquires shown above with Capitol's Paul White.

R.P.M.
star
line

For a Maritime group to place high on the Cross-Canada survey is quite an achievement, but The Brunswick Playboys give every indication of making it habitual. The Brunswick Playboys are a young Moncton quartet guided by Roger Cormier and they feature all brands of pop-flavoured offerings, vocal and instrumental. Give them the Liverpool sound and they're right at home, a

Presley ballad by vocalist Gerry Holley is done to perfection and a swinging original, like "Too Blind To See" has their audience gathering around the bandstand. "Too Blind", a number penned by Holley, was the 'Boys first effort on wax, but it is destined to be anything but their last. Already in the works are two new recordings, plus several original compositions being prepared for the recording studio. Immediately following the release of "Too Blind", it occupied top 10 rating on nearly every Maritime radio station and picking up pick hit ratings in several other areas. Even now, nearly five months later, it is getting the attention of western Canada and Upper Canada DJs, arousing speculation that it may be a sleeper. A French version of the number, plus their latest, "Just Call On Me" and "My Heart Is An Open Book", both originals by Holley, are expected to be released mid-August.

Besides being one of the most popular groups to appear on CBC-TV "Frank's Bandstand" (18 appearances) out of Halifax, they are packing them in at dances in Moncton, Shediac, and throughout New Brunswick, Nova Scotia and Prince Edward Island. The foursome have been together for the better part of eight years, starting back in the '50's with a lot of determination, a healthy supply of talent and borrowed instruments.

Roger Cormier, lead, handles the bass and some vocal work and selects the material. Leo Doiron has often been called one of the finest drummers in the Maritimes. George Hebert, who has been tagged "guitar genius" is uncanny in his ability to improvise any popular guitar style within minutes. He has written dozens of instrumentals, the best known being "Summer Breeze" which is the flip of "Too Blind". Gerry Holley, usually the centre of attraction at dances with his ability to sing any song any song style, has a tremendous memory for recalling lyrics. He writes the

The BRUNSWICK PLAYBOYS



group's original material and belts out anything from ballads to Chuck Berry.

Dedicated to a policy of "Sticking

Together", The Brunswick Playboys are good bets to move together - to the top.

BOB MILLER (Moncton Daily Times)

Can this really be...

our

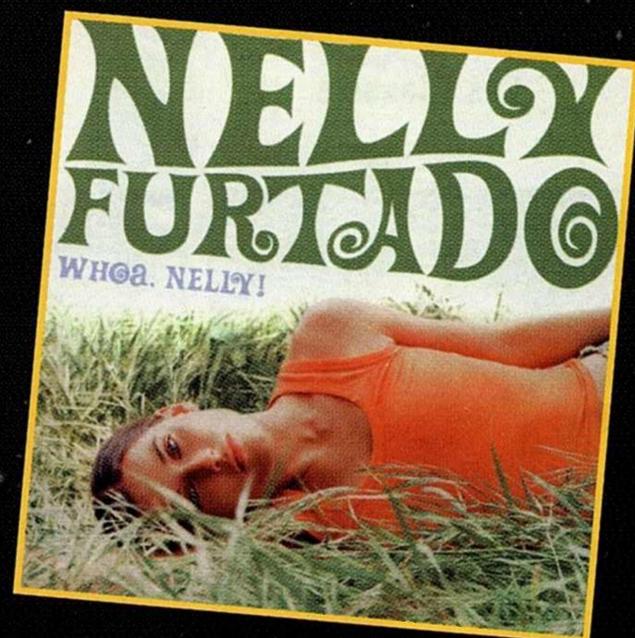
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OF GREAT CANADIAN TALENT LIKE THIS



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World Radio History

Page from the past - Nov 21/66



Jon & Lee & Checkmates



Les Baronets



Diane James



David Clayton Thomas



Les Classels



Catharine McKinnon



Skip Evans



Bartholomew Plus III



Ronnie Hawkins



Les Houlops Tetes Blanches



Marti Shannon



Bob Harrington



M.G. & Escorts



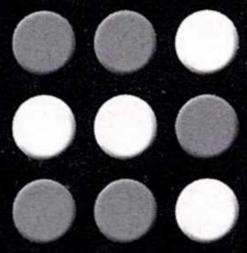
Joey Hollingsworth



Pamela Fernie



The Rockatones



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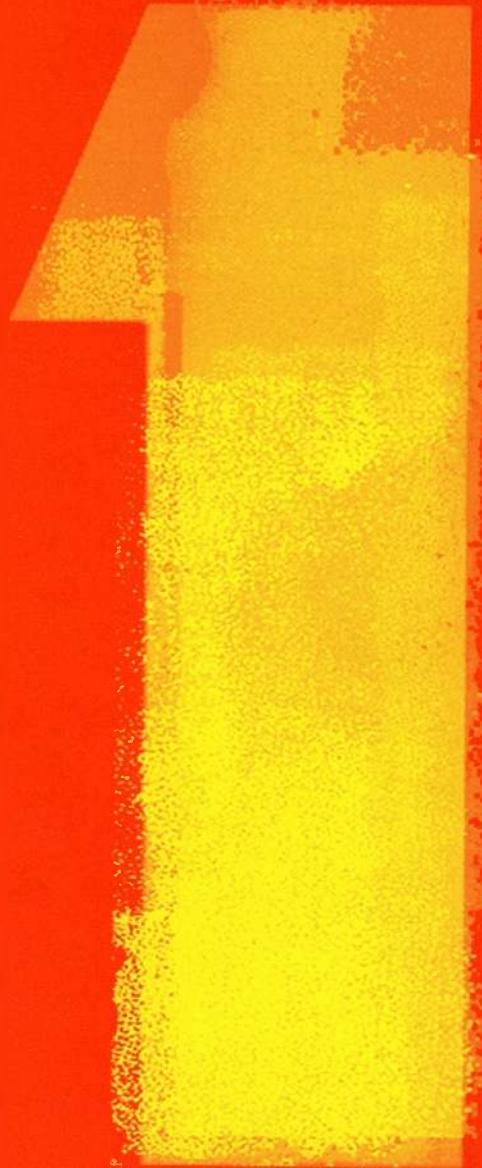
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THANKS FOR THE MEMORIES!



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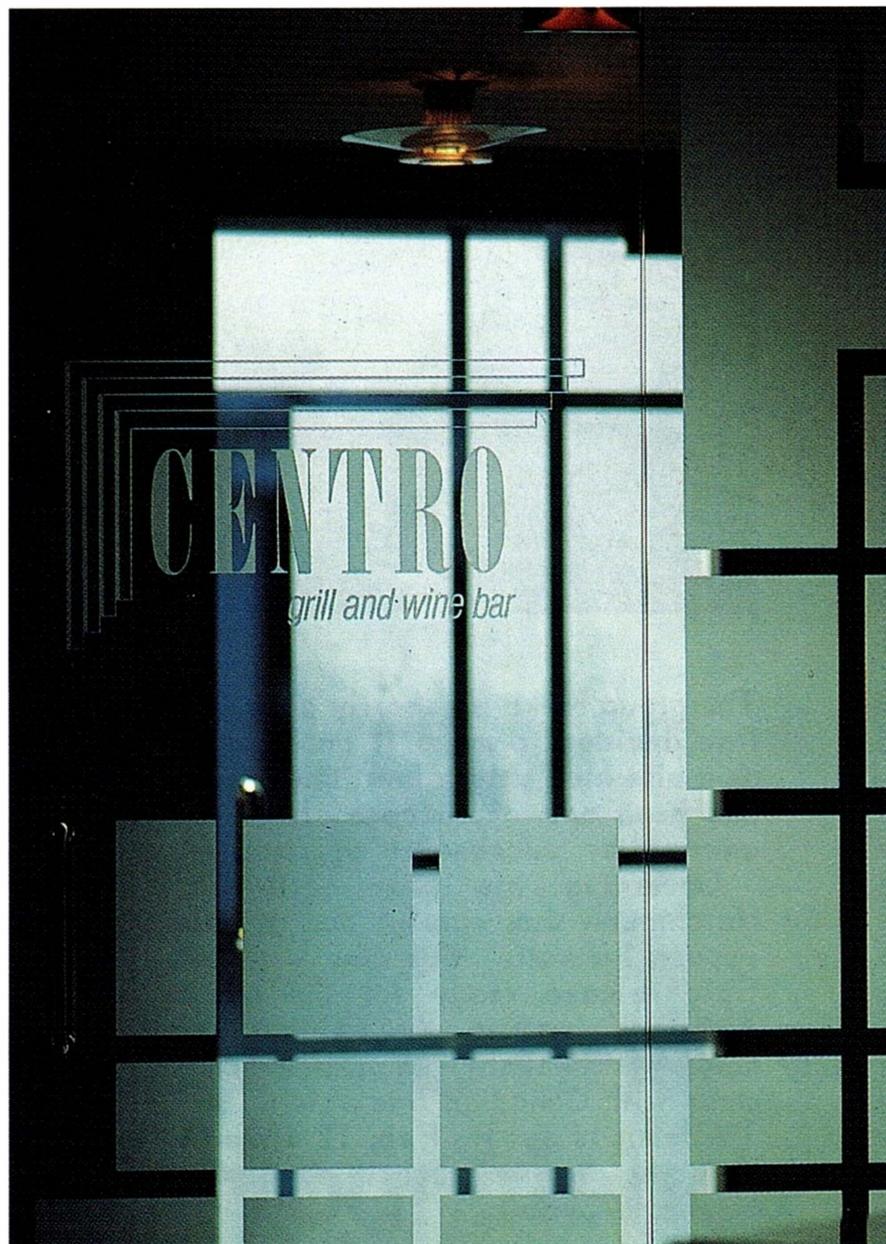


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Col. Can gets set for giant push on Epic Artist Ray Hutchinson

Toronto: Columbia Records of Canada are laying down a promotion and publicity campaign never before witnessed in the Canadian music industry. Twenty-four year old Canadian Ray Hutchinson will be the subject of this giant campaign. Regarded as one of Upper Canada's most popular nitory chanters Ray's easy going and very professional manner has acquired for him a very large and fanatical following. It was at one of these nite spots where Bob Martin, Director of Publicity and Promotion for Columbia Records of Canada, became aware of the Hutchinson potential as a recording artist. The best that Columbia had to offer was laid on for Ray. This meant the Columbia recording studios in New York, 31 top rated musicians and Manny Kellern, one of North America's most successful record producers. Ray was flown to New York and the result, "Rose Marie" and his own composition "My Heart Will Never Know", is set for release in Canada next week which is prior to his US release.

Hutchinson's showbiz career started a few years ago with a local group known as The Beaumarcs who attained international fame with their recording of "Clap Your Hands".



The group broke up shortly after and Ray decided to make it on his own as a nite club entertainer. His career has been one of successful appearance after successful appearance.

Governing his own activities, Hutchinson was careful not to over expose himself. But now with his Epic release ready for the North American market the Hutchinson name will probably become synonymous with Canadian television. His TV debut is set for Feb. 12 when he appears on the coast to coast "Juliette" show.

many of the groups being accepted throughout the Edmonton area. The frosting on the cake came with the "Holiday A Go-Go" show at the Edmonton Gardens which drew a crowd of over 3000 in 25 below zero weather. Talent included, The King Beezz, Drastics, Lords, Birmingham Five, Judy Singh and Bob Jones.

Allan Slaight Appointed General Manager CHUM

Toronto: Allan F. Waters, President of Radio Stations CHUM-AM and FM, announces the appointment of Allan Slaight as General Manager. Mr. Slaight began his radio career in Moose Jaw, Sask. and later moved to Edmonton where he was national sales manager of an Edmonton radio station. He joined CHUM in May of 1958 as Program and Promotions Manager and just last year was appointed Vice President and elected



to the Board of Directors. Mr. Slaight will retain his duties as Program Director. Other CHUM appointments include Bob McAdorey to Music Director, Lynne Dickinson as Record Librarian, Dick Hayes (former Minneapolis DJ) takes over the 1-4 PM slot and Brian Skinner from weekend relief duties to on air personality in the 7-10 PM period.

Faith In Canadian Talent Pays Off for CJCA

Edmonton: CJCA's policy of boosting new releases by Canadian groups by way of their "Canadian Hit Maker" show has resulted in

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CHIP FISHER

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World Radio History

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OFFICIAL 100
SINGLE SURVEY

Compiled from Record Company,
Record Store and Disc Jockey reports.

This week
1 week ago
2 weeks ago

★ MONSTER
● BIG MOVER

1	2	3	CANADA	Young Canada Singers-Quality-1967-M	67	83	----	THAT ACAPULCO GOLD	Rainy Daze-Quality-1869-M	
2	1	1	LITTLE BIT ME..LITTLE BIT YOU	Monkees-Colgems-1003-N	68	89	----	BUY FOR ME THE RAIN	Nitty Gritty Dirt Band-Liberty-55948-K	
3	11	28	SOMETHIN' STUPID	Sinatra/Sinatra-Reprise-0561-J	69	118	----	DEAD END STREET	Lou Rawls-Capitol-5869-F	
4	5	19	BERNADETTE	Four Tops-Motown-1104-L	35	55	----	GET ME TO THE WORLD ON TIME	Electric Prunes-Reprise-0564-J	
5	4	14	THIS IS MY SONG	Petula Clark-WB-7002-J	36	35	35	HIS GIRL	Guass Who-Quality-100	
6	12	33	WESTERN UNION	Five Americans-Abnak-118-J	37	44	54	GIVE ME A REASON	Bobby G. -Capitol-5869-F	
7	3	4	DEDICATED TO THE ONE I LOVE	Mamas & Papas-Dunhill-4047-N	38	61	89	Y	CASINO ROYALE	Herb Alpert-A&M-850-M
8	13	21	JIMMY MACK	Martha/Vandellas-Gord				OUT OF LEFT FIELD	Eric Sledge-Atlantic-2396-M	
9	8	18	BEGGIN'	Four Seasons-Philips				AS KAISER BILL'S BATMAN	Attila Jack Smith-Deram-112-K	
10	22	29	I NEVER LOVED A MAN	Aretha Franklin-Atlantic				EASE ME (And Let Me Love Again)	Bert Humperdinck-Parrot-40011-K	
11	6	12	59TH STREET BRIDGE	Harpers Bizarre-WB-5890-				COMES MY BABY	Les -Epic-10139-H	
12	16	22	HALF PAST MIDNIGHT	Staccatos-Capitol-72453-F				ED YOU	unswick-Scepter-12187-M	
13	7	6	I THINK WE'RE ALONE NOW	Tommy James-Roulette-4720-				ED YOU	unswick-55315-J	
14	10	2	THERE'S A KIND OF A HUSH..	Herman's Hermits-MGM-13681-				Shout-211-C		
15	9	11	MY CUP RUNNETH OVER	Ed Ames-Rca-9002-N				THE RIGHT TIME	Verve/Folkways-5040-G	
16	23	42	I'M A MAN	Spencer Davis Group-Stone-705-0				FROM BALTIMORE	ntic-2395-M	
17	17	30	DRY YOUR EYES	Brenda/Tabulations-Apex-77037-J				Y LOVE		
18	24	47	AT THE ZOO	Simon & Garfunkel-Columbia-44046-H				So Bad)	Capitol-5877-F	
19	20	32	DETROIT CITY	Tom Jones-Parrot-40012-K				M		
20	26	38	HAPPY JACK	The Who-Decca-32114-J				R	ill-669-M	
21	14	5	FOR WHAT IT'S WORTH	Buffalo Springfield-Atco-6459-M				A	24-M	
22	15	17	CALIFORNIA NIGHTS	Lesley Gore-Mercury-72649-K				E OF YOU		
23	27	48	SUNDAY FOR TEA	Peter & Gordon-Capitol-5864-F						
24	31	41	WITH THIS RING	Platters-Columbia-MU-4-1229-H						
25	18	7	HAPPY TOGETHER	Turtles-Quality-1868-M						
26	33	50	GIVE HER ALL THE LOVE I GOT	Jimmy Ruffin-Soul-35032-L						
27	43	49	DON'T YOU CARE	Buckingham's-Columbia-91624-H						
28	40	51	ON A CAROUSEL	The Hollies-Capitol-72450-F						
29	48	67	WHAT A WOMAN IN LOVE WON'T DO	Sandy Posey-MGM-13702-M						
30	37	40	TELL ME TO MY FACE	Keith-Mercury-72652-K						
31	21	9	SOCK IT TO ME BABY	Mitch Ryder-Bell-820-M						
32	38	46	SWEET SOUL MUSIC	Arthur Conley-Atco-6463-M						
33	41	62	I'LL TRY ANYTHING	Dusty Springfield-Phillips-40439-K						
34	49	55	SIMPLE DEED	Paupers-Verve/Folkways-5043-G						



Week Ending June 3rd, 1967

Chart # 46

THE BRITISH MODBEATS



When a Canadian album can sell over 3000 copies in less than 3 weeks and in only one small area of the country, it's a pretty good bet the album has something that would appeal to the rest of Canada. It has. From the album cover, the best ever produced in Canada to the selections, produced by Canada's top producer, this is one of the best mod-pop, psychedelic movers on the market.

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THE BRITISH MODBEATS
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Be sure to get your entrance
'Snitch' contest, you can

LEGISLATED RADIO

A STUDY OF CANADIAN CONTENT

Page from the past - May 18/68

PART FIVE
OF A
SERIES

Just how justified are the complaints of recordmakers that Canadian talent can't compete in our foreign oriented radio programming? Possibly their claims are extremely exaggerated. Possibly they have no case for consideration. Just how much airplay are Canadian records getting? Just how much effort is being put forth to voluntarily assist the struggling Canadian music industry? This week we very graphically look at the action across Canada. We will use the same sampling formula that listeners are rated on. We will sample the only available source of printed information from radio stations and we will examine only one area of the vast spectrum of music. If this gives us only a slight clue to what is happening to Canadian records, we might consider basing our findings on the entire Canadian record action scene. We may come up with a formula that will show us exactly how much or how little is being done for Canadian talent.

The charts utilized are selected on the basis of size of market and influence on record sales according to rating. We first selected the TOP stations in 9 markets from coast to coast. We then (and only then) analysed their own computation of the amount of Canadian content they are playing. The regionality of the records will not show up in our study. We can only assume that station programming results in popularity and that the radio station is tabulating honestly. We can only tabulate what the station admits playing. If they play any more Canadian content then the chart indicates, it will not appear on our survey, but keep in mind that consistent airplay and good listings are the only assurance that the record will show the profit necessary for the production to continue. Therefore scattershot airplay

or token airplay is neither valid nor helpful to our survey. Herewith a chart of Canadian content singles across Canada.

As you can see by the graph, the surveyed stations programmed slightly less than 6% Canadian in ANY WAY. Possibly this is an impressive figure to you, but then we went further and did a breakdown of percentage of Canadian content within the 6% being programmed.

Seventeen percent of the CC programming was wholly Canadian. Of the 83% remaining, the content was usually one part (usually the artist). Therefore of all the records programmed, less than one half of one percent are completely Canadian in content. THAT ISN'T an impressive figure.

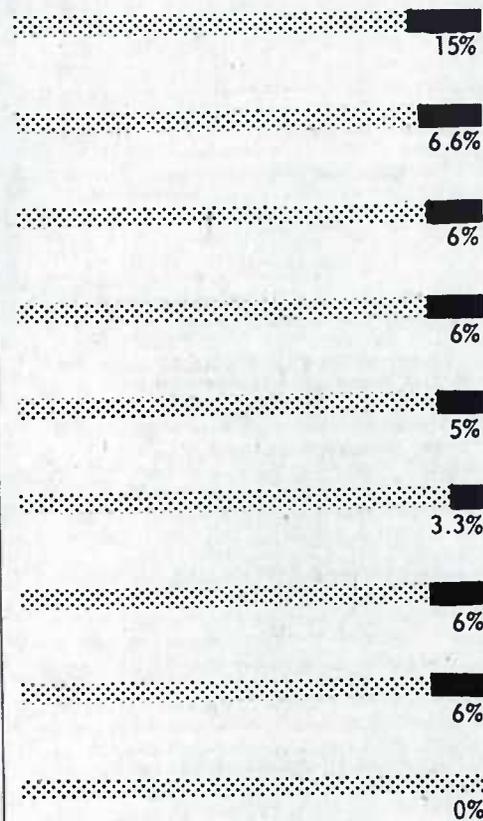
In most cases the partly Canadian content records are no more Canadian than Robert Goulet, Lorne Greene, Percy Faith, Dorothy Collins, Mary Pickford, or any of the other Canadians who record out of Canada.

It is for this reason that Canadian content must be emphatically defined. We might endanger the future of the Canadian industry in Canada if we legislated Canadian content too loosely. The only answer is a definitely defined percentage of records, totally Canadian.

We would build an industry that would export Canadian music, not Canada's talented people.

What percentage of Canadian content should radio stations be programming now, voluntarily? We at RPM feel that if radio stations voluntarily committed themselves to 25% of their programming of records to be 100% Canadian content, there would not be a need for any legislation. But who would police the stations to keep their word?

A STUDY IN CANADIAN CONTENT ON RADIO IN CANADA

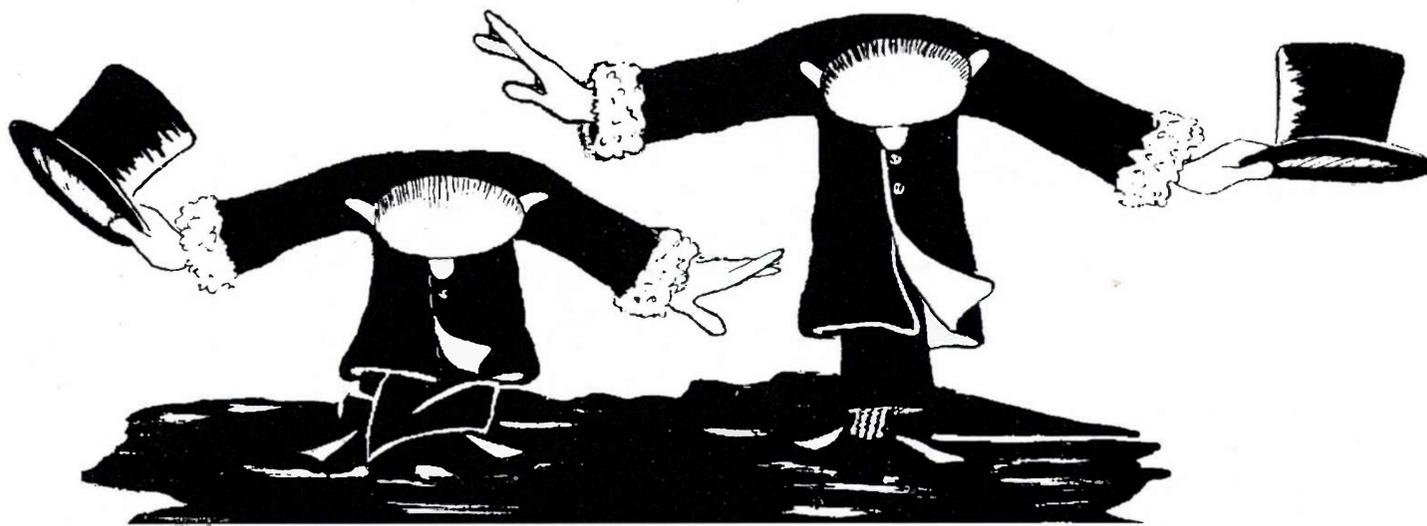


Foreign
Canadian Content
An average of less than 6% Canadian Content.

JON VICKERS RETURNS TO CBC
Toronto: The May 16 CBC "Thursday Music Series" will see the return of Jon Vickers, who was, for almost six years, one of the leading tenors in Toronto, singing in CBC opera productions, with the Canadian Opera, and who won two CBC network contests: "Singing Stars Of Tomorrow" and the French equivalent, "Our Future Stars".
Mr. Vickers, born in Prince Albert, Saskatchewan, studied at the Royal Conservatory under George Lambert, and shortly thereafter was

chosen to sing the tenor lead in Bruckner's "Te Deum" under Ettore Mazzoleni. He was chosen by Sir Ernest MacMillan to sing the tenor solo in the annual performance of "Messiah". After a successful Covent Garden contract from 1955 to 1959 he became the property of world opera and appeared among the elite of the world's orchestras and opera houses, including the Met, La Scala, the opera houses of Vienna, Paris and Berlin as well as the Teatro Colon in Buenos Aires. He also appeared in the 1966 and 1967 Salzburg Festivals under the direction of Herbert von

Karajan.
Vicker's May 16 recital, which was recorded before an audience in the MacMillan Theatre, Edward Johnson Building, University of Toronto, will present him performing recitatives and airs from part two of Handel's "Messiah"; songs by Alessandro Scarlatti; Airs by Henry Purcell; and Dichterliebe (Poet's Love) Song Cycle, Op. 48 by Schumann.
The program was produced for the CBC radio network by James Kent.



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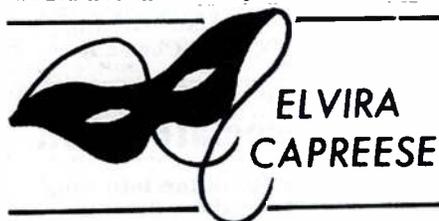
Canadian Independent Record Production Association

for tying up
 Mile Pla... at 7 PM.
 With... McAdorey em-
 label's Carlton Show-
 will play under the stars
 the shadow of Sam The Record
 Man's franchise store./// Seals
 & Crofts into Toronto's River-
 boat June 22 and the Original
 Caste to the Colonial Tavern,
 same town, same date, which
 makes for a busy couple of
 openers for a Quality promo man
 Mark Robbins.

Page from the past - Jun 27/70

Canada Bill's Underwear

I THINK THE WORD IS RETIRED
but the rumours that I have
 left the business to encourage
 AM radio to campaign against
 hard drugs is NOT TRUE. I
 would not involve myself in such



a losing task. Do you notice
 whenever a trade gets into diffi-
 culty, they call on their old reli-
 able writers to bring interest back
 to their readers? I have been
 summoned to upgrade the paper,
 give it some class, lift it out of
 the gutter (so to speak).///IF I
 WERE TO SAY.....that a certain
 record company was in trouble,
 you would laugh, so I will genera-
 lize.....THE WHOLE INDUSTRY
 IS IN TROUBLE.....and I would
 like to help. If you know of any
 way that returned records could
 be put to some useful purpose,
 just drop me a line and I'll send
 out an APB. Please don't send
 that tired old recipe about putting
 them in an oven and making flower-
 pot holders out of them.///THE
 VERY WARM RECEPTION.....re-
 ceived by Old Ed: at a cocktail
 party recently from a CERTAIN
 music director (Ed: Old CERTAIN
 again!!) looked like old times.
 Old Ed: tells me he was tempted
 to call him "your highness", but
 resisted. Good show Old Ed:
 many a promo man should take
 your lead!!!!//DISSENSION!
 DISSENSION! DISSENSION! in
 that cross-Canada network of
 "you-know-whats". (Ed: Which
 of the YKWs is that???) I think
 I predicted the problems.///THE

CAPREESE continued on page 22

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 We are looking for a nickname that will
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(Quality Records)
- 12 Best Selling 8 Track Cartridges
From A&M's Fine Library of Sound
(A&M Records)
- 12 Blank Cassettes
12 Blank 8 Track Cartridges
(Webcor Electronics)
- 12 Top Selling Warner Bros Cassettes
(Warner Bros Records)
- Masterwork M8200 8 Track Car Tape
Player with Speakers
(Columbia Records)
- 12 Top Sellers From MTCC's 8 Track
Cartridge Library
(Modern Tape Cartridge Of Canada)
- Decca Compact Solid State Cassette
Player with AM Radio
(The Compo Company)



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Deadline For Entries: June 30th., 1970
 Winner announced in July 18th. edition



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Tangents is a 15 song collection of new, hit, rare and remixed Tea Party tracks.

For a limited time, Tangents will be packaged with an expanded booklet with insights on each song from the members of the band.

NEW - The Tea Party's new single "Walking Wounded"

HITS - "Temptation", "Heaven Coming Down", "Babylon", "The Messenger", "Fire In The Head", "The Bazaar", "Sister Awake", "Release", "Psychopomp"

RARE - The Tea Party's version of the Stone's classic "Paint It Black".

Two tracks from the TRIPTYch sessions - "Waiting On A Sign" and "Lifeline"

REMIXED - "The River", "Save Me"



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RPM 100 ALBUMS CHART

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Walt & Stan...
Thanks for such an incredible run.

Standard Radio Inc.

Page from the past - Apr 4/70



MTCC's John Driscoll and Bob Martin with Bobby G.Griffith, Geo. Oliver (Natural Gas) and Mike Levine (Aurora Borealis).



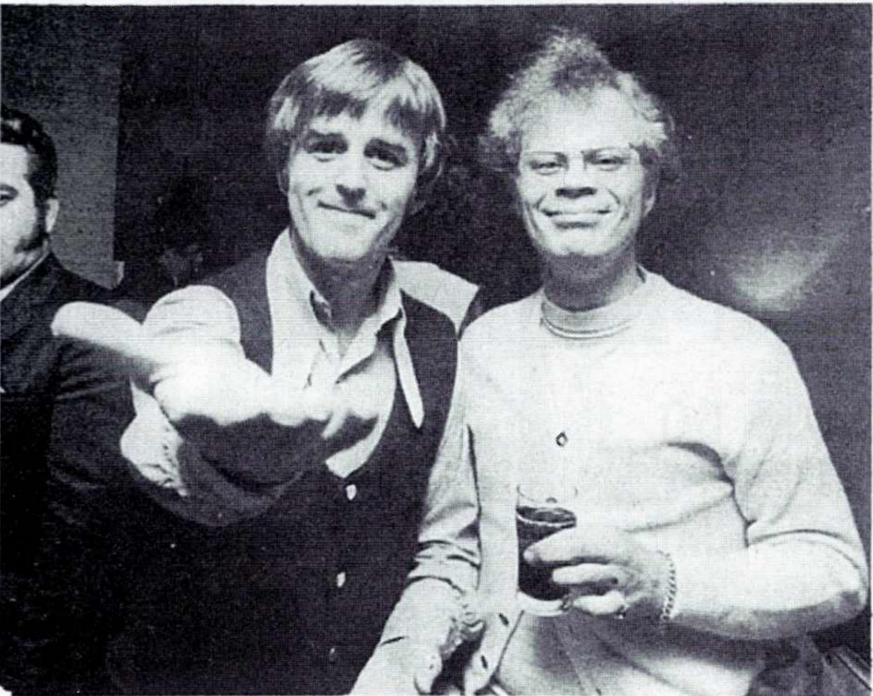
Ronnie Hawkins' new band, The Hawks, on stage at the Hawk's nest for special radio and press showing.



(l to r) John Driscoll, Mike Levine, Johnny Rutter, CFRA's Al Pascal and Bob McAdorey of CFGM Richmond Hill.



Gordon Lightfoot joined Ronnie Hawkins for duet with newly formed Hawkins' group supplying the backing.



Two of Canada's big name radio personalities, Terry David Mulligan (CKFH) and Hal Weaver now of CKVN Vancouver.

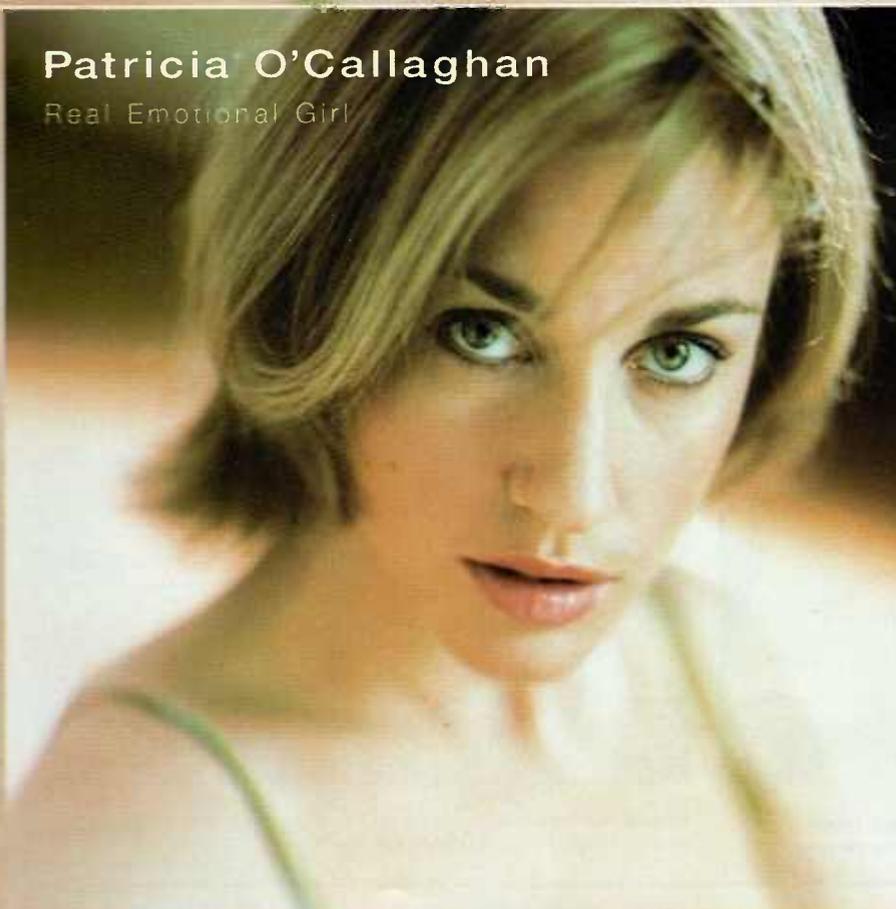


Ronnie Hawkins and Ritchie Yorke coming or going with a couple of eye catching conversational items.



Patricia O'Callaghan

Real Emotional Girl



"What a concept: a gorgeous voice and a gorgeous melody... Even if you're not yet a cabaret fan, O'Callaghan will break (or steal) your heart." - Playboy

"She is a singer to watch."
- Winnipeg Sun

"The most promising cabaret artist of her generation... The willowy soprano, Patricia O'Callaghan stands an excellent chance of becoming the first commercially explosive young star of her care-worn genre in a generation."
- Billboard

"Cabaret singer Patricia O'Callaghan is pegged to become the genre's first modern superstar." - National Post

Sultry soprano brings cabaret cool to the clubs. - Now



In Stores Now!

Page from the past - Apr 12/71

The Programmers

Maple Leaf System

By Nevin Grant

As promised last week, a brief summation of the major Maple Leaf System regulations encountered on a daily basis.

a) Submissions

-at present, the Maple Leaf System accepts for review, only recordings by artists qualifying as Canadian, according to the CRTC regulation.

-as of January 18, 1972, the MLS will accept for review only recordings by artists qualifying as Canadian according to the CRTC regulations....as long as the recording itself counts as Canadian content (2 out of 4 requirements).

-recordings must be submitted to MLS for review within two weeks of their Canadian release.

-recording, submission form and artist bio should be submitted to CHUM, Toronto, so the agenda can be drawn up. Recording and photostat of submission and bio should be sent to all MLS voting members.

They are:

- John Novak, CJCH, Halifax
- Gord Robison, CFOX, Montreal
- John Mackey, CKGM, Montreal
- George Johns, CFRA, Ottawa
- Ric Johnson, CKPT, Peterborough
- J. Robert Wood, CHUM, Toronto
- Nevin Grant, CKOC, Hamilton
- Rick Janssen, CHLO, St. Thomas
- J.J. Jeffries, CFRW, Winnipeg
- Ken Sebastian Singer, CKCK, Regina
- Michael Christie, CKOM, Saskatoon
- Greg Haraldson, CKXL, Calgary
- Roy Hennessy, CKLG, Vancouver.

b) Resubmissions

-a recording can only be resubmitted to the MLS once (provided it hasn't already won two week guaranteed play on a previous

vote.) To be eligible for resubmission, a record must be accompanied by a letter showing considerable action on the recording. (not necessarily MLS action).

c) Agenda

-an agenda of record submissions is voted upon weekly by MLS members.

-there must be a minimum of four submissions to constitute an agenda (maximum of twelve).

d) Voting

-all submissions are assigned a vote from zero to ten by each MLS station.

-a charted submission must receive ten points.

The Programmers

Breaking & Stiffing

American Pie by Don McLean an automatic add at most stations in many cases, record went right on the chart with big numbers. No question...this is a smash!

Brand New Key by Melanie top requested at stations around the country—record is already getting big numbers in major markets. It's a hit!

Led Zeppelin and Elton John both getting heavy LP play and listener response—no word on a single from either album but many cuts have single potential.

Turned 21 getting heavy play on most majors—record already getting a big shot Stateside. Already much talk in the U.S. trades as a result of Canadian action.

Bow Down to the Dollar is taking off at CJCH, CHLO, CJME and picking up more charts this week. It's a winner!

Do I Love You—Paul Anka jumped from 18 to 7 at CHUM! Record has been a top ten hit in markets where played.

-a play... must receive at least six points... better recordings averaging... are given a minimum of... guaranteed airplay by all twelve MLS... if no selection averages six or better, the highest scoring selection automatically wins.

-if only one song wins with a score of six or better and it is by an internationally successful artist like the Guess Who, an additional selection will also be accepted (the next highest score).

-if an MLS station charts a song then drops it, that station will not be obliged to bring back that selection should it become a late MLS winner on a resubmission.

Widespread demographic appeal noted on Have You Seen Her by Chi Lites—even the bubblegummers are calling for this one!

Airplay picking up on Poppy Family's No Need to Cry. Several stations playing the LP version which contains seven seconds to vocal. Single version is 0-vocal.

George Harrison ripped off Capitol (U.S.) on the Dick Cavett Show November 23rd regarding distribution hassles on album recorded to aid Pakistan refugees. Album was recorded live at Madison Square Garden.

Joe Simon 30 to 16 at CKLW.

The Programmers

HELP! need somebody

Copy writer position open at CKGM Montreal—contact copy chief Joyce Olson.

CJME looking for afternoon drive jock with production experience. Contact PD Hart Kirch.



CTV's Ian Tyson, picking up sales on his recently released Columbia album, with Gene Kirby, program director of Toronto's CKEY at recent label reception.



Eric Mercury, described as the "originator of Canadian soul" is proving his point with new Enterprise single and album. One of his important supporters is Jim McKenna of "Like Young"

6 --- RPM 11/3/72

Page from the past - Mar 11/72



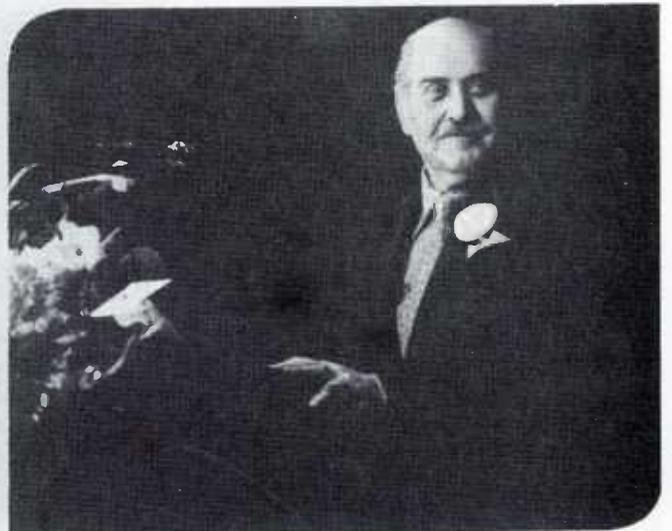
Music World Creation's Mel Shaw accepts his Award as producer of Best Single of The Year, "Sweet City Woman".



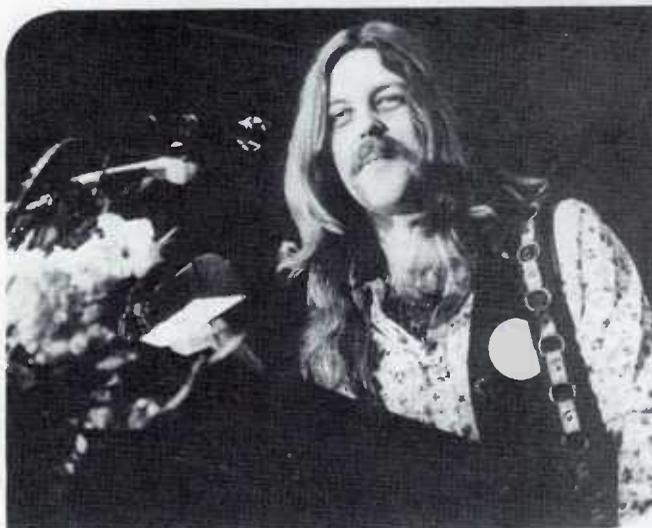
Ross Reynolds, president GRT of Canada, accepting Award for Canadian Content Company of The Year.



CHUM's J. Robert Wood prepares to present Mel Shaw with Award for Best Single of The Year, "Sweet City Woman".



Harold Moon, Gen. Mgr. BMI Canada, introduces Kinney's Ken Middleton who accepted Company Of The Year Award.



Skip Prokop accepts Outstanding Performance Award for his successful Lighthouse group.



CHUM's president Allan Waters making acceptance speech for Broadcaster of The Year Award.

Walt & Stan, thanks

for 36 years of support for the
Canadian Music Industry

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Walt and Stan

For the 25 years we've known you guys,
the support of RPM has been tremendously appreciated.

Your friendship even more so.

Take it easy; you deserve it!

Lindsay Gillespie and Aaron Zon

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Walt and Stan,
Thanks for your support over
all these years!

From your friends at

Stony Plain Records



Page from the past - Jul 29/72



Studio 3 Productions hosted a reception to reintroduce potential Vancouver clients to studios. Host Ralph Harding flanked



by BMI's Lynn Reusch and Brenda Egglestone (l) with Skylark members David Foster and B.J. Cooke above.



Em Short of Emersons Sales in for the reintroduction reception, which lasted 6 hours, here with host Ralph Harding.



CKLG radio personality Roy Hennessy was shown around the Studio 3 complex with Merv Buchana, sales and promotion.



A portion of the peaceful and packed Pacific Coliseum audience during Stones' show. Outside arena a riot was going on.



Capitol's Christopher Kearney looked in on CKLC's Gary Parr during Kearney's cross-Canada jaunt touting new product.

Walter, Stan & All Our Friends at RPM, Thanks for Singing Our Song for 37 Years!!

From All Your Friends at

SONG

Brian Allen
Allan Gregg
Andrew Beylea
Nadine Charlebois
Maureen Cook
Maria Costa
Bill Dawson
Susan Dowse
Diane Fantinato
Brian Gordon
Amanda Green
Brodie Hanbuch
Ian Heath
Candy Higgins
Jennifer Hirst
Sarah Lutz
Vicky Lydiat
Ryan McMinn
Lori Miceli
Andrea Morris

Nigel Newton
Alexander Mair
Andrea Orlick
Antonella Padula
Felina Patterson
Dave Pauk
Mark Quail
Mukesh Sachdeva
Heather Saranpaa
Kevin Shea
Stephanie Stevenson
Toko Turner
Christine Baker
Con Beveridge
Mike Colbourne
Alan Harper
Dev Harracksingh
Charles Hay
Bruce Keefe
Leigh Kenderdine

Bill Ott
Colleen Moriarty
Medina Musa
Vern Namek
Russell Paul
Vee Popat
Tim Hay
Helen Porritt
Ronnie Ramadan
Lorna Robinson
Leonard Selmani
Diane Seymour
Louis Sist
Mary Suiden
Tony Tarleton
Deb Pauk
Ann Tullock
Dan Weese
Andy Wells
Tara Foster

Phil Jackson
Karmin Turlock
Tom Jones
Charlotte Mauricio
Lily Cheng
Scott Andrews
Sonia Zimmerman
Roland Dufresne
Cindy Hout
Simon Fauteux
Graham Garrard
Ross Coirazza
Johanna Vasic
Julie Barbeau
Martin LaFleur
Al Harrison
Ed Harris
Susan Fraser
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Walt, Stan, Sean,
Ron, Rachel,
Bill and Tony

Here's to 36 years!
Best of luck from your friends at



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RPM

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We Miss You Immensely

Harbory & Smale

Dear Stan and Walt

We started on the same page in 1964 when the Canadian music industry needed your voices. You've helped so many talents over the last 36 years proving once again that the pen is mightier than the sword.

You both leave a legacy of achievement in developing a Canadian Star System that can never be equalled. I was grateful to be President of ACME and The Junos which are your creations.

Be proud of what you've done. Now, it's time to take a break. I know you've deserved that.

I will miss RPM and so will the industry.

Dave Charles

CJBQ Belleville 1964 to 1967 (The original capital of Canadian music and the spark that started the RPM flame). CKOC Hamilton 1967 to 1971. CHUM Toronto 1971 to 1973. CHQT Edmonton 1974. CFGM Toronto 1975 to 1977. ACME President 1975 to 1977. Q107-FM Toronto 1977 to 1978. 1978 to 1994 Joint Communications Toronto. Juno President 1992 to 1994. Austereo Melbourne, Australia 1994 to 1995. 1995 to present 'ESP' Executive Director Entertainment Strategy Programming, Australia and still going strong.



Dear Stan and Walt,

Thanks
for everything you've done
for our industry over the years.
It's been a great ride!

Your friends at
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12 --- RPM 6/4/74

II

Page from the past - Apr 6/74

Juno Awards

by MOE WORTZMAN
Publisher, Beetle Magazine

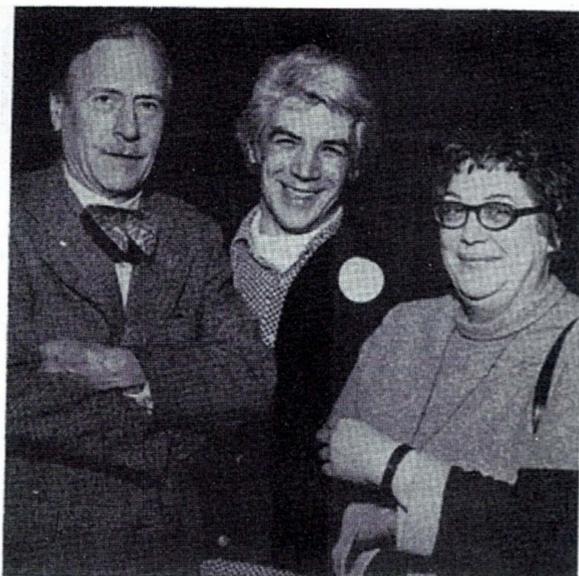
My reaction to C8 and the Juno Awards was, paradoxically, one of elation and disappointment.

C8, to my mind, was a tremendous success. The speakers were both well chosen and well qualified to comment on the various subjects with which they "put us on".

Of particular interest were the comments of Kal Rudman whose frank-to-the-point discussion of the American industry helped point out the greater need for a professional, business-like attitude in our own. If we really hope to develop a viable Canadian enterprise, surely we must take the risks necessary to create enough activity to justify a domestic effort.

The large turnout from all sectors of the industry, as well as the many companies that opened up hospitality suites, indicates a definite increase in, and concern for, the development of the Canadian music scene. It shows the new maturity and growth. But more important, the various complimentary segments of the industry are finally starting to get results by learning more about each other, and how to use each other's resources.

Frankly, we can be proud to have progressed to the point where we have to nit-pik to find criticism. The movie on Sunday night was a good idea, though somewhat dated, and perhaps the quadrophonic demonstration on Saturday would have been better presented as a separate exhibit. My only disappointment is that we did not realize earlier our potential to create an industry of consequence.



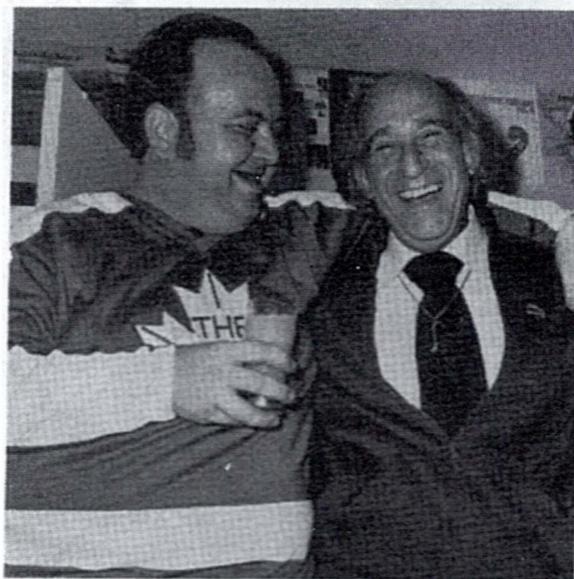
C8/Juno co-ordinator Stan Klees flanked by Judy LaMarsh and Marshall McLuhan.

The presentation of the Juno Awards clearly illustrates the level we have reached as an industry. There was a wide range of categories representing industry activity, and its variety gave a fair indication of the successes we have achieved, individually and collectively. The large turnout was particularly impressive. It showed that the Juno Awards mean something to a lot of people in and out of the industry, and that they are an important, permanent segment of our industry.

Perhaps because of their importance, we should take more care in the future over logistics. The hall was much too small for the number of invited guests, which included a large number of non-industry people. Their interest was gratifying, but

certainly the Juno nominees and winners should be allowed to enjoy their evening without being subjected to autograph hunters.

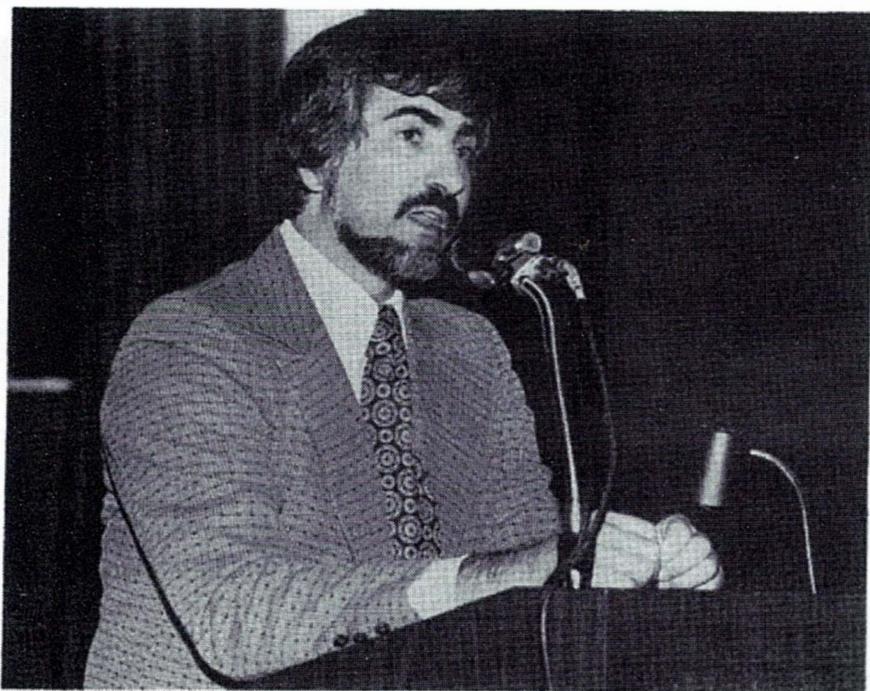
On at least two occasions during the evening, nominees were chosen to present awards in their own categories. Win or lose, it was an embarrassing dilemma. The Juno Awards Night is a gala affair. There should be a tension and a drama in the air. A build-up in the order of awards, reaching a climax at the end of the evening will better reflect the consequence of the event. An abrupt ending tends to diminish its significance.



Don Hunter, new president of the CPMA, parties it up with Sam Sniderman.

I cannot comment on the winners (who are justly so), but perhaps we should be more careful in their selection. I feel strongly that the industry should know the qualifications for balloting, the number of people voting, and which segments and proportions of the industry they represent. If the Junos are to be truly meaningful, a great deal of the meaning lies in the selection as well as the winners.

I have great expectations for this industry. I wait, eager, yet impatient, for the thrust to come.



Dr. Tom Turicchi, who heads up his own Perception firm, began the C8 day with an exceptional psycho-physical demonstration.



Kal Rudman, internationally-known music consultant and publisher of the Friday Morning Quarterback, fills in C8 delegates.

Page from the past - Mar 2/74



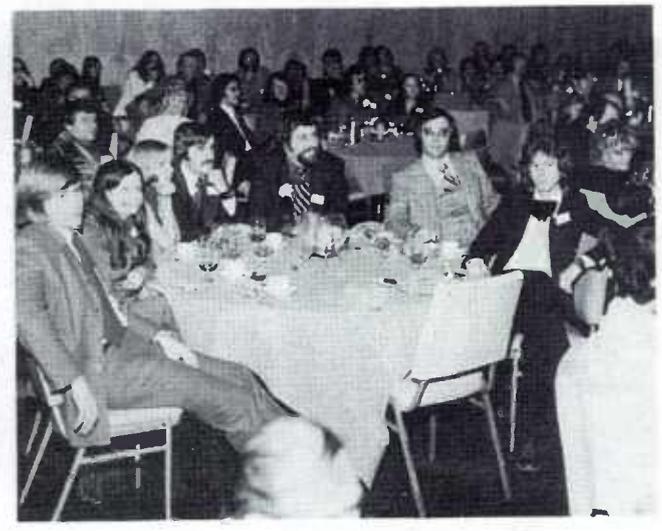
Gene Lew, Dan Chevrette, George Struth, Joe Owens, Howard Hayman, Jeff Burns, Bob Cook, Francine King, Jack Vermeer.



Richard Glanville-Brown, Roly Legeault, Wayne Patten, Jack and Shirley Richardson, Mrs. Bob Ezrin and Al Macmillan.



Master of Ceremonies, Ron Newman makes presentation of Stouffville Maple Leaves - an appropriate award for the occasion.



John and Christy Watts, Ruth-Anne Robinson, Len Rambeau, Peter Steinmetz and John Bennett.



Bobby Curtola, the first Canadian rock star to break the international barrier, with Stan Klees and Grealis.



Helen & Sharon Murphy, Gino Empry, Larry Wilson, Ray Daniels, Joy and Neill Dixon, Ron & Mrs. Scribner and Shirley Eikhard.



Thank You RPM



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For your support
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over the years.
Canadian Music
will miss you.

Page from the past - Juno Special Issue/80



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

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

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IN STORES NOW

World Radio History

Page from the past - Mar 6/82



Walt & Stan

and Sean, and the whole crew...

We're so grateful for all
your support, attention
and innovations.

We will never, ever forget
you and the good times!

love from...

Linda Dawe, Scott Richards
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NO ONE!!! I hope you'll both be remembered.

Lori Bruner

Walt and all the staff at RPM

You have been and always will be great believers in the Canadian Music Industry.

Thanks, and all the best!

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JEFF BURNS

Thanks for all those years of support and friendship.

RPM was the breath of life for me in the entertainment business.

Memories ... I have many.

Sammy Jo

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The Juno Show has lasted 30 years and shows no signs of slowing down. What a wonderful legacy you've left for not only the music industry but for all Canadians!

C A R A S

**To Walt and Stan:
We have some initials for you**

R. E. S. P. E. C. T.

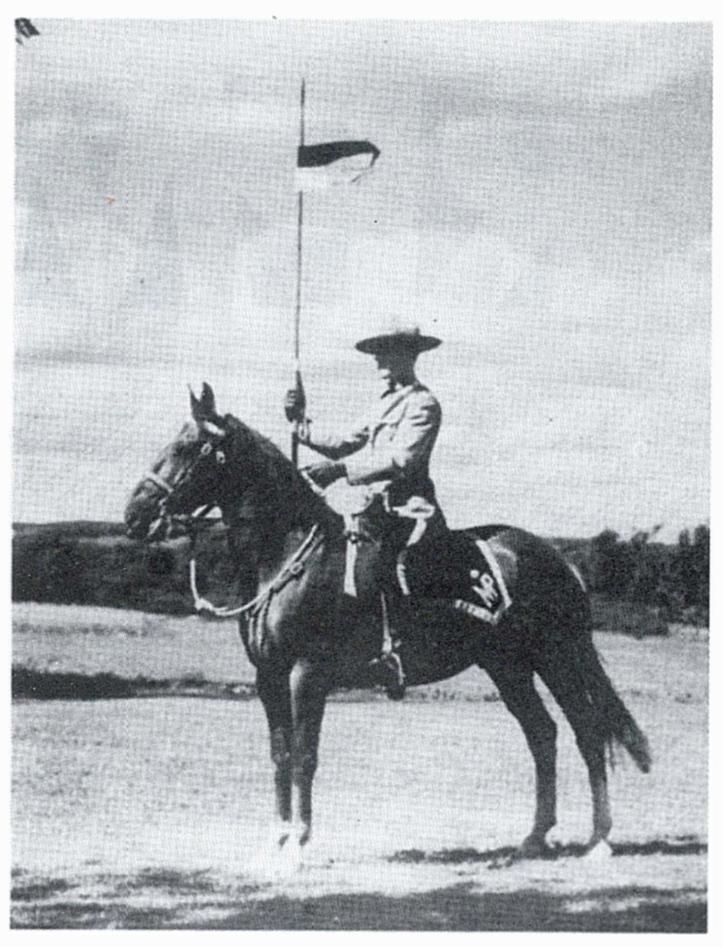
Thanks for building the Canadian Music Industry



Page from the past - Mar 13/89

A conversation with RPM founder - Walt Grealis

On the occasion of the 25th Anniversary of RPM Magazine, publisher and founder Walt Grealis was interviewed by Dale Kotyk. The result - an intimate glimpse of the "Godfather" of Cancon, who, 25 years ago, started to build a star system in Canada for our national recording artists and a base for those involved in the arts allied to recording and music. Kotyk is a freelance writer.



Maintien le Droit - ready for duty - Regina 1948

would happen and a Canadian act would come up with a hit.
DK: So there were hits before RPM?
WG: Yes. Priscilla Wright, Bobby Curtola, the Beaumarks, Crew Cuts, The Diamonds, Paul Anka, Percy Faith, Wilf Carter, Hank Snow, The Four Lads and a few more who had to go south to be successful. There were successes even before this and there was a great deal of country and French recording being done in Canada. For trivia buffs, I bet they don't know who Joseph Saucier was. No, that was not the year world that have?
WG: 1903. I was just listening to his the other day.
DK: You're kidding?
WG: No I'm not. I actually listen to it

Dale Kotyk: We can start right at the beginning.

Walt Grealis: 146 Strachan Avenue . . . not too far from the Prince's Gates of the CNE, that's where I was born.

DK: Well, not quite that far back, but go ahead pursue that.

WG: The year was 1929, Wall Street had laid an egg. My dad was a Toronto firefighter, Irish and Spanish. The name is Spanish. My mother was Canadian, actually descended from the Cree. I went to Central Commerce in Toronto. Joined the RCMP in 1947 when I

Returned to Toronto a year later and joined the O'Keefe Brewing Company in sales and promotion, moving to Labatt's five years later and in 1960 I joined Apex Records, Ontario distributor for Compo, now MCA. George Offer hired me to do promotion. Three years later Max Zimmerman, who headed up MacKay Records, Ontario distributor for London Records, took me on as Promotion Manager. I kept that job until February of 1964, when I started RPM. The rest is history.

DK: But just the kind of history we want to get into. What moved you to take the risk of starting a magazine? Did you know anything about writing or publishing?

WG: I knew nothing about publishing at all, and the only writing I had done was police reports. As for the risk, who thinks of these things when you're young? I thought I could conquer the world. It was hit and miss . . . actually a comedy of errors.

DK: Did the inspiration come from to start a magazine?

WG: Now that I think of it, the inspiration came from here. Here we were, in this country and all the recording artists were going down to the U.S. to cut a record. They brought their records back home and a record company literally threw it out to the street. Some were mailed to radio stations and eventually sat back and waited. Usually nothing happened. A few artists had gone to the U.S. with demos and signed with foreign companies and, once in a while, a fluke



Dale Kotyk interviewed Walt Grealis

was eighteen and came back to Toronto in 1952 as a member of the Toronto Police Department. Left Toronto again five years later to work in Canada at the St. Georges Hotel as Sports Director and Social Host.

Congratulations on
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RPM

WEEKLY

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Volume 55 No. 7
February 8, 1992

Page from the past - Feb 8/92
CUM RECORD REVIEWS

002/002

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Bryan Adams

27 January, 1992

Jan Matejcek
Society of Composers Authors and Music Publishers
41 Valleybrook Drive
Don Mills, Ontario
M3B 2S6

Dear Mr Matejcek,

Regarding your letter of the 14th of January. I am not interested in getting into a debate over whether or not CanCon has helped me or any other songwriter in this country. My point was very clear at the press conference in Sydney, and I will repeat it for your benefit. Cancon and the CRTC is an outdated, redundant and stupid government system which costs tax payers millions of dollars every year. The end result is that it breeds mediocrity, publicly insults its major artists and formulates radio playlists in this country. Furthermore, stupidity is an elemental force for which no earthquake is a match!

I strongly believe that Canadian music can stand on its own and should be judged on its own merits. I believe that it is strong enough. It has always been so. Take a look back at the artists and writers that this country produced B.C. (BEFORE CANCON.) The government should not be intervening in the music business at all.

The way it stands today my music has been declared un-Canadian by the CRTC. This is also the case for a host of other artists such as Anne Murray and Celine Dion just to name two.

Why? There is absolutely no reason. It is a blatant insult. I am a Canadian citizen with a Canadian passport I pay Canadian taxes and it irks me to watch a bunch of fat cats like yourself feed off, and be apologists for, this system.

Think very carefully before you write me any more ridiculous letters hypothesizing on whether or not CanCon has helped me. I suggest, that you sir, have shot yourself in BOTH feet this time. If any one were to ask me to recommend a society who can protect the interests of their music and lyrics, SOCAN would NOT be first on my list, so long as you are "Chief Executive Officer".

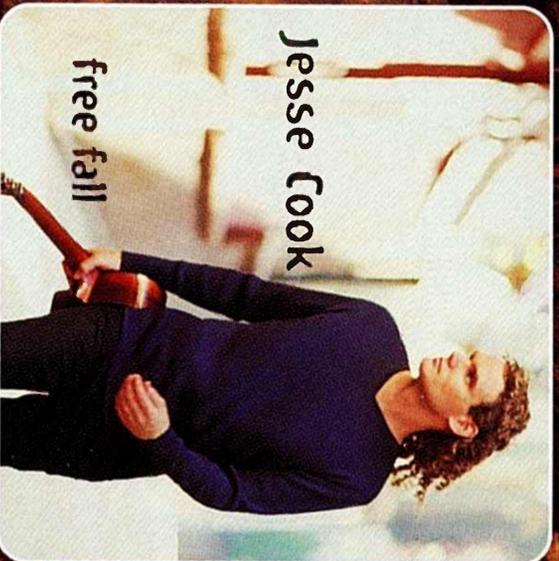
Sincerely,

Bryan

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featuring Danny Wilde of The Rembrandts. Currently at #23, spinburner and climbing on the national BDS AC chart. Video added at MuchMoreMusic, Musimax and CMT.

* thank you Walt, Stan and RPPM.

Page from the past - Jun 12/93



Epic recording artist Cassandra Vasik volunteered her time to perform at the Variety Club salute to Big Country.



Standard's Gary Slaight and television producer John Martin with Joe Coughlin and Variety's Kids Angelina Henry and Adam Lucas.



Roto Noto's Mark LaForme and his band gave freely of their time to entertain at the Variety Club salute to Big Country.



CARAS president Dave Charles chats with Lonesome Daddy's Randall Prescott.



Epic recording artist Don Nellson shared the impressive artist bill at Variety's salute to Big Country.



Savannah recording artist Anita Perras took time out from her busy schedule to perform at Variety's salute to Big Country.



MCA Records Canada president Ross Reynolds and wife Jane with CISS-FM's John Donable and his wife Ala.



Sam Sniderman and CRIA president Brian Robertson catching up on Industry news at Variety's luncheon.

I said it!

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Monday. He was a baritone and his wife accompanied him on the piano. That was 1983. I was born 26 years later.

DK: So you felt the need for a magazine on recording?

WG: Yes. It was 1964 and one of the things I remember was a lunch at the Celebrity Club on Jarvis Street and Harold Moon, of BMI Canada (now PROCAN), was explaining the problems of the industry and he mentioned the need for something that would spread the news from east to west . . . because so much of what we knew about records came from the south . . . the U.S.A.

DK: What were the great influences on



A fascination with airplanes, a pilot's licence and a couple of other early loves.

Canadian music in those days?

WG: The Gavin Report, Cashbox and Billboard.

DK: There were no Canadian magazines dealing with records?

WG: Worse than that, there was very little in the dailies about records and next to nothing



An early love affair in South America



On duty with the Toronto Police Department at a downtown office building fire.

about Canadian records. It just wasn't considered important at that time.

DK: The first RPM was a single sheet folded in half?

WG: No . . . it was a legal sized sheet with typing on one side and, I think, it was like that for about a dozen issues. I'd like to show you a copy, but we mailed them all out and they've all vanished. We've been trying to get a copy of the first three issues for 25 years, just to see what it looked like and what I wrote. We got up to three pages and then went to a very dwarfed type and a single sheet folded in half. It was a tip sheet to radio and to the record companies, and it cost \$10 per quarter to subscribe. How about that!

DK: When did the first glossy RPM come out?

WG: September 1st, 1964 . . . six months after the birth of RPM. It was eight pages, and, for the first time, we took advertising. That issue was packed with ads. So I thought it would be smooth sailing from then on. The industry, however, gave us six weeks . . . then six months . . . then a year and then they stopped guessing.

DK: Did it get easier then?

WG: Hell no! It got really tough, and, for five years, it did better than break even, and about 1969 it started to get better and by 1970 it started to look really good.

DK: But did the magazine increase interest in Canadian recordings?

WG: It was the best thing that ever happened to the industry. Radio stations were finally finding out in Halifax what was happening in Vancouver, and in between. RPM began to bring the industry together, but it was very slow going and it was a major chore to convince record companies to advertise on a

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World Radio | history



Walt seen here with the late Bobby Darin



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World Radio History

COUNTRY

Garth Brooks tops the chart with his latest Liberty release, *Ain't Going Down (Til The Sun Comes Up)*. Some U.S. country programmers are going overboard and, with the help of U.S. trades, are leaning on three other Brooks releases: *Standing Outside The Fire*, *Callin' Baton Rouge* and *American Honky-Tonk Bar Association*. The hysteria is only now hitting Canada.

The Rankin Family is now charting with *Rise Again*, the first single taken from their second EMI Music album, *North Country*. The single, written by Leon Dubinsky, is the most added this week and enters the chart at No. 80.



RPM's Sean LaRose with Mercury recording artist Shania Twain at the CCMA post awards party.

Lisa Brokop was featured on the Oct. 5 edition of CBC-TV's *Ear To The Ground*. The information arrived here too late to do much good, but it shows the growing popularity of Brokop. Her A&M single *Country Girl*, taken from the *Harmony Cats* Soundtrack, moves into the No. 16 position. Her debut album for Liberty is expected early next year.

One Horse Blue makes the biggest gains this week with *Starting All Over Again* jumping up to No. 13 from No. 41. The track was taken from the Vancouver band's self-titled debut album for the Savannah label.

Joel Feeny bounces back with *Say The Word*, which enters the chart at No. 82. Written by Feeny, Chris Farren and Jeffrey Steele, the new single was taken from his MCA debut album, *Life Is But A Dream*, produced by Farren and Hayward Parrott.

BNA gives a high profile to *Moonlight Drive-In* by Turner Nichols with an energized promotion. The VIP package, which was sent from Nashville, contains a "real" drive-in speaker complete with a jack to plug into a stereo; a tape (cassette) that accompanies a film strip viewer; a CD and cassette of their BNA album; and finally, a video of *Moonlight Drive-In*. All that's missing is the popcorn. In the meantime, the single has caught hold in Canada, bulleting up the chart to No. 47 from No. 58.

Christmas albums are already being touted, the latest being the BNA release of *Sounds Of The Season*. Included are tracks by: Doug Supernaw (*Christmas Will Never Be The Same*, a Supernaw original); Eddie Rabbitt (*Jingle Bell Rock*); Lorric Morgan (*Christmas At Our House*, a Morgan original); The Remingtons (*Blue Christmas*), and more. Lorric Morgan also has her own album, *Merry Christmas From London*, which features The New World Philharmonic with a lush production by Richard Landis. The album features three very impressive duets, one with Andy Williams on *Little Snow Girl*, a duet with Johnny Mathis on *Blue Snowfall*, and with Tammy Wynette on a medley of traditional Christmas songs. Retailers should stock this one heavily. It should be a very big holiday seller.

Anita Perras is poised for chart action with her latest Savannah release, *Way Beyond The*

... of her album. Lyrics to the song, written by Silver, Randy Albright and Mark Sanchez, are prominently positioned on the label copy of the album. The album was produced by Mike Perras. It is now distributed in Canada by ...

One Horse Blue continues to make moves up the chart with their Savannah debut, *Starting All Over Again* (No. 34). Savannah has now serviced AC radio with the single. The release features a 24-minute track-by-track interview with members of the Vancouver band, prefaced with excerpts of each song.

CFQM-FM's Kent Matheson, always tuned into what's new and programmable, particularly with Cancon, was obviously knocked out with Joel Feeny's new release. *Say The Word*, Feeny's debut for MCA, garnered the following comment from the Moncton music director: "Why did Joel Feeny

Country 59 produces Blue Jays' tribute

Country 59 enters the big league playoffs with the release of *The Country 59 Blue Jays Anthem*, a recorded tribute to the Blue Jays (RPM - Oct. 9/93).

Charlie Major gave his permission to use the melody from *Backroads*, a hit last year for Ricky Van Shelton. The song was also named song of the year at this year's CCMA awards.

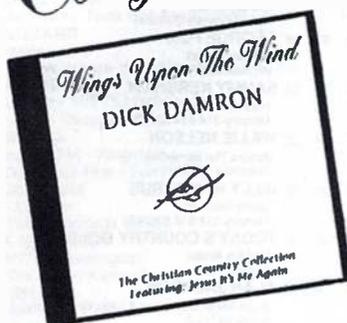
Country 59's program director Bill Anderson supplied the new lyrics, and with Scotty Campbell, the station's '92 talent search winner, agreeing to supply the vocals, the session was ready to roll.

Toronto's Master's Workshop was the setting for the Sept. 29 session. On hand was Major's band comprising lead guitarist John Lewis, Bob Stagg on keys, Ken Kanwisher on bass, and drummer Jeff MacPherson. Mark Wright handled the engineering chores. Because timing was critical, the session was completed that same day and aired the next day on the Toronto station.

The recording is available to any Canadian radio station that wants it. Broadcast News has agreed to distribute the song on its satellite channel, and it is also available to subscribers on the Satellite Radio Network (SRN).

Net proceeds from any sales of the recording will go to Feed The Children.

Congratulations



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A big loss: Word has it that RPM is shutting its doors (*EC: "horrors!"*) after 36 years. What will we do without Monday afternoon "guess the initials"? PL, AP, RW, SD, AM, AJ, PE and all the other "HMV bone-dancers" will greatly miss SK and WG and their insidiously fun shenanigans (*EC: "how do all great and ancient music institutions do it better?"*)

We're gonna wake up one morning and find that we have no place to send our product, no where to send our press releases and no one to print our photos. We won't find the listings that helped us play the records that sold in stores. We won't know what is selling on the west coast and is not a hit on the east coast. We will no longer have the voice of the industry that for 37 years has told us Canada matters and we aren't just a place to sell foreign records up there in the north. An institution has died and maybe the music we were making will vanish with it. The flagbearer lies wounded in the mud and no one stopped to help.

So when we wake up, we may regret not stopping and lending a hand. Can I help by placing this ad and just send the receipt to the address on the cheque. Sign the ad - A friend!

YES.
we are impressed!

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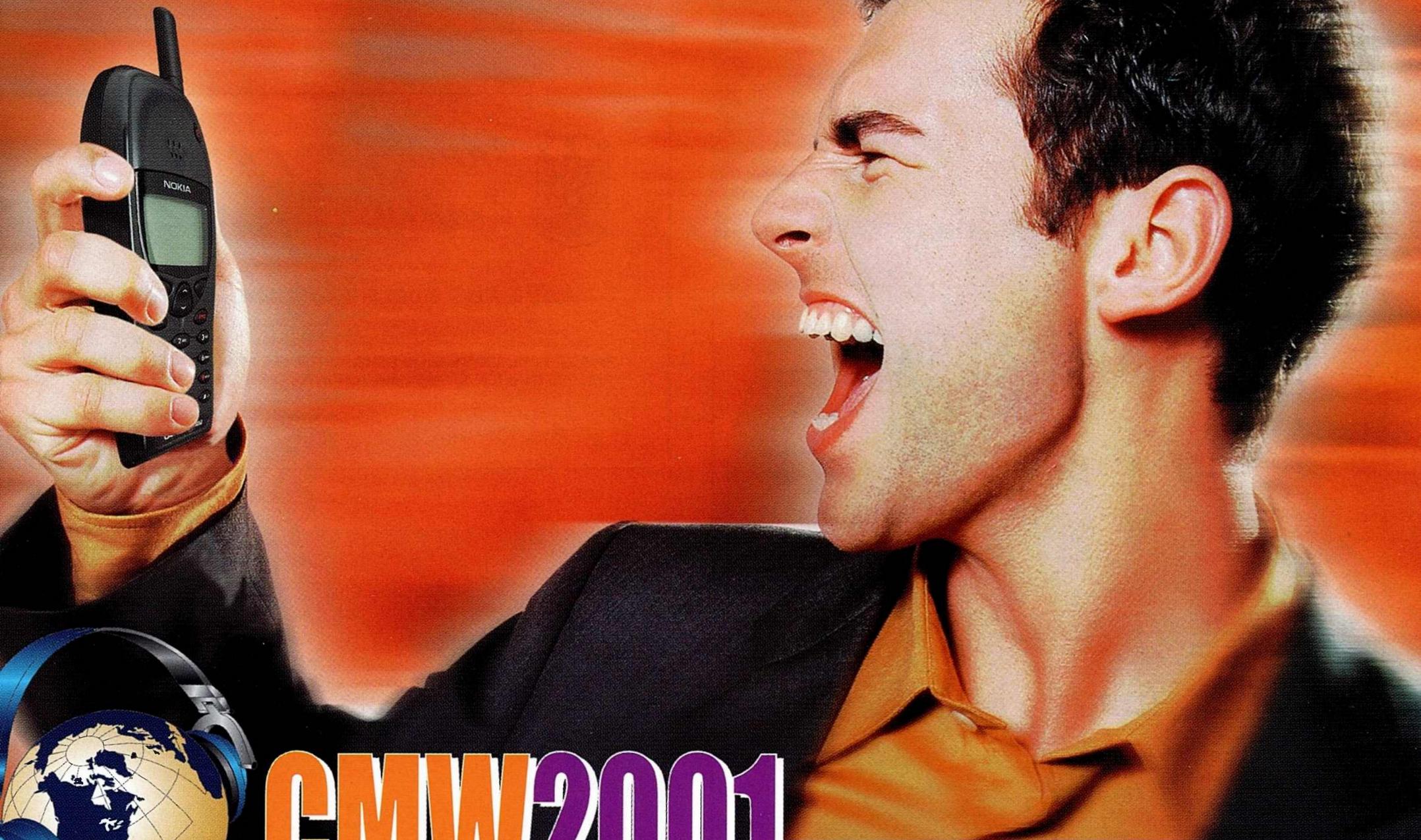


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Thanks for always being there Walt & Stan.
We wish you the best of health &
happiness in your retirement.

~We shall all feel the void.

Walt & Stan,
You were wiser than us.
And let us know it!
Thanks for everything.
Tom Williams



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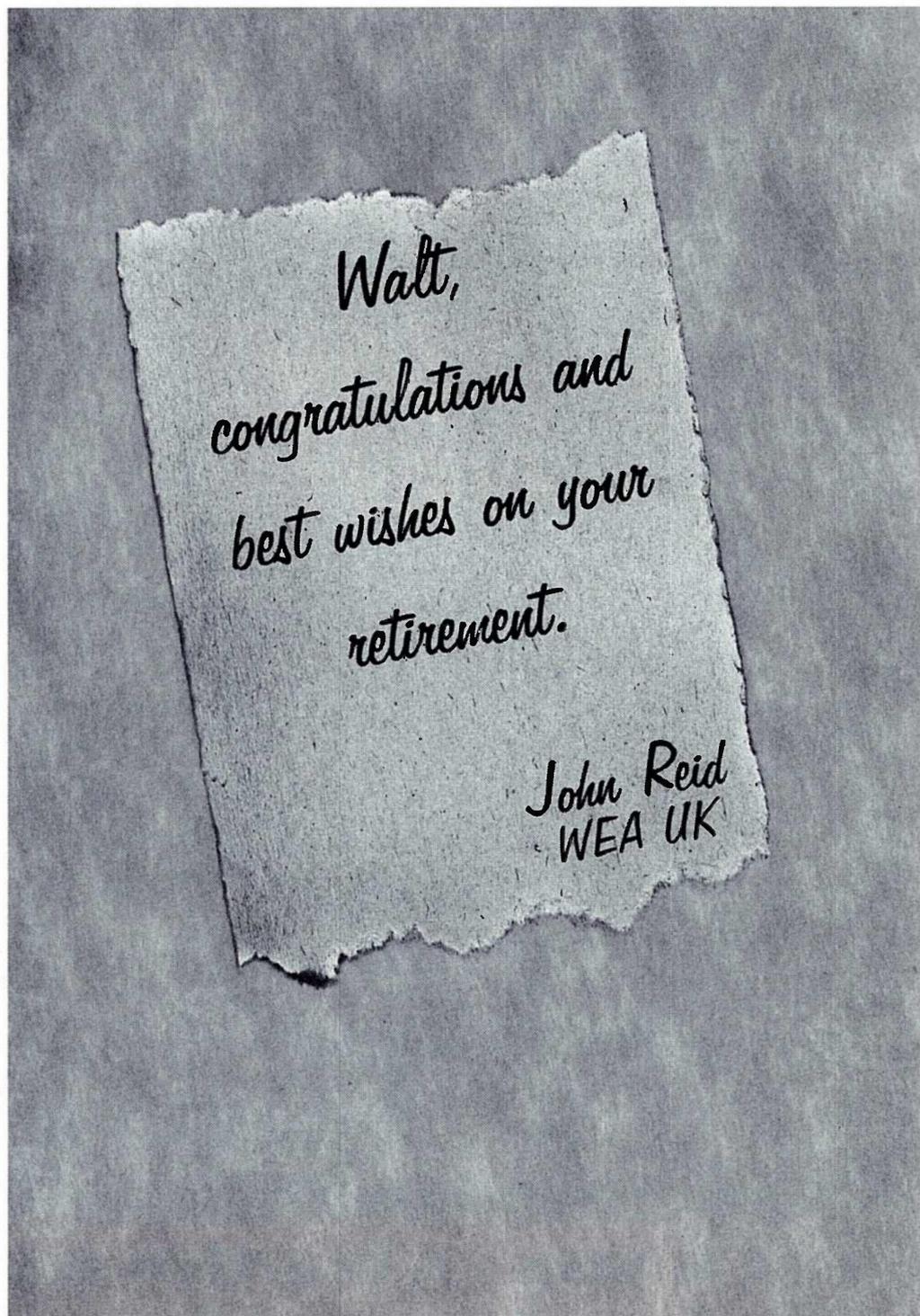
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FOR THE MANY
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HOPE TO SEE YOU IN THE NEW YEAR

KEITH HILL
AND ALL THE STAFF AT



Page from the past - Jun 11/95

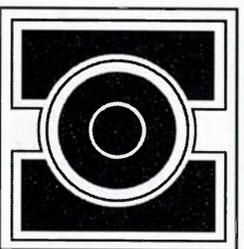


Sam's 75th!

1. Sam Sniderman with Johnny Lombardi (l) and federal Heritage minister Michel Dupuy.
2. EMI president Deane Cameron, Virgin managing director Laura Bartlett and RPM's Stan Klees.
3. Sid Sniderman and wife Florence.
4. Warner Music Canada president Stan Kulin.
5. Former Metro councillor Derwyn Shae with Sam.
6. The Sniderman family portrait: (l to r) Arna Gorender, Jhase, Janet Mays, Sam, Cosmo, Jason, Marley, Zachary, Sid, Robert and Karen.
7. Molly Johnson pays tribute to Sam in song.
8. Grampa Sammy with birthday cake and grandsons Jhase (l) and Zachary.
9. Warner Music's Dave Tollington, Doreen and Shelly Steinsach, Stan Kulin and wife Marie.
10. Ward 2 councillor Chris Korwin-Kuczynski presents special plaque to Sam on behalf of city of Toronto.

Photo Spread Editor - Stan Klees
Photo Spread Photographer - Tom Sandler

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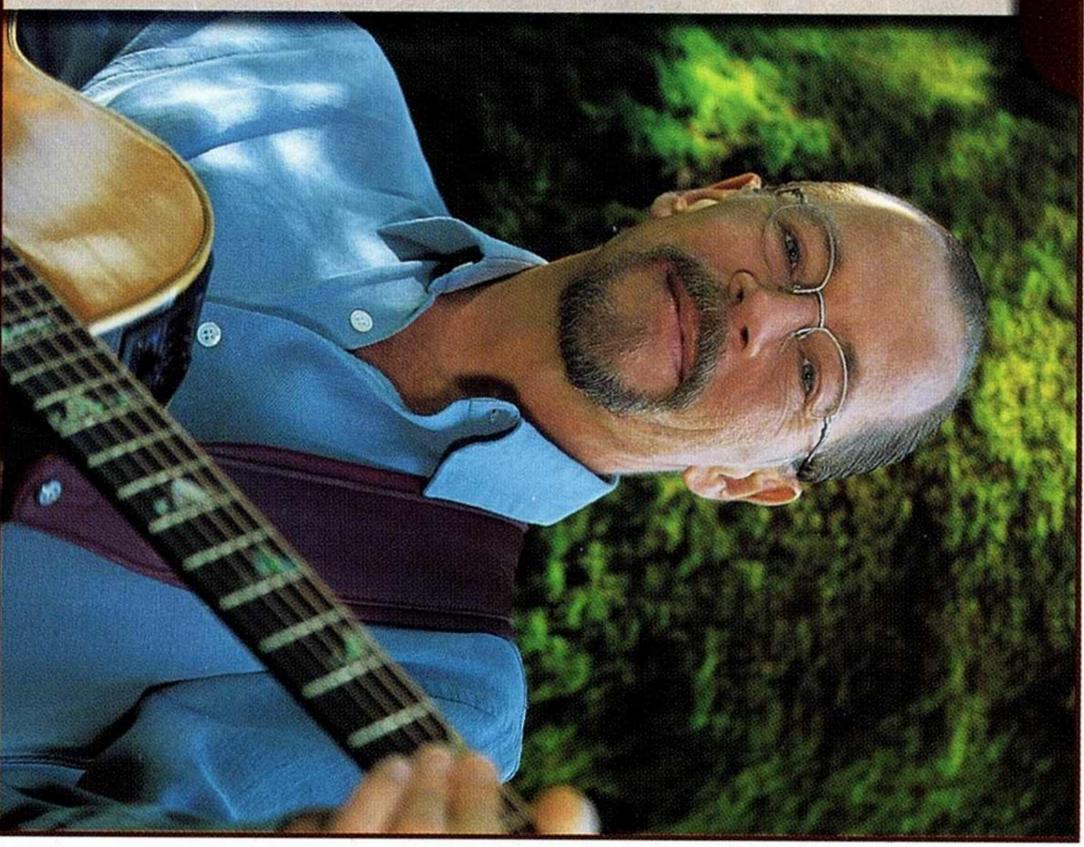
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Tim Lawson
and the
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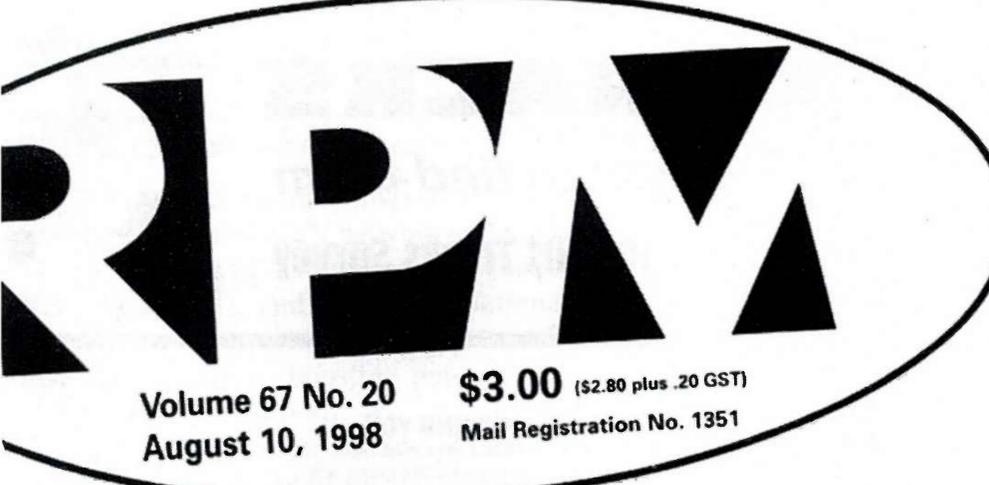
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Volume 67 No. 20
August 10, 1998

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Page from the past - Aug 10/98

TOP 100
100 HIT TRACKS
100 COUNTRY
AC - URBAN - DANCE
ALTERNATIVE CHARTS

CCMA nominations put polish on Canada's country star system

Canada's country star system was given a giant boost with the Aug. 5 announcement from the Canadian Country Music Association as to who has been nominated for what for this year's awards show.

Multi-award nominations were the order for

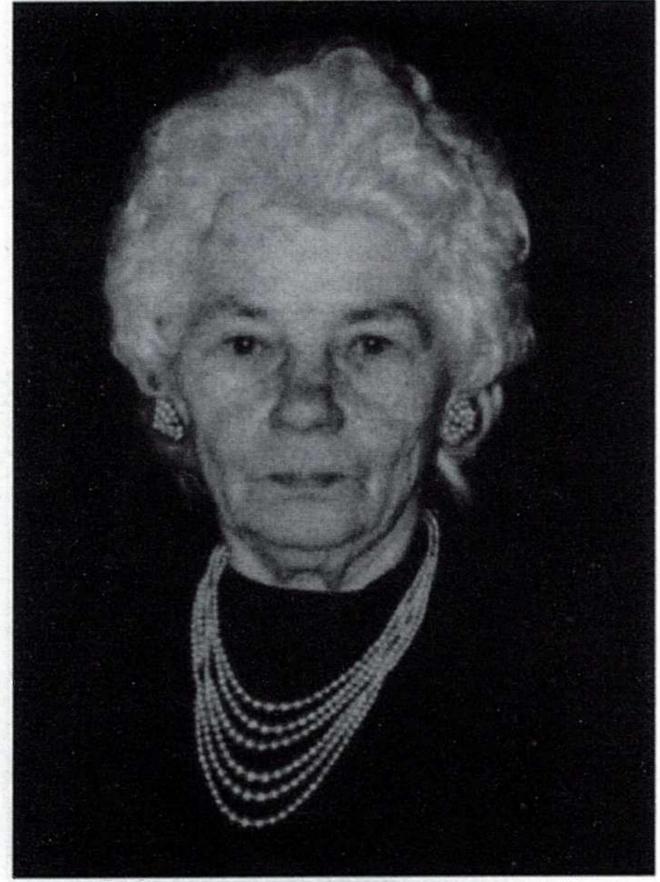
the day with Shania Twain given the nod in eight out of the eleven categories; Jason McCoy with six; Julian Austin with five; Michelle Wright, Paul Brandt and Lisa Brokop each with three; and Farmer's Daughter, Charlie Major, Bruce Guthro and Gil Grand with two each.

It has also been a good year for newcomers Chris Cummings, Gil Grand, Bruce Guthro, Beverley Mahood and Rick Tippe who are competing for the Wrangler rising star award.

NOMINEES continued on page 3

Obituary Juno Award sandwich lady dies at 95.

Renowned for having made the sandwiches at the first Juno Awards at Toronto's St. Lawrence Hall, Sabina Klees died in Toronto's Wellesley Hospital



Sabina Klees

on Thursday August 6th, three months short of her 96th birthday. Her son, RPM's Stan Klees, created the Juno Awards which he and co-founder Walt Grealis made a reality in 1970.

The Juno Awards came of age in 1972, and it was only fitting that recognition should be given to Mrs. Klees, who financed those early Juno Awards. Toronto Star entertainment writer Marci McDonald covered the awards that year and in the Feb. 29 edition, acknowledged the "Juno sandwich lady" with "It was Mrs. Sabina Klees, mother to the associate editor of RPM Weekly, who seemed to best sum up RPM's Juno awards -- the kind of mini-Grammies of the Canadian recording industry -- at the Inn on the Park's Centennial Ballroom last night."

McDonald went on to quote Mrs. Klees verbatim in her delightful usage of broken English. "Last year, I was making all the sandwiches in my kitchen. Chicken, eggs -- I make everything I can think of. Sixty loaves I used. And now this year all I can say is that the Canadian recording business has come pretty far."

McDonald described the enormous spread that had been laid on for the awards, and which held Mrs Klees in awe. "She stood agape at the glittering buffet of drink, bubbling copper chafing dishes, silver trays full of caviar that stretched clear round the room attended by gold-coated waiters, and

shook her head."

Mrs. Klees was always very proud of the role she played in the Juno awards gaining national recognition and it was Marci McDonald's coverage of the 1972 awards show that many believe initiated that recognition.

It was obvious the recording industry had come pretty far, and as McDonald further wrote, "If nothing pointed up that fact more, it was the Juno awards which last night graduated from a folksy sophomore affair. 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," an even greater acknowledgement to this kind and gentle matriarch of the Juno Awards, without whose financial assistance bolstered by her proud feeling of being so much a part of this country's cultural mosaic, the Juno Awards might never have come to be.

Mrs. Klees watched with great anticipation each year as the Junos went to television, and after viewing the awards this year she said. "I liked very much . . . the noise and the lights and I looked to see my son."

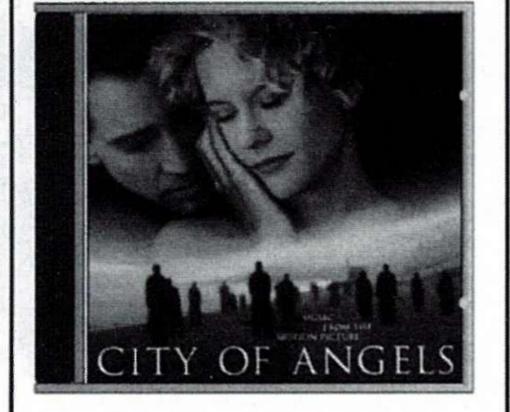
Mrs. Klees is survived by her son Stan. in lieu of flowers and cards donations may be made in her name to the Variety Club (Tent 28) by calling 416-367-2828, extension 226.

NO. 1 ALBUM



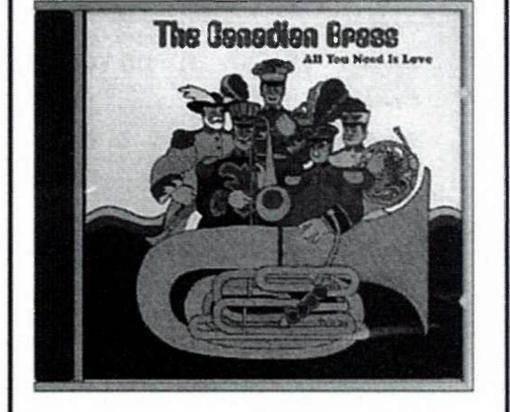
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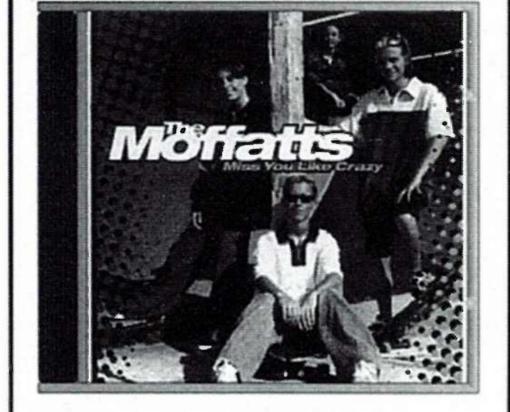
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ALBUM PICK



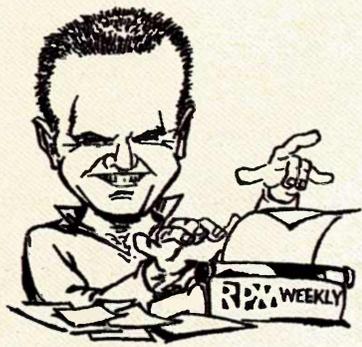
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WALT SAYS...



with Stan Klees

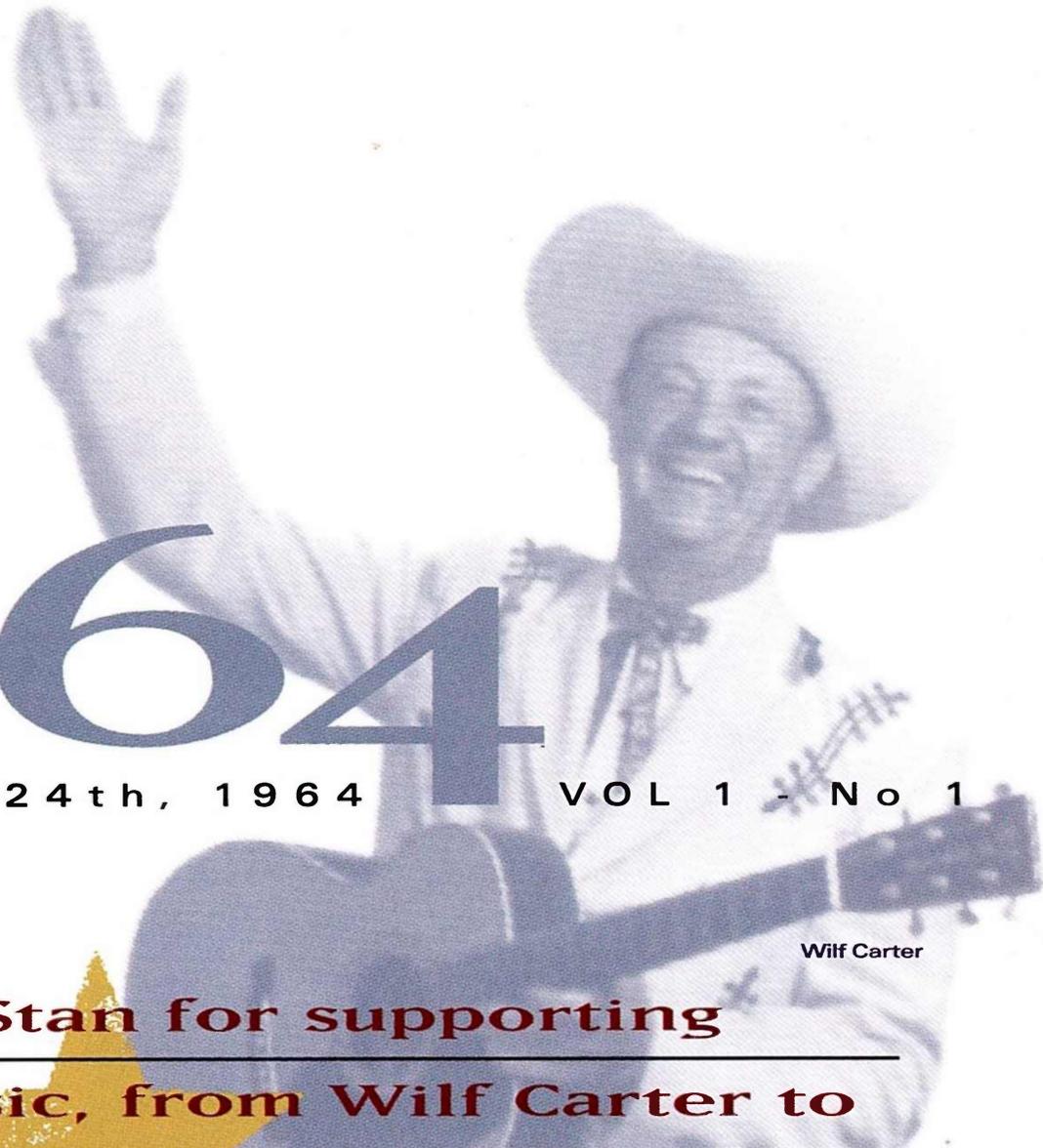
Sharpen your pencils! Don't quote me on this, but I think this 'country' thing might just go somewhere...(SK: *Something about our wide open spaces?*)

Records Promotion Music

1964

February 24th, 1964

VOL 1 - No 1

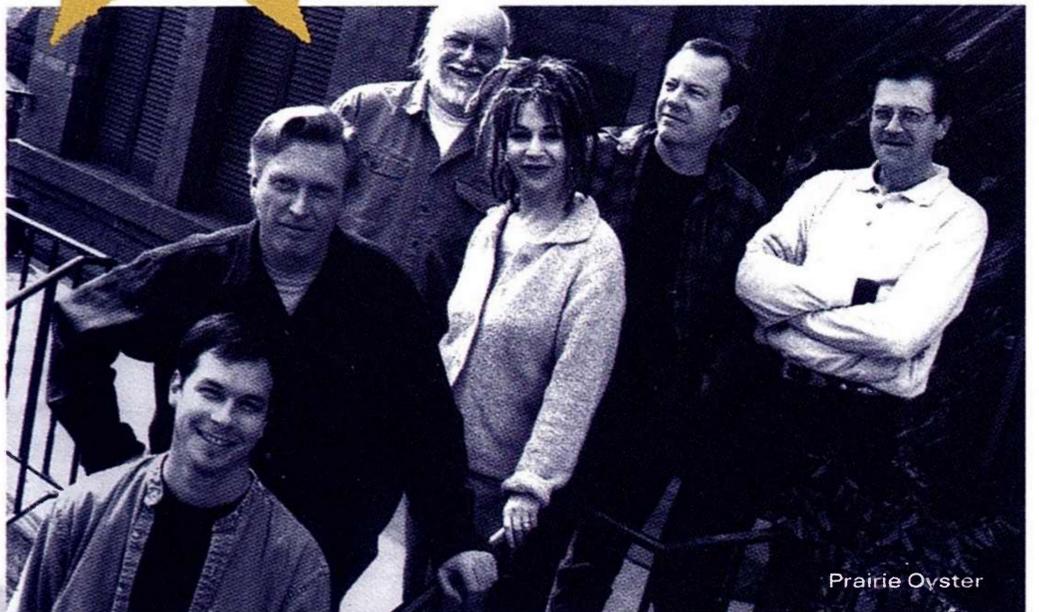


Wilf Carter

Thanks Walt and Stan for supporting Canadian Country music, from Wilf Carter to Carolyn Dawn Johnson (and each star in between).



Hank Snow



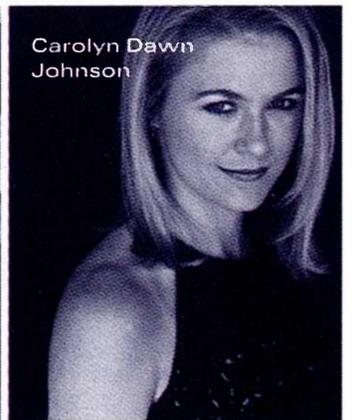
Prairie Oyster



Michelle Wright



Julian Austin



Carolyn Dawn Johnson

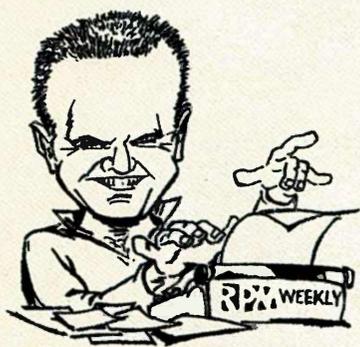
The first issue of Records Promotion Music hits the street

First Gold Leaf Awards at St. Lawrence Hall



1964 1965 1966 1967 1968 1969 1970 1971

WALT SAYS...



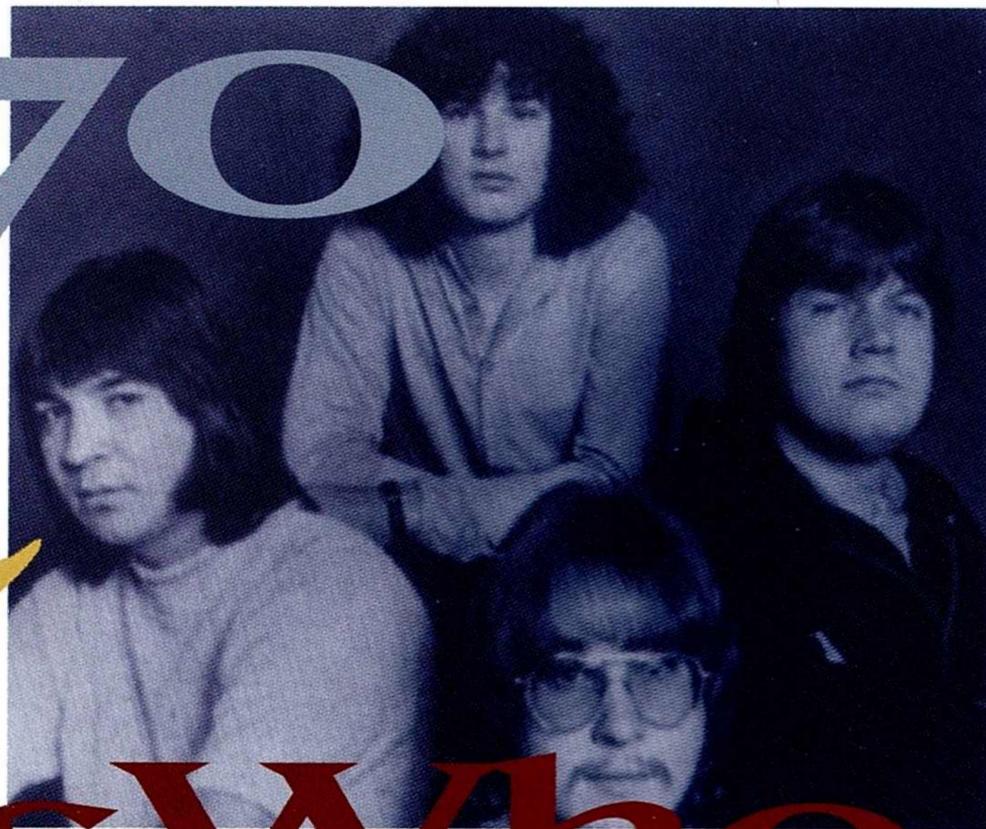
with Stan Klees

Could be the Grammys? The first ever "Gold Leaf Awards" will be presented at St. Lawrence Hall on February 23. This important historic evening will honour outstanding Canadian musicians. Who knows...maybe if a few of you show up, we can do it again next year? (SK: My Mom will make her infamous sandwiches...)

the Gold Leaf Awards

1970

The Guess Who

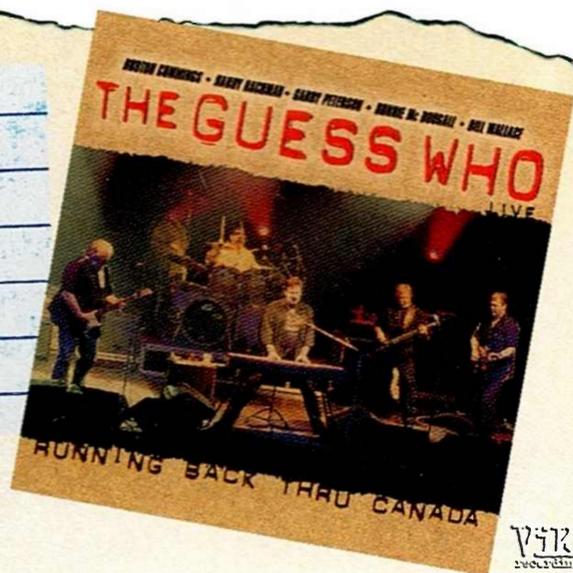


The greatest Canadian rock band ever, period.

Walt Grealis and Stan Klees — the greatest supporters of Canadian music ever, period.

The Guess Who RUNNING BACK THRU CANADA

The new live double album, recorded during The Guess Who's first cross-Canada tour in 30 years. In Stores December 5, 2000.



VSK recordings click2music.ca

1962 • Chad Allen & The Reflections (including Randy Bachman, Jim Kale and Garry Peterson) service the single "Shakin' All Over" to radio stations in a white sleeve with the words "Guess Who" on the outside.

1969 • Release of "Laughing/Undun" and "No Time"

1970 • "American Woman" tops the U.S. charts for three weeks
• Randy Bachman leaves the band

1975 • Burton Cummings leaves The Guess Who

2000 • Randy Bachman, Burton Cummings, Garry Peterson, Donnie MacDougall and Bill Wallace tour 27 cities across Canada - Randy and Burton's first cross-country tour together in 30 years.

Stan Klees creates MAPL symbol for CANCON

First televised broadcast of the JUNOs

1972 | 1973 | 1974 | 1975 | 1976 | 1977 | 1978 | 1979 | 1980

CARAS takes control of the JUNOs in agreement with Walt and Stan

World Radio History

WALT SAYS...

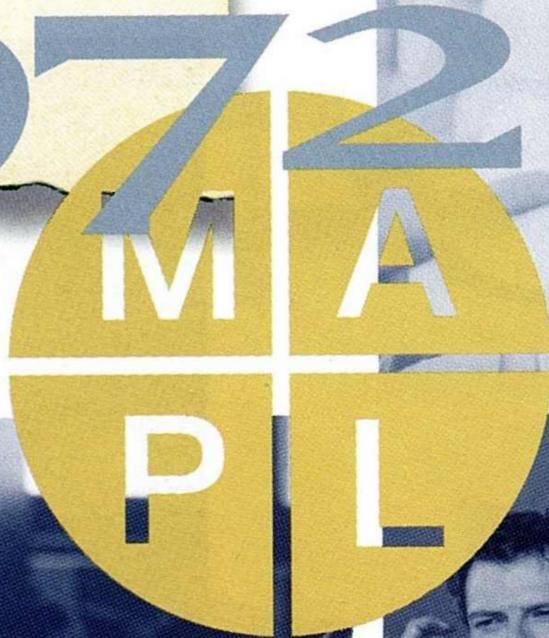


with Stan Klees

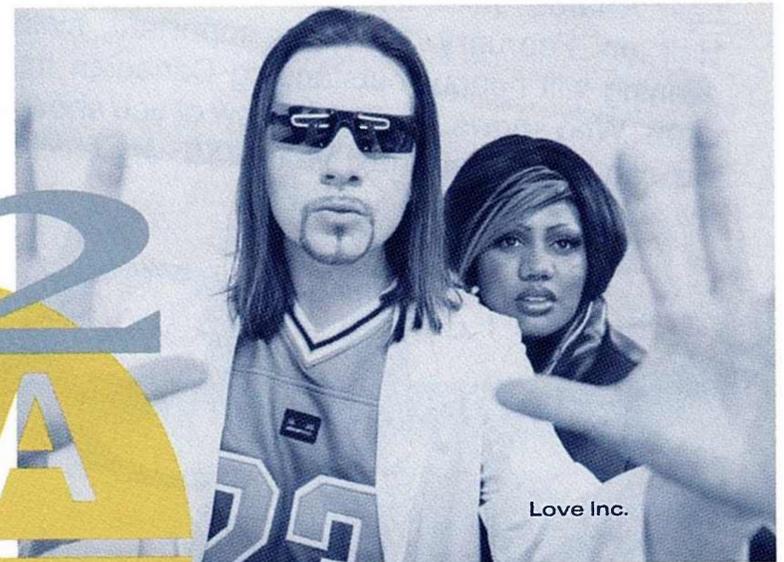
A logo is born! Rumour has it that a nifty little logo has been created to support Canadian content regulations and to stimulate exposure of Canadian musical performers, strengthening the Canadian music industry. (SK: In the spirit of national pride, let's call this thing MAPL?)

the MAPL logo

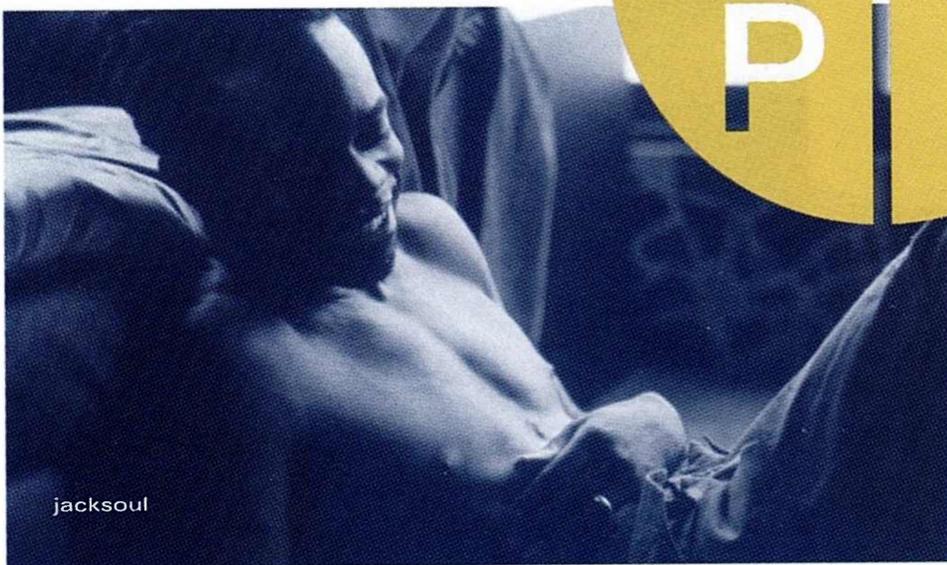
1972



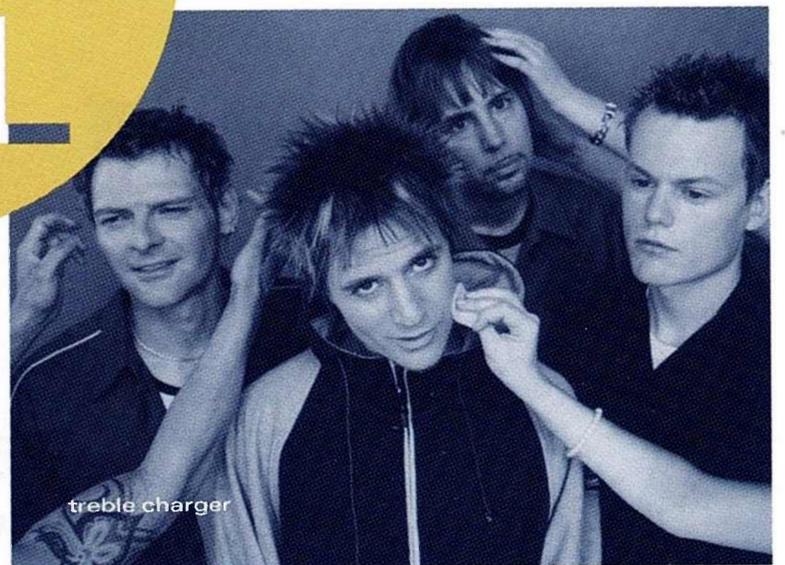
Rascalz



Love Inc.



jacksoul



treble charger



McMaster & James

also... Judith Bérard, Mike Bullard, Muzion, Projet Orange, and coming soon, the new album from Copyright

Vik.™
recordings

Thanks for providing us with a way of saying "It doesn't get any more Canadian than this."

Walt Grealis Special Achievement Award inaugurated, recognizing significant contribution to the Canadian recording industry

www.vikrecordings.com



1981 1982 1983 **1984** | 1985 1986 1987 1988 1989 1990

March 12, 2000

WALT SAYS...



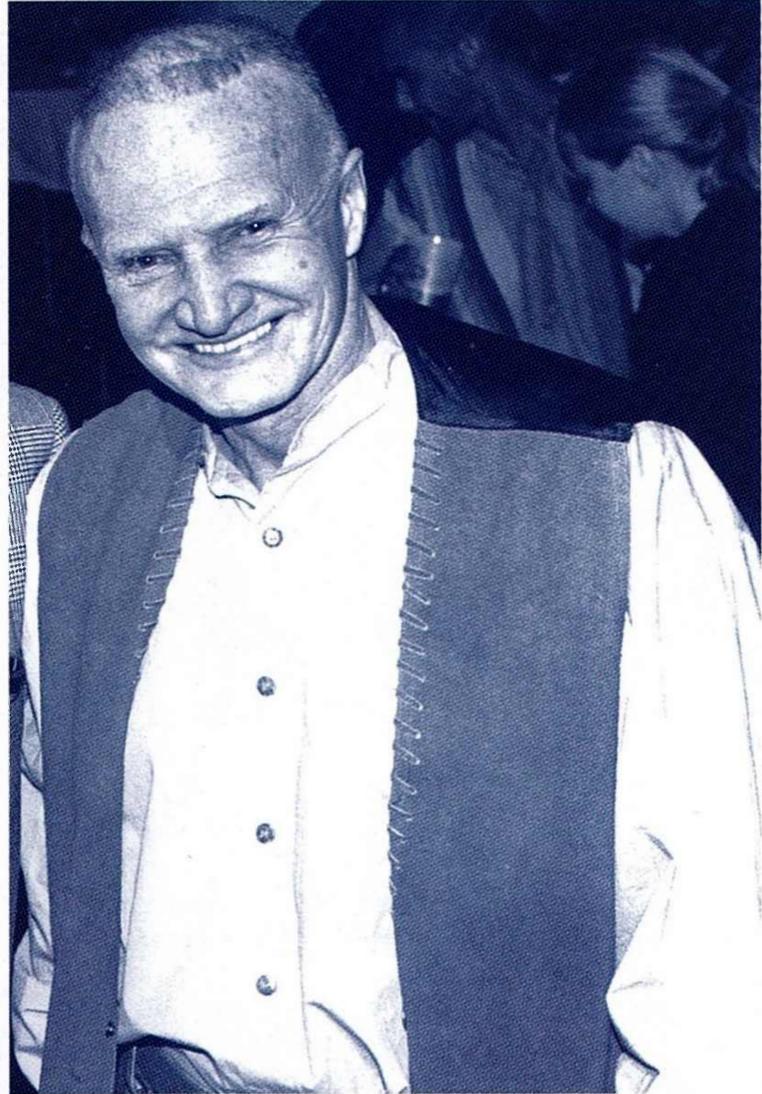
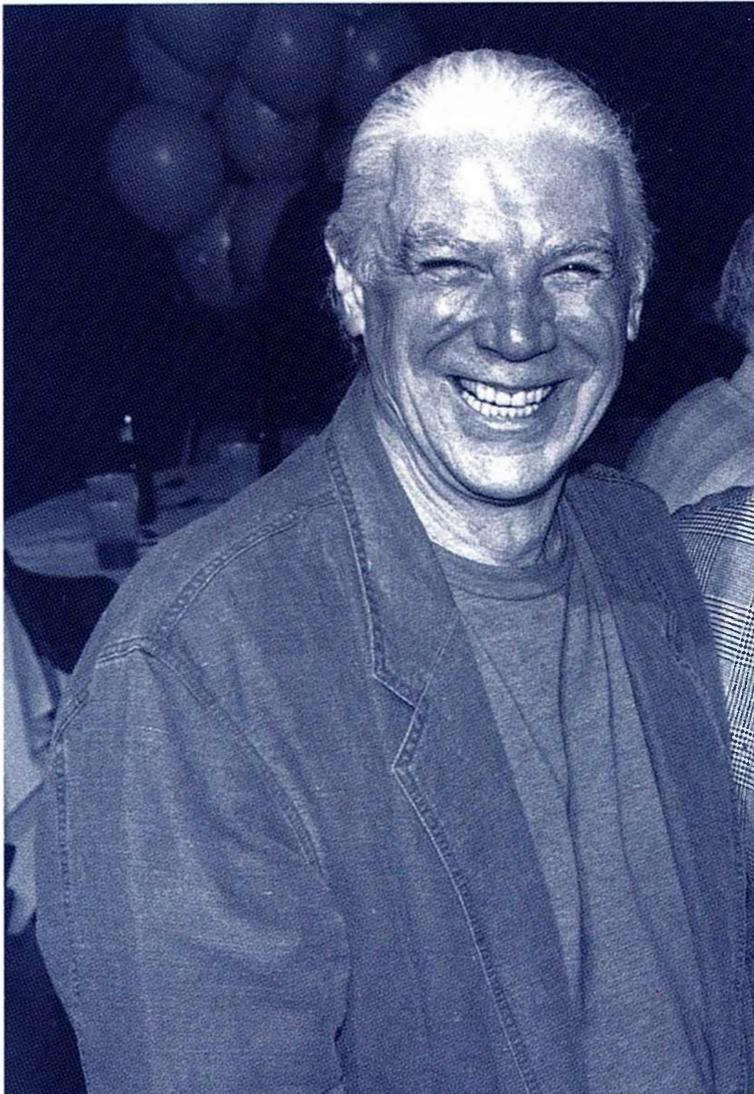
with Stan Klees

The JUNOs are all grown up! Word has it that upwards of 30,000 fans will pack the Skydome for this year's awards. Kudos to all involved in making this such a popular event (SK: JUNO - You've come a long way baby!)

final issue

2000

(the end of an era)



The BMG family says thank you to a pair of proud Canadians

Walt Grealis receives the appointment of Officer of the Order of Canada



1991 1992 **1993** | 1994 1995 1996 1997 1998 1999

Stan Klees is honoured with the presentation of the Chief Barker's Cane by Variety - The Children's Charity

World Radio History

THE END . . . !



with *Elvira Capreese*

The last words!!! Ellie, it would be rude, crass, ignorant and uncaring to leave with this last issue and not say thank you to a lot of people. (EC: *But no sour grapes! After all it has been a wonderful journey over the 36 plus years!!!*) It was truly an adventure. (EC: *Is that a tear in your eye???*) No! Just a lump in my throat. I'll miss writing this column and tussling verbally with you every week. It was a labour of love and maybe we just didn't

want to admit the end was coming. We hung on too long because we may have thought that closing would mean we were deserting the people who depended on us over the years. The singers, musicians, songwriters, producers, managers, bookers, engineers, radio personalities, TV guys, they all made it possible to tell the stories! (EC: *Sheila Coppins!!!*) hear the voices! (EC: *Coppins again!!!*) The sound heard 'round the world. (EC: *Cancon!*)

The hitmakers! The radio people who played Cancon and got the artists started. Look at the stars they produced and think of how proud Canadians must be to travel the world and hear Canada's artists being accepted in other countries. That was really what it was all about and there were people in radio who cared. I feel like I'm standing on a soapbox. (EC: *It's allowed! Continue!!!*) It matters. It's a case of being proud of what you do and doing it well. Canadian radio did it well and look at the results. Or, if you weren't around in 1964, ask somebody! Back then, it was Canada? Who cares?

Everything helps!!! The promotion, publicity and merchandising people, the photographers and graphic artists who all worked to create the image of the stars and started the hits on their climb up the charts, all contributed to the industry. In a business where a small thing can make the difference, they look after the details. It must have worked often. There are a great number of Canadian artists who have become world class stars. Who would have believed in the mid-sixties that Canada would emerge as a power on the international scene? (EC: *I'm about to take my hat off and put my hand on my heart!!!*)

Around the world. I can't help but mention the people around the world who helped along the way. The legends who agreed to come to Canada and speak at our conferences; the people who opened door and did so just to be good people with no hint of profit; the business that was done in the south of France; the contacts and connections that were made. It all had to happen to build Cancon. (EC: *And it all happened. It worked!!!*)

Fueling the fire! I have to thank the advertisers who found it useful to put their messages in RPM over the years...the people who came to our events and helped us create that star image for Canadian artists. What a great time we had at all the events across Canada. How soul satisfying it was to stand back and see all the people in the industry together and communicating and making the business grow. (EC: *You mean the communication meetings and the awards shows.*) It was about building an industry and creating a star system. (EC: *And making it fun to be in the business, selling records, playing records, making records!!!*)

The alumni. I have to thank the people who worked for RPM over the years...right back to 1964 when it all began. Many of them went on to become very important in our industry. Many went on to become famous in other industries. They wrote, interviewed, tabulated and socialized in the industry to come up with over 1700 issues of RPM that informed, entertained, used, (EC: *My department!!!*) and promoted and sold records. It was a pleasure and an honour to work with them.

The "R" word!!! Yes, I've heard that *s* is my retirement, but with all the *nowledge*, history and with the ability to go on, I hope I don't have to get a job as a greeter at *llers*. (EC: *ey're hiring???*) I'd *e* the *indus* to *of* it as going on to bigger and...well, it couldn't be better... *ngs*. *s* was the best. Doing what I did best...informing the *indus* !

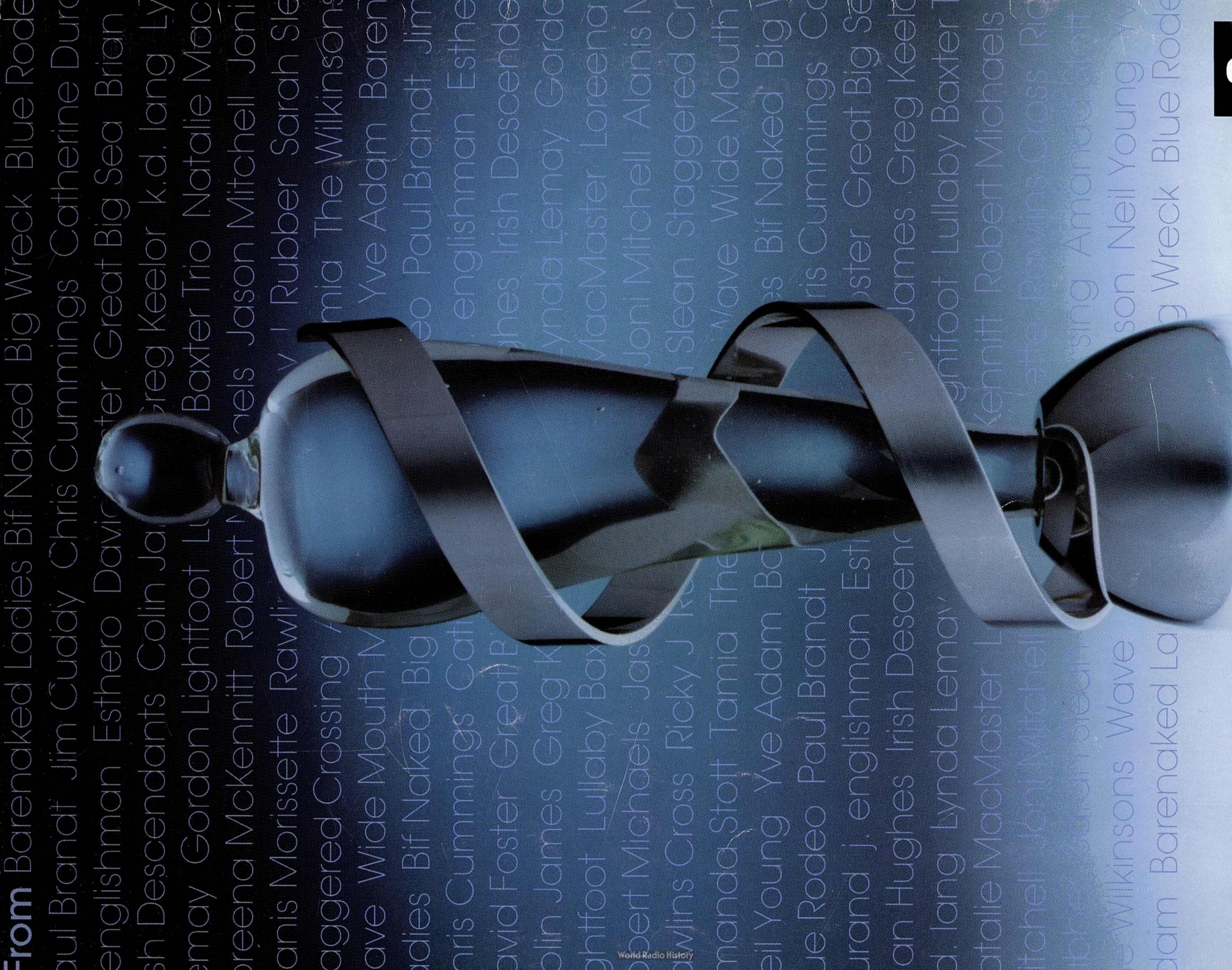
The end...! *at's* it I guess...and I would like to leave with the famous words of Arnold Schw *enegger* who said, "I *ght* be back!" (EC: *I think he said "I'll be back!!!"*) *atever!*



Penelo Penelope, E.I.E.I.O. MacDonald, Canda Bill, Elvira Capreese, Old Ed (with) Bebe Gee. Seated is Irving the magazine mascot.




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