Martin leaving Much/City to be replaced by Donlon

After 13 years as MuchMusic/CityTV’s director of music programming, John Martin will be stepping down to be replaced by Denise Donlon on Jan. 1.

Martin helped create CityTV’s award-winning syndicated music documentary show, The New Music, in 1979. He was also responsible for launching MuchMusic in 1984 and the French language MusiquePlus later on. Martin will set up a special events marketing/production company upon leaving his position.

“It’s time for a change,” he says. “And I’ve always fancied the idea of going out at the top.

“Another consideration that weighed heavily on my mind as I was coming to the decision to do this last week was who should succeed me in the leadership of this important music television force that I’ve helped to create. In Denise Donlon I think both the company and I are getting a worthy successor. I think she is brilliant.”

Donlon began her career at Much/City as CBC Radio competition rewards young composers

A 30-year-old Montreal composer recently won $10,000 in the CBC’s 10th National Radio Competition for Young Composers.

Jacques Tremblay captured the $5,000 first prize in the Electronic Music category for his work, Ourastiya. He also received the $5,000 Canada Council Grand Prize for best overall work.

Sean Ferguson, another 30-year-old Montreal resident, won first prize in the Chamber Music Category for Rive: Reflections. No first prize was awarded in the Works for Orchestra category, but Brian Jagger, 25, of Hamilton, Ont., took second prize for When Worlds Collide. Labyrinth, by 20-year-old Richard Massell of Toronto, took second prize in the Chamber Music category and was also given the non-monetary People’s Choice prize, which was chosen by audience vote.

The competition final was held at the Hotel Vancouver and broadcast nationally on CBC Radio’s English and French Stereo networks.

Problems with copyright take composers to court

The Society Of Composers, Authors and Music Publishers of Canada (SOCAN) has gone before the Federal Court of Appeal demanding $15 million a year in royalties from cable companies and CTV.

SOCAN is arguing that specialty cable television channels like MuchMusic and the CTV network are required by existing copyright law to pay royalties to composers for music performed on air. Under the current Copyright Act, music transmitted by cable has not been subject to tariffs.

Meanwhile, Bill C88, the legislation needed to amend the outdated Copyright Act, is still before a parliamentary committee. Presenters representing both composers and the Canadian Cable Television Association have both gone before the committee. Hotel and restaurant owners have also appeared before the committee because they fear that the proposed bill will threaten their livelihood by requiring them to pay royalties when they play music from the radio or television to attract and entertain customers.

Days of operation vary for major labels over holidays

As in past years, days of operation for the major record labels vary somewhat over the coming holiday season. The following December and January dates will apply:

**BMG - Warner**

- Open: Dec. 23, Jan. 4
- Closed: Dec. 24, 25, 28, 29, 30, 31, Jan. 1
- Capitol - Virgin/I.R.S.
- Open: Dec. 23, 24 until noon, 29, 30, 31 until noon, Jan. 4
- Closed: Dec. 25, 28, Jan. 1

**MCA**

- Open: Dec. 23, 24 until 1 p.m., 29, 30, 31 until 1 p.m., Jan. 4
- Closed: Dec. 25, 28, Jan. 1

**PolyGram - A&M/Island**

- Open: Dec. 23, 29, 30, Jan. 4
- Closed: Dec. 24, 25, 28, 31, Jan. 1

**Sony**

- Open: Dec. 23, 28, 29, 30, Jan. 4
- Closed: Dec. 24, 25, 31, Jan. 1

PM’s offices will be closed as indicated below for the holiday season:

- Closed: Dec. 21, 22, 23, 24, 25, 28, 29, 30, 31, Jan. 1

No licensing agreement causes digital delay

The retail launch of new digital audio software, which was expected to take place Dec. 7, has been delayed.

Digital compact cassettes (DCC) and Sony’s Mini Discs have not yet been licensed by David Basskin, president of the Canadian Musical Reproduction Rights Agency (CMRRA). Basskin refuses to license the new digital formats until a new mechanical licensing agreement has been reached with the Canadian Recording Industry Association (CRIA).

However, the ongoing negotiations seem to have reached final stages. As RPM went to press, both Basskin and CRIA president Brian Robertson said they were cautiously optimistic that a deal could possibly be reached by the end of the week (Dec. 11).

Barenaked Ladies bring new year with Bragg

The Barenaked Ladies have been invited as special guest of Billy Bragg to perform at his annual New Year’s celebrations in London, England.

The performances are set for London’s Hackney Empire Theatre from Dec. 29-31. The Bragg dates are part of the Ladies’ European concert and promotion tour of Europe, which will take place throughout January.

Gordon, the band’s debut Sire album, has enjoyed 19 weeks of charting on the RPM 100 Albums chart.

Sound Ideas Music Guide for Christmas at HMV

HMV Canada and Promanad Communications have teamed up to create the Sound Ideas Music Guide for the Christmas shopping season.

The colourful magazine/music catalogue features 192 titles and music reviews written by 11 HMV store managers. The guide, which is available nationally in HMV’s 56 Canadian stores, also contains a gift certificate, a contest and an opportunity to join the HMV CD Club.

HMV’s marketing crew (1 to r): vice-president of product management, Roger Whiteman; director of marketing, Jane Gellatly; Gary Krakower and Bryan Morris, both of Promanad Communications; and HMV’s marketing manager, Suzanne de Bussac.
### No. 1 Album

**The Bodyguard**
- Soundtrack
- Arista-07822-18699-2-N

### No. 1 Hit

**I Will Always Love You**
- Whitney Houston
- Arista

### Big Albums

- **House of Pain**
  - Fine Malt Lyrics
- **Leonard Cohen**
  - The Future
- **A Very Special Christmas 2**
  - Various artists
- **Kenny G**
  - Breathless
- **Keith Richards**
  - Main Offender
- **Turn Up the Bass**
  - Various artists
- **The Rankin Family**
  - Fare Thee Well Love

### Album Pick

**Aladdin**
- Soundtrack
- Walt Disney-60846-2

### Country Adds

- **Let Go of the Stone**
  - John Anderson
- **High on a Mountain Top**
  - Marty Stuart
- **I Want You Bad 'And That Ain't Good**
  - Collin Raye
- **Call Home**
  - Mike Reid
- **Tryin' to Hide a Fire**
  - Billy Dean
- **Queen of Memphis**
  - Confederate Railroad
- **New Fool**
  - Alison Krauss

### Hit Adds

- **If I Had $1,000,000**
  - Barenaked Ladies
- **A Whole New World**
  - Peabo Bryson & Regina Belle
- **Bigger Man**
  - Tom Cochrane
- **Is Your Mama Gonna Miss Ya**
  - Bryan Adams
- **Queen of Rain**
  - Roxette
- **Walk on the Ocean**
  - Toad The Wet Sprocket
- **Child of the City**
  - Triumph

### Big Hits

- **Steam**
  - Peter Gabriel
- **Wicked As It Seems**
  - Keith Richards
- **My Temptation**
  - Vivienne Williams
- **In the Still of the Night**
  - Boyz II Men
- **Deeper and Deeper**
  - Madonna
- **Some Folks**
  - Kim Mitchell
- **Stand Up (Kick Love Into Motion)**
  - Def Leppard
- **Harvest Moon**
  - Neil Young
- **Paper Doll**
  - Fleetwood Mac
- **Little Miss Can't Be Wrong**
  - Spin Doctors
- **I Wish the Phone Would Ring**
  - Exposé
- **Stop the World**
  - Extreme
- **Bed of Roses**
  - 7
- **The Mind of Love**
  - K.D. Lang

### Hits

- **Me and Mrs. Jones**
  - Frankie Jackson
  - Capitol
Some give a lot . . . ! When it comes to lending their support to needy causes, Canadian recording artists, musical theatre and film actors are well-known for giving their time and talent. When Variety Club’s Tent 28 (Toronto) put together a three-day gala opening of their new club rooms in the King Edward Hotel, a popular club number performed by Copperpottery, Kenny’s old band from the ’60s and ’70s. Larry Mercery and Peter Wild drove down in bad weather from Kitchener to take part the second night. Peter was as wild and entertaining in this intimate setting as he was at Maple Leaf Gardens. I had never seen Larry Mercery in this nose-to-nose type of performance before, and he stopped the house with his Chicago blues numbers and his now familiar anthem, I Love You Canada. Freelance (AI and Gwen Léger) kept Variety members and guests, including the cast from Counterstrike, up on the dance floor for the third night. Toronto songwriter and multi-instrumentalist Bruce Nasmith, who teaches music at the Conservatory of Music, added to the excitement of the highly-charged evening. He has a unique talent of fusing his pseudo-original classical works with Irish, Scottish and English step-dancing folk songs. By the way, the club room is open for lunch and dinner and for special meetings and showcases. One of the nice features is a full-service bar, manned by a very congenial Van Tomlinson. Check it out. (EC: Better still, join Variety. It’s one of the few clubs that enjoys doing things for others . . . !)

Toronto is really fortunate . . . ! Country music fans in Toronto have the best of both worlds. Not only do they have three AM radio stations pumping country into the metropolis --- CHAM, Country 59 and CHOO -- but a brand new FM stereo country station goes to air, we’re told, on Dec. 17. Add to that the amount of coverage being given country in the Toronto Star by Judith Fitzgerald, and you’ve got an excellent power base to bring country into the mainstream. By the way, Fitz has made such an impact that her column is being picked up for syndication across the country early next year. What I like about Fitz is the fact she doesn’t play favourites. She tells it like it is, and I guess that can get noses out of joint, but it makes good reading. And, she hasn’t been too far off in twigging some noses. Will the record companies stop advertising? I don’t think so. The Star is too powerful to be intimidated. In the meantime, country stars, up-and-comers, major labels and those not so major are getting more mentions than they could have ever imagined. (EC: Country will be even bigger in ‘93 . . . !)

Judy Collins is not Canadian!!! How did we ever assume that Judy Collins was Canadian (Walt Says - Dec. 5/92)? She certainly performed and recorded through the Cancon era over her career, which is the only Cancon quality she will be taking to the White House. The earliest recollection we have of her recordings was her charting of Both Sides Now, written by Joni Mitchell, on RPM’s chart from Sept. 27 through Oct. 18, 1965. She followed that up with Ian Tyson’s Someday Soon, which charted from Jan. 27 through Feb. 10, 1969, and another Joni Mitchell penning, Chelsea Morning, a favourite of president-elect George Clinton and his wife Hilary, from Aug. 8 through Aug. 30, 1969. (EC: Wow! You had us all worried there for a couple of issues . . . !)

The great schmooze . . . ! Over the years, the BMI Canada annual awards dinner, which became the PRO CAN Event and is now the SOCAN dinner, has become the industry’s social event of the year. The reason that it overshadows the other awards dinners is that the dessert room, which became famous, was overshadowed by the guest list and the opportunity for the true movers and shakers of the industry to talk and do business. This event, because it’s by invitation only, separates the wannabes from the do-ers and creates an event that has some meaning. Oh that the industry could have more such events where business can be done in this kind of a setting. SOCAN should be congratulated for making this networking possible and I hope it never gets voted down. Even if they charged, there are people who would fly across Canada to be there. The new format of drinks, dinner and awards, followed by the famous dessert room, works much better. Nancy Gyorke should take a bow for putting it all together and looking after all the minutest details. (EC: That’s what we need. More industry schmoozing . . . !)

A bash with class . . . ! The other week I attended a BMG launch of The Nylons’ new album, Live To Love, at Toronto’s Top Of The Senator. What a deal! It surprised me . . . an open bar. I had to ask the waiter if he was right . . . was it an open bar? Could I order a mixed drink? Yes indeed, it was an open bar. No doeling out of tickets, like they were gold, for beer and wine. Not that I’m a big drinker, but that kind of treatment made everyone in the room think they were somebody. The result was a great show, and I saw some pretty good reviews over the next few days. (EC: It doesn’t take much . . . !)

VISITORS
Roger Barcel - Capitol
Dave Deasley - Epic Records
Pat Bachynski - Columbia/Sony
Julian Tuck - A&M
Dale Kotyk - Warner

PROMOPERSONS’ PICKS
ROGER BARTEL - Capitol Records
Hit: Ordinary World - Duran Duran
Album: Jesus Jones - Per Verse

DALE KOTYK - Warner
Hit: Angels - Blue Rodeo
Album: Kyuss - Blues For The Red Sun

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The JUNO AWARDS were originated by Walt Grealis and Stan Klees. The first awards presentation was held at St. Lawrence Hall, 157 King Street East, Toronto, Ontario on February 23, 1970

"... the prophets of doom, the messengers of mediocrity, will be overwhelmed by the new generation of competent, creative, confident artists, and by all those preceding generations who have already demonstrated their freshness of mind, their talent, and their capacity for inspired leadership."

- Pierre Juneau

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M - Music
A - Artist
P - Production
L - Lyrics
R - Recorded by
U - Uploaded by
S - Source
C - Cropped
N - Number
O - Original
P - Page
T - Text
G - Generated
I - Image
V - Version
W - Web
H - Hyperlink
E - Email
F - Form
Variety Club (Tent 28) opens new club room

With the three-day grand opening (Dec. 3-5) of the new club rooms of the Variety Club (Tent 28), there were visions of the '50s when the big names in the entertainment field did impromptu sets and mingled with the general membership.

Canada's recording artists, musical theatre and film people are well-known for helping needy causes, and Variety has always been one of their favourites.

A club room opening planning committee, comprised of Al Dubin, Frank Stream, Gord Josie, George Kash, Betty Michalashyn, Stan Klees, Patti Jannetta, Leslie Thomson, Doug Lunau, and Sue Thomson put together a slate of activities for the three days. Film and television stars and members of the recording community not only mingled with the general membership, they performed impromptu sets. All the activity was designed to enhance and bring importance to the room, rather than to any one artist.

The first evening was hosted by George Kash, who together with his very popular trio performed and backed other performers including Joe Coughlin, Patti Jannetta, Dinah Christie and others, until well after 1:30 a.m.

The second evening was hosted by Kenny Q107 Christmas party will rock to aid kids

The Q107 Kids Fund will receive the net proceeds from the Toronto station's 15th annual Christmas party at The Concert Hall on Dec. 17.

The Metro Toronto Police Force's 52 Division is co-presenting the all-ages party, which is being called Don't Drive Under The Influence. Sven Gali will be headlining the show, which will also include performances by Andy Curran and Q107's 1992 Homegrown winners, Lazy Ace, as well as the Q107 Video Roadshow. Prizes will be given away at the concert and Q107 will be awarding four escorted rides to and from The Concert Hall in a Metro Police paddy wagon.

Tickets for the 7:30 event are $10 in advance and $15 at the door.

Hollis, late of Lulu's, and one of the most talented emcees in the business.

The George Kash Trio was also on hand for the second evening, performing and supplying back-up for Peter Wild and Larry Mercer, both of whom drove through bad weather from Kitchener to take part.

Hollis also emceed the third night of activity with Freelance (Al and Gwen Leger), a popular duo well-known on the cruise and club circuit, supplying the entertainment. Also performing was Toronto songwriter Bruce Nasmith, who teaches music at the Toronto Acid Test and Sire finally ink their deal

After being talked about for months, Acid Test has finally officially signed with Sire Records.

The Toronto dance act signed with the New York City-based label live on Much Music last Friday at 1 p.m. Sire is also the home of such Canadian acts as Barenaked Ladies, K.D. Lang, Meryn Cadell and Corey Hart.

The televised signing also featured a sneak preview of Acid Test's new video, Dance, directed by Bruce McDonald, who directed Acid Test guitarist Steve Fall in his highly acclaimed Highway 61 film.

"He played the corpse and was real patient hanging upside down on a cross in the devil's backyard," says McDonald. "I figured he owed him a favour."

Later that night, Acid Test headlined a show at Ultrasound, where members of the media had the opportunity to preview the video and talk to the band and McDonald.

Brighten up a Christmas by donating some goods

Christopher Randall is playing Santa Claus to help the needy again this Christmas.

The marketing and promotion manager for CKMO-AM/CKLH-FM (Oldies 1150 and K-Lite FM) is organizing the Helping Others Incorporated campaign for the 10th year. Donations to Helping Others Incorporated will reach families through a number of major charities including The Catholic Children's Aid, The Scott Mission, The Salvation Army, The Good Shepherd Centre and the Yonge Street Mission. Last year's campaign brought in more than $400,000 in product donations. Total donations since 1983 stand at $11 million, not including this year's campaign.

Among the items Randall is soliciting are cassette tape, concert tickets, promotional items, clothing, food, toys, candy and soft drinks.

Donations should be mailed, couriered or delivered to: Helping Others Incorporated c/o Oldies 1150, 883 Upper Wentworth Street, P.O. Box 1150, Hamilton, Ont., L8N 3P5.

A pickup for large donations can be arranged by contacting Randall at (416) 574-1150.

Conservatory.

Among those attending the third night was the cast of Counterstrike.

The new club room, located is Toronto's five-star King Edward Hotel, is open for lunch, dinner and for meetings, and comes complete with a full service bar. For more information call 416-367-2828.

Stoaters sign on with S.L. Feldman

The Stoaters have signed with Vancouver's S.L. Feldman & Associates.

The Stoaters blend traditional Irish folk instrumentation with gypsy rock and roll to produce a rollicking live show. The Vancouver-based band has also released a couple of independent cassettes and has been nominated for a West Coast Music Award.

Happy New Year in Mel Lastman Square

The Leslie Spit Treeo and Crash Test Dummies will ring in the new year at a free New Year's Eve concert hosted by CFTV in Mel Lastman Square in North York, Ont.

The Treeo will play from 9-10 p.m., followed by a special effects laser light show. The Dummies will then take over the stage until midnight.

People can also skate on the square's ice surface and enjoy slices from the event's co-sponsor, Pizza Pizza.

Warren Haynes signs new deal with Megafourse label

Warren Haynes, a guitarist, singer, songwriter and member of the Allman Brothers Band, has signed with Megafourse Entertainment.

Haynes' compositions have been performed by various artists with sales in excess of 15 million internationally. He is currently recording a new album which he will co-produce with Chuck Leavell. The album is scheduled for a late February release. A worldwide tour is expected to follow.

The Megafourse label is distributed in Canada through A&M Records.

Ministry received gold awards for its AKA Psalm 69 album from Warner Music Canada staff while the group was in Toronto.

Matthew Greenberg, Murray Richman, Doc Field and Jon Zazula stand behind Chuck Leavell, Warren Haynes and Marsha Zazula as Haynes signs on with Megafourse Entertainment.
Grunkys entertains kids and broadens horizons

Austrian-born Jack Grunkys moved to Canada when he was five when his father, a virtuoso cellist, joined the Toronto Symphony Orchestra. So it should come as no surprise that music played an important role in Grunkys’s childhood.

Today, Grunkys is making sure that other children also develop an appreciation of music. After putting out almost a dozen adult-oriented folk albums in Europe and Canada in the ‘60s and ‘70s, Grunkys turned to making children’s music full-time at the dawn of the ‘80s. He started conducting music classes at a number of Montessori schools in Toronto and then branched out into writing children’s songs and performing concerts at schools.

“Working in the schools has given me the feedback to assess how the songs work with children,” Grunkys says. “I encourage them to participate as much as possible in terms of singing along and moving to the rhythms.”

Grunkys’s love of music from other cultures, which is very much in evidence on his new BMG Kidz Canada album, Waves Of Wonder, also stemmed from his childhood. Now, he jokes, world music has become an obsession for him. He collects and plays instruments from around the world and endeavours to find out as much as possible about each instrument or musical style.

“I’m very concerned with maintaining the authenticity of a particular style. I try to understand and immerse myself into that particular genre before I attempt to translate that into a children’s song.”

It was this interest in other cultures that led Grunkys to take part in a music conference in Capetown, South Africa last year. But it certainly wasn’t a snap decision to make the journey, Grunkys implores.

“I inquired about what the audience make-up would be. I was very conscious about making sure that every person in that social structure would benefit. The whole focus of the conference was very strongly opposed to the discriminatory attitude that is prevalent in that society.”

Grunkys conducted workshops and performed extensively throughout Capetown and the black townships, but he says he probably soaked in much more knowledge than he gave out. “It was a most inspiring three weeks. It was so full of impulses and new insights that have been very, very important for me and have given me a lot of food for thought.”

“I believe that we can learn so much from different groups of people through listening to their music and actively participating in that music.”

Although Grunkys still performs more ‘mainstream’ children’s songs with more traditional instruments, Waves Of Wonder features such exotic discoveries as a berimbau (a Brazilian musical bow), a mbira (an African ‘thumb piano’), and a dundun (a Guayanes ‘talking drum’).

Grunkys released two albums for The Children’s Group, Imaginary Window (1988) and the Juno-nominated Children Of The Morning (1990), before he became involved with BMG Kidz Canada when it was first getting off the ground. Glenn Serynyk, Grunkys’s longtime manager and children’s music marketer, brought the two parties together and Grunkys had the honour of becoming the fledging label’s first signing.

“BMG has a very strong promotional department,” he says. “There are a very supportive group of people there who I highly respect.”

And not only is Grunkys a singer, songwriter and musician, but he’s an artist too. He does the artwork for his album covers and sometimes creates stage sets to complement his concerts. He has sold a number of paintings, many of which have been shown in respected galleries, so he insists that art is more than just a hobby for him.

“I take it just as seriously as my music. The only difference is that I’m not actively marketing my artwork with the same seriousness as I do my music. I’m not concerned with making a living through my artwork.”

Grunkys, along with education consultant Louise Cullen, also produces activity books to go along with his albums. Grunkys promises that the book which acts as a companion to Waves Of Wonder, which will be available in the new year, will be more comprehensive than the first two.

“The purpose is to provide parents, children and teachers with a list of suggested activities that can be done together with the songs. They include all the lyrics and I have illustrated all the books with diagrams to visually interpret songs. They also include historical or cultural context for each of the songs and give a list of related books, films, videos and recordings that tie in with the theme of a song.”

If all of that isn’t enough, Grunkys is also looking into the possibilities of getting into television. “It seems a natural extension of what I do now. It is very visual as well as musically varied.”

Grunkys and his band (Bucky Berger on drums; Matt Horner on keyboards; Dennis Pendrith on bass; and Oliver Schroer on violin and percussion) played two shows Sunday afternoon at the CBC’s new Glenn Gould Studio.

Canadians up even more. Two years ago, Alannah Mylifs was the only Canadian with an album in the Top 20. Last year, four Canadians were among the year’s best. This year, six Canucks crack the Top 20, including three of the top four. The Barenaked Ladies’ Gordon album stands at No. 3, between releases from Bryan Adams and Tom Cochrane. Celine Dion, The Tragically Hip and Blue Rodeo are the other Canadian artists in the Top 20.

Cyrus 2 - Brooks 0. It was very close but Billy Ray Cyrus’ Achoe Breaky Heart edges out Garth Brooks’ What’s She Doing Now as the top country song of 1992. His Some Gave All album also beat Brooks’ Popin’ The Wind album for top Country Album honours. Brooks, however, also had the Nos. 4, 6 and 16 country albums.

WOW! A clean sweep. Celine D on claims the Top Three spots on the year-end AC chart. Spending 13 weeks at No. 1, she is easily the top AC artist of 1992. Beauty And The Beast, her duet with Peabo Bryson, took the No. 1 spot, while Nothing Broken But My Heart and If You Asked Me To round out the sweep.

Two years in a row! Bryan Adams’ Waking Up The Neighbours is the No. 2 album of 1992. It was also the No. 15 album of 1991. The only other album in the Top 20 both years was fellow Canadian Tom Cochrane’s Mad Mad World. It is the No. 4 album this year, after it finished as the No. 19 album of 1991.

Last year’s best. The top song of 1991 was (Everything I Do) I Do It For You, while R.E.M.’s Out Of Time was the No. 1 album.
<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>Sometimes Love Just Ain't Enough</td>
<td>Patty Smyth &amp; Don Henley</td>
<td>MCA-J</td>
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<tr>
<td>2</td>
<td>To Be With You</td>
<td>Mr. Big</td>
<td>Atlantic-P</td>
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<td>3</td>
<td>Song Instead of a Kiss</td>
<td>Armand Myles</td>
<td>Atlantic-P</td>
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<td>4</td>
<td>If You Asked Me</td>
<td>Celine Dion</td>
<td>Columbia-H</td>
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<td>5</td>
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<td>Eric Clapton</td>
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<td>One</td>
<td>U2</td>
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<td>I'll Be There</td>
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<td>This Used to Be My Playground</td>
<td>Madonna</td>
<td>Sire-P</td>
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<td>The One</td>
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<td>Eric Clapton</td>
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<td>Richard Marx</td>
<td>Capitol-F</td>
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<td>Don't Let the Sun Go Down on Me</td>
<td>George Michael &amp; Elton John</td>
<td>Columbia-H</td>
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<td>Human Touch</td>
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<td>U2</td>
<td>Island-Q</td>
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<td>Sinking Like a Sunset</td>
<td>Tom Cochrane</td>
<td>Capitol-F</td>
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<td>Hold on My Heart</td>
<td>Genesis</td>
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<td>Do I Have to Say the Words</td>
<td>Bryan Adams</td>
<td>A&amp;M-Q</td>
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<td>Thought I'd Died &amp; Gone to Heaven</td>
<td>Bryan Adams</td>
<td>A&amp;M-Q</td>
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<td>19</td>
<td>Walking on Broken Glass</td>
<td>Annie Lennox</td>
<td>RCA-N</td>
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<td>Jon Secada</td>
<td>SBK Records-F</td>
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<td>Under the Bridge</td>
<td>Red Hot Chili Peppers</td>
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<td>You Won't See Me Cry</td>
<td>Wilson Phillips</td>
<td>SBK Records-F</td>
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<td>23</td>
<td>Nothing Broken but My Heart</td>
<td>Celine Dion</td>
<td>Columbia-H</td>
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<td>24</td>
<td>Remember the Time</td>
<td>Michael Jackson</td>
<td>Epic-H</td>
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<td>25</td>
<td>Even Better than the Real Thing</td>
<td>U2</td>
<td>Island-Q</td>
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<td>26</td>
<td>Save the Best for Last</td>
<td>Vanessa Williams</td>
<td>Mercury-Q</td>
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<td>27</td>
<td>I Can't Dance</td>
<td>Genesis</td>
<td>Atlantic-P</td>
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<td>28</td>
<td>Enid</td>
<td>Bammedale Ladies</td>
<td>Sire/Reprise-P</td>
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<td>29</td>
<td>America</td>
<td>Kim Mitchell</td>
<td>Alert-F</td>
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<td>30</td>
<td>Lost Together</td>
<td>Blue Rodeo</td>
<td>WEA-P</td>
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<td>31</td>
<td>No Regrets</td>
<td>Tom Cochrane</td>
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<td>32</td>
<td>Damn I Wish I Was Your Lover</td>
<td>Sophie B. Hawkins</td>
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<td>33</td>
<td>End of the Road</td>
<td>Boyz II Men</td>
<td>Motown-Q</td>
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<td>There Will Never Be Another Tonight</td>
<td>Bryan Adams</td>
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<td>How Do You Talk to an Angel</td>
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<td>36</td>
<td>Take This Heart</td>
<td>Richard Marx</td>
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<td>37</td>
<td>Black or White</td>
<td>Michael Jackson</td>
<td>Epic-H</td>
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<td>38</td>
<td>Do You Believe in Us</td>
<td>Jon Secada</td>
<td>SBK Records-F</td>
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<td>Good for Me</td>
<td>Amy Grant</td>
<td>A&amp;M-Q</td>
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<td>40</td>
<td>Would I Lie to You</td>
<td>Charley &amp; Eddie</td>
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<td>41</td>
<td>Why</td>
<td>Annie Lennox</td>
<td>RCA-N</td>
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<td>42</td>
<td>Friday, I'm in Love</td>
<td>The Cars</td>
<td>Elektra-P</td>
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<td>Make It Happen</td>
<td>Mariah Carey</td>
<td>Columbia-H</td>
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<td>I'm Too Sexy</td>
<td>Michael W. Smith</td>
<td>Virgin-Q</td>
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<td>Not Enough Time</td>
<td>INXS</td>
<td>Atlantic-P</td>
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<td>Let's Get Rocked</td>
<td>Def Leppard</td>
<td>Vertigo-Q</td>
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<td>Can't Let Go</td>
<td>Mariah Carey</td>
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<td>Too Funky</td>
<td>George Michael</td>
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<td>49</td>
<td>Stay</td>
<td>Shakespeare's Sister</td>
<td>London-Q</td>
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<td>Washed Away</td>
<td>Tom Cochrane</td>
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<td>51</td>
<td>Digging in the Dirt</td>
<td>Peter Gabriel</td>
<td>Geffen-J</td>
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<td>52</td>
<td>Drive</td>
<td>R.E.M.</td>
<td>Warner Bros.-P</td>
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<td>53</td>
<td>Diamonds &amp; Pearls</td>
<td>Prince - Parley Park</td>
<td>P</td>
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<td>54</td>
<td>Constant Craving</td>
<td>K.D. Lang</td>
<td>Sire/Warner Bros.-P</td>
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<td>To Love Somebody</td>
<td>Michael Bolton</td>
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<td>November Rain</td>
<td>Guns N' Roses</td>
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<td>57</td>
<td>Do It to Me</td>
<td>Lionel Richies</td>
<td>Mtotown-Q</td>
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<td>Restless Heart</td>
<td>Peter Cetera</td>
<td>Warner Bros.-P</td>
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<td>59</td>
<td>Ain't It Heavy</td>
<td>Melissa Etheridge</td>
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<td>60</td>
<td>Achy Breaky Heart</td>
<td>Billy Ray Cyrus</td>
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<td>61</td>
<td>Kefp Coming Back</td>
<td>Richard Marx</td>
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<td>62</td>
<td>Lift Me Up</td>
<td>Howard Jones - East West U.K., P</td>
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<td>63</td>
<td>Who's Gonna Ride Your Wild Horses</td>
<td>U2</td>
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<td>No Son of Mine</td>
<td>Genesis</td>
<td>Atlantic-P</td>
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<td>What Becomes of the Brokenhearted</td>
<td>Paul Young</td>
<td>MCA-J</td>
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<td>When the Stars Fall</td>
<td>Sue Medley</td>
<td>Motown-Q</td>
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<td>Again Tonight</td>
<td>John McEnroe-Camp</td>
<td>Mercury-Q</td>
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<td>68</td>
<td>Have You Ever Needed Someone...</td>
<td>Def Leppard</td>
<td>Vertigo-Q</td>
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<td>Justified &amp; Ancient</td>
<td>The KLF</td>
<td>Vertigo-Q</td>
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<td>70</td>
<td>Humpin' Around</td>
<td>Bobby Brown</td>
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<td>Make You a Believer</td>
<td>Sissi Jordet - Aquella</td>
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<td>Am I the Same Girl</td>
<td>Swing Out Sister</td>
<td>Fontana-Q</td>
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<td>Steel Bars</td>
<td>Michael Bolton</td>
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<td>Missing You Now</td>
<td>Michael Bolton</td>
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<td>Keep the Faith</td>
<td>Bon Jovi</td>
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<td>All 4 Love</td>
<td>Cee Lo</td>
<td>Giant-P</td>
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<td>I Will Be Here for You</td>
<td>Michael W. Smith</td>
<td>Virgin-Q</td>
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<td>Will You Marry Me</td>
<td>Pauls Abdul</td>
<td>Virgin-Q</td>
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<td>Smells Like Teen Spirit</td>
<td>Ninna - DGC-J</td>
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<td>When a Man Loves a Woman</td>
<td>Michael Bolton</td>
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<td>81</td>
<td>Everything Changes</td>
<td>Kathy Troccoli</td>
<td>Reunion-J</td>
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<td>Rain Down on Me</td>
<td>Blue Rockies</td>
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<td>Go Back to Your Woods</td>
<td>Robbie Robertson</td>
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<td>I Will Remember You</td>
<td>Amy Grant</td>
<td>A&amp;M-Q</td>
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<td>I Will Always Love You</td>
<td>Whitney Houston</td>
<td>Arista-N</td>
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<td>Rescued (By the Arms of Love)</td>
<td>Glass Tiger</td>
<td>Capitol-F</td>
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<td>All I Want</td>
<td>Toad the Wet Sprocket</td>
<td>Columbia-H</td>
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<td>88</td>
<td>How Do You Do</td>
<td>Roxette</td>
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<td>Jesus He Knows Me</td>
<td>Genesis</td>
<td>Atlantic-P</td>
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<td>You May Be Right</td>
<td>The Grapes Of Wrath</td>
<td>Capitol-F</td>
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<td>91</td>
<td>Livin' in the '90s</td>
<td>Barney Bentall</td>
<td>Epic-H</td>
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<td>92</td>
<td>I'd Die Without You</td>
<td>PM Dawn - La Face-N</td>
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<td>Church of Your Heart</td>
<td>Roxette</td>
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<td>The Best Things in Life Are Free</td>
<td>Luther Vandross - Janet Jack</td>
<td>A&amp;M-Q</td>
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<td>95</td>
<td>My Lovin' (Never Gonna Get It)</td>
<td>En Vogue</td>
<td>West-P</td>
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<td>96</td>
<td>It's Probably Me</td>
<td>Sting &amp; Eric Clapton</td>
<td>Reprise-P</td>
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<td>97</td>
<td>Love Can Move Mountains</td>
<td>Celine Dion</td>
<td>Columbia-H</td>
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<td>98</td>
<td>Change</td>
<td>Lisa Stansfield</td>
<td>Arista-N</td>
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<td>99</td>
<td>Peace of Mind (Love Goes On)</td>
<td>Chrysalis</td>
<td>A&amp;M-Q</td>
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<td>100</td>
<td>Locked in the Trunk of a Car</td>
<td>The Tragically Hip</td>
<td>MCA-J</td>
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Arranged Marriage a bad idea for recording pirate

Charges have been laid against the owner of a Toronto-based video and sound recording distribution company who has been accused of pirating sound recordings.

An investigation originated in England with Island Records, which advised its Canadian affiliated company and the Canadian Recording Industry Association (CRIA) that copies of a yet unreleased recording, Arranged Marriage by Apache Indian, were being offered for sale in Toronto.

Following an investigation by CRIA’s anti-piracy unit and consultation with officers from Toronto’s 52 Division Major Crime Unit, search warrants were prepared and executed at various locations across Metro, including a cassette manufacturing plant and retail and distribution outlets. Master tapes and a number of audio cassettes were seized.

CRIA president Brian Robertson said that the legitimate recording of Arranged Marriage was not scheduled to be released in

King Apparatus to do Toc Alpha conference

King Apparatus will be the guest performer at this year’s 36th annual Toc Alpha Christmas Conference on Dec. 27 at the Holiday Inn Crowne Plaza in Toronto.

The Toc Alpha conference is one of the largest youth conferences in Canada, if not the world, hosting between 400 and 600 people aged between 14 and 24.

England and Canada until later this month, yet infringing copies of the recording had been in circulation in Canada for more than two weeks. They were being sold at low prices and the composer, recording artist and other rights owners were receiving no compensation.

CRIA estimates that the sale of pirated sound recordings exceeds $1.2 billion U.S. worldwide.

Emerson, Lake & Palmer to do cross-Canada tour

Emerson, Lake and Palmer, the British trio that helped define the progressive art rock sound of the ’70s, will do a 10-date Canadian tour in January.

The band released Black Moon, their first album in 15 years, earlier this year. The group will also be touring in support of the new Emerson, Lake & Palmer Live at The Royal Albert Hall album.

The tour, put together by MCA Concerts Canada, will hit the following venues: Edmonton’s Jubilee Auditorium on Jan. 13; Calgary’s Jubilee Auditorium on Jan. 14; Regina’s Centre of The Arts on Jan. 15; Winnipeg’s Walker Theatre on Jan. 16; Thunder Bay’s Community Auditorium on Jan. 18; London’s Centennial Hall on Jan. 20; Ottawa’s Congress Centre on Jan. 21; Toronto’s Massey Hall on Jan. 23; Montreal’s Theatre St. Denis on Jan. 25; and Quebec City’s Salle Albert Rousseau on Jan. 26.

Montreal’s CJAD beefs up its on-air activities

Among the changes scheduled for January at Montreal’s CJAD will be Melanie King’s assuming of on-air duties from Royal Orr as the station swings from a “heavy political diet” to a six-hour “quilt of daytime information programming” which will deal with personal economy, welfare, freedom and security.

On Target with Melanie King will continue to use both phone-out and phone-in techniques. This type of “opinionated inquiry” was popularized on the station by Andy Barrie and Hana Gartner in the ’70s and maintained for the past 15 years by Neil McKenty, Cannon, and, for the past three-and-a-half years, by Orr.

King, a Montreal broadcaster since 1974 and with CJAD for 11 years, was producer of Joe Cannon’s mid-morning current affairs show. She also anchored her own Insight Show in the evening and has been an afternoon host and co-host for three years.

King will be followed at noon by a new Sinclair Hour, triggered by the 10-year CJAD benchmark, Gord Sinclair’s Noon News. The show has averaged 60,000 listeners for the past four autumn ratings.

King is back at 1 p.m. for her hour on personal care, Melanie’s Body Shop. Jim Duff follows at 2 p.m. where he will be the constant co-anchor with a team of emerging Montreal broadcasters and experts, including Cindy Aikman, Mark Ronnic and Karen Schaefer.
DEAD RECKONING - Rock
Hollow Reason
Independent UM-TUWUI
This excellent debut album was originally released last year, but it's now getting a renewed push since the band recently moved from its native Newfoundland to Toronto. And after a recent industry showcase, the young trio is already generating a buzz among those in the know. There isn't a dud among the 12 tracks on the album, which was co-produced by the band and Pat Janes. Among the best are the folk-inspired "Almost For The Glory, Look Ahead" (which has a video), the very fun pop sound of Cut Me Up, and the efforts of Basson. Nearly Move, and Pennyman, which features guest musician Smeams Cregagh playing Cooley's Real on his fiddle during the bridge. All three band members come from strong Catholic backgrounds and religious overtones are quite evident on the album, but by no means are Dead Reckoning a Christian rock act. The group does show concern for social and environmental issues, however. Dead Reckoning apparently has enough material to put together a new album and, if their live show is any indication, it seems to be slightly heavier than that on Hollow Reason. Lead singer/bassist Tim Norman's Newell accent is evident on some songs, but it's nothing that he should try to get rid of.

DAVID J - Rock
Urban Urbane
MCA - MCA-18516-J
J was a pioneering member of goth gods Bauhaus and is currently the bassist for Love and Rockets, but he has also taken part in a number of other group and solo projects. On the appropriately titled Urban Urbane, J displays a few of his solo projects on a star, dark hued journey through big city life in the U.S. of A. Some Big City, the most upbeat of the album, features a simple hip-hop drumbeat and a funky groove provided by the Upstrokes. Nearly Move and Bulletproof were the first two singles. Harry Dear Stanton seems to have nothing at all to do with the American character actor, Ruff Justice, I Was a Teenage Grandad, 3 A.M. Drink Me Down, The Killin' Me, and I've Always Been a Coward, Baby are all up to snuff.

ANDRE GAGNON - Country
Star-8038
No slab when it comes to performing in front of packed, enthusiastic music genres, Gagnon displays his piano artistry with songs for the holiday. Needless to say, learning up with the Prague Philharmonic Orchestra certainly adds to the liveness of this pack-

VARIOUS ARTISTS - Country/Rock
Rig Rock Jukebox
Diesel Only - 72705-75710-2-N
Diesel Only, which specializes in seven-inch singles for jukeboxes in truck stops and diners, was launched in New York City two years ago. The term "rig rock" has been coined to describe the trucker-oriented country rock the label specializes in, and this compilation features 16 of those new tracks. Not only does the spirit of Dale Dudley (that truck drivin' son of a gun) shine through on this album, but two songs also praise Hank Williams Sr., and another pays homage to Jimmie Rodgers. Go To Blazes' two tracks, Why Drink and 97 Miles, are more rock than country, and Mumbo Gumbo plays the blues with fiddles and accordionson on its two contributions. But the rest of the album is all high-spirited country. Among the best are Good Morning Mr. Trucker and the instrumental Diesel Only Theme by World's Funniest Blue Jays; Punk Rockers and Tonk Girl by The Blue Cheiftains; Baltimore by Five Chinese Brothers; and Messed Up Town by Doug Swen. Though these cuts were originally recorded to play out of tiny, sounding truck stop jukeboxes, a lot of them would sound awfully good coming at you in FM stereo when Rawco's new country station finally gets its act together.

HAPPY MONDAYS - Dance/Rock
Yes, Please!
Elektra - CD 61391-P
This group is riding the crest of the Manchester sound's popularity after its past couple of albums, but the forsoaking of Manchester for Seattle as this year's favourite flavour, and the constant stories of band members' drug and alcohol abuse, seem to have scared the record company away from putting much of a push behind Yes, Please! The single first, Stinkin' Thinkin', has a subtle dance groove which grows on you. And the backing vocals of Rowetta show Mondays' lead vocalist Shaun Ryder what singing really is. Still, Ryder's vocals are suitable for most of this material. The album was produced by Chris Frantz and Tina Weymouth (Tom Tom Club, Ziggy Marley) in the Barbados and Cut 'Em Loose Brudens Caribbean and South American rhythms into a butt-shaking melange. The song also features some guest toasting by Kermi, Dustman and Total Rino and some other standards. If you keep the CD on long enough, you can hear Shaun's failed attempts at reaching the Pope, John Major, George Bush and Queen Elizabeth on the phone.

TEXAS TORNADOS - Tex-Mex/Rock
Hanging On By A Thread
Reprise - CDW 45056-P
The straight ahead bar-room rock sound of the title track which leads off this album might make you think that the wrong disc was put in your stereo. You can't see the cover graphics. And, in a way, it was. Because although there are some standout tracks on Hanging On By A Thread, the album lacks cohesion. While the four main members of the group (Doug Sahm, Augie Meyers, Freddy Fender and Flaco Jimenez) make for a hot night out when they play live, they don't seem to have the same tight knit relationship in the studio. All four members appear together on only one of the album's 10 tracks. Ironically, it's a cover of Bob Dylan's T For Ramona. Still, there are some fun songs to be had in the mix. Guacamole is a conjunto stomper with loads of sexual innuendo that Meyers obviously had a ball singing. La Grande Vida effectively combines Tex-Mex with reggae, A Mover El Bote, with vocals shared by Fender and Jimenez, is another highlight. The first single is Tus Mentiras, which Fender sings in Spanish.
“Laugh and be merry, remember, better the world with a song.”

JOHN MAISEFIELD

HMV wishes all their friends and suppliers a Happy Holiday Season!

HMV
THE MUSIC EXPERTS
The RPM Top 100 Albums of 1992

1. QUEEN - Classic Queen - Hollywood P
2. BRYAN ADAMS - Walking Up The Neighbours - A&M-Q
3. BARENAKED LADIES - Good - Sire/Reprise-P
4. TOM COCHRANE - Mad Mad World - Capitol-F
5. U2 - Achtung Baby - Island-Q
6. BILLY RAY CYRUS - Some Gave All - Mercury-Q
7. ERIC CLAPTON - Unplugged - Reprise-P
8. NIRVANA - Nevermind - DGC-J
9. RED HOT CHILI PEPPERS - Blood Sugar Sex Magik - Warner Bros.-P
10. DEF LEPPARD - Adrenalize - Vertigo-Q
11. DANCE MIX '92 - Various Artists - Quelly
12. PEARL JAM - Ten - Epic/Associated-H
13. KRIS KROSS - Totally Krossed Out - Columbia-H
14. THE BLACK CROWES - The Southern Harmony And Musical Predicament - Def American-P
15. GENESIS - We Can't Dance - Atlantic-P
16. CELINE DION - Celine Dion - Columbia-H
17. THE TRAGICALLY HIP - Fully Completely - MCA-J
18. BLUE RODEO - Lost Together - WEA-P
19. WAYNE'S WORLD - Soundtrack - Reprise-P
20. QUEEN - Greatest Hits - Hollywood-P
21. BRUCE SPRINGSTEEN - Human Touch - Columbia-H
22. MICHAEL JACKSON - Dangerous - Epic-H
23. MR. BIG - Lean Into It - Atlantic-P
24. GUNS N' ROSES - Use Your Illusion Vol. 1 - Geffen-J
26. COLOR ME BADD - O.P.M. - Geffen-P
27. ANNIE LENNOX - Diva - RCA-N
28. ELTON JOHN - The One - MCA-J
29. ENYA - Shepherd Moons - WEA U.K.-P
30. PETER GABRIEL - Us - Geffen-J
31. ZZ TOP - Greatest Hits - Warner Bros.-P
32. MADONNA - Erotica - Maverick/Sire-P
33. BRUCE SPRINGSTEEN - Lucky Town - Columbia-H
34. MARIAH CAREY - Unplugged - Columbia-H
35. TWO ROOMS - Various Artists - Mercury-Q
36. UGLY KID JOE - As Ugly As They Wanna Be - Mercury-Q
37. ALANNAH MYLES - Rockinghorse - Atlantic-P
38. COWBOY JUNKIES - Black Eyed Man - RCA-N
39. HOUSE OF PAIN - Fine Malt Lyrics - Attrac-Q
40. GARTH BROOKS - The Chase - Liberty-F
41. BOBBY BROWN - Bobby - MCA-J
42. METALLICA - Metalllica - Elektra-P
43. GUNS N' ROSES - Use Your Illusion Vol. II - Geffen-J
44. BARENAKED LADIES - Barenaked Ladies - Independent
45. DIRE STRAITS - On Every Street - Vertigo-Q
46. BLACK SHEEP - A Wolf In Sheep's Clothing - Mercury-Q
47. WILSON PHILLIPS - Shadows & Light - SIRI Records-F
48. MICHAEL BOLTON - Timeless (The Classics) - Columbia-H
49. NEIL YOUNG - Harvest Moon - Reprise-P
50. BON JOVI - Keep The Faith - Mercury-Q
51. K.D. LANG - Inglenook - Sire/Warner Bros.-P
52. THE BODYGUARD - Soundtrack - Arista-N
53. BOYZ II MEN - Cooleyhighharmoney - Motown-Q
54. TEMPLE OF THE DOG - Temple Of The Dog - A&M-Q
55. JON SECADA - Jon Secada - SIRI Records-F
56. MICHAEL BOLTON - Time, Love & Tenderness - Columbia-H
57. ERIC CLAPTON - Rush soundtrack - Reprise-P
58. EXTREME - 3rd Sides To Every Story - A&M-Q
59. FAITH NO MORE - Angel Dust - Sire/Reprise-P
60. INXS - Welcome To The Real World - Atlantic-P
61. NAUGHTY BY NATURE - Naughty By Nature - Island-H
62. THE CURE - Wish - Elektra-P
63. KISS - Revenge - Mercury-Q
64. NATALIE COLE - Unforgettable With Love - Elektra-P
65. SINEAD O'CONNOR - Am I Not Your Girl? - Chrysalis-F
66. AC/DC - Double Live - Atco-P
67. IRON MAIDEN - Fear Of The Dark - Capitol-F
68. SLAUGHTER - The Wild Life - Chrysalis-F
69. LIONEL RICHIE - Back To Front - Motown-Q
70. STEVIE RAY VAUGHAN - The Sky Is Crying - Epic-H
71. SUPERTRAMP - The Very Best Of Supertan - Polydor-Q
72. CONCRETE BLONDE - Walking In London - I.R.S.-F
73. THE COMMITMENTS - Soundtrack - MCA-J
74. ROGER WATERS - Amused To Death - Columbia-H
75. HAMMER - Too Legit To Quit - Capitol-F
76. MO' MONEY - Soundtrack - Perspective-Q
77. SUN JAMMIN' - Various Artists - Sony Music Direct-H
78. RED HOT & DANCE - Various Artists - Columbia-H
79. RICHARD MARX - Rush Street - Capitol-F
80. MELISSA ETHERIDGE - Never Enough - Island-Q
81. SNAP - The Madman's Return - Arista-N
82. R.S.F. - Up - Virgin-P
83. PRINCE - Symbol - Paisley Park-P
84. SIMON & GARFUNKEL - The Definitive Collection - Sony Direct-H
85. LEONARD COHEN - The Future - Columbia-H
86. THE POLICE - Greatest Hits - Polydor-Q
87. RITA MAHIE - Thinking Of You - Virgin-F
88. 2 UNLIMITED - Get Ready - Questy
89. MEGADETH - Countdown To Extinction - Capitol-F
90. AWESOME HITS - Various Artists - Polydor-Q
91. RED HOT CHILI PEPPERS - What Hits? - Capitol-F
92. KIM MITCHELL - Aural Fixations - Alert-F
93. JOHN MELLENCAMP - Where We Wanted - Mercury-Q
94. SADE - Love Deluxe - Epic-H
95. MARIAH CAREY - Emotions - Columbia-H
96. ROXETTE - Tourism - Capitol-F
97. ROD STEWART - Vagabond Heart - Warner Bros.-P
98. TEARS FOR FEARS - Greatest Hits - Fontana-Q
99. CRASH TEST DUMMIES - The Ghosts That Haunt Me - Arista-N
100. SASS JORDAN - Racine - Auster P.
Tamla Motown Month promo pays extra sales

Edwin Starr has made rapid gains at RPM 100 with his “Starr” War Now” deck, was released in Toronto for an appearance at Al Steiner’s Soul City. Starr is now an established artist, having just come off the charts with his “War” led as well as his top selling “War & Peace” album. Diorcoll took advantage of this promotion plan and the appearance into a promotion gain.

The big Motown winner is “Stoned Love” by the Supremes with Smokey Robinson & The Miracles’ “Tears Of A Clown” beginning to move down the charts but still commanding good radio exposure. The Supremes, teaming up with the Four Tops, have become hot fare for the top end of the chart and their entry of “River Deep Mountain High”.

Says Ampex of Canada: “If it weren’t for Motown we wouldn’t have any soul.” “Soul Month” for Ampex, who recently acquired the Tamla Motown line for Canadian distribution, has resulted in a heavy return for the period from Nov. 15 through Dec. 15. The team of Joe Pariselli, national sales manager, and John Driscoll, newly appointed national promotion manager for Ampex, have been kept busy with in-store displays and radio promotion which have paid off with resultant plays and sales for the hot Detroit giant.

Ampex have taken on the services of Bud Shoigian of Canada Ltd., an agency well informed on Tamla Motown product. This agency will be responsible for laying out ad campaigns for insertions in the U.S. and Canadian trade press.

Mom & Dads second LP over 30,000 already

Following in the footsteps of their previous album and single release, the Mom and Dads have already chalked up sales in excess of 30,000 copies of their second album release, “In the Blue Canadian Rockies”. The first single, “The Rangers Waltz”, went over the 40,000 mark some time ago. The initial LP “Presenting the Mom and Dads”, is nearing the 50,000 mark in records and about half that in tapes. The group, consisting of Doris Crow, Les Welsh, Quentin Ratcliffe and Harold Hendrin, although based in Spokane, Washington, have made their biggest impression in Western Canada. The distributor, MCA are presently engaged in a promo push to get the group established in the east.

THANKS FOR MAKING 1970
SUCH A WONDERFUL YEAR
SEASON’S GREETINGS
Anne Murray

Taylor show fine...but poorly presented

James Taylor, Warner Bros’ “sleeper” artist of the year, completed his incredible climb to popularity in the Toronto area with a sold-out concert at Massey Hall on December 10. For Taylor, the concert was the culmination of a year of steady public acceptance that began with an appearance at Yorkville’s Riverboat and included an exceptionally well-received performance at Mariposa.

Taylor was in fine form for the Massey Hall show, having taped a CBC Michaels and Pomerantz show that afternoon. The obvious esteem in which the audience held Taylor was reflected in his easy wit and wonderful subtlety. For over an hour, Taylor held the audience enthralled as he played songs from his first two albums, a few new tunes, and a couple of borrowed songs. In contrast to his previous Toronto appearances, when he was accompanied except for his own guitar, Taylor brought a three-piece group to augment him this time.

There was not a single flaw in Taylor’s performance but the show itself was poorly structured. For a full hour before Taylor’s set, the stage was held by Carol King, half of the song-writing team of Goffin and King. Miss King plays piano in a dull, repetitious manner that relies largely on frenzied pounding of the keyboard, like a woman beating a rug. Her voice borders on a shriek, savagely piercing. Her music was too dull to hold up to an hour-long set and too shrill to allow a weary reviewer to sleep.

Taylor had to put on a good show to overcome that handicap. That I left having enjoyed the evening is a tribute to the man’s ability.

NOTICE!
RPM EDITORIAL OFFICES CLOSED MONDAYS

EFFECTIVE IMMEDIATELY......RPM will remain open Fridays, but our editorial offices will be closed MONDAYS as we work to bring you a LARGER RPM. Yes! RPM is growing. We need the extra time to work on the NEW RPM. A hot-line for advertising will be available Mondays. You may reserve your ad space by phoning 489-2167. Deadline for advertising copy and material will be Tuesday NOON (eleven days prior to issue date).

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ON MONDAYS - 489-2167
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First Quarter 1993 New Releases

ANTHRAX
THE BOOMERS
ELVIS COSTELLO
DONALD FAGEN
BRYAN FERRY
GEORGE FOX
GENESIS
CHRIS ISAAK

MICK JAGGER
DANIEL LANOIS
GORDON LIGHTFOOT
BRIAN MAY
VINCE NEIL
ROD STEWART
VAN HALEN
DWIGHT YOAKAM

This holiday season, as our 25th year draws to a close, we would like to take a moment to thank everyone who has helped make it a remarkably successful period for Warner artists and their music.

A very Merry Christmas & Happy New Year to you and yours
Charlie Farquharson and wife keep Christmas spirit

Two Canadian music legends, Catherine McKinnon and husband, Charlie (Don Harron) Farquharson, have each released Christmas albums for the holiday season.

McKinnon's album, Images Of Christmas, has been released on the Attic label. Attic is distributed by A&M.

Denny Doherty (Mamas and Papas) joins McKinnon on two songs, The Gift Of Giving and Virgin Mary Had One Son. Also includes The Huron Carol, The Night Before Christmas In Newfoundland, and The Cherry Tree Carol.

Charlie Farquharson's release, which he titled Doesn't Anybody Here Know It's Christmas? is made up of the expected and very humorous Farquharson take-offs which are designed for radio or around the Christmas tree fun: Yer Nite Afore Chismuss, The Holly Berry, Yer Chrismuss Carl, North Pole Gnomes, Family Square Dance, and Christmas Jam, to name just a few.

The Farquharson release is an independent production by Erinshall Productions, and is available only through the

Canadian acts gearing up for tours for next year

A number of big name Canadian acts booked by S.L. Feldman & Associates will be on tour in the new year.

Following are some of the names to look out for:

Barney Bentall & The Legendary Hearts will tour Canada in January and February. Trooper will begin an eastern Canadian tour in late January. Paul Janz will tour the country in February and March. Patricia Conroy will tour western Canada in January. The Watchmen will tour western Canada in February. Joan Kennedy will tour western Canada in March.

Doug & The Slugs will be playing dates through western Canada in the new year. The Ray Lyell Band will be touring western Canada starting Jan. 18. The Bourbon Tabernacle Choir will be touring western Canada in January and February. George Fox will tour British Columbia, Ontario and Alberta in March. John Bottomley begins a national tour starting Jan. 11 in Ontario. Tracey Prescott & Lonesome Daddy will tour western Canada in January. And the Dead Beat Honeymooners will tour western Canada in January.

Toronto offices of Paul Simmons Management. Patrician Anne McKinnon Rae advises that she has serviced upwards of 450 radio stations with Farquharson's album.

Hamilton radio veteran Frank-Lyn Cooper is dead

Veteran radio newscaster Frank-Lyn Cooper passed away suddenly at his home in Hamilton on Sunday Dec. 6. He was 56 years old.

After 37 years at Hamilton's CKOC (now Oldies 1150 - CKMO), Mr. Cooper was best known as 'The Dean of Morning Newscasters', a position he held for more than 20 years.

Mr. Cooper retired from radio newscasting in March to begin a new career as a television producer at Crossroads Communications in Burlington.

CKMO news director Doug Farrarway remembers Mr. Cooper as "a classic storyteller, who knew what the listener would respond to, what would hit home for the tens of thousands who listened every morning at 8 a.m. for the news with Frank-Lyn Cooper."

Station program director Nevin Grant adds, "Frank-Lyn Cooper was the same gentle, caring man off the air as he was behind the microphone. He had a passion for the concerns of people, and this passion translated naturally in the powerful empathy of his delivery."

Mr. Cooper is survived by his wife Pauline, and their three children: Marjorie, Tony, and Betty.

Funeral services were to take place at 1 p.m. on Dec. 11 at Hamilton's Beth Gospel Tabernacle.

Hamilton's K-Lite FM posts major increase

Pat Cardinal, program director at Hamilton's 102.9 K-Lite FM, reports the station posted its biggest ratings since the station (formerly K103) signed on-air six years ago. According to Cardinal, the station registered "an 82 per cent increase since launching in June of 1992."

Cardinal points out that the station has "the largest curve in its history", up 33 per cent from its summer curve (91,600 to 121,900). Central average hour share is up 37.7 per cent from a 5.7 (12 plus) to a 7.9 share (a 51 per cent increase from its predecessor K103).

Cardinal also reveals that in the all-important selling daysparts of breakfast, day and drive combined, the station is the number one station with 25 to 54 year old female adults.

"There's no doubt that Hamilton has embraced 102.9 K-Lite FM," says Cardinal, "and the return of our morning personality Jason Roberts."

Hot Whitney single helps break records for BMG

The BMG/Arista soundtrack for The Bodyguard has become the fastest shipping individual record in the company's history.

The album has achieved sales of 300,000 units in less than three weeks. It also takes over the #1 position from Eric Clapton's Unplugged on the RPM 100 Albums chart this week.

The soundtrack's success has been driven by the quick ascent of Whitney Houston's I Will Always Love You, which has become the #1 RPM 100 Hit Tracks song in just its fifth week of charting. The video for the song has also been #1 at MuchMusic for the past few weeks.
Childhood Favorites teaches kids classics

Classical music may be thought of by some as being somewhat highbrow and snobbish, but Bonnie Taylor believes that anyone can gain an appreciation of the classics if they’re faced with the right approach.

And, Taylor figures, it’s best to get people interested in Bach, Beethoven and Brahms as early as possible. That’s why the Toronto woman put together Childhood Favorites, a six-album collection designed to introduce children to classical music.

“It’s a slow process,” Taylor explains, “where they learn to love it first, and then they soak up the information. If we don’t expose them to classical music in the early years, it’s a real battle to develop the appreciation at a later age.”

Taylor had always played classical music around the house and she noticed that there would be moments when it would draw the attention of her young children. But, because of their limited attention spans, they would lose interest again after the particular melody had passed. Taylor began to experiment by playing different excerpts from the classics and recording the responses of both her own and her neighbours’ children. The idea for Childhood Favorites came out of these sessions.

Taylor approached A&M, which is owned by PolyGram, with her idea and a demo tape. She says the company was enthusiastic about the project from the start, and PolyGram opened their extensive classical music vaults to assist her in assembling the appropriate material.

“I was able to put in a good cross-section of all the classics. But the key was finding the parts of the piece that they (children) liked, primarily the main melodies, and not giving them too much. The longest of any of my excerpts is 2½ minutes.

“It took me 2½ years to do the six albums, but it took almost a year to do the first one. Once I had an understanding of what was needed and what they liked, I could move much more quickly.”

The six current (Playtime, Gymtime, Sillytime, Bedtime, Dance Time and Traveltime) and two upcoming (Fantasytime and Christmastime) albums feature musical excerpts interspersed with simple narration and explanations about the music provided by a character called Leonard Lion. “I realized that if I was going to use dialogue to pass information, it had to be presented in a format that they like,” Taylor says.

“If I was going to give them a technical term or the name of a composer, it had to be put with something funny or something that they understand and like. So we talk about staccato being a hiccup on the piano.”

Taylor worked full-time at putting the albums together, but now she is back to teaching kindergarten half-time, where she uses the series to introduce her students to classical music. And the initial enthusiasm caused by the albums has also led her to work on a book featuring Leonard Lion conducting an orchestra of his animal friends. A&M also has the licensing rights to a series of Childhood Favorites videos that are currently in the planning stage.

Taylor has also been approached about making a similar album for adults, since many of them enjoy listening to Childhood Favorites with their kids. “I think a lot of people don’t have as broad a knowledge of the classics as they would like. So this gives them a smattering and some information and they quite like that.”

Fantasytime and Christmastime will be released in the spring.

Joseph is still selling in stores and theatres

The Original Canadian Cast Recording of Joseph And The Amazing Technicolor Dreamcoat from PolyGram has surpassed gold status (50,000 units) in less than 12 weeks.

Donny Osmond and other stars of the Andrew Lloyd Webber production will meet fans and autograph copies of the album on Dec. 15 from 12-1:30 p.m. at the main Sam The Record Man store in downtown Toronto.

The Canadian production of Joseph enjoyed sold-out performances this summer and fall in both Toronto and Minneapolis, Minn. The musical has re-opened at the Elgin Theatre and is scheduled to play in Toronto through the spring. Three additional holiday performances have been added for Dec. 27 at 7:30 p.m., Dec. 31 at 2 p.m., and Jan. 3 at 7:30.
Balmur Ltd invites you to enjoy
Two Hours of Christmas Cheer

Rita MacNeil
"Now The Bells Ring"
will be televised on CTV December 24 at 9pm

George Fox
"Christmas With The Troops"
will be televised on CFTO-TV on December 24 at 10pm (Channel 9, Cable 8)
(Also check local listings)
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<th>THE RPM Top 100 Adult Contemporary tracks of 1992</th>
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<td><strong>1. BEAUTY AND THE BEAST</strong></td>
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<td><strong>2. NOTHING BROKEN BUT MY HEART</strong></td>
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<td>Celine Dion - Columbia-H</td>
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<td><strong>3. IF YOU ASKED ME TO</strong></td>
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<td>Celine Dion - Columbia-H</td>
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<td><strong>4. RESTLESS HEART</strong></td>
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<td>Peter Cetera - Warner Bros.-P</td>
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<td><strong>5. THE ONE</strong></td>
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<td>Elton John - MCA-J</td>
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<td>Jon Secada - SBK Records-F</td>
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<td><strong>7. HOLD ON MY HEART</strong></td>
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<td>Genesis - Atlanta-P</td>
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<td><strong>8. THIS USED TO BE MY PLAYGROUND</strong></td>
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<td>Madonna - Warner Bros.-P</td>
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<td><strong>9. MISSING YOU NOW</strong></td>
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<td>Michael Bolton - Columbia-H</td>
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<td><strong>10. SOMETIMES LOVE JUST AIN'T ENOUGH</strong></td>
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<td>Patti Smyth &amp; Don Henley - MCA-J</td>
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<td><strong>11. CAN'T LET GO</strong></td>
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<td>Mariah Carey - Columbia-H</td>
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<td><strong>12. SAVE THE BEST FOR LAST</strong></td>
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<td>Vanessa Williams - Mercury-Q</td>
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<td><strong>13. CONSTANT CRAVING</strong></td>
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<td>S. D. Lang - Sire-P</td>
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<td><strong>14. I WILL BE HERE FOR YOU</strong></td>
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<td>Michael W. Smith - Geffen-J</td>
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<td><strong>15. I'LL BE THERE</strong></td>
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<td>Mariah Carey - Columbia-H</td>
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<td><strong>16. HAZARD</strong></td>
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<td><strong>17. TEARS IN HEAVEN</strong></td>
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<td>Eric Clapton - Reprise-P</td>
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<td><strong>18. WHY</strong></td>
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<td>Anne Lennox - RCA-N</td>
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<td><strong>19. DO I HAVE TO SAY THE WORDS</strong></td>
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<td><strong>20. TAKE THIS HEART</strong></td>
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<td>Richard Marx - Capitol-F</td>
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<td><strong>21. DON'T LET THE SUN GO DOWN ON ME</strong></td>
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<td>George Michael &amp; Elton John - Columbia-H</td>
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<td><strong>22. YOU WON'T SEE ME CRY</strong></td>
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<td><strong>23. WHAT BECOMES OF THE BROKENHEARTED</strong></td>
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<td>Paul Young - MOA-J</td>
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<td><strong>24. YOU'RE ALL THAT MATTERS TO ME</strong></td>
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<td>Curtis Stigers - Arista-N</td>
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<td><strong>25. NOT THE ONLY ONE</strong></td>
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<td>Bonnie Raitt - Capitol-F</td>
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<td><strong>26. TO LOVE SOMEBODY</strong></td>
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<td>Michael Bolton - Columbia-H</td>
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<td><strong>27. LAYLA</strong></td>
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<td>Eric Clapton - Reprise-P</td>
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<td><strong>28. MASTERPIECE</strong></td>
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<td>Atlantic Starr - Reprise-P</td>
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<td><strong>29. SONG INSTEAD OF A KISS</strong></td>
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<td>Alanis Myles - Atlantic-P</td>
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<tr>
<td><strong>30. KEEP COMING BACK</strong></td>
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<td>Richard Marx - Capitol-F</td>
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<td><strong>31. SOUTHERN RAIN</strong></td>
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<td>Cowboy Junkies - RCA-N</td>
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<td><strong>32. DO IT TO ME</strong></td>
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<td>Lionel Richie - Motown-Q</td>
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<td><strong>33. THE REAL THING</strong></td>
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<td>Kenny Loggins - Columbia-H</td>
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<td><strong>34. IS IT REALLY LOVE</strong></td>
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Pressure Drop brings new dimension to the Rock
by Steve McLean

A new musical presence has emerged in Newfoundland, and it has nothing to do with fiddles, squeeze boxes or tin whistles.

Pressure Drop plays a mixture of reggae, ska, soca and calypso music that’s usually associated with the black native inhabitants of islands thousands of kilometres to the south of Canada’s 10th province. But, believe it or not, it’s a band in big way with people on the Rock.

“We’re about the most popular band in Newfoundland right now because people know we’re a party/dance band,” says the group’s manager and all-around troubleshooter, Léon Tizzard.

Aside from a few individuals that had Bob Marley albums in their record collections, there was never a big call for reggae music in Newfoundland, and there certainly was none being played live. But, in the less than two years that Pressure Drop has been together, reggae albums are now being stocked more regularly in record stores, radio is giving the music some airplay, and a few ska and reggae bands from the mainland have started to appear in St. John’s.

Pressure Drop have become so popular that they can make from $1,100 to $1,500 a night playing clubs around the economically depressed island, says singer/sax player Terry (Stoney) Stone. And he stresses that it’s not just because they’re somewhat of a novelty.

“A lot of people get a kick out of us being an all-white reggae band and that we have a drummer that’s blind. They might think it’s a gimmick at first but, when they sit down and listen to the music, they take it pretty seriously. We play the same clubs a lot but we’re always getting new people out to see us.”

An opening slot at the large Canada Day concert at Quidi Vidi Park in St. John’s attracted the attention of MuchMusic, which invited them to Toronto in late September to do a short interview and performance segment. The network has also been giving limited play to the band’s video for the song Freedom.

The band returned to Toronto again in mid-November to perform at the CASBY Awards presentations, an event in which they lost out to the highly hyped Sloan in the competition for the title of Favourite New Group/Artist from Eastern Canada. The band also played a couple of opening spots at Toronto clubs during their two sojourns, which were the first shows they’ve played outside of their home province.

Despite their isolation, Pressure Drop have gradually been drawing attention from across the rest of the country through their self-titled debut release. The 10-song album is distributed nationally through Duckworth Distribution from St. John’s.

The band is also starting to benefit from federal funds dedicated to the promotion of arts and culture in Newfoundland. Money from this fund will allow the band to overcome both the high air fares from Newfoundland to the mainland and other expenses which they might not normally be able to cope with on their own. The group is also looking into financing for showcases at MIDEM in France and for various other music conferences in the United States and Canada.

However, the members of Pressure Drop still have their hearts firmly entrenched in The Rock. At least for now.

“We don’t want to jump into anything,” says Tizzard. “We want to take it slow and progress at our own rate so we don’t get in over our heads.”

Stone concurs that there’s no big rush to relocate to a more central area and grab for more than the group feels it’s ready for at the moment. “We’re not ready into the rat race. If it’s at all possible, we’ll do our touring out of Newfoundland. That’s our home.”

“Newfoundland’s been facing recession since its existence, but its people have always been known as friendly and happy go lucky. If we deal with a message at all, that’s the message we’re dealing. There’s no negativity at all.”

And Stone’s not just paying lip service to smiling through adversity. His uninsured $3,500 saxophone was stolen during the band’s recent trip to Toronto. But, with the spirit of a true Newfoundlander, he still went out with the rest of the band that night to party until dawn.

Bob Blumer: To Cook And Paint In L.A.

Bob Blumer has always had varied interests - food, music, art and humour to name a few - and with his new cookbook, The Surreal Gourmet: Real Food For Pretend Chefs, he has managed to package his passions into 96 pages of easily digestible serving suggestions.

Blumer is (was?) best-known for being the manager of Toronto singer Jane Siberry, who also wrote the introduction to the book. Now, from his converted garage/studio/office overlooking Hollywood’s famous sign, he also looks after the careers of such Canadian music artists as Miguel Salas, John Capek and Rebecca Jenkins. But, in between business deals, Blumer also entertains a couple of times a week by inviting friends over for dinner. All his quests are of course for guests resulted in The Surreal Gourmet.

The book contains 25 recipes, each accompanied by an off-beat piece of art (flying carrots, brussels sprouts decked out like Chef Boyardee, a pink flamingo lawn ornament wearing a sporty bib) which Blumer created himself. Two of the eccentric prints are available through mail order and five of the original pieces recently sold for $1,000 each at a gallery in Los Angeles.

With his culinary and artistic achievements, you would think that the 34-year-old must have taken some cooking and art classes during his formative years while being raised in Montreal. Think again.

“I’m a rock manager,” he says. “I’m formally trained in nothing, but prepared for everything. I just like to eat.”

But Blumer goes beyond providing recipes and pictures. He sets the mood for a total evening of dining pleasure by providing alternative ingredients for the adventurous and suggestions for garnishes, accompaniments and wine.

“I’m a good cook but I’m not a tremendous cook,” he says. “So I feel that if you pay attention to all these other things, they will be assimilated into one’s perception of the taste.”

Blumer also recommends music to cook by. Where does he get his ideas on which music is appropriate for which dish?

“Some of them are logical like Los Lobos for guacamole or Bozoo Chavis for a Cajun recipe. And some of them are just uplifting records that I like to play. It’s the kind of music I surround myself with.”

But Blumer admits that at times he had to resort to bad puns to make the food fit the music. Take the case of Leonard Cohen. “There’s an undercurrent in the book of cooking for dates,” he starts to explain.

“And Caesar salad is one of my favourite recipes to make for dates. So I thought playing the record I’m Your Man would be a gentle hint. There’s twisted logic for everything.”

Other Cancun recommendations in the book are: Siberry’s Bound by the Beauty for roasted whole garlic; K.D. Lang’s Shadowland for (what else?) grilled vegetables; Glen Gould’s Bach, The Goldberg Variations for building a better sauce; and Manteca’s Perfect Foot for blending frozen fruit daiquiris.

The book also offers tips on the fine arts of presentation, sauteeing and the salad; staple ingredients, spices and utensils; and a quirksheet to record your friends’ likes and dislikes.

And if you’re ever looking for a good reason to invite Corey Hart over for dinner, be sure to read his treatise on Zen and the art of dishwashing. The guy actually gets off on scrubbing pots and pans.

The Surreal Gourmet makes a fun Christmas present and, if you can’t find it in stores, it’s published by Chronicle Books of San Francisco and distributed in Canada by Raincoast Books of Vancouver.

Among the many artists preparing to release new albums and related material are:

- BMG signs Whittaker to international deal

Roger Whittaker has signed a multi-album deal with The Bertelsmann Music Group (BMG) International, which also acquired Whittaker’s expansive multi-language back catalogue.

- BMG International plans to record Whittaker albums in English, German and other languages to further expand his international appeal. During his 30-year career, Whittaker has sold almost 50 million albums worldwide.

- BMG Music Publishing also acquired Whittaker’s Tembo Music Ltd. catalogue, which contains all of his songs. BMG has also concluded a co-publishing agreement with Whittaker for future compositions, including his new albums in English and German.
What makes a good talker talk good
Transformational grammar in radio
by Ronald T. Robinson

Dear Steve:
Since we've been pals and radio colleagues since "groovy" was an operative term, and since I almost never write to you, (the telephone being handier and more user friendly), and since we happen to be in the same market at the same time, and since you still owe me $20 on the '69 Mets, please be relaxed and secure in the knowledge that I am truly setting you up for something here. But, if you read this all the way through, I promise you an interesting paradox at the end.

But first, a little schmoozing. As I have told you many times, I have the utmost respect and admiration for the skills and intuitions you exhibit through your capacities as a radio performer. I am more than willing to wait and wade through the innocuous pomposity you are obligated to spout on behalf of your program director/consultants, for the gems I have to come to expect from you. I am, however, unconverted that a significant portion of the audience is willing to be so gracious. That's a concept about which we've already spoken and are in complete agreement.

What I want to do here is deal with something a little more significant. As Joan of Arc said: "Tidy up the kitchen if you want -- I'm going to save France." To do that, and to take a little pressure off you, I'm going to tell you a story about one of my favourite people me.

For the first 18 years of my career (no: the last 10), I happily and enthusiastically bought into the first preconception of this business which was, "Radio is a one-on-one medium." There were no subtle implications about that. It was categorical. To be an effective broadcaster I was compelled to fantasize and visualize a single individual "out there" and speak to that person.

I glad I said that! Okay, let me rephrase that. These people are distinguishing what makes a good talker talk good. Yikes!

Waddy say I just cut to the chase and invite your response? I promise to turn the lights back on and show you the exits.

I invite you, for the purpose of your on-air communications, to drop the word "you." This applies only when directing a comment to the audience -- not your sidekick or the newswoman or a listener on the phone -- just the audience. Rather than becoming limitations to your communications, I suggest you will have created an opportunity to be even more effective by working with the alternatives. And, here they are. Where appropriate, use the first person (i.e. I, we or us), or use the third person (i.e. he, she, they, a person, someone, an individual I know, someone I heard about,

I invite you, for the purpose of your on-air communications, to drop the word "you."

There is no singular identification of, or contact with, that phantom listener.

one. But radio? Now, relax for a moment and please consider what I haven't said. I did not say that individuals don't experience the radio personality whether they are singular listeners or involved in the process as a group. I'm saying there is no singular identification of, or contact with, that phantom listener. No palp prints. No iris identification. In other words - no feedback loop.

You, as the jock du jour, must, at some point, accept the working reality that at any given time your audience can be numbered in the thousands and you can not identify them, or him, or her. Plus, if you can verify with that one fantasy individual that he/she is absolutely connected to your personal communications, then you have done so at the expense of alienating almost the entire remainder of your audience. I invite you to consider how it could not be otherwise.

Meanwhile, at a time when I needed some pertinent information in the worst way, I was guided to a body of work by a group of folks who call themselves Transformational Grammarians (not to be confused with a sect of dolphin-worshippers who founded the Southern California Church of the Holy Blow Hole). The trans grammers have been working on the unconscious strategies that native speakers of the language use to develop meaning and full representations of the speakers' model of experience. And boy, am I glad I said that! Let me rephrase that. These people pay attention to what and how we say the things we say and whether or not what we say when we say them is consistent with our intent or experience at the time. And boy, am the cat, the guy at the corner store, the cetera). In other words, talk about people rather than to one person. The content of your comments will not change. Your voice tone and syntax, if you are conscious of them, will be consistent with your comments, or, for that matter, depending on your comedic intent or the desired audience response, inconsistent with your syntax. At least that's a choice you will make. But, I assure you, the impact you have will be startling and dynamic. Not only that, but because of your choice to work in the first and/or third person, you will have effectively eliminated the opportunity for membership of the audience to resist your comments because that listener's real-time experience has nothing to do with your comments. By using the second person, (you) understand you have just claimed otherwise.

For example: (jock) "WXXX will be at the auto show all this weekend. You'll see the last Chryslers ever made and the last Hondas allowed into the country. Plus, there'll be chances for you to win a whiff of the tire tracks of the truck that hauls away the trash belong to Elvira -- Mistress of the Dark."

Now, potential audience member's response: "I'm a 28-year-old woman who won't be at the auto show. I will not see anything. And I guess that last thing about Elvira was meant for men. But you said 'you,' and that was supposed to be me, but it's not, so . . . Gong!"

This little response, by the way, is very much an unconscious process. Yet real enough to stimulate some consideration on a jock's part. He could have tidied it up by saying, "WXXX will be at the auto show all this weekend with the last Chryslers ever made and the last Hondas allowed into the country. Plus, there'll be chances for some guy to win a whiff of the tire tracks of the truck that hauls away the trash belonging to Elvira -- Mistress of the Dark."

Now, again, the potential audience member's response: "I still won't be there, but

ROBINSON continued on page 31
Tapper tries to relieve Toronto Symphony crisis
by Steve McLean

According to the Canadian Arts Consumer Profile, a study conducted by Decima Research and published by the federal Department of Communications, there is a large growth potential for classical music audiences in the next decade. If this forecast is wrong, Canadian symphony orchestras could find themselves in even more trouble than they're in now.

In fact, at a recent convention of American and Canadian orchestra delegates held in Washington, D.C., it was almost unanimously agreed that unless major changes take place, symphonies will die.

Nowhere is the awareness of these troubled times more acute than at the Toronto Symphony. A recent struggle to avoid bankruptcy succeeded -- but not without bitterness -- when the orchestra's 101 musicians reluctantly agreed to accept a 1992-93 season reduced from 50 to 42 weeks along with a corresponding 16 per cent salary cut. One week will be added in each of the next two seasons and a mediator will look at ways of working out a precedent-setting profit-sharing formula that would provide the musicians with higher salaries if the TS started to sell more tickets.

But the TS still has a debt of $3.7 million and managing director Max Tapper says the organization is nowhere close to being out of the woods.

"The community thinks that the Toronto Symphony is saved now; it's very wrong. We need help, we need assistance, we need financial support. The difference is, we're going to try to earn it now through response and listening."

Tapper came to the TS in February from the Winnipeg Symphony, where he took the orchestra from the critical list in 1985 to being one of the only symphonies in North America that had no deficit and operated on a balanced budget. Through an approach he claims has never been used at the TS, he vows to do the same thing in Toronto.

"I don't think the Toronto Symphony Institution has listened for a long time. It's made decisions over the years that have brought it to the brink of extinction. And we, led by the musicians, decided that was not the right course of action."

Tapper insists he will seek the input of musicians, board members, staff, subscribers, donors, governments and casual ticket buyers from the community to try and build fresh ideas and attitudes around the TS.

"Through listening, and our own creative juices and our own thoughts, we will evolve towards an organization that serves Toronto first, Ontario second, Canada third, and the world of music fourth. That's our mandate. And coupled with that mandate is that we have to do all of that without losing money."

Tapper feels the recent publicity surrounding the orchestra's financial woes may adversely affect the public's perception of the TS. But he's determined to change that view around and bring in increased donations from patrons so the TS can continue to attract top-calibre musicians to its ranks.

"I really hope that people will give us a chance without pre-judging. Every dollar that's going to be invested in this orchestra from this day forward will be well spent. None of it will go to loss. In other words, I don't believe that we will ever again come to the point where young musicians who choose a career in the orchestra, and win the position, are threatened with a job loss.

"People will start believing, I think, this fall when we start the new season. But really, the proof will be long in coming because it's a very difficult time financially. I ask people to wait over the next two seasons, because I think there will be changes in attitudes, changes in programming, and changes in the way we deliver that programming, that will be beneficial as we listen to the community."

Tapper admits that high prices scare many people away from attending TS concerts and, although prices for this season are already set, he plans on making a good range of tickets at relatively modest price levels available at all times throughout the 1993-94 season. Special rates for students and seniors will already be in effect for this season, which opened on Sept. 16.

In addition to making the TS more affordable for the average person, Tapper hopes to make the whole idea of attending a concert more accessible to the general public by trying to educate people about classical music. He would like to see a wider range of performances and more dynamism introduced into traditional repertoires when a successor is found to replace German music director Gunther Herbig after this season.

Tapper cites violinist Nigel Kennedy as an example of a performer who can attract widespread acclaim because of an exciting live act.

"What we do is great art, an expression of people's souls. It's something that, in my opinion, can only be shared in the benign act of attending a concert with live people sharing the music, either performing it or listening to it.

"You are spiritually uplifted or challenged through music. Unfortunately, orchestra concerts far too often are events that don't give an opportunity for that spiritual uplift because there's not much juice in it. We've got to change that."

Vibrant performances like Kennedy's are what Tapper feels can never be fully translated, despite the rapid advances in technology, on a home audio system. "That experience can't be duplicated on a CD. And that's what makes the concert experience great."

Still, even though recording projects have been shelved along with tours, Tapper says the TS must make recordings available at the retail level to be exposed on a much broader basis. The topic of recording took up a lot of time during the recent contract negotiations, but many points remain to be discussed.

Because the concept of commercial recording is relatively new to Tapper, he's looking to other people in the business to learn more about what works and what doesn't in the recording industry.

"We can't do anything that guarantees us a loss," he says about recording. "We will take risks, but they have to be calculated risks financially."

Tapper has spent a lot of sleepless nights since taking over the TS, but he's convinced that the worst is now behind him and the orchestra can now march boldly into the rest of the decade.

"It's a very exciting opportunity because we came so close to ending it, and we're so far down on the bottom, and the recession is so terrible, that we're only going up now. We can't go any lower."

Kashitin featured in CBC TV special on Dec. 15

Kashitin, the internationally acclaimed native Canadian musical duo, will be featured in a one-hour CBC Television special called Kashitin: Eternal Drum at 10 p.m. E.S.T. on Dec. 15.

Folent Vollant and Claude McKenzie have been touring across Canada raising awareness and pride among young native people in the accomplishments of using one's own language and culture to achieve success. The tour's aim is to make all Canadians aware of the strength and richness which native talent brings to the larger Canadian culture.

Kashitin (tornado in English) sing in their native language, Montagnais, but communicate with audiences through the feeling and spirit intrinsic in the blending of their distinctive melodies.

Kashitin's self-titled debut album has recently been certified as double platinum. Their current album, Innu, has sold more than 80,000 units.

The second leg of Kashitin's tour will continue in January at the following venues: the Community Centre in Wuninnew Lake, Ont. (16); North Bay Arts Centre (26); Centre Culturel in Hearst, Ont. (27); Centre Culturel in Kapuskasing, Ont. (28); Grand Theatre in Sudbury, Ont. (29); and Massey Hall in Toronto (30).
Randy Travis continues to bullet up the chart. Look Heart, No Hands is up to #26 this week from #45. The track is included on Travis' Greatest Hits Vol. 2 album, his best retail album in some time, which is at #23 this week.

Doug Stone is the biggest mover on the RPM Country 100 this week. His Epic single, Too Busy Being In Love, moves up to #27 from #48. The track was taken from his Rom The Heart album, and was released by Sony as a promo CD single.

Don Neilson is looking good with his latest release, The Other Side Of You. The single, written by Tim Thorne and Erica Ehm and produced by Mike Francis, bullets into the #29 slot. This is the title track from Neilson's debut for the Einstein Bros./Epic label.

The Rankin Family are making solid chart gains with their latest Capitol single, Fare Thee Well Love, the title track of their gold-certified debut album for the label.

The Santa Fe Bar & Grill featured Peter Wild this past week (Dec. 9) in their series of showcasing both new and established Canadian country songwriters and performers. Wild has been catching a lot of attention from country radio programmers lately. He enjoyed 17 weeks of charting with She Just Beat Me To The Door, which was included on RDR CountryPak #11. His next single, Don’t Leave Home Without Her, is included on Hillcrest CD compilation #6. This week Joel Feeney is on tap at Santa Fe. He is currently charting with The Tennessee Hits, a song written by Tim Thorne and Erica Ehm and produced by Mike Francis.

Alberta will honour its own on Feb. 21 at the Arden Theatre in St. Albert. The awards show, the seventh staged by the Alberta Recording Industry Association (ARIA), will be telecast live on CFRN Edmonton and CFCN Calgary. The annual Citation Luncheon will be held on Feb. 20 at the Westin Hotel in Edmonton. Edmund Oliverio of Ambassador Music also sends news that the Annual CountryFest will be held August 23-29, with the Alberta Country Music Awards to be presented on the 29th. The Country Connection clubrooms are now open Thursday to Sunday at 426 - 8th Avenue S.E. (lower level). A Country Gospel Jam is held every Friday evening, with a showcase and open stage every Saturday evening. A songwriter’s co-operative is held every Sunday afternoon.

Kitchener’s Mary Anne Epp is the founder of Bluebird Nights, a showcase for up-and-coming local singers and songwriters. The showcases are held at Phil’s Bar & Grill in Waterloo. Some of the local acts which have appeared include The Lakes, Soul Fissure, Adrian Jones, Rob Juneau and Maureen Brown, and the list is growing. Mary Anne and her band, My Cat Norman, play regularly at The Purple Onion and the Library Lounge at the Charcoal Steak House.

Alison Krauss & Union Station are beginning to pick up an interesting pattern of playlists with their single, New Food Released CD single, the track was taken from her Rounder/Denon album, Every Time You Say Goodbye. The single enters the chart this week at #95.

Carroll Baker was in Lar and Baden-Baden, Germany the first week of December taping a CTV special called Christmas With The Troops. Baker shared the bill with Cassandra Davis.

Toronto’s Country 59: #1 in Canadian country

Bill Anderson, program director of Toronto’s Country 59, happily reports that according to the Fall 1992 BBM survey, the station “is now the most listened to country radio station in the nation.”

The station’s circulation of 337,500 and 4,248,000 total weekly hours tuned, place the station at the top of the country radio field in Canada.

“It’s been a number of years since a Toronto country station laid claim to the title of Canada’s most listened to country radio station,” says Anderson. “Helping make Country 59 the most listened to country radio station in Canada is one of the high points of my 25 years in the business. It’s especially gratifying because they said country just wouldn’t work in Metro Toronto.”

Anderson also points out that the survey shows that Toronto area listeners are “a healthy part of the country music boom of the ‘90s.” Country 59’s 337,500 weekly circulation, as well as 820 CHAM Country’s (Hamilton) 305,000 listeners, “demonstrate that the entire Toronto region is supporting country music in a big way.

“We’ve gained over one million hours tuned from the fall 1991 BBM to this fall’s survey, and increased our market share from 2.6 to 3.5. This is a function of the hard work of our talented staff and loyalty of our ever-expanding audience.”
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<td>Reba McEntire</td>
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</tr>
<tr>
<td>74</td>
<td>WATCH ME</td>
<td>Lorrie Morgan</td>
<td>RCA-N</td>
</tr>
<tr>
<td>75</td>
<td>BROKEN PROMISE LAND</td>
<td>Mark Chesnutt</td>
<td>MCA-J</td>
</tr>
<tr>
<td>76</td>
<td>AFTER THE LIGHTS GO OUT</td>
<td>Ricky Van Shelton</td>
<td>Columbia-H</td>
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<tr>
<td>77</td>
<td>OLD FLAMES HAVE NEW NAMES</td>
<td>Mark Chesnutt</td>
<td>MCA-J</td>
</tr>
<tr>
<td>78</td>
<td>IF YOUR HEART AIN'T BUSY</td>
<td>Tanya Tucker</td>
<td>Liberty-F</td>
</tr>
<tr>
<td>79</td>
<td>MAMA DON'T FORGET TO PRAY FOR ME</td>
<td>Diamond Rio</td>
<td>Arista-N</td>
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<tr>
<td>80</td>
<td>BAD DAY FOR TRAINS</td>
<td>Patricia Conroy</td>
<td>WEA-P</td>
</tr>
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<td>81</td>
<td>LIGHTS OF LARAMIE</td>
<td>Ian Tyson</td>
<td>Stoney Plain-P</td>
</tr>
<tr>
<td>82</td>
<td>THIS ONE'S GONNA HURT YOU</td>
<td>Marty Stuart &amp; Travis Tritt</td>
<td>MCA-J</td>
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<tr>
<td>83</td>
<td>LOVIN' ALL NIGHT</td>
<td>Rodney Crowell</td>
<td>Columbia-H</td>
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<tr>
<td>84</td>
<td>EXCEPT FOR MONDAY</td>
<td>Lorrie Morgan</td>
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<tr>
<td>85</td>
<td>OUTBOUND PLANE</td>
<td>Suzy Bogguss</td>
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<tr>
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<td>Tracey Lawrence</td>
<td>Atlantic-P</td>
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<td>EVERYBODY KNOWS</td>
<td>Prairie Oyster</td>
<td>RCA-N</td>
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<tr>
<td>88</td>
<td>WILL I DO (Till The Real Thing...)</td>
<td>Prairie Oyster</td>
<td>RCA-N</td>
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<td>89</td>
<td>I CAN SEE ARKANSAS</td>
<td>Anne Murray</td>
<td>Capitol-F</td>
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<td>90</td>
<td>MY BABY LOVES ME JUST THE WAY...</td>
<td>Patricia Conroy</td>
<td>WEA-P</td>
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<td>91</td>
<td>WARNING LABELS</td>
<td>Doug Stone</td>
<td>Epic-H</td>
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<tr>
<td>92</td>
<td>ACES</td>
<td>Suzy Bogguss</td>
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<td>SOMETHING IN RED</td>
<td>Loretta Lynn</td>
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<td>94</td>
<td>I WOULDN'T HAVE IT ANY OTHER WAY</td>
<td>Aaron Tippin</td>
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<tr>
<td>95</td>
<td>SHE'S GOT THE RHYTHM (And I Got...)</td>
<td>Alan Jackson</td>
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<td>96</td>
<td>MY NEXT BROKEN HEART</td>
<td>Brooks &amp; Dunn</td>
<td>Arista-N</td>
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<tr>
<td>97</td>
<td>HE WOULD BE SIXTEEN</td>
<td>Michelle Wright</td>
<td>Arista-N</td>
</tr>
<tr>
<td>98</td>
<td>HERE TODAY, HERE TOMORROW</td>
<td>George Fox</td>
<td>WEA-P</td>
</tr>
<tr>
<td>99</td>
<td>EVEN THE MAN IN THE MOON IS CRYING</td>
<td>Mark Collie</td>
<td>MCA-J</td>
</tr>
<tr>
<td>100</td>
<td>TWO SPARRINS IN A HURRICANE</td>
<td>Tanysa Tucker</td>
<td>Liberty-F</td>
</tr>
</tbody>
</table>
I do understand.

By the way, as often as not, upon demonstrating this technique, a colleague will offer this in rebuttal: "What if I said, 'If you are going to the auto show this weekend you will see a certain car,' as an alternate that still uses the second person?"

It's a good point, but it's also similar to clutching at a loose root at the edge of the cliff. That approach of "if you, et cetera," is essentially a guessing game, and one with lousy odds. That phantom 28-year-old woman's unconscious response is still identical to her first one, only it begins with, "Well, I'm still not, et cetera."

I hope at some point you will begin to understand that what is happening here is a complete change in the context. At the surface, I realize, this little linguistic machination seems somewhat insignificant. Yet, upon closer scrutiny, I believe the implications will become more clear.

Until I've heard some feedback from you, Steve, I will not be offering any psychological or linguistic rationales for this approach, although I assure you they exist -- by the pound. Perhaps another time.

Vaski, George Fox, Debbie Johnson, and Veronique Bélanger. When she returned to Canada she headed to Vancouver for the BCTV Christmas charity broadcast on Dec. 5-6, and then on to a Dec. 7 date at Toronto's Stage West. Baker will be in Nashville in January and February co-writing material for her new album. She will be writing with Bryan Way, Steve Bogard, Laine Martine and Rory Bourke. Through assistance offered by Gerry Renewyck, who heads up Warner/Chappell Music in Canada, she will be shopping for a new label. Baker is currently charting with Burning Bridges, a duet with Jack Scott, released on the Tembo label.

COUNTRY PICKERS

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Look Heart, No Hands - Randy Travis
PAUL KENENNI and JOHN GOLD
CHFX-FM Country 101 - Halifax
Trying To Hide A Fire In The Dark - Billy Dean
CHUCK REYNOLDS
CHYR Country 710 - Larnington
Look Heart, No Hands - Randy Travis
DAVE KIRK
CJSJ 1280 Super Country - Estevan
Look Heart, No Hands - Randy Travis
TED DAIGLE
CSDK-FM - Ottawa
No Way - Melanie Chartand
WEIRD HAROLD
Country 1130 CKWX - Vancouver
Wild Man - Ricky Van Shelton
AL CAMPAGNOLA
Country 99 - Toronto
Take It Back - Reba McEntire
WADE WILLEY
CQOK AM 900 - Regina
Trying To Hide A Fire In The Dark - Billy Dean
JOEL CHRISTIE
820 CHAM Country - Hamilton
You Gave Up On Me - Coda The West
IAN McCALLUM
BX 93 - London
Can I Trust You With My Heart - Travis Tritt
MARK CARLISIL
Country 1110 CKTY - Sarnia
Cheap Whiskey - Martina McBride
DAWN LEEME
CJWJ 750 - Saskatoon
Drive South - Suzy Bogguss

By way of easy definitions, let me suggest that using the second person (you) is an attempt at "direct" communication and, as you've probably gathered, a strategy I believe to be inappropriate. The alternative I am suggesting can be labelled as "indirect."

I mentioned earlier that radio was not a one-on-one medium. That was a comment about how it is applied, not how it is accessed. Now, the paradox I referred to originally. I am satisfied that instead of applying direct communication techniques, we can, through the application of these alternative indirect strategies, accomplish what it is we got into this business for in the first place. Harken back to the days when you wanted the audience to respond to your communications in a powerful, predetermined and personal way.

I am suggesting that the use of even this one technique will put you back on the road to accomplishing this ideal. Sure it's indirect. But, it's also a way to make radio what you always wanted it to be, one-to-one.

With best wishes,
Your good friend,
Ronald T. Robinson

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The boy who created these illustrations is Ravindra Anand Rambarran, a 16 year old deaf-mute who suffers from Spastic Cerebral Palsy. Ravindra is now able to walk completely upright for the first time in his life. Thanks to the Herbie Fund at The Hospital for Sick Children, Ravindra will walk tall when he returns to his home in Guyana in January!

In the True Spirit of the Holidays and in lieu of Cards and Gifts BMG Music has made a donation to the “Herbie Fund” at The Hospital for Sick Children, Toronto.

Happy Holidays

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