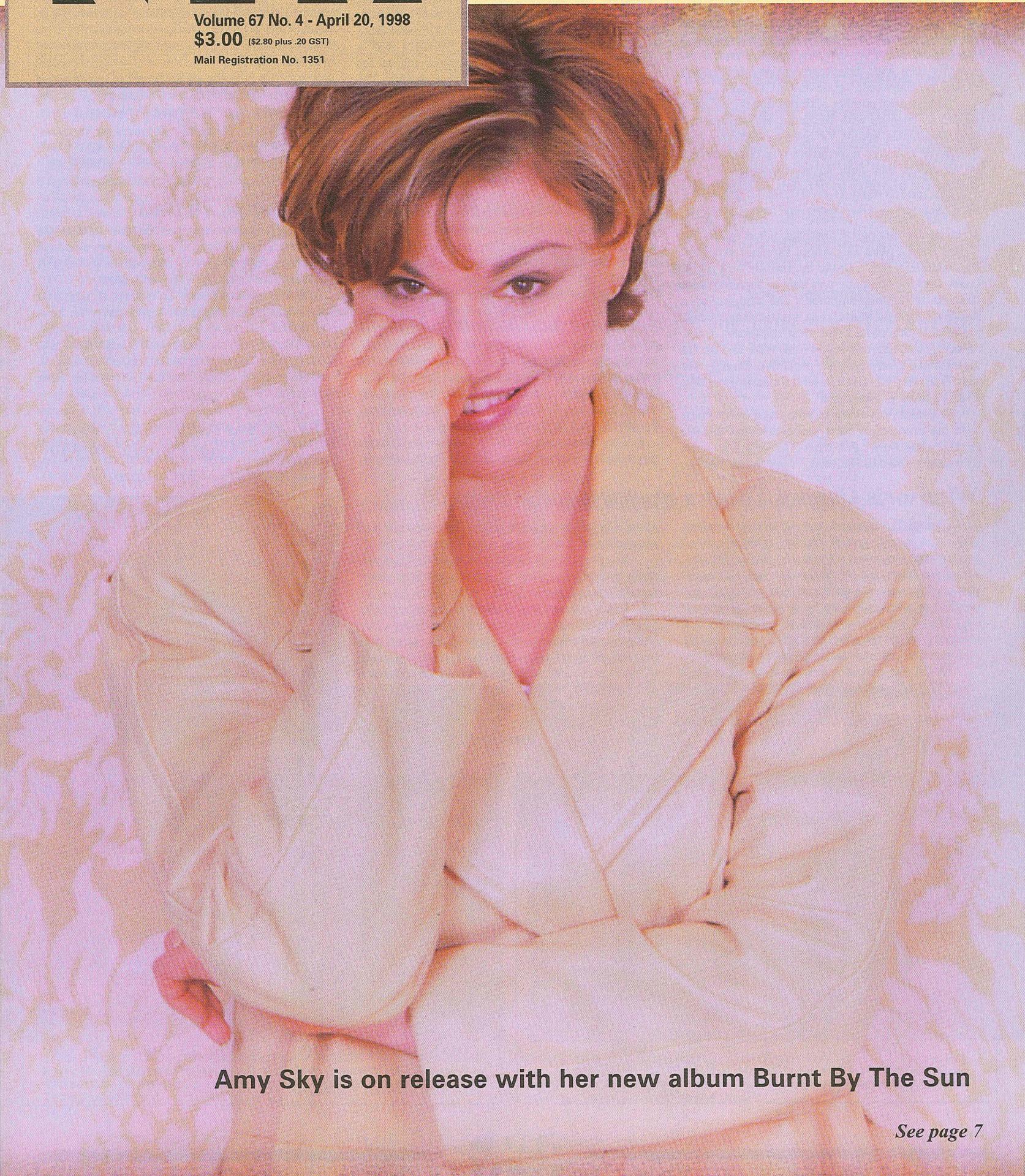


RPM

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Amy Sky is on release with her new album Burnt By The Sun

See page 7

Self-sufficiency key strategy for Sony Music

by Rod Gudino

As part of an ongoing strategy to meet the demands of increased production and speedier performance while maintaining quality, Sony Music has opted to make the move to self-sufficiency. The label, which has occupied a niche in North east Toronto for over 35 years, has been aggressively pursuing the expansion of its in-house capabilities, most recently seen with the integration of a production studio/live showcase venue and a CD plant.

"There are a number of things that the building accommodates us with by being self-sufficient," says Don Oates, senior VP sales for the company. "We have a change in priorities or a huge demand on an album that came in unexpectedly, we can change our priorities in our runs in a moment's notice."

The facility proved its mettle most dramatically this past Christmas, when orders for Celine Dion's *Let's Talk About Love* far exceeded expectations when it broke the million unit mark. Oates says the company was able to accommodate demand by juggling shipments and shipping on a hand to mouth basis that would have been impossible otherwise. The most important result, however, was that few if any sales were lost on the initial crunch, an item that propelled Dion to the top of the retail album chart with a history breaking 230,212 units in one week.

"I could meet every morning and every night with the production crew based on what did we expect, what did we get, where do we put it -- just by walking down the hallway," says Oates, "unlike

many other companies who are just another customer at another CD plant, and your priority is only as loud as the last phone call that got out there."

Similar, though lesser, in-house improvisations occurred with Barbra Streisand's *Higher Ground*, which also received greater interest than expected, and Oates says the facility has allowed to meet these types of situations head on. The fact that a distribution network is on the premises, allows for critical last minute order priorities. Logically, the time normally spent taking shipments from one location to another before hitting the final destination of choice is also cut out of the picture.

"In this day and age, everybody has inventory control systems," says Oates, "the computerization that they have, there is a lot of what people call

just in time inventory. We focus very much on 24-hour turnaround; if we receive an order from a Vancouver account before 1 o'clock on any given day, it's at their doorstep the next morning, the front line product at any rate."

The integration of a forty-eight track board, full edit suite has also given the company the advantage of producing television commercials in house and liberated budgets to concentrate on media buys. A complete printing department has made possible the production of all original posters and graphics with the added bonus of customizing packages for specific retail accounts through special paraphernalia such as coupon books, catalogues, or stickers.

Oates also says that economic sense is only one of the benefits in Sony's move towards self-

SONY continued on page 3

Roger Hodgson sets out on SoloTramp '98 tour

Nanci Malek of BENTertainment is putting her promotion muscle behind the release of the new solo album from Roger Hodgson titled *Rites of Passage*.

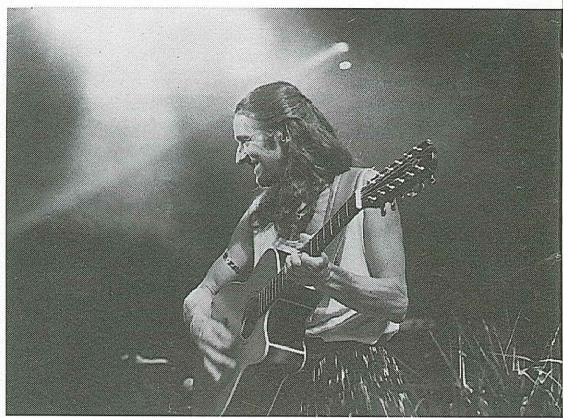
Hodgson, the co-founder of Supertramp, was in Toronto recently where he performed at Canadian Music Week's awards show. Hodgson performed several songs from his new album at that time, accompanying himself on his acoustic 12-string guitar bringing the audience to its feet. He also worked in some clever schtick for the tribute to A&M icon Joe Summers who was inducted into the CMW Hall of Fame that evening.

The Hodgson album, released in Canada through the Montreal-based St.Clair Entertainment,

captures Hodgson live in concert. Included on the album are nine new songs and several old favourites, including *The Logical Song*, *Give A Little Bit* and *Take The Long Way Home*.

Musicians on the session besides Hodgson on vocals and guitar, were his son Andrew on keys and drums, Mikail Graham on vocals and guitar, bassist Rich Stanmyre, keyboardist Jeff Daniel plus special guests Supertramp's saxman John Helliwell, composer Terry Riley on sitar, and cellist Josh Newman.

To premier his full Canadian tour which begins in July, Hodgson has already played Richard's On Richards in Vancouver (April 5), and is scheduled for The Guvernment in Toronto on April 25. Complete tour dates will be announced shortly.



Roger Hodgson

Windsor's Capitol Theatre prepares to be "wired"

The Capitol Theatre and Arts Centre in Windsor, Ontario is preparing to be "wired" into the net and has created a unique partnership with MNSInc. Managed Network Systems. As well, a recent partnership with a local recording company has resulted in a recording studio being installed.

The Capitol is now able to record, mix and broadcast on the net a live concert. Concerts can be archived and rebroadcast on the net at any time.

MNSI has placed a link on their home page which will access the Capitol Live Broadcasts and event listings. Net broadcasts will also be listed on MNS IND-X.com event listings and will also be listed with Real Audio.

It was pointed out that the partnership will

allow Capitol to assist with the development and promotion of artists "in an unprecedented way."

The first live net cast is scheduled for Capitol's main stage in the form of a press conference on April 17 beginning at 3 pm.

Local and national dignitaries are expected to attend, including Deputy Prime Minister Herb Gray MP, who will acknowledge not only the partnership but the "generous" contributions MNSInc. has made of Internet Access to the local board of education and hospitals.

It should also be pointed out that well-known Canadian broadcaster Warren Cosford who frequently contributes articles to RPM, is a Capitol board member.

NO. 1 ALBUM



TITANIC

Various Artists
Sony - 63213-H

NO. 1 HIT



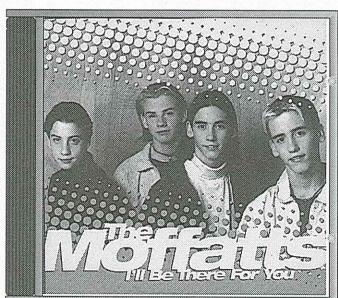
TORN
Natalie Imbruglia
RCA/BMG-N

ALBUM PICK



QUARTETTO GELATO
Aria Fresca
Marquis Classics - 81602-F

HIT PICK



I'LL BE THERE FOR YOU
The Moffatts
EMI-F

SONY continued from page 3

sufficiency. It has also allowed for greater intimacy with accounts and a significant increase in quality control, especially when it comes to the live music showcases critical to making a big first impression.

"If you had an artist go to a hotel to do a showcase, you're very concerned about the acoustics of the room," he says. "You know that not all hotels are made the same way; you're dealing with room

size, chandeliers, you're bringing in sound system, a lot of set-up a lot of fingers crossing making sure everything is fine. We are guaranteed quality sound, quality lighting."

Accordingly, the company recently shot a television spot on Chantal Kreviazuk in the production studio and even put together a soundtrack presentation for *Godzilla*.

"All the dollars that we have spent on any of these projects have paid themselves back in

spades," says Oates. "I don't know that we can sit down and do an economic assessment but I know that we'd end up with a greater amount of respect from and for our accounts -- it's a two way street. They believe that they are highly respected because we do go through the hoops to give them more professional, educational and unique presentations aimed solely at them and on the other hand they respect us for doing all that for them; there is definitely a good customer relation balance there."

Beaches jazz festival celebrates tenth year

The Beaches International Jazz Festival, held annually in Toronto's Queen Street East Beaches area, will celebrate its tenth anniversary at this year's event which runs from July 23 through 26.

President and producer Lido Chilelli, along with the assistance of the Beaches community have guided this local festival since 1989 developing the three day event into one of Toronto's top tourist attractions for both Canadians and Americans. Organizers have billed Beaches Jazz as "one of the few remaining free jazz festivals and the leading festival for promoting Canadian musical talent."

The mile-long StreetFest, a unique attraction to the festival features more than 50 bands performing nightly on selected street corners, balconies and rooftops. From 7 pm to 11 pm, more than 300 performers will play a variety of music including calypso, new age, Latin, fusion, blues,

Cajun and jazz.

On July 25 and 26 from noon to 6 pm, emcee and musical director Bill King will introduce local and international artists to the Alex Christie Bandshell at Kew Gardens.

There will also be arts and crafts exhibitors displaying and selling their wares at Kew Gardens/Alex Christie, which is located at Queen Street East and Lee.

The Beaches Jazz Festival supports various non-support organizations in the Beaches community through the sale of T-shirts and other

memorabilia. More than \$130,000 has been raised to date.

Firmed for the mainstage at the Alex Christie Bandshell for July 25 are Levon Ichianian, Tyler Yarema Revue, Nathan Zydeco Cha Chas, New York Voices, and the Fabulous Thunderbirds. The next day featured artists include Phil Dwyer Group, Bill King Sextet, Brian Hughes Group, and Don Braden Quartet with other names to be added when confirmed.

For more information contact the Beaches Jazz Festival hotline at 416-698-2152 or check out their internet at

www.beachesjazz.com

North American tour dates set for Loreena McKennitt

Loreena McKennitt will open her North American tour at Toronto's Massey Hall for two shows (May 3 & 4), followed by Montreal's Place des Arts (6), New York's Radio City Music Hall (7), and the Universal Amphitheatre in Los Angeles (17).

McKennitt is currently in the middle of a 25-date European tour, having completed the Italian dates and is now in Germany, with Holland, Belgium, Spain and France to follow.

Sandie Rinaldo's special celebrates motherhood

CTV News will present a special presentation with Sandie Rinaldo featuring four well-known Canadian women on Sunday May 3 at 7 pm (ET). *Magnificent Moms: A Celebration of Motherhood* will profile Rita MacNeil, Joyce Milgaard and the mothers of Celine Dion and Chantal Kreviazuk.

Dion's mother will reveal how she launched her daughter's career; single mother MacNeil shares her story of raising two children and building a

career when times were tough; Milgaard speaks frankly about her son David and his wrongful conviction of murder in Saskatoon and her move to New York; and Kreviazuk's mother talks about how she discovered her daughter's special gift when the emerging artist was just two years of age.

The *Mummer's Dance*, the single from the album was a #1 hit in Canada (RPM - March 16/98), and is Top 20 in the U.S.

career when times were tough; Milgaard speaks frankly about her son David and his wrongful conviction of murder in Saskatoon and her move to New York; and Kreviazuk's mother talks about how she discovered her daughter's special gift when the emerging artist was just two years of age.

The special will also feature satirical insights into motherhood from Double Exposure (CTV/Comedy Network).

Spice Girls firm dates for North American tour

Virgin's superspicers, the Spice Girls, made a surprise announcement regarding their proposed North American tour via satellite from London's Wembley Stadium where they are in the middle of an eight concert British tour.

The tour, which will last two and a half months with dates in both Canada and the U.S., begins June 15 at Miami's Coral Sky Amphitheatre, winding down at the Starplex in Dallas on August 8. Canadian dates include Montreal's Molson Centre (July 10), the Molson Amphitheatre in Toronto (11), and Vancouver's GM Place (Aug. 8).

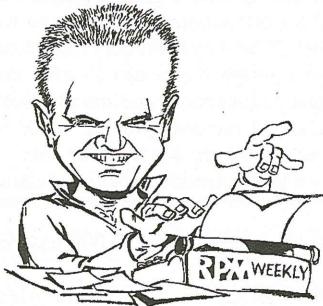


Warner Music Canada Chairman Stan Kulin with the Irish Descendants' Larry Martin, Ronnie Power and Con O'Brien (seated), who dropped by Warner's head office to pact new deal. Mike Greggs and Warner's Dave Tollington look on.



Q107's Andy Pattenden, Hungry Man Cogan, Pat Cardinal, Q Phone Boy and Snoof with (front) Eddie Van Halen, Gary Cherone, Alex Van Halen and Michael Anthony, live from in-store at Sam The Record Man's flagship store on Toronto's lower Yonge Street.

WALT SAYS . . . !



with Elvira Capreese

Julie's on the case!!! We credited the Mirvish people as the producers of Chicago and with giving that extra promotion to Alan Thicke, who has joined the Chicago cast at Toronto's Princess of Wales Theatre. Not so. Julie Gallagher, who heads up her own public relations office in Toronto, is the push behind her client Thicke. Besides getting him a seat at the head table for the salute to the Blue Jays, Julie also arranged a date through Planet Hollywood's Michael Coldwell for Thicke to make an appearance at this downtown Toronto tourist attraction last week (April 10). By the way, Thicke stars as lawyer Billy Flynn in Chicago, currently in the middle of a limited ten week run. The musical is produced by Barry and Fran Weissler in New York. (EC: *At least you were right about Alan Thicke's hometown being Kirkland Lake. You must have got that from Big Al Dubin!!!*)

Another big mistake??? It's still not over. DI says he's not impressed with the rumours that SK will be taking over that new job that's open (no official announcement, but we understand the resignation was complete this week). He says, If it's true, SK will be "another big mistake." He adds, of course that he's kidding. He's a very close and longtime friend of the jolly green giant with the little pecker. (EC: *He didn't say that, did he???*)

Wish you were here!!! For two weeks . . . WS will not appear in RPM. I am either on a yacht in St. Maarten, in England trying to aquire a phony English accent, or hanging around the Centro sushi bar picking up young blondes. I return in a few weeks to further entertain you!!! (EC: *Inform or entertain?*) Whatever!!!



Variety Club Luncheon co-chairman Al Dubin with Blue Jays' pitcher Roger Clemens, RPM's Stan Klees and new star of Chicago musical Alan Thicke seen at Variety Salute to the Blue Jays.

The lady of the poison pen!!! Apparently the confessions are rolling in as everybody wants to be credited with the victory! (EC: *I did! I did!!!*) Deed is done . . . over . . . done with! (EC: *JS has left the building!!!*)

Comming soon in RPM!!! A list of candidates for that position! (EC: *What position???*) This will be thorough and well researched. (EC: *A short list!!!*) Didn't know he was still looking! Those listed will not have a conflict of interest, no axe to grind, and a well controlled ego! (EC: *I thought he'd already turned it down. They offered him a quarter of a mill but he said NO!!!*) Best guy for the job!

What does PR mean, anyway??? Although there are some GREAT PR people around, and they know who they are! There are some PR people who need . . . (EC: *Careful now!!!*) . . . a PR firm! Someone to give them an . . . image! The one thing they lack is . . . PR. They should look the word up in the dictionary. You really wonder who hires them! (EC: *And why!!!*)

Oh! Oh! What's this??? The record industry could be invaded by that Aussie who has a lot of money. A lot of money he made in the newspaper game. And, in this case, that means somewhere in the neighborhood of 8 billion dollars, and that's American dollars. (EC: *A nice neighbourhood!!!*) He's apparently made a bid for both the music and publishing entities of a major that is still rumoured to hold 45 per cent of that retail giant. Well, if that's true DC will be the top gun. But watch the heads roll south of the border. (EC: *Think of the payoff. It's proven that it's better to be fired than to resign, but you have to keep secret the next cushy job you've been offered!!!*)

Typically Canadian!!! The move on Livent by Michael Ovitz, a \$20 million dollar investment for 12 per cent, gave some of the daily scribes the opportunity to zing Garth Drabinsky. The only real positive report I saw was by the Toronto Sun's John Coulbourn, who put the whole thing in its proper perspective. Drabinsky hasn't been pushed to the back of the bus. In fact, he's now going to have more time to devote to strengthening Livent's production base. He might not be king, but as Merlin the Magician, he's going to play a much bigger role concentrating on the creative and production end of the musicals he has become famous for. (EC: *The stock looks good as well!!!*)

Yes! Quality is bankrupt!!! It's been rumoured for some time, but we finally got the official notice. Mintz & Partners Limited became a receiver "pursuant to an Order of the Ontario Court (General Division) to realize on the assets of Quality Dino Entertainment Ltd ("Quality"), an insolvent corporation . . . "I thought I'd give you the official court lingo under the Bankruptcy and Insolvency Act. And we're looking at a debt of somewhere in the neighborhood of \$6,200,000. (EC: *Not a good neighborhood . . . maybe K-tel can come back to fill the void!!!*)

Want a prediction??? The CRTC people are putting the final touches to their review on radio, and guess what? Watch for an increase in Cancon, maybe up to 35 per cent. So, if the broadcasters lose a little, they gain a little. Watch for that ownership thing to become reality. There'll be a few people walking initially, but as the stations become more efficient, they'll have to hire back a few. (EC: *Just a few???*)

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MAPL Cancon

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



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

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RPM

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Top 100 CDs

Compiled from retail and radio station reports.

TW LW WO APRIL 20, 1998

MAPL: Indicates album has some Cancon

REVIEW

100 HIT TRACKS

& where to find them

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Polygram - Q Sony - H Warner - P Koch - K

Canada's Only National 100 Hit Tracks Survey

TW LW WO APRIL 20, 1998

Industry favourite returns with sophomore effort

Amy Sky's Rain gives way to sunlight

by Rod Gudino

1997 was a great year for Amy Sky. Almost a year ago to the day she released Cool Rain, a quiet release all things told, mostly comprised of ballads for a solid if slightly unpredictable album in terms of its guesstimated commercial performance. Neither the artist nor Iron Music, her label, had any concrete expectations for Cool Rain, and though they might have hoped for the best, they ultimately didn't really know where the album was going to fit in. But fit in it did, with four consecutive top 20 singles and a #1 video at CMT (for *Til You Love Somebody*), all of which garnered the artist Juno Award nominations for Best Solo Artist and Songwriter of the Year.

But it didn't stop there. Sky has also enjoyed the honour of being one of the most hard working and highly visible domestic artists of 1997, beginning with her lead role in the phenomenal musical *Blood Brothers*, and continuing through with a host of studio appearances alongside Michael Burgess and Roch Voisine. Sky toured with Voisine, opening shows across Canada and eventually headlining shows with material that was rapidly becoming commonplace at radio. Along with promotional stints, media appearances and television appearances, Sky has since become the darling of the business in one year.

"It has been an action packed two years," says Sky, smiling because of -- not in spite of -- all that glorious work. "I think I've had fourteen days off in all that time, around the last two weeks at the end of the summer. And I just caught my breath and went back into the studio and started writing and recording *Burnt By the Sun*."

Burnt By the Sun: naturally the long awaited sophomore effort and the focus of a lot of attention, radio and media, as we head into the Spring. The album, which hits stores this week in the wake of a #35 out of the box hit for *Love Pain and the Whole Damn Thing* will take Sky on an extensive tour across the country throughout the summer and Fall. If anything, she has upped the ante on the workload which, remarkably, also involves a family and two kids aged four and seven.

"Every morning when I wake up at 7:15 I'm a mom," she says. "And then right after I drop my kids off at school, I'm at the office, the health club, and then I'm on the phone. We're planning touring, we're planning strategies, we're planning videos,

we're planning other opportunities and networking. I end up talking to my manager [Gilles Paquin] about four times a day."

Burnt By the Sun progresses the singer beyond the ballad centred *Cool Rain* to a more versatile space of uptempo songs geared towards easier performances. On the new album, we find an artist who has grown into a performer and entertainer, into that critical third dimension that is integral to the draw at the concert venue.

"I knew what I needed in my show," she explains, "and with that in mind I wrote *Waterfall*, *Burnt By the Sun*, *Forgiveness* and *Passengers*. Developing the show for me has been the most exciting new thing in my career because I've been in the studio for fifteen years, writing all the time and -- not that I don't have more to learn there -- but I know what I want from the studio right now. Developing a live show with different venues and

players, that's where I was looking to."

Sky also sought to explore some pretty ambitious lyrical ground in her new album, some of which has brought comparisons to her mother, who is a professional psychologist. She says the comparison is not entirely inaccurate, since her mother remains a huge influence in her life.

"My mom always says that she's a shrink in the chair and I'm a shrink on the air," notes Sky, "and that's because a lot of my songs are very psychological. *Love Pain and the Whole Damn Thing* is about accepting what I have discovered when I first became a mother seven years ago; it's a really good example that nothing good comes without a lot of pain. It is about the paradox of a married life which is about the real work and the real reward. There's a lot of work keeping marriage together; how do we keep marriage happy and alive, how do we survive the bad things? The answer is love and pain; learning to live with pain is learning to get beyond it. And what you discover when you get beyond it, is that things are much more meaningful at the next level."

Juno showstoppers Leahy chalking up big year

It's definitely the year of The Leahy as the Lakefield, Ontario fiddle and step dancing family come down from two Juno wins, chalk up platinum sales of their self-titled Virgin debut album and play to sold-out houses on their current U.S. tour.

The band brought the Juno audience to its feet as they capped their on-camera performance of *The Call To Dance* with a Chorus Line-type of precision stepdancing by all nine members of the band. Being chosen to perform on the Junos was a high in itself, but winning two Junos; for artist of the year and best new group, was the icing on the cake.

Coinciding with the awards, the band's album has now surpassed the platinum sales mark in

Canada with more than 100,000 albums sold after just over one year to the day of its release on March 11, 1997. The album has graced the RPM Country Albums chart for 36 weeks and this week bullets up to #10, the biggest mover of the week.

The album has now been released in the US, UK, Germany, Spain, Ireland, Holland and Belgium. The band's concert TV special is a repeat priority on Canada's CMT and PBS in the US.

The band is currently sharing the stage with The Chieftains on a 20-date tour of the US, where they are playing to sold-out houses.

Visit the official Leahy website at:
www.virginmusiccanada.com/leahy

The Who's expanded Odds & Sods now at retail

Universal Music continues its ongoing retrospective of the complete recorded works of The Who with the reissue of a newly expanded edition of *Odds & Sods* released on the MCA label. First released in 1974, the collection of Who rarities has been newly remixed and digitally remastered for CD.

The new edition is more than double the number of tracks and length of the original (12 bonus tracks and more than 75 minutes), and features extensive track-by-track liner notes by Pete Townshend (first published in *New Musical Express*), as well as all the original graphics.

Already certified gold, *Odds & Sods* features 23 tracks which spans ten years in the early history

of the band (1964-1974). The album was originally compiled by the band's bassist John Entwistle. The new edition features nine previously unreleased tracks, including studio versions of *Summertime Blues*, *Love Ain't For Keeping*, *Mary Anne With The Shaky Hands*, and *Baby Don't You Do It*, as well as a rare studio version of *Young Man Blues* which was previously available only on a long deleted 1969 sampler album. Also includes outtakes from the *Quadrophenia* and *Tommy* sessions (*We Close Tonight*, *Cousin Kevin Model Child*), and early singles, including the band's very first (*I'm The Face*), unreleased studio takes (*My Way*) and rare B-sides (*Water* and *Under My Thumb*).

The death of original drummer Keith Moon in 1978 ended what had been described as "one of the most consistent lineups in rock history." The band persevered however, releasing new albums through the early '80s. The band was inducted into the Rock & Roll Hall of Fame in 1990.

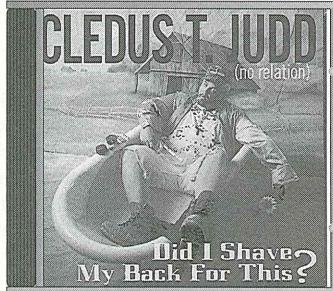
Ragna Stamm'ler joins Velvel's press/retail team

Derrick Ross, general manager of Velvel Records Canada, has announced the appointment of Ragna Stamm'ler as national press and publicity representative for the Toronto-based label. The appointment was effective April 1.

Prior to joining Velvel, Stamm'ler was national press and retail representative for DMD Entertainment.

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New Releases



CLEDUS T. JUDD (No Relation) -Country Did I Shave My Back For This?

Razor & Tie 82835-Velvet

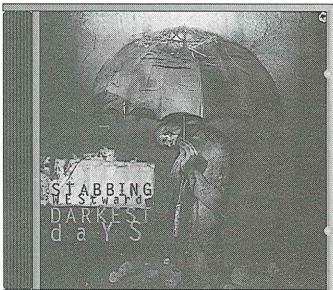
We remember turning up Judd's I Stole This Record some time ago at the RPM offices. We threw it on for a laugh and are still laughing a year later, even as Judd's second -- and infinitely slicker -- release hits our desk. That's the way it went across Canada (and more so in the US), making Judd an unlikely toast of Nashville and country environs as easily as Wesley Willis was for the alternative scene. Unlike Willis, however, the funding seems to be coming in for Judd, who is benefitting from a handsome package and some notable names in the credits. The culprit has returned, unrepentant as ever and devoted to taking the piss out of country's pride, in a way only a funny fatman can. It's a make it or break it proposition any way you slice it, but all it takes is to look at this guy to start laughing, by the time he actually opens his mouth, we reckon he's today's Dick Assman, whose time has come yet again. Fifteen minutes is all it took for the Spice Girls to rake in millions, and while we may not predict Judd will be carrying home quite that much, we're willing to bet he might make it past the twenty minute mark. The emphasis track is called Wives Do It All The Time and it's a doozy.

-RG

STABBING WESTWARD -Alternative Darkest Days

Columbia 68006-H

A heavy sense of foreboding and savage nihilism governs Stabbing Westward's Darkest Days, despite predominant melodies and moments of genuine hopefulness. Nevermind, all things dreary has been a constant leitmotif in rock, ever since Alice Cooper popularised it over three decades ago. But if Stabbing Westward share headspace with the black metal of yesterday, they are far removed from that gig as far as the music is concerned. More moody than aggressive, Darkest Days remains progressive in the main and replete with dense rhythms that will strike a resonant if bleak chord with fans who made With



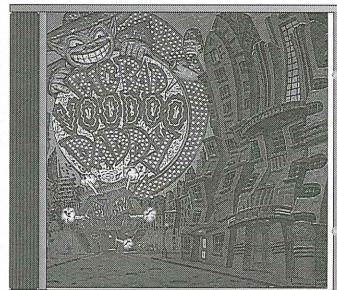
Blister Burn + Peel the hit of last year. Beyond the easy success the band will experience with fans this time around, Darkest Days is an impressive selection of the cutting edge of alternative. Judiciously produced by Dave Jerden (Alice In Chains, Jane's Addiction), Darkest Days flows together into a kind of opus of sound with a conceptual backbone. Sonny is putting some muscle into the release and are currently working Save Yourself at radio. Strong indications for retail in the long run and a worthy album that will be celebrated by fans and critics in the format.

-RG

BIG BAD VOODOO DADDY -Swing Big Bad Voodoo Daddy

EMI Capitol 93338-F

There's an upswing -- pun definitely intended -- in the works and it starts somewhere between Toronto's Big Rude Jake and Hollywood's Big Bad Voodoo Daddy. Influenced as much by Black Flag as Count Basie, Voodoo Daddy are enjoying attention with the contemporary culture with appearances on Party of Five and a selection of cool, hip and contemporized swing tunes. Voodoo Daddy offer a devout and comprehensive approach to the swing scene: pin-striped threads, cool caps, trimmed goatees, bass as big as a drumkit and a chorus blast of savvy brass.



Since their debut titled Swingers the band have performed more than 200 concerts in stages across North America, including some high profile appearances for Bruce Willis and Demi Moore's New Year's Party, Billboard Awards, and premieres for Titanic and As Good As It Gets. Slick packaging and slicker tunes will continue the high visibility trend the band is currently basking in and do as much as can be expected for them over the next while. Genuinely good music that is only deceptively nostalgic. Check out Mr. Pinstripe Suit, King of Swing and Go Daddy O.

-RG

SHEILA RYAN -Contemporary Celtic Samrad Linn

SR-02

Samrad Linn (pronounced Saura Linn) gets to the heart of Celtic/Irish music but with definite and very entertaining contemporary overtones. Ryan, described as the "quintessential" Celt can obviously take liberties with the music from her homeland, employing such instruments as piano, mandolin, classical and rhythm guitars, and even a dobro guitar and banjo. The 42-year old Irish harpist was born in Athlone, County Limerick and now lives in Victoria with her husband, son and daughter. The landscape is not too different from her native Ireland, which no doubt influences her transcendental powers when it comes to writing, particularly

evident on The Wild Atlantic, Glen an Aar, Your Toufar and A Veil Of Silence, all Ryan originals. Also key is Ryan's arrangements on the traditional Sally Gardens with words by WB Yeats and Bill Gallagher's penning of Last Battle. To do the Celtic music form proper, the vocals must be proper, not from a trained voice, but a voice that can interpret the hurts, the joys, the sadness and sometimes humour that's in keeping with Celtic music. And Ryan has that intriguing projection. The Irish harp which was fashioned by hand for Ryan by Canadian Larrie Neish does much to add credibility to her Celtic fancies. Recorded (produced) and mastered by Mark Franklin at Victoria's Media Magic. Contact Terry Tarapacki at Trak Media, 604-682-1588 or fax 604-685-5844.

-WG

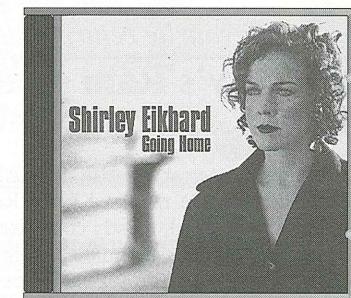


ROBERT FARRELL -Folk 'n Blues When The Banks of the Mississippi Run Dry

KS Communications-2330

This is only a five-song CD so I don't know what value it might have at retail. However, it's a splendid sampler and with the proper promotion should catch the ears of A/C and even CHR programmers. It would be too easy to compare Farrell with other artists having a similar growly voice and a bluesy vocal approach. But Farrell's sound is his own, displaying a natural tendency toward the Texas style of capturing the ear. The title track is an indication of Farrell's direction. All the songs were written by Farrell and a writer identified only as Blevins. An instrumental, Bullet Drive, solo written by Farrell, allows him to display his incredible finger-popping style of fret work. The album is a pristine production, and very simple with Farrell on guitars and Michele Pouliot on drums. Farrell produced with Marty Jones. The album was recorded at Ottawa's Sound Of One Hand Studios. Available through KS Communications 613-725-3063, fax 613-725-5076.

-WG



SHIRLEY EIKHARD - Jazz Going Home

Artisan Music/Blue Note-72438-57890-F

Jazz has somehow never been a music genre related to the country/folk/rootsy balladry writing of Shirley Eikhard, but she takes to it like she is literally "going home". A further check of her new profile sheet indicates that she was indeed of that jazz persuasion as far back as when she was sixteen. We like to recall her penning of Let's Give Them Something To Talk About, which was recorded by Bonnie Raitt and was a major factor in Raitt reaching international stardom. Eikhard also benefitted, gaining international status as a writer. Eikhard's very recognizable vocal/music signature is perhaps more pronounced here because of the jazz influence where improvisation is the norm. And Eikhard appears to lather her works, all original by the way, with a softer-than-soft approach. The torchy delivery is what you might relate to as coming right out of one of those smoky jazz/blues cellars of the mid-twenties. Eikhard shows an exacting respect for jazz and she could just break that barrier. She has a number of radio friendly tracks here, including Desperately and About Last Night which features great sax work by Mike Murley. As well, guitar-supremo Ed Bickert adds that necessary instrumental class, as does Bob Erlemon on keys, George Koller on electric and acoustic bass, drummer Mark Kelso and saxman Marcus Printup on trumpet on Disciples Of Cain and Nothin' Like Love. Produced by Eikhard and recorded at Reaction Studios in Toronto.

-WG

ANDRE THIBAULT -Flamenco/Fusion Samar

Bello-1627-0298

Flamenco is most decidedly IN, worldwide. In fact, Flamenco Fusion are the current hot show biz buzz words. Still, its current popularity,

ALBUM PICK

QUARTETTO GELATO

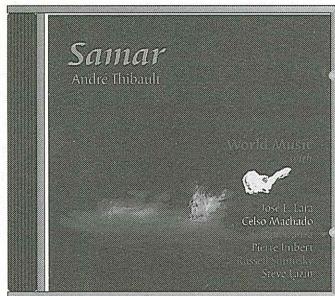
Aria Fresca

Marquis Classics 81602-F

It's no news that classical music is currently in the midst of a retail drought, no news especially to the appropriate departments over at the majors. Ergo, there have since cropped up a bunch of strategies to try and compensate for the lull period; some have switched formats to something pertaining to a similar demographic (ie. world music), gone the cross pollinating route or simply abandoned classical altogether. In the middle of all that hell stands Quartetto Gelato, the platinum selling wunder foursome from yesteryear, who managed -- miraculously -- to not only stay afloat the sinking ship, but break off and sail off independently. Gelato, as the name implies, specialize in that little bit of night music that is the commercial stuff of the classical format, in so far as the general public understands it at any rate. Or maybe a commercial nerve was stricken by the juxtaposition of several well chosen pieces and a lot of support by participating radio and retail. Whatever the reasons, Gelato made their debut a long lasting one, and guaranteed themselves a big push now that Marquis Classics has been picked up by EMI. The label is excited and this disc reads pretty positive for a second bout at the numbers. Selections from Verdi, Puccini, Rosini and Strauss highlight Gelato's contemporary and intimate rendition of the classics. A big contender for the year in classical.

-Classical





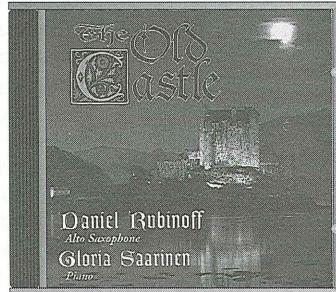
you'll be rewarded with bottom line jazz blues that turn their lyrics into something almost, but not quite, incidental. Among the 17 tracks are the hoary old Mr. Insurance Man and a bawdy Silver Beaver. The album was recorded live in concert at Wolf Trap and the audience response adds much to the enjoyment. Good album... if you give it a respectful listen. -BW

DANIEL RUBINOFF -Classical

The Old Castle

Carnival-030

Canadian Daniel Rubinoff is a superb saxophonist and Gloria Saarinen provides sure and certain piano accompaniment as he performs classical and popular compositions -- most in transcription -- on his instrument of choice. One applauds his ambition and appreciates his artistry but it remains there are only two orchestral instruments -- the piano



and grand organ -- which can satisfy the musical appetite by themselves. As a case in point, we offer the title track. It is, of course, from Mussorgsky's Pictures At An Exhibition. Mr. Rubinoff does his excellent best with it, but the listener -- this one anyway -- is left feeling empty and missing the rich tonal textures of the orchestral version. Much the same feeling persists after hearing Elgar's Salut d'Amour. The album most certainly deserves custom, especially for his reading of Hagen's jazz flavoured Harlen Nocturne. But one can't help feeling that it will be received as a curio, not a masterpiece. Pity. Recorded at Toronto's Music Gallery. -BW

IRON MAIDEN -Metal

Virtual XI

EMI 93915-F

If heavy metal had a relatively short run at the mass market in North America, something has to be said for its staying power. Take Iron Maiden, of the first bands who brought us the heavy metal of leather jackets and long hair, machine gun riffs and pumping choruses, twin leads and demonic artwork. Iron Maiden hardly demonstrated the potential for metal so much as they embodied it during their crucial career period of releases like Number of the Beast, Piece Of Mind and Powerslave. The peak hit ten years ago and at that time presented them with the crossroads of change versus keeping up the fight. Maiden, unlike any other metal band of its period, chose to go both ways, maintaining the signature leads and long narratives while meddling with keyboards and gradually tweaking their sound via continual line-up changes. Their current incarnation with singer Blaze Bayley demonstrates the best and worst aspects of that decision; some dependable material is still found on tracks like Futureal and Lightning Strikes Twice, but opuses like The Angel and the Gambler and Don't Look Into The Eyes of a Stranger are reminiscent -- but ultimately mock -- the textured, riff-laden network of classics like Phantom of the Opera. Worse still is that Bayley has got to have one of the most uninspired vocals to hit the metal mainstream and Steve Harris and Dave Murray are entertaining material that can hardly be considered neighbour to the Beast. Overall the album, which conceptually wraps itself around the synthetic world of VR, is quieter, older and weaker than the stuff that made these guys what they are. But we suppose that's not entirely surprising. -RG

SAFFIRE

THE UPPITY BLUES WOMEN

Live & Uppity

Alligator-4856

Saffire is a trio of ladies in their prime who play and sing what, at first hearing, sounds like in-your-face vulgarity. Keep listening though, and

beyond friendly Iberian confines, doesn't equate necessarily into recording success. Flamenco, despite its dependence upon audio values of foot stomping and hand clapping, is a decidedly visual performing art. Its music, regardless of how well played and in what ever current existence, must be accompanied by the sight and sensation of nubile women and heroic men. Samar is quite good and the B.C. based Señor Thibault is clearly a master of the genre both as composer and musician. Unfortunately, without visual values, his production of what is now being presented as flamenco-fusion or otherwise -- seems little more than a presentation of singers who sound constipated (not constipato) and musicians who seem bored by repetition. One supposes that aficionados of flamenco will accept the album as a representative sampler and enjoy it. Others will regard it as an unsatisfactory teaser. Almost 100 per cent MAPL. -BW

JOHN ALBERTI

- Percussive

Implication and Innuendo

Artifex-0896

It's difficult to determine if the prevailing air is one of self indulgence or just downright hubris. John Alberti is a percussionist and, on the

and grand organ -- which can satisfy the musical appetite by themselves. As a case in point, we offer the title track. It is, of course, from Mussorgsky's Pictures At An Exhibition. Mr. Rubinoff does his excellent best with it, but the listener -- this one anyway -- is left feeling empty and missing the rich tonal textures of the orchestral version. Much the same feeling persists after hearing Elgar's Salut d'Amour. The album most certainly deserves custom, especially for his reading of Hagen's jazz flavoured Harlen Nocturne. But one can't help feeling that it will be received as a curio, not a masterpiece. Pity. Recorded at Toronto's Music Gallery. -BW

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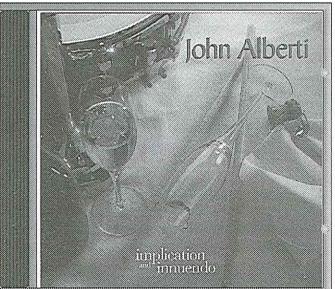
SAFFIRE

THE UPPITY BLUES WOMEN

Live & Uppity

Alligator-4856

Saffire is a trio of ladies in their prime who play and sing what, at first hearing, sounds like in-your-face vulgarity. Keep listening though, and



evidence here, a bloody good one. That shouldn't mean however, the nine tracks of his own compositions and orchestrations make for sustained entertainment. Truth is, his excellent percussion almost overpowers the equally excellent musicianship of his fellow players. One must remark too, that the titles bear little if any relevance to their presentations. The title tune, for example, is hardly subtle and another track titled Apogee sounds descriptively more like nadir. Best cut is Los Pericoa with a not so subtle Latin suggestion. -BW

SAFFIRE

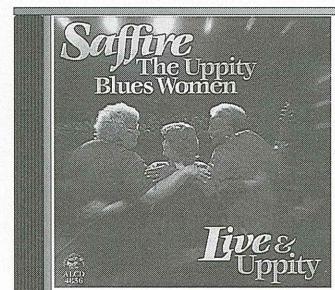
-Blues

THE UPPITY BLUES WOMEN

Live & Uppity

Alligator-4856

Saffire is a trio of ladies in their prime who play and sing what, at first hearing, sounds like in-your-face vulgarity. Keep listening though, and



RPM ALTERNATIVE
Canada's only national weekly alternative chart

Record Distributor Codes:

BMG - N EMI - F Universal - J Quality - M

Polygram - Q Sony - H Warner - P Koch - K

TW LW WO APRIL 20, 1998

1 2 17 SEX AND CANDY

Marcy Playground - Marcy Playground Capitol 53569 (CD Proj)-F

2 15 4 THE WAY

Fastball - Make Your Mama Proud Hollywood 620452 (promo CD)-Q

3 1 7 I WILL BUY YOU A NEW LIFE

Everclear - So Much For The After Glow EMI 36503 (comp 28)-F

4 16 4 CLOSING TIME

Semisonic - Feeling Strangely Fine Universal 11733 (pro single)-J

5 3 10 BLUE ON BLACK

Kenny Wayne Shepard - Trouble Is Giant 24689 (CD Track)-P

6 4 9 SUNSHOWER

Chris Cornell - Great Expectations O.S.T. Warner 83058-P

7 9 4 TORN

Natalie Imbruglia - Left Of The Middle RCA 67634 (comp)-N

8 8 5 CUT YOU IN

Jerry Cantrell - Boggy Depot Sony 68147 (February comp)-H

9 25 2 PUSH IT

Garbage - Version 2.0 Almo 80018 (promo CD)-J

10 7 11 SAINT OF ME

Rolling Stones - Bridges To Babylon Virgin 44712 (CD Track)-F

11 5 6 STEREO

The Watchmen - Silent Radar EMI 59031 (comp 4)-F

12 11 7 INDESTRUCTIBLE

Matthew Good Band - Underdogs A&M 280 994 001 (CD Track)-Q

13 19 3 UNINVITED

Alanis Morissette - City Of Angels O.S.T. Warner Bros. 46867 (CD Track)-P

14 6 14 GIVEN TO FLY

Pearl Jam - Yield Epic 68164 (promo CD)-H

15 13 7 SHELF IN THE ROOM

Days Of The New - Days Of The New Outpost 30004 (comp 1)-J

16 10 6 WITHOUT YOU

Van Halen - 3 Warner 46662 (comp 350)-P

17 12 8 SHE SAID

Collective Soul - Disciplined Breakdown Warner Bros. 82984 (CD Track)-P

18 14 13 WASH IT AWAY

Black Lab - Your Body Above Me Geffen 25127 (CD Track)-J

19 17 12 MY OWN PRISON

Creed - My Own Prison Attic 1500 (CD Track)-J

20 20 3 HARD TIMES COME EASY

Richie Sambora - Undiscovered Soul Mercury 314 536 972 (CD Track)-Q

21 28 8 4AM

Our Lady Peace - Clumsy Columbia 80242 (promo CD)-H

22 24 23 BITTER SWEET SYMPHONY

The Verve - Urban Hymns Virgin 44913 (CD Track)-F

23 27 14 BRICK

Ben Folds Five - Naked Baby Photos Caroline 7554 (CD Track)-F

24 NEW THAT SONG

Big Wreck - In Loving Memory Of... Atlantic 83032 (comp 350)-P

25 21 13 TIME OF YOUR LIFE

Green Day - Nimmrod Warner 46794 (CD Track)-P

26 22 15 THE MUMMER'S DANCE

Loreena McKennitt - Book Of Secrets Quinlan Road 19404 (Comp 344)-P

27 23 24 3AM

Matchbox 20 - Yourself Or Someone Like You Lava/Atlantic 92721(CD Track)-P

28 26 26 SWEET SURRENDER

Sarah McLachlan - Surfacing Nettwerk 30116 (CD Track)-F

29 NEW DAMMIT

Blink 182 - Dude Ranch Cargo 11624 (comp 7)-J

30 29 14 LETTING TIME PASS

The New Meanies - Three Seeds Virgin 53443 (promo CD)-F

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*An interview with Canada's "bad boy" of radio Donny Burns***A trip in and out of fame and two fortunes**

by Walt Grealis

Donny Burns was the big voice in radio in the '70s and part of the '80s. He was controversial, he was the flavour of the month for years and years. Burns admits there's a lesson to be learned for everyone in radio as he lets it all hang out in the following Q&A session.

Was Donny Burns just the product of radio?

Until everybody lost their sense of humour. People used to ask, "so you do commercials on the side?" And I'd say "that's not really true. I do radio on the side." I made half my salary in two months doing commercials than I did in radio. But that didn't matter to me. It wasn't the money in radio, it was the love of radio.

How did you start out in radio?

I was born in Winnipeg and began my career in radio on August 22, 1966 at CKDM in Dauphin, Manitoba. I was 22 years of age.

What radio training did you have?

I didn't have any radio training. I don't believe in radio schools. I think it's one of the professions for sure where you learn by doing it. In other words, you start on the all night show at some 5,000 watt station, and you learn from doing and you learn from the pros.

Where did your journey take you next?

I left Dauphin for Thunder Bay. It was called Fort William/Port Arthur or the Lakehead then. I worked at CKPR on the all-nite show and I got my first big pay raise. I think I was up to \$300 a month. I then moved to the 8 to midnite show where I bought it and sold it. I bought it from the station and sold it in lots on my own. I liked the idea of being an entrepreneur. While I was there I hired the Guess Who to do a show for me at the Fort William Gardens. I still got it in my scrap book. I still have the union contract. I won't tell you the details because they'd come after me. It was unbelievable. I was so proud of it.

Didn't you know the Guess Who personally?

Actually, the first band I ever sang in. The lead guitar player was Randy Bachman. We were about 14 years old. That's actually how I got started in radio, because I got to know everybody in the business.

How did you get tied in with CHUM?

I was in Thunder Bay for 13 months and then I was hired by CHUM to do utility shifts and write copy in Toronto. I was there for maybe two years and they began to notice, I think, the bad boy in me. They had just bought a station in Halifax, CJCH, and they desperately needed a guy to do drive. Because they were taking a whoopin', a severe

whoopin' from the competition. They said they wanted me to go to Halifax. And I said I didn't want to go. They said "you're missing the point here, you don't have a choice." So I looked at my bank account and said "they're right, I don't have a choice." I think they were happy to see me go to Halifax, but they were even happier to see the results. Within a year my ratings were higher than all the other stations combined. There was no one more surprised than me.

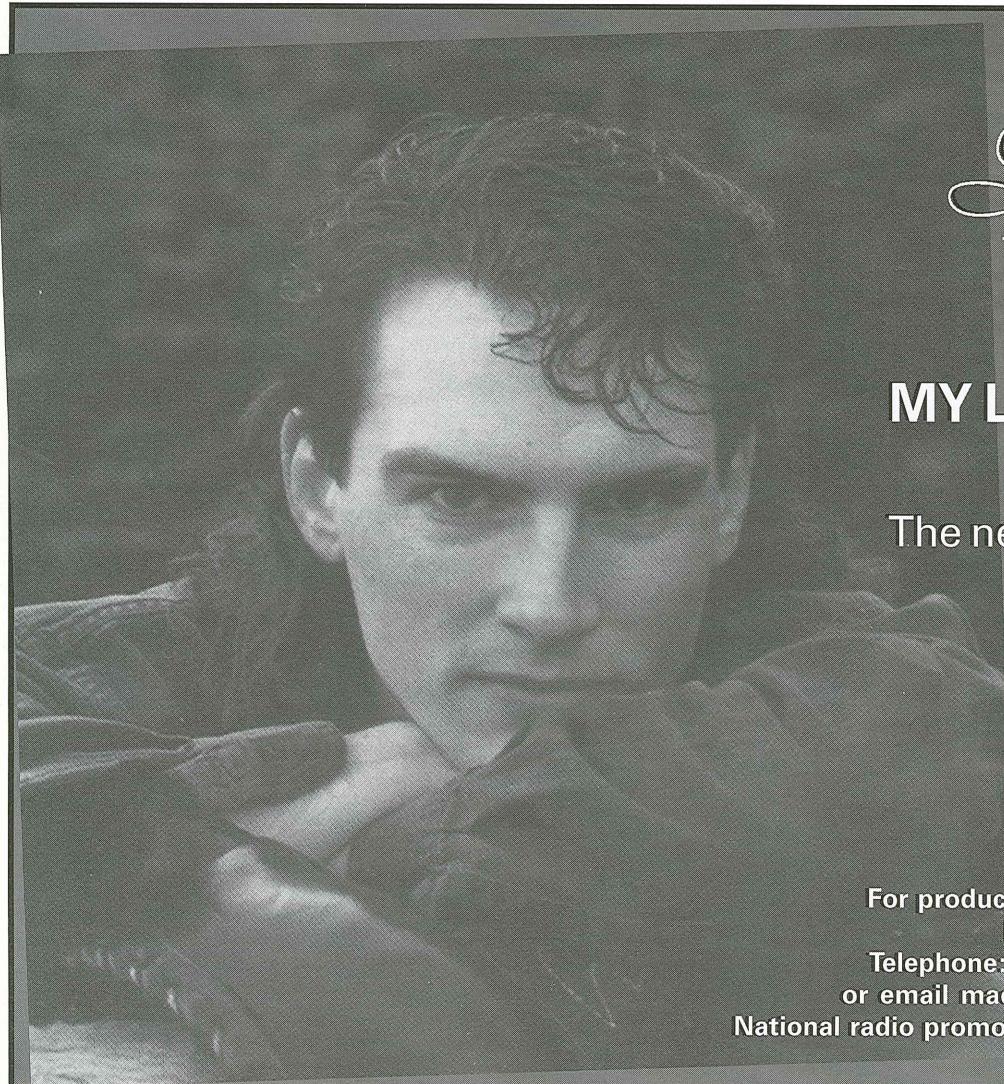
Were you straight then?

Absolutely! I was a drinker. But I knew the difference. I knew when to stop. I was a pro. I was a bachelor. I was a stud muffin. What do you want? I was a disc jockey. I was never good looking, but you don't have to be when you're a rock 'n roll disc jockey. And I always knew that. I knew I'd run out of popularity with females as soon as I was no longer a rock 'n roll disc jockey.

Why did you leave Halifax?

After about three years I had a disagreement with a guy who had become general manager of the station. I loved Halifax by the way and I still do. I love the Maritimes. The people are quick to fight and quicker to forgive, and that's the kind of people I like. Anyway, I said I've had enough of this. It had nothing to do with the station or the people, but just this individual, I'd had enough. He said to me "what makes you think you can get out of here? Where are you going to go?" I actually thought about it. But two days later I was hired by CKGM in

BURNS continued on page 11



Scott Phillips

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National radio promotion by Anya Wilson Promotion & Publicity

BURNS continued from page 10

Montreal to do their morning show. Just over a year at the station, my social habits started to get in the way. I was waking up in the Chateau Champlain with a roomful of bottles and women I didn't know. And anyway, radio was getting in the way. I can't remember if they fired me or if I quit. I was on the loose for about three weeks. And then they hired me back to do midday. They figured, well maybe he can have a good day if he doesn't have to get up at 3 o'clock in the morning.

What happened in the windy city?

I was hired by WLS Chicago, but US Immigration said NO. Actually, it's in an issue of RPM under "U.S. radio personality door swings one way." (RPM - July 29, 1972). So, anyway, I was refused after being hired and being there, doing voice work and everything for them. So I came back to Montreal where I got a cold call from Bob Robertson who was program director at CKXL Calgary asking if I wanted a job at the station. I thought, well I'd like to see a Stampede, why not! So when I went to Calgary, the Stampede had been over for two days. I stayed there doing the morning show for a year when I became close friends with a guy named Rob Christie who is doing the morning show on the MIX in Toronto, and another guy named Greg Haraldson, who comes back into this picture. I stayed there for a year and in that year I got a call from CKGM asking if I'd come back there and do their afternoon drive. So I went back to Montreal. I think I was in the midst of leaving my third wife by that time. Women have no sense of humour. You don't come home for three days and they want to know where you've been. I don't understand that. What the hell, the rent's paid, what do you care? Anyway, I did afternoon drive at CKGM for five years.

So now what?

Then alcohol and cocaine started to permeate my life. Cocaine became the most important thing in my life. It was the important drug for people who had money, and God knows, I had the money. Like Robin Williams says, "cocaine is God's way of saying you're making far too much money." All my friends were drug dealers, I never ran out.

We're on a roll now!

At CKGM we agreed to disagree. And then I got a job doing afternoons at CJFM, the competition. I was there about a month when I got a call from Greg Haraldson whom I had known from Calgary. He was PD at CKLG in Vancouver, and he asked me if I would come out and do their afternoon drive, which I did. I lasted just about a year when everything fell apart again. I had to sneak out of the hospital in

Vancouver. I'd had my jaws wired shut, which was a blessing for many people, but not for me. I'd gotten into a terrible fight, which I didn't and still don't remember. Apparently I lost. Anyway, I loosened the wire and flew back to Toronto to do voice-overs for one of those American late night television shows.

You never returned to the coast did you?

That's funny. While I was waiting for the limo to take me back to the airport to fly back to Vancouver, I talked to Jim Sward. I think I'm the only jock who's ever been both fired and hired by the same guy seven times. He asked me what I was doing, and I told him I was in between engagements, that I just did a session here in Toronto and I was going back to Vancouver. He said he needed a guy on CHFI. I said "what's that?" At the time it was music to listen to your arteries harden by. It was like Muzak. I think its only sponsor was Geritol. It was like the elevator to hell music. But anyway I needed the work, and I thought if I got here, I could get some freelance work. So I never left Toronto. There was a three-hour difference in time and I just made a long distance call to Allied Van Lines and told them to go next door to pick up my key from my neighbour, pack up my stuff and bring it Toronto and put it in storage until I found a place to live.

How long did that last?

I was at CHFI for four years, doing midday. And then when I decided to stop drinking, they said "oh good," and they moved me into afternoon drive, because I could be trusted, don't you know. Ha! Ha!. But I decided if I'm not going to drink I'll have to do something else. So I turned to the white stuff. And I lost that job. I lost everything. I eventually lost most of my voice-over work. What little was left barely kept me alive. But I thank God for that.

How did you ever recover from that?

I did and I didn't, but I did clean up. I wanted to take a geographical cure, which doesn't work by the way. So I went back to Halifax and I just had lots of money and nothing to do. So I spent an awful lot of time getting drunk. But then they offered me a job to do the morning show at C-100. So I took it. But after about a year, I decided I wanted to go back to Toronto, which I did. After about a month in Toronto I was hired by CFGM, the country station up in Richmond Hill. I worked there for about a year, when all my bad boy things got me fired from there. And it's been off and on and off and on ever since. I didn't know what to do with myself. I just kept going deeper and deeper and further and further, and the

BURNS continued on page 12

RPM URBAN TOP 30

Canada's only national weekly urban music chart

TW LW WO APRIL 20, 1998

1	4	9	4,3,2,1
LL Cool J Def Jam-N			
2	11	5	BOUT YOUR LOVE
Glen Lewis Illusive Records			
3	2	9	WHAT YOU WANT
Mase/w Total Bad Boy-N			
4	13	4	DEJA-VU
Lord Tariq w/ Peter Gunz Cocaine-H			
5	6	8	NICE & SLOW
Usher LaFace-N			
6	1	9	DJ KEEP PLAYIN'
Yvette Michelle Loud-N			
7	8	7	ROYALTY
Gang Starr Noo Trybe-F			
8	3	8	WE BE CLUBBIN'
Ice Cube A&M-Q			
9	10	8	TOO CLOSE
Next Arista-N			
10	5	9	GETTIN JIGGY WIT IT
Will Smith Sony-H			
11	7	8	DON'T STOP THE MUSIC
Playa Def Jam-Q			
12	16	3	MONEY, POWER, RESPECT
The Lox Bad Boy-N			
13	22	6	24/7
24/7 Loud/RCA-N			
14	9	8	10 CRACK COMMANDMENTS
Notorious B.I.G Bad Boy-N			
15	12	9	GUESS WHO'S BACK
Rakim Universal-J			
16	14	7	SPANISH HARLEM
Coca Brovaz Priority			
17	17	9	NO NO NO (PART II)
Destiny's Child Columbia-H			
18	15	8	PHONE TAP
The Firm Sony-H			
19	28	2	SAY 'AH
Master P EMI-F			
20	18	9	RAPPERS DELIGHT
Def Squad Priority			
21	20	9	YOU MAKE ME WANNA
Usher LaFace-N			
22	21	9	ALL MY LIFE
K-Ci & JoJo MCA-J			
23	19	6	RAIN
S.W.V. RCA/Loud-N			
24	27	4	IF YOU THINK I'M JIGGY
The Lox Bad Boy-N			
25	25	8	MY MELODY
Queen Pen Interscope-J			
26	NEW	9	GONE 'TILL NOVEMBER
Wyclef Jean Ruff House-H			
27	23	9	YOU KNOW MY STEEZ...
Gang Starr EMI-F			
28	24	9	FEEL SO GOOD
Mase Arista-N			
29	26	9	DANGEROUS
Busta Rhymes Warner-P			
30	NEW	9	 VICTORY
Puff Daddy Bad Boy-N			

BURNS continued from page 11

demons were chasing me. I had nothing. I was just short of a million twice in my life and lost it all. And all my fault by the way. I was really convinced that the world owed me a living and that I was the centre of the universe. And it went beyond arrogance and conceit. This was an out-of-control, maniacal psyche. When I realized that the respect for me in my profession was over, that really did me in. I just spiralled downward and downward to the depths of degradation. When you lose your self esteem, you've lost everything. You can lose a fortune in one day, but you can still live. But when you lose your self respect, you might as well die. And that's what I felt like for the longest time. And it seemed to go on forever.

What got you clean and sober?

It was the suggestion of a very good and true friend who was a power of example because he had been as bad off, if not worse than me. I discovered that his life was cleaned up and he was a great guy and a great talent. He suggested that maybe I should go to a 12-step program. And it's against our tradition to mention the name of that program.

Has it worked?

I've been drug free for five years and I've been alcohol free for four years, but the stigma has never been removed. The people in our business, some of them I love, some of them are the biggest hypocrites I've ever met. They'll judge me for getting caught doing what they didn't get caught doing. That's all. And that's the only difference between me and them.

Why are guys like you so vulnerable?

I don't know. I think it's because we don't think we deserve what we've gotten. I think we really think we've pulled the world's greatest scam. It never occurred to me that I was given talent, God given talent. And that I worked very hard and at one point in my career I was the most consummate pro you could even imagine. For every hour I spent on the air I spent one hour off the air doing preparation. My dad who was in show business all his life as vaudeville entertainer once told me, "Remember, your greatest ad-lib is the one you wrote down last night. You just make it sound like an ad-lib."

So radio didn't love you anymore?

People in radio wanted nothing to do with me. And by the way, I quickly add that I don't blame them. I wanted nothing to do with me either. I didn't go to bed to sleep. I never slept, I'd pass out and then shake to. Before I'd pass out, my last thoughts would generally be God, with my luck I'm going to be alive again tomorrow.

What did radio have to do with that?

It had nothing to do with radio. Radio was the one function I could do in my life without the aid of any drug or alcohol, and it baffled me. Of course the things you do best are the first things to be destroyed when you become addicted to anything. Because it takes over. You become powerless over it. It runs your life, not you. So the first thing it takes away are the things you do best.

Maybe you should have been put in a cage and let out to do your show?

Some thought I should have just been kept in the cage in the first place, and do the show from there. I laugh about it now because it's honest laughter.

You haven't lost your sense of humour?

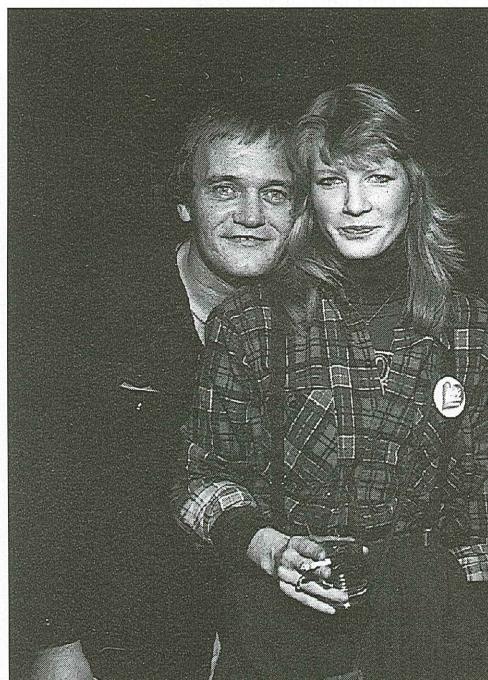
No! Not whatsoever. I've even got my self esteem back. I had to forgive me, and I finally did. The fellowship taught me how to forgive myself. The

12 steps have given me the opportunity to see the powers of example. But I don't think any alcoholic or addict truly believes they are going to stop. When they're really into it, they say "well, I'll just do this til I die, then it won't look like suicide. It'll look like I died of an overdose or I died of alcoholic poisoning, but it won't look like the suicide I'm committing." I think subconsciously I probably thought just how much can I drink before I die, and that way it won't look like suicide. I didn't have a death wish, but I didn't have a life wish either, which was even worse. I was just hoping that I wouldn't wake up.

Was the door really closed?

I tried for a while to see if I could get back into the business. But maybe I was working at the wrong level. When you get to places like Toronto and Montreal or Chicago, that's like being in Mecca, and the people who have the positions aren't about to give them up. I'm no has-been . . . I'm no burnt out has-been. The voice is still there. I've got some major major commercial accounts, international accounts. It's more than the voice that I've got. It's the spirit. I've still got the spirit of radio. Radio stations are now looking for cyber-jocks. Everything is pre-taped. You can go to a different city and hear the same guy you heard a hundred miles down the road, because it's all on tape.

So you think radio has lost its personality?



Donny Burns with Connie Sinclair at CFTR in Toronto in 1974

Well, let's get into this. I've heard so many people bad-mouthing Howard Stern. I'll tell you, the man is a genius. And the only people who don't like him are the competition. Howard is no idiot. The man knows what he knows. He's a master of the human condition. He knows human nature better than humans. There are people who say "I like Howard Stern, but." Why do we have to "but"? Because he goes over the edge? He knows exactly when he's going over the edge, because that's exactly what people want to hear. But they want to be able to say they don't like the way he does this or that. Do you think Howard doesn't know that? He knows exactly what he's doing. He may never be No. 1 in a market in the morning, but he'll scare

the shit out of whoever is No. 1. The point is that you must have interaction to be a No. 1 station in a market. You must be able to interact with the community, with the listener.

Could you be a Howard Stern?

I could be, but it would be a cleaned up version. I don't have the balls Howard has. And besides, it wouldn't be successful. They wouldn't let a Canadian do it. The CRTC would find a thousand reasons to get rid of me. Howard has them completely baffled, because he's not a Canadian. Are you kidding? I'd be in jail! If there's anybody from a medium market that's reading this article right now, a general manager or program director, I'm looking for a job. It doesn't have to be a major market. I've been to Montreal. I've been to Chicago. I've been to Toronto. I've done that. Radio is radio, is radio, is radio. I mean, I love the big smoke. I love Toronto. It's a wonderful city. To move, my only true sadness would be that I'd miss my Blue Jays. Because like I said, radio is radio, it's everywhere, it's everywhere. And a lot of the medium markets are making a big BIG mistake by going to the cyber-jocks stuff. It's reel-to-reel rock and it's a big mistake. Because in a medium to small market, they need the localization more than the mega markets. They're neutralizing it. They're turning personalities into eunuchs. In markets where Howard Stern is, maybe the best thing that could happen is for the anal retentive management to unchain their personalities. Let them go. Let them be themselves. These days, PDs want their morning jocks to be a combination of Leno, Letterman and Groucho, and the remaining 20 hours to be Marcel Morseau. They want their jocks to brag about playing "19 in a row" and "here's the titles of every single song you missed." There are no new high-profile personalities in training. End result? The stations have to raid each other. What are they going to do when their morning personalities finally retire? I mean, let's face it, Wally Crouter is an exception to the rule.

You got away with a lot didn't you?

I remember when I was on the air, right here in Toronto, and I won't say where, but I said "for the sake of all you tourists here, according to Guinness, Yonge Street, our main drag, is the longest street in the world, in case you were wondering why you see some of our hookers on golf carts. They've got a long walk." But it didn't go over with management. You can't say that. But Howard Stern can. He's the only real radio left. I still love radio, you can have rap. It's all yours. I hope a lot of people love it. I'll work at a station anywhere right now. I love country, I love all music. But I couldn't work at a dance music station. Thank you, but no thank you. That's a cop-out, that's not radio. How many people can dance in a car at 80 miles an hour?

So you miss radio?

Yes! Just for the love of it. I'll leave Toronto. I'll go to any market. I'll do whatever, but it'll have to be a morning show or something like that, where personality is allowed. I'm not a robot, and they don't have to have a censor board listening in. They won't have to worry about that. Because Howard Stern is Howard Stern, I'm Donny Burns. I make full use of the double entendre.

What would you change if you had the chance to do it all over again?

Not a thing. I would do it the same way, but I would try to do it without drinking and drugs. Because I can. I never needed it although it was a huge part

BURNS continued on page 12

BURNS continued from page 12

of my life. But it's not anymore. It means absolutely nothing. It's no part of my life now. I've just finished a novel. It's called *Night Rain*, and my name is D.J. Burns. It's pulp fiction, murder mystery, with blood, guts and gore but with human conditions in there too.

How did you get interested in volunteer work VoicePrint?

I asked someone, a friend of mine, where he was going so early in the morning. He told me he was a volunteer reader for the blind. That's when they were still doing it at the CNIB. So, I thought about it and said why shouldn't I give something back? God gave me a gift. Not just a voice, but the ability to use it. You know, having strong legs and being able to run are two different things. So, I thought I'd try it. And the best part was they said to come on in for an audition. I said "AN AUDITION?" And I laughed and laughed, and the person on the phone asked me what I was laughing about. I said "Oh

nothing. I'll be in for the audition." So anyway, it turned out I didn't have to audition. About three hours later I received a call saying "Mr. Burns, we apologize, we'd be honoured to have you read for us", and I've been with them for many years now. And it's now called VoicePrint and it's on national television. So when sighted people are watching the stock market, the audio is not for them, it's VoicePrint. It's for the blind. Myself and a fellow named Bob Ford do the weekend edition of a show called *Laugh Lines*, which is humorous stories. It's on Saturday and Sunday afternoons, and it's on television right across Canada for blind programming. I feel quite honoured to do that.

You must feel proud of that?

There's very little that I'm proud of. I'm just too busy being grateful. My self respect has returned. I don't drink. I don't do drugs. But lock your daughters up. My list of associates is at an all-time low. My list of friends is at an all-time high, and they're true friends. And the laughter that comes from me is true laughter, you know the kind that

makes your toe nails rattle and you get a lasting response. Everything about me now is honest. Of course there wasn't too much about me before that was dishonest, which may have been what got me in trouble.

(Editor's Note: Donny Burns is a living legend of Canada's broadcast industry, albeit the bad boy of broadcasting. There's a huge lesson to be learned here for the bright new broadcast hopefuls not to mention management. Donny Burns has survived where most would and have succumbed. The man is a walking encyclopedia of what turns on a radio listener. He has the vocal power and delivery and the sense of humour to turn any market around. Like Burns says, "If anyone is looking for a prime time jock and if they have a half decent budget, the best the market will bear, the number to call is 416-654-0506." He can also be contacted through our email address.)

rpm@inforamp.net

Lucy Medeiros moves up as CMRRA royalty manager

Lucy Medeiros takes on the mantle of manager of royalties at the Canadian Musical Reproduction Rights Agency (CMRRA). The appointment was announced by CMRRA's president David A.

Lhasa returns to Toronto for An Seomra Mor date

audiogram>Select recording artist Lhasa has been firmed to headline a concert at Toronto's An Seomra Mar (The Big Room) on May 7. The club is located at 58 The Esplanade, in the Front and Church Streets area.

Lhasa's Toronto date follows what has been a very busy and successful beginning to the year. Her debut album, *La Llorona*, was certified gold in Canada in February; she won a Juno Award for best global album in March, and is currently in France for the launch of her album on Warner Music there.

Lhasa writes and performs in Spanish and has been particularly encouraged through Canadian dates at jazz, folk and world music festivals, including Lilith Fair.

For more information on Lhasa's dates and recordings contact Jane Harbury Publicity at 416-466-5020.

SOCAN firms dates for Town Hall meetings

SOCAN, the Society of Composers, Authors and Music Publishers of Canada, is holding a series of Town Hall meetings for its members across Canada. The meetings have been called to help SOCAN members "better understand the alarming ramifications" of the recent TV tariff decision made by the Copyright Board of Canada.

It was further stressed that the major development in the area of copyright in Canada "has immediate implications and potentially disastrous consequences" for SOCAN members and also "puts at risk copyright owners around the world."

The meetings are scheduled for Montreal for April 27, followed by Toronto (28), and Vancouver (29).

For more information contact Ann Marie Sluga. SOCAN's director of communications and marketing at 416-442-3836.

CMRRA royalty manager

Basskin.

Medeiros has been with CMRRA since June of 1983 working in a variety of capacities in the organization's royalty department. In her new position she will look after the day-to-day operations of the royalty department. All royalty staff will report to Medeiros.

CMRRA's secretary-treasurer Cyril C. Devereux continues in his position, providing CMRRA with the benefit of his many years in dealing with royalty issues, distribution from foreign societies and the management of CMRRA's cash flow.

Medeiros joins Devereux and CMRRA's

Gen-Mac campaign launches Kenny Driscoll release

Carolyn MacKinnon, president of Gen-Mac Records and manager of Charlottetown native Kenny Driscoll, has pulled all plugs in a promotion campaign to bring this new talent a national

Canadian Chart Research moves to Calgary location

Ted Kennedy, founder of Canadian Chart Research, sends news that his research and chart analysis company has moved from its BC location to Calgary.

Enquiries should be directed to Canadian Chart Research, 7th Floor, 630 3rd Avenue South, Calgary, Alberta T2P 4I4. The phone/fax number is 403-269-2969.

Kennedy also reports that his company is currently developing a major new project for audio programmers scheduled for release later this year. He will supply further details over the next few months.

Camroux to Mercury as Vancouver promo rep

Charlene Camroux has been appointed promotion representative for Mercury Records in Vancouver.

Camroux has been involved in radio for the past 14 years and prior to that spent a number of years in concert promotion and band management. She joins Mercury from her position as program/music director at the RIVER in Niagara Falls, Ontario.

management team along with Basskin, vice-president Fred Merritt, director of licensing Caroline Rioux, director of copyright Jennifer Beavis, and manager of special projects Lori Ellis.

CMRRA was founded in 1975 as a licensing agency representing the interests of music publishers and copyright owners who do business in Canada with respect to the reproduction of copyrighted musical works on cassette and CDs, and in film, television productions, commercials and other "synchronization" uses.

Basskin can be contacted in Toronto at 416-926-1966, ext. 222 or email address dbasskin@cmrra.ca or on their website

<http://www.cmrra.ca>

audience.

Driscoll, the first artist signed to the Summerside-based label, released his album, *If You Believe In Me*, last year, garnering positive reviews from across the country. The album was given an extra promotion boost with Driscoll opening for a number of well-known Canadian acts including Rawlins Cross, The Soul Attorneys and Thomas Wade and Wayward. He also mounted a solo tour of the Maritimes in January, showcased at the East Coast Music Awards and Conference and was featured live in concert on CBC Radio's Atlantic Airwaves.

Crazy Town, a Driscoll original, has been released as a CD single the follow-up to Simple Things. Both tracks are included on his album which was produced by Jackie Rae and recorded at Dave Audio.

Some of the top session musicians in the business were in for the recording of the album, including Doug Riley (piano and B3), Ben Riley (drums), Kevin Breit (acoustic/electric guitars, mandolin, mandola), Mike Francis (acoustic/electric guitar), Matthew Gerrard (bass), Rick Lazar (percussion), Phil Dwyer (tenor saxophone), Mark Armstrong (alto/baritone saxophones), Guido Basso (flugelhorn/trumpet), John McLeod (trumpet), Tom Szczepaniak (synthesizer) and Richard Armin (cello).

Patsy Richard is heard as solo voice, joining Shawne Jackson, Sharon Lee Williams and Vivienne Williams on background vocals.

The album is distributed by Page Music.

COUNTRY

Bruce Guthro received his #1 SOCAN plaque for topping the RPM Country 100 with Walk This Road, in Nashville on April 14 not earlier, as reported in RPM last week. The plaque was presented to Guthro by SOCAN board member Eddie Schwartz at a Tin Pan Alley South songwriter session sponsored by the performing rights society. Guthro performed at the gathering along with Lennie Gallant, Shirley Myers and Daryl Burgess.

BMG's Dale Peters is back from holidays and catches up with news of the rush-release of the Reba McEntire and Brooks & Dunn collaboration on If You See Him/If You See Her which was picked this week by MX92.1FM's Garth Stone and Wade Willey at CKRM, both in Regina. Also being rush-released is the new Clint Black single, The Shoes You're Wearing. Also good news for the BMG people is the quick charting of Julian Austin's new single, What My

Heart Already Knows. The ViK single is the most added this week, entering the chart at #81.

Faith Hill has a #1 single. Her latest Warner Bros release, This Kiss, tops the chart after only nine weeks. The track is included on Faith, her upcoming album which she produced with Byron Gallimore. Hill will be the subject of a Prime Time Country (TNN) special on May 6. Entitled An Evening With Faith Hill and hosted by Gary Chapman, the special will be telecast the week before Mother's Day and will include a conversation with Hill about motherhood, marriage and her music career. She will also perform several songs from Faith. She will also discuss her second pregnancy with husband Tim McGraw.

Terri Clark is the big mover this week. Now That I Found You jumps into the #45 slot, up from #81, the

COUNTRY continued on page 15

Obituary

Gerry Massop loses battle with MS

Jerry Paquette of Raincoast Music in Nanaimo, BC, sends the sad news of the passing of former BC country music writer Gerry Massop.

Mr. Massop lost his long battle with multiple sclerosis on March 7 in Port Alberni, Vancouver Island, BC. He was a long time and an early supporter of Canadian music and had developed many friendships within the industry.

"Throughout his career, Gerry wore many hats as a reporter, columnist, songwriter and musician," says Paquette. "He helped many new and aspiring musicians with solid advice and encouragement. He had the ability to be a good listener and would always look you straight in the eye while talking to you."

Mr. Massop is survived by his wife and family.

COUNTRY PICKERS

STEVE JONES

CFQM-FM - Moncton
Drivin' My Life - Rhett Akins
WADE WILLEY
CKRM - Regina
If You . . . - Reba/Brooks & Dunn
GARTH STONE
MIX92.1FM - Regina
If You . . . - Reba/Brooks & Dunn
DAN MITCHELL
Cariboo Country Network - Quesnel
Somebody To Love - Suzy Bogguss
JANET TRECARTEN
CISS-FM - Toronto
Cried All The Way - Jamie Warren
BRUCE ANDREI
Country 95.5FM - Lethbridge
Cried All The Way - Jamie Warren
BRUCE LEPERRE
CKDM - Dauphin
Shoes - Clint Black
RICK FLEMING
CKQM-FM - Peterborough
Want To Dance - George Strait
CHUCK REYNOLDS
CHYR - Leamington
I Can Feel You - Collin Raye

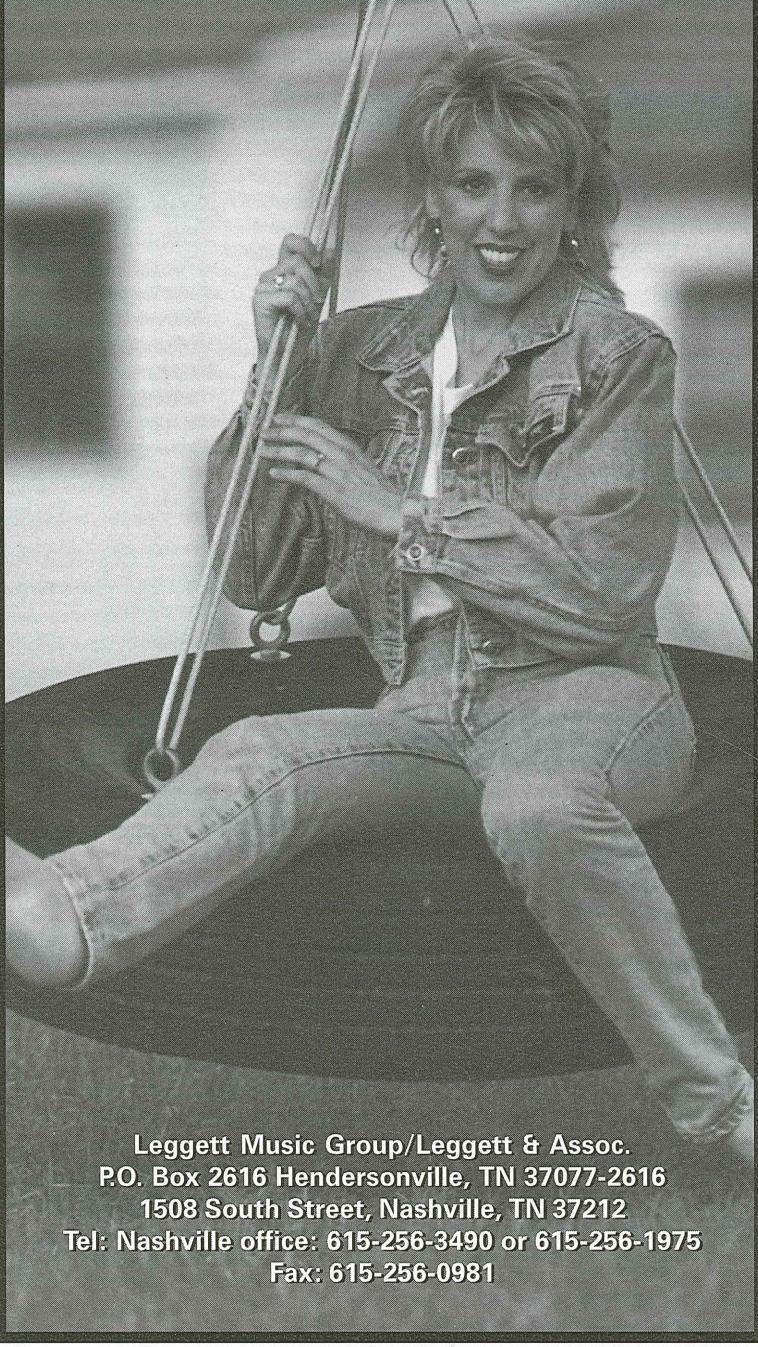
FRASER TUFF

KIX 1150 - Brandon
I Can Feel You - Collin Raye
RICK KELLY
CKKN-FM - Prince George
How Do I Let Go - Lisa Brokop
PETER WALKER
KX96FM - Durham
How Do I Let Go - Lisa Brokop
BILL MALCOLM
KIX 105 - Thunder Bay
How Do I Let Go - Lisa Brokop
JAMES RICHARDS
CHAT - Medicine Hat
Read My Mind - Duane Steele
CAL GRATTON
CJVR - Melfort
Movin' On - Rankins
COLIN McAULAY
CFCY - Charlottetown
Yeah - Paul Brandt
RAY BERGSTROM
Country 96 - Kingston
Yeah - Paul Brandt

PLEASE!! Submit all pickers before noon on Wednesday

Shirley Myers ONE LAST STEP

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COUNTRY continued from page 14

second week on the chart. The track, which is included on her upcoming Mercury album, *How I Feel*, does not qualify as *Cancon*.

Lisa Brokop is getting the red carpet promo treatment from Columbia, on both sides of the border. *How Do I Let Go*, written by Brokop and Karen Taylor-Good, enters the chart at #94. The single was taken from Brokop's upcoming album titled *When You Get To Be You*. Brokop co-wrote the music and the lyrics and together with her being Canadian, the single qualifies as two-parts *Cancon*.

Rick Fleming, music director at CKQM-FM Peterborough, picks George Strait's newest release, *I Just Want To Dance With You*. "With a little lush tropoical flavour," says Fleming, "George Strait has a perfect dancing on the porch, under the stars, summertime song. Rick and his fiancee, Angela, are expecting a little "miss" or "mister" in mid-September. "The first gift, he or she will get," says Rick, "is gonna be a six-string."

Scott Phillips has a new single and video titled *My Love Will Always Be Like That*. The single is included on his Day One album. Bill MacNeil, who heads up the MacNeil Music Group in Marion

Bridge, Nova Scotia, reports good initial response to the single. The video, which was shot in British Columbia, is now at CMT. MacNeil also reports good things happening for Phillips, the result of his ECMA showcase. For more information on the single and album, contact MacNeil at 902-272-2499, fax 902-727-2933 or on their new email macneilmusicgroup@ns.sympatico.ca

Rebecca Miller is getting impressive radio play in Europe where her single, *Listen To The Radio*, has hit #1 on the Astra Radio Network, the major

COUNTRY continued on page 17



Ted McCorkell (swing announcer), Nigel Maxwell (mornings), Travis Fowler (mid-days), Jason McCoy, Daniel Savoie (GM, PD, MD, drive) and kneeling Donna McCorkell (office assistant and country music host).



RPM's Jody Infurnari with The Thompson Brothers Mike Witty and Andy and Matt Thompson at recent Toronto showcase for the Nashville trio (photo by Barry Roden)

Dumas and Watt programming for Roadhouse

Cliff Dumas and Michael Watt have been kept busy developing variety programming for Roadhouse Productions. Their first special, *Leahy In Concert*, is currently being aired on PBS in the US.

Late last year Dumas and Watt successfully pitched CBC on the idea of a Terri Clark special. Dumas takes credits for writing. He also did the voice and warm-up for the show and consulted on the music. Steve Glassman was also involved with the production. The special, which aired in March, featured a duet of Clark and Paul Brandt on *Steam Roller Blues*, "a killer version" says Dumas.

The Roadhouse team will also handle the production of this year's Canadian Country Music Awards. Watt will once again co-produce and direct, while Dumas will move into a co-producing role as well as take on the chore of head writer for the 8th

year. He will also do the voice-over for the show, his 11th year. As well, Tracy Galvin will move up into a co-producing role, and Roadhouse CEO Howard Rosen will act as executive producer.

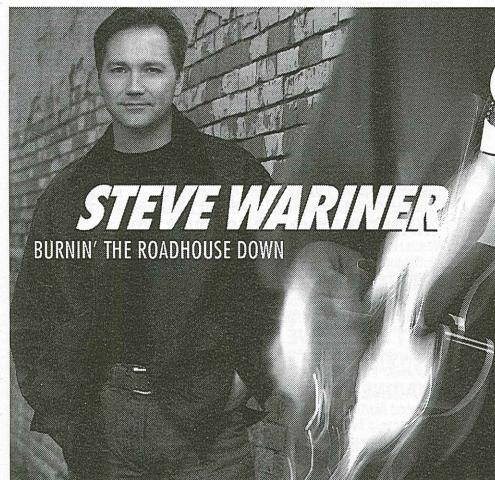
"Our goal is to create program vehicles for Canadian talent that helps them look and sound like the stars they deserve to be," says Dumas.

Included among the string of country television projects Dumas has been involved in either as voice, writer or producer, are the voice and writer for CCMA's; the voice for CBC's *Tommy Hunter Show* for four years and the writer for the last season; the voice for Anne Murray in *Disneyland*; voice, writer and producer credits for CTV's *One Hot Country Night*; the voice for the *George Fox CBC special*; the voice for Michelle Wright's *CBC special*; and the voice and writer for the *Terri Clark CBC special*.

Saskatoon's Hot 93 FM pulls April Fool's gag

True or Twain? Tim Kostuik, assistant program director at Saskatoon's Hot 93 FM, reports the station took advantage of an upcoming sold-out Shania Twain concert (June 4) by inviting the first 93 listeners on April 1 to register for a chance to have their photo taken with Shania. Listeners were excited to see a stretch limo parked out front of the station with city police and extra security on hand.

When the 93 listeners made their way into the control room, there were greeted by Shania -- a life-size cardboard cut-out -- and a good laugh was had by all. Hot 93 gave everyone Shania's CD and a chance to win concert tickets. The event was also captured by a staff photographer from the Saskatoon Star Phoenix.



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Warner - P

Koch - K

TW LW WO APRIL 20, 1998

COUNTRY continued from page 15

network for country in Europe. Miller's manager Bill Geffros reports that Miller's single actually knocked Randy Travis' single, Out Of My Bones, out of the top slot. Miller's full CD, Country To The Bone, will be available next month. Geffros also reports good initial action of Do What You Did, the new single from Nancy Denault.

Terri Clark, now happening on both sides of the border with Now That I Found You (#45* the biggest mover on the RPM Country 100), her latest Mercury release, joins George Jones on his TNN show on May 5 beginning at 10 pm. Also appearing are Charley Pride and Rick Van Shelton.

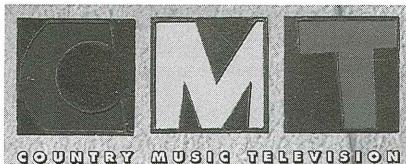
Lisa Erskine, as reported last week, is off and running with her new single, Take It To Heart, which she wrote with producer Johnny Douglas. The video, which has a strong story line, is also available. Erskine has just signed a deal with Southbound Records in the U.K. (Pinnacle Imports) for her debut album. Also, you can now check out Erskine at her email address:

hvg@execulink.com

or on her new website

<http://www.execulink.com/>

Evy got a note from the Palace, which made her day. The Kitchener, Ontario recording artist's



CASEY CLARKE

VIDEO & INSTANT TOP TWENTY

1. Back In The Saddle - Matraca Berg
2. Still The One - Shania Twain
3. Love You Better - Dixie Chicks
4. You'll Never Know - Mindy McCready
5. Bye Bye - Jo Dee Messina
6. Then What - Clay Walker
7. With You - Mavericks
8. This Road - Bruce Guthro
9. She Left Tulsa - Wade Hayes
10. Between You & Me - Kinleys
11. Inclemency - Farmer's Daughter
12. Put Your Heart - Sherrie Austin
13. Now - Terri Clark
14. Bones - Randy Travis
15. This Kiss - Faith Hill
16. Too Good - Michael Peterson
17. Almost Over - Lila McCann
18. Perfect Love - Trisha Yearwood
19. Framed - Chris Knight
20. From The Country - Tracy Byrd

BREAKOUT VIDEO

Then What - Clay Walker

PICK HIT

A Little Bit Of You - Jason McCoy

single, Here Is A Hug From, came to the attention of Vince Lobley, a country music jock from North Lincolnshire, England, who aired the single, dedicating it to popular British Princes William and Harry. Following a strong out-feeling, Evy mailed a copy of RotoNoto's CD Compilation, De-leery-us-ly Delish, which contains the Hug track, to the two Princes. Evy, who is still recovering from head injuries she suffered in a fall at a local donut palace, was given a quick perk-up when she received a letter from Clair Southwell at St. James's Palace in London saying "The two Princes greatly appreciate your thoughtful gesture and wanted me pass on their sincere thanks and best wishes to you."

Bob Cousins and Fred Vokey have launched the Atlantic Music Association of Ontario (AMAO), a membership organization to give artists from the Atlantic provinces a strong voice in their future. Initial proposals include setting up an awards program for Atlantic Canadian entertainers now residing in Ontario; holding "how to" seminars; help with the promotion of Atlantic artists; and sending

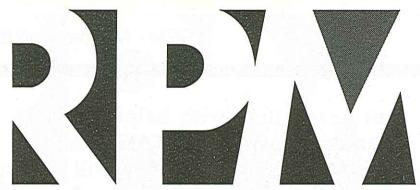
out newsletters with helpful tips. A one year membership will cost artists \$25.00 and fans \$15.00. Both artists and fans will be asked to take part in the voting program for the awards. Make cheques payable to Atlantic Music Association of Ontario and send to SHIP Management, 2060 Queen Street East, P.O. Box 51508, Toronto, Ontario M4E 3V7. or call Cousins at 905-455-5275 or Vokey at 416-630-0671. Cousins is also promoting the new association on his Friends and Neighbors Atlantic show on 1430 AM Radio Saturday mornings from 6 to 10 am.

CHET94.5FM's on-air gang got together for a photo shoot with Jason McCoy after his recent concert in Fort St. John (see photo). Daniel Savoie, the general manager, program and music director and drive personality on the Chetwynd, BC station, reports that CHET-FM will be re-launched on April 22 at which time the station will be bannered as "The Peace Country's Best Mix." The new station ID's feature the voice of KOOL-FM Waterloo, Ontario personality Brian Adam.

RPM COUNTRY ALBUMS

TW LW WO APRIL 20, 1998 MAPL: Indicates album has some Cancon

1	1	21	SHANIA TWAIN Come On Over Mercury-314-536-003-Q	21	22	15	CLINT BLACK Nothin' But The Taillights RCA-67515-N
2	3	2	COUNTRY HEAT 1998 Various Artists Ariola-55770-N	22	17	15	THE MAVERICKS It's Now It's Live Universal-70026-J
3	2	18	GARTH BROOKS Sevens Capitol-7243-86599-F	23	29	31	COLLIN RAYE The Best Of: Direct Hits Epic-67893-H
4	NEW		REBA McENTIRE Moments & Memories-The Best Of Reba MCA-81075-J	24	18	15	JULIAN AUSTIN What My Heart Already Knows Vik/BMG-74321-473-472-N
5	4	4	MAVERICKS Trampoline MCA-70018	25	24	13	MICHAEL PETERSON Michael Peterson Reprise-46618-P
6	5	31	TRISHA YEARWOOD Songbook: A Collection Of Hits Universal-7001-J	26	20	87	LEANN RIMES Blue Curb/EMI 77821-F
7	9	29	LEANN RIMES You Light Up My Life - Inspirational Songs Curb-77885-F	27	21	9	DIXIE CHICKS Wide Open Spaces Monument-68195-H
8	7	3	JODEE MESSINA I'm Alright Curb-77904-F	28	34	87	PAUL BRANDT Calm Before The Storm Reprise-46180-P
9	10	41	LEAHY Self-titled Virgin-42955-F	29	26	15	GREATEST COUNTRY LOVE SONGS Various Artists MCA-81059-J
10	6	27	BROOKS & DUNN Greatest Hits RCA-18852-N	30	28	9	WADE HAYES When The Wrong One Loves You Right Columbia-68037-H
11	11	10	BRUCE GUTHRO Of Your Son EMI-57175-F	31	27	30	CMT CANADA '97 Various Artists BMG/EMI-1253-F/N
12	12	72	DEANA CARTER Did I Shave My Legs For This Capitol-37514-F	32	32	15	MARK CHESNUTT Too Cold At Home MCA-10032-J
13	8	43	TIM McGRAW Everywhere Curb-77886-F	33	39	9	KINLEYS Just Between You & Me Epic 67965-H
14	14	15	IF I DON'T STAY THE NIGHT Mindy McCready BNA/BMG-N	34	33	11	CHARLIE MAJOR Everything's Alright BMG-74321-523-72-N
15	13	31	MARTINA McBRIDE Evolution RCA-07863-67516-N	35	31	48	GEORGE STRAIT Carrying Your Love With Me MCA Nashville-15842-J
16	15	13	SAMMY KERSHAW Labour Of Love Mercury-536318-Q	36	37	6	MATRACA BERG Sunday Morning To Saturday Night Rising Tide-53047-J
17	30	8	JASON McCOY Playin' For Keeps Universal-81017-J	37	35	24	KICKIN' COUNTRY 4 Various Artists Sony Music Direct-24028-H
18	16	13	LILA McCANN Lila Asylum-62042-P	38	38	15	CHELY WRIGHT Let Me In MCA-70003-J
19	23	19	JOHN MICHAEL MONTGOMERY Greatest Hits Atlantic-83060-P	39	36	20	WYNONNA The Other Side Curb-30612-J
20	19	29	PAUL BRANDT Outside The Frame Reprise-46635-P	40	40	13	PATTY LOVELESS Long Stretch Of Lonesome Epic-67997-H



Adult Contemporary

TRACKS

Record Distributor Codes:

BMG - N

EMI - F

Universal - J M - Quality

Polygram - Q

Sony - H

Warner - P

Koch - K

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1	3	9	MY FATHERS EYES
			Eric Clapton - Pilgrim Reprise-46577 (pro single)-P
2	7	16	TRULY MADLY DEEPLY
			Savage Garden - Self-titled Columbia-67954 (pro single)-H
3	2	18	MY HEART WILL GO ON
			Celine Dion - Let's Talk About Love 550 Music/Sony-68861 (pro single)-H
4	4	9	FROZEN
			Madonna - Ray Of Light Maverick-46847 (pro single)-P
5	1	14	YOU'RE STILL THE ONE
			Shania Twain - Come On Over Mercury-314-536-003 (pro single)-Q
6	6	5	ADIA
			Sarah McLachlan - Surfacing Netwerk 39708 (CD track)-F
7	5	15	WISHING THAT
			Jann Arden - Happy? A&M-314-540-789 (pro single)-Q
8	14	6	TORN
			Natalie Imbruglia - Left Of The Middle RCA-07863-67634 (comp 34)-N
9	9	10	KISS THE RAIN
			Billie Myers - Growing Pains Universal-53100 (comp 17)-J
10	10	11	GIVE ME FOREVER
			John Tesh/w James Ingram - Grand Passion GTP-1670 (comp 532)-Q
11	11	18	THE MUMMERS' DANCE
			Loreena McKennitt - The Book Of Secrets Quinlan Road/Warner Bros-46719 (comp 335)-P
12	12	20	AT THE BEGINNING
			Donna Lewis w/ Richard Marx - Anastasia OST Atlantic-83053 (comp 339)-P
13	13	8	RECOVER YOUR SOUL
			Elton John - The Big Picture Rocket/Mercury-314-568-109-Q
14	8	12	TOO MUCH
			Spice Girls - Spice World Virgin 2174 (CD track)-F
15	19	8	IT'S THE END OF THE WORLD
			Great Big Sea - Play WEA-18592 (comp 347)-P
16	32	2	LOVE PAIN AND THE WHOLE...
			Amy Sky - Burnt By The Sun Iron 51027 (pro single)-N
17	15	18	BACK TO YOU
			Bryan Adams - Unplugged A&M-31454-0831 (comp 9)-Q
18	16	17	AS LONG AS YOU LOVE ME
			Backstreet Boys - Backstreet's Back Jive/BMG-01241-41617 (CD track)-N
19	21	11	HURTS TO LOVE YOU
			Philosopher Kings - Famous Rich And Beautiful Columbia-80291 (comp 069)-H
20	22	10	OH HOW THE YEARS GO BY
			Vanessa Williams - Next Mercury-314 536 060 (comp 527)-Q

21	24	6	LANDSLIDE
			Fleetwood Mac - The Dance Reprise-46702 (comp 350)-P
22	25	19	SWEET SURRENDER
			Sarah McLachlan - Surfacing Netwerk 39708 (comp 23)-F
23	17	9	UNBOUND
			Robbie Robertson - Contact From The Underworld... Capitol-54243 (comp 28)-F
24	26	5	LOVE NEVER DIES
			Roch Voisine - Kissing Rain RV International 43978 (promo CD)-N
25	18	9	ARE YOU JIMMY RAY?
			Jimmy Ray - Self-titled Epic-69014 (promo single)-H
26	30	4	LIKE I LOVE YOU
			Amy Grant - Behind The Eyes A&M 314 540 780 (comp March 2)-Q
27	35	4	ME
			Paula Cole - This Fire Warner Bros. 46424 (Comp 349)-P
28	20	8	BRICK
			Ben Folds Five - Whatever & Ever Amen Sony-7554 (pro single)-H
29	36	3	FALLING
			Bruce Guthro - Of Your Son EMI-51715 (pro single)-F
30	38	3	SAFE PLACE FROM THE STORM
			Michael Bolton - All That Matters Columbia-68510 (pro single)-N
31	45	4	OOH IT'S KINDA CRAZY
			Indecision - Massive Dance Hits Vol. 3 Popular 3334 (pro single)-P
32	27	31	SOMETHING ABOUT THE WAY YOU LOOK
			Elton John - Title track Rocket-314-574-8912 (pro single)-Q
33	33	6	SUPERHERO
			Gary Barlow - Open Road Arista-07822-18949 (comp 33)-N
34	39	7	A PROMISE I MAKE
			Dakota Moon - Self-titled Elektra-62163 (comp 349)-P
35	23	20	I DO
			Lisa Loeb - Firecracker Geffen-25141 (comp 16)-J
36	44	7	ONE BELIEF AWAY
			Bonnie Raitt - Fundamental Capitol-56397 (pro single)-F
37	37	11	TIME OF YOUR LIFE
			Green Day - Nimrod Reprise/Warner Bros-46794 (comp 344)-P
38	29	17	3:00 AM
			Matchbox 20 - Yourself Or Someone Like You Lava/Atlantic-92712 (CD track)-P
39	40	6	SEX AND CANDY
			Marcy Playground - Self-titled Capitol-53569 (comp 28)-F
40	28	9	DESIRE
			Sass Jordan - Present Aquarius-00583 (comp 28)-F



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1	1	8	ECUADOR
			Sash Polymedia-Q
2	4	4	LIFT ME UP
			Red 5 Hi-Bias-Q
3	2	11	BEACH BALL
			Nalin & Kane Ultra-Q
4	3	12	BROKEN BONES
			Love Inc. BMG-N
5	5	7	REVOLUTION 909
			Daft Punk Virgin-F
6	9	9	I WANT YOU BACK
			NSYNC RCA-N
7	11	5	IF YOU THINK I'M JIGGY
			The Lox Bad Boy-N
8	14	5	LA DE DA DE DA DE
			Out There Brothers Attic-J
9	19	3	WHAT YOU WANT
			Mase Arista-N
10	13	3	I KNOW WHERE IT'S AT
			All Saints London-Q

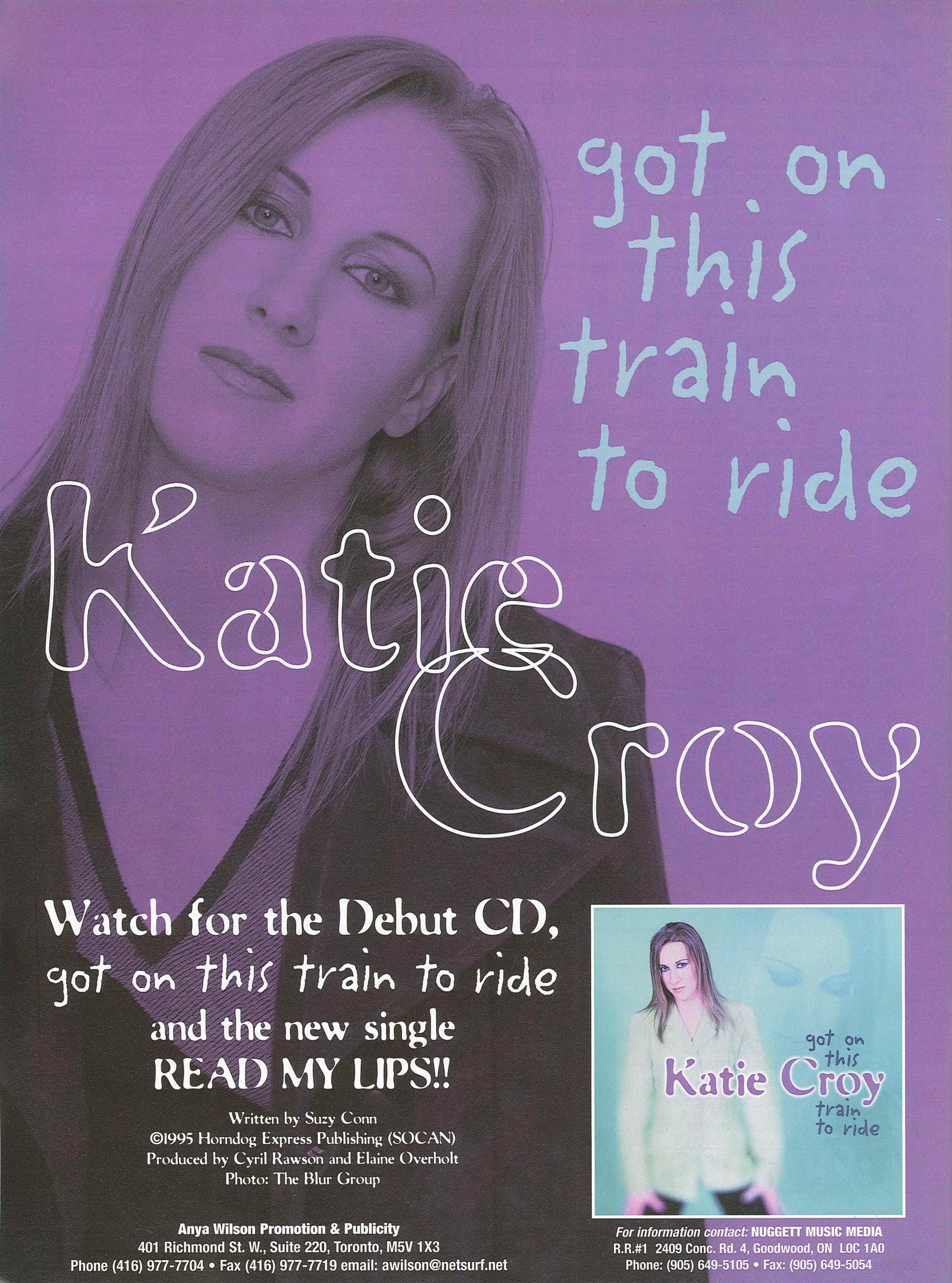
11	20	3	HIGH TIMES
			Jamiroquai Work-H
12	6	8	SUNCHYME
			Dario G Warner-P
13	8	14	GETTIN' JIGGY WITH IT
			Will Smith Columbia-H
14	10	15	TOGETHER AGAIN
			Janet Jackson Virgin-F
15	7	7	DR. JONES
			Aqua Universal-J
16	12	15	ANGEL
			Joe Popular-P
17	17	12	TOO MUCH
			Spice Girls Virgin-F
18	26	4	THE TRAIN
			DJ Dero Logic-N
19	25	6	NO NO NO (Part II)
			Destiny's Child Columbia-H
20	15	16	AS LONG AS YOU LOVE ME
			Backstreet Boys BMG-N



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			Out There Brothers Attic-J
9	19	3	WHAT YOU WANT
			Mase Arista-N
10	13	3	I KNOW WHERE IT'S AT
			All Saints London-Q

11	20	3	ELECTRONIC FUNK
			M1 Jinx/Popular-P
12	16	11	OPEN YOUR EYES
			Koko Warner-P
13	21	7	CHOOSE LIFE
			P.F. Project Virgin-F
14	24	13	GUESS WHO'S BACK
			Rakim Universal-J
15	22	13	L-LIES
			Diana King Work-H
16	29	2	YOU SHOULD BE MINE
			Brian McKnight A&M-Q
17	23	14	RAPPERS DELIGHT
			Def Squad Priority
18	NEW		MIRACLE
			Olive BMG-N
19	27	10	SUNSHINE
			Jay-z/Foxy Brown Def Jam-Q
20	28	8	ALL MY LOVE
			Queen Pen Interscope-J



got on
this
train
to ride

Katie Croy

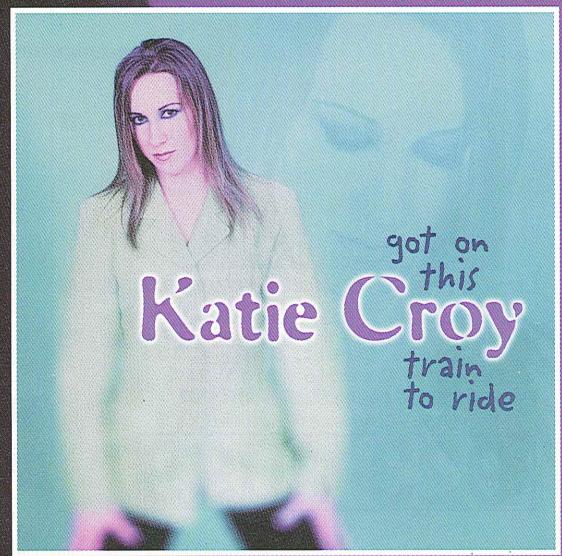
Watch for the Debut CD,
got on this train to ride
and the new single
READ MY LIPS!!

Written by Suzy Conn

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