

T H E A L B U M N E T W O R K S

totallyadult



Patti Smith

AUGUST 9TH, 1996 • ISSUE NUMBER 4

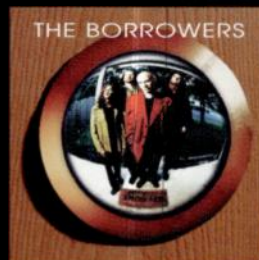
It's a long way up at the top of the stairs



It's a little bit dusty but I don't care

If you can keep a secret I might take you there...

THE BORROWERS



7243 8 37105 2 2

The Borrowers
debut album from
GUARDIAN Records

letter from the editor

This issue marks the one-year anniversary of **totallyadult**.

A lot has happened since TA1 debuted in August of last year. Several new artists have found a home at Adult Rock Radio, and many more were given a real opportunity to launch their careers. In tandem, all the major labels have now established an Adult Rock specialist within their promotion departments. The number of

stations on our panel has increased dramatically - this time last year

totallyadult had 81 reporters, as of

right now we have 102! And in

the past few ratings sweeps,

several key stations around

the country have posted

solid gains in their target

demos.

So what does the future

hold? Certainly the Adult

Rock format will

continue in its

evolutionary process.

This means radio

stations will constantly

be adjusting their

music, tempo and

personality. It also includes unprecedented adjustments in the way

radio stations will do business as we begin to enter a bold new era of

ownership and operation created by the new regulations and rules

passed by Congress earlier this year. Another unexplored area for

many of us is the exciting possibilities cutting-edge technologies have

to offer. Both radio and records are testing the Internet/Web site

waters, as we begin to utilize the home computer as a new way to

"broadcast" to the public. And the increased sophistication of the

merger of sight and sound continues with the on-going

refinement of Enhanced CDs.

With this in mind, we decided to focus this issue on the

exploration of these burgeoning advances. Dennis Constantine kicks it

off with some thoughts about The Home Page; HotLink's Joe Moss offers

his experience in constructing a Web site; Todd Steinman, Warner Bros.

Record's resident "cyberdude," tells us how they have utilized the

opportunities the Internet provides for developing artists;

music industry vet Ken Barnes, now a member of

Microsoft's Music Central team, shares

some of their gained insights as they

have been developing their

exciting one-stop

music service; and

our very own VP/ Retail

Charly Prevost demystifies

the Enhanced CD.

Our feature station this

month is KMTT/Seattle.

Program Director Chris Mays

tells how The Mountain has

evolved, and how they are preparing

for Entercom's dominant role in Seattle.

We also have five artist features, beginning with

a provocative conversation with Patti Smith, and then

moving on to Lyle Lovett, Fiona Apple, Marry Me Jane and The Blue

Nile. In addition, there's a special feature on the vision and message of

Putumayo World Music, as expressed by founder/President Dan Storper.

We've included our popular, up-to-the-minute contact pages for

both the radio and label community - this time with their E-mail

addresses. And as a special treat, the **totallyadult** department's new Adult

Rock Manager, Matt Lawton, personally surfed the Web and gives us a

brief review of the Web sites of our Adult Rock Radio comrades.

All in all, I think you'll find TA4 to be informative, timely and

entertaining. Oh, by the way, I have a new E-mail address now, too:

it's totallyjs@aol.com.



John Schoenberger



totallyadult

Early Action

KINK

WFUV

WNCS

WRLT

WCBE

KFXD

KIWR

WCBR

WDET

WYEP

KBAC

KTAO

WRRX

WEBX

KEGR

KUWR

KZZK

WEBK

KRCC

WKVT

WORLD CAFE

Singer.

Musician.

Composer.

Producer.

holly palmer

"Scandinavian Ladies"

the first song from her self-titled debut album.

Produced by Kenny White and Holly Palmer.

Management: Larry Wanagas, Bumstead Productions, Hoboken, N.J.

www.RepriseRec.com/



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c o n t e n t s

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todd steinman

joe moss

ken barnes

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radio contacts



stations are listed by first
available music call hour

all times are listed in the
station's own time zone

totallyadulthood

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
monday				
MTW 1-4p	WDET/Detroit	PD AMD	Judy Adams Chuck Horn	313.577.4146 fax 577.1300 (E) wdetfm@wdet.wayne.edu
M 10a-2p	KEGR/Concord	PD	Steve O'Brien	510.674.3463 fax 687.7974
M 9a-2p	WERU/Blue Hill Falls	MD	Sara Willis	207.374.2313 fax 374.2316 (E) weru@celestial.com
MT 10-11:30a	KFAN/Fredericksburg	PD	J.D. Rose	210.997.2197 fax 997.2198 (E) bxradi@kfc.com
MF 11a-1p	KFXD/Boise	PD MD	Greg Roberts Kevin Welch	208.888.4321 fax 888.2841
M 3-5p	CIDR/Detroit	PD MD	Murray Brookshaw Ann Delisi	313.961.9611 fax 961.1603
MThF 3-6p	KIWR/Omaha	PD MD	Bill Stewart Bill Rogers	712.325.3254 fax 325.3391
MWTh noon-1p	WJBX/Ft. Myers	PD	Michelle Bruczynski	941.275.9960 fax 275.5611 (E) wjbx@usacomputers.net
M 1-4p	WKZE/Sharon	PD MD	Randy Milroy Leslie Ritter	203.364.5800 fax 364.0129
MF 9:30-11:00a	KLRF/Eugene	MD	Tom Krumm	541.485.5846 fax 485.0969 (E) pmiller@axessnw.com
M 9:30-10:30a/3:30-4:30p	KMBY/Monterey	PD	Rich Berlin	408.757.1043 fax 757.1143
MW noon-2p TTh 1-2p	WMKY/Lexington	PD MD	Wendy Nelson Paul Hitchcock	606.783.2334 fax 783.2335 (E) wmkyl@morehead-st.edu
MW 10a-noon	KMTN/Jackson	PD	Mark Fishman	307.733.4500 fax 733.7773
M 11a-1p F 1-6p	WNCW/Spindale	PD MD	Dan Reed Bill Buchinsky	704.287.8000 fax 287.8012 (E) wncw887@aol.com
MTW 1:30-3:30p	WNKU/Cincinnati	OM MD	Colin Gordy Stacy Owen	606.572.6500 fax 572.6604 (E) wnku@wnku.edu
MTW 2:45-5p	KOTR/Cambria	PD MD	Drew Ross Dean Kattari	805.927.5021 fax 927.0235
MTWTh 10a-noon	KPFT/Houston	PD MD	Jeff Hansen Mary Ramirez	713.526.4000 fax 526.5750
MT 8-10a/12:30-3p	KPIG/Watsonville	PD	Laura Hopper	408.722.9000 fax 722.7548 (E) comments@kpig.com
M 11a-1p	KQPT/Sacramento	PD APD	Jim Trapp Carrie Owens	916.923.6800 fax 927.6468
MW 2:30-4:30p	WRLT/Nashville	PD AMD	Jon Peterson Keith Coes	615.242.5600 fax 242.9877 (E) comments@wrlt.com
MTWThF 10a-1:30p	WRRX/Gainesville	PD	Jerry Gerard	904.376.1230 fax 376.2666
M 10a-noon	KRVM/Eugene	PD	Don Ferrell	541.687.3370 fax 687.3573 (E) jwilcox@krvm.com
MTWTh 10a-2p	WSMS/Columbus	PD	Bill Thurlow	601.327.1183 fax 328.1122
MF 3-5p	KTAO/Taos	PD MD	Brad Hockmeyer Joanne Orner	505.758.1017 fax 758.8430
M 1:30-4:30p T 9-11a	KUNC/Greeley	MD AMD	Julie Amacher Kurt Mower	970.351.2915 fax 351.1780 (E) mail@kunc.univnorthco.edu
MW noon-2p	WVBR/Ithaca	PD MD	Derek Raynor Ryan Oettinger	607.273.4000 fax 273.4069
MW 11a-4p	WXRT/Chicago	VP/PRG MD	Norm Winer Patty Martin	312.777.1700 fax 286.9978 (E) comments@wxrt.com

Cowboy Junkies

"Speaking
Confidentially"

**The New Track
From The Album
Lay It Down**

Produced by John Keane and Michael Timmins

Mixed by Chris Lord-Alge

Management: Peter Leak for

The New York End Ltd.

<http://www.geffen.com>



GEFFEN

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Appearing with Sting:

Aug 30

Irvine, CA

31

San Diego, CA

Sept 1

Las Vegas, NV

3

Phoenix, AZ



radio contacts



stations are listed by first
available music call hour

all times are listed in the
station's own time zone

totality a d u l t

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
MT 11a-1p	WXRV/Boston	PD MD	Joanne Doody Mike Mullaney	508.374.4733 fax 373.8023 (E) mike@theriverwxrv.com
M 3-5:30p	WYEP/Pittsburgh	MD	Greg Meitus	412.381.9131 fax 381.9126 (E) info@wyep.org
MW 3-4p T 9-10a	KZJH/Jackson	PD MD	Sean Lowan Wiley Zernis	307.733.1770 fax 733.4760
MF 8-10a/2-5p	KZZK/Quincy	PD MD	Jana Hassen Paul Ericson	217.224.4102 fax 228.7361
MF 8a-4p	SBR Consulting	MD	Dave Benson	303.444.7700 fax 444.3555
tuesday				
TWTHF 9a-5p	KAJR/Angel Fire	PD MD	Bo O'Connell Cindy Freedman	505.377.2596 fax 377.3578
TW 3-5p	KBCO/Boulder	PD MD	Mike O'Connor Scott Arbough	303.444.5600 fax 444.2929 (E) bco@aol.com
TW 3-6p	WEBK/Killington	APD	Jane Crossman	802.422.3156 fax 422.3158 (E) vtcl@webk.com
T 2-4p	WEVL/Memphis	PD	Brian Craig	901.528.0561 fax 528.0561
TTh 4-6p	WFUV/New York City	PD MD	Chuck Singleton Rita Houston	718.817.4550 fax 365.9815
T 3:15-6:15p	KGSR/Austin	PD MD	Jody Denberg Susan Castle	512.472.1071 fax 472.0143
T 10a-noon	WIS/Key West	MD	Drew West	305.292.1133 fax 292.6936
TW 9a-noon/1-5p	KINK/Portland	PD APD	Carl Widing Anita Garlock	503.226.5080 fax 226.4578 (E) kinknews@teleport.com
TW noon-2p	WKVT/Brattleboro	PD	Ian Taylor	802.257.0312 fax 254.6683
T 10a-1p W 11a-noon	KLRR/Bend	PD	Doug Donoho	541.382.5263 fax 388.0456 (E) clear@klrr.com
TW noon-3p	KLRQ/Independence	PD	Steve Stevens	816.885.7517 fax 885.8318 (E) klrq@aol.com
TWThF 3:30-5p	WMMO/Orlando	OM MD	Paul Warren Jessie Scott	407.422.9890 fax 423.9666 (E) jessie@intersrv.com
TW 2-4p	WMVY/Martha's Vineyard	SM AMD	Barbara Dacey Rock Bergeron	508.693.5000 fax 693.8211
TTh 10a-noon	World Cafe	PD MD	Bruce Ranes Bruce Warren	215.898.6677 fax 898.0707 (E) worldcafe@pobox.upenn.edu
TTh 9-11:30a	KRCC/Colorado Springs	PD MD	Rick Lotgren Jeff Bieri	719.473.4801 fax 473.7863 (E) krcc@cc.colorado.edu
T noon-3p	KRCL/Salt Lake City	PD MD	Donna Land Bill Boyd	801.363.2801 fax 363.5725
T 11a-1p	WRNX/Amherst	PD	Bruce Devins	413.256.6794 fax 256.3171 (E) wrnx@javanet.com
T 2-5p	KROK/DeRidder	GM PD	Doug Stannard Lou Orleans	318.463.9298 fax 463.9291 (E) krok@lee.1stnet.com
TF noon-2p	KRSH/Santa Rosa	OM MD	Zoe Zuest Bill Bowker	707.588.0707 fax 588.0777
T 7:30-9:30a	KSCA/Los Angeles	PD MD	Mike Morrison Marilee Kelly	213.845.1600 fax 845.1630 (E) kscapd@aol.com

John Mellencamp

KEY WEST INTERMEZZO
(I SAW YOU FIRST)



The First Single and Video from the new album
MR. HAPPY GO LUCKY

Produced by Little Bastard

Co-produced by Mike Wanchic & Junior Vasquez

Management: The Left Bank Organization • Personal Management: Harry Sandler



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radio contacts



stations are listed by first
available music call hour

all times are listed in the
station's own time zone

totality

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
T 10a-4p	KTMN/Sante Fe	PD	Rich Robinson	505.983.5866 fax 984.2012
T 3-6p	WVAY/West Dover	PD MD	Dave Chapelle Debora Lee	802.464.1111 fax 464.1112
T 11a-3p	WVOD/Manteo	PD MD	Johnny Crook Matt Cooper	919.473.1993 fax 473.1757
TW 11:30a-1p	KXGO/Eureka	PD	Joe McNeil	707.445.8104 fax 445.3906
TW 10a-noon	KXPK/Denver	PD MD	Doug Clifton Gary Schoenwetter	303.989.1340 fax 989.1364 (E) gary@thepeak.com
TTh 10a-noon	WXPB/Philadelphia	PD MD	Kim Alexander Bruce Warren	215.898.6677 fax 898.0707 (E) wxpn@pobox.upenn.edu
T 9a-5p	DMX	MD	Danielle Ruysschaert	310.444.1744 fax 444.1717
TWTh 10a-5p	Music Choice	PD	Andrea Karr	212.833.5995 fax 833.5438 (E) karr@swnetworks.com
T 9a-6p	Constantine	MD	Jason Parker Dennis Constantine	206.729.0079 fax 729.0080 303.440.5470 fax 449.5043 (E) dennver@aol.com
wednesday				
W 10a-1p	WBJB/New York City	MD	Mike Ford	908.224.2432 fax 224.2494
W 3-5p	WCLZ/Portland	PD MD	Brian Phoenix Kim Rowe	207.725.5505 fax 725.5121 (E) wclz@wclz.com
W noon-3p	KCRW/Los Angeles	PD MD	Chris Douridas Tricia Halloran	310.450.5183 fax 450.7172 (E) mail@kcrw.org
W 3-6p	KERA/Dallas	SM MD	Jeff Luchsinger Gabrielle West	214.740.9257 fax 740.9896
WThF 2-5p	KFOG/San Francisco	PD MD	Paul Marszalek Bill Evans	415.543.1045 fax 995.6867
WTh 9a-2p	KHBG/Santa Rosa	GM PD	Roger Mayer Shannon O'Brien	707.433.9599 fax 433.9595 (E) fm96@khhg.com
W noon-3p	KISM/Bellingham	PD AMD	Ken Richards Jon Elliot	360.734.9790 fax 733.4551
W 3-6p	WMAX/Rochester	PD PD	Jennifer Vanderslice Tom Sheridan	716.232.8870 fax 232.1804 (E) wmaxfm@aol.com
WTh 1-4p	KMMS/Bozeman	PD MD	Colter Lanagan Kim Rossi	406.586.2343 fax 587.2202
W 1-5p	KMTT/Seattle	PD MD	Chris Mays Dean Carlson	206.233.1037 fax 233.8979 (E) mountain@kmtt.com
W noon-2p	WRSI/Greenfield	GM MD	Ed Skutnik Jim Olsen	413.774.2321 fax 774.2683 (E) wrsi@shaysnet.com
W 9a-1p	KSPN/Aspen KFMU/Steamboat KTUN/Vail	PD MD PD MD PD MD	Tina Lutz Carolyn Harvey Dennis Kitterman Carolyn Harvey Dan Taylor Carolyn Harvey	970.925.5776 fax 925.1142
WTh 10a-1p	KTCZ/Minneapolis	PD MD	Lauren MacLeash Jane Fredericksen	612.339.0000 fax 333.2997
WTh 8:30-9:30a/3:30-4:30p	KTHX/Reno	PD MD	Bruce Van Dyke Ken Allen	702.829.1964 fax 825.3183
W 11a-1p	KJMT/Salt Lake City	PD MD	Zeb Norris Kelly Monson	801.262.9797 fax 265.2843 (E) mountain@xmission.com
W 3-5p	KUPR/San Diego	PD MD	Mike Halloran Clark Novak	619.729.5945 fax 729.7067



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pointblank

roots.
blues.
soul.

WRH

radio
contacts



stations are listed by first
available music call hour

all times are listed in the
station's own time zone

totality

MUSIC HOURS

W
1:30-4:30p

W
11a-2p

W
8:30a-noon

W
9a-5p

STATION

KJWR/Laramie

WXKR/Toledo

DISH-CD

MR-35

TITLE

PD

PD
MD

PD

PD
MD

CONTACT

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Dusty Scott
Mike McIntyre

Tom Killorin

Cary Pall
Steve Sutton

PHONE/FAX/E-MAIL

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fax 697.2490
(E) dustykrock@aol.com

800.331.3340
fax 206.441.5667

214.991.9200
fax 448.3378

thursday

ThF
9-11a

Th
2-4p

Th
1-3p

ThF
4-6p

ThF
12:30-4:30p

Th
10a-1p

Th
3-5p

Th
noon-4p

Th
3-5p

Th
1-3p

ThF
3-4:30p

Th
9:30a-2p

Th
9a-noon

Th
noon-2p

Th
1-3p

Th
11a-1:30p

Th
10a-2p

KBAC/Santa Fe

KBXR/Columbia

KOZT/Ft. Bragg

WCBE/Columbus

WEBX/Champaign

WEHM/East Hampton

WHPT/St. Petersburg

WIII/Ithaca

WMMM/Madison

WNBX/West Lebanon

WNCS/Montpelier

WRNR/Baltimore

KSUT/Durango

WTTS/Bloomington

WVRV/St. Louis

KXPT/Las Vegas

WXRC/Newton

PD

MD

MC
SM

PD
MD

PD
MD

PD

PD
APD

OM

PD
MD

PD

PD
MD

MD
PC

PD
MD

PD

PD
MD

OM
MD

PD

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Jock Hedblade

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fax 876.1886
(E) point97@irifi.net

704.464.4041
fax 464.9662

friday

F
3-5p

F
10:30-11:30a

F
noon-2p

F
noon-3p

WBOS/Boston

WCBR/Chicago

KCFE/Minneapolis

WXLE/Albany

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AMD

PD
MD

PD
MD

PD
AMD

Jim Herron
Maria Morgan

Tim Disa
Tommy Lee Johnston

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Dave Anton

Cliff Nash
Randy Tyler

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Brian Setzer Orchestra

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KBCO

UP AT:
KMTT
KSCA
KXPK
KUPR

ON AT:
KTCZ
KGSR
CIDR

totallyadult
AIRPLAY  36

A & R DIRECTION: TOM WHALLEY
MANAGEMENT: DAVE KAPLAN MANAGEMENT

Guitar Slinger

ORCHESTRATING A CHANGE

JAMES FEARNLEY • DERMOT MULRONEY • ZANDER SCHLOSS • KIERAN MULRONEY • MIKE MARTT • WILL HUGHES • TOM BART



goodbye to all that



THE *Low & Sweet*
ORCHESTRA

A & R DIRECTION: TOM WHALLEY
MANAGEMENT: ANDY GOULD/CONCRETE MANAGEMENT

FEATURING
"SOMETIMES THE TRUTH IS ALL YOU GET"



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label contacts



totally adult

LABEL	CONTACT	PHONE	FAX	E-MAIL
A&M	J.B. Brenner	213.856.2730	(F) 856.2694	(E) waamer@aol.com
4AD	Rich Holtzman	310.289.9593	(F) 289.8680	(E) rich@4ad.com
ALIAS	Greg Tomlinson	818.566.1034	(F) 566.6623	(E) gt@directnet.com
ALLIGATOR	Jay Septoski/Tim Kolloeth	312.973.7736	(F) 973.2088	
AMERICAN	Mark Neiter Todd Sievers	818.973.4545 818.973.4545	(F) 973.4571 (F) 973.4571	(E) neiter@american.recordings.com (E) todd@american.recordings.com
ANTONES/DOS	Thomas Wood	512.322.0617	(F) 477.2930	(E) antones@pegalo.com
ARDENT	Elisa Sanders	800.273.3685	(F) 901.725.7011	(E) ardents@aol.com
ARISTA	Tom Gates Steve Schnur	212.830.2274 615.780.9180	(F) 830.2248 (F) 780.9143	(E) labelslime@aol.com (E) sschnur@bmgmusic.com
ATLANTIC	Bonnie Slifkin	212.275.2247	(F) 275.2249	
AUTONOMOUS	Larry Mills	404.733.5505	(F) 724.0889	
AVENUE	Erik Nielsen	800-SAVENUE	(F) 415-321-7491	(E) erik@5avenue.com
AWARE	Greg Latterman	847.491.0036	(F) 491.0146	(E) latterman@rockweb.com
BAR/NONE	T. Simon	201.222.0207	(F) 795.5048	(E) barnonerec@aol.com
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BIG POP	Rick Winward	215.551.3191	(F) 467.2048	(E) bigpop@bigpop.com
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HIGH STREET	Dave Morell	212.930.7083	(F) 930.7083	
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JACKOPIERCE

Trials



the first single from **FINEST HOUR**
the brand spanking new release



...a brief history lesson

Indie releases sold more than 115,000 units combined. Debut A&M lp BRINGING ON THE WEATHER sold 100,000 units. WEATHER was a Top 10 Adult album. Since release of WEATHER, the band has performed over 350 shows to more than 150,000 fans.

Performed at MEMPHIS IN MAY with Dave Matthews Band and Cracker... more than 40,000 in attendance.

Fan mailing list consists of over 20,000 folks - and is still growing. Ranked a TOP GROSSING BAND by Pollstar Magazine.



<http://www.amrecords.com>

Produced by Stan Lynch & Rob Jacobs Managed by Brady Wood for RobinsonWood Management

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CBGB'S

from the album
"WAR AND PEACE"
PRODUCED BY SYD STRAW

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THE DISTANCE!

CAKE



THE DISTANCE

FROM THE FORTHCOMING

"FASHION NUGGET"

PRODUCED BY CAKE



label contacts



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"it's alright it's ok"
— leah andreone

**the first track
from her
debut album
"veiled"**

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Plus:
KBXR KERA KZZK WCBR
WEBX KHBG WIIS WERU
WCBR WCBE WMKY KXGO
WBZC

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KTCZ WXPB
WXRV KUPR
WRLT KBCO
KXPK
and a bunch more!

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at the Gavin A3 in Boulder
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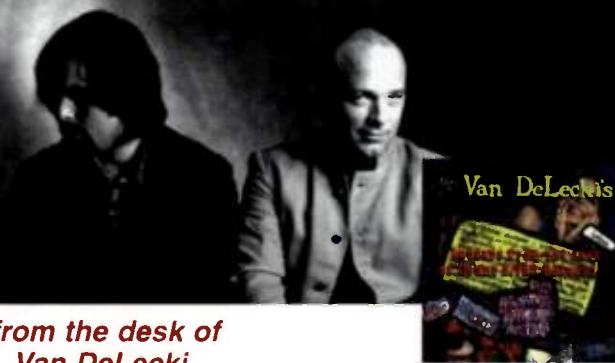
NON-COMMERCIAL

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	LYLE LOVETT Road To Ensenada	CURB/MCA	316	287	283
2	ELVIS COSTELLO All This Useless Beauty	WARNER BROS.	250	253	234
3	KEB' MO' Just Like You	OKEHEPIC	249	240	240
4	DAVE MATTHEWS BAND Crash	RCA	248	246	238
5	WALLFLOWERS Bringing Down The Horse	INTERSCOPE	244	258	257
6	PATTI SMITH Gone Again	ARISTA	211	208	209
7	VARIOUS ARTISTS Phenomenon OST	REPRISE	201	204	161
8	NEIL YOUNG WITH CRAZY HORSE Broken Arrow	REPRISE	200	192	142
9	J J CALE Guitar Man	VIRGIN	197	192	161
10	PETE DROGE & THE SINNERS Find A Door	AMERICAN/WB	181	171	144
11	FIONA APPLE Tidal	CLEAN SLATE/WORK	166	147	116
12	FINN BROTHERS Finn Brothers	DISCOVERY	153	121	101
DEBUT!	STORYVILLE A Piece Of Your Soul	CODE BLUE/ATLANTIC	147	99	40
14	PATTI ROTHBERG Between The 1 & The 9	EMI	145	142	142
15	DUNCAN SHEIK Duncan Sheik	ATLANTIC/AG	143	139	123
16	JIMMIE DALE GILMORE Braver New World	ELEKTRA/EEG	143	144	142
17	STING Mercury Falling	A&M	142	144	175
18	JACKOPIERCE Finest Hour	A&M	136	112	94
19	ELLIS PAUL A Carnival Of Voices	PHILO	136	116	98
20	SQUEEZE Ridiculous	I.R.S.	135	130	122
21	HOOTIE & THE BLOWFISH Fairweather Johnson	ATLANTIC/AG	131	138	124
22	MICKEY HART'S MYSTERY BOX Mickey Hart's Mystery Box	RYKODISC	129	131	129
DEBUT!	TOM PETTY & THE HEARTBREAKERS Songs And Music From The	WARNER BROS.	126	67	75
24	VALERIE CARTER The Way It Is	COUNTDOWN/UNITY	125	106	93
25	NIL LARA Nil Lara	METRO BLUE/CAPITOL	124	108	126
26	THE NEVILLE BROTHERS Mitakuye Oyasin Oyasin	A&M	124	141	166
27	CRANBERRIES To The Faithful Departed	ISLAND	120	144	137
DEBUT!	JOHN GORKA Between Five And Seven	HIGH STREET	119	53	0
DEBUT!	ME'SHELL NDEGEOCELLO Peace Beyond Passion	MAVERICK/REPRISE	118	97	95
DEBUT!	CAROL NOONAN BAND Noonan Building & Wrecking	PHILO	112	102	101

COMMERCIAL

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	WALLFLOWERS Bringing Down The Horse	INTERSCOPE	1308	1304	124
2	DAVE MATTHEWS BAND Crash	RCA	1270	1363	142
3	VARIOUS ARTISTS Phenomenon OST	REPRISE	1265	1234	124
4	TOM PETTY & THE HEARTBREAKERS Songs And Music From The	WARNER BROS.	1158	983	82
5	LYLE LOVETT Road To Ensenada	CURB/MCA	920	996	98
6	HOOTIE & THE BLOWFISH Fairweather Johnson	ATLANTIC/AG	915	1039	105
7	JOHN MELLENCAMP Mr. Happy Go Lucky	MERCURY	891	354	
8	KEB' MO' Just Like You	OKEHEPIC	889	897	85
9	PRIMITIVE RADIO GODS Rocket	ERGO/COLUMBIA	883	868	88
10	THE WHY STORE The Why Store	WAY COOL MUSIC/MCA	860	913	94
11	BLUES TRAVELER Live From The Fall	A&M	859	833	80
12	CRANBERRIES To The Faithful Departed	ISLAND	790	761	76
13	NEIL YOUNG WITH CRAZY HORSE Broken Arrow	REPRISE	717	752	70
14	THE BLACK CROWES Three Snakes And One Charm	AMERICAN/REPRISE	697	659	54
15	DUNCAN SHEIK Duncan Sheik	ATLANTIC/AG	642	591	52
16	JACKOPIERCE Finest Hour	A&M	621	601	50
17	ELVIS COSTELLO All This Useless Beauty	WARNER BROS.	596	671	76
18	LOS LOBOS Colossal Head	WARNER BROS.	547	633	61
19	PETE DROGE & THE SINNERS Find A Door	AMERICAN/WB	546	550	51
20	TRACY CHAPMAN New Beginning	ELEKTRA/EEG	531	549	56
21	UGLY AMERICANS Stereophonic Spanish Fly	CAPRICORN/MERCURY	528	501	44
22	SMASHING PUMPKINS Mellon Collie And The...	VIRGIN	505	442	45
23	PAUL WESTERBERG Eventually	REPRISE	503	585	59
24	NIL LARA Nil Lara	METRO BLUE/CAPITOL	483	452	44
25	PATTI ROTHBERG Between The 1 & The 9	EMI	455	541	59
26	MARK KNOPFLER Golden Heart	WARNER BROS.	452	581	64
27	FINN BROTHERS Finn Brothers	DISCOVERY	440	447	43
DEBUT!	THE SAMPLES Outpost	MCA	428	349	33
29	THE SUBDUDES Primitive Streak	HIGH STREET	416	503	52
30	J J CALE Guitar Man	VIRGIN	415	460	47
31	STING Mercury Falling	A&M	411	536	66
32	SQUEEZE Ridiculous	I.R.S.	407	468	45
DEBUT!	MELISSA ETHERIDGE Your Little Secret	ISLAND	406	301	22
34	STORYVILLE A Piece Of Your Soul	CODE BLUE/ATLANTIC	405	355	28
35	BADLEES River Songs	POLYDOR/A&M	389	467	48
36	BRIAN SETZER ORCHESTRA Guitar Slinger	INTERSCOPE	365	351	33
DEBUT!	MARSHALL CRENSHAW Miracle Of Science	RAZOR & TIE	362	201	6
38	DISHWALLA Pet Your Friends	A&M	349	439	45
39	THE CURE Wild Mood Swings	FICTION/ELEKTRA/EEG	345	376	42
40	PATTI SMITH Gone Again	ARISTA	340	361	35

Psst...it's the Van DeLecki's



Letters from the desk of Count S. Van DeLecki

11 original songs from JAMIE HOOVER (The Spongetones, Don Dixon, Marti Jones) and BRYAN SHUMATE, including collaborations with Bill Lloyd and Robert Crenshaw. Featuring...

"WHAT'S WRONG WITH YO-YO?"
(Track 13 on Disc 2 of totallyadult TuneUp #15)

On Your Desks
8/20 on



Contact: Ray Paul @ 818.981.7760
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MOST ADDED

- 1 SUZANNE VEGA
Nine Objects Of Desire
A&M
- 2 LEAH ANDREONE
Veiled
RCA
- 2 WILD COLONIALS
This Can't Be Life
DGC
- 3 SAM PHILLIPS
Omnipop
VIRGIN
- 3 TOM PETTY & THE HEARTBREAKERS
Songs And Music From The
WARNER BROS.

MOST PROGRESS

- 1 JOHN MELLENCAMP
Mr. Happy Go Lucky
MERCURY
- 2 TOM PETTY & THE HEARTBREAKERS
Songs And Music From The
WARNER BROS.
- 3 M CRENSHAW
Miracle Of Science
RAZOR & TIE
- 4 PEARL JAM
No Code
EPIC
- 5 JOHN GORKA
Between Five And Seven
HIGH STREET

MOST PROMISING

- 1 ELEANOR MCEVOY
What's Following Me?
COLUMBIA
- 2 FIONA APPLE
Tidal
CLEAN SLATE/WORK
- 3 PEARL JAM
No Code
EPIC
- 4 DOG'S EYE VIEW
Happy Nowhere
COLUMBIA
- 5 BETTER THAN EZRA
Friction, Baby
SWELL/ELEKTRA/EEG

satchel

Isn't That Right



from the album The Family

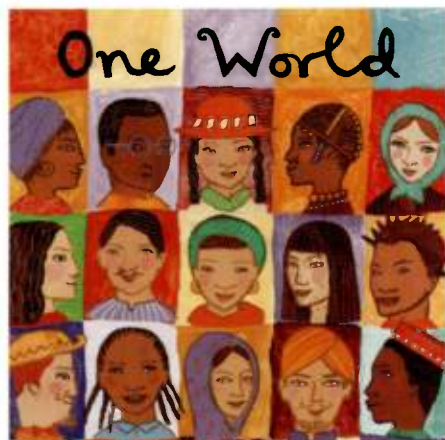
On Tour With Better Than Ezra



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In commemoration of **UNICEF's 50th Anniversary** and in support of their work with children in war-torn countries, \$1 from the sale of each CD and 50¢ from each cassette will be contributed to the **US Committee for UNICEF**.

A JOHNNY CLEGG AND JULUKA COLLECTION

In 1976, when it didn't seem likely that white and black South Africa would ever find common ground, Johnny Clegg and Sipho Mchunu joined forces as the ground-breaking multi-racial group Juluka (the Zulu word for sweat!). We are thrilled to continue our compilation series with this exceptional collection.



PUTUMAYO WORLD MUSIC
GUARANTEED TO MAKE YOU FEEL GOOD!

LW	TW	ARTIST/Title	LABEL
2	1	ALANIS MORISSETTE Jagged Little Pill	MAVERICK/REPRISE • 45901
3	2	TRACY CHAPMAN New Beginning	ELEKTRA/EEG • 61850
1	3	THE BLACK CROWES Three Snakes And One Charm	AMERICAN/REPRISE • 43082
4	4	DAVE MATTHEWS BAND Crash	MCA • 60804
5	5	VARIOUS ARTISTS Phenomenon OST	REPRISE • 46350
6	6	GARBAGE Garbage	ALMO SOUNDS/GEFFEN • 80804
9	7	THE CRANBERRIES To The Faithful Departed	ISLAND • 524234
7	8	PRIMITIVE RADIO GODS Rocket	ERGO/COLUMBIA • 67600
10	9	OASIS (What's The Story)	EPIC • 67351
11	10	JEWEL Pieces Of You	ATLANTIC/AG • 82700
8	11	LYLE LOVETT Road To Ensenada	CURB/MCA • 24120
13	12	DEAD CAN DANCE Spiritchaser	4AD/WB • 46230
15	13	ME'SHELL NDEGEOCHELLO Peace Beyond Passion	MAVERICK/REPRISE • 46033
17	14	EVERYTHING BUT THE GIRL Walking Wounded	ATLANTIC/AG • 82912
14	15	BLUES TRAVELER Live From The Fall	A&M • 40815
12	16	NEIL YOUNG WITH CRAZY HORSE Broken Arrow	REPRISE • 46291
18	17	NATALIE MERCHANT Tigerlily	ELEKTRA/EEG • 61745
26	18	DISHWALLA Pet Your Friends	A&M • 540319
20	19	THE WALLFLOWERS Bringing Down The Horse	INTERSCOPE • 92671
16	20	HOOTIE & THE BLOWFISH Fairweather Johnson	ATLANTIC/AG • 82886
21	21	PATTI SMITH Gone Again	ARISTA • 18747
19	22	THE SAMPLES Outpost	MCA • 11435
22	23	HARRY CONNICK, JR. Star Turtle	COLUMBIA • 67575
23	24	THE REFRESHMENTS Fizzy Fuzzy Big & Buzzy	MERCURY • 520999
27	25	JIMMY BUFFETT Banana Wind	MARGARITAVILLE/MCA • 11451
33	26	FIONA APPLE Tidal	CLEAN SLATE/WORK • 67439
24	27	STING Mercury Falling	A&M • 540483
25	28	CROWDED HOUSE The Very Best Of Crowded House	CAPITOL • 38250
28	29	SCREAMING TREES Dust	EPIC • 64178
31	30	FINN BROTHERS Finn Brothers	DISCOVERY • 77043
30	31	THE CURE Wild Mood Swings	FICTION/ELEKTRA/EEG • 61744
DEBUT!	32	ELVIS COSTELLO All This Useless Beauty	WARNER BROS. • 46198
32	33	BRIAN SETZER ORCHESTRA Guitar Slinger	INTERSCOPE • 90851
29	34	ANI DIFRANCO Dilate	RIGHTEOUS BABE • 2008
DEBUT!	35	SEAL Seal	ZTT/WB • 45415
40	36	THE WHY STORE The Why Store	WAY COOL MUSIC/MCA • 1142
DEBUT!	37	RUSTED ROOT Evil Ways Ep	MERCURY • 578157
38	38	TORI AMOS Boys for Pele	ATLANTIC/AG • 82862
37	39	JARS OF CLAY Jars Of Clay	ESSENTIAL/SILVERTONE • 41580
DEBUT!	40	KENNY WAYNE SHEPHERD Ledbetter Heights	REVOLUTION • 24621

HOT FUTURES

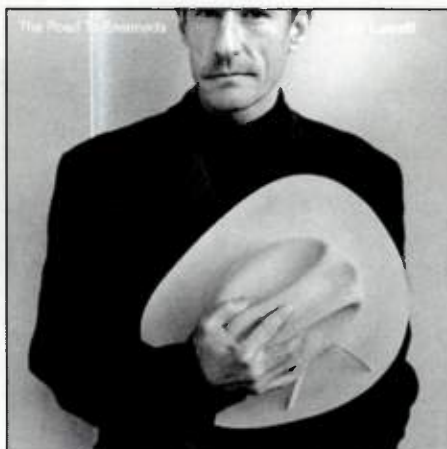
- 1 TOM PETTY & THE HEARTBREAKERS
Three Snakes And One Charm
WARNER BROS. • 45759
- 2 R.E.M.
New Adventures In Hi-Fi
WARNER BROS. • 46321
- 3 VARIOUS ARTISTS
A Tribute To Stevie N. Vaughan
EPIC • 67599
- 4 BOOTH & THE BAD ANGEL
Booth & The Bad Angel
FONTANA/MERCURY • 526852
- 5 ROBYN HITCHCOCK
Moss Elixir
WARNER BROS. • 46302

IN-STORE PLAY

- 1 THE BLACK CROWES
Three Snakes And One Charm
AMERICAN/REPRISE • 43082
- 2 ME'SHELL NDEGEOCHELLO
Peace Beyond Passion
MAVERICK/REPRISE • 46033
- 3 THE SAMPLES
Outpost
MCA • 11435
- 4 THE WALLFLOWERS
Bringing Down The Horse
INTERSCOPE • 92671
- 5 KEVIN SALEM
Glimmer
ROADRUNNER • 8875

BIN BURNERS

- 1 DISHWALLA
Pet Your Friends
A&M • 540319
- 2 FIONA APPLE
Tidal
CLEAN SLATE/WORK • 67439
- 3 THE CRANBERRIES
To The Faithful Departed
ISLAND • 524234
- 4 THE WALLFLOWERS
Bringing Down The Horse
INTERSCOPE • 92671
- 5 ME'SHELL NDEGEOCHELLO
Peace Beyond Passion
MAVERICK/REPRISE • 46033



CURB
MCA.

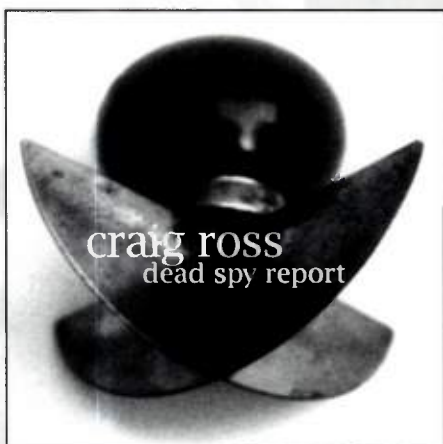


Lyle Lovett
The Road To Ensenada

Semisonic
Great Divide



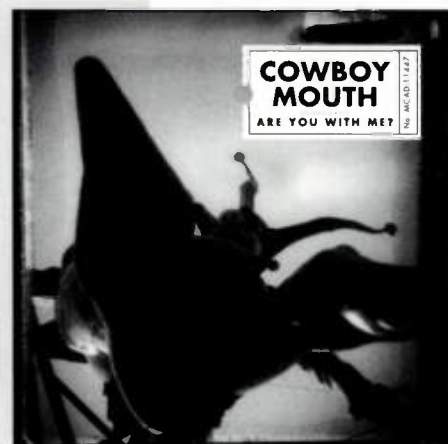
WAY
COOL
MUSIC



The Why Store
The Why Store

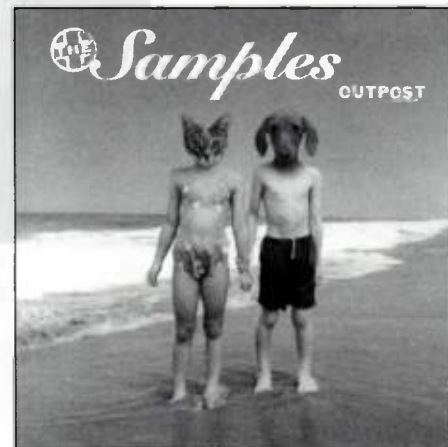
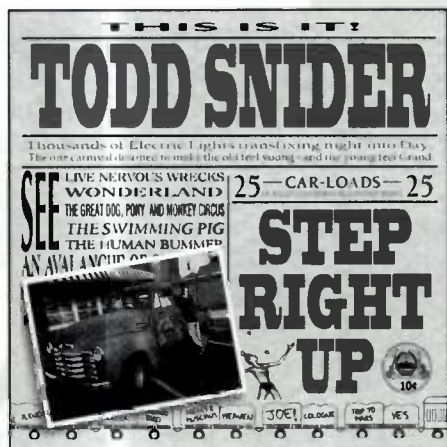
Craig Ross
Dead Spy Report

Cowboy Mouth
Are You With Me?



Todd Snider
Step Right Up

The Samples
Outpost



music
for the
people

asked one of these questions:
What's your E-mail address?
Do you have a Web site? There
seems to be a race on. Many
radio stations are rushing to get
a "Home Page" on the World
Wide Web. Let's slow down
and start at the beginning:
What is a home page, and why
do you want one? When a
computer signs on to the World
Wide Web, it has a home page
assigned to it as its starting
point. Netscape, for example,
defaults to home.netscape.com,
a page they have created just
for that purpose. However,
all systems allow the users
to select their own starting
home page, and to bookmark
other pages where they like
to visit.

Think of the home page as the opening screen on your computer. When you turn on your computer, it usually lands on a screen where you have icons to click on to open various applications. A good home page takes the same approach. It should be the launching pad for people to surf the 'net. Most radio stations that have an address on the World Wide Web don't really have a home page - what they have is nothing more than a self-promotion vehicle. You'll find pictures of the deejays, a list of upcoming concerts, and a few links to musicians. But, generally, the home page is static, without a lot of intrigue. If you want people to really call your page their home, then make sure there is always something happening there. If your radio station had no substance, and was nothing but a vehicle for self-promotion, would people continue to tune in? Probably not. The station needs something of substance - great music, news reports, traffic information, etc.

Computer Radio

Think of your home page as another radio station. Have someone on your staff be the home page "program director." It is this person's job to "look at the competition." He or she should spend the day surfing around the Internet looking for interesting links. This person's job is also like a station's music director. The music director listens to songs and reads the trades to stay on top of the interesting new music available to play on the radio. Your goal on the Web should be to provide the people who use your home page with a launching pad to new, exciting and different sites on the Internet. People should be able to go to your home page and get links to the late-breaking news, weather, sports scores, music information, etc. This information is available all over the World Wide Web. It's a matter of setting up direct links to the sites that offer this information so people can get to it easily. Someone at the station doesn't have to enter all this information - getting all sorts of hot links right on the home page is key.

Opening Screen Icons

If you go to the USA Today home page, you'll notice that as soon as their home page comes up, there are icons available that will take you directly to news, weather, etc. You don't have to scroll down to find the links - they are right there on the opening screen, easy to find. Many home pages require scrolling to see all of the information. You are better served to have the page designed so everything

The Home Page

by Dennis Constantine (Denver@aol.com)

is a mouse
click away, right
on the opening screen.

For most computer users, a provider like America Online or Prodigy is their first encounter with on-line computer service. The opening screen on these services allows the user to click the mouse on different boxes to find what they want.

This is what people are used to and feel comfortable with.

Use this type of simple screen as a model for your home page.


And don't get too carried away with motion and fancy gimmicks.

Some Internet providers, like the on-line services, won't be able to read this type of intricate design, and the screen will be filled with strange-looking characters, rather than having the desired effect of being cool. Save the intricate motion for deeper into your services with a cover page telling people that this will only work with Netscape.

Computer Entertainment

In the future, the computer will be the heart of the entertainment center in people's homes. You'll be able to get audio, video and games. You'll be able to download movies, from classics to new releases. And if the record companies close down their distribution companies and start distributing music on the Web, you'll be able to download the newest music releases and have them stored on a custom CD or music chip. Music lovers will be able to pick and choose just the songs they want and create the exact music mix for their tastes. Many stations are putting their audio on the Internet as part of their service. Even though the audio quality is still pretty poor, it's a great way to expand your market. Web surfers can click on your audio and go into other areas of the Web and still have your music playing in the background. Be aware that ASCAP and BMI are currently writing a policy describing how they are going to license music on the Web. The current thinking is that they will charge a certain percentage of the money the station makes from the Web site. The typical radio station music license currently covers only on-air performances of the music.

Radio Is Alive

Radio is not going to be replaced by the World Wide Web. Many people pronounced that radio would die with the advent of television, but it reinvented itself and became even healthier. Your radio station will be just fine, and your presence on the Web will be yet another outlet for outreach into the community. Make your home page interesting, and people will call it "home," and they'll keep coming back. 

"Precious Little is a masterpiece..." —Q Magazine ★★★★★

totallyadult

#1 Most Promising
61/9

#6 Most Progress
227 - 477 PPWs

New This Week:

KMTT	WDET
KBCO	KROK
KRSH	KIWR
WBJB	WVOD
	WVBR

Airplay Action:

KSCA	WYEP
WXPB	KQPT
WBOS	KGSR
WXRV	WCBR
KERA	KTHX
WDET	WRLT
KPFT	KBAC
KCFE	KTAO
	WHPT

And Many More

✂ Precious little

The first track from the album

"What's Following Me?"



Eleanor McEvoy

See her at the A3 SEMINAR on Friday, August 23rd in Boulder, Colorado

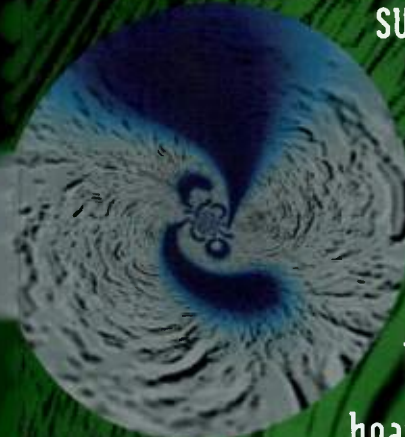
Produced by Kevin Moloney & Eleanor McEvoy

Real Good Management

<http://www.sony.com> "Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada/© 1996 Sony Music Entertainment Inc.



The Internet and



Todd Steinman, our Multimedia Director, and I have worked closely together on several projects, including Joni Mitchell, Elvis Costello and Los Lobos. Our most successful project together was definitely Son Volt. We knew that Uncle Tupelo (Son Volt's former band) had a very active Web site, and we used this to help us break this band at radio. Todd also came up with some great ideas around our Warner Bros. Records Music Showcase Series by tying in live CyberTalk's following concerts. At the beginning, it was pretty amazing that someone in Blue Hill, Maine, could hear the concert over their radio and then join the band backstage via the Internet. There are new and innovative things happening every day between the two departments, and I would like to introduce all of you to Warner Bros. favorite Cyberdude...Todd Steinman.

From the moment the Adult Rock department started up here at Warner Bros. Records over two years ago, we knew that having the multimedia department working closely together with promotion would play an integral role in the development and success of our Adult Rock artists. We based this on the theory that the Internet audience and the Adult Rock Radio audience were both looking for a new outlet for music. Bringing the two together seemed natural. This has been proven by the success of our music Web sites.



Music and The Internet

The Internet is a worldwide distribution network driven by compelling content. Warner Bros. content happens to be music and music is digital. We are fortunate because this not only allows us to promote and market our content on-line, but actually deliver it

(limitedly right now) to our audience, too. Products like shoes or golf clubs will never be delivered over a phone line or cable modem, but music will. This makes the Internet and the music business a perfect match. But, at this point, the technology is still too limited and bandwidth too restrictive to make this a total reality. It is not possible to (efficiently) pump albums and videos through the wires...yet! Further, the Internet will not reach the mass market in the form it exists today, but once these barriers are removed, consuming via on-line will be universally adopted and accepted. The Internet is a digital pipeline to millions of affluent, educated individuals. The demographic for Adult Rock Radio is an intelligent, upscale, adult with a disposable income, roughly 25-44 years of age. According to several surveys, besides students who make up 18% of all Internet users), the annual average salary of Internet subscribers is \$61,500. Of non-students, 31% are under 30 years old and 53% are 30-49 years old. According to the same surveys, music is the best represented and most sought after content on the Internet. Also, of all products sold on-line (which is a small but growing business), CDs and music related merchandise is number one among those under 30. This is a good indication that the on-line market is our target audience.

Currently, we are looking to the Internet as a promotion and marketing tool. Many of Warner's greatest on-line successes involve working directly with Adult Rock Radio stations, or developing projects specifically focused on Adult Rock artists. So, we created the Warner Music Showcase series which merges the on-line user and the radio listener together for the first time. The basis of the event is to allow nationwide radio audiences to interact with their favorite artists. The showcase brings two independently successful events together: a satellite radio broadcast and an on-line artist conference.

Music:

BY TODD STEINMAN

A Perfect Match

INTRODUCTION BY NANCY STEIN



The Warner Music Showcase offers Adult Rock stations around the country (or world) to pull down a satellite feed of a live performance. The event is broadcast live over all the participating stations and is promoted via each individual station. The performer hosts an on-line conference after (or before) the performance and the participating stations help promote the "chat," as well as distribute the software necessary to get their listeners on-line. From the user/listener perspective, they are hearing this live show from some remote location and then get to "virtually" go backstage and talk to their favorite artist. We have run the on-line conferences on America On-line and CompuServe (for international events), and will soon port them over to the Web. We also post images of the performance as it is occurring, so computer users can see stills of the show as they listen to it live on the radio. In the near future, we will broadcast audio from the venue, so radio markets that can't pick up the broadcast (or international markets) may hear the show.

Some day, both hi-fidelity audio and full motion video broadcast will be done over the Internet. Some of the artists that have participated in the series include, Mitchell, Chris Isaak, Costello and Los Lobos.

The Internet's diverse functionality allows us to promote and market artists in an entirely new way. To demonstrate how a band can directly benefit from specific on-line promotions and events, I'll break down the on-line marketing plan used for Son Volt. First, we built a Web site (and an area on AOL), which contained album and track information, biographies, album artwork, publicity photos, 30-second music clips (of four tracks), album reviews, tour dates, and T-shirt order forms (<http://www.wbr.com/sonvolt>). We then went after Adult Rock Radio by offering the stations a link from our Son Volt Web site to their Internet sites (subsequently bringing traffic to their site), if they added the record. Before we released the Son Volt record, there was some solid word-of-mouth being spread through Uncle Tupelo/roots-rock message boards and newsgroups. These were devoted fans who were

anxious to spread their feelings about this band to the rest of the world. I gave the Son Volt URL (Web site address) to a handful of their most verbal on-line fans, and within a week, the Son Volt site was receiving thousands of hits a day. The Internet is a tremendous word-of-mouth tool. It was clear that once these people heard the band (either on the radio, from the album, or from music sampled on-line) they wanted to spread their feelings to friends, family and, even strangers with similar interests.

One of our goals was to also build base for the band in smaller markets and college communities, so I E-mailed some fans at universities, and in smaller cities and towns, and asked if they wanted to participate in promoting Son Volt in their local areas. If so, I sent them a box or two of two-song sampler cassettes to pass out any way they wished. These vocal fans were anxious to turn others on to the band, and with music in their hands, they were determined to do so. In exchange, their efforts were rewarded by receiving a very-limited Son Volt hat that was created specifically for this promotion.

More recently, we set up an area on the Son Volt Web site where fans can post their favorite lyric lines from any of the songs on *Trace*. This allows people to interact with each other, while gaining more insight about the band. The nice thing about the artist sites is that they are always growing and evolving. New ideas can be implemented at

"We want the artist to share in the interactive experience. Whether it's answering some of their own E-mail or helping design a site."

any time. Another important occurrence is that the artists themselves are becoming more involved with the Internet. We encourage our artists to be as "hands on" as possible. We don't want to just repurpose album-package art and put up track lists and bios, we want the artist to share in the interactive experience. Whether it's answering some of their own E-mail or helping design a site.

The Web is becoming an extension of the artists and their music. Just as album package design and video production are extended forms of expression for musicians, now artists play vital roles in the creation of Web sites. The medium mixes words, music, images and video, which opens up a whole new world of creative possibilities for these talented, artistic people. Our latest endeavors for the adult audience include a AAA radio promotion site and the release of some archived live performances of some of our biggest artists. The AAA promotion site (<http://www.wbr.com/radio>) is updated weekly and contains all the latest information about our artists within the format. There are chart numbers, add information and links to all the artist's Web sites. We are also working with Real Audio to offer some prerecorded performances to our on-line audience. This music will not be put out commercially, and will only be accessible over the Internet. Some of the artists being considered are Steve Earle, Los Lobos and Costello.

Radio and The Internet

The relationship between radio and the Internet is in its infancy and has only recently begun to be defined. The mediums share many similar attributes and goals, but have complex differences in attitude, structure and design.

Merging the media will open up many new avenues for radio stations, and offer new and exciting opportunities.

It is quite clear that radio stations have embraced the Internet, but like the rest of us, have trouble deciding exactly what they want to do with it. There are now over 1,200 radio stations with Web sites - from classical to news. The Web is a good place to promote the station and create station loyalty. Some are loaded with content, while others are bare bones, containing only text information. Most of the current station sites announce contests, post playlists, offer program schedules, take requests, archive music and maintain information for specialty shows. Also, many sites have feedback and E-mail forms to contact program directors and on-air personalities. Basically, the Internet is used for standard marketing and publicity. These functions make listeners feel closer to their favorite station. They can offer their opinions and find out more about the music the station has programmed. The sites also allow people to learn about stations outside their local area.

Getting people to use one's Web site has become the serious challenge. The Internet is saturated with informative and entertaining sites (as well as tons of lame and useless sites). Content is being thrown on-line at an alarming rate, so getting people to your site is as important as putting quality material on the site. Radio stations have an amazing built-in means to advertise their Web site simply by broadcasting the address over the air. Just like the labels have a built-in audience by printing the URL on CD packages and print ads, radio can get the word out very easily.

Feedback is important to radio and a Web site can provide some of the most detailed information and statistics you can gather. Web stats are similar to call-out research, but are much more robust. Very basic statistics include general site usage; what artists or songs are being requested most, what people are looking at most, who they are, and how long they are spending in any particular area. Forms can also be generated to get very specific feedback on a particular issue or topic. This info can be fed directly into a database and used in numerous ways. Stations can also set up a mailing list, where people voluntarily submit their E-mail addresses to receive info about the station on a regular basis. There are currently 39+ million people that have access to E-mail!

The latest and most exciting on-line opportunity for radio stations is the advent of real-time streaming of audio over the Internet. There are a handful of companies working on this technology and offering software players. RealAudio (<http://www.realaudio.com>) and Xing (<http://www.xingtech.com>) are the most widely supported. This technology allows for live or archived recordings to be broadcast to computers with the right hardware and software. The biggest issue limiting the quality of these transmissions is bandwidth. The faster somebody connects to the Internet (modem speed), the higher the quality of audio they receive. Server loads also play a part in the audio transmission. If a server is getting hit by a ton of people all at once, everybody connected has quality loss. Today, speech recordings and broadcasts sound near perfect, but quality-sounding music has a ways to go. Still, many radio stations have already begun broadcasting over the Web. Broadcasting on the Web requires no FCC license fees or radio transmission towers (though the stations reading this article will already have invested in these things).

Radio allows music to be heard in cars, offices, stores, etc. Airwaves can be picked up almost anywhere and radios are portable and easy to use. Music on the Internet is quite different. It is not portable, but is accessible far beyond the reach of any radio tower. "Web-stations" will not be limited by wattage or physical geography. Their reach will transcend watts. You can hear the same feed from LA,

"Music is
the best
represented
and
most sought
after content
on the
Internet."

New

York, Europe,

Asia or Africa...but you can only listen to it from your desktop, emanating from your computer. This is radio's inherent advantage. Radio broadcasts on the Web will not affect traditional radio, but merely enhance its reach. It will attract an international audience and people with poor radio reception.

Competition on the Internet will be extremely intense for radio stations, so content and programming will be the key. Not only will stations be competing with others in their city, but they will be up against other stations around the country and the world. Niche content on radio shows will flourish. You will not be broadcasting to a mass market; rather, narrowcasting to a distinct audience. These stations will be supported because advertisers will pay for very specifically targeted audiences. Though there will be fewer people listening, they will be a very focused audience.

The real message here is that radio should get involved now! Due to the current growth rate of the Internet, the learning curve to establish a successful, entertaining and worthwhile Web site will get harder and harder. So many new technologies, companies, products and applications are springing up every day, which becomes difficult to contend with. It is important to get involved now so you have a substantial working base when the Internet inevitably does reach its full potential.

So us, you didn't want to be on the guest list.

STEVE EARLE

"HARD-CORE TROUBADOUR"

(PRO-CD-#8382)



Live from the 

Creek Prison broadcast - airing August 17.

Also includes album version from I FEEL ALRIGHT.

Produced by Richard Dodd.



Management: John Dotson - 422 Management

<www.wbr.com/radio>

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Radio Station Web Sites

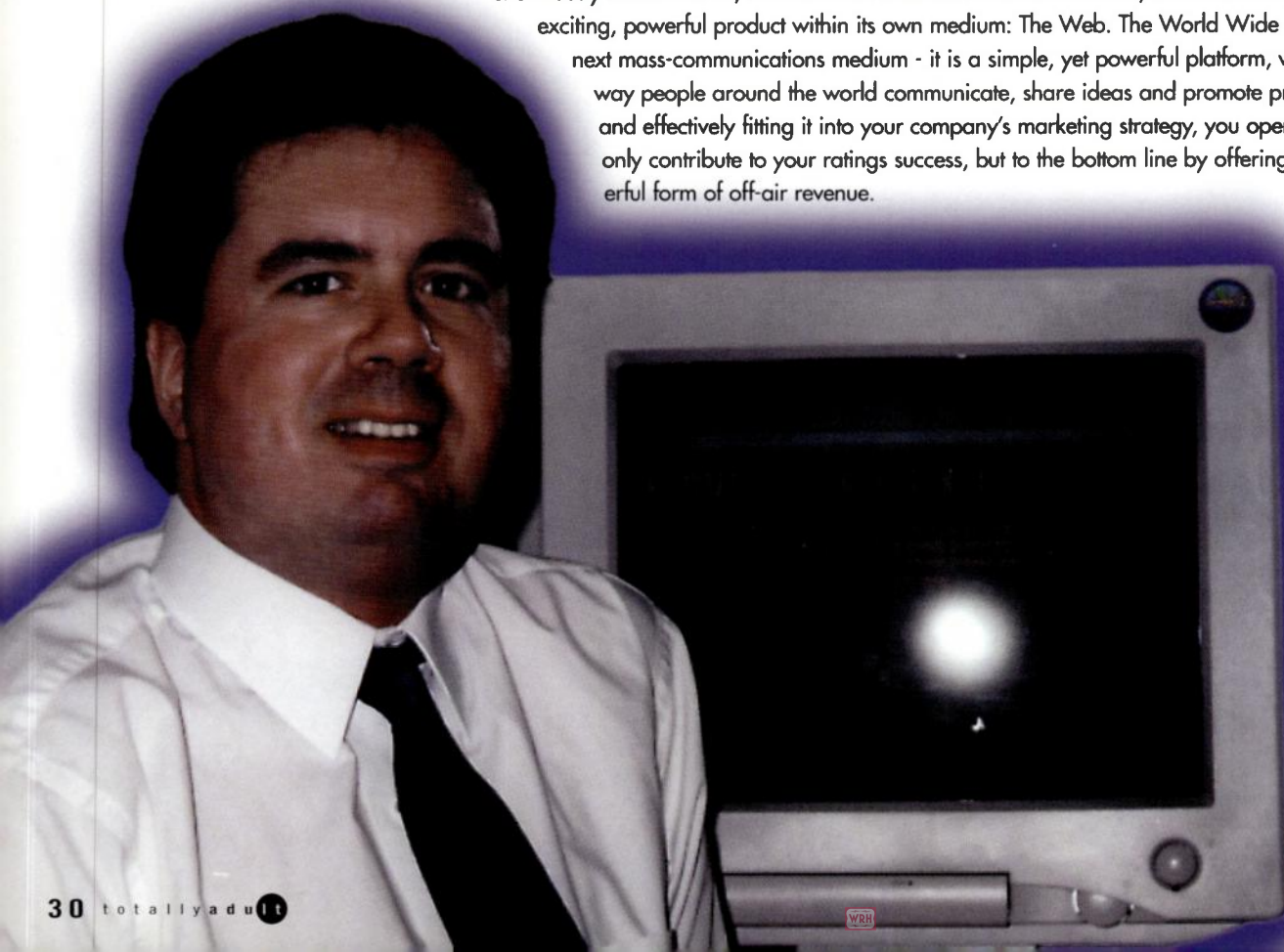
What's In It For You?

By Joe Moss

As I began to put my thoughts together for this *totallyadult* issue, one of the first people to come to mind was Joe Moss of HotLink, based in Seattle. Joe has over 17 years of radio experience. He was an on-air personality at WKLB/Milwaukee WLZR/Milwaukee and KCQR/Santa Barbara. In addition, Joe was Music Director, Creative Production Director and Assistant PD at WPYX/Albany and Program Director at KATS/Yakima.

He formed a partnership with Jim McKeon in April, 1995 to form HotLink. HotLink is one of the first Internet consulting/management firms to take advantage of radio's growing interest in the World Wide Web. As you will see, Joe covers every perspective you need to consider: whether you're still in the "developing" stage of your own Web site or if you already have one!

Eighteen months ago, only a handful of radio stations had their own sites on the World Wide Web. Today, you'd be hard pressed to find a radio market where there isn't at least one station with an active Web site. But in the rush to launch their own site, many stations have ignored a basic principle of marketing any product: get it right before you invite people to check it out. While a Web site is an enormously useful tool for, as well as an extension of a radio station, it should also stand on its own as a viable, exciting, powerful product within its own medium: The Web. The World Wide Web is rapidly evolving into the next mass-communications medium - it is a simple, yet powerful platform, which is already changing the way people around the world communicate, share ideas and promote products. By embracing the Web and effectively fitting it into your company's marketing strategy, you open many doors which can not only contribute to your ratings success, but to the bottom line by offering your sales department a powerful form of off-air revenue.



The Web Is An Advertising Medium

If you've ever surfed the Web, no doubt you've seen a product endorsement or maybe even clicked on an advertiser's banner. Of course, there are other things on the Web as well: News, sports, weather. Information of all kinds is only a Yahoo search away. You can dial in and chat with other people, or just 'listen in' while other people chat. You can play games, enter contests, and write to anyone with an E-mail address. You can display your opinions on bulletin boards for the world to see. You can offer advice, lend support, share tips. You can shop till you drop. And yes, you can even listen to music.

If you're in radio you already know about advertising mediums. Newspapers, billboards, magazines, TV and radio all have valuable advertising space to sell consumers who mostly come to be informed or entertained by other things. The World Wide Web is the latest in this list of mass-audience advertising mediums. Considering that the Web has only been around for seven years (and most of us have only been aware of it for less than two), there are still plenty of skeptics who aren't yet sold on its full potential. But when you consider the wide variety of information and entertainment available to us on the Web, it's not surprising that the number of Internet users continues to grow by about 40% every year. In 1990, there were less than two million people using the Internet, by the end of this year, an estimated 12 million people will have made the Internet, and most notably the Web, a part of their daily routine.

But What's All This Fuss About Clicking On Words?

If you're not using the latest version of the Netscape Navigator or the Microsoft Internet Explorer Web Browser on a fast connection (28.8 or higher) to the net, you're not experiencing the full panorama the Web has to offer. Audio, video, live audio/video conferencing, virtual reality worlds you can walk, fly, or drive through, animation and interaction are available to you on the Web. In this medium, it is very easy and relatively inexpensive to stage a live global event. Several artists have already done cyberperformances, some accompanied by a chat session prior to the show, or by live pictures and video of the concert uploaded to the Web site during the event.

When Smashing Pumpkins played at a club in Dublin, Ireland, this past May, millions tuned in (for free) from their computers in the comfort of their own homes. This turned an ordinary small club gig into a worldwide event accompanied by a chat session in which fans had the opportunity to interview band members prior to the show. When Metallica broadcast from a recent San Francisco club show on the Web, they uploaded live pictures of the show in progress every 60 seconds, so those tuning in could also share the audience's view of the band that night.

Be A Visionary

The Web is a unique advertising medium for radio. It offers the perfect complement to what your station already provides to your listeners, and gives you something that radio has always inherently lacked: Visual impact. Successful programmers know that a listener's unaided recall of their call letters and dial position is an important element in achieving a high level of reported listening during ratings periods. And successful marketers know that the more visual impressions their station's logo makes on their audience, the more likely it is that they'll recall that identifier later on. Still, to achieve these ends, your station Web site needs to be more than just another bumper sticker on the information highway, it needs to have a personality and strength of its own that will cause it to be talked about and revisited frequently. If your station played the same five songs over and over, or if your air personalities always said the same thing, you'd quickly discover that listeners would stop tuning

**"Your station
Web site needs to
be more than just another
bumper sticker
on the
information highway."**

in. The same principles go into the design and management of your Web site - to be successful, it has to meet listener's expectations, offer interesting, exciting programming elements that elicit passion from your audience, and be constantly evolving with fresh presentation and content. It needs to have a sharp, well-produced layout and design, and should deliver the level of entertainment and information that people have come to expect from your radio station.

A well-produced and managed Web site offers other visual elements to your listeners as well. Post bios of the staff and photos of them in the studio and at outdoor events. Make the bios interesting to read - stay away from the dry "Bill started in radio when he was 16, and 22 years later he's still here, doing the 7pm-midnight show on WXXX" kind of bio. Make them funny, entertaining, perhaps include links to some of each air talent's favorite Web sites. Have an E-mail address for everyone on your staff, so they can be easily contacted. You should also include your current playlist, concert calendar, and listings of upcoming promotional events. By putting these on your Web site, you provide a valuable service to your listeners, you give them the opportunity to view and even print out this information at their leisure, even if it's at four in the morning. In this way, you are really providing your Web-surfing listeners something they will remember and appreciate. So, you can see how your Web site can complement your radio station, by extending your listeners' ease of access to this information. Give them an added value by including a map with directions to locations of upcoming events, which they can print out and take with them. Including an advertiser's logo as well is a nice spiff for your client. Post a coupon entitling them to a special offer once they arrive at your event.

You can include recaps of great moments from your morning show, including audio clips if you wish. Post copies of your Top 100 countdowns (which listeners always seem to want a copy of). You can even have the name of the song currently playing on the air scrolling across your front page, so those who are curious can always get that information instantly. If you want to really take your Web site to the next level, put your station live on the internet via Real Audio so it can be heard worldwide (we're not sure if the Web has made it to other parts of the galaxy yet). While surveys have shown that people often spent less time in front of the TV in order to spend more time on the Web, radio suffers no such audience loss, since it continues to be a background medium that many people still use while they are on-line. But in those instances where there is no radio handy, being able to hear your station over the net is a plus that can translate into increased reported listenings. Other advantages of broadcasting on-line: Listeners on the fringe of your signal area who have difficulty picking up the station can now

"By the year 2000, it is estimated that advertising revenue on the World Wide Web will reach \$5 billion, surpassing that of radio."

do so; listeners who move away from your area can still listen in; and listeners both near and far can turn friends onto your station. And your consul-

tants and owners can listen in on the station from anywhere in the world, so there will no longer be a reason for that listen line. Even when you are on the road, checking in on your station is as easy as a few mouse clicks.

With your own Web site, the possibilities are limited only by your imagination. Have a custom screen saver developed for your station that can be downloaded from your web site. Put a camera in your studio or outside your window to take continuous live shots. Use your Web site to enhance on-air events and promotions; during fund raisers you can take pledges on-line; during an on-air auction, you can post photos of the items in your auction on the Web site - you can even take credit card payments! Sell station shirts and other items through your site as well. If you do a 'battle of the bands' (or this year's inevitable 'rock and roll elections') let listeners vote via the Web.

Strengthen Your Database

On-line contests are a great way of offering your Web audience something cool to win, while also serving as an enticement to return frequently to enter more contests. You can make an on-line contest part of a promotion running on the air, or stage a promotion exclusively on your site. These on-line contests can be an added value to a station promotion, or give you an outlet to appease a client who can't fit into your on-air promotion agenda. If your client has their own Web site, you can offer a link to it, or sell the client their own page as part of your site. Perhaps the most useful result of staging on-line contests is that it enables you to build a database of listeners quickly and easily, containing any demographic information you choose to request. You can use your database to easily E-mail listeners to advise them of upcoming features/events/promotions on your station via your Web site. With a good E-mail program, sending a letter to thousands of listeners takes only a few mouse clicks...there's no stuffing, licking, stamping or mailing, and E-mail costs you nothing to send. You can contact winners of contests in the same way, with instructions about how to get their prize.

Be A Jumping-Off Point

Keeping your Web site fresh is essential in order to build a consistent Web audience. Make sure you've got current, relevant information available on your site. If tickets to a major concert go on sale this weekend, post information about ticket prices, venue, date and ticket outlet locations.

The same applies to any major promotional event your station is involved in. Look for new and different ways to integrate "entertainment value" into your site. You can include arcade-style games to play, and use Shockwave technology to offer unique multimedia exhibits and games. KISW/Seattle's KISW ONLINE developed an area with Shockwave files that includes a drum kit which you can actually play right on the Web. KISW Online has also hosted artist chat sessions and listener parties, where listeners could interview artists on the Web, and then listen to some of their new music. Look for opportunities to incorporate links to major music and lifestyle events from your Web site. With an increasing number of on-line concerts by both major and developing artists, as well as live audio/video feeds from artist press conferences and events like the Super Bowl and the Grammy Awards, providing a link from your Web site to these gives you the opportunity to "own" them, and do a virtual co-promotion. And don't forget the overall "look" of your site. You wouldn't run the same promo for a year, and similarly your Web site should get a face lift every so often.

Sell It

When you keep your listeners coming back to your Web site on a regular basis, you'll find your Web audience continues to grow. As it does, your site becomes more and more attractive to advertisers. An estimated \$55 million was spent on on-line advertising in 1995, and that figure is expected to grow to \$700 million in 1998. By the year 2000, it is estimated that advertising revenue on the World Wide Web will reach \$5 billion, surpassing that of radio. Whether your radio station uses ad space on your Web site to offer clients something extra with their spot buy, or elects to sell Web advertising in addition to on-air commercials, there is certainly value in an effective Web site that can enhance your company's bottom line. By offering this advertising vehicle to your station's clients, you also extend the power of your station as an advertising medium. Your clients now have that added visual impact to their advertisements as well, and can show off their products, provide audio/video demonstrations or offer coupons to be printed out. You can sell banner ads on your Web pages, and for clients who don't yet have their own Web site, have full pages developed for your advertisers for a reasonable fee. You can set up your banner ads so that when someone clicks on them, they are sent to the clients' Web site or to the special pages you have provided them, and you can track how many visits they've received and how many people have viewed their ads.

Putting It All Together

Making a commitment to establishing a professional, high-profile Web site means making sure that your site is every bit as polished and hip as your station is. If you're lucky enough to have someone on staff with the necessary experience in graphic design, Web journalism and layout, that's great. If not, seek the help of professional Web designers and managers, who keep your site current, fresh and professionally managed. After all, your business is radio. You and your staff most likely don't have the time to devote to maintaining a great Web site. An Internet consulting firm can take care of this for you, while keeping you abreast of the latest technologies which can enhance your Web site. A good management firm will also do continual marketing of your site, getting attention for it around the net, and will take care of any technical problems with your Web server, so you don't have to worry about it. And speaking of servers, make sure your site is on a server that is fast and rarely unreachable. Visitors who can't connect or get fatigued waiting for your pages to download won't be back soon.

Take the time to put together a great Web site for your radio station, and it will pay you back tenfold. It will be a great marketing tool for the station, and offer revenue enhancement to your sales department. Now, if you can just get the GM to buy a computer for the studio....



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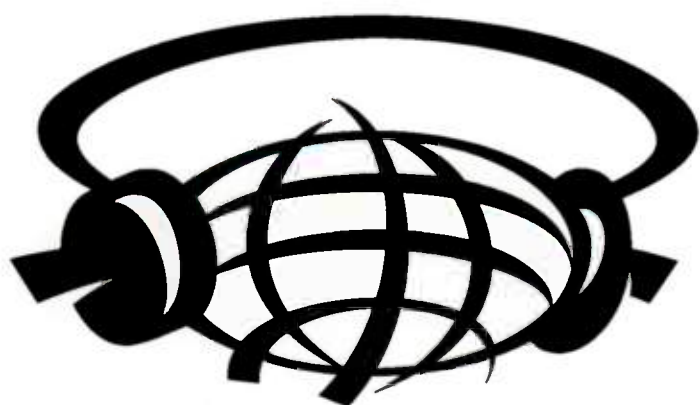
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CUTTING THROUGH THE WEB CLUTTER: CREATING AN EFFECTIVE INTERNET SITE

BY KEN BARNES,
EDITOR/MUSIC CENTRAL

THE FOCUS OF *totallyadult* #4 WOULDN'T BE COMPLETE WITHOUT AN ARTICLE FROM THE COMPUTER TECHNOLOGY TRENDSETTER, MICROSOFT. SO I CALLED KEN BARNES, ONE OF MANY MUSIC INDUSTRY VETERANS WHO HAVE JUMPED THE FENCE TO THE BOLD NEW WORLD OF ELECTRONIC JOURNALISM. BELOW, YOU'LL FIND SOME HELPFUL HINTS FOR YOUR OWN WEB SITE, WHETHER YOU'RE A RECORD LABEL OR A RADIO STATION, AS WELL AS AN OVERVIEW OF THEIR EXCITING NEW ON-LINE SERVICE, MUSIC CENTRAL.



MUSIC CENTRAL™

Everybody and his computer-nerd brother will tell you, "You've gotta get on the Web." The key question for radio stations and record labels is, "What should you do once you're up there?"

There's certainly no shortage of people who will help you construct a basic Web site and stock it with the standard features, bells, and whistles. But nowadays it's not enough just to post a few run-of-the-mill features and announce proudly, "We've got a Web site! Come check us out!"

Remember, everybody and his computer-nerd brother already have a Web site. On the Internet, you're competing with a level of fragmentation that makes the radio industry look like the old pre-cable, three-network days of television. There's a niche site for virtually everything. So radio stations and record labels are faced with a two-fold challenge: 1) to attract people (or "eyeballs," as current Web jargon has it) to your site and, more importantly, 2) to keep them coming back.

To stand out on the Web, you've got to have standout content. There are two basic ways to generate it:

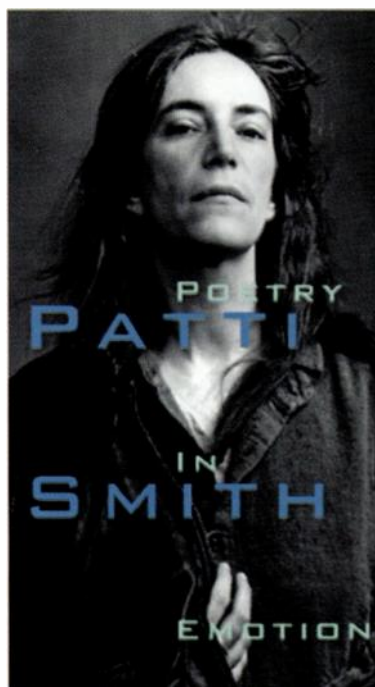
ORIGINAL MATERIAL

As previously mentioned, there are countless Web sites congesting the Internet - 10,000 music-related sites alone. So if you're up for creating original content, it's smart to realize what you're going up against - a horde of super-specialized music experts with their own micro-niched sites, as well as a growing number of top-flight professionals from other media outlets, who have migrated to the Web to explore that tantalizing electronic journalism frontier.

The prudent course is to play up your strengths and post-exclusive information or features. Record labels have access to information about their artists that other sites don't have yet, or don't have at all. Radio stations have an intimate relationship with their listeners that can be transferred to the Web via all manner of interactive games, contests, forums, and chat opportunities with station personalities. They can even post logs of the songs they've played (a partial solution to that nagging back-announcing dilemma).

THINK LINKS

But one of the delightful aspects of the Internet is that you don't have to depend entirely on original content. The key word is "link" - it's not just a sausage or a member of the Mod Squad. You can link your site with related (and unrelated) home pages all over the Web. Definitely hook up the obvious links (radio stations should link to label sites with information on the artists they play; labels, in turn, can send music fanatics to fan-administered band sites for more in-depth information). It's a complete win - you get the credit for turning people on to cool places, and you become the informational hub, the main source for the information your users are looking for. And most sites you link with will be happy to post a link to your site. Mutual linking is the way of the Web, a cooperative spirit quite contrary to the hyper-competitive atmosphere of radio, records and conventional print media.



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JULY 12, 1996

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• Patti Smith
• George Strait
• Cassandra Wilson
• Metallica
• Bobby Darin



ABOUT MUSIC CENTRAL

Some basic facts about the Music Central Web site and the people who work on it:

- We've been up on the Internet since February, 1996, and before that, since August, 1995, on the Microsoft Network (MSN). The Web address (URL, if you insist) is musiccentral.msn.com
- The Web site is linked with the Music Central CD-ROM, a comprehensive music reference/entertainment information source that contains biographical entries on thousands of acts past and present from the world's most complete music reference work, the Guinness Encyclopedia of Popular Music; thousands more reviews from England's most respected music magazine, *Q*, and our Music Central Web site staff; tens of thousands of album listings from the MUZE database; plus thousands of photos, album covers, video and audio excerpts, and other extras (including guided tours of various musical genres hosted by top musicians).
- The Web site's staff includes a number of music industry veterans who've decided to explore the new media frontier. The overall project chief is Nils von Veh, who formerly programmed KZOK/Seattle and was North American Marketing Manager for the ECM label. Music Central Senior Editor Sam Sutherland was a top executive at Windham Hill Records and West Coast GM for *Billboard*. MC OM Peyton Mays is a 20-year radio programmer and personality who was morning man at KMTT/Seattle before joining us. Editorial Administrator Margaret Fotinos handled promotions for KMEL/San Francisco. And I was Sr. VP & Editor for *Radio & Records* for a number of years.
- Our contributors for features and reviews also have impressive backgrounds. Just to name a few: Edna Gundersen is *USA Today's* pop critic; Mark Rowland is Senior Editor of *Musician*; Fred Goodman is a former *Billboard* and *Rolling Stone* staffer; and our News Editor, Jaan Uhelszki, was formerly News Editor at the music webzine *Addicted To Noise*, where she won the top on-line music journalism award for her efforts.
- Music Central is constantly evolving. Our goal is to be the leading one-stop source for music information and entertainment. We're always interested in any suggestions for becoming a more useful tool for the industry and the consumer alike. Contact Peyton Mays about ideas or linking possibilities or comments: E-mail, pmays@Microsoft.com, or phone, 206.703.3843.

The "informational hub" theory is a key to what we're doing at Music Central (first in a series of unobtrusive plugs). We publish a vast amount of original material: artist interviews, features, reviews, pop quizzes, columns, satire and daily music news (excellent potential show-prep material). Our interviews usually run with an edited, printed transcript for the casual reader, and an audio file containing the entire unedited interview, so the real fan can hear exactly how the event went down, warts and goofs and sidetracks and all (it's a strange combination of radio, print and something brand new).

To augment that basic magazine-type material, we've contracted with Polistar to display national-tour information and with SoundScan to provide exclusive best-seller chart information for the 25 top markets. In addition, we have arranged with weekly papers in nine markets to display local club listings, music features and any other information they want showcased on our site. We are also about to debut our "BFD" (Big Fat Database), developed with MUZE, which lists virtually every album in print in every musical style except classical, and allows the user to purchase them as well.

And beyond that, whenever possible, we link to fan and label sites built around the artists we cover. There's an entire, extensive section, called "Cybertuna," that lists all significant music-related coverage in the media: TV, cable, radio, magazines, books, and, of course, the Internet. Then there's the Catch of the Week, which takes the user to the most intriguing locations we can dig up (the one where some guy posts full-color shots of 50s exotica/lounge album covers is a particular favorite).

Use one of the prominent search engines to seek out less obvious linking possibilities. You'll be amazed at what you'll find...and so will your users.

BUILDING A BETTER WEB SITE

Following are a few general ideas for optimizing your Web site:

- **Consider your site design and content from the user's perspective.**
Self-promotion is fine, but value for the user is more crucial. Simple, easy navigation is vital, so make it easy to get around your site.
- **Make the experience of visiting your Web site inviting for the user.**
Keep in mind that technology penetration lags behind everybody's ambitious ideas for maximizing the creative potential of their Web sites. Just because all your associates are using 28.8 modems, for example, don't forget that most of your users are struggling along at 14.4.
- **Promote a sense of community with your users.**
Provide forums and other opportunities for them to comment, chat and vote on various topics. It gives them a sense of participation, and you invaluable feedback.
- **Avoid becoming a "cobweb" site.**
Refresh and update your content at least weekly, with some features updated daily.
- **Everything you're doing on the Web now will probably change.**
Stay flexible. Technology, inspiration and consumer/corporate usage are all in constant flux. Every site on the Web is busy figuring out how to maximize its use of the new medium and become more focused and effective. Keep aware of what's on the horizon.
- **Brainstorm regularly.**
On the Web, the wildest fantasies have a way of becoming imminent realities. ☺



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Chris Mays



It is always a pleasure talking with KMTT/Seattle Program Director Chris Mays. She has a holistic overview about programming a radio station and about dealing with people that few others possess. As you'll see in the conversation she and I had recently, Chris is well-versed in many areas; be it the nuts and bolts of running a radio station, or the ins and outs of a Web site.

Join me as Chris reveals a number of her trade secrets for programming a successful radio station, as well as her predictions for the overall future of the broadcast industry.

By the way, be sure to listen to The Mountain's aircheck on *totallyadult* TuneUp #15.

By John Schoenberger

The Mountain has basically been a Triple A or Adult Rock station for about five years, right?

"Right."

And you were there for the sign-on?

"I was. I started a couple weeks before the station sign-on, when it was still an easy-listening station broadcasting from Tacoma. Entercom had done some research to ascertain what the market needed before I was hired. They considered various options at the time, including urban.

"There had been a heritage of progressive AOR in Seattle...KEZX had just signed off after a number of years of playing progressive AOR music. Prior to KEXZ, KZAM had a fine heritage in the market. So through a series of research projects, Entercom determined they wanted to develop an Adult Rock Radio station and that's when I was hired to get involved with the project. But as I said, the station was located in Tacoma. Our tower was also located in Tacoma, which is about 40 miles south of the primary city of Seattle in terms of the core population center, as well as the core psychographic target audience for this kind of a format. I view Adult Rock as really more metropolitan, a little more sophisticated than what might appeal to the outlying areas.

"One of the first considerations that you have to look at when you're putting a new format on the air is your signal strength, where does your signal reach, who can get it, who do you have in your potential listening audience? At the time that we signed on, our signal coverage was stronger in the south end and marginal in some of the key zip codes in the Seattle area. So we began with a strategy that was soft classic-rock based. Very few currents really...you know, a substantial amount of Elton John, Rod Stewart and so on. It was almost a rock-AC format."

Was some of that common to what the station was before; could you at least start with some of that audience?

"Oh no! What the station was before was basically Montovani - a true MOR station. It really didn't have much of an audience under the age of 60. So no, we horrified them."

So you were starting from scratch?

"Yes. We went with that strategy for the first couple of years and then we had an opportunity that involved moving our tower. We didn't think when we initially signed on that there was any hope of moving our tower, because of interference with Canada across the border and some international boundary disputes. But we were able to find a way with the help of our excellent engineering department, and joined the rest of the stations in Seattle on the primary tower site at Tiger Mountain.

"When we did that, it changed our area of coverage. Now we were able to get into zip codes that we had previously not been able to reach. If you think in terms of San Francisco, it's sort of like KFOG not being able to be heard in Marin County. And so now, suddenly, we could be heard in 'Marin County' and beyond in terms of some of the more up-scale, hip zip codes. So at that time we had a strategy meeting and sat down and asked, 'Is what we're currently doing the best thing that we could possibly do, given the changing set of parameters we're going through here?' We realized that not only had the market changed in the past two years; but the universe changed a lot in those two years in terms of a lot of Triple A stations springing up around the country. The format was really beginning to unfurl itself and see some success. That's when we decided that a stronger position for growth for us would be as a more progressive Adult Radio station, taking a more aggressive stance regarding new music and having blues, reggae and other musical image elements as a part of our library."

Did you purge your library?

"Yes, we did. But remember, one of the beauties of the format is that each station is somewhat different. So with The Mountain's beginnings as a more rock-AC station, there was some compelling reasons for us to keep some of those artists in the library. You know, that type of music continues to this day to test very well in the Seattle market.

"Further, the classic rock station here is a very dominant force, and there are three stations playing various brands of oldies that also do incredibly well. So we, unlike some Triple A stations, still play a substantial amount of classic-rock, cross-over material, because it continues to test well. Our core artists are really adult-rock oriented. I would describe our core artists as being Eric Clapton, The Rolling Stones, Tom Petty, Bonnie Raitt, Sting and Bob Marley. So there is our center of focus and then from there the spokes go out to the different kinds of music that are compatible with our core library - including, even, Elton John, that we still do play."

Right. It's just smart programming to do that.

"Mmm-hmm, well I hope so. It seems to be working for us so far."

So from that transition 'til now, how has the station evolved?

"Well, the next item on our agenda was the development of personalities. When we signed the station on, we ran without any disc jockeys for a couple months

**"Dean Carlson,
our music
director,
helps me
and between
the two of us,
we consider
our daily
music log
a piece of art."**

and just recorded liners to air between the records. Then when we put a staff on the air, but they were basically liner-card jocks, it was very low key.

"A couple of years ago we took a more aggressive stance toward the development of a personality profile on the station. We brought together Crow and West, who have about 20 years together in this market as AOR morning and afternoon disc jockeys. They had worked at KXRX prior to The Mountain, and before that, KISW. So they're very well known."

Did you create them as a morning team?

"No, they were a morning team, once before. We reunited them. Gary Crow was already working for us, but Mike West was still across the street at The X until they went under. So we put Crow and West back together again and put them on in the morning, which was actually a pretty difficult experiment. It has been a real trial and error kind of situation because, even though they are very talented, a lot of the material, content and style they had done for 20 years, was inappropriate for The Mountain.

"We had to retrain their ears, we had to say, 'Okay, that worked 20 years ago, but think of those people that you were talking to at KISW in the early 70s. Now they're just like you...they have computers, they go home after work, their sons are playing on soccer teams, their

wives are working, too, and so on. What are they interested in now and how has their sense of humor and areas of concern changed over the 20 years that you've been talking to them? These are the kind of questions and answers we had to look for."

Which is basically a lot.

"Yeah. We really had to retrain their ears in terms of the types of things they would put on between the records, the kinds of guests they would have for interviews, the kinds of things they thought would be funny enough to develop into a recorded bit, and so on. Compared to most stations in town, we play a lot of music in the mornings - about eight records an hour - so it's not totally a talk show, but it's pretty intensive in terms of produced morning show bits and regular featured guests. There's also characters they've created who are a regular part of the show. I must say, in the two years we've been working on the show, they've come a long way in terms of knowing what works with the audience and I honestly feel like we have a real strong morning show at this point in time."



(l-r) Sandy Stahl, Michael Donovan,
Chris Mays, Dean Carlson

It's really lifestyle awareness, isn't it?

"It really is and it takes some thought. It's an ongoing process."

How about any other shifts?

"John Fisher, who does our afternoon show, came to The Mountain from The Loop in Chicago. He is a very understated, but witty performer, and does a fabulous job in the afternoon slot. His two primary contributions to the station, besides being very entertaining on a daily basis, are: He's a brilliant interviewer and consequently, we have established our live performance slot in his show, 'Live From The Mountain Music Lounge' happens in John's show at 3:20pm; he is also the primary person responsible for our Web site. If you log onto our Web site, it's something that I think the radio station has a lot to be proud of, because it has a very state-of-the-art design that doesn't take a long time to download. It's very user friendly in terms of its efficiency and it is incredibly up to date."

That's crucial, isn't it? You need to get people to visit over and over and over again.

"Absolutely! There's nothing worse than going to a station's Web site and going to their concert page only to find shows that are two months old. So, yeah, it is crucial if people are gonna come back and use it frequently. We're getting about 40,000 hits a month."

Do you have certain chores assigned to everybody at The Mountain? You know, something that is their own particular responsibility within the Web site to keep up to date?

"A couple of people are primarily responsible for the daily maintenance. Sandy Stahl, our Director Of Marketing, is the one who handled the development of the site and she coordinates many aspects of it, including client involvement and graphic style. Tami Bennett, our midday person, has unofficially taken on the role of station cheerleader on the interactive portion, where listeners log on with complaints and compliments. Tami responds to the listener comments, explains why we do what we do, and sort of champions KMTT in the listener chat area. John Fisher, our afternoon guy, is the person who writes the content and keeps the material updated and he does an amazing job. For example, on the day that *Independence Day* opened, if you logged on to the

The Mountain Web site, we had a direct link from our home page to the *Independence Day* site."

Yeah, ID4, I'm well aware of it. My daughter goes into it all the time.

"You just had to log onto The Mountain site and it was right there on our home page. Or the day that Timothy Leary died, we had a direct link to his home site. Every day there's something new and different about it and you can sort of make it a clearinghouse; the idea is to make us where you check in first before you go anywhere else."

Getting back to the personality aspect of The Mountain. I like how you used the term 'performer.' That acknowledges there's real talent involved here.

"There is. In each and every daypart. Each one of the airstaff brings a different, but compatible, skill to KMTT that creates a personality for the station as a whole. They prepare for their shows and they're incredibly knowledgeable about the music, the community and what's important to the audience. I'm very proud of the quality of the airstaff I've assembled. Much of what we do is based on old-style 'theater-of-the-mind' radio, and they're brilliant at it.

"The Mountain is not a free-form radio station...I program the logs every day, and it's a part of my job that I take very seriously, so my staff is expected to play the music as it's logged. I pay a tremendous amount of attention to segues and the transitions between the different kinds of music. Dean Carlson, our music director, helps me and between the two of us, we consider our daily music log a piece of art, and if they want to mess with it they better have a darn good reason why!

"But that being said, they know that if they do have a good reason to mess with it, they can, that I respect them and trust them to have the kind of knowledge to make it work. Each one of my full-time air staff also has some kind of feature that they do that is theirs, that they can put their arms around, where they get to choose the music without me looking over their shoulder. In the midday show, it's a noon feature called 'Theme Park' and in the afternoon show, John Fisher plays a daily piece of comedy, and also a little feature we call 'The Great Ponytail Special' that's sort of a flashback, you know, 'oh wow,' 60s or 70s stuff. So this is an area where they get to contribute their creative energies and I think that helps to keep them focused...."

Yeah, it keeps them involved. You mentioned about artists coming into the studio and certainly, as time has gone by, more and more stations are doing that. Besides the benefit of getting one-of-a-kind performances for charity CDs and the like, do you really feel that it is a positive element of programming?

"I think it's a double-edged sword. I do think it enhances the station image and gives a sense of being bigger than life. What you're trying to do is make your radio station relatable to your audience in a local sense and in a music sense. The most important thing between the records is that we communicate a sense of community, that we know what's going on in Seattle. And a big part of that

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"It's funny, because I feel my background with The Mountain and Triple A over the last few years has prepared me for this bold new future in a significant way, in that there's no blueprint for the format we've been doing either."

has to do with being part of the large music community here and of being knowledgeable and up to date on what's happening in the music world.

"I think that live performances on the air can definitely do that for you; they can make your radio station sound very plugged in and very much a part of the music community. But I think that they can also be very self-indulgent. Some stations probably make the mistake of going into them less prepared than they should be in terms of having decent interview questions and knowing how the interview will be structured...how you're going to conduct it and how you're going to get out of it. Ours are structured and you have to have a really large name before you get more than two songs on our air. I mean, Lyle Lovett, maybe, plays more than two songs when he comes here, but for the most part, we ask a couple questions, we invite them to play a song, we ask a couple more questions, we invite them to play a song and then we thank them for coming. As I said before. John Fisher is brilliant at keeping these interesting, but retaining control.

"As an interesting aside, we are trying something new in August in conjunction with Microsoft. We are going to broadcast a live show of Los Lobos from a club here in town, and via Microsoft, it is also going to be made available, not only on our own Web site, but also available both visually and audibly around the world. This, once again, makes KMTT larger than life and special."

Okay, now let's get into what I think is an exciting and probably scary subject for radio: The whole deregulation thing that has come down and the new rules for ownership. Clearly Entercom has made their moves very quickly in Seattle.

"Yes, and I'm very excited about it. It certainly is a different scenario here at The Mountain now than it

was this time a year ago when it became apparent that it was going to be mandatory to either buy or be sold in the coming year. It was obvious that ownership, not just our ownership, but everybody, was going to have to figure out the markets they wanted to dominate and the ones they were willing to sacrifice.

"We have a wonderful company. Entercom has been very supportive of The Mountain. I probably have better tools and resources to do my job than most other stations in our format, from marketing to morning shows to Web sites to digital work stations. And I think they did a brilliant job in terms of putting together a strategy here in Seattle that will make the company a dominant force. The first thing they did was purchase The End, an alternative station, and KBSG, a 60s oldies station - both of whom are market leaders in their format and do exceptionally well in their target demo and 12 plus. Then very shortly after, they announced an LMA with KISW, which is the heritage rock station in the market. So as you look at our profile in the city of Seattle, we essentially offer our clients and listeners a pure spectrum of musical product from pre-teens to the upper demos."

So how does this all change your whole mind-set in terms of competing against stations in your market? Competing against signals for listeners?

"Well, each company develops their own strategy, but basically there's no game plan yet, which is part of what's so exciting about this. The radio industry in the next few years is going to be unlike anything that we've experienced in our history to date and there's no blueprint for it. It's funny, because I feel my background with The Mountain and Triple A over the last few years has prepared me for this bold new future in a significant way, in that there's no blueprint for the format we've been doing either.

"You know, programming a Triple A station requires vision, it requires risk taking and it requires courage. And all of those qualities are what this new world of deregulation will demand. David Field and Joe Field of Entercom and Michael Donovan, who is KMTT's General Manager - and who will run the Seattle radio group for Entercom - possess those qualities. They feel strongly that the properties here in Seattle should work together as a team and as four products that complement each other. They certainly want each station to be a distinct and separate entity, but the idea is to form a protective wall in terms of owning a franchise and in terms of supporting each other in demographic and ratings strength."

Will there be less energy dedicated to trying to steal this from them and make it look like it's yours more than theirs and all that stuff?

"You know, that's going to be a difficult mind-set to overcome, because it has been one that we've worked with for so many years and...."

That's right, kill the enemy, destroy them.

"It's really interesting, because examples are starting to come up. The Mountain will be at an event, say, a summer festival, that we have sponsored for years; it's a three-day event and 200,000 people come. Well, The End will call the promoter and ask, 'Can we have our van there and hand out stickers?' Then the promoter will call me and say, 'Can The End come and hand out stickers?' My initial reaction - I mean it's just so ingrained - is to say 'No way.' Then I just have to take a deep breath and think about it. Soon I realize that we're partners here and what's it really going to hurt if they come? So I take a deep breath and say, 'Sure, as long as they are not near my stage.'"

You still need to be the dominant presence there, even within this new structure, don't you?

"Right, within those parameters, yes. But it's also very invigorating, because at the same time it's sort of like forming an alliance. Suddenly the person that you used to have to target a lot of energy to beat is now your partner and it opens up some incredible opportunities in terms of working together."

Do you think there is gonna be some department and job consolidation?

"It's difficult to predict. I don't think there'll be very much. Michael Donovan will now be in charge of all four radio stations. He hired a director of sales to oversee the sales efforts for all the stations. He and Entercom see each station as remaining a pretty solid, separate entity. The teams will be working together to create a strong front, but I don't get a sense that there's going to be the wholesale elimination of a lot of jobs. Actually I think it may work in the opposite direction. Just theorizing out loud, say all four stations do research. Well how much do we pay for that research and would an in-house research director make sense at some point? Somebody who does it for all the stations and that's their job. We all know every station is trying to generate additional dollars in the non-avail business, mainly through event marketing...that's a buzz now in the industry, trying to create events where you can draw in sponsors without using on-air inventory. Well those are fabulous opportunities and they take a tremendous amount of time, so what if you had an event marketing person who created these kind of events for your radio group?"

"So you see consolidation, in the long term, may not be so much about the elimination of positions but actually the creation of new possibilities."

I like your attitude, Chris.... ☺



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PATTI SMITH

then and now

By John Schoenberger

It is not often that one is jerked into full remembrance of a half-forgotten period in one's life. Seeing Patti Smith at The Roxy not long ago, listening to her new album, Gone Again, and now talking with her, has done just that to me. During the mid- to late-70s, when I worked at Arista Records, and therefore, with Patti, I was young, more idealistic and, as I look back on it now, quite naive. In fact, I have just fully realized how important Patti Smith has been to all forms of rock music up to this very moment and what she means to me as an artist. Further, and perhaps even more importantly, I now understand how dedicated she was (and still is) to all of her artistic endeavors; how courageous she was to put love and family in front of her career; how naturally she has orchestrated her return to the public eye. She really is a person to admire.

Patti and I talked recently over the phone, while she was in the midst of her first European tour in almost two decades. We didn't really talk about music very much; instead, most of the conversation drifted more toward life - what we thought and believed back then, and what time and experience has taught us since.

It was a honor and pleasure to talk with her.



Has it been going well for you in Europe?

"Oh yeah. The people have been really great; we've had a real strong reception to the new material, which was surprising. And we've had an interesting range of ages, with people bringing their teen-agers and so on. It's been really nice."

When were you last over there?

"1979. So the people all want to ask me about what I've been doing the last 20 years, or to tell me about a concert they went to in 1978. It's been heartwarming."

I know you always hoped that you could touch people, maybe even make a little bit of a difference in their lives. When I saw you at The Roxy a few months ago, it was quite apparent that you really did have a lasting effect on a lot of people's lives. There was a lot of love in that room.
 "I'm surprised, but that's what people say. Happily it seems to have been a positive effect, too, because when I think back - and I'm hoping that people were able to translate all of our energy in a positive manner - there was a lot of abandon and a lot...."

Would you say anger?

"Well, an adolescent thrust, which I think is important and is the way it should be, but that kind of thing can be translated negatively as well as positively. But it seems to have had a positive effect, and I'm glad of that."

I worked at Arista Records in the 70s as the national album guy on the West Coast. In fact you and I did some traveling around to radio stations together. I distinctly remember once when your plane was delayed and you got in late - you had just arrived at the old Tropicana Motel on Santa Monica Boulevard.

"Yeah, that's right."

Well, you weren't ready to go anywhere and I was getting ready to stuff you in a limo and take you all the way down to Anaheim. You were a little cranky at first about it, but once we got down there, everything was great.

"Oh, I always liked going to radio stations, really. I thought it was important. I might have been cranky from traveling, but I really worked hard at radio stations, not so much to promote our records, because that wasn't my main concern. My main concern with radio was how it was shifting, how we were losing our FM communication line. There was no longer any alternative-style radio. I felt like in the 60s we helped invent it and it was extremely important. I think FM, which was the Alternative Radio then, was very instrumental in bringing people together culturally, not only artistically, but politically. It was a definite communication ground and it just dissolved or expanded, unfortunately, into a glorified Top 40 system by the end of the 70s."

Yeah, the owners finally realized the FM band was where they were gonna make their money, which was not necessarily the case in the 60s.

"Exactly. So we tried to fight it. I went to hundreds of radio stations and I wasn't even concerned with them playing the record. I just wanted to plead a case for them to open up programming somewhat. I'd go and I'd say, 'Don't even play "Because The Night," play a Jimi Hendrix song' or 'Let's hear "Like A Rolling Stone" or some [John] Coltrane.' And they'd say, 'Oh I can't, it's all formatted now.' I couldn't believe that FM had been reduced to that. There were a few really good holdouts, actually in, I think it was Austin, Texas; there was Ladybird Johnson's station."

KLBJ.

"These days, I don't know, would you say that Alternative Radio is rebuilding itself?"

To some extent, yes. I think today's Alternative Radio has recaptured a lot of that rebel spirit from FM radio in the 60s, but it's also become a very mainstream format with consultants involved with it. It's a lot more structured than it was in the 80s.

Now, within the last four or five years, Adult Rock or Triple A Radio has emerged - it certainly has to deal with the realities of the 90s - but there's a lot of that old progressive-radio spirit within the format. In fact, a lot of the people that program these stations are from those early days.

"I always look for it, not that it'll be like it was, but it'll be a new thing, something revolutionary. It's just not about exchanging musical ideas, it's about exchanging information and a little education. When you think of all the hours that you have young people's attention on radio - it might not be as strong as it was in the past, now that we have Music Television - it's still a very powerful network to bring 'em all together, give them inspiration, make 'em feel somebody cares, that someone's speaking to them. We need to continue educating and re-educating about AIDS, talking about the environment, or just young people's troubles, lack of employment or lack of family guidance. We have to talk to them.

"A lot of the media has been interested in talking to me here. And they're not interested as much in talking about the record or the history of the band, or anything like that. They want me to talk about AIDS or they want me to give some sort of parental advice - as much as I'm qualified to do, which is not much more than any other concerned parent or citizen. I can see that everyone is concerned about communicating some kind of inspiration or positive message to young people. The young people seem to be extremely troubled."

Yeah, I think a lot of them don't see much hope.
"We gotta kick that out of them! We gotta say, 'That's enough of that.'"

I'm with you on that. You know, one thing I noticed when I saw you performing at The Roxy, it had been a number of years since the last time we had any interaction or I had seen you perform, and there seemed to be a different look in your eyes. Before there was - and I don't mean this in a negative sense - there was a sharpness, like daggers, in your eyes. This time, there was softness and love coming from your eyes.

"Oh certainly. A lot of my concerns back then were much more self or artistically concerned. I was concerned with the state of art, the state of radio, the state of censorship, the state of our cultural communication grounds, and I was a lot more angry and confrontational. I think that was exactly how I had to be then.

"But at this time of my life, having seen a lot of things, survived a lot of things, and being a parent myself, my concerns are a lot more basic, a lot more global. I think the average individual's struggle is even more important; somehow, being a parent and having seen a lot of friends and loved ones die, I feel more a part of the collective struggle, which is more the everyday citizen's struggle."

And we need a voice.

"In the past, I wasn't qualified to speak to that struggle, because I didn't really comprehend it and it wasn't my particular struggle. My particular struggle in the late 60s and early 70s was basically artistic and cultural, and so I suppose that's some of what you're seeing. I felt a lot of individual power in performance when I was younger. I still have that, I still understand it and use it, but I'm a lot more concerned with the

whole configuration in performance. I'm more concerned with how we're all doing, not how *I'm* doing; you know, how my monitors are, how the band's playing, have I talked to God within the hour. My concern is more basic now: How are we all doing as a people in a room together for a couple hours? I'm interested in us staying in contact. Sometimes, of course, I'll go off, just like any artist will go off, just like when Coltrane would come in and play a melody and then go off on solo...."

And come back about two hours later.

"Right, but he came back. I am interested in still exploring in that manner, cause that heightened aspect of performance has always been meaningful to me. I'm also extremely interested that we as a group of people are all cognizant, that we're alive, that we're together in whatever room - whether it's a hot smoky club or an arena or some of the places we've been playing here. We've been playing in small Roman amphitheaters; we've played in Verona where we were just footsteps away from Juliet's tomb in this 2,000-year-old Roman amphitheater - it's been pretty incredible. But still the pursuit is the same. We've chosen to spend two hours together, we've chosen to spend this little segment of our lives together, and so I like to think that we can experience something together, even if it's some tears or some laughs or some small bit of enlightenment - hopefully we'll experience that together."

"I felt a lot of individual power in performance when I was younger. I still have that, I still understand it and use it, but I'm a lot more concerned with the whole configuration in performance."

And I noticed you made a big point in that Roxy date to give all band members - some of which you've been with a long time - their own moment at the front of the stage.

"I think that's important. But I like the people in the audience to have their moment, too. Last night we were in a fairly conservative venue, where the people were very responsive but conservative. I could see that they really wanted to interact, but because of security, because of a certain cultural manner or whatever, I could tell they were hesitant to let go. So right at the end of the show, after going through a lot of really beautiful things, we had the whole band - my son and everybody - and we did a really trashy version of 'Gloria.' It was pretty trashy, too. I was pretty wiped out, but I just said to the people, 'Would you like to sing?' and they said, 'Yes!' So we just beckoned them to sing and all of a sudden they had a great time, it was their moment of release."

So your son's over there with you?

"Oh, my son and daughter are here - Jackson plays."

Is he still doing "Smoke On The Water"?

"Yeah, he's about to shift though. He has this Buddy Guy song he wants to do. He loves Stevie Ray Vaughan, and he's trying to learn the chords to 'Voodoo Chile,' so he's expanding. But we have the perfect venue for 'Smoke On The Water' tonight, because we're by the Lake Geneva shoreline and Geneva, I think, is where they actually wrote the song, so that'll be fun."

How long has he been playing guitar?

"He started playing guitar after his father passed away, a little more than a year ago. He pretty much taught himself and he's in the perfect situation now; he's getting each member of the band to give him a little tip or a little riff. He's taking it very seriously, as seriously as a 14-year-old boy can, so he's doing very well."

I noticed you're also playing guitar. Did you ever play guitar when you performed in the past?

"I played electrical guitar sonically, I didn't play chords and things. I got into feedback and I really had it quite developed, it was the only thing I was really interested in. I was interested in improvising because I was starting to get tired of spewing language; I started getting involved in translating that kind of cerebral energy into sound. I started to have a desire to write some little songs, and, for six or seven months of his life, Fred taught me to play acoustic guitar. I don't play a whole lot, but I play. He taught me enough to get by and to write some songs...enough so that I could write the songs on *Gone Again* for him."

Fred was a teacher for you in a lot of ways, wasn't he?

"Yes, because even though we were about the same age, he had been through certain things before me. He had started playing so young and had achieved a certain amount of fame and then, almost nothing, in such a short period of time. He had experienced the heights and the depths very quickly and was able to see the whole cycle. He was also part of the development of the cultural revolution, which I wasn't. He was there in Chicago and part of the riots and was thrown in jail and protested Vietnam, and he went through a lot of things that I wasn't part of. He had a lot of knowledge. He saw a lot of things and he shared those things with me.

"We got the idea to strip down in the 80s, to completely strip down, so that we were pretty much struggling citizens just like anyone. It was a very difficult, but beautiful, process. It was one of the greatest learning experiences I've ever had. It had a lot to do with my change of expression from the 70s to the 90s, because I had learned a lot of things in the 80s, like humility and gratitude. Powerful thing, gratitude."

Did you and Fred have a common love for literature and poetry, or was that what you brought to the relationship?

"He was interested in that, but not as much as me. He had his own pursuits. In the 80s, Fred decided to pursue all new things. He began to study Beethoven and how to build a symphony; he wanted to become a pilot, so he studied aviation and he did become a private pilot; he even studied golf and became an excellent golfer. Fred was part American Indian, and he spent a lot of time studying his people. While he did these pursuits, I studied literature and wrote. I spent the 80s writing."

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*"I think that we
are a lot stronger
than we give
ourselves credit for.
Fred and I used to
talk about how the
individual is
made to be strong;
physically,
emotionally,
and spiritually.
It's within us to be
strong."*



Is a lot of what's in The Coral Sea from that period?

"No. *The Coral Sea* really came in a very brief burst. I wrote it in 1989, literally moments after Robert Maplethorpe died."

The book is dedicated to him and the royalties go to a research fund in his name, right?

"Yes...to the Boston hospital that he passed away in. Robert and I were in communication in his last hours and so I kept a vigil. When his brother notified me that his time had come, I had just gotten my son ready for school; I put him on the school bus and I was sitting there when the call came. I immediately started writing it and I wrote for the next couple months, but I put it away 'cause I really wrote it for him. I decided to publish it because, knowing the way Robert was, he'd like to see me put my work out in the world."

"I've always been one who did work and would shelve it or put it away. The reason my work even came out into the world was often because of the encouragement of someone else. Robert really encouraged me and Lenny to do our first independent single so many years ago. I was glad, actually, to bring *The Coral Sea* out for him, and I'll probably bring out a lot of the writing that I did in the 80s fairly soon."

I know you've experienced a lot of close people passing on to the beyond. Robert was your first experience.

Do you think it helped to prepare you for Richard [Sohl], your brother and Fred?

"Robert passed away in 1989. I've been trying to describe losing Robert as the youth of my grief. Robert was my best friend, I knew him since we were 20 years old. We had gone through enormous highs and lows together, and had created a lot of work together. He was diagnosed in 1987, and to watch this painful two-year process was in some ways a gift to me. As difficult and physically painful as this ordeal was for him, he still worked extremely hard all through it. Robert always had a tremendous work ethic and he maintained his work ethic all through his illness, right to the end. Even in the last days in the hospital, when he was somewhat paralyzed and blinded, he was still communicating to people how he wanted his work to be presented. He tried very hard not to present a demoralized picture to his friends and was extremely stoic throughout. Watching somebody struggle so hard to hold onto their life force, and eventually lose, taught me, or retaught me, the value of my own life force. It also made me a lot less patient with the temptation of others, or even myself, to be frivolous about that life force or to even throw it away. Then when Richard Sohl died - he was my piano player since 1973, he was 37 years old, he died of heart failure - those two losses, I think - helped in some ways prepare for the ones to come."

You can really only see that in retrospect, can't you?

"I think that we are a lot stronger than we give ourselves credit for. Fred and I used to talk about how the individual is made to be strong; physically, emotionally, and spiritually. It's within us to be strong."

And the real battle comes from the cultural pressures that want to beat that down?

"We have to learn to become individuals again so that we can merge again. We can't get lost in some kind of negative cultural swirl. What we have to do is reassess our importance, our value as individuals, and then come back together as strong individuals and that way we can make some kind of difference. That way we can be a great influence."

I think a lot of those lessons, or those re-learned perspectives, come across in your new album.

"Thank you. I think a lot of that is a reflection of Fred."

His spirit is in this record, but there's also your revived spirit, which is equally as strong.

"Even when I might have had a sharper edge as you were saying, I was still, within that sharpness, a positive person. I basically have a pretty optimistic view on things, partially because I just find the mind of man so fascinating. I was watching the TV and they were showing pilgrims around Mecca, and there were hundreds of thousands of people bent on the ground praying simultaneously. These ideas and these rituals come from the mind of man. The other night we were driving and we stopped, at, like, one in the morning, for a pit stop. We happened to stop in Ruan in front of the Ruan Cathedral, this huge beautiful cathedral that all the impressionist painters painted. It was so unbelievable to stumble off this bus and to confront this beautiful cathedral. Then we walked down some back streets and came upon another little square, and in the center of the square was this huge ancient stone with lilies growing out the center: it was the stone where Joan of Arc was burned at the stake. I was walking around looking at these things half asleep at one in the morning thinking, 'What a great life!'"

You've decided to move back to New York, haven't you?

"Yes, yes I have."

Do you think you would have been ready to move back to New York and back into the public eye prior to Fred's passing?

"Fred and I were already thinking of doing that. We had a lot of plans...he had been in a very energized state and was thinking of us moving back east anyway. I wanted to be near my family and he wanted to be where work was more accessible to us. For me, it's not just coming back into the world, it's being near my friends, my co-workers, my parents and my sisters."

Eventually, we learn all those things are the most important, powerful things in our life, don't we?

"Well, I'll tell you how powerful it is. I've actually come to cherish New Jersey!" [laughs]

Everybody in New Jersey's gonna love hearing that.

"Well, I have! Every time I go back to South Jersey, I see those fields and I see the old square dance hall and I see the Mr. Dippy Ice Cream Parlor."

And then you know you're home, right?

"And then I know I'm home." ☺

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DAN STORPER

By John Schoenberger

So, how's your day going?

"Well, I'll tell you, I'm one of those guys who thinks, 'You know, I really love what I'm doing,' but on the other hand I sometimes just say, 'I think I'm trying to do a little too much.'"

I feel like that all the time.

"I think most people must feel like that at some time or another. It's just that I have been involved with a lot of exciting things since my decision to focus full-time on music this past January, instead of being completely schizophrenic and torn between clothing and music all the time. I'm finding they're two totally different types of businesses."

Why don't we go back to the beginning and have you tell us how Putumayo got started?

"Sure. Well the whole idea of Putumayo really evolved out of my interest in South America. Basically, when I was a college student at Washington University in St. Louis, I majored in Latin American Studies. I graduated in 1973 and decided to explore the countries that I had studied, which were Columbia, Ecuador, Peru and Bolivia. So I went to South America in '74 and began going to the mountains and jungles - I went both to explore and visit the Indian people that I had studied. Almost immediately, I got excited by the handcrafts that I found and decided that I wanted to somehow find a way of developing a business that was oriented toward traveling the world and bringing things back from those places; at that point I was only thinking about the crafts and folk art traditions of the people around."

"I was fortunate in that I came into this at a good time. It seemed like there was a growing interest in crafts of remote traditional cultures and the market hadn't been saturated yet. What I'd do is go collecting and I would ship things back. I was then able to get a great deal of press and exposure, because I would do these shows at different places; people were really struck by the products, because, at the time, they hadn't seen much of

anything like it yet.

"After about a year of traveling and coming back to do these shows in galleries throughout the Northeast, I opened my own little shop on the upper east side in June of '75. It basically had handcrafts and some clothing objects, clothing pieces like hand-knit sweaters and espadrilles and other things that I found in the markets in South America."

Was that the best way to really get settled in, so to speak?

"Yes. I was able to spend time in the retail store and later when we expanded - at one point I had several stores - I was able to see what customers reacted to. I began expanding on the clothing side, either by buying, or later, beginning to design my own. And so we developed a reputation of having kind of hip, funky contemporary, ethnic clothing, or contemporary ethnic-inspired clothing."

"What I eventually learned from all this was how fascinated I am by things that are cross-cultural, where the traditional and contemporary merge."

Because there's a lot to be learned from both sides?

"Yes. It's weird, in some ways, I have remained an outsider to the fashion industry. I came in without any background in design and fashion, and ended up becoming a clothes designer for 12 or 14 years. I was just simply looking for fabric design - colors and patterns - that were pleasing to the eye that hopefully women of all ages and ethnicities would like."

How did this evolve into music?

"It's funny you should ask that right now. I was just talking to my partner in the music division, Michael Kraus. He just came in to talk about a National Geographic store listening station. We already have listening stations at the American Museum of Natural History in New York in their gift shop and we're trying to place some listening stations in some other cool places. I told him, 'You can get it into National Geographic, come on.'"

"But anyway, the whole idea of Putumayo Music really started when I was in college. I had a little business selling records out of my dorm room. You know, I would basically

compete with the local record stores, because the students would want the latest Van Morrison or James Taylor album and couldn't always get it there. I would go down to the local distributor and buy a bunch of them and sell 'em. I, probably like a lot of kids, felt like I could somehow pick the hits and began to buy other albums by lesser known artists to sell, too.

"Then, in I guess 1991 or so, I was in San Francisco in Golden Gate Park. I was walking along and there was this African American band, called Kotoja, playing in the park on a beautiful summer afternoon. There must have been 500 people out there of all ages and ethnicities dancing. It was just a magical afternoon and the music was very upbeat. I was very struck by it. I said to myself, 'You know, I bet there's a lot of great music that I don't know about.' You see, what had happened was I had completely lost touch with music and what was happening now. I had stopped listening to radio, because I had traveled a lot. In my stores I would always play a blend, I mean it was stuff like Bob Dylan, Carole King, James Taylor and so on - artists that I knew and loved for many years."

Rootsy, folky kinda music?

"Yeah. In the early days I was also playing music from the Andes, Andes pan-flute music and other things, but that I would mix in with Dylan, Taylor and those other artists. But that was also music I had discovered several years earlier. When I got back from the trip to San Francisco, I walked into one of my stores and they were playing this hard rock music, and I said, 'This is not the kind of music that we should be playing in the stores to create a positive, upbeat...'"

It didn't fit?

"Yes. It didn't fit an international environment. So I started going into the record stores and looking around but I was totally...I mean I was astonished at how difficult it was to figure out what to buy. The staff at the counter or on the floor didn't really know it - it was obscure and it seemed people were intimidated by it. And I must admit that I was completely out of touch with music when I came back into it. We were joking about this recently, but I thought Pearl Jam was a rap group and I thought when someone said R.E.M., they meant rapid eye movement. I mean, I really was out of touch. So then I started asking questions, a little bit like my archaeology or anthropology training. I felt there's gotta be great music, I know it exists, but how am I gonna find it. I subscribed to magazines, I talked to the buyers in the stores, I bought a lot of CDs that were basically just pretty packages, I learned from word-of-mouth. I started to hear songs, which to me, were very magical, whether they were by American singer/songwriters who I still loved, or by international performers.

"In mid-92, I began making some tapes for the stores. I would flow music from Bonnie Raitt to Jimmy Buffet and all the other ones I mentioned before, and then I would throw in people ranging from Johnny Clegg to Gilberto Gil to...I'm just looking to see if I can find an early tape. Ah, yes. This is an artist list of one of my early tapes: Black Uhuru, Rickie Lee Jones, Jimmy Buffet, Alison Brown, Basia, Van Morrison, Bruce Hornsby, Acoustic Alchemy, Aretha Franklin, Santana, George Ebn, Spinners, 10,000 Maniacs, Stevie Nicks, Djavan (from Brazil), Patrick Haley (from Scotland) and so on. That gives you an idea."

THE VISION OF PUTUMAYO

If they were a foreign artist, was the song in their own language?

"Yes. It didn't seem to matter. In a sense, you know, I was trying to put sounds together that would work for in-store play. The process was very similar to what you'd want to do for a CD or for a radio station or for anything where people are a captive audience. You're trying to create environment.

"So I started making these tapes and it seemed that almost immediately I began to get an incredibly positive response - both from the employees and the customers. It seemed that almost every few minutes someone was coming up to the counter asking about a specific song, asking about where they could get the music or did we have a tape of the music we were playing."

How did you get into selling this music?

"As it turned out, I had a friend from an organization I belong to called Business For Social Responsibility; his name is Richard Foos and he happens to be the president of Rhino Records. (There's also a lot of other members, like Ben and Jerry's, The Body Shop and Reebok.) So at a conference a couple months later, I told Richard about this incredible response to the music we were playing and asked him what he thought about testing a compilation series with us. You know, something we could collaborate on. He said he'd be happy to talk to his people about it. After a few months, they decided to go ahead...the way we were gonna do it initially was we would pick the music and they'd do the packaging, the liner notes, the licensing, the manufacturing and the selling of it to record stores."

Oh, so you did the easy part and they did all the hard stuff!

"Well, the stuff that they were experienced with."

That's true, but the clearances, the rights and all that kind of stuff can get tedious.

"Beyond tedious! Then we decided that we would try to sell the music to the 500 clothing stores we were selling our clothing to, to see if it would work with some of them. The idea was to see if it could work on a broader scale. So in April of 93, we released the first two Putumayo compilations, then two more in October. We did four with Rhino, before we began to do them on our own - we have a total of 17 titles in our discography at the moment."



“ WHAT I EVENTUALLY LEARNED FROM ALL THIS WAS HOW FASCINATED I AM BY THINGS THAT ARE CROSS-CULTURAL, WHERE THE TRADITIONAL AND CONTEMPORARY MERGE. ”

I remember that, because that was right about the time I started here at The Album Network. As I recall, anything I've ever seen from Putumayo has a distinctive artwork look for the covers.

"You know, it's amazing how a lot of this was very fortuitous, I mean I really have to think that serendipity and accidental luck played a big part in it. The woman who does the artwork, a woman named Nicola Heindl, is from England. She's a friend of a friend of mine and it happens she was visiting New York on vacation. This friend of mine noticed on my bulletin board a greeting card of hers that I had bought in England and she said, 'You know the woman that did that card is a friend of mine, she's in town.' And I said, 'You're kidding me!' She asked, 'Would you like to meet her?' I said, 'Would I!'. I was just ecstatic 'cause I really loved her work. We had brunch with her and decided we were going to do something together - at that point I wasn't even sure if the CD thing was gonna happen, but I asked her to do a couple of drawings for covers anyway. Well, she did a wonderful job. I just felt like we wanted to establish an identity. I felt her style captures the Putumayo mission, which is to join the tradition with contemporary to create products which people love.

"You know, I just hate the plastic jewel cases, so through the folks at Rhino, I found out about Digipak packaging, which I thought was much better; it's much closer to the old album cover and it gives you a prettier, clearer image."

It's more earthy and organic?

"Well, from an aesthetic perspective, it just gives you a cleaner and more attractive image. So anyway, one thing led to another and the deal with Rhino went. We started with *Best of World Vocal* and *Best of World Instrumental*, which did really well for the alternative market especially...it did OK in the record market initially. We went on to do two more as I said - a best of contemporary folk album and an African compilation. What we found was that a big part of our successes was in identifying places, that for the most part, had never sold music before or sold very little music; chains ranging from The Nature Company, which has sold tens of thousands of our CDs, to places like the San Diego Zoo, which plays our music on the trams when people go around to the exhibits and then they can buy the CDs in the gift store.

"We have a small counter top display that holds 48 CDs and cassettes that's currently in about 1,200 stores, and we're trying to develop a larger one and, as I mentioned earlier, we're testing some listening stations in the Museum of Natural History and we're having good luck with it. We are finding these are the kind of places that get people who are drawn toward interesting music."

I can see that.

"Sure. And I guess what is interesting for me, and I'm fortunate in a way to be still somewhat naive about it, is I know a lot of people in the industry who love the music we do. I know that virtually everybody at MTV, VH1 and 'The Today Show' and all other places love our music; they play it all the time. And further, they are all constantly saying to me, 'I wish we could do more with it.' I believe they will come up with a way to use our music, too. You know, I think it all really opened up when Paul Simon released *Graceland*."

And all the things Peter Gabriel has done, too.

"Yes. There was this moment when world music reached the surface."

Wouldn't you say that's pretty much for the US market?

"I'm focusing mostly on the US market."

Because I think that the interfusion of culture, and therefore music, was much further along in Europe, like in France and places like that.

"Yes. France had definitely reached another level. I mean Johnny Clegg and Juluka were huge in France - they were popular here - but they were huge in France, selling a million copies or more of one or two of their albums. It's always a combination of things; it's the music but it's also marketing."

And timing.

"And timing, exactly. Just look at the history of the songs that have made it through: Whether it's 'Grazing in the Grass' by Hugh Masekela or 'Pata Pata' by Miriam McKeba in the early days or Paul Simon's 'Graceland' and Deep Forest's 'Sweet Lullaby,' more recently. Anything that really makes it through has a



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THE DEBUT ALBUM

ON TOUR SUMMER 1996 H.O.R.D.E. FESTIVAL

<http://www.themusiczone.com/thunder.html>

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PHOTO: STEPHEN DABROWSKI

sound which is accessible; somewhat familiar and strangely interesting. I kind of look at the food industry a little bit, or compare it to food. Can you imagine life without Mexican, Thai, Chinese food, etc.? There's a certain amount of spice and variety that you get that's exciting. There's absolutely nothing wrong with American and Western music, but the combinations of music that are happening now are amazing. I'm so convinced we're just at the cusp."

It can appeal to the baby boomers, the yuppies and the budding next generation of hippies, too.

"Yes. Everybody can like it. I think Johnny Clegg and Juluka are an excellent example of a cross-connection between cultures. I mean, South Africa is a perfect example of a melting pot. The fact that here is a guy who is white, who grew up first in England and then in South Africa, who formed a bond and a musical relationship with a Zulu South African is amazing; the fact that they wrote songs together, performed together and created this exciting blend of music. For a lot of people, it was the first time they fell in love with modern African music.

"But I also think that there's almost like a gap developing, too - the hardcore World Music fan's tastes have now evolved to Africa 301. Anyway, what we're trying to do is show people that anyone - my friend's 75-year-old father loves the music from Puma Africa - can get into this music, because it just makes you feel good. By the same token, on the radio side, we recognize that playing music in foreign languages is tough to fit in and so I think that process is certainly gonna be a gradual one. But as in the past, if you find songs that can be hit songs, they can happen in the mainstream if they are promoted or marketed in a certain way.

"We believe we have such a song on our new release *One World*, which just came out in early July, with Majek Fashek's 'So Long.' To my senses, it's the perfect kind of cross-cultural song. We've had it on previous compilations, and it has always been a favorite, but we just felt that since this is our first international launch of a CD, we needed a perfect spearhead song that not only reflected some of the best World Music, but also, lyrically has a lot to do with what the *One World* project is all about. You know it was produced by Little Steven, don't you?"

Yes. I remember when that album came out on Interscope....

"Did you like it at the time?"

I loved it.

"It's funny, there isn't a single person who I've run across from radio, from any kind of radio, who knows that song that didn't love it. And yet, it didn't do that well on radio. I think it was a question of being before its time."

Are you and Lynn going to pursue it?

"You bet. We've sent *One World*, with 'So Long' as the focus track, to a variety of radio formats. We're gonna work it more intensely to Triple-A, Public Radio and college, but we're also gonna be working it, in certain markets, to hot AC and maybe even Top 40."

So that kind of brings us to another point; you and Putumayo have certainly done a lot to promote the oneness of the world and the beauty of individual cultures around the world, through arts and crafts, clothing styles and now music. And this summer you took a big step with your involvement around the Olympics. First by launching the One World compilation and its connection to both UNICEF's 50th Anniversary and their call for a world truce during the Olympics [Putumayo is donating a dollar from each CD and 50 cents from each cassette sold to UNICEF], and by also releasing *The Best Of World Music* and *A Johnny Clegg And Juluka Collection*, which happens to coincide with a reunion tour they are doing. Further, on July 13, there was a One World Festival at the Washington Monument, featuring Toni Childs, Kotoja, Capercaille and Inna Zhelannaya, who all appear on the CD. In addition, Putumayo World Music is also sponsoring concerts in the Olympic Village and at the AT&T stage in Centennial Olympic Park.

"That's right. We are all very excited about it."

Is there a more noble cause here?

"Well, I think that ultimately any one of us can do things that could make a difference. If ultimately people love art and styles from around the world, if ultimately everyone loves the music of the world, if ultimately people love to travel, and if ultimately people basically see the world in its most noble way, they see the world as a place where people can, in theory, co-exist. But obviously, in reality, we're all frustrated and horrified by the fact that the world has been a place filled with war, hunger and persecution. But I believe that deep within us all, people want to get along and music just happens to be one thing which can, in a sense, bring people together and introduce people to other cultures. Through Putumayo, it's not like I am purely a missionary for great music or great art or anything. I'm also trying to create a business that works, but I think I can also have a company that can join other socially responsible companies to try and do some good. You know, to connect somehow with when you wake up in the day and you're going to work, that it's with the belief that you're making a little bit of a difference out there; that you're giving back."

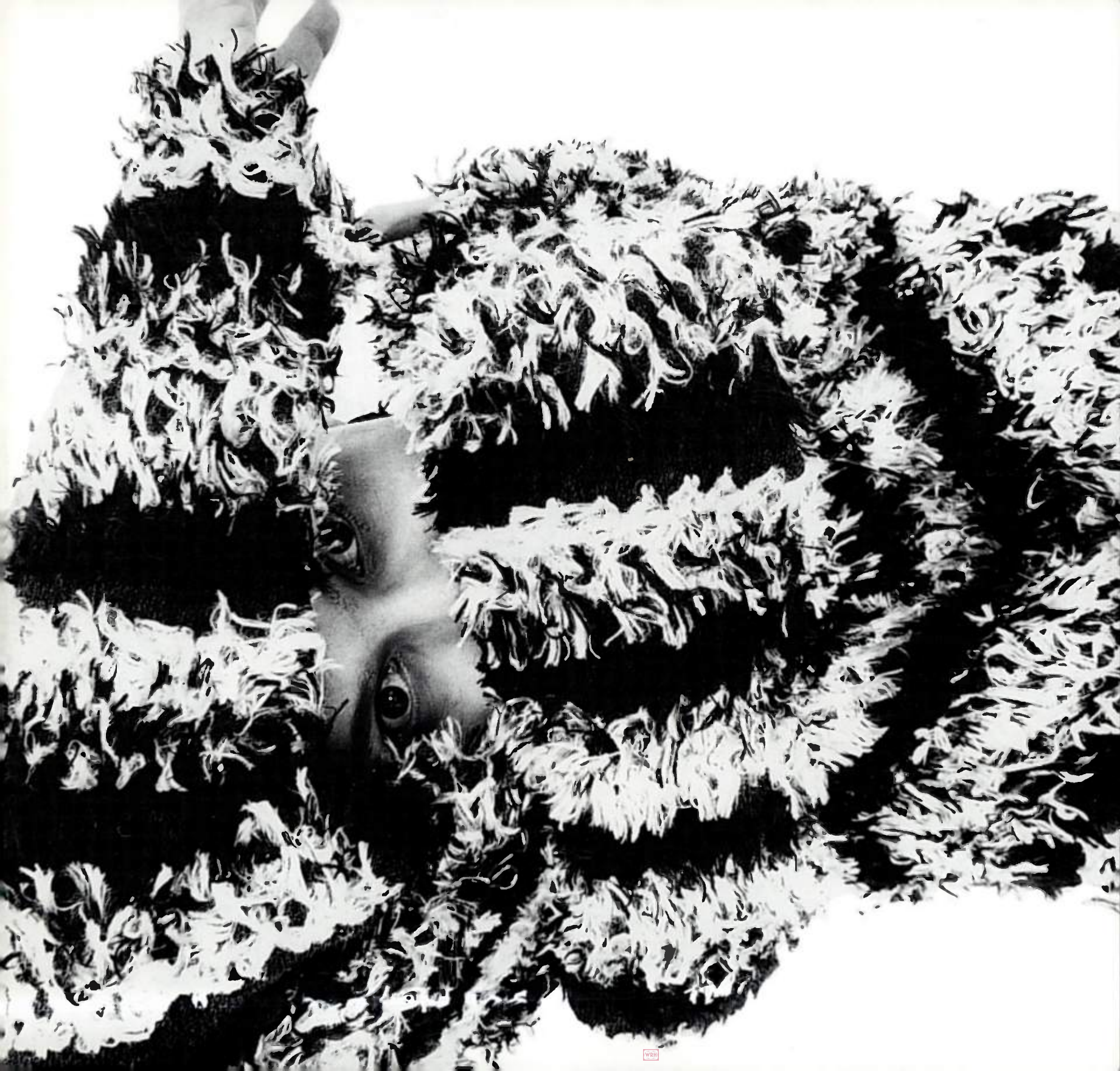


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”





DAVID GRAY LATE NIGHT RADIO



Lyle Lovett

"Don't know what you heard/But 'come on' is my favorite word." That's a line from "Her First Mistake," on

Lyle Lovett's new *The Road To Ensenada*

CD, and after just one run

through it, you'll be saying

"come on," too, 'cause

Lovett has never

sounded better.

With six albums

now under his

belt, the man

is clearly at

the peak of his

craft, creating

all-American music

that defies genre or

categorization. And to help

bring each song to its fullest

potential, Lovett was joined by veteran

Wit Van Overbeek

Dean Parks. In addition, several other

eyebrow raisers also partook in the

recording ritual, including Paul

Franklin, Don Potter, Luis Conte,

Jackson Browne, Shawn Colvin, Matt

Rollings, Sweet Pea Atkinson, Chris

Hillman, Valerie Carter, Stuart Duncan,

Randy Newman and, whew...many

*"I think if you try to
more! Ultimately, The Road To*

*Ensenada, co-produced by longtime
figure out what might
collaborator Billy Williams, is a*

*snapshot of the breadth and depth
be successful and you do
of Lyle Lovett's artistry.*

*When I met Lyle in the lobby of the
just that, it ends up being
Hotel Nikko in Beverly Hills, I didn't*

*know what to expect. What I found
the worst thing you
was a graceful, articulate gentleman,*

*who has a sense of humor along with
could do."*
his obvious passion for music.

John Schoenberger

I've always been curious about when music really start in your life? Did you study music as a child?

Lyle Lovett

"I never really formally studied it, but I took guitar lessons and piano lessons from an early age. It was around second grade when my folks gave me a guitar and I decided I really wanted to learn how to play it. I also sang in choir in grade school."

Was it Baptist? I ask that because there are strong gospel influences in your music.

"Lutheran, actually. I went to parochial school, so yeah, so we did a lot of singing - music was a big part of school."

Did you think it was gonna be your life's work at that time?

"No, it was just something I enjoyed doing."

When did you realize you could make a living doing this thing?

"That's, I think, an answer you're always struggling with, you know, even now. But I started playing in clubs when I was 18."

Has it always been your own band?

"Yeah, I always tried to play songs by my favorite Texas singer/songwriters like Guy Clark, Townes Van Zandt and Willis R. Ramsey. It was then that I began trying to write songs, too. So I always played 'singles,' so to speak. You know, it was always about the songs."

So would you say it was mostly those Texas writers and the "outlaw guys" like Waylon and Willie, who influenced you the most musically at that time?

"Well yes and no. I don't know if they were the outlaw guys really but they were singer/songwriters from Texas who were getting record deals at the time. You know, Willis R. Ramsey's a wonderful songwriter, Guy Clark has such a strong sense of narrative and Townes is so poetic. And, of course, there was B. Edward Stevenson, Steven Promholtz and Michael Murphy who were also doing really well. Those were people that I would go around Texas to see."

So they were the most real direct influence?

"Direct influence, yeah. But Willie Nelson was getting really huge at the time, and to go see Willie was always inspiring, too."

Clearly there's a Texas thing going on in your music - you drive that point home with three different songs on the latest record. But it seems that musically you've always kind of chosen a lesser-traveled road. There's lots of styles going on, like swing, jazz, gospel, blues, country and rock.

"I've just been lucky to have always gotten to pursue whatever I wanted to. The record company's [Curb Records] always been really supportive by letting me go creatively in any direction I was drawn toward."

"I also feel lucky that I've been able to get away with it in terms of my audience, who has been so supportive over the years. Under those circumstances, I think everybody, anybody playing music would make the kind of choices that I've made; I mean, just to pursue music that you like to play."

Music that you can enjoy playing night after night after night?

"Exactly! If you're doing things you like you don't get tired of it. I think if you try to figure out what might be successful and you do just that, it ends up being the worst thing you could do."

Then it's all work and no fun, isn't it? Well, The Road To Ensenada seems to have two sides to it: the lighter side with songs like "Don't Touch My Hat" and a darker side with songs like "Promises." Would you say most of your songs come from personal experiences in your life?

"Yes and no. If not from actual experiences, my songs still represent the kind of feelings I had, we've all had. When you're writing a song, you can play out how you feel through a narrative, through a story, that may not have actually happened to you. However, you can certainly demonstrate your feelings very effectively that way. So in that way it can be personal and then not personal at the same time."

You can't get too specific in three or four minutes, can you?

"That's the whole thing about videos, videos sort of take some of that away. That's why we're not doing a video on this album."

Oh really? I heard "Promises" was something you originally wrote for Dead Man Walking. Is that correct?

"No, not really. One of the toughest things for me is to write something sort of as a mission or a project. For me, that's a really difficult thing. It just so happens I've been friendly with Tim Robbins since we did *The Player* together back in '91, and so he called up and he sent me a tape of the movie - the cut I saw was a little bit longer than the final edit. The film was so powerful and moving, that after I finished watching it I thought, 'Boy, I can't write anything for this!' But I started thinking about the songs we recorded for my new album and that one occurred to me that it might could work."

So "Promises" was something you had already recorded?

"It was something we had already recorded, yes. So I sent it to Tim and he liked it. And because his soundtrack was gonna come out before my album, he was cool with it."

Yeah, that was an interesting concept he had: as opposed to it being a "soundtrack" per se, it was "music inspired by."

"Right. Tim's a good example of somebody who pursues ideas because he's interested in them creatively. He doesn't first think what would be the best for business. He was really trying to say something with this movie and then to go around and collect some songs to make a record that they would sell as an album to benefit this cause. I thought it was a great idea. It's fun to work with people who are trying to do something meaningful as well as creative."

Yeah. Certainly from a media point of view, he has generated a heightened awareness about capital punishment.

"It was a genuine heartfelt thing of his. When you work with people who are doing what they're doing for those reasons, it's inspiring. You don't often get to work with smart people who are working out of sincerity. That's the main reason why I do this thing, it's the big payoff."

Ideally, you actually do touch some lives and make a little difference, too.

"Well, what really happens is that it touches your life. It's not like a benevolent sort of thing, what really happens is it touches your life. That's what's wonderful about getting to pursue any kind of creative endeavor."

Let's talk about some of the other songs on the album: "Her First Mistake" has an almost Brazilian samba rhythm going on in it.

"That's right, yeah, I sort of pictured myself..."

Like Antonio Carlos Jobim? Was his aura hanging around the studio when you were recording that song?

"Well, kinda. We worked with Luis Conte, who played percussion on that song. He's so wonderful... you know, he defected from Cuba when he was 17. I don't know if you know his work, but he's an amazing percussionist, really fine. So that was the groove and he just made it come to life."

The album also has three songs that are directly about Texas, Texans and the Texas way of life: "Don't Touch My Hat," "That's Right (You're Not From Texas)" and "Long Tall Texan." Did you feel the need at this time in your life to reinforce your roots, or did it just happen to fall that way?

"It's just a way to be obnoxious really. [laughs] People from Texas are really obnoxious about being from Texas. I'm still trying to decide if I'm making fun of my home state because of the inbred arrogance Texans have, or whether I really am that way, too. That's sort of how it started, but I kind of think I really feel that way, too."

There's a pride thing going on there?

"Well that's right. There's an independence in Texas people are proud of. People from Texas are taught from an early age that Texas is the only state in the Union that was ever an independent country... you know, Texas won its independence from Mexico in 1836 and didn't become a state until 1845. So Texas still retains the right to secede from the Union - legally!"

Yeah, and it's so big and diverse too, it's almost like a country within a country.

"It really is. When people come down to visit for the first time they're always surprised. They have a vision - cowboy boots and hats - but it depends on where you are in Texas, there's definitely a lot of different things going on."

Three songs that really touched me are "It Ought To Be Easier," "Private Conversation" and "Christmas Morning." I couldn't help but think that a certain amount of those might have come from Julia and the break-up of your relationship.

"It was more general than that, more general."

I'm sure it was a painful time for you and certainly the end of a relationship is a common subject amongst the human race, but those songs beautifully express one of the deepest subjects.

"Well, thank you."

And then "The Road To Ensenada"; the more I listen to the album, I think it could be my favorite song on the record. Is it about getting tired of the road?

"Kinda. I'd been working on the record out here [in LA] and when we felt we needed to get away, we would just drive down to Mexico every now and then for a break. I just found Ensenada to be a charming little place, a good place, just like home, you know, to sort of go off by yourself, to try to figure out what you're doing."

Now about Billy Williams, you and he have been together all along, haven't you?

"Billy Williams has, yeah, thanks for noticing. When I first met Billy, he was the band director of a country band I met in 1983 playing a fair in Luxembourg. This band was from Phoenix and in it was Matt Rollings who played the piano - he's played for me a few years now and he's also the number one piano player in Nashville as a session guy. There's also Ray Herman who's played guitar with me for years now, too. And some other guys who still play with me now and again. It was through these guys from Phoenix I met a lot of the people in the band."

"So anyway, Billy and I started to become friends and every time I've been in a recording studio, Billy's been in there, too. He's in his late fifties, he's a wonderful guy. Billy has absolutely no agenda of his own when he comes in the studio with me. He

tries to help me do what I want to do. He's such a big part of my music, he's so musical and such a thoughtful producer. He's not like some producers you work with. You know, they've got their own reputation so they are trying to get their own sound - it's like, you hire a certain producer, you get a certain sound."

"What Billy does suits each individual song. For me, that's the way I approach all of my arrangements; I simply let the song dictate it and then just hope at the end of the record that there's enough continuity to stick it all together. Billy is a master at helping to make this happen."

There's a lot of guests playing on the record, and some of it seemed like you both sort of helped each other out; like, I know Valerie Carter sang on this record and you're on her new album.

"She's such a great singer. I bought her first record in 1977 when I was in college, just for the picture on the cover. I eventually got to know Valerie through Arnold McCuller, who has sung on my records and was out on the road with me last summer."

You and Randy Newman did the Toy Story thing, and then he sings "Long Tall Texan" with you on this record.

"I've been a Randy Newman fan for years. One of the high points of my life, as a local opening act in 1984, was when I got to open his show in a club in Houston. He's just one of my favorite songwriters of all time."

"Anyway, it's a funny story. While we were cutting 'Long Tall Texan,' I was just sort of thinking out loud and I said, 'Wow, Randy Newman would sound great on this.' Well, the second engineer, Bill Kinsley, had just finished working with Randy on his Faust album. He was standing back in the back of the room - you know the second engineer never talks - and he says, 'Well you want me to call him?' And I turned around and said, 'Are you serious?' Then he said, 'Yeah, I've just been working with him. I'll call him if you want.' So I said, 'Yeah!' So Randy came down and sang, and that's how we first did my [album] and then the song for Toy Story."

And you worked with Al Green, that must have been an exciting experience.

"Yeah, Al's a very nice guy and just one incredible singer, the energy that fills the room when he's there, it's incredible. We did a couple of things together after recording, too, like Letterman. But just to be around him, he's such a great singer, he's so energetic, he's legendary. I mean, it's really a thrill... you grow up listening to music, and then to meet your musical heroes and to get to sing with them... wow!"

And then, with Jackson [Browne] and Shawn [Colvin]... you really have a tremendous collection of people on the record.

"Well, these are all people that I've gotten to know and like over the years."

Does most of that happen touring? Is that how you get to know musicians the most?

"Exactly, you really do! You get to be friends with people that you work with. The first national tour that I ever did was with Bonnie Raitt, and Bonnie and I are still friends. It's just wonderful to get to be friends with somebody like her and to stay in touch. You get encouragement from somebody who's such a wonderful performer - it really helps you to keep going. We did a tour in 89 with Leo Kottke, a tour with Rickie Lee Jones in 1990 and Rickie's been so supportive, too. Shawn played with us last summer, and Shawn and Jackson were friends. I had met Jackson, but then he invited Shawn and me to sing at the benefit he does every year in Sedona, Arizona, for the Valley High School. We went and sang together at that, and the next week we came in the studio and sang for my album."

It really seems like everything was lined up for the release of this record: from the two-part E-Town special, the VH1 special and the Disney Live special, to all the major press, it all seems to have created a stronger impact than any of your previous records. You've debuted higher on the airplay charts and you've debuted much higher on the sales charts right out of the box. [Lovett's new CD is Top 10 on all three Adult Rock charts as you read this.]

"It's very exciting."

So do you just think it's like, "Right now it's the time in my career when all this can come together," or was there a lot of talk about how to plan this one out?

"You always try to be thoughtful about what you're doing and then the record company's very supportive in scheduling these things to come out at the right time, but you never know if something's gonna work. There's never a guarantee that it's gonna work, so I'm just happy that we're off to a good start, and we're gonna hit the road in a couple of weeks."

Are you gonna go out with the whole band?

"The first two weeks we open for Sting in the Midwest, so it'll be a bit smaller with him, but after that the large band'll be back. By the time we're in LA on the 11th of August, it'll be the large band. When we do shows on our own, we'll be working with Lisa Loeb, which I'm excited about. She's a girl from Texas."

Oh, is she?

"Yeah, she doesn't talk about it enough."

I think you better sit down and talk with her about that.

"We're gonna change all that."


So we gotta talk about motorcycles a little bit, don't we?

"OK."

You love riding, don't you?

"I do. I grew up riding and working in a bike shop when I was in high school. I am mostly into off-road biking - dirtbiking, you know."

So is that your great release, your exact opposite thing to do from your music?

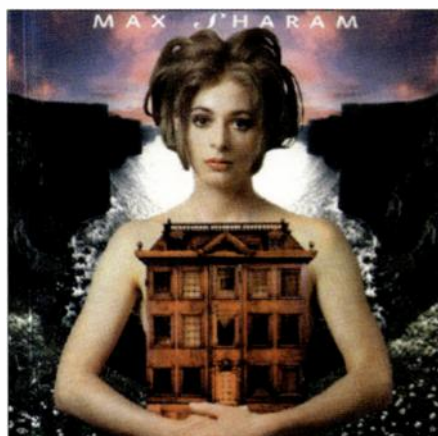
"You know, the weird thing about it is it's like it, it's not an opposite thing at all. It's real hard for me to tell the difference, like having a good day riding or a good day singing, it's like the same feeling. It really is." 

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Adult Rock Summer Releases from Discovery Records!!!

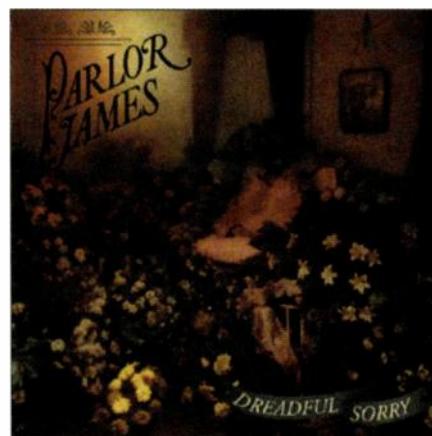
The highly acclaimed first release from the Finn Brothers. Shooting up all Adult Rock charts.

Tracks: "Only Talking Sense" & "Suffer Never"



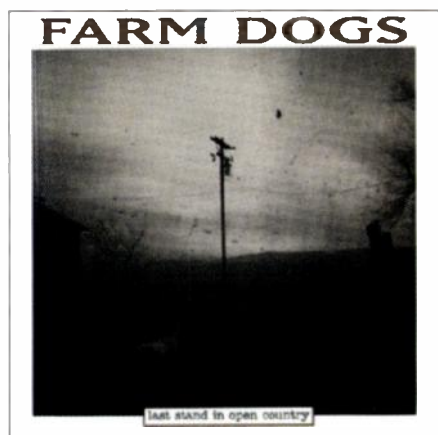
New artist with huge Australian success! Now out in America.

Tracks: "Be Firm" & "Coma"



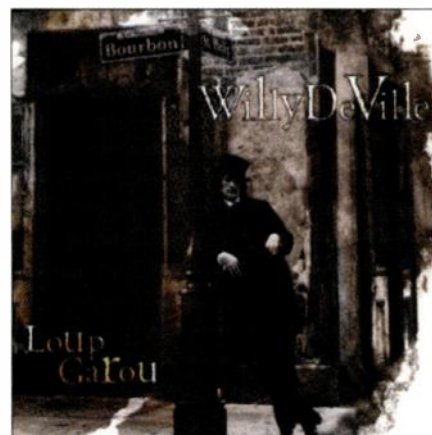
Former member of Lone Justice, Ryan Hedgecock and vocalist Amy Allison on this new Adult Rock release.

Tracks: "Snow Dove" & "Devil's Door"



Bernie Taupin and friends collaborate on this roots rock driven release.

Tracks: "Beautiful" & "Pretty Bombs"



Adult Rock continues to embrace this great reacting album from a legendary artist.

Track: "No Such Pain As Love"



fiona apple

When I had the pleasure of interviewing Atlantic Records' Jewel right about the time her Pieces Of Jewel album was released, I knew that she was going to rule the musical world. She had talent, charm, intelligence, and an easygoing manner that made you feel like you were a lifelong friend.

Sure enough, her "Who Will Save Your Soul?" has become a monster hit, starting out largely at Adult Rock Radio. Well, all you Adult Rock Radio programmers, heed my words - there is no stopping Fiona Apple. Get on board the train now, or be prepared to be run over by this full-speed ahead locomotive in the coming months.

Plenty of hype has already been delivered during the advance praising of Fiona's sultry vocals and how beyond her 18 years her lyrics are. And as the stunning Tidal shows, all the hype is warranted. But that's not what makes Fiona Apple's star burn brighter than a raging supernova in the dead of night in a pitch-black forest.

As you'll see in this conversation I had with Fiona, she has an intelligence that far surpasses her teen-age years. And even more importantly, she has a surprisingly level-headed perspective that seems certain to keep her grounded as her star soars in the world of popular music. So, without further adieu, let's meet Fiona Apple.

By Steve Baltin

Are you in rehearsal for a tour now?

"We're going back to Europe later this month to do some showcases, so we're doing some rehearsals for that. But, basically, I've just been doing things like interviews. It's been a pretty easy couple of weeks, actually."

Are they easing you into the promotion grind, slowly?

"No, when I was in Europe I did really heavy promotion and I wasn't expecting it, because we did the road show and then we did press after that. And I thought that the road show would be the worst part, and then the press would be, you know...you'd just sit there and talk. It turned out to be like eight hours in a row. I wasn't used to it. It was all of a sudden, there was no easing into it."

How long ago did you get signed to WORK?

"I guess about a year ago. Last June."

And at that point, did you have friends who are in the industry who warned you a little bit?

"No. I don't have any friends in the music industry. I just kind of warned myself, just because I didn't know what to expect. And I knew that, if you're gonna expect anything, expect to be taken advantage of by people in the business trying to change who you are, change your music, change how you look. But everybody's completely cool about everything. Everybody's just like, 'well, be yourself. Do what you wanna do.'"

Have you been deeply involved in how the music is being presented? As I'm looking at the advance CD, it's very stripped down, I've seen the video, which is very dark, and it kind of fits in with the...there's a very moody element to the record.

"I've been very involved. Everybody is in agreement about how we wanna do all of this. Just keep it very simple and very raw...I don't know a lot about it, so most of the ideas come from them, but if I don't like something, it's not like, 'oh, too bad.'"

So, they really let you have your say?

"Oh yeah."

Was artistic freedom something you really sought out?

"Yes. Basically, there's a lot of people that have certain control over everything that happens, but I have, basically, the last word. If I like something, and everybody else hates it, we'd still be able to do it. Everyone would probably argue with me for 10 hours, but..."

Where are you based out of?

"Here (LA), now. I'm from New York and I was living there for a while, but it got so hard...because every time we wanted to meet about something it was six hours on a plane. My dad lives out here, so I'm just staying with him."

Now, going back to music (she laughs), cause there are a couple of artists I wanted to ask you about.

"This is my biggest problem with interviews. Someone will ask me a question and I'll go off and

I'll answer it. Then, in the middle of what I'm saying I just cannot remember what the question was and I don't even know if I'm answering the question."

Well, I've done interviews with artists who've been around for 30 years who just ask, "what was the question?" But, the artists: Portishead, you ever listen to them?

"No, but everyone asks me if I listen to them."

And the other one is probably really obvious. Billie Holiday. Do you listen to her a lot?

"Yeah. I'm not listening to her a lot right now, but I've listened to her a lot over the years, definitely. And I like Ella Fitzgerald."

Was your family real musical?

"My family's musical, but in a different way. My dad originally moved to NY from Tennessee on an opera scholarship, but then he became an actor and he didn't sing. And my mom can sing more like musical theater and opera; we have very different voices, my mom's a very high voice and so is my sister's. It's a musical household, not in the sense that we're always sitting down playing music together, but, there are people in my family who are musically inclined, yeah."

Do you know what the touring plans are for the record, yet?

"I was just going over our schedule cause we're about to leave in a week and a half to go back to Europe, and every day they give us a new schedule. And it's always like, 'confirm this.' And then an hour later, there's another schedule. So, as far as touring goes, you never know what the hell's gonna go on. At least I don't."

Have you played live a lot?

"No. My first time playing live ever was at the road show in Paris. It was strange. So, I've only played live five times."

Were you comfortable with it?

"I was nervous, but it wasn't like a bad nervous. I wasn't like afraid or thinking, 'Oh God, I don't wanna do this.' There was none of that. It wasn't really the fact that I had to go up on stage and perform that made me nervous. It was the fact that I was eating my dinner in the trailer and somebody popped their head in and said, 'OK, 15 minutes until we go into the venue.' I said, 'OK, fine.' 15 minutes goes by, we go into the venue. They pull me toward the piano and all of a sudden this French voice said, 'Fiona Apple,' and the curtain went up and I was playing. And it was just like it was so fast that I was kind of caught off guard and that kind of made me nervous. I mean it was terrifying in a sense, but it was also fun. It's really the most fun I've ever had."

What kind of band are you touring with, or what kind of band were you using in Europe?

"I had a guy on chamberlain, Jon Brion, and the drummer from the album, Matt Chamberlain, and I had a bass player, Greg Richling, and a keyboardist, David Palmer. Everybody but Dave was on the album."

Did you say Jon Brion, as in the one who's worked a lot with Aimee Mann?

"Yeah."

Cause I interviewed Aimee recently, and she had nothing but wonderful things to say about him. Did you find that working with someone like Jon, and I imagine this was the case with the other musicians as well, who has a lot of studio savvy, made you more comfortable in the studio?

"No...it wasn't really that it gave me more comfort, I don't think anything could've comforted me when I was making the record because it was so bizarre just to be in the studio. I love him, but actually, if anything, it probably made me more uncomfortable because the man is always playing music. It's useless to try to give him directions, and say, this is how I want it to feel, because he goes crazy. Like, he could live in a studio, and I just couldn't. But no, he's cool. It's comforting to know that the people you're with know what they're doing, and he certainly does."

Has music always been a "lifelong" dream?

"Yes, but I didn't...it was my lifelong dream, but I really didn't admit it to myself. And it's really strange now that I think about it, but years and years ago I would want this, but I didn't tell anybody. Like there are some people who don't know that I play the piano, because I didn't wanna let them know. I started writing songs when I was like 11, and if you tell people that you write songs, they're gonna think, 'oh yeah, she writes songs about her yo-yo and like her bubblegum and going to the playground,' and it wasn't like that and I didn't wanna be misunderstood. And I also didn't wanna have to sit down and prove myself to anybody, so I didn't tell anybody. I didn't even really tell myself that it's what I wanted to do as a career, because it's so hard to do. I was really lucky the way that all this came together so fast and easy."

"I didn't even really tell myself that it's what I wanted to do as a career, because it's so hard to do."

"I don't believe in failure, because even if it's not commercially successful, this has been an incredible experience and I've definitely learned from it and grown from it."

Let's say, worse case scenario, you "fail." Do you think it will be easier for you to recover because you're so young?
"Well, the thing is now - (and) yeah, I could decide that - I'm not gonna fail. That's what's changed about me to make it possible for me to do it. I no longer believe in the possibility of failure. Now, maybe I won't be commercially successful, but that doesn't mean that I'm a failure. The fact is that all I wanted to do was get it all down; and now I have a CD with all this stuff on it...And the fact that I got signed and the fact that I'm getting support from Sony, I'm being taken seriously for something that I love to do. But truly, I don't believe in failure, because even if it's not commercially successful, this has been an incredible experience and I've definitely learned from it and grown from it."

That's well put. When you say you have the stuff down on CD, do you write a lot? Obviously, you have more than this, but do you write fairly frequently?

"It comes in waves. I have to just live a little while without writing at all. And then there'll come a time when I'm just...it's kind of like I have to be filled up and overflowing in order to write. And sometimes, it's like I have to step back from it for a while and let myself fill up."

Do you write the music first, or the words?

"It varies; but what happens, usually, is that during the times when I'm not writing, certain things will come into my mind, like words and phrases that I find inspirational or that I just really like. And when I play the piano I'm usually just improvising; I'll just sit down for an hour or so and improvise and play what I feel. Over time, these words and phrases will accumulate in my head, and they'll just kind of always be present. As I'm improvising something will just happen. I'll play something spontaneously and it'll spark one of the words or phrases in my mind, and that's where it starts."

It makes a lot of sense that they would be promoting you in Europe first. One, I think Tidal has that European feel, and two, there's a lot less pressure there. I guess when I say European sound, it's got character to it.

"It's a lot more emotional than a lot of...it's like I heard somebody say something about European film as opposed to American film, and they said that European film was all about the intellect and American film was all about the guts. I'm not saying that American music isn't intellectual or emotional, but mine is like...that's the main gist of my music, it is a lot more emotional and a lot less a groove thing. It's more about the lyrics, cause I consider myself more of a writer."

It's late-night candlelight music.

"Yeah, some of it. Some of isn't. Some of it does groove, I think, but it's..."

But, it's subtle grooves, it's not the hit you over the head variety - It's interesting talking with you. I don't know if you're a Cure fan, but Robert Smith is notorious for being the world's darkest person, and everyone is dubbing the new Cure album, "Robert Smith gets happy." Well, I don't wanna say your music is dark, but it is moody.

However, in talking with you, you're the most light-hearted, casual, down-to-earth person (she laughs).

"Well, I'll put it this way. If I didn't write it, I probably would be very moody sitting here right now. The thing that saves me, the thing that allows me to be a little more casual and to see things in a good way - aside from the fact that like everything is going really well for me - is the way that you can cleanse yourself of all those dark feelings by writing."

You don't seem like the type who's gonna worry about the future. It seems like you've got a pretty good head about things, but do you worry that, let's say this record does take off, people will always expect this kind of music from you?

"First of all, I think that people usually enjoy the things that they didn't expect more. And second, it's like, if they wanted me to do the exact same kind of music that I did last time, and I didn't feel like doing that, but I did it anyway, it wouldn't turn out good, you know?"

"So, I gotta do...there's no choice. It's so much easier if you just go, 'I just have to be honest with what I wanna do.' If I tried to make *Tidal 2* next time, and I didn't feel like doing it, and it was successful, then that would just be luck. But if I do what I wanna do, and it's not successful commercially, it's still successful for me. It's really not about the commercial success, the commercial success is like the luxury of life. It's the money, fame, attention, but really none of that is gonna be worth anything if I'm pimping myself to the needs of the public."

That's a harsh way of putting it.

"No, but it is. If you're an artist, if you have to do this stuff, if you have to write, and you put that aside and you lie about it and you write what you don't wanna write, it's just like killing that part of you. And I could never do that to myself, so there's really no choice. If I'm not commercially successful because I don't do what everyone wants me to do then that's just the way it goes, and I'll take another route."

Where does the album's title come from?

"It has two meanings: it originally came when I was in New York and I had just signed my contract and I brought it to my friends. I was like, 'Look, it's my Sony contract.' Everyone said, 'Oh my God, how do you feel?'. I was like, 'I feel, like there's a God damn big tidal wave coming toward me,' and so I thought, 'Hey, I'll name it *Tidal*.' But, then, a few months later, I looked it up in my dictionary, and the adjective refers to, 'the ebbing and flowing of everything,' which is what life is, and I think it's pretty cool, because I think that *Tidal* is the only word that I can think of that you could use to describe basically anything. Everything ebbs and flows, everything goes up and down, everything is forever changing, so everything is tidal, in my life, at least. And I am, so that's what my album is."

Do you have a song on the record that you feel closest to?

"I feel very close to all of 'em, but I think 'Never Is A Promise' is the closest to me, just because it's the only song on the record that I wrote before any of this happened. It's the only song that I wrote before I even had it in my mind to try to do this professionally...And a lot of what it's about is my desire to do this, and my fear about it. So it's close to me because it reminds me of the way that I felt before."

If you had your way, who would you like to tour with?

"Ooh, that's a good question. I don't know. I haven't thought about that."

Oh come on, I think it's crept up into your mind once or twice.

"Well, no. It's crept into my mind, but I have no idea who I could go on tour with."

It's interesting though, there are so many different artists that they can put you with. There's no one who really sounds like you, but there's a lot of audiences that would probably embrace your music, and I'm curious to see which one they are gonna approach first. It's kind of like, sadly, whoever you're embraced by first pretty much defines who you are as a musician, in terms of categorization.

"Yeah. It's true. It's so important who I go out on tour with, but it's so...I have to be presented with more ideas about who to go with, because I don't know yet."

I guess I should ask you about the video. It's kind of a somber, very simple video, but it has a sense of drama to it. Were you involved in creating it?

"That was my first time on camera ever. And it was when we were in the studio, it was really late at night. The camera crew got there, and they just wanted to have a little bit of a video for the song, because Jeff Ayeroff and Jordan Harris were gonna be at this big Sony meeting, and they'd been telling people about me, but they had no visuals on me yet. So they just had this camera crew come in and I just sat at the piano and we played the song over and over for a couple of hours, and we didn't even think about it. And then they edited it, and it was there. It started getting sent out to everybody, so now it's the video. So, there was no thought behind it whatsoever."

So, how trippy is that to you? That they were going to a meeting at Sony, and they were talking about you at this meeting?

"It's extremely trippy (cracks up). I'm still tripping over it. It's just weird." 🍷

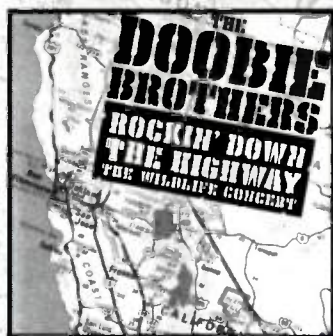
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DEMYSTIFYING THE ENHANCED DISK

Despite its brief history, the Enhanced Disk has often been misunderstood and unappreciated. Maybe not without reason, in some cases, but a history of its development and progress might put things into a new perspective. Few imagined how much the CD would evolve when it first appeared over a decade ago. The early feedback had more to do with how cold they sounded compared to vinyl, rather than what a marvel they were. Early claims mentioned size and freedom from extraneous noise, but it really wasn't until portables and discmans arrived in large numbers, and portability became the norm, that the format really came in to its own. It really couldn't fail. It was different enough from what preceded it to capture the imagination and to advance the way audio and data are stored.

As technology progressed, developers with fresh ideas authored multimedia applications using the CD for data storage. With the flood of ROM drive-equipped PCs over the last few years, a new market started to open up. The early drives were single-speed and did not allow for sophisticated multimedia playback. Early CD-ROMs were text based, silent and were primarily used as data retrieval systems for lawyers who needed something more portable than an entire law library. By 1993, there had already been over 3,000 different CD-ROMs released, with only a few game titles geared to the mass market. An early and typical ROM, for instance, containing all the cases ever argued before the Connecticut Supreme Court, was available for just under \$4,000, all on one disc. Dry stuff.

By mid 1994, double-speed ROM drives allowed for improved data transfer rates from the disc, resulting in pioneering, creative works combining audio, visuals and text into a new entertainment application. Early examples were the Beatles' *Hard Day's Night*, Peter Gabriel's, David Bowie's, Todd Rundgren's and Heart's CD-ROMs. These were the true pioneering works in the new genre and their design influenced what followed. Hard to find, high-priced and often complicated to use, they were viewed once or twice, then put on the shelf. The CD-ROM, although a step forward for the CD, is somewhat cumbersome and lumbering. So far, there have been few music ROMs made and with the Enhanced Disk as the next step in the evolutionary process of the CD, it's not likely that many more titles will be developed. However, adding the audio element that will playback on regular CD players, takes ROM technology one step further and makes the Enhanced CD even more versatile and helps develop its potential and open new markets.

It may sound simple enough, but the Enhanced Disk is a vastly complex version of the CD-ROM. The effort to create a true "plug and play" multimedia disc has led to the creation of competing disc architectures, and though much of the competition between teams of engineers has been hidden behind the scenes, the result has led to confusion, negative comments, and generally low awareness of the format for the great majority of CD buyers.

enhanced

Enhanced CDs play in both your audio player and in your computer. Put one in your audio player and you just get music....put the same disc in your computer and you'll get graphics, video, text, programs as well as the music.

The two major flavors of enhanced CD - single session and multi-session - differ in the way that they arrange data and audio on the disc. A session is just a recorded area of the CD that is divided into one or more tracks.

SINGLE SESSION FORMAT

Audio and data are stored in only one session on the disc. Most older CD-ROM players and all newer players will play single session format discs. There are different types of single session discs.

MIXED MODE, sometimes called Track 1

All of the computer data resides on track 1 of the CD. The audio is placed on the remaining tracks. Some audio players will try to play track 1, resulting in a buzzing noise. The disc usually has a warning label telling you to skip track 1.

PRE-GAP, sometimes called Hidden Track

All the computer data resides on Track 0 of the CD. The audio is placed on the remaining tracks. Audio players automatically skip track 0 so they never "see" the data. Some older players aren't able to play pre-gap discs.

MULTI-SESSION FORMAT

CD-EXTRA (previously known as CD Plus)

The computer data and audio are placed in completely separate sessions on the disc. Audio players recognize only the first session, audio, and never see the following data session. This format is trademarked by Sony and Philips, and supported by Microsoft and Apple. Upgrading your drivers and/or your firmware may fix problems if your CD-ROM drive doesn't recognize CD-EXTRA discs. Contact your CD-ROM manufacturer to find out whether your drive is upgradeable.

scsi

Small Computer Systems Interface.

MPEG

Motion Picture Expert Group.

YELLOW BOOK

Data portion of the CD.

RED BOOK

Audio portion of the CD.

BLUE BOOK

Subsection of the multi-session specification.

fps

Frames per second.

CD-ROM

Compact Disc Read Only Memory.

DVD

Digital Versatile Disc. Used to be known as Digital Video Disc.

Differences between CD-ROMs and ECDs

Adding the audio element that will playback on regular CD players, takes ROM technology one step further and makes the Enhanced CD even more versatile.

BY CHARLY PREVOST
HIMAT@EARTHLINK.NET

THE FOLLOWING IS AN OVERVIEW OF WHAT IS GOING ON BEHIND THE SCENES:

In its original architecture, the CD is designed for the audio portion (red book) of the program to be stored on tracks 2 to 99 (from the center to the outer edge). Track 1 is used for computer data (yellow book, visuals and text) and is closest to the hub of the disc. This illustrates why certain "mixed mode" titles require that CD players be set to track 2 to access audio, with track 1 being used for the ROM data. Although testing has shown that most audio players will mute track 1, a small percentage of 'clone' built players can read the data. When they do, a loud abrasive white noise that could blow speakers, or worse, cause serious hearing injury, results. So far, most major labels have shied away from using this technique. Thus, few "mixed mode" titles are available. Ironically, widespread testing has shown "mixed mode" to have the most reliable playback performance across the broadest universe of ROM drives and audio players, and the "mixed mode" mastering processes can be called the "default" standard until a more elegant or acceptable mastering method is found that proves itself more reliable.

This is the extension that allows video playback from a computer. Having the most current version is important. It's always a good idea to create a folder with older versions as well, as some discs will not run properly with the wrong version. The one used to create the work is the best one to utilize.



MULTI-SESSION VS. "PRE-GAP"

Another prevailing format is the multi-session "blue book" standard that Philips and Sony developed in association with Microsoft. Simply described, multi-session changes the CD's architecture by altering where data and music are stored, and specifying that the music is now stored first, closest to the hub and the data location moved to the disc's outer edge. Examples are the Sony "CD Extra" titles, released since October '95, the Microsoft Sampler (bundled with Windows '95) and the soundtrack to Flipper, recently released through MCA, among a handful of others. Initially, late in 1995, Sony bundled their music titles (then called CD Plus) with a second CD, "Core Drivers for Enhanced CDs," which upgraded the ROM drivers on some computers to read multi-session discs. This may have proven tedious and confusing for consumers and added costs, and is no longer included in the latest Sony releases. Providing the new drivers are correctly installed, however, CD-ROM playback should be seamless and reliable, whether on MAC or PC. Advocates of multi-session say that "blue book" discs have better compatibility with audio players (although impossible to verify at press time, there are some reports that multi-session discs may be incompatible with a number of audio players, especially portables and some automobile CD players). The "blue book" spec, a subsection of the multi-session specifications, allows for visual presentation of album titles, artist names and lyrics on certain new CD audio players and future DVD players as well.

Whereas multi-session uses at least two separate sessions (one for audio, the other for data) to store information on the disc, "pre-gap" is a single session Enhanced Disk, which doesn't alter the basic architecture of the CD. Here, "red book" information is tucked away in the index of the track 1 pause segment. "Pre-gap" is a way to put ROM content on disc, so that users of audio players will have no "mixed mode" side effects. Attractive to developers and labels alike, no driver upgrade is required, making it somewhat more elegant. Unfortunately, a number of older ROM drives have been unable to read pre-gap discs and there are reports of some audio player incompatibilities. This has been the basis for negative feedback from early enthusiasts. To add to the confusion, new Windows '95 "scsi" (pronounced: scuh zee) virtual drivers (post December, 1995) do not allow "pre-gap" discs to mount.

The "Moby" and "Bush" Enhanced CDs, released in July '95, were the first major label releases using the "pre-gap" method. Since then, the majority of Enhanced titles have used it. Playback problems with NEC and Toshiba drives (NEC had a 1994 US market share of 9.1% and Toshiba 7.8%) went largely ignored by hardware manufacturers until the release of The Rolling Stones' Stripped ECD, late last year, when manufacturers started implementing firmware upgrades to their ROM drives to read "pre-gap" ECDs. Previously, the majority of manufacturers focused their driver upgrade efforts on multi-session discs. Since then, many older drives have been discontinued and replaced by newer, fully compatible drives that can read both formats. TEAC, on the other hand, offers a chip upgrade to anyone who returns a problem drive to them.

The lack of a single accepted standard has kept the ECD in a virtual "beta test" mode since its introduction. Although these standards are meant to be invisible to the consumer, understanding the differences and terminology is essential in understanding the current state of Enhanced CDs. Agreement on a universal mastering standard is the single biggest step that the industry can take to stabilize the technology and simplify its marketing. Although the intent has been to create a product where differences are invisible to the user, the industry is only part-way there, still with a plethora of formats and specifications which continue to confuse.

VIDEO PLAYBACK

A second area of misconception and misinformation has to do with realistic video playback capabilities for this generation of multimedia computers. This generation of Enhanced CDs generally run better on MACs than PCs, in part because MACs haven't licensed their Operating System until recently, resulting in more standardized components, as opposed to most PCs, which have a whole slew of hardware configurations available, resulting in the possibility of conflicts as well. Of course, the PC offers a much broader range of hardware and software solutions to solve pretty much any playback problem and option.

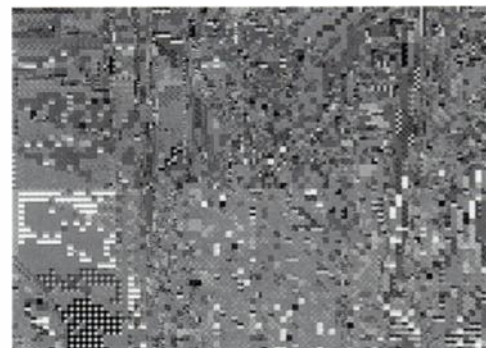
Every ECD comes with an "install in system" folder, which contains different system extensions. The principle one is often "QuickTime" or "QT for Windows." It's a good idea to pay attention to the version number. Older ones are not compatible with newer versions available on the latest titles and will affect what you see. It's a simple process to upgrade whichever version is in your extensions folder. Instructions are found in the "Read Me" file.

Because of hardware limitations, personal computer systems are not yet able to access data at speeds needed for full-screen, real-time video, although the achievement of "full bandwidth" isn't that far off. For this reason, compromises are needed to allow a balanced playback of video information from a CD. Sacrificing video throughput for better audio quality is not uncommon. No matter how fast the ROM drive is, the information transfer speed is still limited by the hardware which transfers it to the CPU. For the time being, a clean-looking, quarter-screen, 15 frames per second (fps) video image with 22K stereo audio is possible, but anything more than that requires software tricks or hardware add-ons that don't always work as advertised.

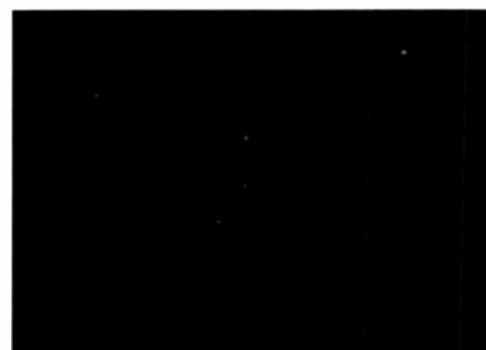
The most widely used software trick is a technique, called "Pixel Doubling," that allows the user to double click on the video while it's running and the quarter-screen image is doubled to full-screen size. It works relatively well on most machines, newer than 486/33s for PCs and 040s for MACs. How it looks and runs will ultimately depend on how much RAM is available - the more you have, the better the performance.

If you really want full-motion, full-screen playback, that kind of high quality performance will only work if you have a Moving Pictures Expert Group (MPEG) card in your platform. The video also needs to be encoded using the MPEG codecs (COMpression and DECompression techniques). MPEG's major advantage is its ability to show full-screen movies of superior image quality, streaming at full-motion from a disc. MPEG video will match VHS-quality from even single speed ROM drives. The format is gaining widespread support from hardware manufacturers, with numerous decoding boards and soft-PEG (software only) players available. Selected cards allow for playback through any TV screen. The MPEG card is generally installed on most new multimedia PCs, with the MAC somewhat behind in this area at the moment, and even though there are many soft-PEG options available, they don't offer much improvement over the current alternatives unless you are running a 120 MHz+ CPU.

So far, only a handful of music titles have been made using MPEG. The cranberries and Junior Brown My Wife Thinks You're Dead ECDs are two that offer it. CD-i players all have MPEG cards bundled in them and the upcoming DVD players and discs will have MPEG video playback as a standard feature. 



Using the wrong version of QuickTime gives a pixelated image.



This is the result of trying to run a video without QuickTime installed in the extension folder.



This is the way it should look.



"Team T"
Captain Bob Jamieson
President, RCA records



"Team J"
Captain Allen Klein
President, ABACO Music & Records, Inc.

FORE!



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HOWARD LEON

As many of you know, it's just about impossible to control the direction of a conversation with Universal Records' Howard Leon - the man has a sharp mind and a strong personality. When I got Howard on the phone, I *knew* I was in for a ride.

Howard has often told me how music has always been a driving force in his life. A collection of over 10,000 albums (and a CD library that's beginning to rival it) is a testimonial to his passion. In addition, he also spent years behind the microphone in a broadcast studio. If you couple these facts with his zest for life, you end up with a dynamic, passionate individual.

As you'll see when you read this piece, Howard and I had a two-way conversation - not a question and answer. So be it. A lot of good points were touched upon, and an overall positive dialog

John Schoenberger

WE'VE OFTEN TALKED ABOUT HOW, WITHIN THE ADULT ROCK COMMUNITY, THERE'S ALWAYS BEEN A FEELING OF COOPERATION, THAT WE'RE ALL IN IT TOGETHER FOR THE COMMON GOOD. NOW THAT YOU'VE EXPANDED YOUR PROMOTIONAL HORIZONS, DO YOU SEE THAT FEELING WITHIN OTHER FORMATIC CIRCLES?

Howard Leon

"Yeah, and I think that it's personality driven. The thing that kept Adult Rock together early on was a group of people struggling to find its identity, and I think in some respects we are still struggling. We were like a bastard format - we really weren't legitimate in the beginning. However, a mutual love for a certain type of music and a certain type of radio was enough to band us together."

AND OF COURSE, WE ARE LEGITIMATE NOW. AS YOU KNOW, THERE ARE TWO DIFFERENT WAYS OF LOOKING AT IT. PURELY WITHIN THE RADIO WORLD, WHERE YOU'RE TALKING ABOUT ARBITRON NUMBERS - DOMINANCE IN A MARKETPLACE AND DOMINANCE IN CERTAIN TARGET DEMOS - CERTAIN PEOPLE THINK THE FORMAT HAS DEFINITELY PROVEN ITSELF, WHILE OTHERS THINK THE JURY'S STILL OUT.

BUT I THINK ON THE LABEL SIDE, JUST ABOUT EVERYONE IS NOW CONVINCED THAT IF YOU HAVE THE RIGHT ARTIST AND YOU'RE WILLING TO COMMIT ALL THE RIGHT TOOLS, THIS FORMAT CAN DEFINITELY LAUNCH AN ARTIST.

"I agree, but let's not get confused about a career. I think careers are more illusive. Dave Benson recently articulated this format's intentions wonderfully by saying that it is 'song driven and artist imaged,' but that could be a bit of a cop-out, as many artists are only as good or as viable as their last track."

BUT DON'T YOU THINK THE LABELS ARE CONVINCED ABOUT THIS FORMAT'S STRENGTH IN THIS AREA?

"Yes. I think the reason is because the major labels look beyond the myth of Triple A - that's it's a singer/songwriter acoustic-based format - and understand that it's really a rock-based format with a desirable demo."

IN YOUR MIND, HOW WOULD YOU SEPARATE THOSE TWO?

"I think Triple A is more mythical than tangible. Triple A was a great expression that helped define a group of radio stations who were committed to softer, acoustic-based rock, and that led to such expressions as 'granola' stations - the stations that were a little too soft and not mainstream enough to be considered AOR stations years ago.

"I think the dividing line between these types of 'Adult Rock' stations and the 'mainstream rock' stations of the time was first drawn when Paul Simon's *Graceland* was release. That forced Rock Radio to define their audience more clearly. This continued with albums like Bonnie Raitt's *Nick Of Time* - you know, AC/DC vs. Paul Simon, or Metallica vs. Bonnie Raitt.

"So we really are talking about a format that has always been rock-based, a format that decided to evolve along with its aging audience, as opposed to staying musically stuck in the past. This brings us to what the format really is today, which is 'Adult Rock.' I don't think there is any other format that is as market-specific. And, in our case, targeting your station to the available opportunities in a particular market is so crucial."

YEAH. YOU REALLY GOTTA TAKE IT MARKET BY MARKET AND FIND OUT WHERE THE HOLE IS AND FIT INTO IT. IN AN INTERVIEW I DID WITH CHRIS MAYS [PD, KMTT/SEATTLE], WHICH RUNS IN THIS ISSUE, SHE TALKED ABOUT HOW MUCH OF IT HAS TO DO WITH THE HERITAGE WITHIN YOUR MARKET. HER MARKET HAD A LOT OF PROGRESSIVE ROCK AND THEN HERITAGE ROCK OR CLASSIC ROCK, SO A LOT OF THOSE ARTISTS ARE CRUCIAL IN TERMS OF BEING PART OF HER LIBRARY. IN ANOTHER MARKETPLACE, YOUR LIBRARY COULD BE BUILT SLIGHTLY DIFFERENT.

"Not slightly different, very different! If there's one thing I've noticed at our conventions, in our meetings and during our conversations, is Adult Rock people still spend a large amount of time discussing the music and what is appropriate to play and what's not appropriate to play. Now that I'm involved with other formats, I've noticed they - Rock and Alternative in particular - are less concerned with that. I think there is a better understanding about what Alternative Radio is, what Active Rock Radio is and what mainstream Rock Radio is."

EVEN THOUGH ACTIVE ROCK AND ALTERNATIVE SHARE A HELLUVA LOT OF ARTISTS THESE DAYS?

"They do, but they also understand the distinctions between the stations. They understand that it's what's in between the currents that helps define a station. I still don't think all Adult Rock programmers have a clear grasp of what should go on between the currents. It's fascinating to go out on the road and hear these Adult Rock stations from market to market. They are vastly different!"

YEAH. WHEN YOU LOOK AT THEIR PLAYLIST, AND THEN WHEN YOU LISTEN TO THE RADIO STATION, YOU REALIZE THEIR PLAYLIST DOESN'T TELL YOU THE WHOLE STORY.

"It's one of the drawbacks of being a promotion person; you have to think like a promotion person, and of course what you're trying to do is work a particular artist. But only when you begin to think like a programmer do you really begin understanding what a radio station is all about. When promotion people are together, we talk about music and music is our goal. Our focus is not to think about TSL...we don't think about how our music affects TSL or anything else at the station concerning their battle for an audience. Programmers have a much bigger picture to consider.

"Music is certainly a big part of it, but it's what's between the songs that makes the real difference. That came home to me when, at a recent gathering of radio people, Lauren MacLeash from Cities [KTCZ] in Minneapolis said that her station does one segue an hour. That stunned me, because I still have this mythological idea of radio as being looser, being an art form, being a show. I grew up doing a lot of free-form radio where segues were crucial; we would sit around and talk about segues.

"Now, in many cases, music has become filler in between segues, liners, IDs, commercials and promos. In the race for station identity and personality, many stations are losing, not gaining, this identity. Fortunately for Adult Rock Radio, music still matters, which *will*, I believe, payoff in the long run.

THAT'S WHERE THE CREATIVE ELEMENT CAME IN, AND I THINK IT STILL EXISTS A BIT TODAY, BUT ONLY BECAUSE IT WAS PUT IN THE COMPUTER LOG WITH THAT IN MIND.

"Exactly. I know certain alternative stations that don't do *any* segues! Between every song there's a sweep, there's a drop, there's a promotion, there's call letters, they're back-announcing, and, of course, the spots. It's constant bombardment of stimuli, most of it driving home the point of the image, the call letters and their promotions. This is becoming more and more important for Adult Rock stations, too. It helps to make them more competitive. The level of production has gone up considerably over the past few years to help them keep the TSL high and to increase awareness. Especially because much of the music is so similar these days."

WHAT DOES THIS MEAN FOR THE ARTISTS?

"It means it's tougher than ever to get that shot on a new act. That's why a lot of artists are starting to get lost now. The entire face of Adult Rock has changed within the last couple of years. We are evolving very quickly, but into what I'm not sure. I'm beginning to think we should dissolve format names, like Alternative and Rock and Active Rock and Adult Rock, and simply have charts based on demos."

BUT AS MUCH AS EVERYBODY WANTS TO TALK ABOUT HOW CHARTS ARE NOT NECESSARILY REALISTIC OR CORRECT FOR THEIR PARTICULAR MARKETPLACE, WE STILL NEED THEM. THEY ARE INDUSTRY SIGNPOSTS FOR THE DEVELOPMENT OF RECORDS, AND IN TERMS OF PLACING STATIONS WITHIN A CERTAIN FORMAT REALM, WHICH BRINGS INTO PLAY THE INDIES, A PARTICULAR DEPARTMENT IN THE RECORD COMPANY, A CERTAIN ADVERTISING/MARKETING BUDGET AND SO FORTH. "But charts?"

STATIONS DO NOT LIKE THE IDEA AT ALL OF BEING CATEGORIZED AS AN 18-34 STATION OR AN 18-24 STATION OR A 35-44 STATION. THEY MAY HAVE A CERTAIN TARGET AUDIENCE THAT'S THEIR MAIN FOCUS, BUT THEY ALL WANT TO BE CONSIDERED BROADER THAN THAT.

"So each format was created by a trade. Then record companies and radio bought into that because it was a way of maintaining communication with each other. Do you agree?"

NO. BECAUSE WE'RE DEALING WITH A MORE MATURE AUDIENCE, WITH A LOT MORE GOING ON IN THEIR LIFE THAN MUSIC AND ARE, THEREFORE, A MORE PASSIVE AND LESS ACTIVE AUDIENCE. YOU STILL CAN REACH THEM AND MOTIVATE THEM TO GET INVOLVED IN THE COMMUNITY, BUT IT'S NOT LIKE MY DAUGHTER, WHO'S 13 YEARS OLD AND LIVES OFF MTV AND KROQ. MUSIC IS MORE IMPORTANT TO HER...CLOSER TO THE TOP OF HER PRIORITY LIST RIGHT NOW. MUSIC HAPPENS TO STILL BE HIGH ON OUR PRIORITY LIST BECAUSE THAT'S THE BUSINESS WE'RE IN. WITH MOST ADULTS, THAT IS LESS THE CASE.

"So Adult Rock is not a lifestyle format. It's background to a lifestyle; it's a soundtrack to a lifestyle."

IT'S A COMPANION TO A LIFESTYLE, AS OPPOSED TO A TRENDSETTER.

"That's another reason why it's so hard gauging the success of Adult Rock. Because in terms of, say, record sales, this is not an audience that is active enough to go out and buy a record right away. These are people who

radio stations, and they comment about what has gone on the day before. It's just a thumbnail sketch of the development of our projects in that market and at the bottom of it there's our logo celebrating whatever day it is - because we think that each day we look to do a little bit better."

ONE DAY AT A TIME.

"Exactly, gain a little bit more. It must have been on our 92nd day when we had our first Top 5 Alternative record, and it was on our 140-something day that we had our first Top 5 Rock record. This allows us to take a look at those milestones in the label's first year and see how we're growing in terms of sales, airplay and video play. It's a lot of fun, actually."

WOULD YOU DESCRIBE UNIVERSAL AS A FULL-SERVICE LABEL?

"We are absolutely a full-service label. When you have the leadership of Daniel Glass, who has worked with the best, and Steve Leeds, who has a very diverse background, we clearly have a vision that places us in all areas of music. It is my impression that Doug Morris has a vision of creating another WEA at MCA, with its strength spread between its individual labels under the MCA banner.

"In the short time Universal's been in existence, we've already had several Top 10 albums. We've hit on the R&B and rap side with Lost Boyz and Crucial Conflict and on the Alternative and Rock side with Goldfinger and The Hunger. We have a full marketing department, a sales department and field people who come from all areas of this industry. We even have people who've come from other industries. In my case, I was in radio and then advertising, before I started my promotion career at Arista."

YEAH, I WORKED AT ARISTA FOR A WHILE TOO, UNDER CLIVE DAVIS. HE HAS ALWAYS SURROUNDED HIMSELF WITH GOOD PEOPLE. IT'S A VERY GOOD LABEL TO LEARN THE BUSINESS FROM.

"I thought I would be a lifer at Arista. I had, with Steve Schnur, the best working relationship that I ever had. Even though Arista has been criticized for not breaking a rock act in a long time, I think the Adult Rock department, which I headed up, flourished and was very important to Arista. We contributed to the development of Adult Rock. We didn't release that many records, but with Sarah McLachlan, Annie Lennox and Crash Test Dummies, we did some very significant things."

YEAH, THEY WERE CENTRAL ALBUMS FOR SURE. SO NOW THAT YOU'VE HAD A LOT OF SUCCESS IN ROCK, ALTERNATIVE AND URBAN, YOU HAVE YET TO REALLY HIT THE BELL WITH THE ADULT FORMAT. DO YOU THINK IT'S JUST THE NATURE OF THE RELEASES YOU'VE HAD SO FAR?

"Yes. And also the difficulty in breaking new acts since Adult Rock has become more cautious over the past couple of years. They've been focusing, they've been trimming down their playlist. There are stations that have gone from having 9,500 currents at any given time to doing 40 or 50 and there are even some



PARTIALLY.

"If the trades had gone strictly with demo, like Arbitron did, and educated the public and the industry as to 12+ numbers, 18+ numbers, 25+ numbers, 34+ numbers, then that would be the industry norm. So perhaps it is a time for reeducation or reconfiguring."

PERHAPS WE COULD HAVE CALLED THESE STATIONS BY THAT, BUT THE WAY WE DEAL WITH EACH OTHER WOULD STILL HAVE FALLEN OUT THE SAME WAY - WE WOULD JUST HAVE DIFFERENT MONIKERS. THERE'S ANOTHER ELEMENT TO THIS, AND THAT'S THE CONSULTANTS WHO COME IN AND CREATE A UNIFORMITY OF SOUND ACROSS THE COUNTRY. "Do you think that applies to Adult Rock?"

LESS THAN OTHERS, BUT IT'S STILL THERE.

"So do you think conformity or uniformity would help?"

do their shopping on weekends and buy a handful of CDs all in one shot, because they can, because they want to."

SO HOW DOES THIS AFFECT THE KIND OF DECISIONS A START-UP LABEL MAKES?

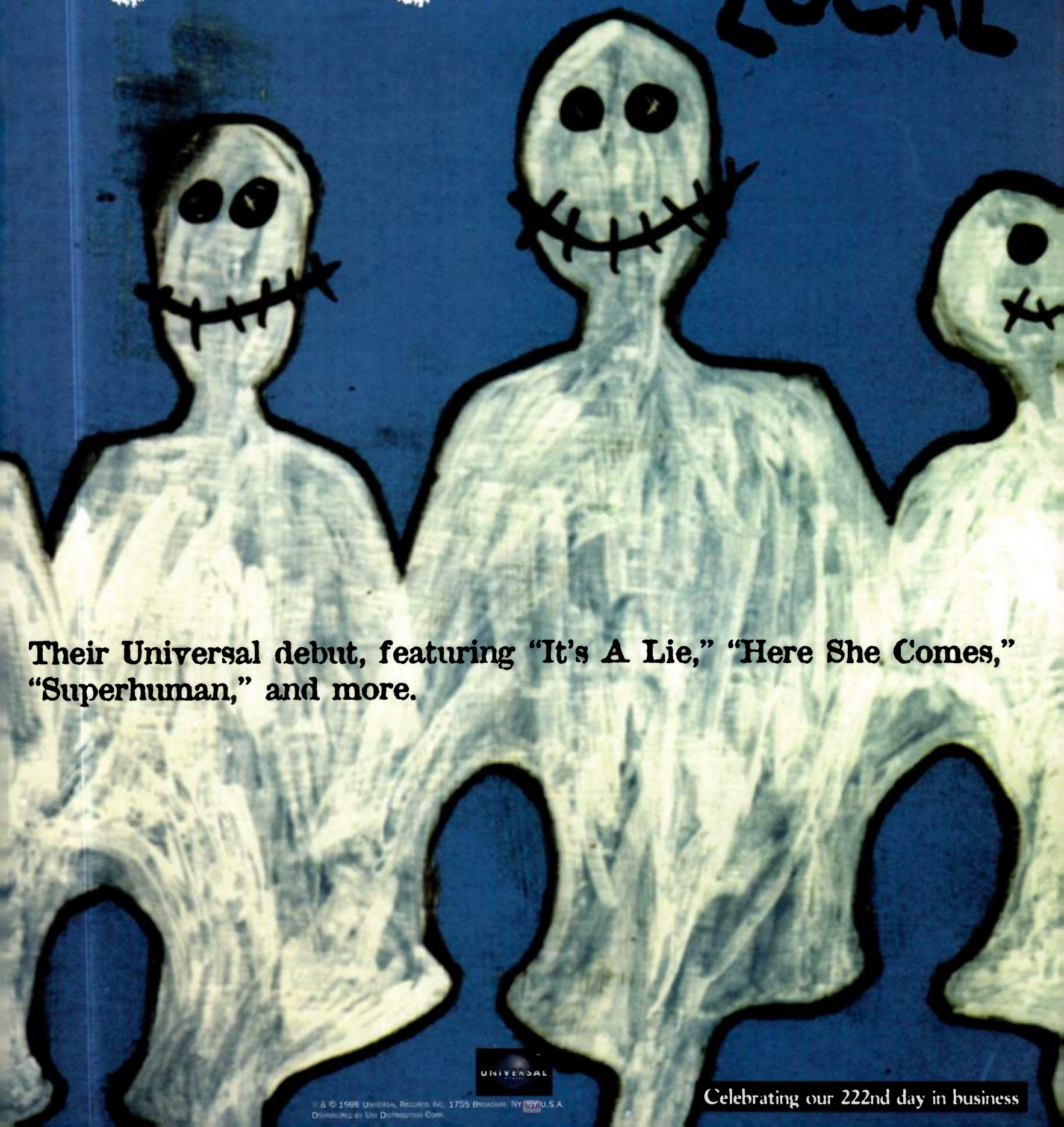
"Well, when you're a new start-up company, like Universal Records - we've been in business, as of today [July 22], 201 days - it affects your decisions a lot. You need to show success quickly, and frankly, other formats are more conducive to that."

WHEN YOU TURN ON YOUR COMPUTER IN THE MORNING, DOES IT TELL YOU WHAT NUMBER DAY IT IS?

"No. We do a daily dispatch, which is an update on where all our regional people are on that particular day. They phone it in and tell us whether they're going to be on the road or whether they're going to be meeting with

HO-hum

LOCAL



Their Universal debut, featuring "It's A Lie," "Here She Comes," "Superhuman," and more.



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**"Major labels
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Triple A - that's
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—HOWARD LEON

stations that have even fewer currents. Don't get me wrong...I think most stations needed to. I don't like being critical. Say a station only has 10 currents: I'm hoping to get one of those 10 slots, and if I get one of those 10 slots, I know it's going to...."

GET PLAYED.

"I know it's going to get played and I will be able to see if what we have is real. Hey, that's how stories develop. It's amazing how many hit records are born out of a single radio station playing it: the station starts to get phone reaction, a sales story begins to develop, a promoter calls and wants to book the act and so on. That's why the spins are so important, because once you create familiarity, only then can you start gauging a real reaction."



HOW DIFFERENT IS IT WORKING WITH ALTERNATIVE INDIES AS OPPOSED TO ADULT ROCK INDIES?

"Adult Rock indies are not the same as Alternative Music indies. Alternative indies are more like brokers; they have relationships with

stations that allow them to find out what a station needs and what kind of support they can offer, and then they find the record that best fits that need and works out something with a label. Most labels will spend a significant amount of money to get a record on Alternative Radio. Either to get it started or to get it in a very important marketplace.

"If I spend, say \$400, in marketing at a particular station for a particular record, I can watch those spins go up and therefore I know the record is being given a real shot. I can gauge what the reaction is either through their call-out, through their requests or through the sales. I'm making a commitment to that radio station and that radio station has made a commitment to that record, to me. That's what an add is. An add is a commitment, and it carries some degree of obligation, both on the part of the record company and the radio station.

"I'm not convinced that Adult Rock Radio understands the concept of commitment and obligation when it comes to music sometimes. Their commitment and obligation, they feel, is solely to their audience. Some do, like KFOG, for instance. Sure it's a tough add to get, but you feel the impact and you know they understand the commitment when they do; however, there are other stations that will spin records in the single digits and that's just not enough."

IT'S NOT ENOUGH FOR YOU AND YOUR BOSS TO JUSTIFY TRYING TO DO IT AGAIN FOR ANOTHER STATION, OR ANOTHER PROJECT, IF YOU'RE ONLY GETTING FOUR SPINS A WEEK?

"Exactly. Aside from putting the investment in the radio station, our sales people make the effort to get in there and make sure

everything is stocked. Further, promotions are set up and then the band makes an effort to play where there is support and airplay. So it is a significant dollar spent, and you need the commitment and obligation.

"Now, I realize that most Adult Rock stations are not about being brokered and that's something to admire and appreciate, but it also makes it difficult to secure the commitment and, therefore, the marketing or promotion dollars. If radio stations are willing to make a commitment, they will be supported. Anyway, so much for my speech!

"By the way, I want to say for the record that your promotion and your recognition is well-deserved."

THANK YOU.

"You are at the forefront of people who understand that a rock-based format, appealing to upper demo, can be competitive with any station in the market given the right tools."

ARE YOU HAVING FUN? DO YOU LOVE WHAT YOU'RE DOING RIGHT NOW?

"Am I loving what I'm doing? I'm not unhappy. I am not unhappy at all. I can't remember being unhappy at work. I've always been able to pick and choose what I wanted to do. I got into this business kind of late. I was already in my upper 20s by the time I finally got into this side of it. That was after doing a lot of free-form radio, where you do nothing but segues, and get to play anything you want - you just didn't get paid much."

WHAT STATIONS WERE THOSE AT?

"Mostly college stations; WNYU, when I attended New York University, WMUH in Allentown and others. Not huge stations, but you'd have your little audience that you spoke to. There's a great feeling when you turn on the microphone. I really dug doing radio, but unfortunately, very little of that kind of radio exists anymore."

YEAH, EVEN COLLEGE RADIO GETS TOUCHED EARLY ON BY THE GAME. THEY'RE GETTING PRESSURED INTO PLAYING CERTAIN RECORDS. THEY ALSO HAVE A SENSE THAT THEY'VE GOT SOME POWER IN TERMS OF DEVELOPING OR BREAKING AN ARTIST.

"I don't really believe college radio's broken that many artists. I think that the greatest things that have come out of college radio were R.E.M. and U2, but a lot of acts get signed for college radio because there's a wonderful buzz about them. But that doesn't necessarily translate into great sales or mainstream success. Most of these bands remain in a developing stage with just college radio behind them. I'm not opposed to that, but we *are* in the music 'business' and I've been learning more and more about the business side lately. But there's still a part of me that feels like 'Music Business' is one of those expressions like 'Military Intelligence,' the words just don't naturally go together."

I BELIEVE THE WORD IS OXYMORON.

"Oxymoron. Well, I'm hesitant to use that word moron, because it'll get me in trouble with somebody, someday. ☺

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Marry Me Jane's Amanda Kravat

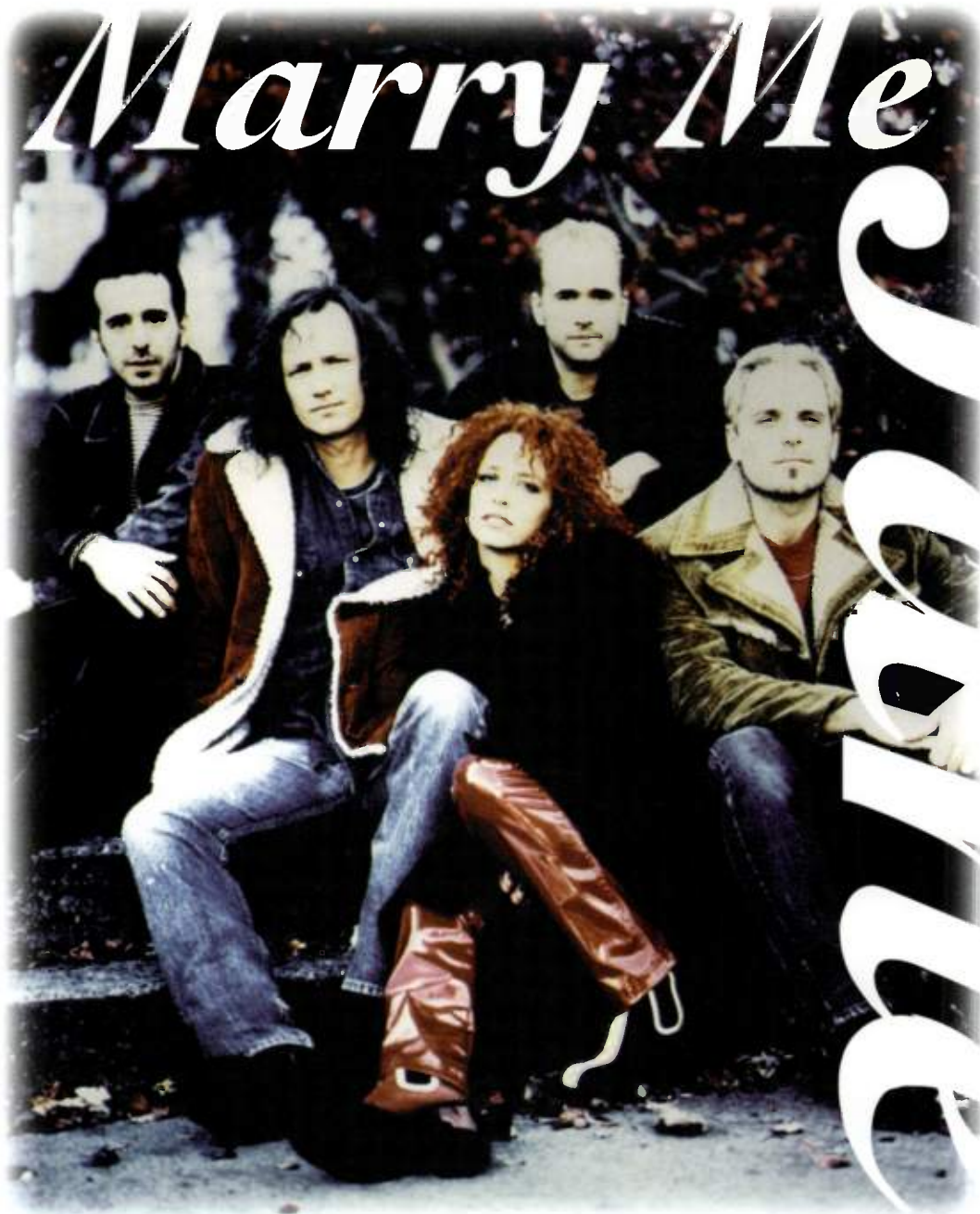
Amanda Kravat, the flame-haired lead singer for Marry Me Jane, sounds excited, and to use her own recurring word, grateful. And for good reason. After years of working to perfect her songwriting and find the right combination of players, Kravat and Marry Me Jane are on a roll.

First, filmmaker Eric Schaeffer chose to use Marry Me Jane's music exclusively in his small production *If Lucy Fell*, which became a sleeper hit at the most recent Sundance Film Festival. MMJ then inked a record deal with Sony 550 Music. To top things off, VH1 selected the band as the subject matter for its upcoming documentary "Making It."

It's been a suddenly active time for the band (Kravat, guitarist Dan Petty, bassist Brad Albetta, drummer Richard Pagano and multi-instrumentalist Tim Beattie), and for that Kravat is, well...grateful. She's thrilled that audiences are hearing her songs, that the band is getting the opportunity to perform throughout the country and the future seems ripe with potential.

Drawing comparisons as varied as Lisa Germano and Sheryl Crow, Kravat and band create an unpretentiously solid soul/rock attuned to the emotions and travails of human relationships. Examining everything from the light and dark sides of love and loss ("Athena" and "Positive") to the social scourge of child abuse ("TwentyOne"), MMJ show a thoughtful approach to their music that makes it challenging beyond one listen, even while it rocks with timeless Beatles and Stones inspiration.

Displaying a warm humor and simple genuineness, Kravat talks about the ride so far.



by DAVID KONJOYAN

You've had some early and interesting twists of fate. How did your involvement with the film *If Lucy Fell* come about?

"Eric Schaeffer's a really old friend. When I was a secretary, he was driving a cab and he'd give me rides to work, and we were fans of each other's bizarreness. He called one day and said, 'I want to make a little movie.' He had come to our shows for years and he said, 'I wanna use your demos.' At that point, he didn't have a movie deal and we didn't have a record deal. Then we both got our deals and, after eight attorneys, it still worked out somehow, which is a miracle. TriStar wanted him to use other people's music, though."

So at that time these songs were just demos?

"They were just songs we'd done. Who knew? Some people think they were written for the movie."

What is it about the songs that you think fit the film and characters?

"I guess because the songs talk about relationships. Maybe if we lived a hundred years ago they'd be about food and shelter and fighting wars. Basically they're about communication in relationships. The story of the movie is the same for me, you know, that the person standing in front of you is the one and you didn't even know it. That's what 'Athena' is all about. How perfect! I'm grateful for it because a lot of people who never would have heard about us got to hear our songs. And we're all songwriters in the band, so songs are important to us. I have such a peeve about artists who whine about having to sing the same songs over and over again. What a great opportunity, really. Somebody wants to hear your insights over and over again. This is our therapy. These songs are our children. There's an expression in moviemaking I just learned called 'cutting your babies....'"

That sounds horrible.

"Doesn't it? The scenes that have to go are the ones you're most attached to somehow. In music, saying less is sometimes better. Like in 'TwentyOne,' I could have grated on people by preaching to them about child abuse instead of just talking about it from the kid's perspective. I'm really glad I didn't get too specific and let people think it's a teen anthem."

So you cut your babies, so to speak?

"Yeah. I'm learning how to. But it's hard to be objective. That's why I like co-writing, working with people you respect, because they identify things. You know, 'You Didn't Kiss Me' was a throwaway line I thought, and it probably got me a record deal. The guy I worked with, Charles Pettus, had to tell me it was great."

You were selected as the subject matter for the upcoming VH1 show Making It. How was it being followed by cameras for a year?

"I gotta tell you Dave, it was really cool. People say, 'Oh that must've been rough.' But we've seen the pilot, and it was really fun. They were cool, down-to-earth people, and it's somehow important that people see what a shithole hotel you're staying in and what it's like living in a van."

I'm sure the end result will be worthwhile, but being followed around by a camera wasn't daunting or disconcerting for a new band discovering itself?

"I don't know why, but it was just fun for us. I guess we're all really...I can't say I'm sane in the least - I live in my bedroom with a guitar, basically - but most of the guys in the band are sorta stable and really want this. You know, nobody has drug or drinking problems."

So no real skeletons to worry about?

"Exactly. So we're all excited and grateful for every fucking day we get to get up on stage, whether it's in front of two or 20,000 people. We didn't mind it at all. What a fucking compliment. They were originally gonna do it with three bands, but they like us and just did one."

How often were the cameras trained on you?

"Once a month or so, they'd come with us on the road for a week. They came and did the whole Sundance trip with us. That's like Hollywood for a week. Movie stars were asking me on dates! They don't even know me."

totallyadult readers want to know - which movie stars?

"Well, there was Matt LeBlanc. Sony and everyone at TriStar made such a big deal out of it. I mean, he's a lovely guy, but you know...."

So you actually went out?

"Yeah, we went for a ride in his sports car in LA. Had a ball, but it's so bizarre. You get a record deal and all of a sudden everybody's your friend. I was at an industry thing the other night and all these attorney/management types, who wouldn't give me the time of day five years ago, were like magnets."

So with the film and the VH1 show, did you start worrying that expectations were being raised too high?

"No, because we were constantly reminded by our management to 'just stay calm, you still need to become a great live band.' I think we've just gotten great, I can honestly say that, and it took forever. But I understand your point; it was a bit much to grow into. And I gotta say I'm kinda glad the movie didn't propel us into some bizarre stratosphere that we couldn't handle. I think it's going along at the right pace. I wanna find our home before we're shoved in everyone's face."

How and when did the band meet up and get together?

"I guess about four years ago. I was always looking for a permanent band, and partners, not just hired guns. I got recommendations from people. We stole our harp and steel player, Tim, from The Four Horsemen. I heard him at a blues jam a few years ago and my jaw dropped."

Did things take shape immediately, or did it take some time to find a direction?

"We just basically played the songs. The truth of the matter is only in the last nine months has everything really come together. Playing once a week does not do it. Now we're doing pretty much five nights a week and a bunch of radio stuff during the day. We've done a lot of the Midwest and West Coast. What a great way to see the country. Of course, I bitch the whole time: 'I'm tired! Another 18 hours in the van, oh my God, I'm gonna die!' [laughs]."



I have such a peeve about artists who whine about having to sing the same songs over and over again. What a great opportunity, really.

But I'm home for two weeks and I really wanna be back there in that stupid van. I'm excited. It's nice to have a challenge every night. I like the race. I like kicking the other bands' asses. It's fun."

The band hails from the urban jungle of New York....

"Where we have quite a scene, I might add. A bunch of bands got signed at the same time - I guess Joan Osborne came first. Everybody's worked with everybody. What a nice thing to have people help each other out; club owners, everyone."



A real sense of a musical community then?

"It's phenomenal. I don't know how it happened. New York probably hasn't had something like this since the 70s."

Why do you suppose there's one now?

"The caliber of musicianship has certainly gone up, and people have started playing real music again. It's almost like a Nashville scene, to me. There are so many great songwriters here now. People are forming bands around that."

So how does someone who starts off classically trained on the piano turn into a rock singer/guitarist?

"I knew you couldn't be a rock star [playing classical piano], and I always wanted to be a rock star. I grew up with old scratchy Beatles and Rolling Stones albums my siblings left behind when they went off to college. I always wrote songs. Madonna was my neighbor when I lived on 99th Street, where I was born. The guy who's apartment she rented a room in brought me over to sing on something that actually she had started. He had this 4-track machine. Since I was eight, I'd been sitting on the living room floor with two tape recorders, singing into one and playing the other. I had no idea there was another way to do it."

So you basically sang on a song that Madonna couldn't handle then?

[laughs] "We Live In A House That Doesn't Go Anywhere," that's what it was called."

I think that's a mixed metaphor - or just bad English.

"It was dreadful. It was funny. Years later after she moved out, we realized that Madonna was 'Madonna.' It was so weird."

What were you doing musically before Marry Me Jane formed?

"Trying to learn how to write songs, booking gigs anywhere and being really bad. It was me singing with two guitar players. One of them quit and I almost had a nervous breakdown, because I relied on everybody so much. But I was reluctant to pick up the guitar myself, because I didn't want to be bad at something. Turns out being 'bad' at something is not a bad thing. Like Kurt Cobain; hello! Everybody loves his guitar playing and you wouldn't normally consider that great guitar playing."

You've described your songwriting as an exorcism.

"I don't know what this need is to express myself. I guess it's my form of therapy. There's an expression: 'You're as sick as your secrets.' I guess somebody's gotta hear this stuff or I'd kill myself, otherwise. So even if my songs are slightly fictionalized or buried under pretense, they still come out. I'm not particularly good at communicating with people in normal life, so I'm told, so I say things in the only way I can. I had a shitty childhood - I guess everybody did. But I had these really gorgeous, talented siblings, and I looked like a little boy until I was 16. I had a blonde afro that stood straight up and they called me Peter Dinklage. And it was crazy - drug problems in the house, many divorces. The only solace I found was hiding under the covers and reading or playing the piano. I guess those experiences stick with you."

I guess because the songs talk about relationships. Maybe if we lived a hundred years ago they'd be about food and shelter and fighting wars.

Are any of the songs on the album particularly emotionally purging for you?

"Yeah. 'Positive.' I sobbed as I recorded it the first time. It's a true story about breaking up with my boyfriend, and goddamn was I sad! And I don't think I would've been able to be so honest [with that song] had I not been under the gun. I needed a song and I couldn't think of anything, so I just told the truth. And 'TwentyOne' is sort of my childhood thing."

How did you end up recording at the rural Longview Studios in Massachusetts?

"The guys almost killed me. I said, 'Look, we've gotta do this.' They were pissed. They got up there and after six hours of riding horses around and recording in barns they changed their minds. Our A&R guy had recorded Living Colour up there, and he said, 'It probably won't work. Living Colour went nuts they were so bored.' But we loved it. It was great to be put into a situation where we had to really get to know each other, live with each other, and become a family."


What's at the end of the CD, a wake up call?

"You know, I wanna kill myself for doing that. Someone at my old office job at Smith-Barney gave me this bizarre chicken clock that has this horrible recording in it. It's, like, from K-Mart with Taiwanese voices doing their phonetic English. And I walked into the first day of recording and our producer Glenn [Rosenstein] was playing a sample of the same clock. He just happened to have the sample, so we had to use it. Polly Anthony called our manager at two in the morning screaming, 'I just had the shit scared out of me!'"

And you were dropped right then and there...

"No, no. 550's been great to us, I'll tell you. I always hear horror stories about labels, but they've been so great to us."

So you worked at Smith-Barney. I guess you could say you've earned your success.

"Yeah, we stole it. That was our T-shirt logo at Smith-Barney for a while - 'We earned it the hard way, we stole it.'" 





Marry Me Jane

featuring
Athena* Positive You Didn't Kiss Me* Who's Leaving Who*

KINK	WRLT	KERA	WCBR	KCFE	KMBY	KTAO
KEGR	WEHM	KFMU	KSPN	KTUN	WKZE	KXGO
KLRQ	WCBE	WXKR	KFAN	WEBX	KFXD	KIWR
KTMN	KUWR	WEBK	WKVT	WVAY	WVBR	WXRC

Produced by Glenn Rosenstein
and Marry Me Jane

*Taken from the Sony 550 Music/Epic Releases:
Marry Me Jane 67141

the

BY JOHN SCHOENBERGER

THE BLUE NILE'S PAUL BUCHANAN

Ever since The Blue Nile unveiled themselves in the early 80s - helmed by the driving force of Paul Buchanan - they have never been known as prolific; rather, they have allowed the creative process to take its own, natural course. So, when we do get a new album by these poets for the often-forgotten, common man, the wispy aura that surrounds them becomes more tangible. Taking the mundane occurrences in our lives, The Blue Nile have the power to endow them with majestic, truth-revealing transcendence.

Being a lover of *Peace At Last*, The Blue Nile's latest collection of beautiful, soulful music, I jumped at the opportunity to talk with Paul Buchanan, vocalist and guitarist for the band. I found him to be a humble, intelligent man who knows how to keep his career in the proper perspective. My inner hope is that after radio programmers have read this interview, they will go back and give this wonderful album another listen.

You probably get asked this a lot, but why have there been such long stretches of time between projects? Are there other things that you're involved with, like teaching or the theater? "I read something recently that said I was happy about it, but both times it's happened, it's really been circumstantial/business reasons. I think in the first instance, it was doubly ironic given that we made the first record without a record contract. So, you see, we were always thinking about doing things under our own steam. Yet sometimes there ended up being quite a space of time before the second album was released. I suspect it was just because we were kind of pushed to record before we rehearsed and we just weren't ready."

So a lot of it had to come down in the studio then?

"We should just have spoken up and said, 'We need to go home and write some more songs, rehearse and generally get the record ready in our heads before we get in the studio.' In the end, it cost us a couple of years and the second time we had some contractual complications, which made it so we couldn't record for three years."

Well, certainly for me and most of your other fans, it was worth the wait.

"I don't know, I was saying to Robert [bassist Robert Bell] yesterday, in all fairness to the people who have been good enough to buy the records, we should really have released this album at Christmas for free."

It's just the way it was.

"The way it was I suppose, but we just tried not to give up making records. We believed we were as good as we could be, in terms of making records and as long as we were sincere, I suppose we felt OK about it all."

BILLIE

I noticed on this album that there seems to be two different moods; the first five songs are a little more positive and a little more at peace - as the title of the album suggests - while the next five songs seem to be a little more insecure, a little more introspective. When you look at the back-cover art work, you have it divided - a side A and a side B, like an old record would be.

"Yeah, that's what we did. Actually, I'm surprised no person has mentioned that before you. The second five songs here are very much about the little fragments of dislocation. 'Holy Love' is probably about the physical state of things, and 'War Is Love' is about an argument with someone you love. 'Family Life' is obviously about the family, and 'God Bless You Kid' is about growing up in sin, about the ambivalence that you see and hear. So yeah, you're absolutely right."

You recorded this album in three different places: Dublin, Paris and LA. Was that so you could be involved with particular people who live and work in these places?

"No, it was just that the three of us didn't want to get locked into one specific studio. So we went into a studio in LA for a few weeks to do specific recording. Also the choir that we wanted for 'Peace At Last' was in LA. It was just to keep moving."

"In Paris, we rented a tiny theater and set up on the stage and recorded, and in Dublin we stumbled upon an old recording studio that had been closed down. It had been a well-known studio in its day - Van Morrison and a lot of Irish people had recorded in there - but it had fallen into disrepair, so we just kind of nailed a few pieces of wood back together again and brought it back to life."

You adopted it?

"Well yeah, in a modest way. You know, what's nice about that is that it's up and running again now. Dublin's so good. I mean, the people are hilarious."

I noticed in the article that Timothy White did for you guys - I thought it was a wonderful article - you make the point there, and you also make the point in the quotes they've used in your bio, that you wanted this album to be more direct, less cluttered, more human.

"More human is exactly right. I felt once or twice that people have misinterpreted some of our songs. I felt the general musical climate and where I was at, what I was feeling musically, were helping me move toward that, you know, making a hands-on record,

one that sounded human and warm, and to some extent, like an older recording. I think you're always looking at another way of expressing things and I felt it was time to finally admit my love of certain types of music. In our heads, the songs were inspired by things that we heard on the radio when we were growing up, maybe not a straight, obvious reference, but one that was part of what was going on then. When the songs come along, they kind of have arranged themselves anyway, so it's really just a question of sticking to it."

Yeah. You have to listen to what they're telling you.

"That's exactly it. I mean, I should show you my notebook that I started at the lake where I wrote most of the new material. I just wrote 'lesson' on the first page, because it's part of learning what you're doing, to be able to step back and hear what it wants to be."

That creative process is coming from the inside and more often than not it kind of has its own agenda, doesn't it?

"The more you're fretting about it, the less you're believing in it. I suppose the anxiety is something all of us use, but increasingly I'm thinking, 'I should just shut up and get out of the way,' as PJ [keyboardist Paul Joseph Moore] often says."

What kind of music seems to influence you the most, the obvious one is R&B, but what other than that?

"The Beatles. I'm not conscious of any single Beatles chord on the record, but for example, in 'Family Life,' there would be at least a trace of feelings from 'She's Leaving Home,' but yeah, The Beatles, and I suspect the Beatles thing was more than just the music as well...."

Yeah, they represented a whole 360-degree thing, didn't they?

"Absolutely. I remember being a tiny, wee boy and thinking that The Beatles would come and visit me. I guess that was part of the role that they had, they were sort of like your family to you. So that was certainly there, and then I remember hearing Roy Orbison on the radio when I was a little boy, too. Those early influences are still with me."

Were you involved with music in school?

"No. I wasn't at all. And after high school, I went and studied literature and Medieval history for a few years. Music really just kind of landed on me. I suppose I felt I'd been in the educational thing for so

long that I just wanted to choose something else for a while, and I thought, 'I'll do this for a year or two.' I just wanted to choose something that I didn't have a background in, something that was instinctive."

Beats working. "I'm sick of hanging out in these libraries all the time," right?

"It's funny you should say that, because the first job I managed to get was in a library. I love books and all, but you get to the point where you're not sure anymore, if you sit down to try and write something you're thinking, 'Have I read that somewhere?' Whereas with the guitar, I knew that I didn't know enough about it to really be taking other people's ideas."

So you just grabbed a guitar and started teaching yourself?

"Yeah, exactly. I'd just be sitting on the edge of the bed like everybody else, you know, sort of trying to keep my tongue in my mouth as I tried to hold four strings down at once. It's brilliant when you're not self-conscious and I think that was a good thing for me. I wasn't aware of record companies or record contracts or anything to do with that, it really never crossed my mind. Even when I met the other guys on a musical level, we were already friends. We basically made little tapes; for years and years, we never sent them to anybody. It really wasn't in our minds."

That's Robert and Paul you were talking about? You guys have known each other a long time?

"Yeah. I met Robert when I was at the university and PJ I already knew. I've known PJ since we were kids...we grew up a few streets away from each other."

So you guys used to just get together and have some fun?

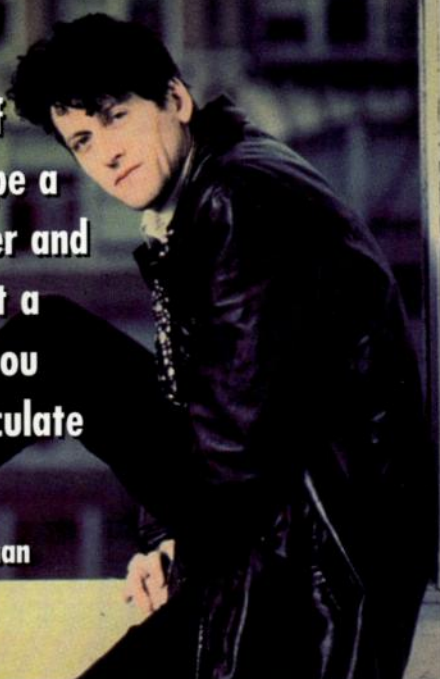
"Well actually, in order to eat, and in order to try and save up money to buy some equipment, the three of us used to go and play, mostly at some extremely dubious venues. We had an old Volkswagen Beetle that we bought from Paul's neighbor for 15£, and we used to take our gear there in two trips."

"Basically, we would go and play for whoever was foolish enough to book us."

From the beginning, were you able to do your own songs, or like most bands starting out, did you have to do some other people's songs and then, maybe at the end of the evening, do some of your own?

"Certainly we try to find some moment of magic where you hope a song - for the listener and for yourself - can get a feeling that maybe you couldn't exactly articulate otherwise."

—Paul Buchanan



"What really happened was we were trying to write songs, but I think even we knew that they were derivative, they were gonna be about Steely Dan or Marvin Gaye or The Beatles or whatever. The funny thing was, it came down to the three of us doing a set of cover versions that we worked out, and I think the ironic thing was that in working those cover versions out we kind of started to stumble on what would be the skeleton of our sound. The songs that we picked were so good, like 'Dancing In The Street' or 'She Loves You' - songs and melodies that would stand up, no matter what damage we inflicted upon them. So we started to experiment with the cover songs in terms of leaving things out, so they would be very oblique versions of the songs that we were doing."

That's right, "We're gonna play this song, let's see if you can recognize it."

"Exactly. But, of course, we would keep the melody right through and I think that was where we started to decide what we were gonna do ourselves."

You seem to be the front man not only by the fact that you're the lead singer and guitarist, but in most of the interviews. Would you then say Robert and PJ both have a lot of influence in the total process of what The Blue Nile's all about; the songs, the sounds, everything?

"Absolutely. I think a lot of it divides itself up naturally because of our different temperaments. In terms of a whole band, obviously the whole's greater than the sum of the parts, so yeah, absolutely, it's very much based on the three of us playing together."

So you're just the one that can handle all the stupid questions we ask you?

"Well you know, PJ, he'll arrive immediately and he'll spend the day putting equipment together and speaking to guys about the tour and how we're gonna do this and how we're gonna do that, and I just wouldn't know where to start."

So that's his forte?

"Yeah, he's good at that. You know, I'd say, 'My walkman's broken, can you fix it?' and PJ would change the batteries."

What about Nigel Thomas. He's not an official member of the band, but he's always been your drummer, hasn't he?

"Nigel's got other commitments...he's really a classical player. By the time we met Nigel we were already approaching things by writing the song and then stripping it back within the arrangement. As you were saying earlier, we would be approaching it in terms of thinking, 'Well the song has to have height or it has to have a certain color.' Nigel would then come in with thoughts from a classically trained perspective. Finally, Calum [Malcom], the engineer we've known from day one, would help us get it down. When we met him, he had a tiny little studio and we were going to sleep on his floor and making the recordings and so on and so forth, so yeah, we've kind of been a unit more or less from the beginning."

Would you say that in this stage of your life, as you begin to get a little older, you are starting to see the basic things that you tried to rebel against when you were younger, as the lasting and most important things; things like family, friends, and children and a spiritual kind of connection?

"Yes, I would. I don't even know how successfully I rebelled against them, but I think that you go off in a blaze of energy and you try to do whatever it is that you're gonna do. But I think whatever's actually true to your heart, probably and hopefully, remains imperishable."

Yeah, it can be a source of power and energy.

"Aye, it's priorities as well. With getting older, you think well, 'I don't really need to spend another night standing in a bar or doing something that I actually don't need to do.' I suppose you get to a point where you stop taking things for granted."

Maybe it's good though, because then you almost rediscover them.

"I think you very much rediscover them. Whenever I go to visit my mother, I always open the door and sit on the step and sort of look out at her back garden. It's just a modest suburban garden, but you know, I really like doing it and that's certainly as good a moment for me as if I had a more exotic location or a spot with more trappings of luxury. Maybe you just get to the point in your life when you're, to some extent, able to bear in mind what really matters for you. Certainly these things matter for me."

And I imagine, sitting on that step and just looking out your mother's garden, it's hard to put the feelings into words, isn't it?

"That's another thing. I don't know where the pleasure comes from in the first place, but I suppose eventually you realize that it's not really your job to save the world. It's good to contribute and you should do the best you can, absolutely, but maybe you get a sense of humility from standing still sometimes. I think, you can never quite put that into words. Certainly we try to find some moment of magic where you hope a song - for the listener and for yourself - can get a feeling that maybe you couldn't exactly articulate otherwise."

It's almost an impression of an emotion or a feeling. You can't get too specific in three or four or five minutes.

"No, and if you do, I think you honestly make it easy for someone...."

To reject it?

"Yes, to reject it. If you get too specific, I don't think you're as likely to touch the common experience, because my mother's garden won't look the same as yours and the feeling will come from different sources for different people and it will come in different ways. I suspect part of what we're doing is trying to do that, and if you don't get too specific, I mean without being fancy here, there's a higher chance of speaking to what you may regard as someone's unconscious."

Yeah, I think you gotta leave the door open for them to kind of walk in and feel plugged into the song.

"For us, that's the whole schtick."

I know having studied literature in college, and even Timothy White pointed out Walt Whitman in particular, that the literary or the poetic side seems to be very important to you. There's an intelligence to your music, there's time-proven things to your music. What other authors besides Whitman have had some kind of profound influence on you?

"I really like [W.B.] Yates as a poet and, I read quite a bit of American literature as well when I was studying. I also like Shakespeare very much. What I really love about Whitman, though, was - I don't mean in a political sense - the democracy of it and I love the exaltation of it. Then there's individual books. I've loved *Catcher In The Rye* for as long as I can remember, which I don't suppose is high literature, but it just always resonated for me. I love Thomas Hardy, I love Charles Dickens and [F. Scott] Fitzgerald. I don't think Fitzgerald was an even writer, more like an observer. I always have read constantly, so there's actually a huge amount of people - probably after I put the phone down, I'll suddenly remember about 50 other people that I wish I had mentioned."

Were you honored when Annie Lennox covered "Downtown Lights" on her latest album?

"I was complimented, yeah, but I try not to think about it too much. Because even if I think just a tiny bit, 'How wonderful and that's a great compliment,' I feel I'll get on the wrong level about myself. I tend to think of her and many other accomplished artists as adults and I/we as just children."

They're a little further down the path?

"Not just that, I feel that we work and we'll continue to work as long as we can, and then we'll go back and resume our ordinary lives. I mean, we're not celebrities."

I guess it's probably kind of weird in that you guys have been together for a long time and you knew each other long before you thought this was gonna be such a big part of your life. So those songs have become very personal. It must be unusual to feel that another artist can place themselves within your songs and feel like they can get a message across, too.

"Yeah, I think Annie obviously picked some good songs on the record and I think...."

Well, from what I understand, they were songs that really touched her, that influenced her, so she's been listening to your records there, Paul.

"Absolutely, it's really flattering. I think the point I'm trying to make is that we don't stare at these things too long. I think there's a superstition going on that if you start to believe something, it won't work anymore."

You kind of jinx it?

"Yeah, a little, which is really kind of dumb. I think the scale of our hopes is small. It's authentic and it's intense, but it's small. I know Annie, I've worked with her and spent time with her, but I tend to look at the whole thing as they live in one stratosphere and we live in another, and it's extremely gratifying as a human - obviously that's how you relate to someone, no matter how famous or successful they are. But I know that, sooner or later, I'll be back at the kitchen table saying, 'What are we gonna do now?!'"

So you're in New York. Is the band getting ready to hit the road?

"Yes."

How long is the tour going to be?

"I'm not really sure, maybe a month or so. Then I guess we're going back to Europe and then hopefully we'll return to here. We're playing at this radio convention in Denver, you know."

Yeah, at the end of August, the Boulder Summit. I'll be there.

"Will you?"

Yes.

"Well it's looking like we'll only have played a couple of warm-up pieces before we get there and I'm slightly nervous about that."

Yeah, especially because that's basically a music industry crowd; radio people and record people. So to a certain extent, everybody there is scrutinizing you a little more than the general public.

"Well that's made me feel a lot worse, John." (laughs)

I didn't mean to put you on edge there, Paul!

"I'll make sure I know where the exits are before I get on. If it's not going too well, I'll just excuse myself for a moment, and I'll be at the airport."

You'll do fine. Anything else you'd like to make sure we have included in the interview here?

"Delete most of what I said, just reverse your questions and I'll be fine." ☺

Valerie Carter



the way it is.

Valerie Carter

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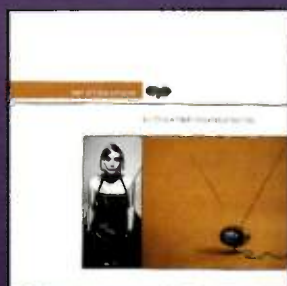


totallyadult • Reviews



Eleanor McEvoy

ALBUM: *What's Following Me?*
LABEL: Columbia (67612)
MEMBERS: Eleanor McEvoy (vocals/guitar/violin/piano); Kieran McEvoy (guitar); Jim Tate (bass); Lloyd Byrne (drums/percussion).
PRODUCERS: Kevin Moloney & Eleanor McEvoy
ORIGIN: Ireland
WHAT YOU SHOULD KNOW: Recognition for Eleanor McEvoy began in 1992, when her song, "Only A Woman's Heart," inspired the title for, and appeared on, the compilation album *A Woman's Heart* (the biggest-selling album in Irish history). In the same year, she was named "Best New Artist" by both the Irish Record Industry and the Irish National Entertainment Board. Her debut eponymous US album was released on Geffen and firmly established her as an up-and-coming new artist. Now signed to Columbia, Eleanor has released her sophomore effort, *What's Following Me*. The advanced sampler has already set this project on fire at Adult Rock Radio.
SOUNDS LIKE: A fusion of modern, pop-oriented rock with her country's rich musical heritage, and even a bit of classical music.
SUGGESTED SONGS: "Precious Little"; "A Glass Unkissed"; "Whisper A Prayer To The Moon."
CONTACT NAME AND NUMBER: Kid Leo 212.833.8605 & Jenni Drozd 212.833.8368



Sam Phillips

ALBUM: *Omnipop (It's Only A Flesh Wound Lamb Chop)*
LABEL: Virgin (41860)
MEMBER: Sam Phillips (vocals/guitar/Chamberlin/Harmonium).
GUEST ARTISTS: Mark Robot (guitar); Jon Brion (guitar/drums/piano); Greg Leisz (pedal steel); Patrick Warren (Chamberlin); Jon Phillips (piano/guitar); T Bone Burnett (guitar); Brad Hauser (bass/clarinet); Armando Compean (bass); Matt Chamberlain (drums/drum loops/percussion); Jim Keltner (drums/percussion); Josh La Belle (drums/Dumbek); Matt Betton (marimbas); Paulinho da Costa (bongos); Don Heffington (drums/maracas/percussion); Smokey Hormel (sax); Darrell Leonard (trumpet/arrangements).
PRODUCER: T Bone Burnett
ORIGIN: Los Angeles
WHAT YOU SHOULD KNOW: With her latest effort, Sam Phillips spreads her musical wings to full expanse. Impeccably produced by her husband, T Bone Burnett, Sam (whose voice and songwriting have never been in better shape) is joined by some of the hottest and most talented session players in the business. Adult Rock Radio owns this artist, and you can quickly demarcate yourselves from the rest of the crowd by placing this album in the center of your programming.
SOUNDS LIKE: A broad variety of styles, influences and persuasions come together for a highly creative,



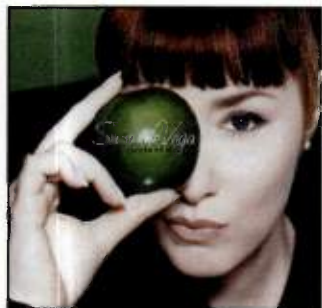
The Borrowers

ALBUM: *The Borrowers*
LABEL: Guardian (10037)
MEMBERS: Mark Addison (vocals/guitar); Joshua Segal (violin/mandolin/bass clarinet/sax); Nina Singh (drums/percussion); Josef Zimmerman (upright bass).
PRODUCER: Jay Joyce
ORIGIN: Various parts of the country, but now they're residing in Nashville.
WHAT YOU SHOULD KNOW: The four members of The Borrowers have vastly different musical and cultural backgrounds, but were quick to realize that the old adage "the sum is greater than the parts" was true for them when they created music together. And although Mark Addison may be the clear leader of the band in terms of songwriting and singing, it is also quite clear that each member brings a lot to the table. In 1994, they liquidated everything they owned in Nashville and set out in a van to play night after night until they were noticed. This culminated last year with a gig at South X Southwest, which led to a management deal and consequently a contract with the aggressive new label Guardian. Their debut album will strike you in the same way The Devlins and Counting Crows' debut albums did the first time you heard them.
SOUNDS LIKE: A sweeping, song-based sound that includes elements of rock, alternative, folk, jazz and classical.
SUGGESTED SONGS: "Beautiful Struggle" (featured on *totallyadult* TuneUp #15); "Jaswant's Rain"; "Mercy Bound."
CONTACT NAME AND NUMBER: Susanne White 212.603.8643



Robyn Hitchcock

ALBUM: *Moss Elixir*
LABEL: Warner Bros. (46302)
MEMBER: Robyn Hitchcock (guitar/harmonica/bass/vocals).
GUEST ARTISTS: Demi Bonet (violin/viola/percussion); Tim Keegan (guitar/vocals); Jake Kyle (bass); Andrew Claridge (guitar); Patch Hannan (drums/percussion); James Fletcher (sax); Nishuks Bonga (sax); Morris Tepper (guitar/slide guitar); Pete Dowdall (double bass); Morris Windsor (vocals/tamborine).
PRODUCERS: Robyn Hitchcock, Grant Showbiz, Calvin Johnson & Pat Collier
ORIGIN: England
WHAT YOU SHOULD KNOW: *Moss Elixir* (and the limited edition companion vinyl EP entitled *Mossy Liquor: Outtakes And Prototypes*) marks Robyn Hitchcock's Warner Bros. debut. As you may or may not know, he is considered one of the greatest songwriters of our age, has an extensive catalog of albums to his credit and is renowned as a live performer. For many years, Hitchcock - either as a solo artist or as a member of Soft Boys - has been a college radio staple. Well, this album is about to catapult him into the mainstream.
SOUNDS LIKE: Sometimes deadly serious, while other times almost whimsical, Robyn Hitchcock creates an adventurous sound that is custom made for Adult Rock Radio.
SUGGESTED SONGS: "The Devil's Radio"; "Sinister But She Was Happy"; "Alright, Yeah."
CONTACT NAME AND NUMBER: Nancy Stein 818.953.3559



Suzanne Vega

ALBUM: *Nine Objects Of Desire*

LABEL: A&M (540583)

MEMBER: Suzanne Vega (vocals/guitar).

GUEST ARTISTS: Steve Donnelly (guitar); Mitchell Froom (keys); Tchad Blake (guitar); Bruce Thomas (bass); Sebastian Steinberg (acoustic bass); Jerry Marotta (drums/percussion); Pete Thomas (drums/percussion); Yuval Gabay (drums); Dave Douglas (trumpet); Cecilia Sparacio (flute); Jane Scarpantoni (cello); Don Byron (clarinet).

PRODUCER: Mitchell Froom

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: It's been four long years since Suzanne Vega has released a full-length project. In that time, she has become a mother of a young girl named Ruby, spent time assessing the direction of her career and basically lived her life. Now she is back in full force, this time with a more cosmopolitan sound. The inclusion of "Caramel" on the *Truth About Cats & Dogs OST* helped to reintroduce her to the public, and the song's success at Adult Rock Radio showed she has been sorely missed.

SOUNDS LIKE: Although still singer/songwriter-based (she wrote every song on *Nine Objects Of Desire*), Suzanne has moved toward a more sophisticated, martini/lounge style. It becomes her very nicely.

SUGGESTED SONGS: "No Cheap Thrill"; "Lolita"; "World Before Columbus."

CONTACT NAME AND NUMBER: J.B. Brenner 213.856.2730

By John Schoenberger



Terrell

ALBUM: *Beautiful Side Of Madness*

LABEL: Pointblank/Virgin (41723)

MEMBERS: Charlie Terrell (vocals/guitar); Rich Meyer (guitar/vocals); J. Swanson (bass); Jim Doyle (drums/percussion/vocals).

GUEST ARTISTS: Joan Osborne (vocals); John Nau (organ); Tommy Eyre (organ); Brian Chapman (vocals); Vaneta Thompson (vocals); Rugenia Faith Taylor (vocals).

PRODUCER: John Porter

ORIGIN: Birmingham, Alabama, but he now resides in L.A.

WHAT YOU SHOULD KNOW: After the successful run *Angry Southern Gentlemen* had at Adult Rock Radio, you'd think that he'd continue down the same musical road with *Beautiful Side Of Madness*. But, noooo...Terrell has chosen to take a sharp right turn onto the rockin' highway. If you had the chance to see him perform live, then you know that he was already swaying in that direction. Well, now it's official - this southern gentleman knows how to rock! A standout song which you simply must check out is the title track, featuring a duet with Joan Osborne.

SOUNDS LIKE: Terrell's style of rock is on the more rootsy, funky, bluesy side.



Steve Wynn

ALBUM: *Melting In The Dark*

LABEL: Zero Hour (1160)

MEMBER: Steve Wynn (guitar/vocals).

GUEST ARTISTS: A Boston band called Come (guitarists Chris Brokaw & Thalia Zedek, bassist Sean O'Brien & drummer Arthur Johnson).

PRODUCER: Steve Wynn

ORIGIN: Boston

WHAT YOU SHOULD KNOW: The former Dream Syndicate and Gutterball leader returns with his first solo outing since 1994. This self-produced album was recorded at the famed Fort Apache studios, where they captured Wynn's unique, brooding, lo-fi sound. Steve Wynn was certainly a vital pioneer in the 80s, and after just a few listens to *Melting In The Dark*, you'll realize that his contributions to today's musical thrust will be equally as important. Look for Steve to be quite active on the road this summer.

SOUNDS LIKE: Pop-oriented music with an edge.

SUGGESTED SONGS: "Shelly's Blues, Pt.2"; "What We Call Love"; "For All I Care."

CONTACT NAME AND NUMBER: Seth Gershman 212.337.3200



Chalk Farm

ALBUM: *Notwithstanding*

LABEL: Columbia (67613)

MEMBERS: Michael Duff (vocals/guitar); Trace Ritter (guitar/vocals); Orlando Sims (bass/vocals); Toby Scarbough (drums/vocals).

GUEST ARTISTS: Debby Holiday (vocals); Rami Jaffe (accordion); Calabria McChesney (violin).

PRODUCER: Matt Hyde

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: Like The Borrowers, Chalk Farm is comprised of people from diverse backgrounds. Hailing from various points in the US, each member has brought different musical styles to offer to the band's overall sound. All four members are active in the songwriting department, their songs are about real things, experiences and emotions that are part of everyday life. They touch on the themes of love and hate, hope and despair, and wonder and disillusionment. *Notwithstanding* is a wonderful debut effort.

SOUNDS LIKE: Chalk Farm take an earthy approach to guitar based music, utilizing rich, full harmonies and demonstrating a keen sense of drama.

SUGGESTED SONGS: "Lie On Lie" [featured on *totallyadult* TuneUp #15]; "When Something Becomes Nothing"; "It's Up To You."

CONTACT NAME AND NUMBER: Kid Leo 212.833.8605 & Jenni Droid 212.833.8368

totallyadult Reviews



Driving Blind

ALBUM: *Driving Blind*
LABEL: Vanguard (79490)
MEMBERS: Bil Ringgenberg (vocals/keyboards); Andrew Frank (bass/guitar).
GUEST ARTISTS: Rik Emmet (guitar); Paul Shriver (rhythm & drum loop programming); Corey Stevens (drums); Marc Lamb (guitar); Joe Gore (guitar); Jason Lang (guitar); Dan Brodbeck (guitar); Dave Sturton (guitar); Bob Stagg (Clavinet/Hammond B3/ accordion/Wurlitzer/synthesizers); Dave Meyers (keys); Maxim St. Pierre (trumpet); Joel Zitkin (violin); Holly Dinsmore (backing vocals).
PRODUCERS: Driving Blind & Ross Munro
ORIGIN: Montreal, Canada
WHAT YOU SHOULD KNOW: You may remember a great album that came out last year by a band called Monkey Walk. Well, they're now called Driving Blind, and this is their first album for Vanguard (and first true full-US release). The band is built around the considerable talents of Bil Ringgenberg and Andrew Frank. They're from Montreal and I suspect that they listen to classic soul music a lot. These guys have a great commercial sound.
SOUNDS LIKE: Driving Blind's sound is emotional, heartfelt and funky. The music drapes around Bil Ringgenberg's rich, soulful voice.
SUGGESTED SONGS: "Anything Can Happen"; "Crown"; "Fly."
CONTACT NAME AND NUMBER: Michael Ehrenberg 415.681.6043



Bill White Acre

ALBUM: *Billy's Not Bitter*
LABEL: Touchwood (2005)
MEMBERS: Bill White Acre (vocals/guitar/percussion/keyboards/banjo/trumpet); Justin Meldal Johnsen (bass); Tom Dickmeiter (drums/percussion/vocals).
GUEST ARTISTS: Dave Campbell (violin/viola/string arrangements); Larry Corbett (cello); Jim Lange (Hammond B3).
PRODUCER: Bill White Acre
ORIGIN: Moose Jaw, Saskatchewan, but now resides in LA
WHAT YOU SHOULD KNOW: The name Bill White Acre may be new to you, but he already has already acquired some pretty serious credentials. After touring through the plains of Canada, Bill moved to Boulder in the mid-80s. He established a solid following there and was voted "Best Solo Performer in Denver" in a poll by *Westword* Magazine. In 1989, he migrated to LA, where he quickly won the title of "Southern California Guitarist of the Year" in a 1990 contest sponsored by *BAM*. He then went on to form the band Big Planet, which among others, took "Best Acoustic Group" of 1992 in a contest sponsored by the National Academy of Songwriters and *Music Connection* magazine. Now, he's back out on his own.
SOUNDS LIKE: Always song-driven,



Satchel

ALBUM: *The Family*
LABEL: Epic (67145)
MEMBERS: Shawn Smith (vocals/piano); John Hoag (guitar); Mike Berg (bass); Regan Hagar (drums).
GUEST ARTISTS: Count Mbutu (percussion); Martin Kearns (strings).
PRODUCERS: Stone Gossard & Matt Wallace
ORIGIN: Seattle
WHAT YOU SHOULD KNOW: Several impressive people were involved with the recording of *The Family*, including Pearl Jam's Stone Gossard handling production, and Brendan O'Brien and Nick Di Dia at the mixing board. Further, the band is appearing on the second stage of the "Lollapalooza" tour this summer. Their 1994 debut, *EDC*, showed the band to be a strong example that there is life after grunge in the Northwestern mecca of Seattle. Unlike the raw and seemingly haphazard recording of their first album, *The Family* is more cleanly recorded, with very little overdubbing to preserve the band's honest spontaneity.
SOUNDS LIKE: Gallant, stately music that takes many elements from America's rich musical heritage and melds them together into a dreamy, yet, serious style.
SUGGESTED SONGS: "Isn't That Right" (featured on *totallyadult* TuneUp #15); "Without Love"; "For So Long."
CONTACT NAME AND NUMBER: Laura Curtin 212.833.5011 & Mike Jansta 310.449.2939



Robert Bradley's Blackwater Surprise

ALBUM: *Robert Bradley's Blackwater Surprise*
LABEL: RCA (66919)
MEMBERS: Robert Bradley (vocals/guitar); Jimmy Bones (keys); Andrew Nehra (bass); Michael Nehra (guitar); Jeff Fowlkes (drums).
PRODUCERS: Michael & Andrew Nehra
ORIGIN: Detroit
WHAT YOU SHOULD KNOW: Even if you didn't know where this band was from, you'd spot the Motown and Stax influences immediately. So it probably won't surprise you when I tell you they're from Detroit. Robert Bradley, a 46-year-old blind man, had made a living passing the hat on the streets for many years. When he was booted from his usual spot, he happened to set up in front of a studio where what was to become his band were recording (formerly known as Second Self, who recorded for EMI). They simply heard him through the window and invited him in to jam. The result is Robert Bradley's *Blackwater Surprise*.
SOUNDS LIKE: Soulful, get-down, traditional rock n' roll that's guaranteed to get your motor runnin'!
SUGGESTED SONGS: "California" (featured on *totallyadult* TuneUp #15); "Comin' Down"; "After Your Love."
CONTACT NAME AND NUMBER: Art Phillips 310.358.4074

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Glen Burtnek

ALBUM: *Palookaville*

LABEL: DEKO (1006)

MEMBER: Glen Burtnek (vocals/guitar/keys/bass/accordion).

GUEST ARTISTS: Jim Leahey (guitar/mandolin); PK Lavengood (slide guitar); Leslie Piano (guitar); Plinky Giglio (Hammond B3); Robert Paparozzie (harmonica); Dave Richards (bass); Kasim Sulton (bass/vocals); Charlie Giordano (accordion); Pat Patritto (drums); Dee McGowen, Nancy Sebastian, Fran Smith & Ernie White (backing vocals).

PRODUCER: Glen Burtnek

ORIGIN: New Brunswick, New Jersey

WHAT YOU SHOULD KNOW: Glen Burtnek has a long and varied career. He was a member of Cats On A Smooth Surface, La Bamba and The Hubcaps; he starred with Marshall Crenshaw in "Beatlemania"; he toured with Styx for a year; he had a few solo albums on A&M in the 80s. He, sometimes with collaborators, has also written several songs that have been recorded by other artists, including Patti Smith, John Waite and Styx. Now, Burtnek finally decided it was time to record some of the songs he has been saving over the years (18 of them!).

SOUNDS LIKE: Glen's songcraft shines through in this eclectic mix of rock and pop tunes.

SUGGESTED SONGS: "Learning To Crawl"; "Spirit Of A Boy"; "The Liar's Club."

CONTACT NAME AND NUMBER: Michele Clark 609.232.8883 & Maddy Chhattah 914.381.1882



State Of Grace

ALBUM: *Jamboreebop*

LABEL: RCA (66744)

MEMBERS: Sarah Simmonds (vocals); Paul Arnall (guitar/keys); Anthony Wheeldon (bass); Tim Maddison (drums).

GUEST ARTISTS: Lis Ramsey (violin); Andrew Tollervy (trombone); Susan Tordoff (cello).

PRODUCER: Paul Arnall

ORIGIN: England

WHAT YOU SHOULD KNOW: State Of Grace's name was picked by Sarah Simmonds from the Gabriel Garcia Marquez book *Love In The Time Of Cholera*. They signed with the English independent label Third Stone in 1995 and released a series of successful singles, as well as a debut album called *Pacific Motion*, in their native England. America's first real introduction came in late 1995 with the EP *Hello*, which received considerable airplay at both college radio and in dance clubs. *Jamboreebop* is their first full-length release in The States.

SOUNDS LIKE: Electronic dream pop, with evocative lyrics and a nice balance of organic and synthesized sounds.

SUGGESTED SONGS: "Hello"; "And Love Will Fall"; "Bitter Sun."

CONTACT NAME AND NUMBER: Art Phillips 310.358.4074



Bob Segarini

ALBUM: *Gotta Have Pop*

LABEL: Permanent Press (52703)

MEMBERS: Bob Segarini (vocals); Michael Fonfara & Rick Sanfers (all instruments).

PRODUCERS: Michael Fonfara & Bob Segarini

ORIGIN: Canada

WHAT YOU SHOULD KNOW:

Bob Segarini has been a pop icon in Canada since the early 70s. He was a founding member of The Wackers (they released four albums on Elektra) and The Dudes (who were signed to Columbia), and also belonged to Roxy and The Family Tree. He has tried his hand at production, with The Romantics as one of his credits. These days, Segarini is called "The Nick Lowe Of Canada."

SOUNDS LIKE: Pop-rock music at its best.

SUGGESTED SONGS: "Groucho Marx" (featured on totallyadult TuneUp #14); "Hideaway"; the title track.

CONTACT NAME AND NUMBER: Ray Paul 818.981.7760



Eric Johnson

ALBUM: *Venus Isle*

LABEL: Capitol (98331)

MEMBERS: Eric Johnson (guitar/piano/vocals); Steve Barber (keys); Tommy Taylor (drums).

GUEST ARTISTS: Jimmie Vaughan (guitar); Steve Barber (keys); Tommy Taylor (drums); James Fenner (percussion); Chris Searles (percussion); Roscoe Beck (bass); Kyle Brock (bass); Christopher Cross (backing vocals).

PRODUCERS: Eric Johnson & Richard Mullen

ORIGIN: Austin


WHAT YOU SHOULD KNOW:

Revered and respected as a musician's musician, Eric Johnson knows only one way to make music: with poise and taste. He won a Grammy for "Best Rock Instrumental" for "Cliffs Of Dover" from the near-Platinum *Ab Via Musicom* at the beginning of the decade. He has also been named the "Best Overall Guitarist" for three consecutive years in *Guitar Player's* "Gallery Of Greats" annual poll. It has been six years - that's right six years - since his last album. In that period of time, he has appeared with such diverse artists as B.B. King and Chet Atkins. Eric spent over three years to complete this much-anticipated new album. Look for him to be touring with both Steve Vai and Joe Satriani this fall.

SOUNDS LIKE: *Venus Isle* has 11 new songs - six instrumentals and five with vocals. It spans the musical spectrum

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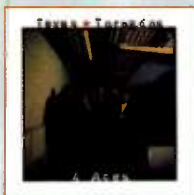
ALBUM: *A Carnival Of Voices*
LABEL: Philo (1191)

Few artists on the contemporary singer/songwriter circuit have gained the stature that Ellis Paul has attained so quickly. Which just goes to show ya that exceptional talent is acknowledged. Paul has the unique way of bringing characters and moments into crystal clear focus. *A Carnival Of Voices* was produced by Jerry Marotta, who also served as the drummer, bassist, pianist and backing vocalist on a few tracks. The album was further enhanced by the contributions of guitarist Bill Dillon, bassist Tony Levin, guitarist Duke Levine, pianist Harvey Jones along with backing vocals from Patty Griffin, Jennifer Kimball and Stuart Ferguson.

Zero in on "Midnight Strikes Too Soon" and "Deliver Me."

CONTACT NAME AND NUMBER: Leslie Rouffe
617.354.0700

TEXAS TORNADOS



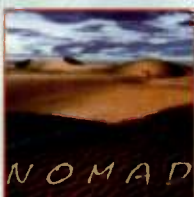
ALBUM: *4 Aces*
LABEL: Reprise (46197)

The Texas Tornados - Doug Sahm, Freddy Fender, Flaco Jimenez and Augie Meyers - have more years of experience between them than most people have been alive. The foursome started comparin' notes back in 1990 and have continued to create music together ever since. Their latest effort, *4 Aces*, hears them once again blending various musical styles into a single Tex-Mex sound that earned them the name "The Tex-Mex Grateful Dead."

Standout tracks on their third effort include "Little Bit Is Better Than Nada" and the title track.

CONTACT NAME AND NUMBER: Rich Garcia
303.666.0216

THE AQUA VELVETS



ALBUM: *Nomad*
LABEL: Milan (35765)

As the resurgence of "surf" music continues to swell, one second-generation band has been catching the big wave - The Aqua Velvets. Hailing from San Francisco, they have taken the instrumental genre to new and dizzying heights. *Nomad* is the outfit's third album and it features a relaxed, friendly sound that conjures up images of exotic ports of call, bathing beauties and awesome pipelines.

Climb in the woody with the title track, "Surf Nouveau" and "Return To Paris."

CONTACT NAME AND NUMBER: Beth Krakower
212.782.1076

WAGON



ALBUM: *No Kinder Room*
LABEL: HighTone (8072)

Wagon, a jangly quintet from St. Louis, are the latest band to emerge from the great heartland of America. Skillfully, they create a sound that blends many traditional musical threads into a patchwork of harmony, melody and organic instrumentation. Wagon is comprised of Ben Davis (guitar/vocals), Chris Peterson (fiddle/lap dulcimer), Danny Kathriner (drums/vocals), Steve Rauner (mandola/organ/lap steel/accordion) and Len Small (bass/vocals). *No Kinder Room* was produced by Joe Ely/Wilco/Uncle Tupelo/Jimmie Dale Gilmore veteran Lloyd Maines, who had the expertise to breath freshness and vigor into the tried-and-true sound of the band.

Gather strength from songs like "I Worry" and "Too Long Here."

CONTACT NAME AND NUMBER: Marlene Lopez
510.763.8500

COUNTRY DICK MONTANA



ALBUM: *The Devil Lied To Me*
LABEL: Bar/None (080)

News of Country Dick Montana's death in late 1995 came hard to friends and fans of the drummer and vocalist of The Beat Farmers. Over the years, this hard touring band had won the reputation as being one of the best out there to see live. Well, a lot of that had to do the inimitable Country Dick. Now as a tribute and a keepsake, we have been given *The Devil Lied To Me*, Country Dick's solo debut, completed just two months before his death. The disc features the contributions Joey Harris, Mojo Nixon, John Doe, Rosie Flores, Dave Alvin, Katy Moffat and of many others.

Reminisce with "Indigo Rider" and "Green Door."

CONTACT NAME AND NUMBER: T. Simon
201.222.0207

SHAYER



ALBUM: *Highway Of Life*
LABEL: Justice (82301)

Billy Joe Shaver has been blurring the borderline where country and rock meet ever since his debut album came out in 1973. Over the years his songs have been covered by many performers, including Bob Dylan, Kris Kristofferson, Willie Nelson, Elvis Presley and The Highwaymen. And for the past 20 of those years, Billy's son Eddy has been helping to keep the Shaver tradition going along.

Now we have *Highway Of Life*, which displays a more personal side of this songwriter. I like "Yesterday Tomorrow Was Today" and the title track.

CONTACT NAME AND NUMBER: David Del Toro
713.520.6669

TRACY NELSON



ALBUM: *Move On*
LABEL: Rounder (3143)

Tracy Nelson released her first recording over 30 years ago. After 14 albums, she pulled out of the limelight. A decade of silence followed and then she returned with *In The Here And Now* in 1993 to both critical and commercial success. Now we have her latest, *Move On*, which reveals a more soulful and sensual side to Tracy than we have ever seen before. Indeed, often pigeonholed only as a blues artist, songs like "Livin' On Love" and "Drowning In Memories" will prove, once and for all, that Tracy Nelson is an American original in every sense of the word. Just ask people like Delbert McClinton and Al Kooper, who played on the album, they'll tell ya!

CONTACT NAME AND NUMBER: Leslie Rouffe
617.354.0700

VARIOUS ARTISTS



ALBUM: *Songs Of The Spirit*
LABEL: Triloka (4137)

OK, now. Let's really get American! There is a tremendous movement going on within the many Native American nations. They are aligning themselves together and are reviving their pride right along side their traditions. Much of this is being expressed by Indian artists and musicians, who are taking the old and blending it the new. *Songs Of The Spirit* is an inspiring collection of songs by many of the performers who are on the cutting edge. It features Kastin, Douglas Spotted Eagle, Rita Coolidge, R. Carlos Nakai, Little Wolf featuring Jim Wilson, The Native Flute Ensemble and others.

CONTACT NAME AND NUMBER: Promotion
505.820.2833

THE AUSTIN LOUNGE LIZARDS



ALBUM: *Live Bait*
LABEL: Watermelon (034)

And now, ladies and germs, it's time to have some fun! And I can't think of anybody better to tickle that funny bone than those cantankerous and totally irreverent codgers known as The Austin Lounge Lizards. Comprised of Conrad Deisler, Hand Card, Tom Pittman, Richard Bowden and Boo Resnik - The Lizards take the term politically incorrect to new a height, or is it a new low? Captured live, songs like "Teenage Immigrant Welfare Mothers On Drugs" and "Gingrich The Newt" are a winnin' ticket.

CONTACT NAME AND NUMBER: Erica Zappa
512.472.6192

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Various Artists



ALBUM: *One World*
LABEL: Putumayo (115)

One World is a unique and exciting collection featuring 14 extraordinary international artists, including Bob Marley, Peter Gabriel with Yousour N'Dour, Gipsy Kings, Johnny Clegg and Juluka, Toni Childs, Angelique Kidjo and many more. Five of the tracks are either new songs, or alternate versions which have never been released in the US before. Putumayo plans a number of events, both as *One World* festivals and as syndicated radio specials, that will all coincide with the Olympics in Atlanta. The project is also closely aligned with UNICEF's call for a worldwide truce during the Olympic Games. The underlying theme is "using music to bring the peoples of the world together."

I was especially moved by "Ohureo" by Baka Beyond, "House Of Hope" by Toni Childs and the dub version of "One World" by Bob Marley.

CONTACT NAME AND NUMBER: Lynn Grossman 212.995.9400

Various Artists



ALBUM: *Green Linnet Records 20th Anniversary*
LABEL: Green Linnet (106)

Few labels have fully dedicated themselves to spreading the awareness of Ireland, England and Scotland's rich and varied musical heritage as much as Green Linnet Records has. For 20 years now, they've consistently released albums by some of the these isles' most respected artists. Further, Green Linnet has always strived for the preservation of the more traditional aspects of Celtic-style music, often foregoing broader commercial success for the integrity of the music. Spending some time with this wonderful, double-disc collection will drive this point home. There are quite a few artists spotlighted, including Seamus Ennis, Capercaillie, Eileen Ivers, Martin Hayes, Paddy O'Brien and June Tabor.

CONTACT NAME AND NUMBER: Tom Frouge 203.730.0333

Stevenson/Tabor/Thompson



ALBUM: *Singing The Storm*
LABEL: Cooking Vinyl (1502)

To the world of folk and jazz, the teaming of Scottish harpist Savourna Stevenson, British folk singer June Tabor and British multi-instrumentalist Danny Thompson is a supergroup in every sense of the word. Originally conceived as a collection of commissioned songs to be performed in 1995, *Singing The Storm* is the first recording of this trio. The result is a unique collaboration of talents creating music that is dynamic and innovative.

CONTACT NAME AND NUMBER: Dave Nives 516.484.2863

Various Artists



ALBUM: *World Dance Party*
LABEL: Putumayo (114)

Once again, the folks at Putumayo have put together an excellent collection of music from all parts of the world. This time the theme is music that motivates one to dance.

Certainly this aspect of music, any kind of music, is one of the most universal traits. All the selections on *World Dance Party* are guaranteed to get you up on your feet! Check out Majek Fashek's "So Long," Jean Philippe Marthely's "Rete" and Eric Virgal's "Tendresse Simple."

CONTACT NAME AND NUMBER: Lynn Grossman 212.995.9400

Juluka



ALBUM: *Scatterlings*
LABEL: Rhythm Safari (50594)

As you read in *The Clegg & Juluka Collection* review on this page, Johnny Clegg and Sipho Mchunu joined forces in 1976 under the moniker Juluka. They continued on as a groundbreaking entity until 1985, when they disbanded. Now the South Africans have joined forces again. *Scatterlings* is a retrospective of early Juluka material and songs from Clegg's other band, Savuka. It is being released in conjunction with a worldwide reunion tour, which includes several dates this summer in the US.

Juluka's music is universal in theme and message, and in light of the sweeping changes that have occurred in South Africa over the past 18 months, it carries more power and meaning than ever. Look for an album of new material later this year.

CONTACT NAME AND NUMBER: Michael Regen 213.993.3246

Linda Thompson



ALBUM: *Dreams Fly Away*
LABEL: Hannibal (1379)

Linda Thompson has been a favorite for many years, thus her worldwide fan base will be very excited to know that her first album in 10 years has just been released. *Dreams Fly Away* collects over 75 minutes of classic Linda Thompson recordings with Richard Thompson, early demos, live versions, rare stuff, previously unreleased solo material and alternate versions of her best-known songs. This artful package was compiled by renowned producer Edward Haber.

Highlights include "Walking On A Wire," "Talking Like A Man," "Pavanne," "One Clear Moment" and "I'm A Dreamer."

CONTACT NAME AND NUMBER: Mike Marrone 508.744.7678

Johnny Clegg and Juluka



ALBUM: *The Clegg & Juluka Collection*
LABEL: Putumayo (116)

In 1976, when it looked like white and black South Africa would never find common ground, Johnny Clegg and Sipho Mchunu joined forces as the groundbreaking, multi-racial group Juluka, which created music that was culturally and politically explosive. After several internationally successful releases, the band ultimately split up, as Mchunu returned to his family farm. Clegg continued on with a new group called Savuka. Now there's the good news that Juluka is being reformed. As a reminder and a primer, Putumayo has put together this collection of the best material from those early albums.

Happening tunes include "Kwela Man," "Deli" and "Heart Of The Dancer."

CONTACT NAME AND NUMBER: Lynn Grossman 212.995.9400

B+W MUSIC

In the summer of 1995, we saw the relaunch of the UK-based independent label B+W Music. Initially started in 1993, the label is the brainchild of Robert Trunz and is a division of his B+W Loudspeakers - renowned for excellence in sound. The label originally focused on releasing live recordings of new artists who performed at the Montreaux Jazz festival between 1987 and 1990. It has since expanded its horizons to include artists from around the world, particularly South Africa, who have made an impact in Europe. The label's releases are now available in North America. According to Trunz, "B+W Music is a way of putting something back into the industry." Below, find a listing of their most current releases:

Pops Mohamed

ALBUM: *Ancestral Healing* **LABEL:** B+W (69)

Various Artists

ALBUM: *Healers Brew* **LABEL:** Esoterica/B+W (77)

Various Artists

ALBUM: *Free At Last* **LABEL:** Esoterica/B+W (76)

Various Artists

ALBUM: *Jazzin' Universally* **LABEL:** Esoterica/B+W (78)

Barungwa

ALBUM: *The Messengers* **LABEL:** B+W (70)

Fourth World featuring

Airto Moreire and Flora Purim

ALBUM: *Encounters* **LABEL:** Esoterica/B+W (45)

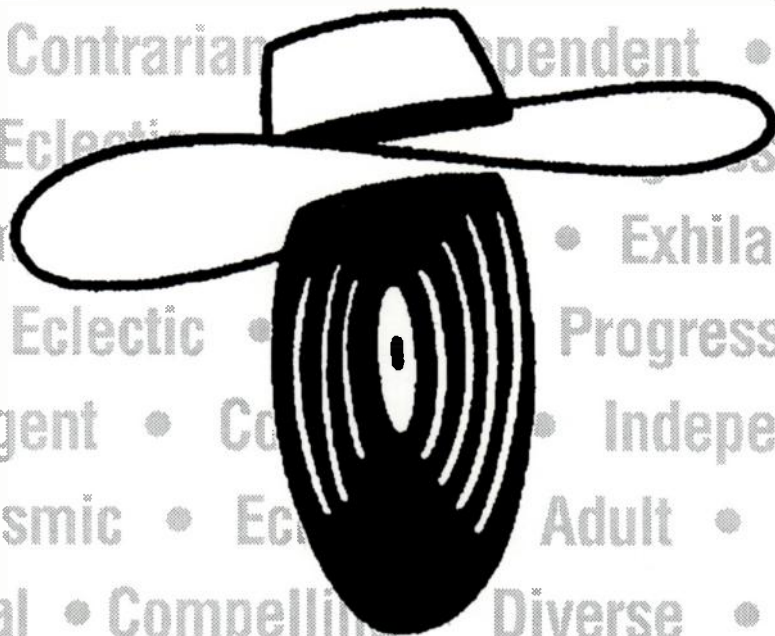
Various Artists

ALBUM: *Freedom Countdown* **LABEL:** B+W (59)

CONTACT NAME AND NUMBER: Scott Taves 312.880.5375

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Jimmy Hall

ALBUM: *Rendezvous With The Blues*

LABEL: Capricorn/Mercury (52460)

It's been 25 years since Jimmy Hall's first Capricorn recording with his band Wet Willie. Now he's back paying tribute to the music that first inspired the Mobile native to get into the business - the blues. The album was produced by longtime friend Johnny Sandlin, and features some of the best players around, including Muscle Shoals rhythm section members bassist David Hood and pianist Clayton Ivey, studio drummer Bill Stewart and guitarist Jack Pearson.

Hall's style o' blues is gritty and blue collar. Besides handling the vocals, he also blows a mean sax and harmonica.

CONTACT NAME AND NUMBER: Jeff Cook 404.873.3918 & Michelle Meisner 707.763.0599



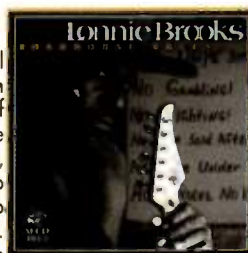
Lonnie Brooks

ALBUM: *Roadhouse Rules*

LABEL: Alligator (4843)

Lonnie Brooks is the quintessential blues road warrior. On *Roadhouse Blues*, his first album of new material in five years, Lonnie takes his special mixture of blues, rock, soul and Louisiana swamp pop from the stage to the studio with more-than-satisfying results. To ensure that Lonnie's live essence wasn't lost in the confines of the studio, legendary producer Jim Gaines was brought to run the show. With guitar in hand and mic at his mouth, Lonnie Brooks proves once again there's nothing like playing over 200 gigs a year to keep you at your peak! Pay special attention to "Stranger In My House."

CONTACT NAME AND NUMBER: Jay Septoski 312.973.7736



Rufus Thomas

ALBUM: *Blues Thang*

LABEL: Sequel (1054)

At 79 years of age - 60 of it in show business - Rufus Thomas is still pumping out fresh originals and wailing on the classics like a teenager. Born in Mississippi, Rufus moved to Memphis as child and continues to live there today. He began his career as a vaudeville performer, then became the MC at the famous Place Nightclub for many years. In the 50s, he enjoyed Top 5 success on R&B radio. Rufus now returns to prove that once you've got it, you never lose that *Blues Thang!*

Say Thomas, "Blues will always be here. Words change, the style of the music changes. As it changed, I just changed right along with it."

CONTACT NAME AND NUMBER: Tracy O'Quinn 512.371.7050



William Clark

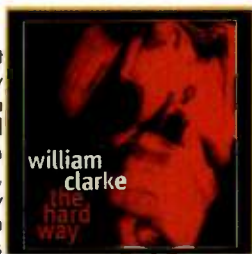
ALBUM: *The Hard Way*

LABEL: Alligator (4842)

William Clark is one of the best known and most critically acclaimed blues harmonica players in the world today. And *The Hard Way*, Clark's fourth Alligator release, is full of gritty, foot-stompin' blues that fully captures the powerhouse stamina and delivery he is known for in his live shows. But this album also finds him steppin' out into new territory with splendid takes of Miles Davis' "Walkin'" and Willis Jackson's "The Boss."

In addition to his amazing harp playing, Clark also belts out some inspired vocals.

CONTACT NAME AND NUMBER: Jay Septoski 312.973.7736



Magic Dick & Jay Geils

ALBUM: *Little Car Blues*

LABEL: Rounder (3719)

Those Boston Boys are back again playing the kind of good time, fully rockin', big city blues they love to play. With *Little Car Blues*, Dick and Jay dig into their groove bag to pull out some of their favorite vintage Chicago and Kansas City blues, jazz and R&B numbers that go all the way back to the 30s and then give them their own special treatment. The disc is packed with first-class musicianship featuring Magic Dick's trademark vocal and harmonica styles, and Jay Geils' stinging guitar chops. *Little Car Blues* is a guaranteed good time!

CONTACT NAME AND NUMBER: Leslie Roufee 617.354.0700



Lynn White

ALBUM: *At Her Best*

LABEL: Blues Works (5502)

Joined by a host of session players and blues greats, including Willie Clayton on the medley "Slow & Easy/Take Me To The Mountain Top," J. Blackfoot on "May The Best Man Win," David Sanders on "Losing Battle" and William Brown on "Cheatin' In The Next Room," Lynn White has given us an album that is a fine example of modern blues. Each tune on this Milton Price and William Brown production simply bristles with energy, thoughtful arrangements and stellar playing. Lynn White is clearly presented here *At Her Best*.

CONTACT NAME AND NUMBER: Bruce Flett 318.865.9006



The Mighty Blue Kings

ALBUM: *Meet Me In Uptown*

LABEL: R-Jay (012)

Since their debut performance at Buddy Guy's Legends in Chicago in January of last year, The Mighty Blue Kings have garnered press acclaim and increased popularity throughout the midwestern region. When they're not on the road, they can be found playing to sold-out crowds at Chicago's historic Green Mill.

A seven-piece combo comprised of bass, guitar, drums and a wailing horn section, The Mighty Blue Kings fully revive the good old days of 50s jump and uptown blues.

CONTACT NAME AND NUMBER: Ro Almeida 708.870.8525



Various Artists

ALBUM: *Best Of Blues Guitar*

LABEL: Pointblank/Virgin (41399)

Like the title implies, *Best Of Blues Guitar* drives home the point that the blues wouldn't be the blues without guitar! And just to make sure we all understand that, an impressive collection of veterans ranging from Albert King to Johnny "Guitar" Watson, from Elmore James to B.B. King, from John Lee Hooker to Duke Robillard and from Keith Richards to Gary Moore all contribute to our education.

This is one of the hottest collections I've ever heard!

CONTACT NAME AND NUMBER: Scott Douglas 212.332.0418



Tony Coleman

ALBUM: *Out In The Open*

LABEL: King Snake (5029)

Drummer Tony Coleman is one of the new breed of bluesmen. He has traveled and recorded with some of the finest artists in the business, including B.B. King, Bobby Blue Bland, Otis Clay, Johnny Taylor, Buddy Guy, Albert King, Albert Collins, Charlie Musslewhite and now his own band, Silent Partners. After years of being exclusively a drummer all around the world, Tony now puts a mic next to his drum kit and tries his hand at singing, too - with convincing results!

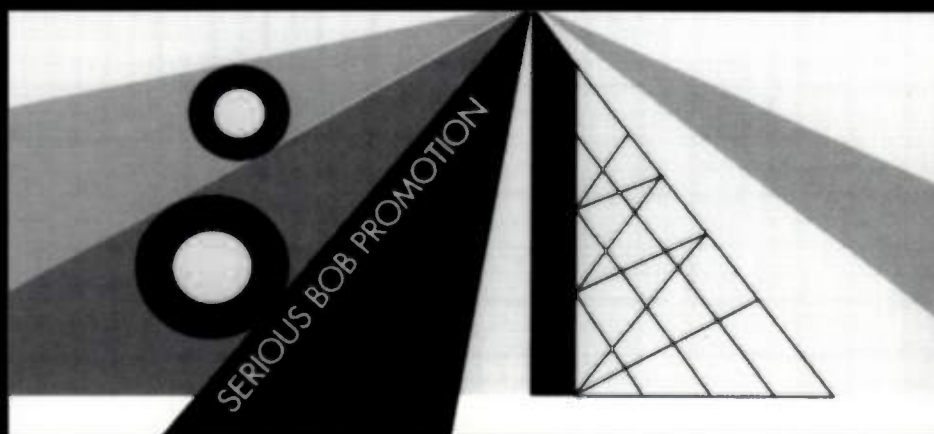
CONTACT NAME AND NUMBER: Bruce Flett 318.865.9006



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WEBSITES

KBAC Santa Fe, New Mexico

SITE: <http://www.kbac.fm.net>

On KBAC's site, you can receive their current playlist, a program guide, local concert information, and even see a video of their jocks in action. Plus get information on many of their specialty shows, including "Brave New World" and "E-Town."

KBCO Boulder, Colorado

SITE: <http://www.kbco.com>

E-MAIL: bco@aol.com

KBCO's Studio C Online was unveiled on July 1, 1996. It was created to bring listeners of KBCO together in an intimate community. Studio C Online offers its members unlimited Internet access, unlimited E-mail and access to exclusive Studio C audio, video and concert action that no one else will be eligible for. Some of their Member's Only features include: Live Real-Time audio broadcasts of Studio C sessions, chat with DJs and musicians, photos from Studio C sessions and more.

KBXR Columbia, Missouri

SITE: <http://www.bxr.com>

E-MAIL: keefer@bxr.com

You'll find KBXR's latest playlist here, their concert and events calendar, plus air staff profiles. Find out more about the area with their Community Resource Page, do some BX-ploring, and sign up in August to win a trip to see Sting in Los Angeles.

KCFE Minneapolis, Minnesota

SITE: [http://www.cafefm.com/.](http://www.cafefm.com/)

E-MAIL: cafefm@usinternet.com

The Cafe went on-line in May of 1996. It is managed and maintained both in and out of house. On KCFE's site you can meet the air personalities, find out about area events, surf the artist biographies, chat, fill out a listener survey and more. They look at it as a "research tool," not just a "promotional tool." Coming soon, listen for Cafe live broadcasts on the Internet.

KCRW Santa Monica, California

SITE: <http://www.kcrw.org>

E-MAIL: mail@kcrw.org

There are plenty of things to do on KCRW's site. Pick up their programming guide, check out their playlists, and hear past live performances and interviews from a huge archive of artists that have been on "Morning Becomes Eclectic." These audio files are the full 45-minute programs and feature folks like Ani DiFranco, Elvis Costello, Richard Thompson, Patti Smith and more. You can also listen to highlights from nationally known radio cult icon, Joe Frank, and various NPR shows like "Morning Edition" and Harry Shearer.

KFOG San Francisco, California

SITE: <http://www.kfog.com>

This is visual radio at it finest, with lots of moving imagery and graphics. Get DJ profiles, become a registered "Foghead," hear what's on "New Release Thursday," find out what's on "Ten At Ten," and even see some rare artist photos in their Webcast. KFOG also has a Ticket Swap section where you can trade, sell or buy tickets on their site for free. You can also look into Bay Area Venues for seating arrangements and directions, plus E-mail the entire staff. They update all of this three times a day, so keep coming back.

KHBG Santa Rosa, California

SITE: <http://www.khbg.com>

E-MAIL: fm96@khbg.com

The Bridge has been on-line since January 1996, and have been hit about 1,500 times so far. Their site is managed and maintained in-house. You can see their playlist, read jock profiles, E-mail anyone on the staff, sign their guest book, and even make on-line requests. You can hear jingles, promos and spots. They have links to other sites, plus they are on 146 outside sites linking from there to KHBG.

KINK Portland, Oregon

SITE: <http://www.kinkfm102.com>

E-MAIL: kinknews@teleport.com

KINK FM has been on-line for about a year, and are currently looking into the audio aspect of Web sites. They maintain and manage it in house. Cruise on by and pick up a station schedule, some DJ information, along with a current local events calendar.

KLRF Eugene, Oregon

SITE: <http://www.combined.com>

E-MAIL: pmiller@axessnw.com

On the Clear site, you can find out all about The Northwest Direct Radio Network, and more.

KMTT Seattle, Washington

SITE: <http://www.kmtt.com>

E-MAIL: mountain@kmtt.com

The Mountain's Web Site is updated daily with news, announcements, listings and links. It was just voted "Best On The Web" by local publication *Seattle Weekly*. You can hear past performances on their Real Audio page, enter KMTT contests, learn more about The Mountain, post some thoughts on their message board, and visit The Mountain Mall for some KMTT merchandise.



WEBSITES

KOZT Ft. Bragg, California

SITE: <http://www.kozt.com>

E-MAIL: thecoast@kozt.com

By surfing The Coast site, you'll be able to get a history of the station, music information and profiles on all their well-known DJs. Make sure you read up on their Local News department and their Coast Line.

KPFT Houston, Texas

SITE: <http://www.kpft.org>

This site will keep you informed with everything that's happening at KPFT. Keep up on all their shows with the latest program guide, get membership information, read a note from the GM, and even get a complete upcoming concert listing.

KPIG Watsonville, California

SITE: <http://www.kpig.com>

E-MAIL: comments@kpig.com

K-PIG 107 Oink 5 have been on-line with a Web site for two years now. They were the first commercial station to go live on-line 24 hours a day (about a year ago). They update and maintain their site daily in-house. They feature 60-second song samples of their weekly adds. They have a "Hamcam" that takes a snapshot of their "Cybersty" every five minutes which gives the DJ a 10-second warning in case they want to pose. There's a "Porkumputer" in the booth for E-mailed requests that they receive from various countries. If you're hungry for more, visit some of K-PIG's "PorkLinks" too.

KQPT Sacramento, California

SITE: <http://www.radiozone.com>

The site for Sacramento's Rock Alternative, 100.5 The Zone, will give you information about their on-air personalities, music news, and hot upcoming events throughout Sacramento. You can also E-mail the staff, check out the Concert Calendar, and let Zippy the Pinhead put his own spin on The Zone's site.

KRCC Colorado Springs, Colorado

SITE: <http://www.krcc.org>

E-MAIL: krcc@cc.colorado.edu

On KRCC's site you can get a copy of their programming schedule, see photos of their announcers, hear a newsbit or two and even view this Non-com station's budget. While you're there feel free to E-mail a staff member or leave them a note on their comment line.

KRVM Eugene, Oregon

SITE: <http://www.krvm.com>

E-MAIL: jwilcox@krvm.com

This site will supply you with a history of KVRM, a programming grid, a current playlist, and even continuous local weather. There are plenty of links here to keep you busy; record labels, local services, a "Link Of The Week," even one to the FCC.

KSCA Los Angeles, California

SITE: <http://www.ksc.com>

E-MAIL: kscapd@aol.com

FM 101.9's site is managed and maintained daily in-house. You can tour the studio in 360 degrees, get a program guide, E-mail the staff, receive concert information, enter drawings and much more. Tune in to their great "Live From The Music Hall" archives for some rare performances.

KTHX Reno, Nevada

SITE: <http://www.sierra.net/thex>

E-MAIL: thex@sierra.net

The X's site features a current playlist, a complete concert listing, along with station information. While you're there, make sure you sign their guest book "X-Communique."

KTMN Santa Fe, New Mexico

SITE: <http://www.com/rte66/ktmn.com>

The Mountain's site will fill you in on all you need to know about KTMN. Receive their Mountain Rock Top 20 Playlist of the Week, view the Mountain Rock Events Calendar and a complete Ticketmaster concert listing page. Learn more about the KTMN jocks by visiting their profile pages, and E-mail them while you're at it.

KUMT Salt Lake City, Utah

SITE: <http://www.mountain1057.com>

E-MAIL: mountain@xmission.com

When you ascend the Mountain's site, make sure you read their crazy DJ profiles, check up on their station news and go to their "Envirominute" page for news on helping the environment. KUMT also has a way to view their home page in 3-D, glasses not required.

KUPR Carlsbad, California

SITE: <http://www.kupr.com>

On KUPR's site you can get information on just about anything you've ever wanted to know about KUPR. Join their frequent listener's club, meet their on-air personalities, check out their concert calendar and even visit some of their favorite links.

KUWR Laramie, Wyoming

SITE: <http://www.uwyo.edu/wpr/>

E-MAIL: wocay@uwyo.edu

On KUWR's site you can find out all about public radio for the entire state of Wyoming. Become a member on-line, receive a current program guide, and E-mail the entire local NPR staff. While you're there, find out the latest stock market quotes and even get linked to the White House.

WEBSITES

KXPK Denver, Colorado

SITE: <http://www.thepeak.com>

E-MAIL: gary@thepeak.com

The Peak's site has tons of content as opposed to "bells and whistles." They have special offers, exclusive information and other incentives to keep you returning to the site. Receive concert information on their "Peak Performance" page, join their "Peak Pass" retail program, and play their on-line contest. They answer every E-mail request personally.

KXPT Las Vegas, Nevada

SITE: <http://www.point97.com/point97>

E-MAIL: point97@inf.net

Visit The Point's site and find out what new music they're playing, view their program guide, read up on their DJs and get a complete listing of upcoming events.

WCBE Columbus, Ohio

SITE: <http://wcbe.iwaynet.net> (note: no "www")

E-MAIL: wcbe@iwaynet.net

On WCBE's site you can hear some of their audio files, get station membership information, plus be linked to other public radio stations. They get hit about 100 times a week.

WCLZ Portland, Maine

SITE: <http://www.wclz.com>

E-MAIL: wclz@wclz.com

WCLZ went on-line in December of 1995. They set up and maintain this in-house. WCLZ's Web site includes a concert watch, music news, station weekly specials, weekend themes, their Top 20 playlist and their new music adds. Plus they have a "WCLZ Consumer Value Program" where you can purchase discount certificates for local restaurants, recreational facilities, personal care, retail and more. The money transaction is all done on-line via credit cards, or with checks through the mail.

WEBK Killington, Vermont

SITE: <http://www.webk.com>

E-MAIL: vtel@webk.com

K105's site is full of "High Altitude Rock And Roll." Check out the crazy jock profiles, browse the K105 Shopping Mall, find out who's playing in town, see their weekly playlist and even enter one of the many on-line contests. Want some WEBK stickers? All you have to do is fill out some info, and they'll send you some.

WEBX Champaign, Illinois

SITE: <http://www.webxfm.com>

E-MAIL: hedblade@aol.com

You can hear The Web 93.5 live on-line while you go about your other computer business. WEBX went on the air in October 1995, on-line in December 1995, and "Real Audio" in March 1996. They specifically went on the air with intentions of incorporating the World Wide Web, hence their nickname "The Web." They have received numerous Internet/radio awards. Their site has all sorts of goodies including: DJ profiles, music news, local info, speaker's corner (a local soapbox), a chat room, plus their current playlist. They have a full-time employee whose sole purpose is to take care of their page.

WEHM East Hampton, New York

SITE: <http://www.peconic.net/wehm>

E-MAIL: wehm@peconic.net

Strictly a music Web site. Artist links, concert information and the all-request lunch chat room.

WERU Blue Hill Falls, Maine

SITE: <http://www.hypernet.com/weru.html>

E-MAIL: weru@celestat.com

On WERU's site you can find out about their station history, get an updated program schedule and receive their latest newsletter. Also get membership information, an events calendar, and linked to many of their music related sites.

WEVL Memphis, Tennessee

SITE: <http://www.vdospk.com/wevl>

Voted one of the Top 50 radio sites east of the Mississippi River according to *Internet World* magazine. Visit this site for more information on WEVL's programming, music and merchandise.

WFUV New York City, New York

SITE: <http://www.interport.net/~stoner3/wfuv/html>

E-MAIL: cityfolk1@aol.com

WFUV's site was created and is maintained by a listener who is a huge fan of the station. You can receive a station program guide, DJ information, a complete listing of all the local concerts and more.

WJBX Ft. Myers, Florida

SITE: <http://www.99xwjb.com>

E-MAIL: wjbx@usacomputers.net

This is the most popular Web site in South West Florida. You can get a huge current concert calendar, see their crazy air staff, get their latest playlist and even find out the most current weather information. WJBX's site is updated every three days, and E-mail is checked twice a day.

WMMM Madison, Wisconsin

SITE: <http://www.1055triplm.com>

E-MAIL: 1055triple@wcinet.com

Triple M's site went on-line about a month ago, and is growing daily. You can get jock profiles, station information and check up on their "Green Team." Also, get WMMM's latest playlist, sales information, and feel free to E-mail a staff member with your comments.

WEB SITES

WMMO Orlando, Florida

SITE: <http://www.wmmo.com>

E-MAIL: jessie@intersrv.com

WMMO's Web site has been on-line since May 1, 1996 and gets hit roughly 200 times a week. They update and maintain it daily. On WMMO's site you can receive pictures and profiles of their air staff, a schedule of upcoming features, on-line employment info, history of the station, music news, engineering tech info (check out their indoor antenna) and a free "WMMO mouse pad." They have links to Ticketmaster and "The Ultimate Band List," anyone from Montovani to Montrose.

WNBX West Lebanon, New Hampshire

SITE: <http://www.riverfm.com>

E-MAIL: info@riverfm.com

This is where The River of Music flows on the Web. Dive in here for a Riverwatch programming guide, find out about their jocks in River Folk, and find out how to contact the entire staff at the Ports-Of-Call. Ride the Showboat Directory and find out all about the arts and entertainment scene in River Valley.

WNCS Montpelier, Vermont

SITE: <http://www.pointfm.com>

E-MAIL: pointfm@together.net

WNCS has a clickable photo of their studio on their home page. Simply click on their microphone for DJ profiles, click on their CD player for music information and more. You can also fill out a survey and E-mail the staff on their site.

WNKU Cincinnati, Ohio

SITE: <http://www.nku.edu>

E-MAIL: wnku@nku.edu

On `NKU's site, you can get a copy of their current playlist, an updated program guide and all the DJ information you'd ever want to know. They also have station news, a concert calendar and reviews of some of the latest albums.

WRLT Nashville, Tennessee

SITE: <http://www.wrlt.com>

E-MAIL: comments@wrlt.com

Radio Lightning's site features concert listings, links to official band sites, plus you can hear the station live with Real Audio.

WRNX Amherst, Massachusetts

SITE: <http://www.wrnx.com>

E-MAIL: wrnx@javanet.com

WRNX's site is just getting up and running. On their site you can find out station history, receive DJ profiles, E-mail the staff and be linked to local news and weather spots. Also find out more about The WRNX Dog Tag Holder loyal listener's club.

WRSI Greenfield, Massachusetts

SITE: <http://www.wrsi.com>

E-MAIL: wrsi@shaysnet.com

Find out more about WRSI's station history, check out their air staff profiles and see what's on their weekend specials. You can also view their current playlist, and be linked to various band sites.

WVBR Ithaca, New York

SITE: <http://www.wvbr.com>

On WVBR's site you can read up on their eclectic blend of music, find out about Tompkins County news and even stay ahead of the game with WVBR Sports. You should also look into their Bound For Glory page, all about North America's longing running live folk concert broadcast.

WXKR Toledo, Ohio

SITE: <http://945krock.com> (note: no "www")

E-MAIL: dustykrock@aol.com

Give yourself some time to view all of K-Rock's extensive areas, there's plenty of info here. You can meet and E-mail the jocks, see their current playlist, get the latest news and sports, and find out about upcoming K-Rock events. You can also be linked to Web pages of the presidential candidates, movies, sports, bands and more. They also let you download the "CUseeMe," software so if you have the capabilities, you may see their jocks, live on-air.

WXRT Chicago, Illinois

SITE: <http://www.wxrt.com>

E-MAIL: comments@wxrt.com

Some of the content on WXRT's site includes DJ profiles, extensive band links, new music release dates and a local events calendar. You can also check in with their Monthly Program Calendar and a variety of Chicago area links.

WXRV Boston, Massachusetts

SITE: <http://www.theriverwxrv.com>

E-MAIL: mike@theriverwxrv.com

On The River's Web site you can visit new artist links, look into their job opportunity page, and even keep up-to-date with the latest "River Music." Enter a River contest if you'd like and E-mail them a note while you're at it.

WYEP Pittsburgh, Pennsylvania

SITE: <http://www.wyep.org>

E-MAIL: info@wyep.org

WYEP is just getting their site up and running. On it you can check out station news, show descriptions and DJ information. Plus read their CD reviews and get linked to other sites.

World Cafe

SITE: <http://www.pri.org/cafe>

E-MAIL: worldcafe@pobox.upenn.edu

You can hear World Cafe Live every weekday on this site, also get their current and past playlist, plus see some great artist photos. Find out What's On, look in The Gallery, and Talkback with the World Cafe folks, along with getting linked to other great stations and Web sites.

The First 12 Reasons to Pack Your Bags and Get Your Butt to Boulder

WE PROUDLY ANNOUNCE THE 1996 FOX THEATER LINE-UP

Thursday, August 22

Friday, August 23

Saturday, August 24



CRASH TEST DUMMIES



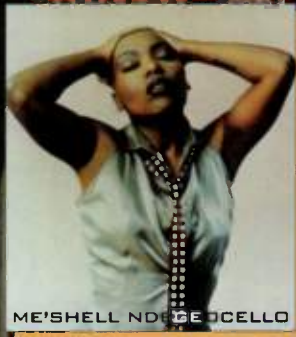
JOHN MELLENCAMP



PATTI SMITH



SUZANNE VEGA



ME'SHELL NDEGEOCELLO



PAUL WESTERBERG



THE WALLFLOWERS



NEIL LARA



KEB' MO'



BLUE NILE



ELEANOR MCEVOY



PATTI ROTHBERG

PRECEDED BY A SPECIAL
WARNER BROS./REPRISE/GAVIN
A3 SUMMIT DINNER PARTY

PRECEDED BY A
SPECIAL RECEPTION

GAVIN

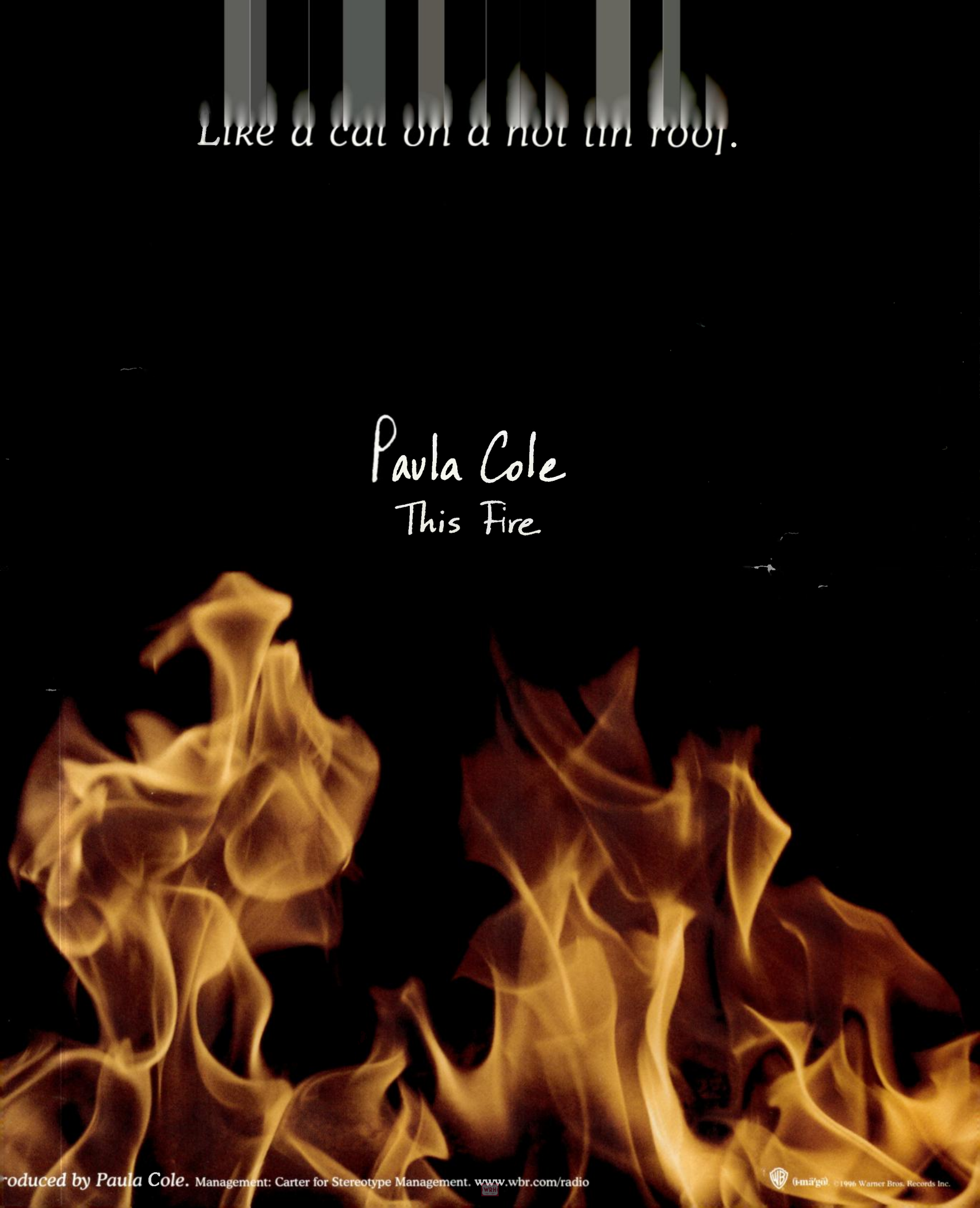
Thursday, Friday, Saturday
August 22, 23, 24



GAVIN A3 SUMMIT • AUGUST 22, 23, 24 1996

Seminar Hotline (415) 495-3200
By Invitation Only

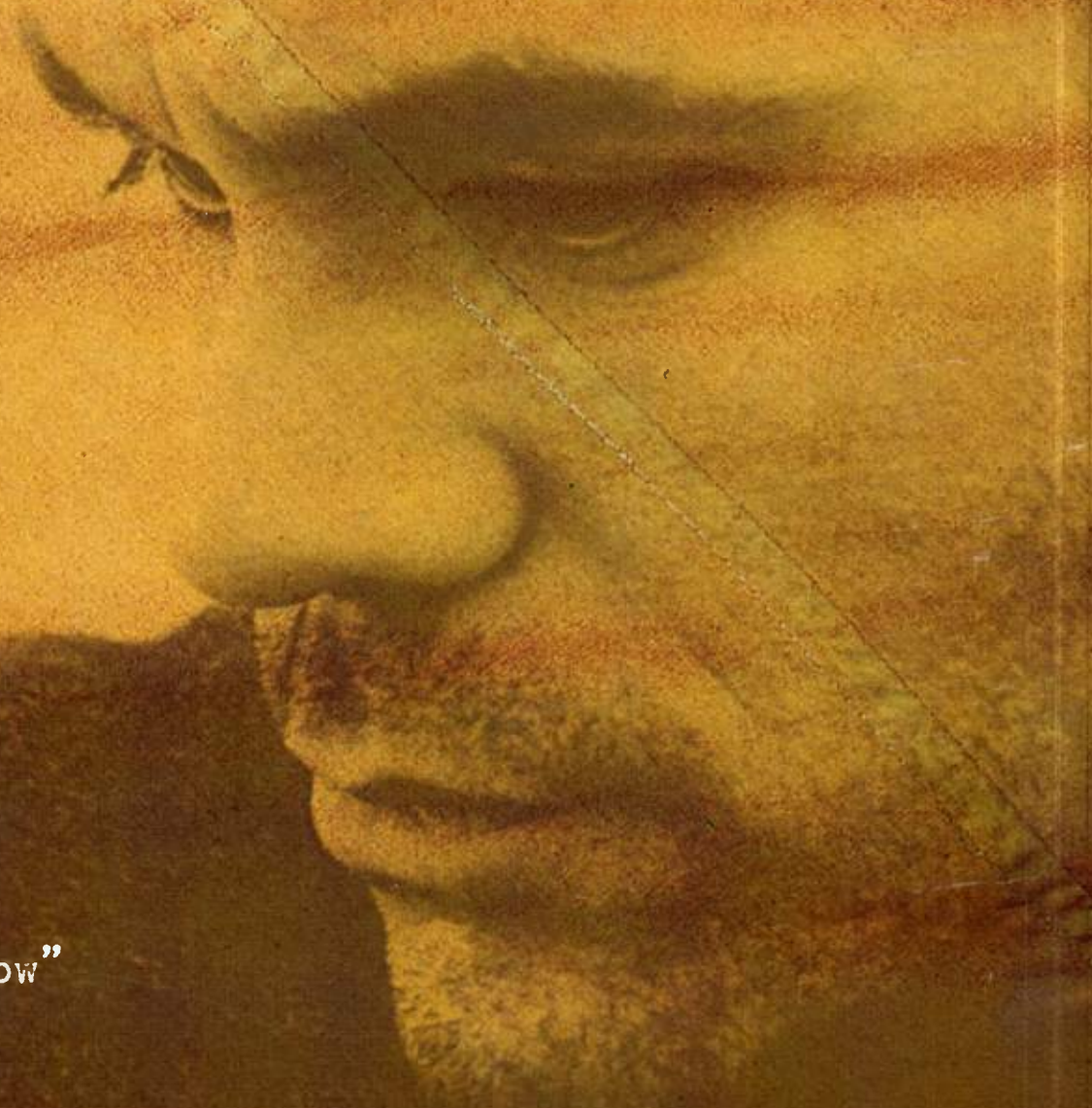
GAVIN
Convention



Like a cat on a hot tin roof.

Paula Cole
This Fire

NILLARA



"How Was I To Know" (The Edit)

The self-titled debut album
Produced by Susan Rogers and Nil Lara.
Management: Jesus Lara/José Tillán for Matt Entertainment

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<http://hollywoodandvine.com>

