

THE ALBUM NETWORK

totallyadult



THE BORN FREEONES

SEPTEMBER 27TH, 1996 • ISSUE NUMBER 5

Wildly Charming

WILD COLONIALS

a special AAA Sampler
featuring selections from their
forthcoming new album

This Can't Be Life:

“Charm”
“This Misery”
“Coy”

totallyadult

Commercial Airplay ³⁸
Non-Commercial Airplay ²³

Over 70 stations including:

KSCA	KRSH
KMTT	KHBG
WXPN	KTHX
WBOS	KINK
WXRV	WRLT
KERA	KGSR
WDET	WNCS
KPFT	KFXD

produced by TONY BERG
and JOHN PORTER

Management: Michael Meisel and John Cutcliffe
for Gold Mountain Entertainment



letter from the editor

This issue marks the increased frequency of **totallyadult** to every six weeks. This is only possible because of the continued support of the record label community, as well as the increased acceptance of the Adult Rock format at large. Certainly, the more "mainstream" understanding of our radio/music universe was dramatically expressed by the overwhelming turnout for the *Gavin A3* Summit this past August.

There were more stations, more bands and more label reps, including Senior VPs of Promotion, present than ever before. The recognition is gratifying and I hope the validation of the format and the artists within the pages of **totallyadult** have helped to bring this about. Although still a bit rocky, the road ahead for us seems broader and straighter.

We have a lot of good information and interesting reading for you in this issue. Our feature station is what may perhaps be the workhorse of the format, WXRT/Radio Chicago. The station, under the now 17-year direction of VP/Programming Norm Winer, is set to celebrate its 25th anniversary as a consistent Adult Rock Radio innovator *and* survivor. The label

interview is with the personable and impassioned Kid Leo, who has always been bullish on the format. KTCZ (Cities 97)/Minneapolis's Jane Frederickson gives us all a kick start with her incisive article. Paragon Research's VP/Research

Larry Johnson states his case about the need for research in these highly competitive times.

Our very own resident egg head, Charly Prevost, "explains and simplifies" the cutting-edge storage and delivery capabilities of the Digital Versatile Disc (DVD). And we explore an area of alternative music exposure with guest columnist David Konjowan's piece on the AEI Music Network.

There are also in-depth features on

Guardian's The Borrowers, Warner Bros.'

Paula Cole and A&M's Suzanne Vega. In addition,

Adult Rock Manager Matthew Lawton has researched the specialty shows - both syndicated and produced in-house - that the Adult Rock panel airs weekly. And, of course, there's the handy, quick-reference contact pages, as well as a one-sheet with both radio and label Web sites.

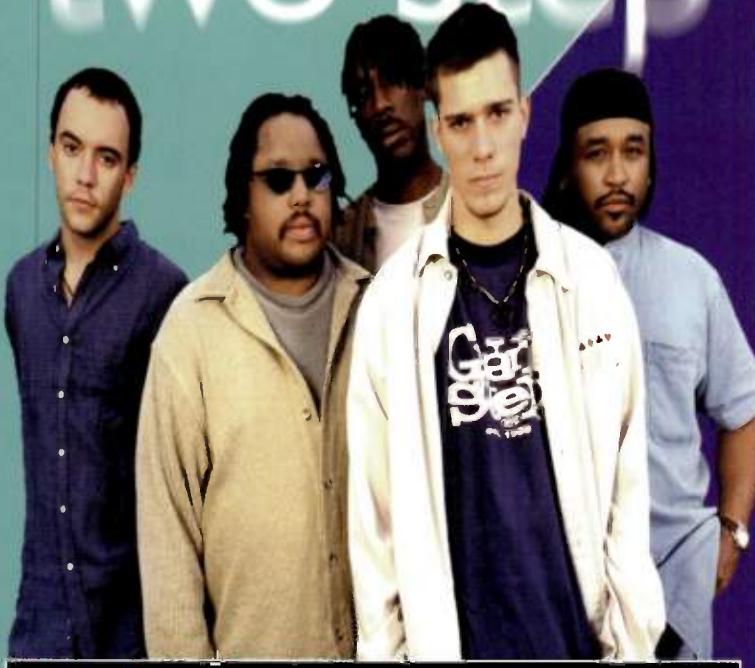
All in all, I think you'll agree that **totallyadult** continues with its commitment to quality information, providing an industry-wide forum and maintaining a high visual standard.



John Schoenberger

Dave Matthews Band

two step



the new focus track at A³ radio
 includes radio edit of "two step" plus acoustic versions of "two step," "crash into me," "typical situation," and "so much to say"
 produced by Steve Lillywhite / mixed by Tom Lord-Alge / www.dmband.com



leah andreone
 featuring the single
 "it's alright, it's ok"

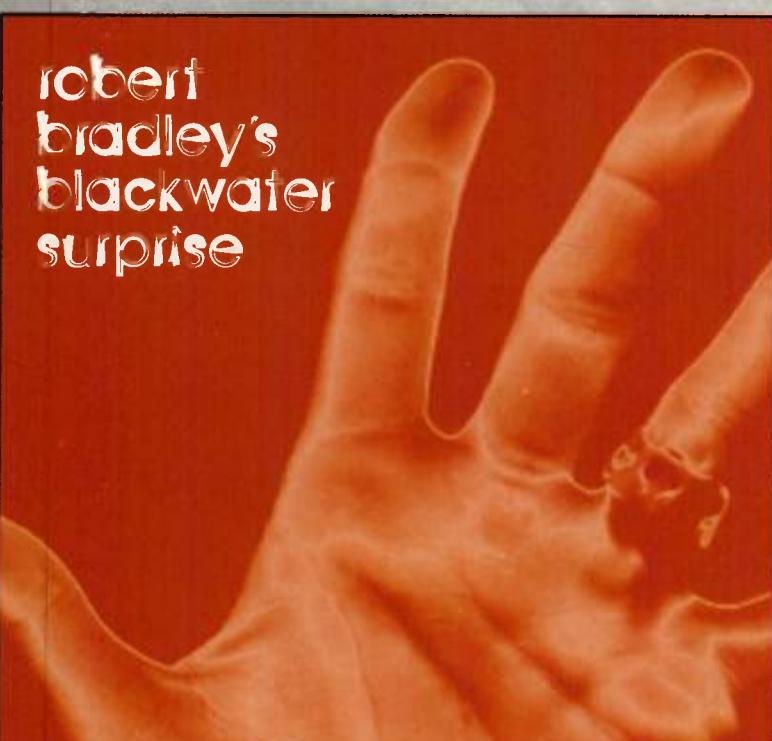



From the album *veiled*

Produced by Rick Neigher
 Mixed by Brian Malouf
 Management: Russell Carter for
 Russell Carter Artist Management, Ltd.
 email: rc-cl@rcam.com



robert
 bradley's
 blackwater
 surprise

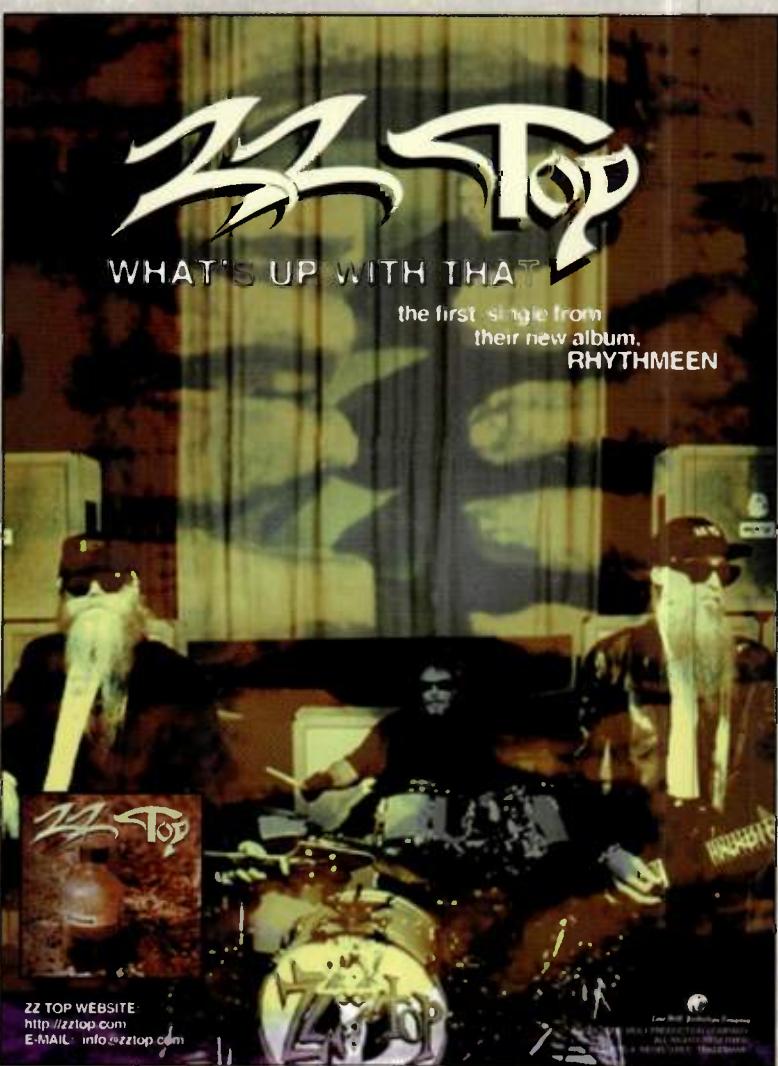


featuring
CALIFORNIA

Produced by Michael & Andrew Nehra
 Management: Vinny Rich for It's A Gas Management



ZZ TOP
WHAT'S UP WITH THAT
 the first single from
 their new album,
RHYTHMEEN



ZZ TOP

ZZ TOP WEBSITE:
<http://zztop.com>
 E-MAIL: info@zztop.com

© 1996 BMG Entertainment
 All rights reserved. All rights reserved.
 BMG and the BMG logo are registered trademarks of BMG Entertainment, Inc.

totallyadult

issue # 5 • september 1996

CEO
ELI BIRD
PRESIDENT
STEVE SMITH
SENIOR VP/GM
TOMMY NAST
VP/ADULT ROCK SERVICES
JOHN SCHOENBERGER
VP/MANAGING EDITOR
JIM NELSON
VP/RADIO
ROBERT ENGLAND
EDITING COORDINATOR
STEVE BALTIM
MANAGER/ADULT ROCK
MATTHEW LAWTON
CONTRIBUTING WRITERS
JANE FREDERICKSEN
LARRY JOHNSON
CHARLY PREVOST
STEVE BALTIM
DAVE KONJOYAN
MATTHEW LAWTON
TRANSCRIPTION
STACY MURPHY
ART DIRECTOR
LANCE WHITFIELD
ASSOCIATE ART DIRECTOR
AFRODITE "DEDE" NARDINI
GRAPHIC DESIGNERS
MELLE KARAKAWA
DENISE BAKER
SHANNON MALAR
PRODUCTION DIRECTOR
DAVE AUTHER
PRODUCTION MANAGER
FRANK ANASTASIA
IMAGING CENTER MANAGER
ALDEN KEITH STUBBLEFIELD
VP/RETAIL
CHARLY PREVOST
SENIOR RETAIL MUSIC EDITOR
CARTER ARMSTRONG
ASSOCIATE RETAIL EDITORS
GERRY T. SHAIA SCOTT MEISTER
GARVEY CLARKE
NEWS EDITOR
MARINA WILLIAMS
DIRECTOR OF CLIENT INFORMATION SERVICES
VICTOR CABALLERO
DIRECTOR OF INFORMATION SYSTEMS
STAN PRIMMER
SENIOR DIRECTOR BROADCAST SERVICES
MARK FELSON
ASSOCIATE DIRECTOR BROADCAST SERVICES
JOHNNY VALENZUELA
DIRECTOR OF AFFILIATE RELATIONS
NEAL BIRD
AFFILIATE RELATIONS
REGINA LIVESAY
BROADCAST SERVICES
BETH ARZY
CIRCULATION DIRECTOR
JACKIE BODNER
EDITOR YELLOW PAGES OF ROCK
PAUL CARTELLONE
BOOKKEEPING
PAM WILEY GAIL AGUILAR
OPERATIONS MANAGER
VANESSA ROCCKI
COMMUNICATIONS
KATHY BISSONETTE HANSEN
LOGISTICS
ERIC HARNER
MIKE DAVIS DEREK DEARMON
TIM STEPHENS KENNY HOLLAND BRIAN DAVIS

totallyadult
120 North Victory Blvd.
Burbank, CA 91502
818.955.4000 fax 818.955.8048
e-mail: totallyjs@aol.com

Published by The Allium Network, Inc.

contents

radio contacts

6

label contacts

14

web sites

20

airplay chart

22

retail chart

24

jane fredericksen

26

larry johnson

30

wxrt/norm winer

32

the borrowers

38

aei music network

44

paula cole

48

kid leo

54

suzanne vega

60

dvd disc

66

reviews

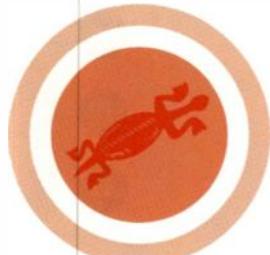
70

specialty shows

82



radio contacts

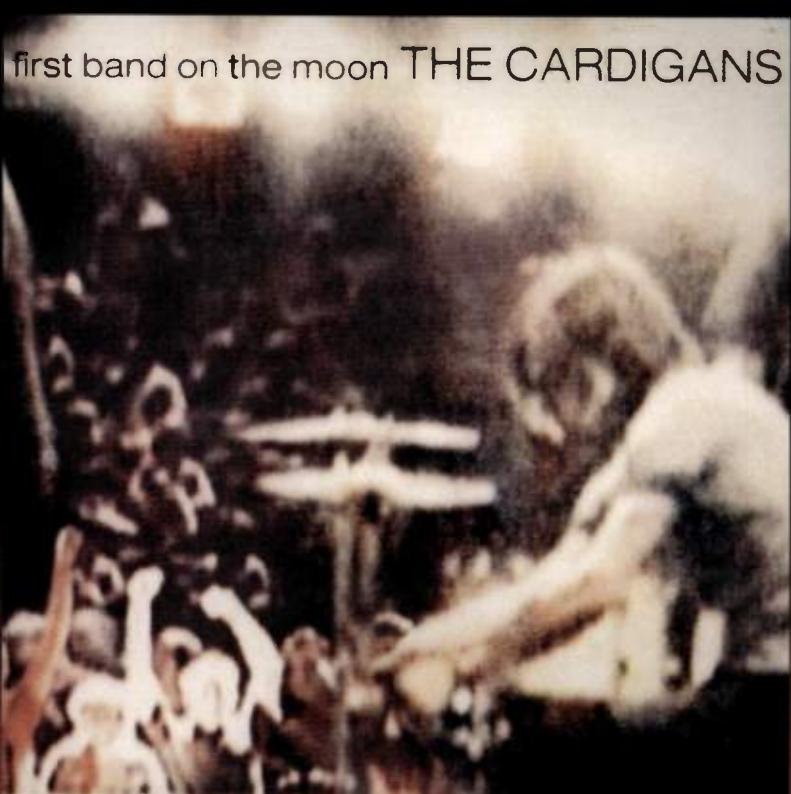
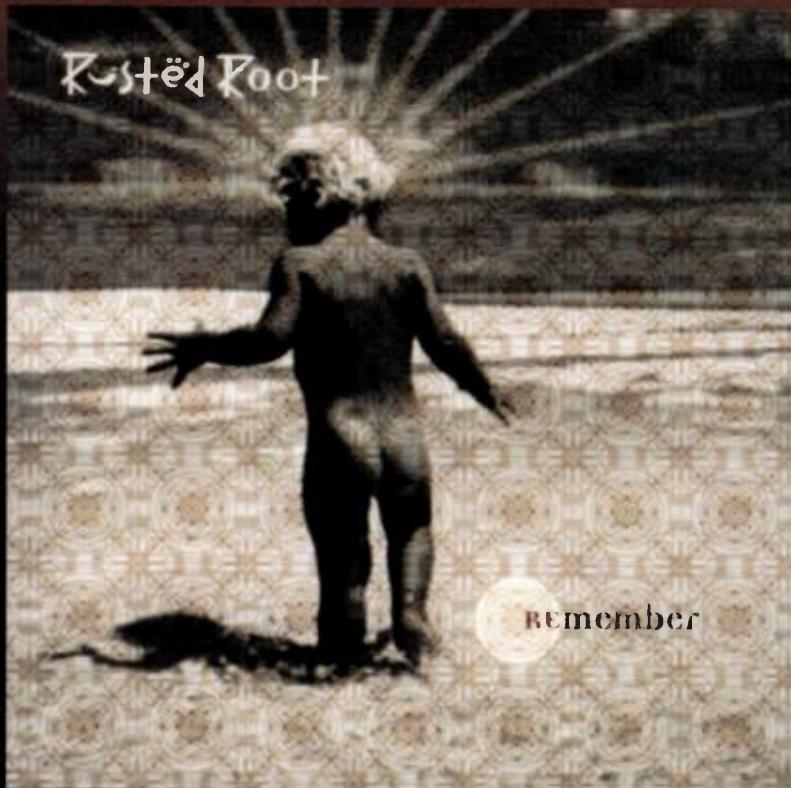


stations are listed by first available music call hour

all times listed by station's time zone

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
monday				
MT 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 10a-2p	WERU/Blue Hill Falls	MD	Sara Willis	207.374.2313 fax 374.2316 (E) weru@celeststat.com
MTW 11a-noon	KFAN/Fredericksburg	PD	J.D. Rose	210.997.2197 fax 997.2198 (E) txradio@ktc.com
MF 11a-1p	KFXD/Boise	PD MD	Greg Roberts Kevin Welch	208.888.4321 fax 888.2841
MW 3-5p	CIDR/Detroit	PD MD	Murray Brookshaw Ann Delisi	313.961.9811 fax 961.1603
MTWThF 10-11a	WIIS/Key West	PD	Frank Mayer	305.292.1133 fax 292.6936
MWTh noon-1p	WJBX/Ft. Myers	PD	Michelle Bruczynski	941.275.9900 fax 275.5611 (E) wjbx@usacomputers.net
M 1-4p	WKZE/Sharon	PD MD	Randy Milroy Leslie Ritter	203.364.5800 fax 364.0129
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	606.783.2384 fax 783.2385 (E) wmky@morehead-st.edu
MW 10a-noon	KMTN/Jackson	PD	Mark Fishman	307.733.4500 fax 733.7773
M 11a-1p F 1-6p	WNCW/Wilmington	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@nku.edu
MTW 2:45-5p	KOTR/San Luis Obispo	PD MD	Drew Ross Dean Kattari	805.927.5021 fax 927.0235
MTh 10a-noon	KPFT/Houston	PD MD	Eric Truax Mary Ramirez	713.526.4000 fax 526.5750
MT 8-10a/12:30-3p	KPIG/Monterey	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) petey@wrlt.com
MTWThF 10a-1:30p	WRRX/Gainesville	PD	Jerry Gerard	352.376.1230 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/Tupelo	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 (E) hock@laplaza.org
MTW 3-5p	KTHX/Reno	PD MD	Bruce Van Dyke Dave Chaney	702.829.1964 fax 825.3183 (E) thex@sierra.net
M 1:30-4:30p T 9-11a	KUNC/North Colorado	MD AMD	Julie Amacher Kirk Mower	970.351.2915 fax 351.1780 (E) mail@kunc.univnorthco.edu

Mercury...Past...Present...Future



radio contacts



stations are listed by first
available music call hour

all times listed by
station's time zone

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
MW 11:30a-4:30p	WXRT/Chicago	VP/PRG MD	Norm Winer Patty Martin	312.777.1700 fax 286.9978 (E) comments@wxrt.com
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
MF 8a-4p	SBR Consulting	MD	Dave Benson	303.444.7700 fax 444.3555 (E) sbradio@aol.com
tuesday				
TWThF 1-5p	KAFR/Angel Fire	PD MD	Bo O'Connell Cindy Freedman	505.377.2596 fax 377.3578
TW 3-5p	KBCO/Denver	MD	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) vtel@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 (E) cityfolk1@aol.com
T 3:15-6:15p	KGSR/Austin	PD MD	Jody Denberg Susan Castle	512.472.1071 fax 472.0143 (E) jdenberg@kgsr.com
TW 9a-noon/1-5p	KINK/Portland	PD APD	Carl Widing Anita Garlock	503.226.5080 fax 226.4578 (E) kinknews@teleport.com
T 3-5p W 3-4p	WKOC/Norfolk	PD APD/MD	Perry Stone Dal Hunter	757.640.8500 fax 640.8552
TTh 10:15a-noon	WKVT/Brattleboro	PD	Ian Taylor	802.257.0312 fax 254.6683
TW noon-3p	KLRQ/Independence	PD	Steve Stevens	816.885.7517 fax 885.8318 (E) kirq@aol.com
T 10a-1p W 11a-noon	KLRR/Bend	PD	Doug Donoho	541.382.5263 fax 388.0456 (E) clear@klrr.com
TWThF 3:30-5p	WMMO/Orlando	OM MD	Paul Warren Jessie Scott	407.422.9890 fax 423.9666 (E) paul@intersrv.com
TW 2-4p	WMVY/Martha's Vineyard	SM AMD	Barbara Dacey Rock Bergeron	508.693.5000 fax 693.8211
TTh 9-11:30a	KRCC/Colorado Springs	MD	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 (E) billb@krcl.org
TTh 3-5p	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 11:30a-1:30p	KSCA/Los Angeles	PD MD	Mike Morrison Nicole Sandler	213.845.1600 fax 845.1630 (E) kscapd@aol.com
T 10a-4p	KTMN/Sante Fe	PD	Rich Robinson	505.983.5866 fax 984.2012 (E) kjc3@juno.com
T 3-6p	WVAY/Wilmington	PD MD	Dave Chapelle Debora Lee	802.464.1111 fax 464.1112
T 11a-3p	WVOD/Dare County	PD APD/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

CHRIS ISAAK "think of tomorrow"

roduced by Chris Isaak. From the new album: BAJA SESSIONS. Watch for the TV Special, recorded in Baja, airing this fall. Management: HK Management/Howard Kaufman & Sheryl Louis. <http://www.RepriseRec.com/ChrisIsaak> © 1996 Reprise Records.



radio contacts



stations are listed by first available music call hour

all times listed by station's time zone

	MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
1	TW 10a-noon	KXPK/Denver	PD MD	Doug Clifton Gary Schoenwetter	303.989.1340 fax 989.1364 (E) gary@thepeak.com
2	TTh 10a-noon	WXPN/Philadelphia	PD MD	Kim Alexander Bruce Warren	215.898.6677 fax 898.0707 (E) wxpn@pobox.upenn.edu
3	T 9a-5p	DMX Music	MD	Danielle Ruysschaert	310.444.1744 fax 444.1717 (E) danielle@dmxmusic.com
4	TWTh 10a-5p	Music Choice	PD	Andrea Karr	212.833.5995 fax 833.5438 (E) karr@swnetworks.com
5	TTh 10a-noon	World Cafe	PD MD	Bruce Ranes Bruce Warren	215.898.6677 fax 898.0707 (E) worldcafe@pobox.upenn.edu
6	T 9a-6p	Constantine Consulting	GM	Dennis Constantine	303.440.5470 fax 449.5043 (E) dennver@aol.com
wednesday					
7	W 10a-1p	WBJB/New York City	MD	Mike Ford	908.224.2432 fax 224.2494 (E) wbjbfm@aol.com
8	W 3-5p	WCLZ/Portland	PD MD	Brian Phoenix Kim Rowe	207.725.5505 fax 725.5121 (E) wclz@wclz.com
9	W noon-3p	KCRW/Los Angeles	PD MD	Chris Douridas Tricia Halloran	310.450.5183 fax 450.7172 (E) mail@kcrw.org
10	WTh noon-4p	WEBX/Champaign	PD MD	Jay Hedblade Jock Hedblade	217.355.2695 fax 355.1034 (E) hedblade@aol.com
11	W 3-6p	KERA/Dallas	SM MD	Jeff Luchsinger Gabrielle West	214.740.9257 fax 740.9396
12	WThF 2-5p	KFOG/San Francisco	PD MD	Paul Marszalek Bill Evans	415.543.1045 fax 995.6867
13	W 10a-2p	KHBG/Santa Rosa	PD	Shannon O'Brien	707.433.9599 fax 433.9595 (E) fm96@khbg.com
14	W noon-3p	KISM/Bellingham	PD MD	Ken Richards Jon Elliot	360.734.9790 fax 733.4551
15	WThF 3-6p	KIWR/Omaha	PD MD	Bill Stewart Bill Rogers	712.325.3254 fax 325.3391
16	W 10-11:30a Th 1-2:30p	KKNB/Lincoln	PD MD	Erik Johnson Junior	402.483.1517 fax 483.1579 (E) planet@inetnebr.com
17	W 3-6p	WMAX/Rochester	PD	Jennifer Vanderslice	716.232.8870 fax 232.1804 (E) wmaxfm@aol.com
18	WTh 1-4p	KMMS/Bozeman	PD MD	Colter Lanagan Kim Rossi	406.586.2343 fax 587.2202
19	W 1-5p	KMTT/Seattle	SM APD MD	Chris Mays Jason Parker Dean Carlson	206.233.1037 fax 233.8979 (E) mountain@kmtt.com
20	W noon-2p	WRSI/Greenfield	GM MD	Ed Skutnik Jim Olsen	413.774.2321 fax 774.2683 (E) wrsi@shaysnet.com
21	W 9a-1p	KSPN/Aspen	PD MD	Tina Lutz Carolyne Harvey	970.925.5776 fax 925.1142
		KFMU/Steamboat Springs	PD MD	Dennis Kitterman Carolyne Harvey	
		KTUN/Vail	PD MD	Dan Taylor Carolyne Harvey	
22	WTh 10a-1p	KTCZ/Minneapolis	PD MD	Lauren MacLeash Jane Fredericksen	612.339.0000 fax 333.2997
23	W 11a-1p	KUMT/Salt Lake City	PD MD	Zeb Norris Kelly Monson	801.262.9797 fax 265.2843 (E) mountain@xmmission.com
24	W 3-5p	KUPR/San Diego	PD MD	Mike Halloran Clark Novak	619.729.5945 fax 729.7067
25	W 1:30-4:00p	KUWR/Cheyenne	PD	Don Woods	307.766.6624 fax 766.6184 (E) woeay@uwyo.edu



The Album Network presents **ROCK & THE ENVIRONMENT**

where artists come together to talk about the importance of the environment and voting.

FEATURING MUSIC AND INTERVIEWS WITH

Alice In Chains
Blues Traveler
Gin Blossoms
Midnight Oil
**Krist Novoselic
of Nirvana**
Pearl Jam
Soundgarden
The Verve Pipe

October 14-27

A two-hour broadcast that's available on CD.

For market exclusive clearances, call the environmentally safe
Broadcast Department at 818.955.4000



HOSTED BY
TIM & MIKE CROSS
OF SPONGE

radio contacts



stations are listed by first
available music call hour

all times listed by
station's time zone

	MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
t	WThF 3-4:30p	KXPT/Las Vegas	OM MD	Richard Reed J.D. Davis	702.876.1460 fax 876.1886 (E) point97@inti.net
T	W 8:30a-noon	DISH-CD	PD	Tom Killorin	800.331.3340 fax 206.441.5667 (E) tjkillorin@seanet.com
T	W 9a-5p	MR-35	PD MD	Cary Pall Steve Sutton	214.991.9200 fax 448.3378
thursday	thursday				
T	ThF 9-11a	KBAC/Santa Fe	PD	Ira Gordon	505.989.3338 fax 989.3881
T	Th 2-5p	KBXR/Columbia	MD	Keefer	573.449.1520 fax 449.7770 (E) keefer@bxr.com
T	ThF 4-6p	WCBE/Columbus	MD	Max Faulkner	614.365.5555 fax 365.5060 (E) wcbe@iwaynet.net
T	Th noon-2p	KCFE/Minneapolis	PD	Dave Anton	612.949.1057 fax 949.0585 (E) cafefm@usinternet.com
T	Th 10a-1p	WEHM/Long Island	PD	Steve Richards	516.329.0010 fax 329.5004 (E) wehm@peconic.net
T	ThF noon-2p	WFPK/Louisville	PD	Leslie Stewart	502.574.1640 fax 574.1671 (E) wfpk@iglou.com
T	Th 3-5p	WHPT/Tampa	PD APD	Chuck Beck Chris Taylor	813.577.7131 fax 578.2477
T	Th 3-5p	WMMM/Madison	PD MD	Pat Gallagher Tom Teuber	608.273.9774 fax 273.8852 (E) 1055triplem@prodigy.com
T	Th 1-3p	WNBX/Lebanon	PD	Tim Tobin	603.298.7400 fax 298.7444 (E) info@riverfm.com
T	ThF 3-4:30p	WNCS/Burlington	PD MD	Glenn Roberts Jody Peterson	802.223.2396 fax 223.1520 (E) pointfm@together.net
T	ThF 1-3p	WOXF/Manchester	PD	Keith Murray	603.669.7979 fax 669.3229
T	Th 1-3p	KOZT/Mendocino	MC SM	Kate Hayes Vicky Watts	707.964.7277 fax 964.9536 (E) thecoast@kozt.com
T	Th 9:30a-2p	WRNR/Baltimore	MD	Damian Einstein	410.626.0103 fax 267.7634
T	Th 11a-1p	WRNX/Amherst	PD	Sean O'Mealy	413.256.6794 fax 256.3171 (E) wrnx@javanet.com
T	Th 8a-3p	KRRK/Omaha	PD	Kevin Callahan	402.393.8780 fax 398.1997
T	Th 9a-noon	KSUT/Durango	PD MD	Steve Rauworth Stasia Lanier	970.563.0255 fax 563.0399
T	Th noon-2:30p	WTTS/Bloomington	PD	Rich Anton	812.332.3366 fax 331.4570
T	Th 1-3p	WVRV/St. Louis	PD MD	Scott Strong Mike Richter	314.231.3699 fax 259.5789
T	Th 10a-2p	WXRC/Charlotte	PD	Anthony Michaels	704.464.4041 fax 464.9662
T	friday				
F	F 3-5p	WBOS/Boston	PD AMD	Jim Herron Maria Morgan	617.254.9267 fax 782.8757 (E) wbosonline@aol.com
F	F 10:30-11:30a	WCBR/Chicago	PD MD	Tim Disa Tommy Lee Johnston	847.255.5800 fax 255.0129
F	F 3-5p	WXKR/Toledo	PD MD	Dusty Scott Mike McIntyre	419.693.9957 fax 697.2490 (E) dustykrock@aol.com
F	F noon-3p	WXLE/Albany	PD AMD	Cliff Nash Randy Tyler	518.381.3588 fax 381.109



EARLY AIRPLAY ACTION:

KFOG
KXPK
WXPN
WXRV
KMBY
KCFE
KFXD
KRSH
KBAC
KTMN
KMTN
WRNX
KRCC
WEBK
KIWR
WKVT

LINDA PeRRy

“FILL ME UP”

FROM HER SOLO DEBUT ALBUM IN FLIGHT.

PRODUCED BY: BILL BOTSELL
CO-PRODUCED BY LINDA PERRY
©1996 INTERSCOPE RECORDS. ALL RIGHTS RESERVED.

A&R DIRECTION: TOM WHALLEY
MANAGEMENT: LESLIE GERARD AT GERARD MGMT.



label contacts



label	contact	phone	fax	e-mail
A&M	J.B. Brenner	213.856.2730	(F) 856.2694	(E) waamer@aol.com
ALIAS	Greg Tomlinson	818.566.1034	(F) 566.6623	(E) gt@directnet.com
ALLIGATOR	Tim Kolleth	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) todds@american.recordings.com
ANTONE'S/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	212.830.2274	(F) 830.2248	(E) labelslime@aol.com
ARISTA AUSTIN	Steve Schnur	615.780.9180	(F) 780.9143	(E) sschnur@bmgmusic.com
ATLANTIC	Bonnie Sifkin	212.275.2247	(F) 275.2249	
AUTONOMOUS	Larry Mills	404.733.5505	(F) 724.0889	
AVENUE	Erik Nielsen	800.5AVENUE	(F) 415.321.7491	(E) erik@5avenue.com
AWARE	Greg Latterman	847.491.0036	(F) 491.0146	(E) latterman@rockweb.com
BACK NINE	Brad Colerick	213.874.9889	(F) 874.2553	(E) b9records@aol.com
BAR/NONE	T. Simon	201.222.0207	(F) 795.5048	(E) barnonerec@aol.com
BIG POP	Rick Winward	215.551.3191	(F) 467.2048	(E) bigpop@bigpop.com
BLACK VINYL	Gary Klebe	847.746.3767	(F) 746.3779	(E) gary@blackvinyl.com
BLACK TOP	Heather West	504.895.7239	(F) 891.1510	(E) blacktnola@aol.com
BLIND PIG	Maria Stanford	415.550.6484	(F) 550.6485	(E) blindpigs@aol.com
CAPITOL	Nick Bedding	213.871.5704	(F) 462.7489	
CAPRICORN	Jeff Cook Michelle Meisner	404.873.3918 707.763.0599	(F) 874.2204 (F) 763.4137	(E) themeis@aol.com
CAROLINE/PASSENGER	Errol Kolosine Maria Balkalapulo	212.886.7521 212.886.7591	(F) 989.9791 (F) 989.9791	(E) radio@caroline.com
COLUMBIA	Kid Leo Jenni Drozd	212.833.8605 212.833.8368	(F) 833.7416 (F) 833.7416	(E) kleo@sonymusic.com (E) jdrozd@sonymusic.com
COOKING VINYL	Dave Nives	516.484.2863	(F) 484.6179	(E) 104330.1030@compuserve.com
CURB	Matt Duffy	615.321.5080	(F) 327.1964	(E) mduffy@curb.com
DAMIAN	Anita Reinsch	818.845.6402	(F) 845.0437	(E) eyesinc1@aol.com
DEJADISC	Chris Leonard	512.392.6609	(F) 754.6886	(E) chrisdej@dejadisc.com
DISCOVERY	Rene Magallon	310.828.1033	(F) 828.1584	(E) info@discoveryrec.com
DON'T	Scott Zeil	414.224.9023	(F) 224.8021	(E) dont@execpc.com
D'VILLE	Jimmy Miller	800.523.8455	(F) 615.320.1030	(E) truth2@aol.com
EAGLE THUNDER	Robby Romero	505.983.2267	(F) No Fax	
EASTERN FRONT	Matthew Kattman	800.337.3747	(F) 508.359.8090	(E) efrradio@aol.com
ELEKTRA	Lisa Michelson	212.275.4260	(F) 974.9314	
EMI	Mike Abbattista Nick Bull	212.492.5428 310.289.6420	(F) 492.1876 (F) 289.6496	(E) abbatude@aol.com (E) madbull3@aol.com
THE ENCLAVE	John Baucchio	212.492.1254	(F) 506.5550	
EPIC	Laura Curtin Mike Jansta	212.833.5011 310.449.2939	(F) 833.4119 (F) 449.2948	(E) laura_curtin@sonymusic.com (E) phonerat@aol.com
EPITAPH	Mike Shumate/Robbie Lloyd	213.413.7353	(F) 413.9678	(E) mike@epitaph.com
57/SHOTPUT	William Marion	404.237.5757	(F) 237.5739	(E) record57@mindspring.com
4AD	Rich Holtzman	310.289.9593	(F) 289.8680	(E) rich@4ad.com
GEFFEN/DGC	Alan Oremann	310.285.2734	(F) 550.7076	(E) ao@geffen.com
GRASS	Shanna Fischer	212.843.8300	(F) 843.0786	(E) grass@grassrecords.com
GREEN LINNET	Tom Frouge	203.730.0333	(F) 730.0345	(E) grlinnet@aol.com
GRP/BLUE THUMB	Suzanne Berg	212.424.1186	(F) 424.1009	(E) blewis@mca.com
GUARDIAN	Suzanne White	212.603.8643	(F) 603.8711	(E) mdpipes@aol.com
HIGHER OCTAVE	Scott Bergenstein	310.589.1515	(F) 589.1525	(E) homusik@aol.com
HIGH STREET	Dave Morell	212.930.7083	(F) 930.7083	
HIGHTONE	Marlene Lopez	510.763.8500	(F) 763.8558	(E) htrecords@aol.com
HOLLYWOOD	Tim Burruss	818.560.5670	(F) 567.4837	(E) tim_burruss@studio.disney.com

AMANDA MARSHALL



“LET IT RAIN”

The follow up to the hit **“Birmingham”**

SoundScan:

Over 40,000 units
2,000 this week!

See Amanda on “Good Morning, America” Friday

Produced by David Tyson
Management: Forte Records & Productions



© 1996 Sony Music Entertainment Inc. <http://www.sonymusic.com>

Label contacts



label	contact	phone	fax	e-mail
ICE HOUSE ICHIBAN	John Phillips/Mark Maynard Lindsay Shannon	901.388.1108 770.419.1414	(F) 388.3002 (F) 419.1230	(E) ichibanc@aol.com
IGUANA	Roger Stein	914.428.8600	(F) 949.5005	
IMAGO	Clay Farner	212.343.3400	(F) 343.3344	(E) into@imagorec.com
IMI	Welly Garza	312.245.9334	(F) 245.9327	(E) onlyimi@interaccess.com
INTERSCOPE	James Evans	310.443.4562	(F) 208.0678	
INTERSOUND	Susan Rosko	800.945.3059	(F) 770.664.7316	(E) intersound@intersoundmusic.com
ISLAND	John Sigler	212.603.3953	(F) 603.3965	
JUSTICE	Troy Stanton	713.520.6669	(F) 525.4444	(E) justice@justicerecords.com
KOCH	Steve Smith	516.484.1000	(F) 484.4746	(E) koch@kochint.com
KOMOTION	Grace Cawley	408.353.8597	(F) 353.8527	(E) rick@netpower.com
KUDZU	Jay Wilson	205.870.5181	(F) 870.1835	
LAVA	Dara Kravitz	212.275.1625	(F) 258.3123	
MAGIC	Steve McCarthy	818.986.0351	(F) 986.6950	(E) magicrecords@earthlink.net
MAMMOTH	Sean Maxson	919.932.1882	(F) 932.1885	(E) airwaves@mammoth.com
MARGARITAVILLE	Chris Markferding	615.329.2899	(F) 329.4006	(E) ccmarks@aol.com
MAVERICK	Lelle Lutts	213.852.1177	(F) 852.1505	
MCA	David Fleischman	818.777.4051	(F) 866.1407	(E) dfleischman@mca.com
MERCURY	David Einstein	212.333.8196	(F) 333.8245	
MESA/BLUE MOON	Theo Butler	818.841.8585	(F) 841.8581	
MIDNIGHT FANTASY	Steve Bogen	301.942.9200	(F) 942.2826	
MILAN	Beth Krakower	212.782.1076	(F) 782.1078	(E) beth_krakower@bmgmusic.com
MIRAMAR	Sally McGowan	800.245.6472	(F) 206.286.4433	(E) miramar@usa.net
MONKEYHILL	Brad Roberts	504.944.4776	(F) 944.7053	(E) monkeyhill@aol.com
MOTOWN	Connie Breeze	310.996.7206	(F) 575.3138	
MUSICMASTERS	Richard Leclercq	908.531.3375	(F) 531.9686	
MUTE	Roze Braunstein	212.255.7670	(F) 255.6056	(E) roze@mute.com
NETTWERK	Doug LaGambina	212.477.8198	(F) 477.6874	(E) info@nettwerk.com
NU.MILLENNIA	Todd Bisson	310.446.8544	(F) 446.8548	(E) tdbisson@aol.com
OCTOBER	Dina Wolkoff	612.339.0690	(F) 339.5895	(E) october@october-rec.com
OH BOY/BLUE PLATE	Dan Einstein	615.742.1250	(F) 742.1360	(E) ohboy33@aol.com
OVERTURE	Robert Christenson	810.349.0115	(F) 349.9140	(E) overrec@aol.com
PERMANENT PRESS	Ray Pawl	818.981.7760	(F) 365.7328	
PLUMP	Jeremy Morrison	212.366.6633	(F) 366.0465	(E) plumprec@aol.com
POLYDOR USA	Dave Darus Barry Lyons	213.856.6627 213.856.6600	(F) 856.6610 (F) 856.6610	(E) otisotis@aol.com
PRA	Ted Joseph	310.393.8283	(F) 393.9053	(E) pra@prarecords.com
PRIME CD	Gail Zaks	212.366.5982	(F) 366.0615	(E) primecd@thoughtport.com
PRIVATE MUSIC	Rick Sackheim	310.358.4577	(F) 358.4520	(E) rick_sackheim@bmgmusic.com
PURE	Terry Coen	203.938.0555	(F) 938.0579	(E) pureltd@aol.com
PUTUMAYO	Lynn Grossman	212.995.9400	(F) 420.9174	
PYRAMID	Michael Preger	305.893.2007	(F) 893.0059	
QWEST	Don Eason	213.874.3028	(F) 874.2171	
RADIOACTIVE	Kerry Marsico	310.659.6598	(F) 659.1679	(E) radioactive@radioactive.net
RAS	Teresa Altos	301.588.9641	(F) 588.7108	(E) teresa@rounder.com
RAZOR & TIE	Liz Opoka/Edith Bellinghausen	212.473.9173	(F) 473.9174	(E) razrtie@aol.com
RCA	Art Phillips	310.358.4074	(F) 358.4087	(E) art_phillips@bmgmusic.com
REAL WORLD/GYROSCOPE	Maria Bakkalapulo	212.886.7591	(F) 989.9791	
RED HOUSE	Megan Zinn	612.379.1089	(F) 379.0945	(E) rhpub@aol.com
REPRISE	Ruch Garcia	303.666.0216	(F) 666.0296	(E) ricosworld@aol.com
RESTLESS	Rich Schmidt	213.957.4357	(F) 957.4355	(E) richs@restless.com

NIL LARA

totallyadult

Commercial Airplay 

CONTINUED BELIEVERS:

KSCA
WBOS
KMTT
WXRV
WMMO
WXPN
WRLT
KUPR
KFXD
KGSR
KPFT
KBXR
KRSN
WRNX
KBAC
WEBX
KSPN
KTUN
KFMU
KROK
WMVY

PLUS 40 MORE!

how was i to know

The new single from his self-titled debut album

Produced by Susan Rogers and Nil Lara, Management: Jesus Lara and José Tillán for Matt Entertainment
©1996 Capitol Records, Inc. <http://www.netrunner.net/~matt1jt> <http://hollywoodandvine.com>



Label contacts

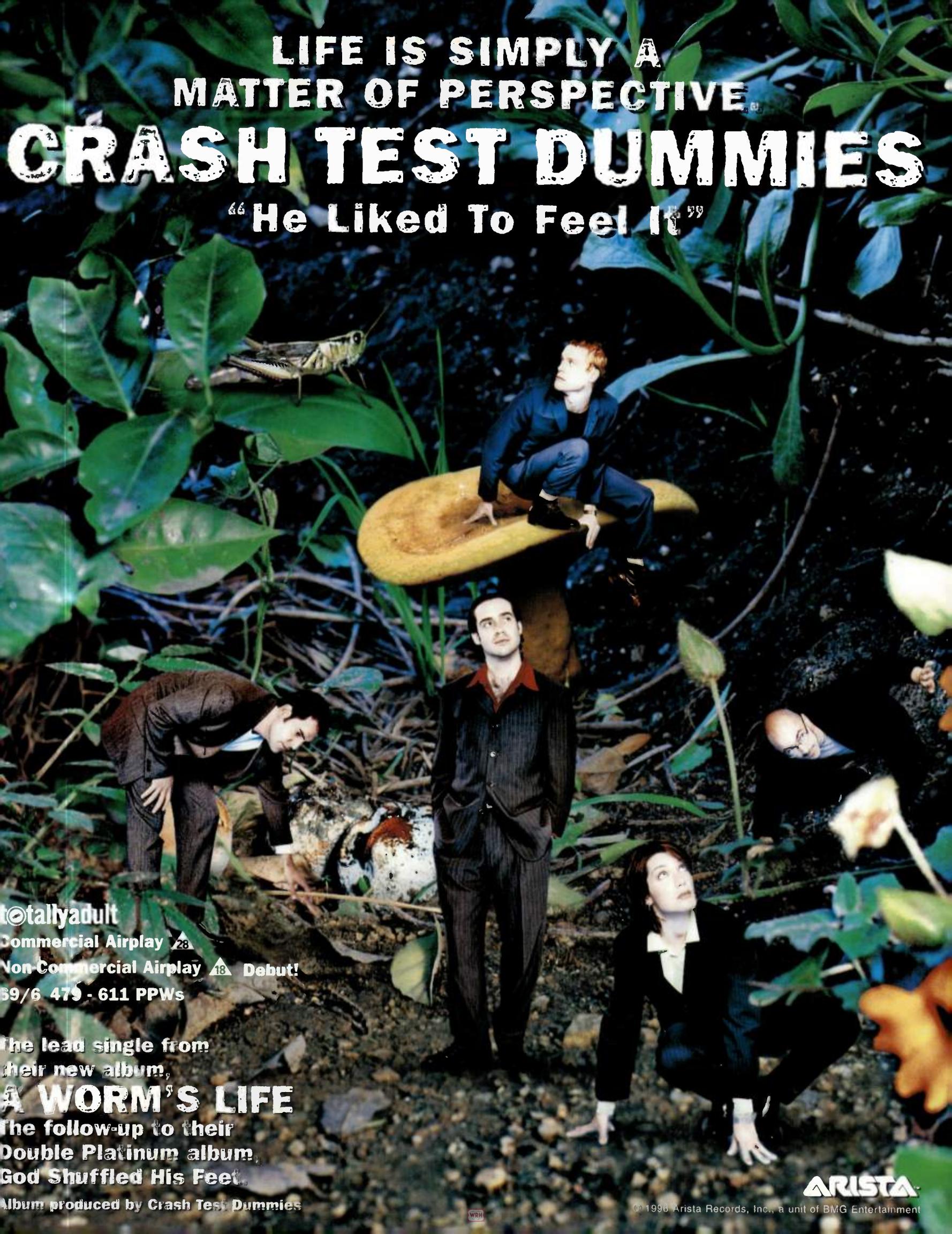


label	contact	phone	fax	e-mail
REVOLUTION	Jean Johnson	310.289.5507	(F) 289.7338	(E) info@revolution.wbr.com
RHINO	Jim Neill Eric Kayser	310.441.6651 310.474.4778	(F) 441.6578 (F) 441.6578	(E) jin_neill@rhinorecords.com (E) eric_kayser@rhinorecords.com
RHYTHMIC	Paul Bassman	214.741.9663	(F) 939.9663	(E) prbassman@aol.com
RHYTHM SAFARI	Michael Regen	213.993.3246	(F) 856.4204	
RISING STAR	Pat Nugent	404.636.2050	(F) 636.5051	(E) pat@mindspring.com
RITE-OFF	Terry Sellers	717.374.0696	(F) 374.0858	(E) riteoff@sunlink.net
ROADRUNNER	Sean Knight	212.274.7548	(F) 219.0301	(E) knight@mail.roadrun.com
ROUNDER/PHILO	Leslie Rouffe	617.354.0700	(F) 491.1970	(E) leslier@rounder.com
RYKODISC	Mike Marrone	508.744.7678	(F) 741.4506	(E) marrone@rykodisc.com
SCOTTI BROS.	Damon Greenfield	310.656.1100	(F) 656.7430	
SETANTA	Tim Broun	201.659.7333	(F) 659.7372	(E) setantaus@aol.com
SHANACHIE	Claudia Stewart Navarro	213.258.3817	(F) 258.3875	(E) shanach@haven.ios.com
SIGNATURE SOUNDS	Jim Olsen/Mark Thayer	800.694.5354	(F) 413.665.4036	(E) ssrcc2@aol.com
SILVERTONE	John Butler Enrique Ongpin	212.620.8798 310.247.8300	(F) 645.3783 (F) 247.8366	
SONY 550	Jeff Appleton	212.833.5284	(F) 833.5113	(E) jeff_appleton@sonymusic.com
SPARK	Julie Zeitlin	213.653.7727	(F) 653.7728	(E) sprkrecord@aol.com
SUB POP	Susie Tennant	206.441.8441	(F) 448.7420	(E) susiet@subpop.com
SUGAR HILL	Gail High	919.489.4349	(F) 489.6080	
TAG	Gary Spivack Ron Geslin	310.205.5731 212.508.5472	(F) 205.7407 (F) 593.7663	
TANGIBLE	Gary Brody	888.800.8228	(F) 516.379.8015	(E) promo@tangible-music.com
THIRSTY EAR	Lulu Cohen	212.889.9595	(F) 889.3641	(E) thirstye@aol.com
TRIAD	Amy Arnold	612.942.5775	(F) 942.5783	(E) amya@triadmpl.mhf.compuserve.com
TRISTAR	Howie Gabriel	212.337.5300	(F) 337.5433	(E) howard_gabriel@sonymusic.com
TVT	John Perrone Gary Jay	212.979.6410 212.979.6410	(F) 979.6489 (F) 979.6489	(E) johnp@tvtrcords.com (E) gary@tvtrcords.com
TWIN VISION	Peter Hay	800.899.4464	(F) 212.967.1524	(E) twinvision@aol.com
UNITY	Bill Clodfelter Chris Maggore	503.231.7078 310.581.2700	(F) 231.6016 (F) 581.2727	(E) higherrep@aol.com (E) unitylab1@aol.com
UNIVERSAL	Howard Leon	212.373.0711	(F) 373.0662	
UPSIDE OUT	Caroll Wong	818.990.3586	(F) 981.7641	
VANGUARD	Kevin Welk	310.451.5727	(F) 394.4148	(E) vanguardrec@aol.com
VAPOR	Mia Kline	310.450.2710	(F) 452.4435	
VERVE	Rachel Lewis Bud Harner	212.333.8119 310.996.7905	(F) 603.7696 (F) 477.7450	(E) jazzbruin1@aol.com
VICEROY	Bob Law	212.465.2357	(F) 279.6520	
VIRGIN	Scott Douglas	212.332.0418	(F) 489.9330	(E) lojack@ix.netcom.com
WAGON WHEEL	Rick Wagner/Paul Collins	212.477.2930	(F) 477.2930	
W.A.R.?	Ryan Smith	303.440.0666	(F) 447.2484	(E) warinfo@war.com
WARNER BROS.	Nancy Stein/Jennifer Polenzani	818.953.3559	(F) 840.2350	(E) montuori@aol.com
WATER BUG	Andrew Calhoun	800.466.0234	(F) 847.332.1583	
WATERMELON	Eric Zappa	512.472.6192	(F) 472.6249	
WAY COOL	Karen Holmes Michael Prince	310.592.6370 770.908.1683	(F) 592.6374 (F) 908.1220	(E) waycoolmus@aol.com
WESTERN FRONT	Al Krockey	312.384.9200	(F) 384.9256	(E) westfrnt@aol.com
WILCAT RECORDS	Mike Gormley	213.848.9200	(F) 848.9448	
WINTER HARVEST	David Ezell	615.227.7770	(F) 226.0346	(E) winharvest@aol.com
THE WORK GROUP	Pam Edwards	310.449.2203	(F) 449.2095	(E) pam_edwards@sony.com
ZERO HOUR	Seth Gershman	212.337.3200	(F) 337.3701	(E) seth@zerohour.com
ZOO	Ray Gmeiner	310.358.4223	(F) 358.4268	(E) rgmein@bmgmusic.com

LIFE IS SIMPLY A
MATTER OF PERSPECTIVE

CRASH TEST DUMMIES

“He Liked To Feel It”



totallyadult

Commercial Airplay ▲ 28

Non-Commercial Airplay ▲ 18 Debut!

69/6 479-611 PPWs

The lead single from
their new album,

A WORM'S LIFE

The follow-up to their
Double Platinum album,
God Shuffled His Feet

Album produced by Crash Test Dummies

WRH

ARISTA

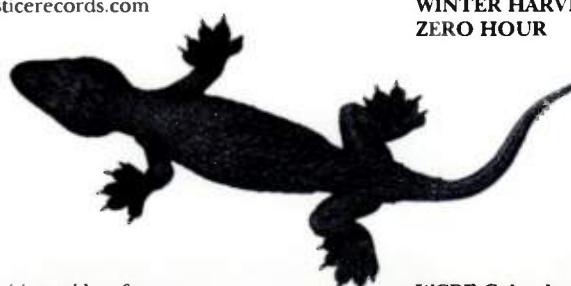
© 1996 Arista Records, Inc., a unit of BMG Entertainment

WEB SITES

LABEL WEB SITES

A&M <http://www.amrecords.com>
ALIAS <http://www.aliasrecords.com>
ALLIGATOR <http://www.alligator.com>
AMERICAN <http://american.recordings.com> (note: no "www")
ANTONE'S <http://www.antones.com>
ARDENT <http://www.ardentrecords.com>
ARISTA <http://www.aristarec.com>
ATLANTIC <http://www.atlantic-records.com>
AUTONOMOUS <http://www.autonomousrecords.com>
AVENUE <http://www.5avenue.com>
AWARE <http://www.aware65.com>
BAR NONE <http://www.bar-none.com/>
BIG MO <http://www.wsd.com/bigmo>
BIG POP <http://www.bigpop.com/~bigpop>
BLACK OLIVE <http://www.scruz.net/~arm/bo.html>
CAPITOL <http://www.hollywoodandvine.com>
CAPRICORN <http://www.capri.corn.com>
CAROLINE <http://www.caroline.com>
COLUMBIA <http://www.sony.com>
CURB <http://www.curb.com>
DEJADISC <http://www.eden.com/~dejadisc>
DISCOVERY <http://www.discoveryrec.com>
DON'T <http://www.execpc.com/~dont/>
D'VILLE <http://www.webslinger.com>
EAGLE THUNDER <http://www.themusiczone.com/thunder.html>
ELEKTRA <http://www.elektra.com>
EMI <http://www.emirecords.com>
EPIC <http://www.sony.dreammedia.com>
EPITAPH <http://www.epitaph.com>
57 SHOTPUT <http://www.mindspring.com/~record57>
4AD <http://www.4ad.com>
GEFFEN <http://www.geffen.com>
GRASS <http://www.grassrecords.com>
GREEN LINNET <http://www.greenlinnet.com>
HIGHER OCTAVE <http://www.higheroctave.com>
HOLLYWOOD <http://www.hollywoodrec.com>
IMAGO <http://www.imagorec.com>
IMI <http://www.imirecords.com>
INTERSOUND <http://www.intersoundmusic.com>
ISLAND <http://www.polygram.com/polygram>
JUSTICE <http://www.justicerecords.com>

KOCH <http://www.kochinti.com>
KOMOTION <http://www.globalmusic.com/komotion.html>
LAVA <http://www.atlantic-records.com>
MAMMOTH <http://www.mammoth.com>
MARGARITAVILLE <http://www.margaritaville.com>
MAVERICK <http://www.maverickent.com>
MCA <http://www.mca.com>
MERCURY <http://www.mercuryrecords.com/mercury>
MESA BLUE MOON <http://www.mesabluemoon.com>
MIRAMAR <http://www.uspan.com/miramar>
MUTE <http://www.mutelibtech.com/mute>
NETTWERK <http://www.nettwerk.com>
nu.millennia <http://www.numill.com>
OCTOBER <http://www.october-rec.com>
OH BOY/BLUE PLATE <http://www.ohboy.com>
PLUMP <http://www.plump.com>
POLYDOR USA <http://www.polydor-atlas.com/polydor>
PRA <http://www.prarecords.com>
PRIME CD <http://www.precitice.com/~primecd>
PRIVATE MUSIC <http://www.private-music.com/pm/>
PUTUMAYO <http://www.putumayo.com>
RADIOACTIVE <http://www.radioactive.net>
RAS <http://www.rounder.com/ras/home.html>
RAZOR & TIE <http://www.razrnite.com>
REPRISE <http://www.repriserecords.com>
RESTLESS <http://www.restless.com>
RHINO <http://www.rhino.com>
RISING STAR <http://www.ristar.com>
ROADRUNNER <http://www.roadrun.com>
ROUNDER <http://harp.rounder.com> (note: no "www")
RYKODISC <http://www.rykodisc.com>
SHANACHIE <http://www.shanachie.com>
SUB POP <http://www.subpop.com>
TANGIBLE <http://songs.com/tangible> (note: no "www")
TVT RECORDS <http://www.tvtrecords.com>
UNITY <http://www.unityonline.com>
VERVE <http://www.verveinteractive.com>
VIRGIN <http://www.virginrecords.com>
WARNER BROS. <http://www.wbr.com/radio>
WESTERN FRONT <http://www.miso.wwa.com/~peezer/wfe.html>
WINTER HARVEST <http://www.songs.com/wh>
ZERO HOUR <http://www.zerohour.com>



RADIO WEB SITES

KBAC Sante Fe, New Mexico <http://www.kbac.fm.net>
KBCO Denver, Colorado <http://www.kbco.com>
KBXR Columbia, Missouri <http://www.bxr.com>
KCFE Minneapolis, Minnesota <http://www.cafefm.com/>
KCRW Los Angeles, California <http://www.kcrw.org>
KFOG San Francisco, California <http://www.kfog.com>
KHBG Santa Rosa, California <http://www.khbg.com>
KINK Portland, Oregon <http://www.kinkfm102.com>
KMTT Seattle, Washington <http://www.kmtt.com>
KOZT Mendocino, California <http://www.kozt.com>
KPFT Houston, Texas <http://www.kpft.org>
KPIG Monterey, California <http://www.kpig.com>
KQPT Sacramento, California <http://www.radiozone.com>
KRCC Colorado Springs, Colorado <http://www.krcc.org>
KRVM Eugene, Oregon <http://www.krvm.com>
KSCA Los Angeles, California <http://www.ksca.com>
KTHX Reno, Nevada <http://www.sierra.net/thex>
KTMN Sante Fe, New Mexico <http://www.rt66.com/ktmn/>
KUMT Salt Lake City, Utah <http://www.mountain1057.com>
KUPR San Diego, California <http://www.kupr.com>
KUWR Cheyenne, Wyoming <http://www.uwo.edu/wpr/>
KXPK Denver, Colorado <http://www.thepeak.com>
KXPT Las Vegas, Nevada <http://www.point97.com/point97>
WBJB New York City, New York <http://www.monmouth.com/~wbjb>

WCBE Columbus, Ohio <http://wcbe.iwaynet.net> (note: no "www")
WCLZ Portland, Maine <http://www.wclz.com>
WEBK Killington, Vermont <http://www.webk.com>
WEBX Champaign, Illinois <http://www.webxfm.com>
WEHM Long Island, New York <http://www.peconic.net/wehm>
WERU Blue Hill Falls, Maine <http://www.hypernet.com/weru.html>
WEVL Memphis, Tennessee <http://www.vdospk.com/wevl>
WFUV New York City, New York <http://www.wfuv.org>
WJBX Ft. Myers, Florida <http://www.99xwjb.com>
WMMO Madison, Wisconsin <http://www.1055triplem.com>
WMMO Orlando, Florida <http://www.wmmo.com>
WNBX Lebanon, New Hampshire <http://www.riverfm.com>
WNCS Burlington, Vermont <http://www.pointfm.com>
WNKU Cincinnati, Ohio <http://www.nku.edu>
WOXF Manchester, New Hampshire <http://www.965thefox.com>
WRLT Nashville, Tennessee <http://www.wrlt.com>
WRNX Amherst, Massachusetts <http://www.wrnx.com>
WRSI Greenfield, Massachusetts <http://www.wrsi.com>
WVBR Ithaca, New York <http://www.wvbr.com>
WXKR Toledo, Ohio <http://945krock.com> (note: no "www")
WXRT Chicago, Illinois <http://www.wxrt.com>
WXRV Boston, Massachusetts <http://www.theriverwxrv.com>
WYEP Pittsburgh, Pennsylvania <http://www.wvep.org>
WORLD CAFE <http://www.pri.org/cafe>



the spirits

D R I V E

New At:

WBOS WXRV KRVM
WRNX KFXD KTMM
WVAY

Produced by Ronni O'Keefe
Management: Bud Prager/ E.S.P. Management, Inc.

rocket
ISLAND
©1996 PolyGram Records, Inc.

AIRPLAY

NON-COMMERCIAL

COMMERCIAL

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	R.E.M. New Adventures In Hi-fi	WARNER BROS.	329	316	225
2	SUZANNE VEGA Nine Objects Of Desire	A&M	306	212	129
3	LYLE LOVETT The Road To Ensenada	CURB/MCA	245	293	307
4	TOM PETTY & THE HEARTBREAKERS Songs And Music From The...	WARNER BROS.	238	244	238
5	JOHN MELLENCAMP Mr. Happy Go Lucky	MERCURY	227	210	142
6	JOHN GORKA Between Five And Seven	HIGH STREET	224	237	218
7	MARSHALL CRENSHAW Miracle Of Science	RAZOR & TIE	213	218	205
8	THE WALLFLOWERS Bringing Down The Horse	INTERSCOPE	211	210	206
9	KEB' MO' Just Like You	OKEH/Epic	204	259	297
10	FIONA APPLE Tidal	CLEAN SLATE/WORK	199	219	219
11	ELEANOR MCEVOY What's Following Me?	COLUMBIA	185	195	189
12	SAM PHILLIPS Omnipop	VIRGIN	181	176	165
13	SHERYL CROW Sheryl Crow	A&M	178	131	127
14	VARIOUS ARTISTS Honor: A Benifit For The Honor	DAEMON RECORDS	167	178	137
15	DAVE MATTHEWS BAND Crash	RCA	162	167	171
16	STORYVILLE A Piece Of Your Soul	CODE BLUE/ATLANTIC	161	184	187
17	ELLIS PAUL A Carnival Of Voices	PHILCO	160	184	191
DEBUT!	CRASH TEST DUMMIES A Worm's Life	ARISTA	159	126	58
19	LEAH ANDREONE Veiled	RCA	152	136	128
20	SHAWN COLVIN A Few Small Repairs	COLUMBIA	150	131	108
21	DUNCAN SHEIK Duncan Sheik	ATLANTIC/AG	149	146	144
22	FINN BROTHERS Finn Brothers	DISCOVERY	149	155	182
23	THE WILD COLONIALS This Can't Be Life	DGC	147	144	141
24	PETE DROGE & THE SINNERS Find A Door	AMERICAN/WB	145	168	191
25	JASON FALKNER Presents Author Unknown	ELEKTRA/EEG	136	132	121
26	NIL LARA Nil Lara	METRO BLUE/CAPITOL	133	138	156
27	THE SAMPLES Outpost	MCA	133	155	171
DEBUT!	THE BORROWERS The Borrowers	GUARDIAN	130	72	51
29	UGLY AMERICANS Stereophonic Spanish Fly	CAPRICORN/MERCURY	123	133	145
DEBUT!	GRAHAM PARKER Acid Bubblegum	RAZOR & TIE	118	91	30

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	JOHN MELLENCAMP Mr. Happy Go Lucky	MERCURY	1607	1538	1408
2	R.E.M. New Adventures In Hi-fi	WARNER BROS.	1349	1230	1001
3	THE WALLFLOWERS Bringing Down The Horse	INTERSCOPE	1278	1225	1240
4	TOM PETTY & THE HEARTBREAKERS Songs And Music From The...	WARNER BROS.	1265	1379	1443
5	SHERYL CROW Sheryl Crow	A&M	1252	1122	992
6	DAVE MATTHEWS BAND Crash	RCA	1080	1062	1180
7	DUNCAN SHEIK Duncan Sheik	ATLANTIC/AG	945	921	887
8	SHAWN COLVIN A Few Small Repairs	COLUMBIA	890	808	634
9	TRACY CHAPMAN New Beginning	ELEKTRA/EEG	728	705	698
10	MARSHALL CRENSHAW Miracle Of Science	RAZOR & TIE	709	679	671
11	MELISSA ETHERIDGE Your Little Secret	ISLAND	695	667	703
12	SUZANNE VEGA Nine Objects Of Desire	A&M	677	618	530
13	ELEANOR MCEVOY What's Following Me?	COLUMBIA	677	672	630
14	UGLY AMERICANS Stereophonic Spanish Fly	CAPRICORN/MERCURY	647	799	820
15	CHALK FARM Notwithstanding	COLUMBIA	627	595	514
16	JACKOPIERCE Finest Hour	A&M	627	657	577
17	THE BLACK CROWES Three Snakes And One Charm	AMERICAN/REPRISE	583	685	730
18	PEARL JAM No Code	EPIC	569	565	578
19	KEB' MO' Just Like You	OKEH/Epic	558	622	644
20	FIONA APPLE Tidal	CLEAN SLATE/WORK	541	501	466
21	STORYVILLE A Piece Of Your Soul	CODE BLUE/ATLANTIC	538	485	523
22	VARIOUS ARTISTS Phenomenon OST	REPRISE	531	818	992
23	HOOTIE & THE BLOWFISH Fairweather Johnson	ATLANTIC/AG	524	582	622
24	THE WHY STORE The Why Store	WAY COOL MUSIC/MCA	519	598	565
25	ALANIS MORISSETTE Jagged Little Pill	MAVERICK/REPRISE	495	366	374
26	LEAH ANDREONE Veiled	RCA	478	483	480
27	PRIMITIVE RADIO GODS Rocket	ERGO/COLUMBIA	460	539	712
28	CRASH TEST DUMMIES A Worm's Life	ARISTA	452	353	98
DEBUT!	PHISH Billy Breathes	ELEKTRA	441	287	80
30	CRANBERRIES To The Faithful Departed	ISLAND	431	483	532
31	PETE DROGE & THE SINNERS Find A Door	AMERICAN/WB	424	403	398
32	LYLE LOVETT The Road To Ensenada	CURB/MCA	406	541	611
33	BETTER THAN EZRA Friction, Baby	SWELL/ELEKTRA/EEG	404	397	424
34	NIL LARA Nil Lara	METRO BLUE/CAPITOL	397	376	336
35	FINN BROTHERS Finn Brothers	DISCOVERY	389	546	566
DEBUT!	ZZ TOP Rhythmeen	RCA	367	259	193
37	THE SAMPLES Outpost	MCA	362	462	467
38	THE WILD COLONIALS This Can't Be Life	DGC	340	333	300
39	JASON FALKNER Presents Author Unknown	ELEKTRA/EEG	337	327	317
DEBUT!	THE BORROWERS The Borrowers	GUARDIAN	329	234	162

A good solid, AAA playlist,
plus a great blend of cuts to solidify
your station's progressive image.

Programs, promos and graphics customized
for your station and for your market.

Once a week, you, your listeners and
your sponsors will be glad they can
hang out at ...



Slip Scott Stewart a \$20, and he'll save you
the best table. Call him at (608) 221-2238

a entertainment of The Madison Radio Syndicate

MOST ADDED

- 1 CHRIS ISAAK *Baja Sessions* REPRISE
- 2 MICHELLE SHOCKED *Kind-hearted Woman* PRIVATE MUSIC
- 3 MIDNIGHT OIL *Breathe* WORK
- 4 SHERYL CROW *Sheryl Crow* A&M
- 5 STEVE FORBERT *Rocking Horse Head* PALADIN/REVOLUTION

MOST PROGRESS

- 1 SHERYL CROW *Sheryl Crow* A&M
- 2 THE BORROWERS *The Borrowers* GUARDIAN
- 2 SUZANNE VEGA *Nine Objects Of Desire* A&M
- 3 PHISH *Billy Breathes* ELEKTRA/EEG
- 4 KINKS *To The Bone* GUARDIAN

MOST PROMISING

- 1 DISHWALLA *Pet Your Friends* A&M
- 2 ASHLEY MACISAAC *Hi How Are You Today?* A&M
- 3 PAUL WESTERBERG *Eventually* REPRISE
- 4 SAM PHILLIPS *Omnipop* VIRGIN
- 5 KINKS *To The Bone* GUARDIAN

Patti Rothberg



Treat Me Like Dirt

THE FOLLOW-UP TRACK AND VIDEO TO INSIDE

FROM HER ACCLAIMED DEBUT ALBUM BETWEEN THE ① & THE ⑨

PRODUCED BY LITTLE DAVE GREENBERG ♦ ADDITIONAL PRODUCTION & MIXING BY TONY SHIMKIN ♦ ALICIA GELERT MANAGEMENT

[HTTP://WWW.EMIRECORDS.COM](http://WWW.EMIRECORDS.COM)

WRH

EMI Records
EMI

REAL

Don't be kilt
of missing
a hit record.

Play
Ashley MacIsaac.

--J.B. MacBrenner



Sleepy Maggie
from



<http://www.amrecords.com>
Produced & Engineered by Pete Priesnik
Management: Jones & Co.

©1996 Ancient Music Limited. Manufactured and Marketed by A&M Records, Inc. All rights reserved.



Canadian
Heritage
Paintrie
Canadian

LW TW ARTIST/Title

LW	TW	ARTIST/Title	LABEL
1	1	R.E.M. New Adventures In Hi-Fi	WARNER BROS • 46321
2	2	ALANIS MORISSETTE Jagged Little Pill	MAVERICK/REPRISE • 45901
3	3	JOHN MELLENCAMP Mr. Happy Go Lucky	MERCURY • 532896
4	4	TRACY CHAPMAN New Beginning	ELEKTRA/E&G • 61850
6	5	GARBAGE Garbage	ALMO SOUNDS/GEFFEN • 80004
5	6	DAVE MATTHEWS BAND Crash	RCA • 66904
8	7	SUZANNE VEGA Nine Objects Of Desire	A&M • 540583
7	8	TOM PETTY & THE HEARTBREAKERS Songs And Music From...	WARNER BROS • 45759
11	9	OASIS (What's The Story?) Morning Glory	EPIC • 67351
12	10	THE WALLFLOWERS Bringing Down The Horse	INTERSCOPE • 92671
9	11	VARIOUS ARTISTS Rent (Original Broadway Cast)	DREAMWORKS/GEFFEN • 50003
10	12	ERIC JOHNSON Venus Isle	CAPITOL • 98331
13	13	THE CRANBERRIES To The Faithful Departed	ISLAND • 524234
DEBUT!	14	ZZ TOP Rhythmeen	RCA • 66958
	15	JEWEL Pieces Of You	ATLANTIC/AG • 82700
15	16	VARIOUS ARTISTS A Tribute To Stevie R. Vaughan	EPIC • 67599
19	17	FIONA APPLE Tidal	CLEAN SLATE/WORK • 67439
DEBUT!	18	THE CARDIGANS First Band On The Moon	MERCURY • 553117
20	19	LYLE LOVETT The Road To Ensenada	CURB/MCA • 24120
DEBUT!	20	GEORGE WINSTON Linus & Lucy The Music Of V.G.	DANCING CAT/WINDHAM HILL • 41118
17	21	EELS Beautiful Freak	DREAMWORKS GEFFEN • 50001
16	22	THE BLACK CROWES Three Snakes And One Charm	AMERICAN/REPRISE • 43082
18	23	VARIOUS ARTISTS Phenomenon OST	REPRISE • 46320
21	24	EVERYTHING BUT THE GIRL Walking Wounded	ATLANTIC/AG • 82912
26	25	NATALIE MERCHANT Tigerlily	ELEKTRA/E&G • 61745
23	26	ME'SHELL NDEGEOCELLO Peace Beyond Passion	MAVERICK/REPRISE • 46033
30	27	HOOTIE & THE BLOWFISH Fairweather Johnson	ATLANTIC/AG • 82886
22	28	PRIMITIVE RADIO GODS Rocket	ERGO/COLUMBIA • 67500
25	29	BETTER THAN EZRA Friction, Baby	SWELL/ELEKTRA/E&G • 61944
28	30	STING Mercury Falling	A&M • 540483
27	31	BILLY BRAGG William Bloke	ELEKTRA/E&G • 61935
24	32	DEAD CAN DANCE Spiritchaser	4AD/WB • 46230
29	33	THE REFRESHMENTS Fizzy Fuzzy Big & Buzzy	MERCURY • 528999
33	34	DISHWALLA Pet Your Friends	A&M • 540319
35	35	THE CURE Wild Mood Swings	FICTION/ELEKTRA/E&G • 61744
32	36	NEIL YOUNG WITH CRAZY HORSE Broken Arrow	REPRISE • 46291
DEBUT!	37	VARIOUS ARTISTS Grace Of My Heart OST	MCA SOUNDTRACKS • 11510
34	38	ANI DIFRANCO Dilate	RIGHTOUS BABE • 2008
37	39	BELA FLECK & THE FLECKTONES Live Art	WARNER BROS • 46247
DEBUT!	40	LISA GERMANO Excerpts From A Love Circus	4AD/WB • 46217

HOT FUTURES

1	COUNTING CROWS <i>Recovering The Satellites</i> DGC/GEFFEN • 24975
2	CRASH TEST DUMMIES <i>A Worm's Life</i> ARISTA • 39779
3	CHRIS ISAAK <i>Baja Sessions</i> REPRISE • 46325
4	VANESSA DAOU <i>Slow To Burn</i> KRASNOW ENTERTAINMENT/MCA • 11496
5	SHAWN COLVIN <i>A Few Small Repairs</i> COLUMBIA • 6719

IN-STORE PLAY

1	R.E.M. <i>New Adventures In Hi-Fi</i> WARNER BROS • 46321
2	NIIL LARA <i>Nil Lara</i> METRO BLUE/CAPITOL • 31603
3	SUZANNE VEGA <i>Nine Objects Of Desire</i> A&M • 540583
4	JOHN MELLENCAMP <i>Mr. Happy Go Lucky</i> MERCURY • 532896
5	ZZ TOP <i>Rhythmeen</i> RCA • 66958

BIN BURNERS

1	ZZ TOP <i>Rhythmeen</i> RCA • 66958
2	VARIOUS ARTISTS <i>Concert For The Rock & Roll...</i> COLUMBIA • 67477
3	VARIOUS ARTISTS <i>Grace Of My Heart OST</i> MCA SOUNDTRACKS • 11510
4	FIONA APPLE <i>Tidal</i> CLEAN SLATE/WORK • 67439
5	NATALIE MERCHANT <i>Tigerlily</i> ELEKTRA/E&G • 61745

September 67

is
Shannon Worrell & Kristin Asbury

Lucky Shoe

produced by John Morand & David Lowery
featuring the track "Busy Building"

O U T N O W



Management by Jackson Haring/Bill Graham Management

THE ENCLAVE

<http://the-enclave.com> • 936 Broadway New York NY 10010 • contact: (212) 253-4900

BY JANE FREDERICKSEN

You've Come A Long Way, Baby

INTRO BY JOHN SCHOENBERGER

Most of us know Cities 97 APD/MD Jane Fredericksen to be a quiet, contemplative person, who is rather conservative in word and action. Well, hold on to your hat, because in this article, we find the soft breeze of a woman has just escalated into a major twister of information and enthusiasm!

Jane has had a long tenure at the highly successful KTCZ/Minneapolis, and has weathered the changes wrought by new management teams, programmers and market conditions with strength and grace. She has always remained steadfast and dedicated to the Adult Rock format, and the style of radio and music it represents. But she also knows that we don't live in some sort of vacuum that puts us outside the rules or under the radar.

In this article, you'll find a regime of thought and action that we can all take to heart, even if we aren't in radio.

Let me just take a moment to note what some may consider to be an inflammatory statement: if I hear one more panel about what AAAdultrockpargressive stations ought to be, philosophically, or what we ought to call ourselves, I think I'll puke!

We're radio stations, dammit - not a social movement or a way of life! We're a little box that most people hide under their car dashboard, stick in a corner of the kitchen or use as an irritant to shock themselves out of dreamy slumber. I hope that doesn't hurt anyone's feelings...I suspect it won't. Watching this format grow and take shape has been as exciting and frightening as watching a baby grow. The first tentative steps - who are we, what parts are connected to us, what parts aren't? OK, now we're moving a bit more confidently. Oops, a stumble (bad trend)! But, hey, we pick ourselves back up, try a different tilt. We move on. We must move on.

Now, we're ready to run. But we'll never run if we just spend our time sitting on the floor debating the pros and cons of walking. To run successfully, we've got to get up and do it. Run as if we are radio stations. Not just Adult Rock stations, but radio stations. Babies don't want to run like babies. They want to run like the big kids, like adults. They set their expectations high. Why should we do anything less?

More than other formats, we seem to burden ourselves with a lot of excess baggage. You know, "Adult Rock stations can't do that because...." However, over the past few years, I've seen more and more progressive-thinking stations bust many of those self-imposed limitations to bits...and thrive. Can't do production...can't do contests...can't do a high-profile morning show. The secret is to take the can'ts and figure out a way you can. To make it special, to make it shining, to make it your own. To constantly reinvent and revitalize it. Here's an example:

Minnesota has a strange phenomenon each year known as the State Fair. I say "strange" because this is no ordinary fair. Yes, there are cows, pigs, sheep, bake-offs and 4-H contests. There are also rock concerts, rides, computers, new technology and product demonstrations, and one-million-six-hundred-seventy-four people who attend. In Minnesota, it doesn't seem to matter if you're a farmer or a computer programmer, sooner or later, you end up at the Fair. We did.

For a number of years, our radio station had no presence at the Fair. We were told it "wasn't our audience." Not one of those one-million-six-hundred-seventy-four people would ever listen to us (well, maybe one or two). Finally, we were allowed at the Fair, but only as a charity function (we held a silent auction to raise money for the children's hospital). We still were not allowed to do live remotes from the Fair, because "everybody else" did them.

Now, we're sluts. We do live broadcasts and have fun with them (we call it "Radio On A Stick"). We sell T-shirts and we make people guess the number of pickles in a pickle barrel. We even put the pickles on a stick, dip them in chocolate and top them with whipped cream. We even got the listeners to eat them. They liked it. Hey, Mikey...can't do...can't do.... We must move on.

So, if we're going to run like the big kids, then there's no crime in using some of the tricks that other radio stations have used to be successful. These can be broken down into three categories:

- A. Stuff That Costs Money
- B. Stuff That Might
- C. Stuff That Doesn't

Let's deal with the tricky things first.

A. Stuff That Costs Money

1. **Engineering** - if they can't hear it, they won't come. Period. Much as I would wish this problem away for many stations, I just can't. We need to be reasonable about our expectations and limitations. If this is your particular cross to bear, find the areas you reach the best and superserve those. And get a *great* engineer!

2. **Marketing** - a true blessing from heaven is an owner or GM who gives a station the resources to market. The saddest station of all is the one called "the world's best undiscovered secret." The best PDs are those who are prepared to tell those same blessed owners and GMs where their dollars will be best spent, and those PDs who are as prudent with their company's money as with their own kids' college fund.

B. Stuff That Might

1. **Research** - this may not mean what you think. If you can afford the big studies, go for it, but many can't (believe me, I've been there). Still, you can think of creative ways to find out whatever you'd like to know about your listener's. Talk to them at bus stops, nightclubs or on the phone. Talk to *potential* listeners, too. Read the newspaper. What's important to them? Where can you help in the community? Put together as much information as you can gather and don't overvalue any one part of it. Once you understand your listeners, you can begin to see where you can be a benefit to them. Knowledge is power!

2. **Production** - what gives your station its unique sound, its personality? Do you have signature noises or phrases? Is the idea worth exploring? Can you afford a full-time production director? A production

library? If not, what are your options? Do you have creative people who could become station copywriters (look beyond the obvious suspects)? Do your station promos make all your events sound like the greatest thing in the expanding universe? Which leads us to...

3. **Promotions** - take the ordinary and put a better twist on it. Don't just think music, think lifestyle as well. Again, find the creative people and the "spin doctors" at your station - those people who have the gift of making a high-concept promotion simple. Remember, if you can barely explain it, the audience will never get it. Now, the best for last.

C. Stuff That Doesn't

1. **Advance Planning** - does your station have a one-year plan? A five-year plan? Even a six-month plan? What are the specific goals you wish to attain? "Higher ratings" is too vague. How high? By when? In what demos? Are you realistic? It's absolutely essential to take the time to talk about where you want to be and the concrete steps you plan to take to get there. I don't care how much money your station has, whether you're commercial or public, this is one exercise that every station should do. Planning sessions help get programming, sales and promotion on the same textbook page and make all the difference in the world in moving your station from a reactive stance to a pro-active one.

2. **A Zest For Life** - is your station fun to listen to? Do your announcers sound like they're glad to be there? Is there an excitement level that makes the listeners feel that if they tune away, even for a second, they might miss something? How about you? Are you having fun?

One final note: Don't let record companies, or anyone else, talk you into the idea that the music alone is going to save you. In this day and competitive age, it won't. Don't get me wrong, I love the music! I know you do, too. But here is the most important thing to remember: the reason listeners turn to you is to be entertained. Part of that is the music. Part of it is your on-air sound, your announcers, your station "personality," the useful information you offer, the promotions, the excitement, the "sizzle." Why should they listen to you over any other station? If the answer is only music, they might as well load up on CDs (which might make the record companies happy, come to think of it). If music is the only thing that matters, then why can we all think of 10 great bands who ought to have contracts, but don't? It goes both ways. Define yourself as the very best station for your listeners and your community. Don't settle for anything less.

We're radio stations. We're a little box that most people hide under their car dashboard, stick in a corner of the kitchen or use as an irritant to shock themselves out of dreamy slumber. A little box that people count on to be there, to make them smile, to keep them going. So get up, baby. Let's run!

"If I hear one more panel about what AAA adult rock progressive stations ought to be, philosophically, or what we ought to call ourselves, I think I'll puke!"



j o n a t h a n r i c h m a n

SurreNDER to JONATHAN!

Those who have
Surrendered:

KCRW
WOCA
KERA
WNKU
WDET
KPFT
WRNR
KRVN
WNCW
WFPK
KTAO
WRRX
WERU
WEBX
WRSI
KRCC
KUWR

Testing at:

KOTR
KSUT
KUPR
KXGO
WEVL
WVOD
WXRV



©1996 Vapor Records

Surrender To Jonathan (c'mon, you know you want to!)

WRH

exciting times

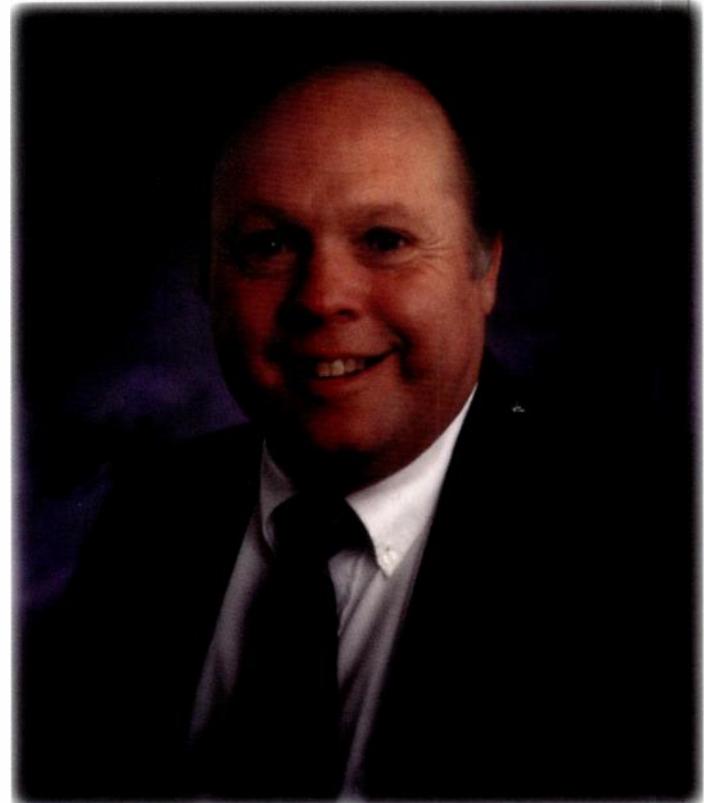
by Larry Johnson ■ intro by John Schoenberger

As things get more competitive than ever in the world of radio, and as radio groups continue the realignment of markets under the new rules of ownership, research becomes more crucial than ever for broadcasters to maximize their efforts with each signal they hold. A big part of a station's on-air product is the music and, ideally, the ability to research your gold and currents can be crucial in the long-term success of a station in the super-niche, super-serve radio marketplace of today. Paragon Research is certainly a leader in this, and many other areas of research. With this in mind, I asked Paragon VP/Research Larry Johnson to bring us up to speed on his company's perception of our format, and adult-targeting formats in general. He points out that even though they get very niched when they do research, they are careful not to lose sight of the bigger picture...advice that Adult Rock Radio would be wise to heed.

This is an exciting time to be a researcher, because Rock Radio and rock music are in such a state of flux. I'm not alone in saying that not since the mid-1960s has there been such a fundamental change in rock music. And all of a sudden there is exciting new rock music being played on the radio again. This new music tends to go under the moniker of alternative. At least we have a choice of what to listen to: we're not subjugated to that same old Lynyrd Skynyrd album.

At Paragon Research, Adult Rock has taken on a narrow, specific *style segment* definition. We're testing artists like Tom Petty, Eric Clapton, Melissa Etheridge, John Mellencamp and perhaps Dire Straits under the Adult Rock umbrella. Our Adult Alternative segment includes U2, Hootie & The Blowfish, REM and Peter Gabriel.

"to me, radio will always be an art first; if you can light a magical spark with a core of people and promote it to the rest, the audience will be there."



Having our own field service at Paragon, we're able to play actual hooks of these artists' songs down the telephone line to assure that everyone is responding to the same songs. For the purpose of this article, however, I'd like to define "Adult Rock" as rock music listened to by adults. Part of the problem of using that narrow definition is that it seems like there are only about 50 cuts recorded in the mid-80s that can effectively be played in the strict adult rock category.

As a disc jockey who played all that great rock music in the late 60s and early 70s, I can safely say that I'd shed no tears if I never heard that stuff again. Tight-playlisted Classic Rock stations have been the order of the day until the recent "rock revolution." This music has received so much exposure that even the deeper cuts that an eclectic or Adult Album Alternative station would play have worn thin for me personally.

My tastes in music may or may not be typical, but my listening patterns are typical for a rocker who has grown older. A central dilemma in targeting 35+, let alone 40+, Adult Rock listeners is that the pool of quarter hours has shrunk. After age 35, we see use of radio change; spoken-word stations like News/Talk and Sports become a prominent format option. The importance of music becomes less evident, and music-format listening becomes even more fragmented. While younger people use new artists and releases as conversational currency, the over 35er's more often can be heard discussing refinancing their homes and job security.

"All of a sudden there is exciting new rock music being played on the radio again."

In fact, Adult Rock, as narrowly defined, has the inherent danger of becoming the new Oldies format; if musical tastes are a function of age - which they are with alarming predictability - then it only stands to reason that these "older" adults are ready for a repackaged Oldies station that plays back the milestone songs they grew up with during their musical formative period; i.e. from 15-28. I remember an encounter 10 years ago with a researcher who was testing oldies; I thought, "How sad, these people are living in the past." Recently, I did a 60s-based oldies auditorium music test. The respondents looked like me. They were rocking out to the same old songs. Among those tunes tested were rebel songs of their age, like Steppenwolf's "Born To Be Wild." It seems "hard and rebellious" mellows with age into a hum-along oldies song. Again, I thought how sad it was that these people were encapsulated in the past; they had little or no interest in the exciting new rock music that was coming out. Adult Rock holds the same danger if adults going through high school and college in the 80s only find resonance in the music with which they grew up. Yet given the fragmented market where a 3-share makes you a hero, who would blame a station for jumping on those underplayed songs, thus striking a resonant chord with aging rockers? KKHK/The Hawk in Denver is playing many songs that the Classic Rock stations have not totally burned out, and The Hawk is making quite a splash. I tune it in thinking this is geared to me, inviting the same rush those songs used to provide. However, I tune out before getting in my five minutes of cume listening because I truly don't want to hear that stuff again.

Indeed, there is some question as to whether a heritage and/or rock tradition position yields much of anything. In New York, we saw the only Classic Rocker abandon that position while their direct rock-spectrum competitors were repositioning younger, thus leaving a total void for targeting the older end of the rock audience. The remaining station tried to reclaim its rock heritage position, but - to date - have not succeeded. Now, another Classic Rock station will try to mine the upper-end demo. Good luck...it will be interesting. Some day, Classic Rock will run out of gas and settle into a niche Oldies format. That day may have already arrived in your market.

If you think about it, all new formats since rock & roll's inception in the mid 1950s have been rock-based - save Adult Contemporary stations that eschewed a hard edge in favor of pop and ballad. So you've had 40 years of rock on the radio. When we say "adult rock," anybody with a musical milestone based in rock can fall under this moniker. Hence, you have Oldies-based stations that go back as far as the 50s and 60s, all of which certainly use rock to target adults. Here's one way of format partitioning the eras for those who have been weaned on rock:

- 50s/60s-based oldies
- 60s-based pop oldies
- 60s/70s-based progressive rock
- classic rock
- mainly 70s-based Rock
- 70s pop rock
- late-70s through mid-80s adult rock
- hard rock/metal
- new wave/modern rock/alternative
- active rock

On the other extreme, you now have Adult Contemporary stations that are playing back the rock songs that were progressive when they first came out on Progressive/Album Rock stations. Either Adult Contemporary stations have become more hip or we've mellowed with age - maybe both. Consistent with

the observation that Adult Contemporary stations play contemporary music for adults, and that - at this point - much of that music is based in rock, one also has to factor into the Adult Rock mix either Mainstream Adult Contemporary or Hot Adult Contemporary use. This is especially true for those stations that have incorporated softer-textured album rock, like The Eagles and Fleetwood Mac (Rock AC). Hot ACs and "Arrow" formats are playing artists that first broke on album-based stations, and some of these Hot ACs are very much a part of the revolution in alternative music, endorsing the Modern AC format to various degrees. I used to hate Adult Contemporary Radio, thinking it was brain dead. While there certainly are plenty of those stations available to serve the music-as-utility audience, one could argue that you should also look to the hipper ACs to see how the Adult Rock battle is evolving. Indeed, some of the sappiest ACs have chosen the "Lite Rock" handle acknowledging the importance of rock in any adult-targeted format.

Too often we forget that adults, technically speaking, begin at 18. For the purpose of an Adult Rock discussion, I've concentrated on 25-54, saying 18-24 still constitutes the youth end of the spectrum. But even setting the adult bar at 25, those listeners were having their musical mark imprinted on them during high school in the mid and late 1980s. That's when CHR had ridden high and Churban (Contemporary Hit Urban Radio)/Dance was forcing CHR to become more specialized. While not part of an Adult Rock discussion, it's important to note that there's a large pool of adults - particularly ethnic listeners - that simply aren't candidates for rock listenership. When I used to teach in the 80s, the Churban students thought the Album Rock students were from a different universe, and vice versa. Hence, you see many Urban Gold and Dance/Churban hybrids aimed at a 25+ audience, too. This is important to keep in mind, as the demographics of America point to the fact that the radio audience is truly a melting pot as we go into the 21st century.

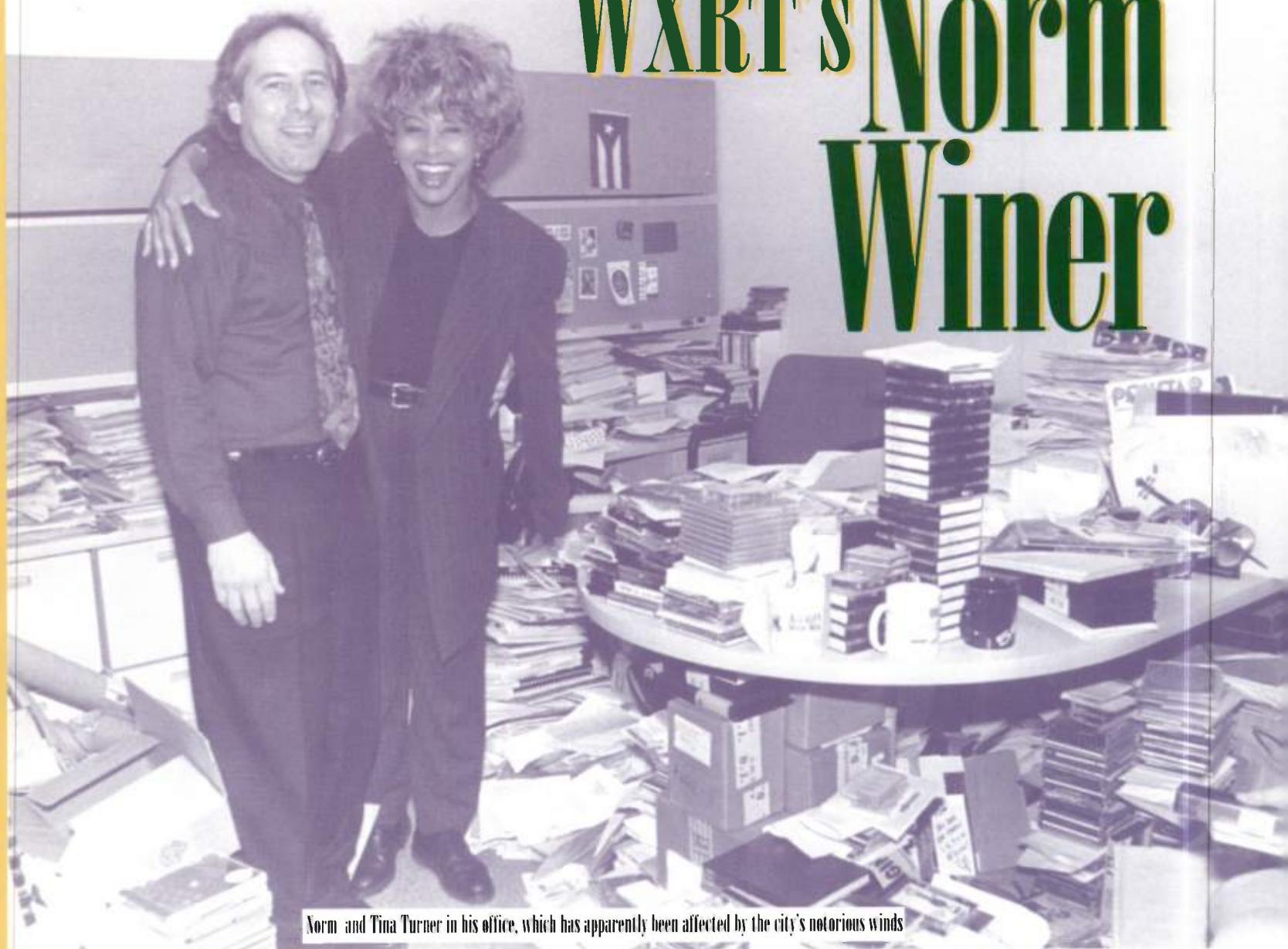
So, you've got aging adults for whom music radio is not nearly as important as it used to be. Within that group, there is a growing category of Adults 25-34 who prefer Churban radio who just can't understand why people like rock. You also have to add the texture dimension to this discussion: some reject the harder texture music out of hand; some can't stand the stations that stake their musical core in the slower stuff. Overlay that on what musical era the listener grew up in. Then you have to ask whether the person is accepting/enthusiastic about the "new music." A core issue in Adult Rock is how to forge successful audience coalitions with people who are enthused by the nuance in rock over the past few years. Some find new music weird and prefer to stick with the old stuff, while others - like me - are relieved that there's new energetic music that contributes to the progression of rock.

This is a pretty sticky dilemma. No wonder a 3-share makes you a hero when you're cutting up the Rock Radio pie. Earlier, I said that it's an exciting time to be doing research in Rock Radio. There are so many eras and strains that can go into the chemistry of programming a Rock station for adults that the equation becomes very interesting. It's downright necessary for stations to take stock of all the factors mentioned in this article by doing research and identifying the most popular, unoccupied positions that are compatible with each other.

Perhaps one could add eclecticism and adventure as another dimension of positioning a radio station, especially against homogenized, predictable formats. A station which conveys that there's some thought as to why one song flows into another in the context of a musical set may give themselves a unique selling proposition. To me, radio will always be an art first; if you can light a magical spark with a core of people and promote it to the rest, the audience will be there.

No matter which of the myriad of directions you choose to take in targeting an Adult Rock audience, it's important to understand why it works. You must make sure that your music targeting is on the mark for your unique competitive situation, otherwise your presentation and marketing may fall on too many deaf ears. Ultimately, it's essential to measure how high the audience ceiling is so the station can reach its true potential, making research an essential tool in the art of radio. (a)

WXRT's Norm Winer



Norm and Tina Turner in his office, which has apparently been affected by the city's notorious winds

Be sure to check out the production-rich aircheck of WXRT on our companion **totallyadult** TuneUp #16.

by
John
Schoenberger

Norm Winer is certainly one of the finest examples of programming savvy in radio today. He has successfully taken his rich experience, beginning in the heyday of Progressive Rock Radio in the 60s and early 70s, and brought it into the 90s. His career began at the fabled WBCN in Boston in 1969, as News Director, then overnight DJ and, eventually, PD from 1971 through 1977. Next, he went to Montreal for a brief programming stint at what was then CKGM-FM. From there, Norm put in time at another legendary Progressive station, KSAN/San Francisco, as the morning man during its last years of existence (1977-1979). After the demise of KSAN, Norm took the programming reins of a small station in Chicago called WXRT. And as the saying goes, the rest is history. The day Norm and I talked happened to be his 17th Anniversary at WXRT, where he now holds the position of Vice President/Programming.



I remember being at KSAN a couple of times and seeing you running up and down that long hallway with all those albums, getting your next hour's worth of music together. They had quite a library at that station, didn't they?

"Yeah, it was a great library. L. David Moorehead from KMET Los Angeles who you probably remember, but most of the readers won't, had just been made GM. One of the first things he did - and I remember it was my final day on the air - was to build a door to the music library with a padlock on it. As I did my farewell speech on the air, he was moving all of the worst records you could imagine into the studio for easy access. My final words to the audience in San Francisco were, 'You deserve better,' cause it's a great city for radio."

So then you went to Chicago to give them something better.

"Yeah, well the plan was to come here for a couple of years and kick butt, and then go back to the promised land, but it didn't work out that way."

How long had 'XRT been around and was it this type of radio when you went there?

"Well, 'XRT signed on in 1972 as an overnights-only station, and in 1976 it went 24 hours. I had known Seth Mason and John Platt - two of the station's co-founders - from conventions. We shared a lot of ideals and were often on the same side of programming issues when we were involved in debates at these conventions. So, we befriended each other. When John Platt, the original PD, left after an unheard of tenure of seven years, Seth called me in California - it was when KSAN was just about to deteriorate. I wasn't anxious to leave San Francisco, I'd only spent time in Chicago, honestly, when I was stuck at the airport in snow storms. But what impressed me was the fact that 'XRT was very likely the last bastion of Progressive Radio as I knew it and I felt that if 'XRT was allowed to fall into the wrong hands, which I guess meant anyone's other than mine..."

(laughs) Humble guy that you were.

"...I didn't know what the future of the format would be, or what we laughingly called a format in those days. So I flew out to Chicago almost immediately and Seth bought me some Chicago-style deep dish pizza, and after one bite I was putty in his hands and he had his way with me."

WXRT was a privately owned station?

"Privately owned by the same family up until January 2nd of this year, actually. My job interview was on the beach at Lake Michigan in the summertime and Dan Lee convinced me that this would be a good place to work; he said, 'I want the best Progressive station in the city of Chicago.' At the time, of course, Chicago was a great radio city: the Loop (WLUP) was in its prime - Steve Dahl had just done his disco demolition; WMET, with Bob Coburn as PD, was an excellent competitor; and 'XRT was the lovable underdog. We had a miserable signal, we were playing a lot of progressive bands and wimpy singer-songwriters from the early 70s, and I felt that there was a great opportunity to build on. So I immediately started adding the music that I considered progressive for the late 70s; a lot of new wave and punk rock, like The Clash and The Jam. We added a lot of the bands that were popular in that time and immediately our ratings plummeted. 'Very smooth transition,' he said sarcastically."

Well, you just had to build a new audience.

"Right. Due to the fact the audience was used to hearing Cat Stevens, Styx, The Moody Blues and the bands of the early 70s, I realized I had to make a smoother transition for them, and that took a little while. One thing that really helped was we moved our transmitter to the top of the Hancock building and that enabled people who weren't in our immediate vicinity - meaning on our block - the chance to hear us; and second of all, we had decided that we should do something that was pretty much unheard of for a rock station - we decided to commit ourselves to grabbing 25+ listeners. Now, at that time, that meant 25 to 34, and considering that The Loop was really a metalhead-type radio station and 'MET was in their face and trying to compete with them, we thought that by playing a bit more intelligent, adult-oriented music and by using the presentation of our air personalities correctly, we could attract that kind of an audience - 'an audience like us' is what we were thinking.

"And literally overnight we succeeded. That was really our first burst of commercial and ratings success. The station had been sold based on qualitative measurements up until then, really, and in 1981, we started to benefit from our new approach. By 1982, 83, we were beating The Loop soundly."

So over the years, as the station has had to evolve along with the changing marketplace, you've always tried to maintain 'XRT as the last bastion of Progressive Radio as we used to know it.

"Yeah, exactly, John. It's not like we've ever had a handle on how to define our radio station. One of the biggest frustrations we've always had was exactly what words to use, on the air or in print, to describe our approach. We've always been all over the place, we've always tried to anticipate where our listeners' tastes were going. We're always trying to reflect where their interests lie and we're always trying to be a little bit cutting edge and, yet, also have an ear toward maintaining a historical continuity of where the music and the station have been - you know, playing the blues as much as we do, playing the roots of contemporary rock & roll and playing the coolest, most contemporary artists.

"We've always been known as the one station on the dial that exposes the new bands, the new artists, first. And because we've been around for so long, and because it's always been a high priority for us and a source of tremendous gratification, we have been involved from the ground floor with every band you can think of through the 70s, 80s and 90s. Whether it's Bruce Springsteen, Talking Heads, U2, R.E.M., Hootie, Pearl Jam, Dave Matthews Band or going back, Genesis - we were there from the beginning. We were credited as being the first commercial station to ever play Genesis back in the early 70s.

"Further, we were the first Chicago station to play Prince in the early 80s, until he became overexposed. We were the first North American commercial radio station to play King Sunny Ade; Pat Metheny was a superstar here, and on and on. We venture into a lot of unique musical areas and one of the reasons we can do that is because our audience wants that, expects that, from us and really wouldn't settle for anything less. So you see, WXRT, from the beginning, made a lot of commitments to artists and we still basically have that same mindset today."

And ideally, you can still play many of those artists as long as they are still viable.

"Yeah, absolutely. Obviously, there are superstar artists that we no longer support: Bob Seger, The Doobie Brothers, and other bands that have been tainted with the passage of time due to overplay on other formats. They really haven't retained the image that they once had, and that's out of our control."

Would you call that a hip factor?

"Well that's an over simplification of it. We still try to play things that aren't readily available elsewhere on the dial and that might be the depth to which we play an artist's catalog. We don't shun music because it's being played elsewhere, but if it's really burned out, that's one of the primary criteria we use to help shape our library."

So you really want to be a true Alternative station in a lot of ways, don't you?

"Yes. In the original sense, we used to like the adjective *alternative*, when it had a small 'a' on it. Believe me, we are aware of what market forces are at work at any given moment, and that's been one of the fun parts



"If...KPPC, WBCN and KSAN, and all the great radio stations that have unfortunately come and gone, had been allowed to continue, they might be very much like 'XRT is today."

for me, that's why I've been here 17 years. It's never been boring, because the market is constantly changing. There's always a new competitor, there's always someone who's trying to get a piece of what we do. In the 80s, The Loop stopped playing Richie Blackmore's Rainbow and started playing Steely Dan when Greg Solk was PD - that was a challenge. When the first Classic Rock station came on, WCKG, in the mid-80s, that became a threat to us; because no one had ever played that chunk of our library all by itself before. When WNUA came on the air, they started playing hip-sounding instrumental music, that was a genre of music that we used to play a great deal of back in those days.

"Now it's the Alternative stations. Q101 was once one of the most successful at being able to grab a part of our library, 'cause of the rise of the Alternative format as a cottage industry. But that's something that we've been facing for years and years and years. We always have to be aware of people trying to flank us, people trying to usurp a part of what we try to do. Conventional radio thinking is that we're at a disadvantage because we're spread so thin, because we're not a 'pure product,' but the fact remains, that by being this broad-based, we've got many more options than other people do."

And you don't have to overreact.

"Right. We offer people unpredictability - the element of surprise - instead of a one-dimensional, homogenized musical product. We can excite people, we can do things they can only do with their own home libraries with the shuffle function of their five CD players. That, by the way, is what threatens our success the most really; it is people with home collections. So long as we're satisfying people, most of the time, with the sequence and texture of music we're playing, we're in pretty good shape."

At this moment, who would you consider your main competition in town? "Well, it's interesting. I don't want to seem complacent or cocky by any means, 'cause I certainly can't afford to be, but at this particular point in time, it seems that everybody in the market has their own niche. Everyone in the market seems to know what they're doing and they're proceeding about latching onto their audience in a pretty sure-handed way. We are sharing with a few stations, but not to the degree that we have at other times in the past.

"Frankly, we've been on a remarkable roll for the past two years or so. We need to be competitive 25 to 34, and we need to be dominant 35 to 44, and by succeeding at that for the past two and a half years, we've never had numbers this consistent from the standpoint of Arbitron. We became accustomed to those wild fluctuations - we never knew what we'd be getting from one book to the next - but now we're pretty much in that same ballpark from book to book, give or take two-tenths of a point."

You mentioned earlier WXRT had to sell itself, and what it represents, to the audience that listens to it, on a qualitative level. Now, you have the extra oomph of saying look, "We have these great numbers, too!" But I would think that the best way to represent your radio station to advertisers is still the quality of your listeners.

"Yeah, it's true and that's why the advertisers love us. In terms of the qualitative data, we are impressive in terms of the audience that we reach. One of the potential areas for improvement is not so much what we put out on the air, or our flawed conception of what contemporary music sounds like, but our cume. Our cume for a market this size does leave us vulnerable. We need to build a bigger cume and we have plans afoot to try to do just that. We're at about 500,000 right now and we think that we'd increase our chances in the Arbitron game if we were closer to 600,000. Until that happens, we still proudly point to some of the qualitative data that has us among the market leaders in every major category of consumer activity and lifestyle - education, income and so on."

You mentioned you have exciting things lined up for the next couple of months. I know at the end of the summer you have your big fireworks show. You've done this for several years in a row now, haven't you? "Yes, this is the sixth year we've done the XRT Fireworks. Tom Couch, our Director of Creative Services, is responsible for that. I remember when Tom came here from WNEW seven years ago for his job interview. In that meeting, he brought up the idea of, 'Hey, did you guys ever think of doing fireworks?' In the old days, little, lovable XRT never would have considered taking on a task that daunting. But with Tom's presence here,

and his encouragement and the way he pumped up our air sound, he's sort of brought a whole new source of energy to our station. He also enhanced our self image, and by us being able to do these larger-than-life events over the last few years, it really has given people a whole different way to perceive us. The fact that we dominate the city of Chicago and literally take over the lakefront - half a million people show up tuned to XRT to hear the custom-made rock score that Tom creates to go along with the fireworks - it really makes my knees weak. When I turn around and I'm surrounded by the crowd and see the skyline behind us, and the sky in front of us over the lake is filled with fireworks that we put there, it really does make me feel very, very humble. It's moments like these when I know we really are Radio Chicago."

Yeah, it's kinda like your whole cume out there all together. "I'd like to think so, yeah."

So when Tom came there, is that really when you started building up the production elements and creating a new kind of excitement on the air? "Yeah. I think it was at the turn of the decade, in the fall of 1989, when we adopted the Radio Chicago line. We were trying to be more contemporary and had just beefed up the tempo of the station thanks to the production that Tom did and also the style of music that we were playing - we became a whole lot more contemporary. The deejays moved to the edge of their seats and we really took on a whole new dimension as a radio station. We had been 'Chicago's Finest Rock' with a stable air staff for a long time, and we really felt we needed to breathe new life into the station. Tom structured a great deal of production to deal with that."

The last couple of conventions we've been at, you're the person who monitors the production session. It seems that, once many of the stations who have fallen under the broad umbrella of adult rock have brought the music into focus for their market, the next big step seems to be the addition of production elements.

"It really does tie it all together, it underlines what you're trying to do with the station. It provides listeners with a better way of relating to you as a radio station. Obviously, the music industry tends to get wrapped up in 'this song versus that song, and this add and this drop,' but the reality is that it's all in the context of the radio station. Production elements that are consistent with what you're trying to project to the audience are a part of what separates the successful radio stations from the stations that are just struggling for their identity."

I know Paul Marszalek, the PD at KFOG/San Francisco, has mentioned many times that a great production director - a great production *creator* - is a hard person to find.

"Very hard. One of the things that Paul and I share is the belief that it requires a collective effort, it involves collaboration. There's so much involved in the process off the air and behind the scenes, and by the time it gets on the air, it really needs to be a collaborative process. Today the marketing director plays an important role, too, and that's a position that just a few years ago wasn't viewed as particularly essential."

By involving everybody it can create an honest kind of synergy, can't it? "Right, right. It's all gotta click. It's like putting together a morning team - you can't really force it, the chemistry has to be there. You gotta find people who work well together."

At this point, what elements of the station's long heritage do you use or still think is important to spotlight?

"We're about to launch into our 25th anniversary year and the theory about a media-driven anniversary celebration is you basically start celebrating it whenever it's convenient and then you run it into the ground. So we're in the midst of creating a 25th anniversary commemorative calendar, which is filled with a variety of visuals and graphic representation of the station's illustrious and semi-illustrious history. Then, in 1997, we will be doing all sorts of events both on-air and off. Reunions, spotlights and little sponsorable bits of programming that will harken people back to the good old days - or at least what they thought were the good old days. We will really be taking advantage of our history here, because, as far as we're concerned, we're the only station that's been doing this since the 70s and we're the only station that's been consistent in a rock music format in this town, period.

"We really have had the same philosophy since the days of John Platt, right through the present: we're still pushing the envelope, we're still playing as much music as we possibly can and we still have a great deal of respect for our audience. We've been intact for all these years, there's no other station in Chicago that plays rock & roll that can say that. We know that our core audience knows, but we're planning to do some high-profile events throughout the course of next year to hopefully elevate us to that next level...or several levels up. It's something that obviously only comes around once in a lifetime, quite literally, and we do want to take



Steve Forbert

"Moon Man"

from the new album
Rocking Horse Head

totallyadult

Most Added Three Weeks In a Row!!

#5 Most Progress!!

46/16

159 - 294 PPWs

Call, fax, e-mail soon. We're waiting on you.

On Tour

9/24	Borders	Boston	10/16	Borders	Atlanta
9/26	Mountain Stage	Charleston	10/18	Borders	Charlotte
9/27	Borders	New York	10/20	WRLT Broadcast	Nashville
9/28	Borders	Westbury	10/22	Borders	Houston
9/29	Borders	Stony Brook	10/23	Waterloo	Austin
10/1	Borders	Paramus	10/24	Borders	Dallas
10/2	Borders	Princeton	11/8	Borders	Santa Monica
10/3	Borders	Bryn Mawr	11/9	Coach House	San Juan Capistrano
10/5	Strawberry Folk	Yosemite	11/10	Borders	Dan Diego
10/7	Borders	Pittsburgh	11/13	Borders	Palo Alto
10/12	Borders	Chicago	11/15	Borders	Portland
10/14	Borders	St. Louis	11/16	Borders	Tukwilla

Produced by Brad Jones

• Mixed by Jim Rondinelli

Management: Carter Simonson Management

revolution

Paladin



Norm, John Hiatt & WXRT MD Patty Martin

"Sometimes we just can't describe it in words, but we know when we hear it whether it works or not; whether it'll fit into our scheme of things or, if it'll stand out like a sore thumb. Every station is really entitled to that."

advantage of it without it seeming as though we're stroking ourselves too much. I guess that's a great danger, but you know, we really don't know how to take credit for anything we do, so we're just hoping the media picks up on it and writes, frankly, some very flattering articles about us...especially the mainstream press."

Another thing I've noticed you do is support your local acts: Poi Dog Pondering, The Smashing Pumpkins, Michael McDermott, Urge Overkill and several other artists who are from or now live in the Chicago area. It seems you go several tracks deep and ride it for a really long time. I would think this helps keep Radio Chicago exciting.

"We are very proud of Chicago's rock heritage and a lot of it preceded this latest boom. There have been good musicians around here for a long time. We're really pleased that people around the country are aware of it now, but we think it's our job to be the flagship radio station for that. If we were in any other city in the country, we'd be supporting those bands, 'cause they're that good. We're not doing it for tokenism, we're doing it 'cause deep in our hearts we think that these are some of the best bands around."

Almost three years ago, you brought Patty Martin back into the fold - she was initially at your station many years ago as an intern, wasn't she?

"Yes. Patty was here when I first started back in 79. She was a programming intern; then she went off and had an illustrious career and became the most adored music director in the country.

"But really, Patty's return here as Music Director certainly played a major part in 'XRT getting back on the track. Among the things that she brought to this place, Patty's expertise was essential in helping us to establish and maintain some consistency."

When she was sharing on the music director's panel at the A3 Summit, she pointed out how this format, to be successful, needs to be localized. WXRT has to be Chicago. KSCA has to be Los Angeles. KTAO is Taos, New Mexico.

"We need to make decisions based on what we do. It's not something that's immediately apparent to someone who comes to town once or twice a year. Obviously, they'll hear a mix of songs, but they've not experienced

the cumulative affect that listening to 'XRT regularly has on a person. It might leave you cold, it might make you think, 'Geez, what the heck are they trying to do,' but there is no other radio station that sounds like us. The fact is, we have attained this sound over the years simply by adding more stuff to the recipe, draining some stuff out and then adding a little bit more. It's an on-going process, it's a giant stew. Yeah, like a bouillabaisse.

"Take Patty, for example. Even knowing as much as she knows, and she was a top-notch and highly-respected veteran when she came here, she still had to get a sense of what 'XRT was doing, where we were heading and how we make it up as we go along. Sometimes, in debating with a person working a record to us, the best we can do is say, 'Look, it's really not for us.' Sometimes we just can't describe it in words, but we know when we hear it whether it works or not; whether it'll fit into our scheme of things or, if it'll stand out like a sore thumb. Every station is really entitled to that."

Yes, and maybe when it's all said and done, that's where the real spirit of the old progressive days of radio lives today.

"Oh yeah! That's why it's been relatively easy for me to remain here for 17 years; because of that spirit. I believe if those early radio stations, the original conception of KPPC, WBCN and KSAN, and all the

great radio stations that have unfortunately come and gone, if they had been allowed to continue, they might be very much like 'XRT is today. We're very consistent with that same spirit, playing as much as we can possibly get our hands on when it makes sense. I'd like to think we're a lot less self-indulgent than those stations were, and I know that we run more commercials than they did, but the point is that we survived."

The new ownership rules are really starting to heat up Chicago, aren't they? "Well, it's amazing for us. We're still suffering from whiplash, in that we were little independent 'XRT for all those years facing the powerhouse Evergreen dynasty and everybody else for that matter. A lot of people thought we were to be like a little crushed bug on the windshield. It's ironic how the tables have turned, because we're now with the big guys, we're now with the good guys [CBS Radio Group]. We're gonna be part of an incredibly strong, and hopefully, highly successful corporate framework in Chicago and nationally. It's going to be really great! I'm not just saying it in case this totallyadult publication gets mailed to a CBS corporate head; it's really true! Partly because they're so smart at doing radio, they're proven radio professionals from the very first radio station there ever was, KDKA. They know if something's working to leave it alone and, as Dan Mason, the President of CBS, said to me once when I thanked him for not bugging us, 'We leave you alone, because you're winning. If you weren't winning, we'd be all over you.' But the point is that we know what we're doing - they give us credit and respect for that, and if you're running a radio station, you can't ask for anything more."

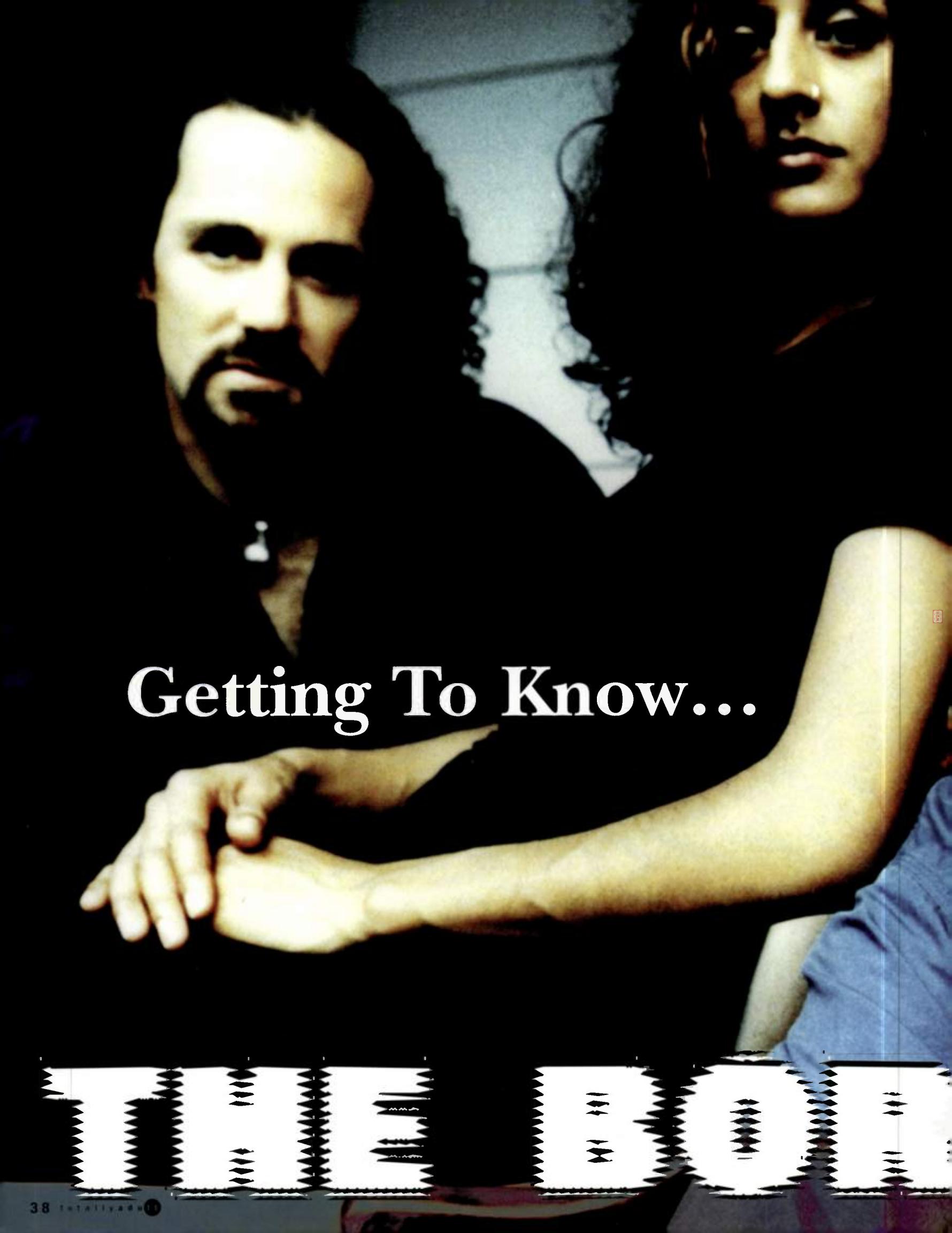
What did you, and hopefully others, bring back from Boulder?

"I was very encouraged. I came back from Boukder very pumped up 'cause there's so many positive things going on. We used to be excited about the "potential" of the so-called format. Now there's actually hard evidence that things are moving definitively in the right direction. Look at KFOG's success: they're dominating the market in the ultimate demo, and that's a tribute to hard work. The Mountain's story in Seattle is so inspiring, because here's Michael Donovan who realizes what a great partner he has in Chris Mays and for Chris to become station manager makes complete sense. Jason Parker is an excellent addition. And Cities 97 [KTCZ] is having unprecedented success in Minneapolis, a credit to Lauren MacLeash and Jane Fredericksen - they've been doing it so well for so long and they're finally getting the credit they deserve. Smart people are running radio stations, smart people are running radio companies. And those smart people are in the Adult Rock arena.

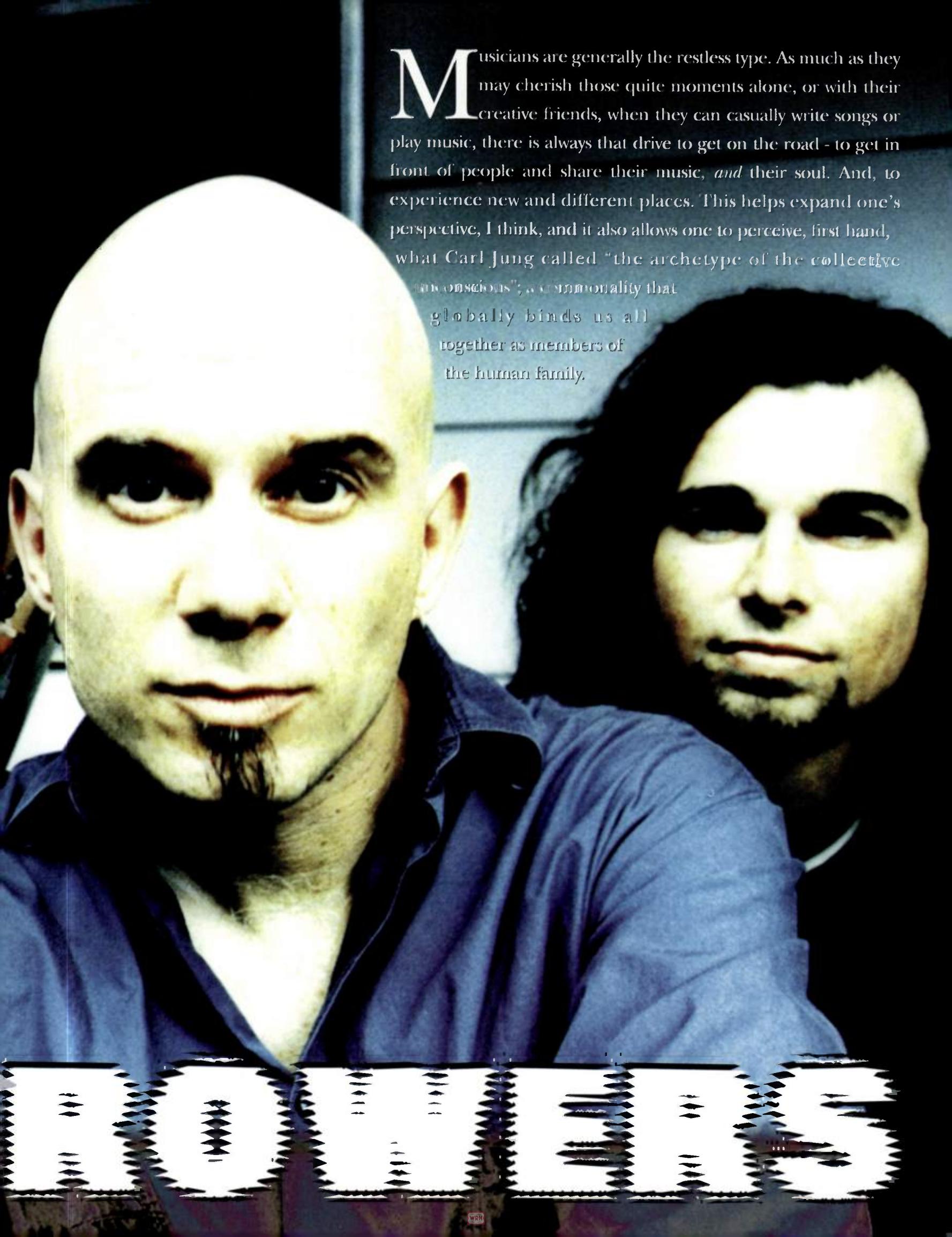
"These multi-market success stories just make me feel that much better about the rise of people who deserve to be in more prominent positions; the fact that people are being encouraged to apply their ideals and their creativity and their hard work to their respective radio stations. Hopefully it'll be an inspiration to other people in other markets who are battling the same battles that we have over the years." (a)



P.O. BOX 69 • PACIFIC PALISADES, CA 90272 • 310.459.6083 • FAX 310.459.5368



Getting To Know...



Musicians are generally the restless type. As much as they may cherish those quite moments alone, or with their creative friends, when they can casually write songs or play music, there is always that drive to get on the road - to get in front of people and share their music, *and* their soul. And, to experience new and different places. This helps expand one's perspective, I think, and it also allows one to perceive, first hand, what Carl Jung called "the archetype of the collective unconscious"; a commonality that globally binds us all together as members of the human family.

“Our songs and our need to express them together are what’s important to us.”

Perhaps one band represents that wanderlust more than most - The Borrowers. New on the national scene, to most, but like so many bands, veterans of many years of frustration and detoured dreams.

This wandering began early for all the members of The Borrowers, according to guitarist/vocalist/songwriter Mark Addison. “I was born in England, nurtured in New York and grew up in Cleveland. I then moved to LA, and recently, have actually tried to settle down a bit in Austin.” A similar migration occurred with drummer/vocalist Nina Singh, who spent her early years in Vancouver, Canada, where her parents had emigrated from India. Later, her creative quest took her to LA, where she hooked up with the then-forming nucleus of what would become The Borrowers. Joshua Segal, a multi-instrumentalist (he plays violin, mandolin, bass clarinet, saxophone, flute and didgeridu, to name a few) grew up in LA, but his travels took him as far as Australia. And upright bassist Josef Zimmerman also started his life in LA, but has traveled quite a bit before, and since, joining the band.

A nomadic spirit; that’s one thing the members of The Borrowers have in common.

Three of the four members of the band had music in their life from an early age. Addison’s father is now a retired opera teacher. Because of this, he developed an early appreciation for music through piano lessons, and the fact that music was in the forefront of his family’s home. Although, perhaps, Mark had different plans at an early age. “I basically hated taking piano lessons,” he confesses. “It wasn’t until my father gave me a guitar that music began to become a meaningful part of my life. Like many, I eventually played in all kinds of local bands in Cleveland, all the while driving a cab, until I finally followed my dream to Los Angeles.”

Mark shared with me that he wasn’t the only one who shunned music at first. “Josh was the same way. He hated taking violin lessons when he was a kid. It wasn’t until he picked up the saxophone at 20 that he really became entranced by the idea of making music his life.” Joshua had also heard the Mahavishnu Orchestra for the first time about then, and realized that the violin made a good fit in progressive rock music, as well.

Nina, and parents, brothers and sisters, were a family musical group documented on Canadian TV. She recalls her brother practicing tabla at all hours of the day and night, and by the age of 13, she’d fallen in love with the idea of learning how to play drums. In fact, she worked at a local drum shop for three years to pay for her own drum kit!

Josef is probably the one member who is like most of us; he grew up loving music - all kinds of music, from rockabilly to punk - and mused on the idea of how cool it would be to be in a band. At 18, he just up and decided to learn how to play upright bass, because he thought “it looked cool.” Basically self-taught, Joe brings an unorthodox and explosive element to The Borrowers’ sonic makeup.

“We try to structure the songs in such a way so that each member not only has a fair share of input, but a fair share of expression.”

“We try to structure the songs in such a way so that each member not only has a fair share of input, but a fair share of expression.”



The deep-seated need to express themselves musically - that’s the second thing the members of The Borrowers have in common.

Eventually, each member drifted toward LA, and it was only a matter of time before they found each other. It was in 1993 when The Borrowers began to take shape. “I had a collection of songs I had written over the years,” says Addison, “and was playing acoustically in all the local clubs and coffeehouses.” Then, according to Mark, a female vocalist was added to the mix, along with a percussionist. Later Addison and Zimmerman were introduced to each other by a friend. “I noticed the chemistry right away,” Zimmerman remembers of their first jam session. “I understood what was going on; it was very intuitive. I could hear where he was going.” After the original female vocalist and percussionist exited, Nina came into the picture, and she was quite capable of fulfilling both roles. More guitarists and percussionists came and went until they found Josh. “Josh was a friend of Joe’s. By now, our sound was beginning to crystallize; it was a sound that used unique instrumentation - or used instruments in unique ways. Josh played violin and sax and clarinet - these seemed like the kind of instruments, kind of sounds, we were looking for.

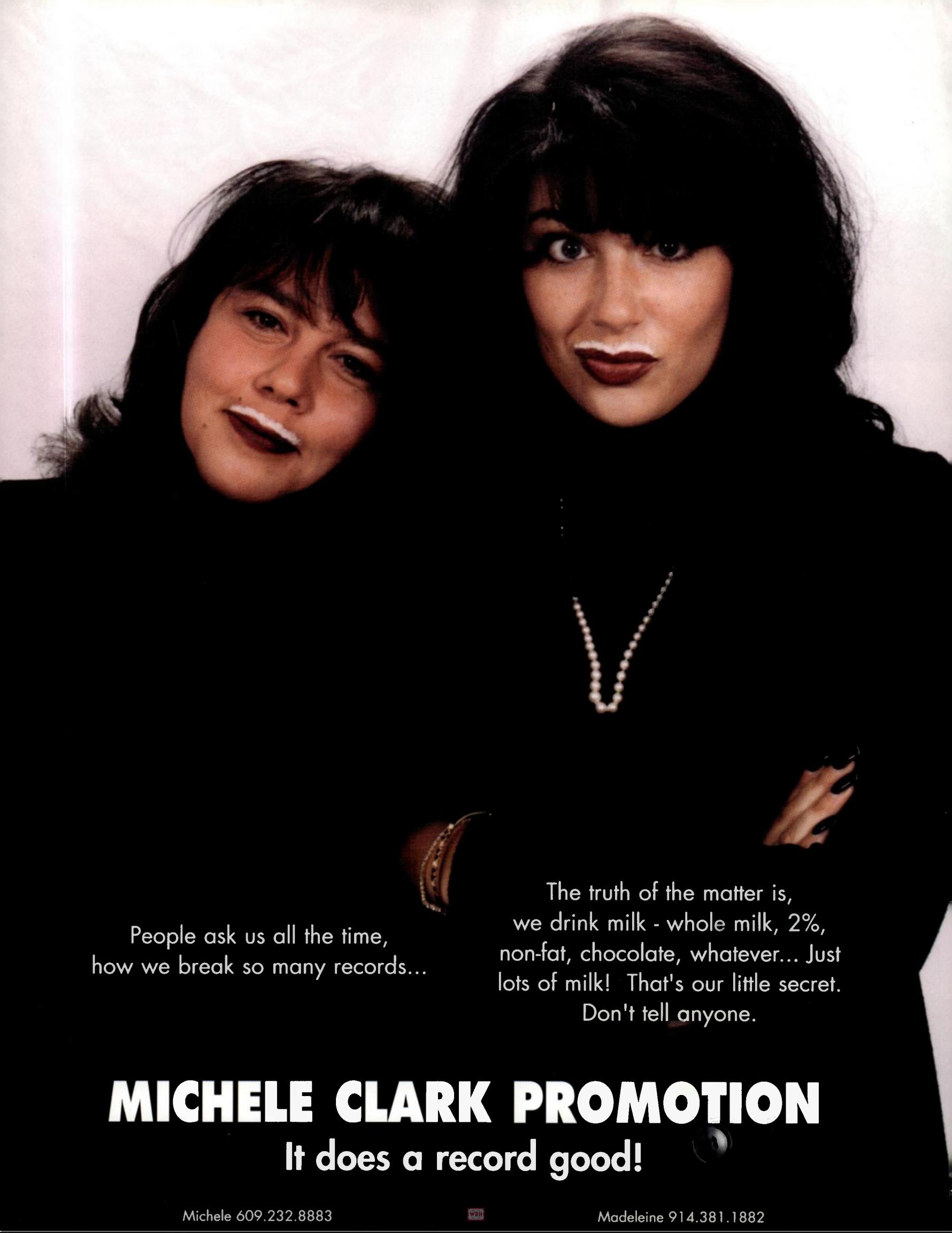
“One of the first things we asked him was to learn how to play mandolin, too,” Mark adds. “Josh already knew how to play a lot of instruments, but the rest of us really felt we needed the sound of a mandolin in the mix.” OK. Joshua learned how to play mandolin, but he does it his way - through a wah-wah!

The band began to rehearse and play around a bit as The Borrowers - a name that jumped out of Addison’s mouth one day when they were trying to come up with an original name. “We had a bunch of cool names, but you always seem to find out through a name search that it is already taken. I got it from the Mary Norton children’s book; a book I had read as a kid,” he recalls. “In the story, there were these little people who lived under the floor and fancied themselves borrowers. But really, they were just little bastards, little criminals, who were obnoxious, but lovable.” It wasn’t until later, in the band’s ongoing quest, that the name would take on a more significant meaning for them. More on that later..

The time spent in LA was challenging in some ways. “We hoped that things would be more real here,” quips Addison. “It seems like anybody who was serious about music in LA looked on their craft as a project by project basic. They weren’t comfortable remaining with whom they were playing for any length of time. Everything was a short term project - ‘When I finish this, I’ll do that.’ We didn’t see things that way-we were a group. We liked playing with each other. We had a common goal and a common musical vision.

“So many people,” he continues, “had a dream when they first came to LA. You know - the Hollywood thing. Most didn’t make it and wandered off somewhere else, or went back home. Those who had some success seemed to drift toward a more self-centered role. All the musicians we met seemed to have that attitude. We don’t see it that way. Our songs and our need to express them *together* are what’s important to us.”

The band continued to write and rehearse. Addison is the main songwriting force, but he is quick to point out that everything that happens in The Borrowers is a collaborative effort. “We all have



People ask us all the time,
how we break so many records...

The truth of the matter is,
we drink milk - whole milk, 2%,
non-fat, chocolate, whatever... Just
lots of milk! That's our little secret.
Don't tell anyone.

MICHELE CLARK PROMOTION

It does a record good!



“We realize that we are on a different level, now.”

strong personalities and valid ideas - there is a definite tug of war sometimes - but that is because we're all so passionate about our music. We don't deliberately try to approach our sound in an unorthodox way, it just seems that is the

way we are satisfied with our music. Everyone, in my opinion, is an excellent and creative musician, and we try to structure the songs in such a way so that each member not only has a fair share of input, but a fair share of expression." And when you listen to their self-titled debut album, this becomes abundantly clear. They are surely an excellent example of "the sum is greater than the parts." They have taken their varied ethnic and cultural backgrounds and used them in their favor: they write songs that have a universal appeal in both theme and structure, but they have also blazed an exciting and original style.

That album, by the way, was conceived and recorded by the band through their own resources. They brought in Jay Joyce as the producer, who was mostly known for his work with industrial and electric guitar-driven bands. An unusual move? Not really, as you begin to grasp the psyche of these audacious, forward-thinking artists. Once recorded, they manufactured some CDs, liquidated much of what they owned, packed their bags and instruments in a van, and, you guessed it, hit the road again. "It was during this period that our name really began to take on a deeper meaning for us," explains Mark. "We found if you're aggressive enough, you can always get gigs, but most of the time, the money you make barely pays for food and gas. Quite often, we found ourselves without a place to stay. That's where the CD came in handy. We met so many wonderful, warm people on the road. Many nights, we ended up sleeping on, what was basically, a stranger's floor. All we had to offer in return was our CD, our music."

The touring paid off. The Borrowers began to develop a name for themselves throughout the Southwest, Southeast and parts of the Midwest. A little over two years ago, they landed a performance slot at the famed South X Southwest confab in Austin, Texas - a place where many bands have first found some real support. In The Borrowers' case, they were able to establish a relationship with a reputable publishing company - ALMO; a crucial first step for a band. More touring...more songs written...further refinement of their sound. One year later, the band returns to Austin to play the SXSW again. Now they have a manager - Mark Shimmel - and some label interest. The young and aggressive Guardian Records likes what they see and hear.

They were impressed, as many of us were at the A3 Summit Guardian-sponsored "Cigars & Martinis" kick-off party, by the band's genuine

persona on stage; the explosive energy they are capable of; their strong sense of dynamics, which enhances the depth and character of their songs; the impressive musicianship of each band member; and that sound - that distinctive Borrowers' sound.

A deal is struck between our traveling minstrels and Guardian Records. The decision is made to take the tapes of the album the band had already recorded and to work with it, to embellish it, to remix it and to record additional tracks for some of the songs. "We kept most of the basic tracks, although there were some changes. We completely re-recorded 'Ophelia' and only kept the vocal and bass parts on 'Mercy Bound.' And 'Jaswant's Rain' (Nina's mother's name, by the way) is a new song on the album."

Now, our heroes are on the golden path. The album is finished and the label begins to prepare the game plan. The band starts to rehearse again in earnest...time to fine tune, to prepare for the short PR-tour sets and to do some warm-up dates. Meanwhile, Susanne White, National Director of Promotion, begins to slip out advance sampler cassettes here and there for opinions. They know they have something. They know their efforts for their first artist, Catie Curtis, have not only paid off in advancing her career, but have also put Guardian on the map. Chris Hensley, VP/Marketing & Promotion begins to get the EMD distribution people excited. The goal? To make it clear to everyone Guardian Records is totally committed to this project; that they are going to break this band!

The feed back is positive...and the buzz begins. As I mentioned earlier, they created quite a sensation at the A3 Summit. The next step was to release the album and start to get airplay. And airplay is what they're getting! The first few weeks into the project, *The Borrowers* has been one of the most added albums - and that's against some pretty stiff competition, too. Favorable press is also beginning to roll in, with a wonderful feature in *Billboard*, and, of course, they grace the cover of this issue of **totallyadult**.

It's no wonder. The quality of songs and musicianship on the album is top-notch. From songs of pathos, such as "Broadway Mary" and "Mercy Bound," to up-tempo numbers such as "Helicopter" and "Ophelia," to tunes of re-affirmation, such as "Beautiful Struggle" and "Over It," The Borrowers music shows immense diversity in content and mood. They "borrow" from a variety of styles, including rock, pop, alternative, folk, jazz and, even classical, and synthesize them into a cogent sound.

So, while the wheels are being put into motion, it's time for the The Borrowers to settle down for a moment...take stock of where they've been and where they're going. "Nina and I are enjoying Austin," reveals Mark. "We like the vibe of this town; its easy-going lifestyle and the fact that it's a music town. It's really nice to have a place you can call 'home' for a change. Josh and Joe are in LA right now, taking it easy, too. We are waiting for the right tour to hook up with. We realize that we are on a different level now. It's up to our label's effort at radio and our managers abilities to pair us with the 'right' act to go out with."

Is the band considering another player - a keyboardist, guitarist or something - to help fill out their live set. "It might be nice to capture more of the sound of the record on stage, but that is really not what we're all about. We fully believe that what we produce on stage should be different than what we created in the studio. The studio offers you certain opportunities that you can't really capture live; it puts you in a certain frame of mind when you methodically record an album. But, on stage, that is where we can really become ourselves. We love playing live. We love the interaction that happens between us - the opportunities for each of us to be able to open up and really express ourselves. We love how the songs evolve and become different. There is nothing like playing music live in front of people."

So, our bard-like nomads will soon be carried off, once more, bringing their message of compassion, love and excitement along with them. I, for one, can't wait to see them perform again. 

“We fully believe that what we produce on stage should be different than what we created in the studio.”

MIDNIGHT OIL UNDERWATER



THE FIRST SINGLE
F R O M T H E
FORTHCOMING ALBUM

BREATHE

RELEASING ON
O C T O B E R 1 5 T H



WORK

PRODUCED BY MALCOLM BURN

"WORK" is a trademark of Sony Music Entertainment Inc./
©1996 Sony Music Entertainment Inc. <http://www.sony.com>

AEI-An Alternative

This isn't your father's in-store, background music. For those of us weened on pale Muzak, the spicy blend of

By **Dave Konjowan**
contemporary sounds that Seattle-based AEI Music

Network puts together for businesses ranging from The Gap and Victoria's Secret to the Longhorn Steakhouse, brings business environments into the 90s.

"When people talk about us, they often make the obligatory Muzak reference," complains AEI Music Director Mark Leader, "and it kinda perturbs us because we're really not in that business. We feel we're at a much higher level of creativity and certainly infinitely more involved with the music."

Started in 1971 by current president and CEO Michael J. Malone, AEI has grown to service over 120,000 worldwide clients, including Hilton Hotels, McDonald's, Macy's and many others. The company estimates over six million listeners a year in the US.

AEI's Leader, who spent six years in Washington state radio before joining the company in 1984, says that staying ahead of the curve musically is extremely important for their customers. Their programs include music from just about every meaningful contemporary artist and trend, from the recent lounge revolution to modern rock and world music, and embraces artists like Toad The Wet Sprocket, Meat Puppets, The Presidents Of The USA and Suzanne Vega, as well as several artists for whom Leader believes AEI helped pave a road, like The Wallflowers and Brian Setzer Orchestra.

Emphasizing AEI's reliance on new music and artists, and their goal to create pleasurable environments in the businesses they service, Leader believes AEI has plenty to offer the record community.

What's your role at the company?

"As Music Director, I manage the programming department and how it operates. We have programmers who schedule music for a number of different locations. What we do that's really unique is field research. We go to businesses, whether they're our customers or not, and see what the music is doing. When you walk into a Gap or Limited, everything in that store usually was laid out with a plan, and somebody spent a lot of time and usually a lot of money to make a statement. We look at what the people are like who work there and what they are about; likewise, the people who shop there. We take those elements and tie them together with music. That's key to our programming."

What was the original idea behind AEI?

"The basic concept was, 'Wouldn't people like to hear the music they listen to in their homes and cars in the places they eat and shop?' If you'll cast your mind back to 71, really the only options were you knew somebody who could make you a tape, and usually the tape wore out inside of a week, so that wasn't very good. The second thing was you could play the radio, but the radio had disc jockeys and that got pretty intrusive. Also, there was the possibility they'd play ads for your competition. The third choice was Muzak, and I'd say 99% of the people exposed to it didn't like it. So Michael [Malone] figured there was an opening there and he started a business programming music. Now, we were the only ones really doing that in 1971. We thought listening to The Beatles was better than listening to a Muzak version of The Beatles, and everyone caught onto that pretty easily, that was obvious. But the next step that happened a little bit later was we saw music being used as a marketing tool; you could appeal to specific groups of people very passionately with the music you played. That was the key observation when we started to break away from the concepts of formats and looking more into what the music is and what the music does - more than just saying here's a CHR program or here's an AC program."

Give us an idea of how far AEI reaches.

"AEI is a worldwide company. We have about 60,000 customers in North America and 120,000 total worldwide. In the US, we're looking at about six million listeners; 12-15 million worldwide."

How do you deliver the music to the customer?

"Three ways. One is an off-speed proprietary cassette which holds four hours of music. We have a special machine that plays the tape. Then we have a 'pro-disc,' which is a CD that also plays four hours of music. The disc has an expiration built into it, so they don't stay out there forever. The third delivery system is broadcast. We currently have six broadcast channels and they have about 20,000 customers on them."

How do you work with each customer to get the right music into their establishment?

"That goes back to field research, which is where it all starts. You have to know your customer in order to serve your customer. One of the things I

Means Of Exposure

ike to say is that every business projects an energy and a feeling, and it's keying into that that's important. As a programmer, you think, 'What this particular business needs is a lot of excitement,' so you program a lot of energetic music. There are other businesses that really want to relax you. Maybe they have linen table cloths and people in suits, and you're expected to stay two or three hours and have some wine, appetizers, an entree, dessert and coffee. Obviously you don't want to be playing Hootie & The Blowfish. You want something elegant and relaxing; maybe traditional jazz or classical. What we train our programmers to do is get very attuned to the business and what the business is trying to say about itself."

What systems of research do you employ to determine the musical content of the programs, beyond just types of music, but actual songs?

"Once field research is done, we have a CD library of between 40,000 and 50,000 CDs. In a four-hour program, usually you'll get 65-70 songs, and typically a programmer will pull 300-400 CDs and start the process of asking himself, 'Is this the right sound?' A lot of it is trial and error. Then, once you've got the music selected, the flow of that music becomes vital."

So no hard tools, trades, sales charts or call-outs?

"We don't use song research. First of all, we use so much diverse music it would be almost impossible to do it. However, we have a music services department that does research into our customers' preferences."

Is song or artist familiarity important?

"In some places, but a lot of the businesses we deal with want something new. In fact, by the time a song hits the charts, it's dead. Once it's on the Adult Rock or Alternative or CHR station, they don't wanna touch it, because then it's sort of ordinary. So we really need to be a long way ahead of the curve. I was talking to a rep from Interscope, who was saying it's tough to get radio behind the Brian Setzer Orchestra because it's big band rock & roll, not really AOR and too brassy for Adult Alternative, but for something like A&R, we can find a lot of uses for it. It's an absolutely fantastic CD. We find places such as Contempo Casuals wanted to play something like BSO way before radio played anything. Another group that's now kind of broken through is The Wallflowers. We've been playing them for a long time in places like Tommy Hilfiger, The Gap, Abercrombie & Fitch and even Longhorn Steakhouse." So a certain sense of experimentation is a plus?

"There are really two kinds of clients out here. Some people will say they don't care, they just want noise to fill up the room. They'll turn on the radio or subscribe to DMX or Muzak. Then there is the 'passion retailer,' people who are really interested in every aspect of their business, of which music is a big part. Visually, they can make all kinds of statements, but that's just one of your five senses. Where we come in is to hit the audio level and accentuate the visual impression. I think the

kinds of businesses who want to control the total environment and make a statement to their customers really are our customers. We're virtually the only ones who do this without any real competition, which is a nice position to be in. There are a lot of companies that provide music to businesses, but we're the only ones who really use music as a marketing tool."

Your approach to music is quite different from radio for the most part.

"When I first got into radio a few years back, demographics were a real big thing, because the feeling was people of a certain age group had shared experiences. What seems to have broken down over time is you get more into psychographics and how people feel. The key there is that you find people are not limited by demographic time periods anymore. What they're really looking for is a feeling of commonality. So somebody who's in their mid-30s might have been exposed to some country, some big band through their parents, and Motown, and they might like it all. There's no radio station or commercial supplier, other than AEI, that supplies that kind of mix."

Obviously, the right music in a store is designed to keep the customer there, maybe even inspire a purchase.

"One of the key things here is you wanna make the dining or shopping experience as good for the customer as possible, because the store wants the return business. The other thing is, if you do things right, people will stay longer and, in all likelihood, that means they'll purchase more." But on a strictly musical level, how do you think the listener retains or consciously absorbs what they hear?

"I get calls all through the week about what song was playing in a particular store. It does have an impact. And what's interesting is we get calls on a lot of the songs that aren't hits, aren't as familiar."

Obviously, you provide another outlet for record companies to expose their music and artists.

"Yes, there are a few things we do. For our broadcast channel we do an 'All-American Channel,' which is a rootsy, country rock channel, and we have 'Debut,' which is an uptempo channel, and 'Star Tracks,' which is a cross between Adult Alternative and AC. Plus, we put out our new music 'adds' and

what we're using on each of the programs each week and fax them to the record labels.

Getting your music out is really the key. I know when I worked in radio, if I was on the fence on a song and I walked into a store and heard it, that opened me up to playing it. We get people used to new sounds and we can reinforce something already out there."

So you work closely with the labels then?

"Yes, we work with them in terms of promoting product with them. Basically, we're a vehicle to get their music heard. And I think because we're not limited to rigid formats, like AC or CHR, we tend to be more free and have a different view of the

MARK LEADER

marketplace than radio. We're really very much an open canvas.

"It's been a building process. When you tell people in the record industry what we do, they say 'Wow, that's neat.' And then doors open. We have a gentleman here, Keith Chambers, who spearheads our label relations and he's done an excellent job of bringing us to the attention of labels. It's a relationship that's good and positive, but needs attention. It's a case of getting our message out, what we do and how we do it. We really are very focused on new music, and because we're a worldwide company we do a lot of world music and other non-traditional stuff."

Run through a sampling of programs and the kind of artists we'd hear on them.

"We have a program called 'Sassy and Romantic Hip Crooners,' which targets the espresso bars, hotel lounges, jazz bars and bistros. This particular program has Suzanne Vega, Style Council, Matt Munroe, Etta James and Edie Brickell. We've got a 'Lounge/Cocktail Nation' program. We've got an upbeat/dance/R&B program going for teens and early-20s, which plays somebody like Jade, The Smashing Pumpkins, Culture Beat and Soul 4 Real.

We have a category called 'Global Imports,' and a category called 'International Folk/Pop.'

Instrumentals' that airs everything from Toni Childs, Splash, Johnny Clegg to Des'ree. We've got oldies categories, and even a tropical blend program with acid jazz, bossa nova, reggae, and jazz that plays Harry Belafonte, Simply Red, The Police, and Jimmy Cliff."

Who are some of your biggest clients, and what kinds of business do you generally work?

"The Gap stores, the Limited Group, Abercrombie & Fitch, Victoria's Secret, and, on the restaurant side, places like Longhorn Steakhouse. We also have banks and financial institutions coming into what we're doing. We have about 70 national accounts, which are businesses with over 100

locations - mostly restaurants and clothing retailers, but a wide variety within those categories. Usually people want some blanket statement and I duck it because it's virtually impossible.

Bennigan's Restaurant and their approach would be different from TGIFriday's. You go to both places and eat, but that's where the similarity ends. If you go into Victoria's Secret, you get a whole different feeling than if you walk into an Express, even though both chains are owned by the same group."

How does your listener in the stores and restaurants differ from the average radio listener?

"They're the same people, but you go into a Banana Republic or a Gap store, and they create an environment for you. It's like asking, 'Do people's perceptions change when they walk into a movie theater?' You're going into a different world."

You're able to create these diverse, multi-format programs that would probably kill a radio station if they tried the same mix. Why are you able to do that?

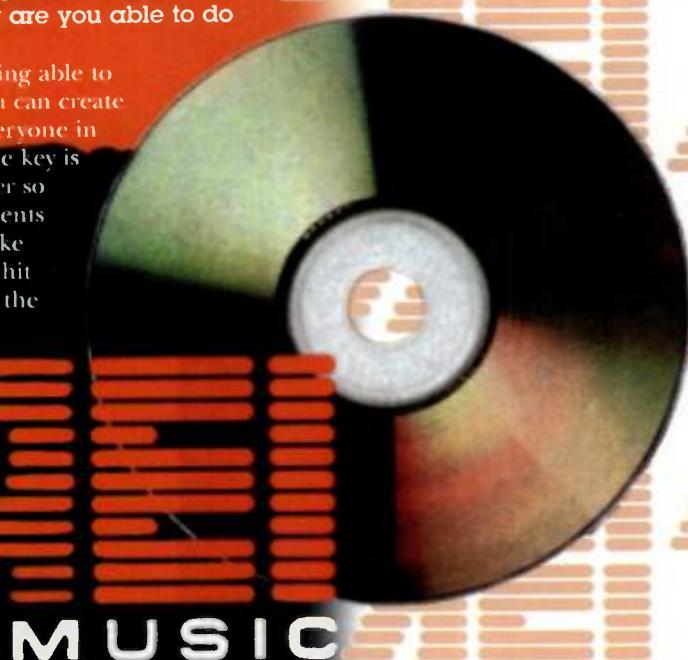
"That's one of the beauties of being able to work on a four-hour concept, you can create little worlds or environments. Everyone in radio knows about segues, and the key is how you put the program together so you can get all these diverse elements and keep people into it. It's not like these songs have three seconds to hit the listener or they're going to hit the button. I think people are bored to death with format programming; I know I am.

They want more variety. In radio, financially, people are understandably reluctant to move in what might be termed an 'adventurous' direction. We're not encumbered by that."

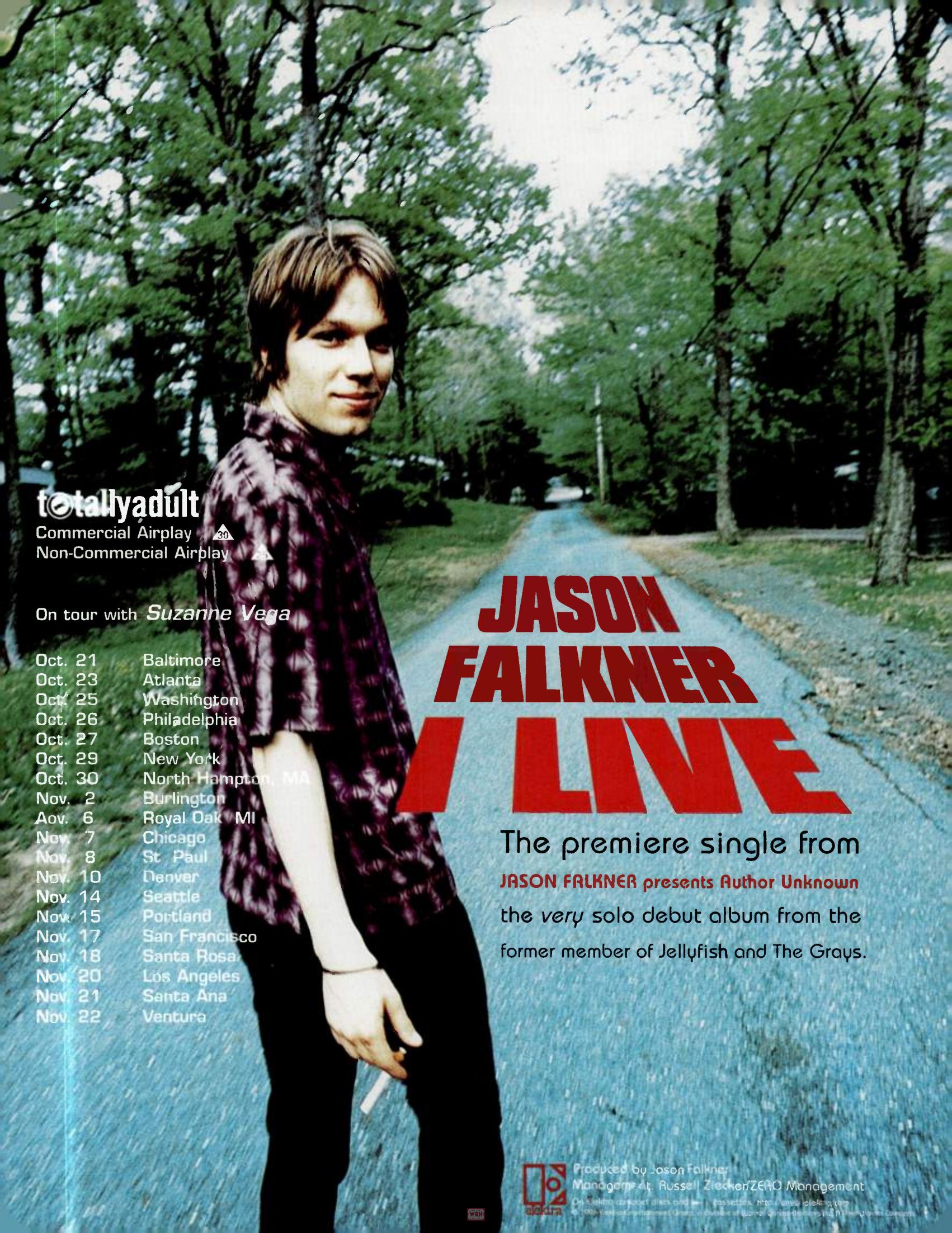
"There are a lot of companies that provide music to businesses, but we're the only ones who really use music as a marketing tool."

"They want more variety. In radio, financially, people are understandably reluctant to move in what might be termed an 'adventurous' direction.

We're not encumbered by that."



MUSIC



totallyadult

Commercial Airplay 

Non-Commercial Airplay 

On tour with *Suzanne Vega*

Oct. 21	Baltimore
Oct. 23	Atlanta
Oct. 25	Washington
Oct. 26	Philadelphia
Oct. 27	Boston
Oct. 29	New York
Oct. 30	North Hampton, MA
Nov. 2	Burlington
Nov. 6	Royal Oak, MI
Nov. 7	Chicago
Nov. 8	St. Paul
Nov. 10	Denver
Nov. 14	Seattle
Nov. 15	Portland
Nov. 17	San Francisco
Nov. 18	Santa Rosa
Nov. 20	Los Angeles
Nov. 21	Santa Ana
Nov. 22	Ventura

JASON FALKNER LIVE

The premiere single from
JASON FALKNER presents Author Unknown
the very solo debut album from the
former member of Jellyfish and The Grays.



Produced by Jason Falkner
Management: Russell Zieckler/ZERO Management

On-Stage costume design: Jason Falkner
www.jasonfalkner.com

ased in a musical, academic family, Paula Cole, nevertheless, felt stifled by her home town of Rockford, Massachusetts. As she grew up, she found that music, more and more, was her escape and her road to freedom. She graduated high school and headed to Boston to study at the world famous Berklee College of Music. This led to coffeehouse and club performances, a chance meeting with Peter Gabriel, with whom she shared the stage during the "WOMAD" tour, and a label deal with Imago.

Paula's first album, *Harbinger*, was a critical and Adult Rock airplay success, but as Imago began to go through a restructuring, Paula suddenly found herself with Warner Bros. Records.

As you read this, Cole is embarking on a new phase of her career, as her second album, *This Fire*, is released and she prepares to hit the road. Ironically, I spoke to Paula by phone back in Rockford. It's clear she views her former Rockford-life as something that no longer binds; rather, it is the source of inspiration and insight into the creative, free-wheeling, expanding person she is today. Paula Cole is on fire!

I remember reading that music was part of family life when you were growing up; the family played piano, played guitar, you sang in the car and things like that. When was that moment you realized music would be your vocation and your passion?

Boy, it wasn't probably until my senior year of high school. I was always very good and very advanced in music, because it just came naturally - it was a language that was spoken naturally at home. But I didn't think that I should go into it. I mean, how fare I think that I thought I should go and get a real job - I even applied to academic colleges. But one summer, while still in high school, I did go to his program at Berklee College of Music and one of the faculty members there was quite vocal about me pursuing music. He really helped me to open my eyes and to think that I could actually do it. He's the one who talked to my parents and helped me get, really, a good scholarship there. It was then that I fully realized, 'Well, I'm gonna go after what I love instead of what I think I should do.'"

Had you taken any piano training or anything like that when you were growing up, or was it informal until that point?

I had this mild accident and I broke a bone in my foot. I had to wear this wooden shoe for a year and it canceled out all the plans I had of being a cheerleader. I couldn't do anything physical - I had to be driven everywhere - so that's when I started to play piano; I was in ninth grade. Before then, I had taken clarinet lessons, and on the new album you'll hear the clarinet."

Right, and there's a xylophone in there, too.

"Oh yeah, just a little guy, yep."

While you were at Berklee, your main focus was in the area of jazz music, right?

Exactly, along with gospel. I was in the gospel choir, which was a wonderful experience. Being one of the only white people, and coming from basically an all-white little town, I ended up having a true anthropological experience. It was fantastic."

Were jazz and gospel what you liked when you were growing up?

"I definitely didn't listen to jazz or gospel or R&B growing up, but I've always been attracted to black music. It just always felt the best to me and spoke the most naturally to me. Whether it be Miles Davis or Aretha Franklin, that was really the music that moved me and pulled me the most. I think jazz, at the time, was the most challenging, and I threw myself into it."

In some ways, it can be perceived as much more academic, musically, than opposed to three-chord rock & roll.

"We make it academic in the schools, but I don't think it necessarily was when the masters were improvising in the moment. I think they were really in a moment of emotion; I don't think they were thinking about it, at least the good ones weren't. Jazz, to me, was something mystical, mysterious and profound, because people got into a spot in their soul, or their emotions, where they improvised."

I guess a big part of it in school is musical theory, and all that kind of stuff.

"Yeah, and it became so cerebral I wasn't enjoying what I was doing, so I abandoned it and came to a crossroads very close to graduating. I started getting kind of depressed about what I was doing with music. I was singing in airport lounges, at weddings and places like that, and I wasn't happy at all. I knew that, in my heart, I was destined for something different than that."

You were just kind of going through the motions?

"Yeah, I was always making money through college with musical jobs, but these musical jobs felt so utilitarian. I just didn't feel right singing 'The Bride Cuts The Cake' at a wedding."

"I knew I had so much more to say than that, artistically. So, I just started writing my own songs. First, I tried to write jazz songs, but they didn't come out that way at all; they came out like 'Watch The

Woman's Hands,' which was one of I wrote; it's from my first album.

"They just came out the way they c got a lot of encouragement right a incredible, 'cause I was so shy about i I could write songs, but then GRP which bolstered my confidence a decided I didn't want to sign with th myself as an artist for GRP Records.

"So, I kept going and I kept w moved to San Francisco, and di friends, but I guess, in hindsight, because it forced me to write songs was a little hermitess and wrote song manager, and ended up getting me

So, did the label deal come you had the opportunity to m with Peter Gabriel?

"Oh yeah, I made my record befo heard it and really loved it. Sinéad O the tour at the time, but she stepped was this vacant hole - the role of important to that show. So, he answering machine, and just said, 'show, can you tour with us?'"

Totally out of the blue?

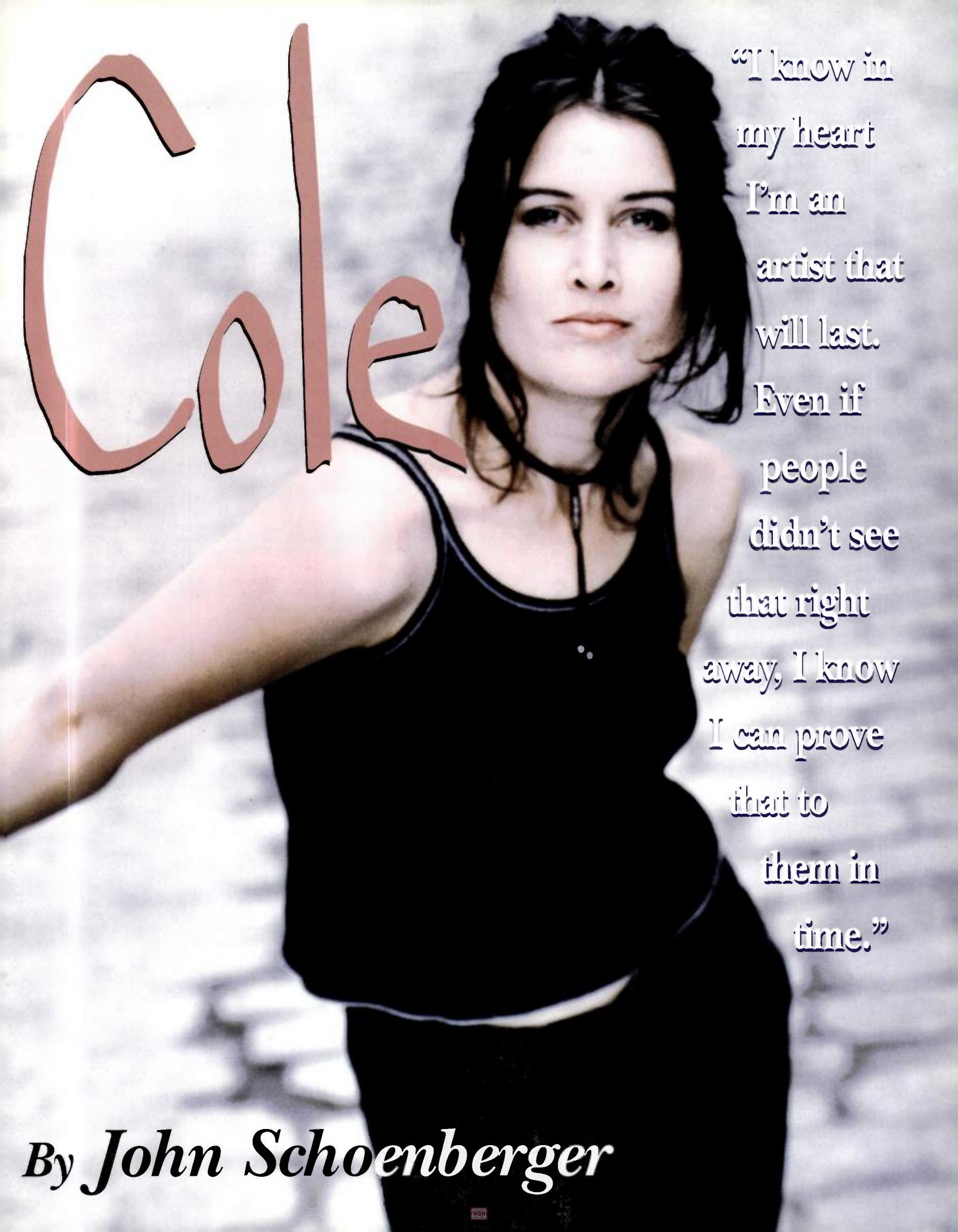
"It was, it was totally out of the blue message to receive!"

Especially if you've been holed u

"Exactly. It forced me to com introverted, small self and step up on of 16,000 German people. I had on them. I like the no build-up, I like i that. Less than a week after, we mad and videotaped the whole show; it w

That's probably where so music training came in a littl

"Oh yeah. Music is easy for me, g knew and loved his music, so ther soul connection for me. But my train to step more easily into his music."



"I know in
my heart
I'm an
artist that
will last.
Even if
people
didn't see
that right
away, I know
I can prove
that to
them in
time."

By John Schoenberger

That was a good angle for the label to use when your debut album came out, you know?

"Yeah, I know. But in all honesty, my album was on the shelf for a year before it was released. Sometimes people think the first thing I ever did was the Gabriel thing, and that's not true. My own art is the first thing I did, and I never want to be confused as just a Peter Gabriel singer. But it was really helpful for me, first of all, to see a role model and to see how I wanted to conduct my own career; also, it forced me out of my shell - to get experience, start taking up room on the stage and being a little bit larger, a little bit more proud and strong."

And then during the course of the first album's life, you had an opportunity to tour with some other great people, including Melissa Etheridge Sarah McLachlin and the Counting Crows.

"Yes, they also taught me a lot about professionalism and dedication. It's made me realize something: so far, it seems like my album has been sold, mostly word of mouth, from a lot of touring and playing in front of people and converting people in front of my eyes. I see that I'm a musician's musician, in a way; a lot of artists really like me, a lot of artists come forth and have given their support, and I've gotten a bunch of tours because of that, too."

I happened to see you perform recently when you were out here in Los Angeles up at the Starlight Bowl in Burbank. You played with Sarah, and also with Suzanne Vega. I guess the relationship you developed with Sarah that first time around is why she invited you to play with her that evening?

"Yeah, exactly."

It's kind of a magic place to do a show, isn't it?

"Oh, it was so beautiful. At one point, I was singing a song and I heard the crows cawing overhead, the sun was setting and I felt like I was singing to God and the universe. It was amazing."

Was it unusual to be playing with just your piano and a small rhythm section; are you going to go out with a full band?

"It's gonna be different probably every tour, but Jay Bellerose, my drummer, and I will play like that whenever we want to. I would like for the tour to be a little fuller, just so I can stand up and dance more."

That's one thing that I did notice: when you had the opportunity, you definitely took over that stage.

"Yeah. I feel my piano is an important voice, but I'd like to be able to step away from it at times."

Talking about the new album a little bit: this was your first shot at production, wasn't it?

"Yes, and it felt very natural. It was a logical and natural step for me; it was just a matter of my own confidence - being able to think that I could do it myself, that was the biggest stumbling block."

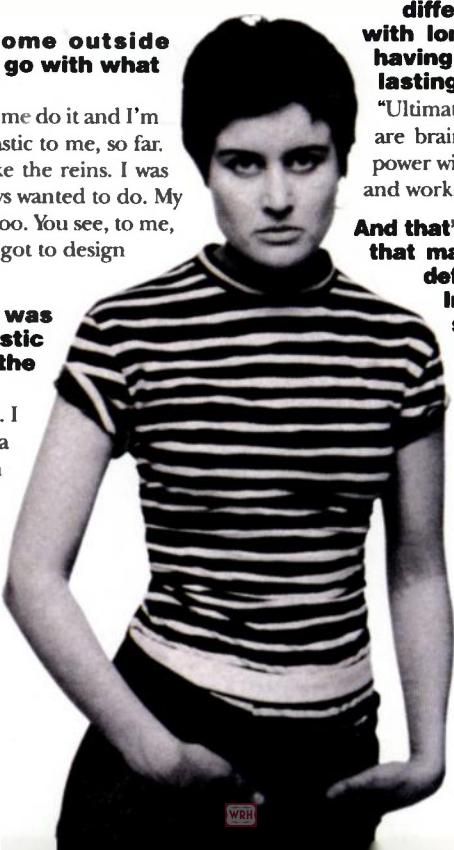
Was there any pressure to bring in some outside production help, or was Warners willing to go with what you felt might be the right step to take?

"They might have been a tiny bit nervous, but they let me do it and I'm really, really grateful for that. Warners has been fantastic to me, so far. They've been trusting and they've allowed me to take the reins. I was able to design the artwork of my CD, which I've always wanted to do. My mother's an artist - I've been an artist a lot in my life, too. You see, to me, music is visual. I'm a visual person, and I'm so glad I got to design it - I hope to design all my albums."

I noticed you mentioned in something I was reading that other mediums and other artistic expressions can have an influence on the way you conceive a song.

"Oh yeah, definitely. Music is just one artistic element. I see the same quest for evolution. I could compare a Miles Davis piece, and his journey that he takes when he improvises, to the journey that Picasso takes in one of his paintings; it's similar to me. It's a subjective thing, but my favorite music is music that makes me see pictures. That's really the beauty of art: the different interpretation by each person who experiences it. It requires empathy and passion."

"I honestly feel like I could never become a detached star. I always feel like I'm gonna be earthed."



It's like, "Wow, that's how I felt at one time."
"And hopefully a good song will do that."

I noticed that "Tiger," the first song on *This Fire*, is almost like a bridge from the first album to the second one.

"Exactly. That's what I wanted it to be."

I know there's a lot of passion, and I like the word "evocative" to describe your music, too, but I also get the feeling that there's some rage in there.

"Oh sure, there's definitely an inner rage. It comes out a lot when I perform live. But, see, I'm lucky to be an artist, I get to use my rage constructively."

Do you think that your music helps you come through the other side of the rage - helps to resolve it and cleanse yourself of it - to give yourself new strength?

"Absolutely. All artists who care about what they're doing feel that way. Definitely, I feel so lucky."

There seems to be some impatience in those songs as well.

"I'm an Aries, I'm impatient...sometimes my impatience is my downfall."

Well, I guess maybe one of your first lessons in patience was *Harbinger* taking over a year to come out.

"Yeah, there you go. I had to wait a year; I was dying. And, frankly, I really expected to sell more albums than I did, 'cause I know in my heart I'm an artist that will last. Even if people didn't see that right away, I know I can prove that to them in time. I've sold about 80,000 albums in America - that's decent - but I really expected to have more success than that. Expectation is a dangerous thing, I guess."

It's important to have that, 'cause it's part and parcel with goals, but, at the same time, you can set your expectations too high. Then you're seeing the negative side of it, and not the positive side.

"Absolutely. In some ways, the humility of not breaking into that big national scene has kept me very grounded. It has kept me humble and appreciative of what I do, although I honestly feel like I could never become a detached star. I always feel like I'm gonna be earthed."

"The slowness of my career has forced me to become more stoic as a person, and more patient. When I was with Imago, it was very difficult, at times. One time, BMG completely fell away from Imago and I didn't really have a backer - I couldn't find my record in stores; it was agonizing. I'm out there touring in the city and there's no record in the bin. I see, now, that I've started my career by a lot of word of mouth, a lot of organic playing in front of people; it's been an old-fashioned foundation-building, and I think that's gonna be to my betterment."

When you've established yourself on all those different traditional levels, that will make a real artist with longevity. There's a danger in the "MTV world" of having a giant record, but the artist really has no kind of lasting image.

"Ultimately, the power's in the people, and, unfortunately, the people are brainwashed not to think that, but it's true. I know I'll have the power with the people, 'cause I'm dedicated, I'm willing to go out there and work...and tour, tour, tour."

And that's probably a good word, too; there are certain things that make work work, no matter what you do and there's definitely a large element of work in being a performer.

In addition to expressing yourself and becoming free, singing your songs on stage, the label's gonna have you at radio stations, doing interviews and in stores every day, in every town.

"Oh yeah, touring is like a 24-hour a day career, except when you sleep, but even then, you're usually sleeping on a tour bus or in a cheap lumpy bed, or something. That's the difficult part: you have to leave your entire personal life behind. You might drive 15 hours to play a 30-minute set and you think, 'Oh my God, is this all worth it?' There's so little playing and there's so much work, being slouched in a van and eating crappy food at a deli or a McDonald's. The quality of life is really bad."

"It's easy to get depressed on the road, all us performers discuss it - we talk about it a lot. The road is hard. I got so depressed one time that I hit rock bottom, but that was good, because it forced me then to say, 'OK, I'm going to look at the positive of this, otherwise, I can't go any farther than I am now.'"

Michelle Shocked



Kind Hearted Woman

The long awaited release now on Private Music

Street date: October 15

© 1996 Private, Inc.

#2 Most Added Adult Record Of The Week!!

39 Out-Of-The-Box Stations on
“The Hard Way”



<http://www.shellshock.com> <http://www.private-music.com/pm/>

WRH

"I just hope in my life, and over my career, that I sow seeds of positivity; that I actually give people some light in their life."

"Where Have All The Cowboys Gone" is going to be the focus track of the album. That song is a sad, but true, situation in a lot of relationships; there's magic the way a relationship begins, but as time goes by, it becomes mundane and complacent.

"Absolutely. We're disappointed with all those little things."

Then, right afterward, there's "Throwing Stones," which chronicles the end of a relationship - "You asshole, you jerk, get out of here!"

"Yeah, I know. I was nervous to put that song there but, there you go."

Well, actually all the songs flow into each other.

"Carmen" is like, "After it's all said and done, I need a good friend right now."

"Right. It's some respite, some mellow beauty; some calm after all the storm."

Then, on "Hush, Hush, Hush," Peter Gabriel reciprocates and guest sings for you.

"Oh yeah, he sounds beautiful; I love his gravelly, dusky voice. There's the story in the song - the son's dying and the father's with him - and Peter has that fatherliness to him. He was just perfect for the middle lead of the song."

I think "Nietzsche's Eyes" could be my favorite. The entire album is beautiful, and very dramatic and very emotional. But that song, in particular, is very touching.

"Oh, thank you very much. That's one of the artistic ones...painful, too."

Roger Moutenot recorded and engineered the album. Was he involved with your first project?

"No, I started working with Kevin Killen as co-producer on the second album, but it wasn't going the way I envisioned it, so I moved on. I love Kevin, I love what he does; it just didn't work out.

"I went through a period of interviewing a bunch of people, feeling them out. You have to know that you can really work with this person closely, that you can smell their B.O. and just be able to deal with their idiosyncrasies daily...and, for them to be able to deal with yours. I know that I'm a very opinionated and strong person. I'm friendly about it, but I know what I want and I needed someone to be comfortable with that: Roger turned out to be perfect. We hit it off right away; we started talking about gardening and yoga. Actually, we talked mostly about gardening the entire interview and, we talked, very little about the album. I knew he was the one."

There's that big, huge board that can do all kinds of things, but it takes somebody that knows how to get it to do the exact thing you want.

"Yeah. By itself, it's just equipment; you need a living force behind the board to make it speak, make the music speak through it. He was wonderful; he's talented and easy to be around. I'd love to work with him again."

Nothing seems to be produced or arranged just so they can be produced or arranged. There's a variety of how full some songs are produced, and how others just get down to you and the piano.

"Exactly. With most of the tracks, I went in with my drummer, Jay - who's my right-hand man - I had a grand piano. We just laid down all the tracks, piano and drums. I love sparse instrumentation - it gets you closer to the meat, or the strength, of a song."

Yeah, and it really helps with the dynamics.

"That's true. I wanted it to be performance-oriented, a lot of the songs are one or two takes. I wanted the listener to be able to feel the earthiness of the vocal and the piano - I didn't want to use click tracks at all. And that's just what we got; it worked out really well. Then we asked Tony Levin and Greg Leisz, the bass player and guitar player, to come and contribute their music afterward. It worked perfectly that way. I knew exactly how I wanted to do it. We completed the whole record in less than a month; we did almost everything, well the piano, the drums, the vocals, the keyboards, the clarinets - all of the stuff with Jay and myself - in a week."

Wow! You were ready to go, huh?

"I was really prepared. Production is also a lot of phone calls, a lot of just being a slave to the phone and dealing with people."

Getting the label to extend the budget just a little bit more?

"Yeah, just a tiny bit, though, because I was my own businesswoman. I worked really hard for this album."

Whether it's sold as many copies as you had hoped at this point, the first album certainly set up a large awareness for you, particularly within the industry. Album number two is a very crucial record for a lot of people's careers.

"Yes it is. I'm aware of that; I knew I didn't want to rush it. About half of the songs are new, and they came out of a cathartic dark time for me. There are older songs, too: 'Hush, Hush, Hush' is an older song, 'Cowboys' is an older song. I chose the best, and I chose the songs that worked together as a unit, but there's a lot of variation between something like 'Tiger' and then 'Carmen.' I think it's a really strong second album, personally, and the record company is delighted with it...the reaction's been really good."

Warner Bros. understands a much broader perspective of what an artist is and breaking an artist in the long run. Many of the artists on their roster have been with them a long, long time. And many of the people that work for Warner Bros. have also been at the label a long, long time. So I think you've found a real home.

"I really feel that; they were my number one choice. I think that this album has a lot of potential and, certainly, now that I'm with Warner Bros., that potential is possible. Let's just keep our fingers crossed."

So, when do you think you'll be hitting the road?

"End of October. I'm going to be headlining my own small theater tour, which I haven't done yet. My live act is a whole different world. The fans know that, so in time, as my career builds, people will want to buy the album and want to go to the show because they're both so different. I do songs live that I haven't ever recorded. It's a whole other world."

I saw you in Boulder a few years ago - you had a slinky evening gown on and stood still on stage, staring down the audience. Then, when I saw you perform out here recently, there was this free-flowing woman on stage with no shoes on. Is that a new side of you on stage, or is that just a side I hadn't seen before?

"That's a side that has evolved with time, and with repeated performances - having to face my nervousness and go out on stage. The stage just got larger and larger, as I toured with bigger and bigger acts, and I had to take up that space. I started to feel very comfortable in that, and private too, up there on stage; I speak more off the cuff, I feel like, a few songs into the show, I'm home and I can talk, and I can just be me. My true self comes out. I've always been an active person; I took gymnastics when I was little; and I've always loved to dance. That physical area of expression just comes out on stage. I love to move with the music."

Any final thoughts?

"I just hope in my life, and over my career, that I sow seeds of positivity; that I actually give people some light in their life. I think what comes out in the specifics of the song may be about dark periods or periods when we're insecure, but there always seems to be that way out, a way out to the green pastures and the sunlight. Music heals people; it always healed me. There were times I was so dark and sad in my life - I was drawn to dark music, because it helped me touch upon those feelings that society wants you to ignore and just sweep under the carpet. But, by dealing with them, by confronting them, it sets you free."

Yeah. They lose their power.

"Yeah." 



PROMISED LAND

FROM THEIR FORTHCOMING
ALBUM HOWARD

THE HEARING AID: Call 1-900-Atlantic for a quick music tune-up.

Only \$1 per call. Under 18 get parent's permission. Touchtone phone required.

Atlantic Records, NY, NY (212)399-4433

SURF ATLANTIC: <http://www.atlantic-records.com>



THE ATLANTIC GROUP ©1996 ATLANTIC RECORDING CORP.

A TIME WARNER COMPANY

LEARN THE POWER OF A POSITIVE GROOVE



a conversation with

COLUMBIA
KID LEO



BY JOHN SCHOENBERGER

What can be said about the vivacious and charismatic Kid Leo that hasn't already been said? It is obvious when you spend any amount of time with him that he is passionate about music (this was quite obvious during his long tenure at the legendary WMMS/Cleveland), about Columbia's artists and, perhaps most importantly, about the well-being of the Adult Rock format (and, of course, golf!). But, that's enough from me, because Leo is more than capable of speaking for himself, as you shall see....

TRIPLE A
COLUMBIA
CORPS

"ANYTHING THAT IS WORTH STRIVING FOR WILL EXPERIENCE GROWING PAINS."

You've been with Columbia how long now?

"This is my eighth year. My first position was in Artist Development. I oversaw the alternative, metal, jazz and dance departments, which led to some schizophrenic, or quadrophrenic, days - like running out of a meeting with Wynton Marsalis directly into one with Alice In Chains. It was a great way to break into the record business side.

Eventually, because of my radio background, and the fact that I had relationships with a lot of PDs, I moved into rock promotion. Most recently, I became a fan of the idea and ideal of Triple A/Adult Rock Radio."

You actually lobbied to make an Adult Rock department shortly after the first A3 Summit, didn't you?

"Right. I went to the Summit as an observer, because I was fascinated by the idea of going back to the Progressive ideal. I cut my teeth at the beginning of that movement back in 1969. Going to the first Summit was kind of like going home. It was the start of something very exciting. It has grown quite a bit since then. It's something that is now completely different, as well."

Yes. Evolution is definitely a key word here. How have you seen it change over the last four years?

"There's been a lot of growth and reassessment of the format. There's also been some hits taken by the format, real or perceived. The real hit being that the ratings have not come around as quickly as the world now seems to demand - everything is a quick fix. Then, there's the perceived hits - that the hipness factor is down and the format has sold out. Clearly, there are growing pains - anything that is worth striving for will experience growing pains."

A lot of those growing pains deal with the dream on one side and the 90s reality on the other side, don't they?

"Some people started to think the mechanics of building came, building



It's also called entertainment. Some perceived entertainment as sacrilegious. They also applied those puritanical guidelines to music. Music is not sacrosanct...music is entertaining, music is part of life, music is fun. And fun seemed to be taboo.

The opposing factions may have put this format in a state of flux. Maybe it will always be in a state of flux - it seems to be that way in every business."

Yeah, and that's certainly being amplified at radio, not only within our format, but within all formats, as ownership musical chairs continue throughout the rest of this year and certainly into next year. Once everybody owns their markets and finds out how many signals they've got, each one of those signals has got to be tweaked so they complement each other, and don't get in the way of each other.

"That's another element that is a plus for this format, because now you can own eight signals in many major markets and a 3 share can mean a lot, especially if you have a desirable demographic and psychographic makeup. Deregulation should bode well for the format.

"Adult Rock programmers better start promoting the fact that even a 2.5 share can deliver a very important and integral part of the total picture for a corporation."

Yeah, when somebody new comes in and the question is asked, 'Why should I leave your station the way it is right now?' you gotta be there with the right answers.

"Absolutely. But you've got to show some growth, too. Basic radio tenets have to be applied. Moping shows are a cornerstone,

Classic Rock Radio. Stern can talk about lesbians and farting, while Imus will vent about Clinton and Dole. It's the same animal, but with a different fan base."

Well most of the major market stations, at least, seem to have a competitive morning show in place now, a springboard to keep a listener with them the rest of the day.

"Some do. Kerry and Ashton do a bang up job on KBCO/Denver. But you still hear them say, 'It has to be music intensive.' That's a cop-out. They're basically saying they don't have, can't afford or have no clue as to what a morning personality is. Howard can go on forever about some inane subject and it's entertaining, because he is who he is. A 'nobody' can't do that. So what you need is somebody who is concise and to the point, yet someone who can make a lot of points. Yes, you'll play more songs than most morning shows...only at first, if it works...but that doesn't mean you have less content. You may have less verbiage, but you cannot have less content."

The other big thing is the introduction of more production elements.

"Jim Trapp's production on the original Zone in Phoenix is a standardbearer, to me. It had a very arid 'twilight zone' quality to it. This format must use a theater-of-the-mind approach. The stations that call themselves by our seemingly accepted nicknames (The River, The Island, The Mountain, The Zone) have great monikers to create soundscapes. Alternative Radio's production is for shock factor, Adult Rock's must be more atmospheric. Yes, production is another element to this format that must be addressed, but Lord knows, it's the music that is the straw that stirs the drink.

"And strides have been made in the area of rotation increases, a necessary part of gaining cume. I've always preached about the need for this format to make and play their own 'hits.' At one point, 'hit' was a dirty word. I don't feel that now. But I do feel the song is overriding the artist and that's dangerous. Adult Rock must develop new artists."

So that those new artists can join your family of core artists in your library?

"Adult Rock programmers must replenish that core. Alternative Radio has painted themselves into a big corner by *not* doing that. They have exposed a slew of new artists, but they run them up the flagpole and then they go out of their way to bash 'em, ignore them or declare them over - it's the hip thing to do. Now, they realize this is not so hip and not so funny, because they've mortgaged their future.

"You're seeing Alternative grab The Wallflowers, Jewel and maybe even Shawn Colvin. They realize that these adult-appealing artists are more than just a moment in time; they give radio a tomorrow to look toward. Multiple hits from these adult-leaning artists only lead to huge anticipation when it comes time for their next release.

"The Adult Rock format grasped that early on, but now, it may be backtracking, if you look deeper. Both Tracy Chapman and Dog's Eye View had huge hits at the format - 'Everything Falls Apart' was #1 on the BDS chart for four weeks - yet, they ignored the second release from both artists. Fortunately, for Elektra, radio eventually came to the party for Tracy, but that was not the case for us. If an artist goes #1 at the format, they deserve a second shot simply out of the need to see if you have the makings of a core artist on your hands. Programmers shouldn't play A&R; they should nurture their future."

It's like, you dedicated that much time to an artist on the air and now you're letting Top 40 and Alternative steal it.

"Right. So now everybody's playing the same song and the other guys have a larger cume and share. If Adult Rock Radio doesn't take steps to secure their claim to the artists they broke, they won't hold on to them. Adult Rock's rotations most probably won't come near Alternative or Top 40's, and then, they won't play the second track! Is that really serving the audience, or themselves, when it comes to the turf wars that develop over an artist? They'll have to decide. Adult Rock can become a 'franchise format,' if its programmers will dedicate themselves to a long range plan to go along with the timely short range outlook."

Things certainly are getting more song-oriented.

"That's how it's always been. Hit songs are hit songs. That's what makes the world go 'round. A hit album is a collection of hit songs. A *great* album can be looked upon as a work of art, but you're probably going to have to have a couple of hits on it so people can discover it. Since day one, when I grew up sneaking a transistor radio under my pillow, it always was about hits."

Do you think we should worry about how spin-off formats seem to be stealing these adult-leaning artists' songs from us?

"We've got our own splinter formats now, too. You've got the Rock Alternative faction of SBR. You've got the modern AC, which to me, is basically Adult Rock hits and recurrants. Various splinter groups are attacking this format and they're trying to do it with more radio rhyme and reason. It's another growing pain.

"What we all need to realize is that 'alternative' is a mainstream term now. Music has gone from rock & roll to rock, and now, to alternative. It doesn't mean anything outside of the fact that it is a colloquialism for rock & roll today. If you're playing music that is called alternative in that vernacular, and your target demo is adult, you're under the same umbrella."

Yeah, well even younger-skewed stations can't live on teens alone. That can help their 12+ numbers, but that's not necessarily what can help them go out there and get the top advertising dollar.

"Well, it's not even teens. The gaps between age groups are becoming smaller and smaller. Hell, the 18-year-olds and 19-year-olds might be two different Arbitron cells in a couple of years. But 18 to 24 is still the primary cell for the youth formats and 30 to 44 is what the Adult Rock format(s) are all about."

Do you think perceptions of artists have changed since I and the other trades have separated the Commercial and Non-Commercial panels?

One of the motivations for me was that the singer/songwriter seemed to be slightly less in favor beyond three or four of the big name artists that have already won their battle out there, Shawn Colvin being a great example.

"Shawn makes great records. The other singer/songwriters you may be talking about might feel that their words, their voice and their guitar are enough. I say no! You have to make a 'record.'

(cont.) ➤

**COULD THERE BE A MARRIAGE
BETWEEN ART AND
COMMERCE**

"Precious Little is a masterpiece..." - *Q Magazine* ★★★★

totallyadult

Commercial Airplay 

R&R
Adult Alternative
15* - 13*

BDS/Billboard
Triple A 15*-14*

**NOW ON OVER 80
ADULT
STATIONS**

SoundScan Sales
Breakout Markets
Chicago
Boston
Minneapolis
Denver
Sacramento
Tampa
Nashville

VH1 Crossroads

Precious little

The first track from the album

"What's Following Me?"



ELeanor McEvoy

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.



**"ADULT ROCK
PROGRAMMERS
BETTER
START
PROMOTING
THE FACT
THAT EVEN
A 2.5 SHARE
CAN
DELIVER A
VERY
IMPORTANT
AND
INTEGRAL
PART OF
THE TOTAL
PICTURE
FOR A
CORPORATION"**

Records have frills and fills and trills - they are produced. The idea of making 'records' is back in vogue now. Speaking of great sounding 'records,' wait until you hear a new band of ours called Kula Shaker.

"Every song was probably written on either a guitar or piano - very simple - but you must take that simple, but great, song and make a hit record out of it. So yeah, if you have a very stark, simple approach, you're gonna be relegated to a certain area. As you develop as an artist, you'll get ideas for making records."

It comes down to those artists being willing to grow and bring their audience along as they gain a new one, doesn't it?

"That's why I love Eleanor's [McEvoy] release, *What's Following Me?*, because it is a record. If you listen to it, especially 'Precious Little,' she has horns, she has fill guitar, she has background vocals, and so on. That's making a record, and that's where your singer/songwriters become artists."

Are the A&R guys at your label trying to find a balance of artists on the roster per format?

"A&R people should never [be thinking], 'Well, we need so much for this format and so much for that format.' If they do, they should be fired. They must simply look for great artists who can make great music. Period. If A&R starts trying to figure out radio, we're all in trouble."

"If you're asking if there is a 'bandwagon' mentality at times, the answer is yes. But that isn't so much looking at formats as it is getting caught up in a trend or a movement. And that's part of A&R, because music has always gone through cycles. The greatest times in music history have always been when there was a true explosion of a style or a 'bandwagon effect' - be it the British invasion, punk, the psychedelic era, Motown or Seattle grunge. That's when music is at its peak influence, be it artistically or socially."

Let's talk a little bit about how Jenni Drozd has developed for you and your department.

"I can't picture working without her. She started in the Rock department as our assistant; she was tremendous at getting to know the people in radio. On Mondays and Tuesdays, when you had to deal with four or five calls at one time, Jenni had the knack of knowing how to keep 'em happy on hold. So when she moved into promotion, she flourished quickly, because she already had that innate ability. She started with a major concentration in the Non-Com world, quickly cemented those relationships and now has a healthy roster of Commercial Adult Rock Radio stations, as well. In fact, because of the extraordinary meeting schedule here at Columbia, she has a larger call sheet than I do. She's a vital and vibrant part of this department."

The Adult Rock format is well-accepted within the record side of the industry: all the major labels now have a person that specializes in the format; there's plenty of independent labels; and a good amount of independent promotion people. With so many people trying to get at these radio people, you really have to keep a constant dialogue going with them, or it's real easy to sort of be "out of sight, out of mind," don't you think?

"Yes. If you strip it down to the bare basics, it always comes back to relationships. But I've really seen the respect for this format grow immensely over the last year, year and a half. And that growth has happened because the people who deal with the format have educated the others within their companies about the 'new reality.' The instant and direct correlation between airplay and sales at Triple A may not always be there (although, at times, there are huge, instant spikes). If it doesn't happen automatically, the industry still acknowledges the long range picture and long term benefits of having this format embrace artists."

Yeah, 'cause it's launching careers.

"Right. That's now an accepted fact in the industry. I'm not talking about people who deal with Adult Rock every day; I'm talking about every level - from marketing to publicity to A&R to the Senior VP level. Jerry Blair, our Senior VP/Promotion, attended this year's A3 Summit, and our President and Chairman, Don Lenner, has been in 'our corner' since day one. The corner suites have taken notice! There's a very high regard for this format today. We have to work together to make sure this continues - not only for the record industry's sake and this format's sake, but for the sake of music itself." 

DARDEN SMITH



“The Running Kind”

The rocking first
single from his
new album

Deep Fantastic Blue

ON TOUR:

Oct. 8 Baltimore, MD
Oct. 9 Philadelphia, PA
Oct. 10 Alexandria, VA
Oct. 11 New York, NY
Oct. 12 Pawling, NY
Oct. 13 Piedmont, NY
Oct. 15 Northampton, MA
Oct. 16 Somerville, MA
Oct. 18 Pittsburgh, PA
Oct. 19 Cleveland, OH
Oct. 20 Madison, WI
Oct. 22 Ann Arbor, MI
Oct. 23 Lake Forest, IL
Oct. 24 Milwaukee, WI
Oct. 25 Chicago, IL
Oct. 26 Minneapolis, MN
Oct. 28 Iowa City, IA
Oct. 30 Lawrence, KS
Nov. 1 Denver, CO
Nov. 2 Grand Junction, CO
Nov. 4 Salt Lake City, UT
Nov. 6 Vancouver, BC
Nov. 7 Seattle, WA
Nov. 9 Eugene, OR
Nov. 10 Portland, OR
Nov. 12 Cotati, CA
Nov. 13 San Francisco, CA
Nov. 15 Monterey, CA
Nov. 15 Santa Monica, CA
Nov. 16 San Juan Capistrano, CA
Nov. 17 San Diego, CA
Nov. 19 Sante Fe, NM
Nov. 20 Dallas, TX
Nov. 21 Austin, TX
Nov. 22 Austin, TX
Nov. 23 Austin, TX
Nov. 24 Houston, TX
Nov. 26 Nashville, TN
Nov. 27 Atlanta, GA

A true American artist
delivers the most
compelling,
passionate work
of his career.

Appearing on the
nationally syndicated
NPR shows

“Acoustic Cafe” (October 22)
and WXPN’s “World Cafe”
(October 9).



For servicing, call 1.800.PLUMP CD
Radio: Jeremy Morrison
Retail:Lance Still



Through all of her commercial ups and downs, one thing has remained consistent about Suzanne Vega: she puts out quality work that is challenging. In the 11 years since her stunning eponymous debut, the New York-based singer/songwriter has released *Solitude Standing*, *Days Of Open Hand*, *99.9° Fahrenheit* and her latest venture into the unknown, *Nine Objects Of Desire*. Though Vega has flirted with mainstream acceptance, first with "Luka," then with the completely out-of-leftfield dance remix of her originally a cappella "Tom's Diner," her career seems to be charting the same waters paved by such critically acclaimed cult performers as Elvis Costello and Tom Waits. While her reception by both loyal fans and adoring critics conjures up images of Costello and Waits, it's the way that Vega continually redefines herself that is likely to draw the most comparisons.

From the acoustic diva she appeared to be when she introduced herself via "Marlena On The Wall" and "Queen And The Soldier" in 1985, Vega has constantly evolved, whether it be on the surprising techno sounds of *99.9° Fahrenheit*'s "Blood Makes Noise" or the sultry cabaret sounds of her Adult Rock Radio hit from earlier this year, "Caramel" (a track which first appeared on *The Truth About Cats And Dogs* OST and now shows up on her new album). Having undergone major life changes in the three years since her last release, Vega once again stands before radio and fans in a new form: that of a wife and mother. From the record's opening selection, "Birth-day (Love Made Me Real)," there's little doubt as to how much these new roles have shaped her *Nine*



Suzanne Vega

By Steve Baltin Edited by John Schoenberger

took place in a conference room at A&M Records the night before Vega appeared at Burbank's Starlite Bowl with Sarah McLachlan and Paula Cole, not even she could've anticipated the course of direction her music takes with this wonderful collection. One thing is for certain, no matter what roles she plays in her personal life, Suzanne Vega, the musician, remains one of the most compelling the music world has to offer.

Are these the first shows you've done in a while?

"Yeah. I did a show a couple of weeks ago, just acoustically, opening for The Chieftains."

Where was that show?

"It was in Atlanta, a couple of days before the Olympics began. Some of it was great and some of it was a little strange because it was an outdoor venue, so everybody came with their picnic lunch and candles and glasses of wine, and they talked through the whole set; that part of it was not quite as fun as it might have been. But it was quiet for 'Tom's Diner,' quiet for 'Luaka' and they liked it when I came out and sang with The Chieftains."

As a fan, I'm glad the preview shows you're doing are not acoustic; I'd hate for people to get the wrong idea that this new album is, like, your first record.

"Well, I've heard various reports. Some people feel it is more like my first album, some people say it's not. And some people feel it's more like the last album. To me, it doesn't really matter, 'cause it doesn't feel as though I'm going in any particular direction. I don't see my career as going in a straight line; acoustic being back that way and techno being the future, that's not the way...it goes sort of more like a spiral to me. We're gonna do four of the new songs in the set."

Not a lot of it, then?

"This is the fifth album; we've got a lot of material to choose from, so we have to kind of incorporate a set that would bring together both "The Queen And The Soldier" and "Blood Makes Noise," and then some of the new songs. I hate going to see a show and getting hit with a bunch of material that I've never heard before."

I have every record, but it doesn't seem like five albums.

(laughs) "It doesn't seem like five albums to me either, somehow. But, it is quite a bit of material. It's kind of nice now to be able to choose from here and there, and put together a show that's really entertaining, where it was kind of moody before, or serious."

It's also been 11 years now since the first album.

"Yeah, I think of it as 12, because I got the record deal and we started making the album in 1984. It came out in spring of 85."

That's a long time. Do you look at old material and ever find it's just not relevant to your life anymore, and as such, you don't want to play it?

"Well, the way I feel about songs is that if there's a really good one, it'll be relevant no matter what. Some of the songs still stick with me, and some of them do fall by the wayside. Most of the songs from the first album - I'd say 'Straight Lines' is one I don't sing much anymore, just because I'm less likely to do that kind of thing, to cut off my hair in frustration. But most of the other ones I had been doing for years before that, so they kind of stick with me."

Is there any particular artist that you've modeled your career after?

"Yeah, Leonard Cohen. I'd say he's probably still the one that I look to see how he handles himself and what he's up to. And he always seems to be himself, he's been doing it 30 years and he's always got something about him that will never change. At the same time, every album is different and has some inventiveness with it or some new thing he's trying out. And he carries himself with dignity and speaks in complete sentences, which is admirable. I'd say he's probably one person that I admire a lot."

(cont.)

It seems like you have a very loyal fan base, the type that'll let you grow. Do you feel fortunate that you can experiment with your sound in the studio, that you don't have to do "Luka" on a given night if you don't want to?

"I always do 'Luka' and I always do 'Tom's Diner.' I don't resent it or regret it; I do them willingly and I do them because they're part of my core songs - those two songs allow me to go on any stage, anywhere in the world, and people will be quiet for them. Things would be a lot harder for me without those two songs, so I don't begrudge it at all. But, yeah, this is the kind of life I had wanted when I was 12 years old, sitting in my room playing guitar. I wanted a life where I could write different kinds of songs and just be free to follow my imagination. I figured my career would have ups and downs, and it has; at the same time, I hope that I have some kind of longevity and I hope that I write songs that are still engaging for a modern audience. I think that's important to me."

It's hard to think of any real downs; from the outside perspective it seems like you've had a pretty consistent career.

(laughs) "Yeah, it depends on which end of it you're looking from. In 1987, that was a pretty big year for me. Every single venue I played all over the world was sold out and it was, like, great, even Radio City Music Hall. Then 1990 comes along and it's a different story. I'm not feeling sorry for myself or complaining, but I'm saying it was a whole different picture. You'd go to some cities and, for whatever reason, the promotion's not there, and you're playing to 100 people again. That's part of life and that happens. But I think critically my albums have, for the most part, been well-received, except in England, which to me doesn't really count, because the English press is perverse."

"Luka"'s a good song, but certainly you must've been surprised to hear it on the radio.

"I'm assuming that you mean you wouldn't expect it to be a hit?"

Yeah.

"No, I would not have expected it to be a hit. When they told me they wanted to release it as a single, I said, 'Fine, knock yourself out. Have a good time.' Because to me this was not a song I felt people would understand. I felt that if they did understand it, they weren't gonna wanna hear about it. I received a few letters from people saying, 'What the hell is this? We don't wanna hear about child abuse while we're eating breakfast, thank you.' Some people wrote to me with the wrong idea, thinking that I was advocating child abuse; there's some very peculiar characters in the world. That was all strange, nonetheless it's still there and it's still part of my history. There's no arguing with it now."

The lyrics to the opening song on Nine Objects Of Desire, "Birth-day," seem more gentle than the music. Which came first, the words or music?

"The music came first. And to me, if I were to see those lyrics on a page, I would not think of them as being especially ballad-like. In fact, if it wasn't called 'Birth-day,' you might not even think it was about giving birth; you might think it was about drugs, or about rough sex or about something other than birth or babies. There's no babies mentioned in the thing...it's meant to be a very aggressive song about a very intense act. It wasn't meant to be a love song to my daughter...it was hard to write."

It's interesting you say that. Wasn't there a point where you went through a bad case of writer's block?

"I go through it periodically. None of the albums have been easy, all of them are difficult. I'd say 99.9% was the easiest one. That felt great, that felt like I was really in the groove of writing; I felt a tremendous burst of energy at that point. But I'd say all of the other ones have been like pulling teeth, except for the first one, which I already had the songs written for years before."

This is almost a rhetorical question, because I think every writer is like this, but would you say you're a perfectionist when it comes to your writing?

"Yeah. There's a big loud voice in my head that goes, 'Boy, that's really stupid.' (laughs) 'That's the stupidest thing I've ever heard of.' And it takes a lot to make that voice just shut up and go away. So, whatever songs make it through, have to make it through that loud voice. In this album's case, I was just trying to get myself to finish any song and to get myself together after having had my daughter, not sleeping for a year and then having the culture shock of getting married and being a wife - that was a big change for me, 'cause it's not a role I'm used to (laughs). So, I was adjusting to a lot of things. I just had to put it all aside, get myself down to it and just trust that something would be there at the end. In a sense, 'Birth-day' is also about the process of writing the album; it's about the struggle to bring something forth."

Getting back to the album: there's a line in the song "Stocking," which goes "Do you know where friendship ends and passion does begin? When the gin and tonic makes the room begin to spin." That line just cracked me up.

"I'm sure. Probably because there's some reality to it."

"In a sense,

'Birth-day' is also

about the process

of writing the album;

it's about the

struggle to bring

something forth."

There's a lot of reality to it, but it's so different from your previous stuff. Do you think you could've written a line like that 11 years ago? Where you've been serious in the past, this comes across as, for lack of a better word, jaunty.

"Yeah. It's a bit lighter than some of the other songs, and a lot of the songs that are so-called funny that I had written as a teen-ager and in my early 20s never made it onto the records. There was a song I had written called 'Just Friends,' which was an up-tempo, almost like a tap-dance song, about this guy and how we were only gonna be just friends; it was kind of wry and there was a bit of humor to it and I don't know if you know Christine Lavin...do you know Christine?"

No.

"She's a singer on the folk scene in New York who specializes in humorous songs. She told me that I should really just leave that stuff up to her, so I've done that since then. Most of the time I noticed what people really responded to were the serious songs, like 'Cracking' and 'Queen And The Soldier' - that's what they loved and came to hear. And the other songs were OK and I'd use them to lighten the mood, or something. But this song...there's a lightness to it, but it's also a relatively serious subject, because it's between women. That makes it provocative in a sense - it's just about a certain moment that happens sometimes between people and you don't act on it, but the moment still exists."

I'm just missing the mark on all these.

"No, I wouldn't say you're missing the mark on it. I was just saying, I think this album, in general, has a bit of a lighter tone to it than some of the other ones. There's no mental health songs or abusive songs or songs like 'Men In A War.' This is relatively 'healthier'...some people have found it to be a healthier atmosphere of a record. But my own private fears were that it was gonna be so light and insubstantial that people would say, 'Well, what the hell happened to her?'"

"I hope that I write

songs that are still

engaging for a modern

audience. I think that's

important to me."

I don't know if I'd say that.

"In retrospect, I probably don't think I would say that either. It's not as if I'm writing 'ooh, baby, baby.'"

No, for example, with a song like "Thin Man," which is one of my favorites off the record....

"Yeah, it's still a bit teary."

Well, it's just this little passage right here: "He is not my friend/But he is with me/And he promises a peace I never knew." That's not...

"...hearts and flowers."

I was gonna say, I don't think you'd hear that on KISS FM in LA, but come to think of it, maybe that'll end up being the Top 10 song off the record.

"Right. You never know. I mean, especially these days, since Alanis Morissette and the 'going down on someone in a theatre,' you don't know what you're gonna find in a Top 10 song."

The first single off the album is "No Cheap Thrill," right?

"Yeah."

Do you play poker?

"Yeah, I do."

What's your favorite game?

"Seven-card stud, roll your own; that's my favorite one."

One thing that comes off about this album, and I'm not sure exactly how to put this, but these songs come off a little less cerebral and a little more emotional. It's easier to imagine the things you're writing about.

"Yeah, I would put it exactly the way you put it. In fact, I was very worried about that, because I felt the same way and I wasn't sure how that was gonna be accepted. I like thinking and I like being cerebral, it's a part of myself I

enjoy. So, finding myself suddenly with fewer brain cells than I had before I gave birth to Ruby was not a thrill for me. I would find myself reaching for the word, or trying to think of a way that I could frame the situation, and all my old tools were gone.

"Some of that was just the stress of being a year without sleeping properly through the night. It really does turn into a year, and then it'll turn into two years if you let it, if you don't complain to everybody else so they have to get up, too, and do their nightly duties. Yeah, I found myself going, 'Where's my old brain?' It's as if all the old furniture was kind of rearranged up there."

"And the other thing is that I found myself, 'cause with a baby, what you have mostly is your intuition and your feelings and your emotions, and you kind of look at this child, and there's a lot of things that go wrong; babies are born screaming, and after three months they learn to smile and laugh. But in the meantime there's a lot of screaming and yelling, so you have to kind of approach this screaming little creature and kind of intuit, 'Well, what's the problem, what's happening? Is she sick, is she hungry, is she tired, is she thirsty?' So it forces you to use your heart a bit more. I'm a person who's used to using my brain, and that's what I always felt comfortable with before. I sort of miss my old tricks, my old ways of constructing things. But there's still a fair amount of double meanings."

I'm sure if you wanted to, you could write an "ooh, baby, baby" song, but I just don't see it coming out of you. I mean, I'm sure Elvis Costello could write the perfect pop song.

"Well, he's written a song called 'I Want You,' which is basically him saying, 'I want you' for 20 minutes. And it still sounds great; I love that song."

Though there's no way of knowing for sure, I would imagine your audience is very intelligent.

"Yeah, I'd say most of them are probably intelligent. But, some of them just like my voice: I get strange letters from people because they just like my voice, or they just respond to something and don't know what it is they're actually responding to, so it's not only...some of them are little kids who draw me pictures of the 'Queen And The Soldier' sitting in 'Tom's Diner,' or 'Small Blue Things.' There's something in the fancifulness of it that appeals to them; that's probably more with the first album than, say, a record like this one. It may not appeal to that sort of younger... although my daughter listens to it every night before she goes to sleep. So, maybe I'm wrong."

How old is she now?

"She's two. She asks to listen to mama's songs and she walks around going, 'Cost you, cost you' and singing that."

So, she does recognize the fact that it's you?

"Yeah, she does. She calls it 'mama's songs.' She's very clear about that."

When thinking about all the changes that your life has undergone, one artist that obviously comes to mind is Patti Smith, because she certainly set a precedent by basically giving up music for her family. Have you thought about her at all?

"I thought about her a lot during that time, too (when she was on hiatus from touring), because I remember thinking, 'Patti Smith has two children, she's living in Detroit,' and I remember thinking, 'Well, where is she?' Sometimes I would feel like the world could've used her attention in a sense, and that she gave it away to raise her children. And I respect her for doing that, because she has her beliefs and she sticks to them; she raises her children herself, she doesn't hire a nanny. I don't know that I'd be able to do that, I think, for me, it's too much part of my nature to keep writing. I'd like my life to be more balanced. I'm not gonna do the kind of touring that I did before where I'd go for a year, but I'll do a few weeks; I'll do, like, four weeks in the United States, and then a few weeks in Europe, and then see if there's any more demand for that." 

photos by Albert Sanchez

dc Talk

Jesus Freak

featuring

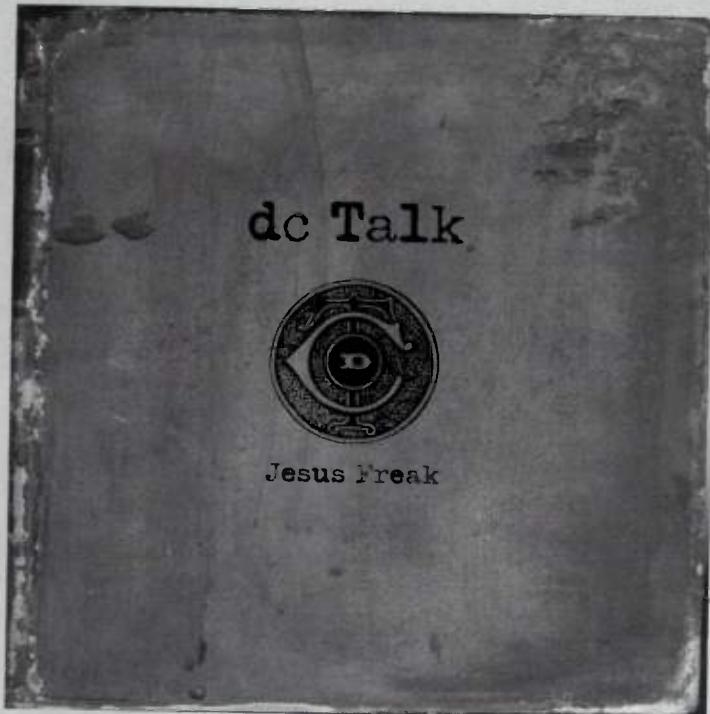
"Just Between You And Me"

Produced by
Toby McKeehan and
Mark Heimermann
except "What If I Stumble,"
produced by Toby McKeehan
and John Painter

True Artist Management

<http://www.virginrecords.com>
©1996 Virgin Records America, Inc.

Virgin





Is The DVD a CD on Steroids?

by Charly Prevost*

HiMAT@earthlink.net

DVD-ROM:

Read Only, like CD-ROM.

DVD-RAM:

Recordable and
erasable,
like CD-E.

DVD-R:

Write once,
like a
recordable
CD.

RAIL:

Redundant
Array of
Inexpensive
Libraries,
like RAID
devices,
but with
DVD-RAM drives
instead of hard drives.

DVD, once known as the Digital Video Disc, is now called the Digital

Versatile Disc, and represents the first genuine effort between the movie and music industries to develop a common carrier for both movies and music. DVD is expected to revolutionize the industry and, in time, it will standardize playback platforms. The first units should be appearing in the near future and will be linear in nature. The first software that will play on them will be full-length movies.

The long-held concept of redefining digital storage is realized with the advent of the Digital Versatile Disc (DVD)

The DVD disc is the new standard for optical digital storage, revolutionizing everything you know about computers, video and audio. It looks like a standard audio CD, but a DVD is able to hold a phenomenal amount of information, from 4.7 to 17 gigabytes. DVDs will also offer rewriteable storage technology - DVD-R - which can be recorded and erased. And DVD technology offers backward-read capability with existing audio CDs and CD-ROMs, so your current software library will not be obsolete.

Often heard in the early days of CDs were comments by those who were unimpressed because CDs sounded a bit cold or brittle compared to the warmth of the vinyl long-playing record. In the late 70s, when standards were being set for the red book audio CD, 16-bit converters were a real technological stretch to mass produce reliably and cost-effectively. The 16-bit word and the relatively low sampling frequency, by necessity, locked the CD into a standard which could not be changed without re-engineering the player itself. The upcoming, but still not agreed on, "pure audio" DVD offers significant benefits. There is a real improvement in scope, enough room for four full separate channels of multi-track music, each channel using a 24-bit word with a 96kHz sampling frequency (instead of red book's 48kHz) and 46 million bits to describe each second of two channel music compared to 1.4 million bits under the red book standard.

Think of it visually, in terms of resolution: the finer the resolution, the better the quality, the truer and more satisfying the experience. At the outset, pure audio DVDs will be embraced by audiophiles and owners of home theater systems who already have multi-channel setups. It will take some time before this technology penetrates the mass market, not hitting momentum until the first multi-purpose players that reproduce movies, pure audio and CD-ROMs hit the market. The player hardware will read the type of disc and adjust itself accordingly.

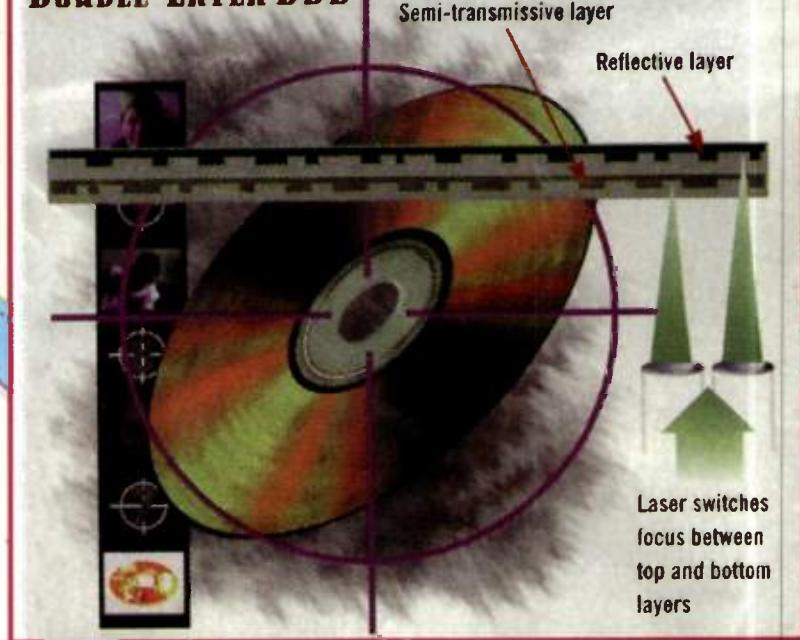
If you were to skin a CD player, you would find a complex device which belies its sleek-surface simplicity

Data flows from the inside of the disc towards the outer edge at an ever changing rate of speed; in order to maintain a constant velocity due to diameter differences at each of these two points, it takes a motor and some sophisticated control electronics and optics to make it all happen in perfect timing and transparency.

The DVD disc is the same size as an audio CD, but can hold up more than two hours of video and it's not grainy, quarter-screen video either, but full-screen MPEG2, the same compression scheme used in the immensely successful digital satellite systems (DSS). More than two million DSS dishes have been sold in the last 18 months. DSS is a hit with television viewers, in part, because MPEG2 provides excellent quality and sharpness, even better than laserdisks. The DVD format sports 720 horizontal pixels and 480 vertical lines, in contrast to the 320 by 240 in a standard VHS picture. Excellent picture quality is just the beginning. Learning from the harsh lessons of the VHS vs. Beta and Laserdisc format wars of the 80s, two fiercely

competitive consortiums (Warner/Toshiba and Sony) settled most of their differences last year in agreeing to the DVD standard. The new format specifies Dolby AC-3, coupled with 5.1 "Surround Sound," a theater-quality, five-channel-plus subwoofer standard, as well as the ability to place different aspect-ratio versions of a movie on one disc, including regular TV and letterbox. Other unique features include the ability to view different ratings versions of a movie, so parents can exercise control, and the ability to switch between eight language tracks, plus 32 subtitled tracks, in addition to Closed Captioning. Forward and reverse search/scan, super-slow motion and stills will all be possible with no wear and tear or rewinding. It holds movies, high-quality audio, computer data and more.

DOUBLE-LAYER DVD



How does it all fit?

Through several innovations. First, the density of the pits in DVD discs is higher than that of current CDs in both size and spacing. Second, the discs can be double sided, and each side can have dual layers of information. Initially, discs will be single layered and sided and hold 4.7GB of data. Double-layered discs can hold 8.5GB; double-sided, double-layered discs can hold a huge 17GB - enough for almost nine hours of video. Imagine the entire Beatles catalog on one disc!

The home is the initial target of DVD marketers

Warner Home Video has already started replicating discs and says there will be about 250 movie titles available by mid-1997. Existing CD plants can be retooled to produce DVDs for not more than the .75 cost of replicating audio CDs or CD-ROMs. Video encoding capacity is an open issue: MPEG2 encoding systems are still expensive, and more human encoding engineers are needed. Disc prices for movies, although not set, are expected to be similar to those of VHS movies. Disc price for audio is the subject of long debate at the record labels now.

DVD-ROM will follow and recorders should appear by 1998/9, but expect it to take a long time before recordable DVD is cheap enough for the mass market. At first, DVD-ROM will be used by people who need high storage capacity for professional reasons, rather than gamers at home. DVD-ROM will allow for substantially deeper game play and higher video quality.

But it's not all sunshine and smiles, just yet. There is still no agreement on how to prevent copyright violations for the interactive, movie and music business. However, Toshiba claims it will start making DVD drives even without an agreement. On the hardware side, the key is whether DVD-ROM drives will include MPEG2 and Dolby AC3 decoders or PC vendors will have to build them into the motherboard. Although DVD-ROM makers haven't said specifically either way, all the video DVD players announced will include the necessary chips. While Apple, Compaq and IBM have announced they will ship PCs with DVD-ROM drives in the near future, IBM has an advantage: it already makes inexpensive MPEG2 encoders; high-end "Think Pads" have had MPEG2 playback for about a year. On the software side, none of the current operating systems can read a DVD disc because of the new file system called "Micro UDF." It is incompatible with UNIX, MAC and all Windows file formats. Existing drivers for CD-ROMs will have to be updated. Apple, Microsoft and the UNIX vendors will have to update their operating systems (O/S) or the DVD drive manufacturers will have to provide drivers with their hardware.

MEDESKI MARTIN AND WOOD

Shack-man



Coming 10.15.96
featuring "Bubblehouse," "Dracula" and "Henduck"

ARE YOU READY FOR THE GROOVE?

GRAMAVISION
visit our web site: www.rykodisc.com

WRH

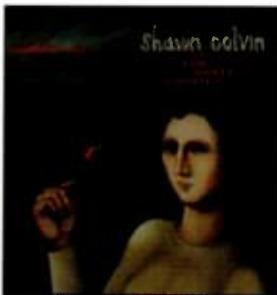
RYKO

© 1996 Rykodisc

totallyadult reviews



PAULA COLE



SHAWN COLVIN

ALBUM: *A Few Small Repairs*
LABEL: Columbia (67119)
MEMBERS: Shawn Colvin (guitar/vocals).

GUEST ARTISTS: John Lenthal (guitar/mandolin/pedal steel/keys/percussion/one-finger violin/harmonica); Michael Rhodes (bass); Mark Plati (bass); Shawn Pelton (drums); Larry Farrell (trombone); Chris Botti (trumpet); Rick Depofi (recorder); Stephen Barber (string and horn arrangements) Lyle Lovett (vocals); Kate Markowitz (backing vocals); Danny Ferrington (backing vocals); Judith Owen (backing vocals).

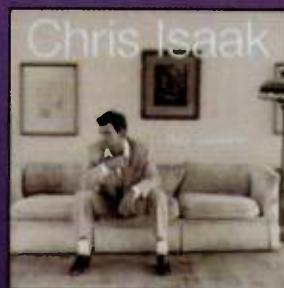
PRODUCER: John Lenthal
ORIGIN: Born in South Dakota, but she now resides in Austin

WHAT YOU SHOULD KNOW: *A Few Small Repairs* is Shawn Colvin's first album of all-new songs in four years. It also reunites her with John Lenthal, who produced her 1990 Grammy Award-winning debut, *Steady On*. This album may very well be Colvin's most revealing, as she shares the recent emotional turmoil of her life with us. She then allows us to follow along with her as she gradually returns to a place of peace and inner strength. The production approach of the album places Shawn's natural talents in a variety of treatments, each depicting the mood and timbre of the particular song.

By the way, Shawn recently wound up two months of shed dates, sharing the stage with Jackson Browne. Look for more dates to be announced soon.

SUGGESTED SONGS: "Get Out Of This House"; "The Facts About Jimmy" (a duet with Lyle Lovett); "Suicide Alley."

CONTACT: Kid Leo 212.833.8605 & Jenni Drozd 212.833.8368



CHRIS ISAAK

ALBUM: *Baja Sessions*
LABEL: Reprise (46325)
MEMBERS: Chris Isaak (vocals/guitar); Kenney Dale Johnson (drums/vocals); Rowland Salley (bass); Hershel Yatowitz (guitar).

PRODUCER: Erik Jacobsen
ORIGIN: San Francisco

WHAT YOU SHOULD KNOW: Unexpectedly stranded in Mexico while on tour, Chris Isaak and the boys took the opportunity to enter a studio and record a couple of new songs, revisit some of his favorites from past projects and pay homage to some of his heroes: Roy Orbison (duh!), Dean Martin and Frank Sinatra. The result is an informal, relaxed and wonderfully spontaneous set of songs. The full breadth of Chris's voice comes through loud and clear, as does the smooth musical synergy of the band.

SUGGESTED SONGS: "Think Of Tomorrow"; "Only The Lonely"; "I Wonder."

CONTACT: Rich Garcia 303.666.0216



SEPTEMBER 67

ALBUM: *Lucky Shoe*
LABEL: The Enclave (11703)
MEMBERS: Shannon Worrell (vocals/guitar); Kristin Asbury (vocals/drums/keys).

GUEST ARTISTS: Bryan Harvey (guitar); Johnny Hickman (guitar); Bob Rupe (bass).

PRODUCER: John Morland & David Lowery

ORIGIN: Charlottesville, VA

WHAT YOU SHOULD KNOW: A few years back, Shannon Worrell released her own solo album, *Three Wishes*, which featured her good friend Dave Matthews as a guest vocalist; she basically sold it from her garage - to the tune of several thousand copies! Through a regional buzz and press support, Worrell began to draw some interest from national record labels. During this period, she met up with Pennsylvania-bred Kristin Asbury, a fellow student at the University of Virginia. The two discovered a natural affinity, and began to draw on their broad spectrum of influences, which ranged from Bread (!) to Liz Phair. This led to the formation of September 67, and a unique and truly free-flowing musical interchange; the result of which is *Lucky Shoe*.

SUGGESTED SONGS: "Busy Building" (featured on TA TuneUp #16); "Hazel Motes"; the title track

CONTACT: John Bauchio 212.492.1254

ALBUM: *This Fire*
LABEL: Imago/WB (46424)
MEMBERS: Paula Cole (vocals/keys/xylophone/didgeridu/clarinet); Jay Bellerose (drums/percussion).

GUEST ARTISTS: Peter Gabriel (vocals); Tony Levin (bass/Chapman stick); Greg Leisz (guitar/pedal & lap steel); Seamus Egan (uilleann pipes/whistle); Gerry Leonard (guitar).

PRODUCER: Paula Cole

ORIGIN: Rockford, MA

WHAT YOU SHOULD KNOW: The release of Paula Cole's debut album, *Harbinger*, a couple of years ago, was our introduction to her soaring talents. Some of us knew her from before, due to her involvement with Peter Gabriel's worldwide "WOMAD" tour, which was documented on both CD and video. On that debut, Cole revealed not only her breathtaking voice and musical skills she learned at the Berklee College of Music, but also her inner struggle to break from her past and to find out who she really was. Now, we have *This Fire*, which clearly displays that Paula has truly come of age - she produced the album, wrote all the songs and sings stronger and more confidently than ever.

SUGGESTED SONGS: "Where Have All The Cowboys Gone?"; "Carmen"; "Nietzsche's Eyes."

CONTACT: Nancy Stein & Jennifer Polenzani 818.953.3559

By John Schoenberger



BOXING GANDHIS

ALBUM: *Howard*

LABEL: Atlantic/AG (82920)

MEMBERS: David Darling (vocals/guitar); Brie Darling (vocals/percussion); Ernie Perez (vocals/sax); Eric Fowler (vocals/guitar); Randy Landas (bass); Josh Princess (drums); Alfred Ballesteros (sax); Danny Pelfrey (sax); Richard Hoffman (trumpet).

GUEST ARTISTS: Thomas White (drums); Bryn Matheiu (drum loops); Ted Andreadis (keys).

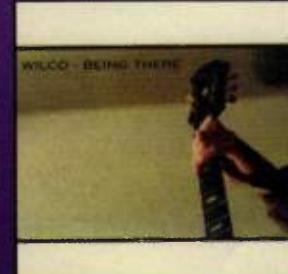
PRODUCER: David Darling

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: The Boxing Gandhis were one of the great success stories to emerge via the Adult Rock format a few years ago; we were all entranced by their message of love and understanding, their loose and life-loving style of performance and the soulful depth of their music. Well, with their sophomore effort, *Howard*, David, Brie and the boys have not let us down! Taking their cue from the spiritual and cultural movement that began in the 60s, and which seemed to somehow stall in the early 80s, they continue on their mission to rekindle that fire. Power to the people...and long live the groove!

SUGGESTED SONGS: "Promised Land" (featured on TA TuneUp #16); "Roll"; "Sun Don't Shine On Everyone."

CONTACT: Bonnie Slifkin
212.275.2247



WILCO

ALBUM: *Being There*

LABEL: Reprise (46236)

MEMBERS: Jeff Tweedy (vocals/guitar/bass); Jay Bennett (keys/harmonica/lap steel/drums/accordion/vocals); John Stirrat (bass/violin/keys/vocals); Max Johnston (dobro/fiddle/mandolin/banjo/vocals); Ken Coomer (drums/percussion/guitar/vocals).

PRODUCERS: Wilco

ORIGIN: Chicago & Belleville, IL (a suburb of St. Louis)

WHAT YOU SHOULD KNOW: In recent times, few bands have created as much of a mystique as Wilco. Rising from the ashes of the self-imploded Uncle Tupelo, the band purveyed a rootsy, rockin' sound that defied easy classification. In fact, the liner notes, written by the band, make it quite clear they see themselves as much more than just a "country rock" band. With this in mind, they went into the studio almost immediately after completing over 200 dates in 1995. By that time, they felt they had evolved far beyond what they sounded like on *A.M.*, and they wanted to capture this more rockin' sound. In early 1996, they returned to the studio to touch things up, but were suddenly stricken by an avalanche of creative ideas. Because of this, *Being There* has ended up as a double album which pays homage to their musical influences and clarifies their as-of-this-moment style.

SUGGESTED SONGS: "Outrasite (Outta Mind)" (featured on TA TuneUp #16); "I Got You (At The End Of The Century)"; "Kingpin."

CONTACT: Rich Garcia 303.666.0216



FIVESTONES

ALBUM: *Wee Onesie*

LABEL: Midnight Fantasy (98462)

MEMBERS: Joe Mitchell (vocals/bass); Gary MacBride (guitar/harmonica/backing vocals); Gordon Moir (guitar/backing vocals); John Telford (drums/backing vocals).

GUEST ARTISTS: Leo Rizzo (keys/backing vocals); Jack McAuley (mandola/mandolin/bodhran); Brendan McAuley (whistle/wood flute/concertina).

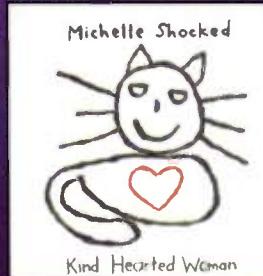
PRODUCER: Norman Veit & Phil Castellano

ORIGIN: Wales

WHAT YOU SHOULD KNOW: Three of the members of Fivestones had pretty much given up on the idea of making it big after some bad label experiences early on in their careers - they were content to play in the local pubs, or to simply play for their own enjoyment. Then Joe Mitchell came along and rekindled their dream. The result is a brilliant album that bristles with well-crafted songs, full, rich harmonies and beautiful sing-along melodies. Each song captures the mood of the lyrics perfectly, yet leaves plenty of room for tasty improvisation. If you're looking for a nice balance to all the females you have on the air at the moment, Fivestones should be yer choice there, lads and lassies.

SUGGESTED SONGS: "Happy Hour"; "Sometimes"; "Bring It All Back To Me."

CONTACT: Thomas Stone
301.942.9200



MICHELLE SHOCKED

LABEL: Private Music (82145)

MEMBERS: Michelle Shocked (guitar/vocals); Fionnuala O'Bryan (guitar/backing vocals); Peter O'Toole (bass/bauzouki/backing vocals); Cedric Anderson (drums); John Thomassie (drums).

PRODUCER: Bones Howes

ORIGIN: Dallas

WHAT YOU SHOULD KNOW: Few artists have displayed as much of a dedication to a chosen direction as Michelle Shocked. Early in her career, she could have easily fallen into a corporate-steered career and remained an angry, play-it-loud-for-the-shock-value kind of artist. Instead, she decided to grow up, and although she still remains proud and angry, she has become the voice for a much broader constituency - the hard workin' and, often, down-trodden rural people of America. *Kind Hearted Woman* (the symbol on the album cover was a Depression-period hobo signal for someone who would help the less fortunate) features members of Hothouse Flowers, who have been her touring band over the past few years. The songs are strong, self-confident and deeply touching. In my opinion, Michelle has made the most legitimate album of her career.

SUGGESTED SONGS: "The Hard Way"; "Cold Comfort"; "Fever Breaks."

CONTACT: Rick Sackheim
310.358.4577

totallyadult • reviews



DARDEN SMITH

ALBUM: *Deep Fantastic Blue*
LABEL: Plump (6905)

MEMBERS: Darden Smith (vocals/guitar); Graham Maby (bass); Richard Kennedy (guitar); Stanley Mitchell (drums).

GUEST ARTISTS: Steuart Smith (guitar/keys); Curtis Stigers (backing vocals); Mark Johnson (backing vocals); Stewart Lerman (keys/percussion); Sammy Merendino (drum programming). PRODUCER: Stewart Lerman

ORIGIN: Austin

WHAT YOU SHOULD KNOW: *Deep Fantastic Blue* is Darden Smith's debut for Plump Records, and his first effort in three years. Unlike his critically acclaimed 1993 release, *Little Victories*, Darden has chosen to take a more pristine approach with this album. In fact, the finished songs capture much of the spirit of the original demos. Says Smith, "I've gone through a heavy time in my life...these songs are about change, transition and growing up - about moving through the dark parts of our lives, living in the trouble and, then, letting it go." Although the subject matter of most of these songs may be serious, Darden still leaves us with a feeling of hope and that "everything's gonna be all right." When it's all been said and done, *Deep Fantastic Blue* will be the album by which all his other efforts will be judged.

SUGGESTED SONGS: "Broken Branches"; "Running Kind"; "Drowning Man."

CONTACT: Jeremy Morrison
212.366.6633



THE SPIRITS

ALBUM: *Drive*
LABEL: Rocker Island (534102)

MEMBERS: Nicky Williams (vocals/guitar); Ronni O'Keefe (bass).

GUEST ARTISTS: Alan Gillibrand (guitar); Mark Roberts (drums); Dave Jackson (keys); Simon Denny (programming).

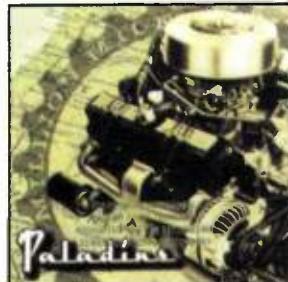
PRODUCER: Ronni O'Keefe

ORIGIN: Liverpool, England

WHAT YOU SHOULD KNOW: Hailing from Liverpool, The Spirits have conjured up a sound that is instantly familiar, yet strangely challenging. With influences that range from U2 to Melissa Etheridge, they can easily satisfy the tastes of Alternative and Rock Radio audiences, but they are also compelling enough for the more discerning Adult Rock listener. The keys are their impressive understanding of musical power and keen use of arrangement. It seems that Nicky and Ronni are quite aware of the pop music tradition of the Northern England town in which they live, and feel they are up to the task. One run through *Drive* and I think you'll agree.

SUGGESTED SONGS: "What's Going On"; "Stay"; the title track.

CONTACT: John Sigler
212.603.3953



PALADINS

ALBUM: *Million Mile Club*

LABEL: 4AD/WB (46367)
MEMBERS: Dave Gonzalez (guitar/vocals); Thomas Yearsley (upright bass/backing vocals); Jeff Donovan (drums/backing vocals).

PRODUCERS: Paladins & Irvin "Magic" Kramer

ORIGIN: San Diego

WHAT YOU SHOULD KNOW: Ever since they first got together to play, while still in high school, Dave, Tom and Jeff have been combining the spirit of the blues with early rock & roll, Latin and jazz influences, thus creating a distinctive sound that is timeless and always entertaining. The Paladins have released four albums prior to *Million Mile Club*, each of which spread the word farther and wider about this dynamic trio, but it's been their constant touring throughout the US, and around the world, which has solidified their rabid fan base. So, what better way to appreciate the 17-years-on-the-road veterans than with a live album? By the way, the album features many of the standards in their set, but three newer songs are also included.

SUGGESTED SONGS: "Follow Your Heart"; "15 Days Under The Hood"; "Everytime I See Her."

CONTACT: Rich Holtzman
310.289.9593



JOHN CALE

ALBUM: *Walking On Locusts*

LABEL: Hannibal/Rykodisc (1395)
MEMBERS: John Cale (guitar/keys/vocals).

GUEST ARTISTS: David Tronzo (guitar); Mark Deffenbaugh (guitar/harmonica); Erik Santo (bass); Ben Neill (inflatable trumpet); Maureen Tucker (drums); Ben Perowski (drums); Hassan Hakmoun (Moroccan drums); Ibrahim Hakmoun (percussion); E.J. Rodriguez (percussion); David Byrne (guitar); The Soldier String Quartet; Tive Giraud, Napua Davy, Susan Diderickson, Joanne O'Brien, Edsen Cale & Daisy Lignell (backing vocals).

PRODUCER: John Cale

ORIGIN: New York City

WHAT YOU SHOULD KNOW: It is quite easy to place John Cale into the elite category of "living legend." For over 30 years, beginning with *The Velvet Underground*, he has always been unpredictable, and has never stopped pushing the envelope of popular music, by releasing albums featuring edgy pop, hard rock, punk, avant-country and compositional minimalism. He has recorded albums with a full orchestra, done numerous film scores, and produced or collaborated over 80 albums. He now continues his saga with *Walking On Locusts*, his first pop effort in over 10 years. *Details* magazine put it best when they called Cale "part visionary...and completely indispensable."

SUGGESTED SONGS: "Dancing Underground" (featured on TA TuneUp #16); "Crazy Egypt" (co-written with David Byrne); "So Much For Love."

CONTACT: Mike Marone
508.744.7678

ERIC HAMILTON BAND

"WALL TO WALL"

"AIN'T I A MESS"

ON THE TOTALLY ADULT TUNE UP ISSUE #16!

FROM THE DEBUT ALBUM
KEEP THE CHANGE
ON YOUR DESK NOW!!

GOING FOR ADDS OCTOBER 8

KEEP THE CHANGE

ERIC HAMILTON BAND



THE HANDFUL OF DIRT TOUR
50 STATES - 50 DAYS!

9/7 NEW YORK, NY
9/8 PORTLAND, ME
9/9 MANCHESTER, NH
9/10 BURLINGTON, VT
9/11 BOSTON, MA
9/12 PROVIDENCE, RI
9/13 NEW HAVEN, CT
9/14 NEW YORK, NY
9/15 ASBURY PARK, NJ
9/16 NEWARK, DE
9/17 BALTIMORE, MD
9/18 PHILADELPHIA, PA
9/19 VIRGINIA BEACH, VA
9/20 CHARLESTON, WV
9/21 LOUISVILLE, KY
9/22 CINCINNATI, OH
9/23 DETROIT, MI
9/24 INDIANAPOLIS, IN
9/25 CHICAGO, IL
9/26 MILWAUKEE, WI
9/27 MINNEAPOLIS, MN
9/28 FARGO, ND
9/29 SIOUX FALLS, SD
9/30 AMES, IA
10/1 ST. LOUIS, MO
10/2 KANSAS CITY, KS
10/3 OMAHA, NE
10/4 DENVER, CO
10/5 CASPER/CHYENNE, WY (TRA)
10/6 SALT LAKE CITY, UT
10/7 BOISE, ID
10/8 MISSOULA, MT
10/9 SEATTLE, WA
10/10 ANCHORAGE, AK
10/11 HONOLULU, HI
10/12 PORTLAND, OR
10/13 SAN FRANCISCO, CA
10/14 LAS VEGAS, NV
10/15 PHOENIX, AZ
10/16 ALBUQUERQUE, NM
10/17 DALLAS, TX
10/18 OKLAHOMA CITY, OK
10/19 LITTLE ROCK, AR
10/20 NEW ORLEANS, LA
10/21 JACKSON, MS
10/22 MOBILE, AL
10/23 TAMPA, FL
10/24 ATLANTA, GA
10/25 NASHVILLE, TN
10/26 COLUMBIA, SC
10/27 ASHVILLE, NC
10/28 WASHINGTON D.C.

Visit the EHB website: www.chelseamusic.com/ehb
email: ehb@chelseamusic.com

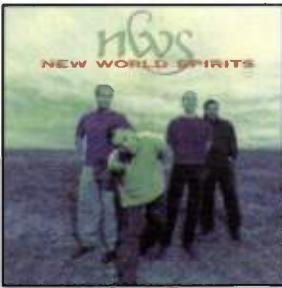
CURB RECORDS WEBSITE AT <http://www.curb.com>

MANAGEMENT: FLETCHER RIDGE, INC.

BOOKING: WILLIAM MORRIS

PROMOTIONS CONTACT: MATT DUFFY 615.321.5080 Ext 17

CURB
RECORDS



NEW WORLD SPIRITS

ALBUM: *Fortune Cookie*
LABEL: Universal (53011)
MEMBERS: J. Chambers (vocals/guitar); Daniel Drabb (guitar); Michael Kochiela (bass/backing vocals); Steve Hunt (drums).

PRODUCER: Rick Parashar
ORIGIN: St. Louis

WHAT YOU SHOULD KNOW: New World Spirits have been creating quite a sensation in St. Louis, and the surrounding area, for quite some time now. They recorded and released their own disc, *Creepeworld*, a few years back, which further established their credibility in the "Gateway To The West." In fact, "Bed," the first emphasis track from *Fortune Cookie*, originally appeared on that album, and has been re-recorded. After signing with Universal, the band went up to Seattle to record with one-time Pearl Jam producer Rick Parashar, who helped fashion an album that highlights the band's intelligent songs and displays their energy, character and confidence.

SUGGESTED SONGS: "Bed", "Story Of A Letter", "Dinosaurs."
CONTACT: Howard Leon 212.373.0711



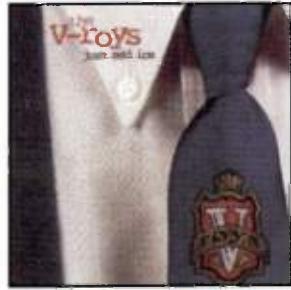
ERIC HAMILTON BAND

ALBUM: *Keep The Change*
LABEL: Curb (77846)
MEMBERS: Eric Hamilton (vocals/percussion/harmonica); J.W. Younger (guitar/backing vocals); Jake Byers (bass); Scott Sweep Walker (harmonica/guitar); Jeff Armstrong (keys); Boo Boo McAfee (drums).

GUEST ARTISTS: Anthony Lamarchita (cello); Haura Pu Nderasa (percussion).
PRODUCERS: Ron Haffkine, Eric Hamilton & J.W. Younger

ORIGIN: Nashville
WHAT YOU SHOULD KNOW: All you need to know about the Eric Hamilton Band is the simple fact they are a band - a hard-workin', always-on-the-road, kinda band. In fact, to help kick off the release of *Keep The Change*, they are doing a gig in all 50 states in just 50 days! To them...it's routine. This live savvy comes through loud and clear on the CD, but a life of music goes even deeper for some of the members: Hamilton had been hanging around his step-father's recording studio since he was nine and J.W. is the son of one of the famous Younger brothers. Believe me, these guys know how to rock in a soulful kind of way.

SUGGESTED SONGS: "Wall To Wall" (featured on TA TuneUp #16); "Jon Wayne Sunset", "Ain't I A Mess."
CONTACT: Matt Duffy 615.321.5080



THE V-ROYS

ALBUM: *Just Add Ice*
LABEL: E-Squared (105)
MEMBERS: Scott Miller (guitar/vocals); Mike Harrison (guitar/vocals); Paxton Sellers (bass/vocals); Jeff Bills (drums/percussion/guitar).

PRODUCERS: Steve Earle & Ray Kennedy

ORIGIN: Knoxville, TN
WHAT YOU SHOULD KNOW: For a band that came together simply to have a good time, The V-Roys have certainly turned into something much more. Sure, there is still an uptempo, love-of-life kinda vibe to their roots-rock approach, but, ultimately, they have taken their mission much further. With a straightforward, no-pretense style, they take well-written songs and breathe life and vitality into them. The V-Roys are the first signing to Steve Earle and Jack Emerson's new E-Squared label, and they have been opening for Earle throughout his "I Feel Alright" tour. Says Steve about his find, "The V-Roys are an important band; believe that!"

SUGGESTED SONGS: "Guess I Know I'm Right"; "Sooner Or Later"; "Goodnight Loser."

CONTACT: Elisa Sanders 615.320.1200



VARIOUS ARTISTS

ALBUM: *Women To Women 2*
LABEL: Hammer & Lace/Mercury (535671)

GUEST ARTISTS: Celine Dion; Jann Arden; Sheryl Crow; Amy Grant; Indigo Girls; Joan Osborne; Teri Clark; Leah Androne; Joy Askev; Vanessa Williams; Lauren Christy; Oleta Adams; Carole King; Tina Turner.

EXECUTIVE PRODUCER: Mark J. Fine

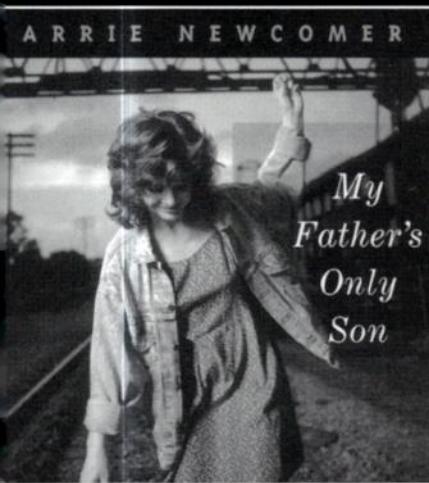
WHAT YOU SHOULD KNOW: *Women For Women 2* is the second album in a series designed to heighten the awareness of breast cancer, and what is being, or can be done, about it. The sale of this collection will generate funds for NABCO - National Alliance of Breast Cancer Organizations. NABCO answers questions about detection and treatment, sends written materials and refers to other resources (their number is 800.719.9154). They're also closely aligned with The American Cancer Society. This album features a wonderful collection of songs by some of popular music's hottest performers, and it's a great vehicle to get your station involved in an important community cause.

SUGGESTED SONGS: "I Shall Believe" (S. Crow); "Beautiful/Natural Woman Medley" (C. King); "All Kinds Of People" (T. Turner).

CONTACT: Dave Einstein 212.333.8196

totallyadult • reviews

Essential Listening from the Rounder Records Group!



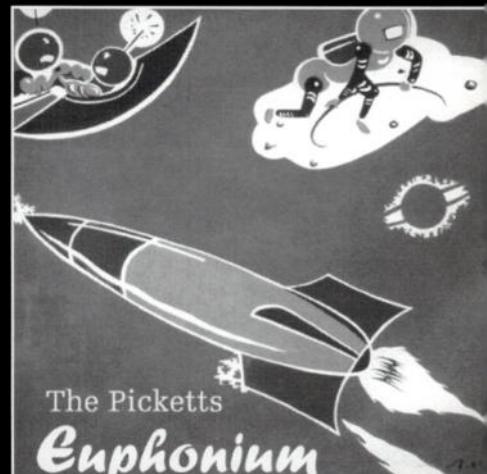
On your desk now!

Carrie Newcomer *My Father's Only Son*

"*My Father's Only Son* is Newcomer's strongest effort yet. It is a moving collection of mature songs with a wide range of musical influences. Newcomer has built a loyal following in Pittsburgh with her captivating live performances. WYEP will start with "Crazy In Love" and "These Are The Moments," but don't miss out on listening to "Throwing Back The Little Ones" . . . if it doesn't put a lump in your throat, you'd better see a doctor soon!" -- Greg Meitus / WYEP, Pittsburgh, PA

Featuring The single "Crazy in Love."

The Picketts *Euphonium*



On your desk now!

"The Picketts are, quite simply, one of the best country rock bands in existence" -- CD Review

Just when you thought it was safe to say 'grunge' and 'Seattle' in the same sentence again -- along come the Picketts, the irresistible and original country-rockin', honky-tonkin' outfit from the Pacific Northwest. Check out their latest release, *Euphonium*, a rocking, rootsy, beautiful journey that demands to be taken.

Featuring The single "Baba O'Riley."



Landing on your
desk soon!

Mike Henderson & The Bluebloods *First Blood*

First Blood, the debut album from Mike Henderson & the Bluebloods, will hit you in the face with some of the most rocking, seething, blistering, blues you've ever heard. As Mark Knopfler says, "These guys sing and play the way hundreds of bands can't and don't . . . Here are some men I wanted to play music with." The Bluebloods consist of Mike Henderson, Reese Wynans, Glenn Worf and John Gardner. Combined, these guys have played with just about everyone on the planet (John Prine, Emmylou Harris, John Hiatt, the Fabulous Thunderbirds, Stevie Ray Vaughn's band Double Trouble, Bryan Adams, Aaron Neville, Mark Knopfler, Johnny Cash, Tracy Nelson and Rory Block, just to name a few) and have enough credentials to get by security at the Pentagon. Now they've come together to pound the world with attitude so real and raw, it burns from the first note on the album. If you like your blues on the rocks, *First Blood* is absolutely essential listening.

Enjoy your Blues on the Rocks!

For more information contact Leslie Rouffé at Rounder Records 617-354-0700 x277
e-mail: leslier@rounder.com

WRH

Philo

DEAD
RECKONING



WORLD ROOTS

SISTER CAROL

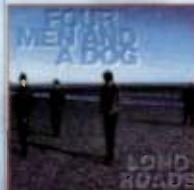


ALBUM: *Lyrical Potent*
LABEL: Heartbeat (213)

Sister Carol is quite a woman. Born in Jamaica, she moved to New York where she earned a teaching degree from the City University of New York. She also developed an interest in dancehall-style reggae, which led her to DJing in the various reggae clubs. She also began an acting career with roles in films like *Something Wild* and *Married To The Mob*. From there, the opportunity arose for her to record her own albums. *Lyrical Potent* is her sixth recording, and it's much more realized and commercial than her previous efforts. Her style has evolved to socio-politically conscious stance, which incorporates elements of rap, urban and hip-hop into the reggae mix.

SUGGESTED TRACKS: "Natty Live Up"; "Sell-Out."
CONTACT: Andrew Simon 617.354.0700

FOUR MEN AND A DOG



ALBUM: *Long Roads*
LABEL: Transatlantic (2009)

Long Roads is Four Men And A Dog's fourth release, which displays their special combination of musical diversity, maturity and passion that has earned them a worldwide following. Even though Celtic influences are at the core of their music, you will also hear traditional folk, blues, soul and even zydeco! The band - Kevin Doherty (vocals/guitar), Cathal Hayden (fiddle), Gerry O'Connor (banjo/fiddle/backing vocals) and Gino Lupari (percussion/backing vocals) - is a staple at folk festivals throughout Europe, and has recently begun to gain popularity in the US. In fact, their last two albums have been produced by The Band's Aaron Hurwitz.

SUGGESTED TRACKS: "She's On My Mind", the title track.

CONTACT: Heather 212.685.6303

OLGA KHARITIDI & JIM WILSON

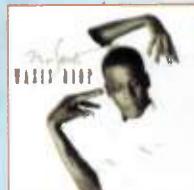


ALBUM: *Entering The Circle*
LABEL: Triloka (4109)

Entering The Circle successfully merges the spiritual mood and message of two diverse cultures: Olga Kharitidi, a Russian psych-iatrist who has toured the world extensively, adds her knowledge of the ancient insights and mystical vision of Siberia. She is joined by keyboardist/composer/producer Jim Wilson, a Choctaw Indian who is a proponent of the spiritual awareness of the Native Americans. He is perhaps best known for his work as co-writer and co-producer of the music for the TBS mini-series, "The Native Americans," with Robbie Robertson.

SUGGESTED TRACKS: "Altai"; "Spirit Lake."
CONTACT: Carlos Ruiz 505.820.2833

WASIS DIOP



ALBUM: *No Sant*
LABEL: Triloka (4108)

Born in Senegal, *No Sant* is Wasis Diop's first North American release. He has developed quite a name for himself in Europe: he moved to Paris in the 60s and began to interact with future international stars such as Toure Kunda and Youssou N'Dour in a band called West African Cosmos. He later went on to score music for Japanese, Brazilian and African films. Joining Wasis for the recording of *No Sant* was a collection of people from five different continents, including Kaoru (vocals), Yauaki Shimizu (sax/guitar /production), Patrick Goraguer (drums/bass), Loik Taillebrest (cornemuse), Eric Travaille (key), Leity M'Baye (percussion) and Xavier Derouin (guitar).

SUGGESTED TRACKS: "Hoolaal Bu Baah"; "African Dream."
CONTACT: Carlos Ruiz 505.820.2833

KING CHANGO



ALBUM: *King Chango*
LABEL: Luaka Bop/WB (46288)

King Chango is a New York-based eight-piece band of Venezuelan-Americans who have become the leaders in the growing Raza Rock movement with a ska-based sound that incorporates everything from bossa nova to reggae to psychedelia. The band has built a solid following over the past few years, playing everywhere from SoHo to Puerto Rico. The band includes Blanquito Man (vocals/percussion), Glenda Lee (bass), Luis Eduardo Blanco (keys), Fernando Velez (percussion), Martin Adiran Cunningham (sax), Mike Wagner (trombone/guitar), Muguwel Oldenberg (guitar) and Luis Jesus Ruis (drums). The album was produced by Jose Andres Blanco and the band.

SUGGESTED TRACKS: "Melting Pot"; "Confession."
CONTACT: Nancy Stein & Jennifer Polinzani 818.953.3559

CHERISH THE LADIES



ALBUM: *New Day Beginning*
LABEL: Green Linnet (1175)

Over the past 10 years, Cherish The Ladies have become one of the premier Irish traditional groups in the world. Comprised of Joanie Madden (flute/whistle/backing vocals), Mary Coogan (guitar/mandolin/banjo), Mary Rafferty (accordion/whistle), Donna Long (piano/fiddle/backing vocals), Siobhan (fiddle/bodhran/backing vocals) and Aoife Clancy (vocals/guitar), Cherish The Ladies are known for their live performances, which display unforgettable technical excellence, enthusiasm and spirited joyfulness. *New Beginning Day* has a nice balance of instrumental and vocals songs.

SUGGESTED TRACKS: "Green Grow The Rushes Oh"; "The Green Cottage Polkas."
CONTACT: Tom Frouge 203.730.0333

LUIS MUNOZ



ALBUM: *The Fruit Of Eden*
LABEL: Fahrenheit (9606)

Costa Rican composer/arranger/percussionist Luis Munoz draws upon his rich heritage, a formal classical education and an intense interest in elements of American jazz to create his debut album for Fahrenheit Records (he has recorded two albums previous to this effort). Says Munoz, "It has been in my blood, and it's natural for me to draw on all three sources of inspiration at once." Over the years, Munoz has composed numerous works, some of which were commissioned by the Costa Rican government, with his ensemble Pelin. *The Fruit Of Eden* is a good example of the positive and celebratory way he approaches music, featuring songs flavored by the tropical and mystical terrain of Costa Rica.

SUGGESTED TRACKS: "Calipso De Las Americans"; the title track.
CONTACT: Michelle Hadden 303.755.2546

KATE & ANNA McGARRIGLE



ALBUM: *Matapedia*
LABEL: Hannibal/Rykodisc (1394)

Born in Montreal of mixed Irish and French-Canadian origin, Kate and Anna McGarrigle grew up in the Laurentian Mountains village of Saint-Sauveur-des-Monts. There they were exposed to a broad variety of music, including Victorian ballads, blues, Appalachian and French-Canadian folk. In the 1960s, the two sisters began to perform their own special brew of folk music in public, and by the mid-70s were recording original material. Since then, they have released seven acclaimed (now eight) albums and have maintained a loyal following. They have also contributed to many other projects - most recently with Emmylou Harris and Daniel Lanois for *Wrecking Ball*. *Matapedia* is their first effort in almost six years.

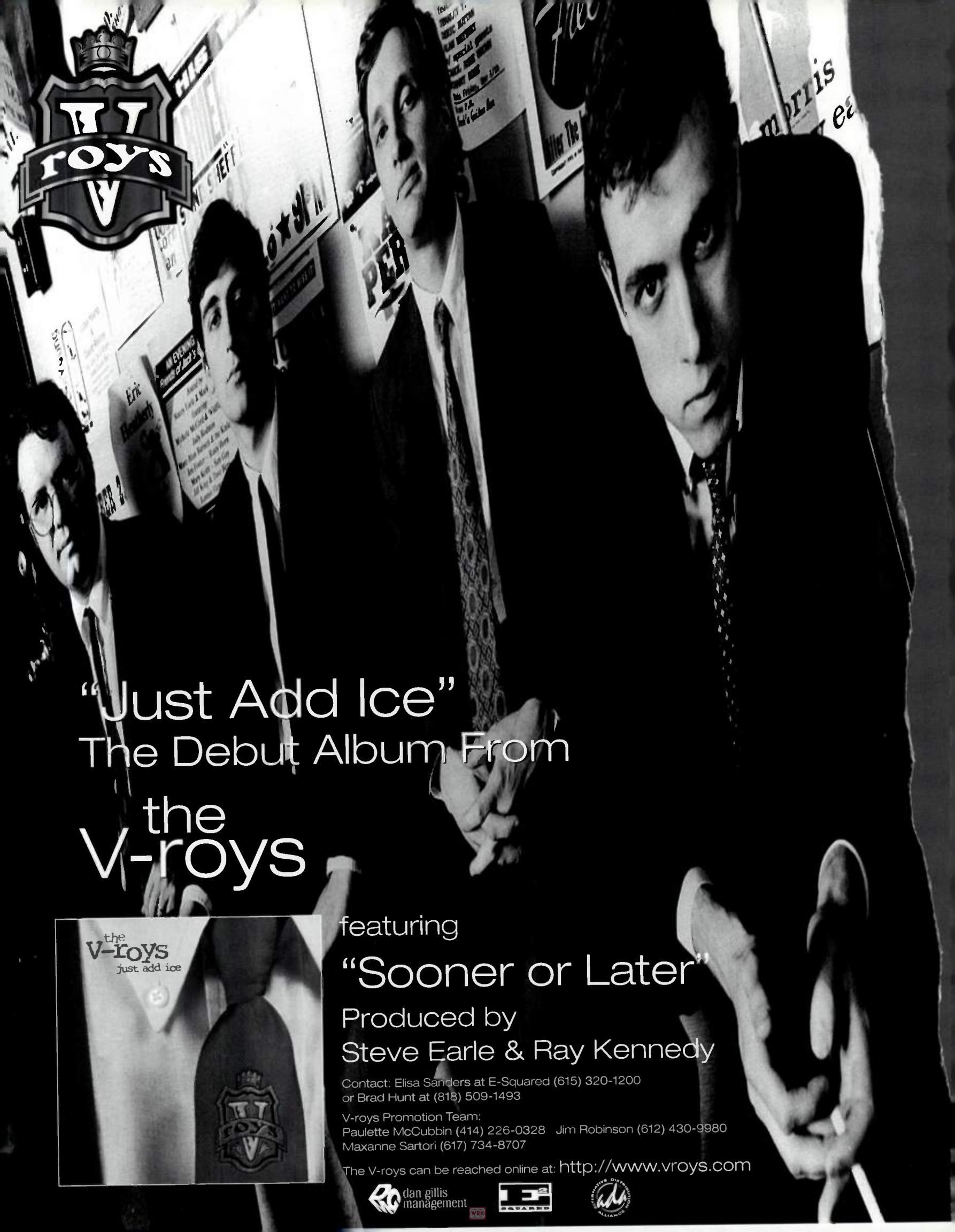
SUGGESTED TRACKS: "Why Must We Die?"; the title track.
CONTACT: Mike Marrone 508.744.7678

BRICE WASSY



ALBUM: *N'Ga Funk*
LABEL: B&W (036)

Brice Wassy became internationally known for his rhythmic contributions to The Talking Heads album *Naked*. A Youande master drummer, Wassy has also recorded with Manu Dibango, Miriam Makeba, Salif Keita and Jean-Luc Ponty. He is very popular throughout his native Cameroon, other West African countries and Europe, particularly France, and is considered one of the most daring and expansive rhythm composers on the planet. His music draws on elements of jazz and rock, in addition to traditional native styles. Brice was joined by some killer players, including Rogers Kom, Arnold Mueza, Biboul Darouiche, Alain Toko, Manu Dibango, Vincent Ngini, Vincent Segal and Jeff Kelner. **SUGGESTED TRACKS:** "Ku Ngabeu"; the title track.
CONTACT: Scott Taves 312.880.5375



“Just Add Ice”
The Debut Album From
the
V-roys

featuring

“Sooner or Later”

Produced by
Steve Earle & Ray Kennedy

Contact: Elisa Sanders at E-Squared (615) 320-1200
or Brad Hunt at (818) 509-1493

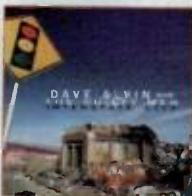
V-roys Promotion Team:
Paulette McCubbin (414) 226-0328 Jim Robinson (612) 430-9980
Maxanne Sartori (617) 734-8707

The V-roys can be reached online at: <http://www.vroys.com>



AMERICAN ROOTS

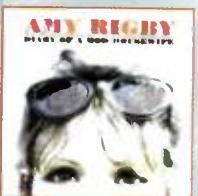
DAVE ALVIN AND THE GUILTY MEN



ALBUM: *Interstate City*
LABEL: Hightone (8074)
Interstate City is Dave Alvin's first live album since he went solo. It was recorded at the famous Continental Club in Austin. It not only showcases the great songs Alvin has written over the years - including some choice numbers from when he was with The Blasters - but also three new songs. One of his motivations for doing a live album was to spotlight his hot band, The Guilty Men, which includes steel guitarist Greg Leisz.

SUGGESTED TRACKS: "Out In California"; the title track.
CONTACT: Marlene Lopez 510.763.8500

AMY RIGBY



ALBUM: *Diary Of A Mod Housewife*
LABEL: KOCH (7922)
A housewife since 1993, Amy Rigby realized she could no longer find release or mental balance simply by playing music with friends; in her single life, she'd been a founding member for two New York City groups - The Shams and Last Roundup. Still a New Yorker, Amy has chosen to record again, this time in a more homespun, earthy mode. She was joined in the studio by such luminaries as Elliot Easton, Don Heffington, Greg Leisz, John Wesley Harding and Ira Kaplan.

SUGGESTED TRACKS: "Time For Me To Come Out"; "Sad Tale."
CONTACT: Steve Smith 516.484.1000

SALAMANDER CROSSING



ALBUM: *Passion Train*
LABEL: Signature Sounds (81234)
Few bands play bluegrass as accessible and captivating as Salamander Crossing. They combine the best elements of traditional bluegrass and folk to create music that is full o' great pickin', and even better singin'. Over

four years, this young band has gathered a remarkable following and garnered positive press from such key publications as *Dirty Linen*, *Fiddler Magazine*, *Sing Out*, *The Boston Globe* and *Bluegrass Unlimited*.

SUGGESTED TRACKS: "Two Faces Have It"; the title track.
CONTACT: Mark Thayer 800.694.5354

VARIOUS ARTISTS



ALBUM: *Rig Rock Deluxe*
LABEL: Diesel Only/Upstart (025)
This musical salute to the American truck driver is a collection of 16 new recordings of both classic and brand-new trucking tunes performed by a cross-section of contemporary artists, roots rockers and legends of a bygone era. They include

Junior Brown, Buck Owens, Jim Lauderdale, Son Volt, Kelly Willis, Steve Earle, The Bottle Rockets, Cheri Knight, Marty Stuart and Nick Lowe. This album is a lot of fun!

SUGGESTED TRACKS: "Looking At The World Through A Windshield" (Son Volt); "White Freight Liner Blues" (S. Earle).
CONTACT: Leslie Rouffe 617.354.0700

AMY ALLISON



ALBUM: *The Maudlin Years*
LABEL: KOCH (7911)
Many of us were first introduced to Amy Allison, daughter of jazz legend Mose Allison, via the Parlor James EP, although she has been active since the mid-80s. Now, we have the latest album of her pining, melancholy style that reaches straight for your heartstrings. Amy is one of the spearhead artists of the neo-country scene in New York, which takes elements of classic 50s country music and gives it a modern, hip twist.

SUGGESTED TRACKS: "Cheaters World"; "The Whiskey Makes You Sweeter."
CONTACT: Steve Smith 516.484.1000

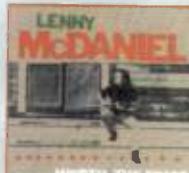
GREG BROWN



ALBUM: *Further In*
LABEL: Red House (88)
Midwesterner Greg Brown is one of America's premier singer-songwriters. And with his deep baritone voice, the tasty accompaniment of Kelly Joe Phelps, Dean Magraw, Gordy Johnson, Bo Ramsey, Randy Sabien, Kate MacKenzie and The Vox Boys, and a collection of probing songs, Greg Brown has delivered a masterpiece with his 12th album, *Further In*. It's clearly time for Greg Brown to bust outta the specialty shows and go mainstream. Your audience needs to hear this artist!

SUGGESTED TRACKS: "Small Dark Movie"; "Two Little Feet."
CONTACT: Megan Zinn 612.379.1089

LENNY McDANIEL



ALBUM: *Worth The Price*
LABEL: Renegade (010)
Louisiana-based Lenny McDaniel has been on the music scene since the 70s. Over the years, he has recorded and/or toured with a broad variety of artists, ranging from Jackson Browne to Dr. John. *Worth The Price*, Lenny's second album for Renegade, was produced by veteran boardman Carlo Ditta and Renegade President Steve Valentino. It showcases McDaniel's broad swath of lyrical and musical vision.

SUGGESTED TRACKS: "That Was A Time"; "Letter To My Brother."
CONTACT: Promotion 504.523.6338

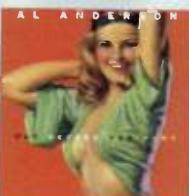
THE PICKETTS



ALBUM: *Euphonium*
LABEL: Rounder (9056)
If you want some rousin' Americana music that features cool vocals and hot playin', then The Picketts are waiting for you. Based in Seattle, they are another young group of players who have learned to appreciate America's country music heritage, and firmly believe they can take those influences, blend them with a modern roots-rock sensibility and come up with entertaining, fun-to-listen-to music. The Picketts are about as far away from Nashville as you can get.

SUGGESTED TRACKS: "Good Good Wife"; "Just Passin' Through."
CONTACT: Leslie Rouffe 617.354.0700

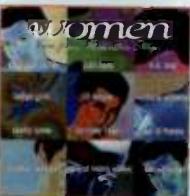
AL ANDERSON



ALBUM: *Pay Before You Pump*
LABEL: Imprint (004)
Whew, does NRQB's Al have some killer players on his first solo album for the new Imprint label, or what! How about Elvis Costello, Ron Sexsmith, Delbert McClinton, RS Field, Tammy Rogers and Sharon Rice! They, along with many others, helped him make the album of his career. Al wrote the majority of songs on *Pay Before You Pump*, with the help of John Hiatt, Craig Weisman, Bill Lloyd, Bob DiPiero, Terry Anderson, Bill Rice and others.

SUGGESTED TRACKS: "No Place In History"; "Change Is Gonna Do Me Good."
CONTACT: John Grimson 615.352.0420

VARIOUS ARTISTS



ALBUM: *Women: Live From Mountain Stage*
LABEL: Blue Plate (308)
Our latest in the "From Mountain Stage" series is a collection of some of the most beloved and talented female performers on the road today - both veterans and newcomers. Featured on this collection are the Indigo Girls, k.d. lang, Joan Baez, Ani Di Franco, Jill Sobule, Emmylou Harris, Dar Williams, Ann & Nancy Wilson, Victoria Williams, Heather Eatman, Kennedy Rose and Shelby Lynne.

SUGGESTED TRACKS: It's your choice.
CONTACT: Dan Einstein 615.742.1250

C.J. CHANDER AND THE RED HOT LOUISIANA BAND



ALBUM: *The Big Squeeze*
LABEL: Alligator (4844)
Hey folks, it's time to get up on your feet and get jumpin'! And C.J. And The Red Hot Louisiana Band are the ones who can make you do it. Sure, there are plenty of zydeco bands out there, and a lot of 'em are damn good, but

"The Crown Prince of Zydeco" (according to both *The Boston Globe* and *The Washington Post*) is in a class of his own. By taking the fine tradition of the genre and adding his own innovative ideas, he is taking zydeco into new territory.

SUGGESTED TRACKS: "Don't You Just Know It"; "Mixed Up And Confused."
CONTACT: Jay Septoski & Tim Kolleth 312.973.7736

FILE



ALBUM: *La Vie Marron*
LABEL: Green Linnett (2124)
If you're more of a zydeco purist, then the music of File will be to your liking. Hell, even the liner notes are in French! Consisting of Ward Lormand, David Egan, D'Jalma Garnier, Kevin Shearin and Peter Stevens, along with the help of C.C. Adcock and The Ossum Sympathy Choir, these traditionalists play a timeless style that's always right for the mood. *La Vie Marron*, by the way, is Green Linnett's first excursion into this genre of music and, of course, it's first class.

SUGGESTED TRACKS: "One Foot In The Bayou"; "Sandy Cove."
CONTACT: Tom Frouge 203.730.0333



YOU WILL HAVE GREAT SUCCESS, MUCH
HAPPINESS, AND A LOT OF LISTENERS...

IN

“BED”



“BED” the first track from
NEW WORLD SPIRITS’
Universal Records debut album,
“FORTUNE COOKIE”
UD/UC-53011
In stores October 22nd
Produced by Rick Parashar



Celebrating our 270 days in business

WRH

Blues Pioneers

JAMES COTTON



ALBUM: *Deep In The Blues*
LABEL: Gitane/Verve (529849)

Now, over 50 years since he began his musical travels, and over 30 since he went solo, James Cotton comes with what may be the most intimate and compelling album of his career. Joined by a group of musical virtuosos - Joe Louis Walker (guitar/dobro), Charlie Hayden (bass) and Dave Maxwell (piano) - Cotton plays a style of harmonica and sings in such a way as to preserve the heritage of rural Southern blues that came to the big cities like Chicago. As written in *Down Beat*, "The synergy Cotton and his band mates achieve on the new CD is impressive. Cotton's Delta-rich harmonica and sandpaper vocals evoke the hard-won wisdom of a well-lived blues life."

SUGGESTED TRACKS: "Down At Your Buryin'", "All Walks Of Life."
CONTACT: Rachel Lewis 212.333.8119 & Bud Harner 310.996.7905

THE BLUEBIRDS

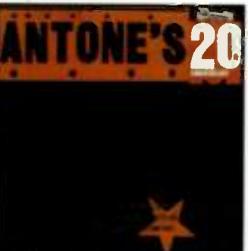


ALBUM: *South From Memphis*
LABEL: Icehouse (575)

The Bluebirds - Buddy Flett (guitar/vocals), Bruce Flett (bass/vocals) and Kevin Smith (drums) - are a band with a deep respect for all the musical styles that were born in the historical Southern Mississippi River cities, such as Memphis and Shreveport. In fact, the songs on *South From Memphis*, which are mostly originals, take these various influences and blend them into a soulful, rooty, honest sound that is perfect for Adult Rock Radio. The boys achieved this with the help of Kenny Wayne Shepherd, Wayne Jackson, Andrew Love, The Memphis Horns, Blind "Mississippi" Morris, Paul Griffin, Jay Davis, Al Gamble and Lloyd Anderson. The Bluebirds are one of the hottest new bands burning up the blues circuit in both the US and Europe. By the way, you may remember talking with Bruce Flett - he was promoting Icehouse and King Snake albums before the release of his own album.

SUGGESTED TRACKS: "Cleveland, MS"; "Dance For Me Girl."
CONTACT: John Phillips 901.388.1108

VARIOUS ARTISTS



ALBUM: *Antone's 20th Anniversary*
LABEL: Antone's/Discovery (74703)
We all know that Austin, Texas, is a crucible of all types of music, and we wouldn't be thorough if we didn't include the important role it's played in the blues. And the place that is home to much of the blues action is a club called Antone's - considered by many to be a shrine of sorts. Antone's is also a label that documents much of this. With this in mind, Antone's releases their *20th Anniversary* double-disc collection, which boasts a broad variety of live performances by artists ranging from Doyle Bramhall to James Cotton, from Buddy Guy to Pinetop Perkins and from Kim Wilson to Snooky Pryor.

SUGGESTED TRACKS: It's your choice, they're all classics!
CONTACT: Rene Magallon 310.828.1033

MARIA MULDAUR



ALBUM: *Fanning The Flames*
LABEL: Telarc Blues (83394)

The earth mama of the blues is back with another stellar effort, once again backed by veteran players: guitarist Cranston Clemmons, keyboardist Dave Torkanowsky, bassist Hutch Hutchinson, drummer Steve Potts and percussionist Bill Summers. Several guests also joined Ms. Muldaur for the sessions, including Johnny Adams (vocals), Sonny Landreth (slide guitar), Huey Lewis (harmonica), Bonnie Raitt (vocals), Mavis Staples (vocals), along with Lady Bianca, Tracy Nelson, Ann Peebles and others on backing vocals. To say that Maria has a few friends out there would be an understatement! Although *Fanning The Flames* is a collection of newly-written songs, the tradition and passion she injects into every song is timeless.

SUGGESTED TRACKS: "Home Of The Blues"; the title track.
CONTACT: Vicki Rickman 216.464.2313

MICHAEL HILL'S BLUES MOB



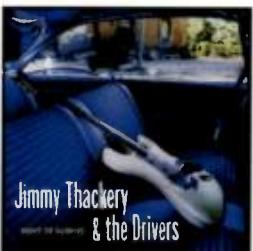
ALBUM: *Have Mercy*
LABEL: Alligator (4845)

One of the hottest new artists to break onto the blues scene over the past few years has been Michael Hill - his 1994 debut, *Bloodlines*, was voted the "Best Blues Debut Album of 1994" in *Living Blues*' annual Critics Awards. What they, and others, have recognized is Michael's

ability to take the time-honored traditions of the blues and seamlessly add new, innovative, cross-cultural elements to the mix. The result is big-city blues, with an up-front-and-personal delivery. Case in point, *Have Mercy*, which takes this South Bronx native and longtime sideman for many of blues greats to the next level. The songs are forward-thinking, liberating and powerful.

SUGGESTED TRACKS: "Presumed Innocent"; "Bluestime In America."
CONTACT: Jay Septoski & Tom Kolleth 312.973.7736

JIMMY THACKERY & THE DRIVERS



ALBUM: *Drive To Survive*
LABEL: Blind Pig (85035)

Jimmy Thackery is, according to many, including *Guitar Player* and *Blues Review*, one of the hottest, most creative guitarists on the blues scene today. You may be familiar with him as the searing guitarist for the Pittsburgh-based Nighthawks or later with a band called The

Assassins. Now he's on his own with his tight little band, The Drivers. By blending both old and new, he puts out a sound that's both amazing and irresistible. But we're not talkin' about one of those flashy kinda guys who simply use the song as a vehicle to dazzle; rather, Jimmy Thackery is confident enough to know that his role is to enhance a song - not dominate it. Sure, you'll hear the influences of Stevie Ray, Muddy and Otis, but it's not him copying their signature styles, it's just that he's that good! And besides that, the man can sing!

SUGGESTED TRACKS: "Slow Down Baby"; the title track.
CONTACT: Maria Stanford 415.550.6484

COLD BLUE STEEL



ALBUM: *Headed Out Of Memphis*
LABEL: Icehouse (523)

Dallas's Cold Blue Steel - James Buck, Tony Dukes, Mark Pollack, Tim Alexander, Greg Morrow, Richie Vaquez, Chris Hunter and the Cold Blue Horns - have captured the roadhouse sound of Texas in the 50s to a tee. And their white hot blend of blues, boogie, shuffle and rockabilly has been delighting audiences in Dallas for the past few years now. They're still riding high on their local hit, "Drivin' To Mexico," from their first CD. Now we all have a chance to see what the folks from that region of the country are so excited about. *Headed Out Of Memphis*, once again, captures the electrifying sound of Cold Blue Steel and promises to lock them into the national radio and touring blues circuit fo' shoo! By the way, the Reverend Horton Heat played rhythm guitar on several tracks.

SUGGESTED TRACKS: "Think I'm Goin' Crazy"; the title track.
CONTACT: John Phillips 901.388.1108

PAUL RICHELL & ANNIE RAINES



ALBUM: *I Want You To Know*
LABEL: Tone-Cool (1156)

Paul Richell, guitarist/vocalist, and a child of the 50s, and Annie Raines, harmonica player extraordinaire/vocalist, and a child of the 70s, have joined together to become an explosive blues combination. By fusing traditional elements of both pre- and post-war blues with a fresh, new attitude, they have begun to take the nation by storm; over the past two years, they have performed at the W.C. Handy Awards, "The King Biscuit Festival" in Helena, Arkansas, and the "Great British Blues and R&B Festival" in England, in addition to numerous other festivals, workshops, clubs and concert halls. *I Want You To Know* boasts musical contributions by Ronnie Earl, John Sebastian, Jay Ungar, Damian Purro, Chuck Purro and E. Duanto Scheer.

SUGGESTED TRACKS: "Step It Up & Go"; "Yo Yo Blues."
CONTACT: Dave Bartlett 617.354.0700

totally adult



MOOSE & SQUIRREL P R O M O T I O N HAS MOVED

227 Summit Avenue, #E202
Brookline, MA 02146
(617) 734-8707
(f) 734-8858
(e) maxanne@gte.net

MAXANNE SARTORI
Flounder & President

**(oh, and by the way, our flounder and president was first in the format, with
so many years in showbiz it would unmercifully date her if she told you!)**

**OUR MOTTO:
“Nothing Up Our Sleeve”**

SPECIALTY

S H O W S

CIDR

DETROIT, MICHIGAN

IN-HOUSE SHOWS:

- Tunes From The Missing Channel - a deep cuts show which airs Sundays at 6pm.
- Blues On The River - a blues show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Sundays at 7pm.

KAFR

ANGEL FIRE, NEW MEXICO

IN-HOUSE SHOWS:

- The Bluefields Express - a world beat show which airs Mondays at 6pm.
- The Newgrass Show - a bluegrass and American roots show which airs Saturdays at 10am.
- Saturday Night Blues - a blues show which airs Saturdays at 6pm.
- C.C. Jazz Company - a jazz show which airs Sundays at 7am.
- The Oldies Show - an oldies show which airs Sunday at 5pm.

SYNDICATED SHOWS:

- Reelin' In The Years - Fridays at 9pm.
- The Acoustic Cafe - Sundays at 11am.
- The Fat Music Show - Sundays at 1pm.
- The Difference - Sundays at 3pm.

KBAC

SANTA FE, NEW MEXICO

IN-HOUSE SHOWS:

- Friday Funk - a funk show which airs Fridays at 6pm.
- Brave New World - a world beat show which airs Saturdays at 6pm.
- Transition - a new age talk show which airs Sundays at 9am.
- Jazzology - a jazz show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- E-Town - Sundays at 10pm.

KBCO

DENVER, COLORADO

IN-HOUSE SHOWS:

- Sunday Morning In Studio C - a live rare performance show which airs Sundays at 9am.
- Live From The Red Rooster Lounge - a blues show which airs Sundays at 7pm.
- Groove Show - a groove show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- Lovelines - Mondays through Thursdays at 11pm.

KBXR

COLUMBIA, MISSOURI

IN-HOUSE SHOWS:

- House Of Blues Party - a blues show which airs Sundays at 10pm.

SYNDICATED SHOWS:

- Acoustic Cafe - Sundays at 8am.
- The Difference - Sundays at 10am.
- House Of Blues Radio Hour - Sundays at 9pm.

KCFE

MINNEAPOLIS, MINNESOTA

IN-HOUSE SHOWS:

- New Release Review - a new music show which airs Sundays at 6pm.

KEGR

CONCORD, CALIFORNIA

IN-HOUSE SHOWS:

- American Roots - an American roots show which airs Tuesdays at 9pm.
- Blues On Tap - a blues show which airs Thursdays at 9pm.

SYNDICATED SHOWS:

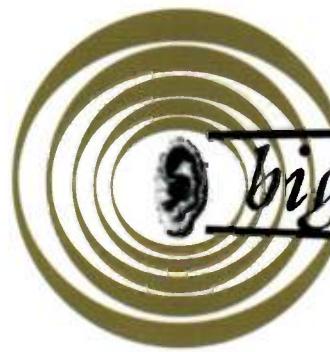
- Rock Over London - Mondays at 9pm.
- In The Studio - Sundays at 6pm.
- Dr. Demento - Sundays at 7pm.
- King Biscuit Flower Hour - Sundays at 10pm.

KFAN

FREDERICKSBURG, TEXAS

IN-HOUSE SHOWS:

- Blues Deluxe - a blues show which airs Fridays at 7pm.
- Kaleidophonic - a jazz show which airs Sundays at 6am.
- Ramblin' Slims - a Texas blues show which airs Sundays at 6pm.

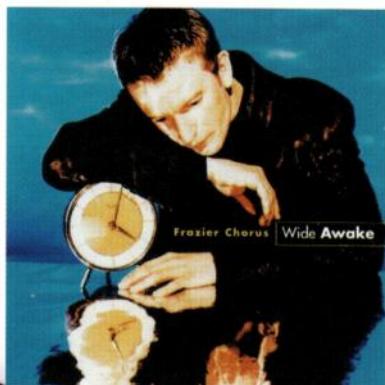


big emotion

Promotion & Marketing
PAULETTE MCCUBBIN

1109 NORTH CASS STREET, #405, MILWAUKEE, WI 53202 414.226.0328 FAX 414.226.0042

We are proud to present the latest album releases from Pure Records.



Already playing: WEBX KTAO WVAY KRCC KSPI KBAC KAXE KXGO WAPS WERU WMNF KAXE KFAN and more...

Frazier Chorus

Wide Awake

The new FRAZIER CHORUS full length *WIDE AWAKE*, showcases group leader Tim Freeman's lush sound with 11 startlingly fresh songs, written in wry, conversational language and delivered with whispery vocals alongside a highly original blend of ambient-pop grooves and infectious melodies.

"Tim Freeman is as lyrically clever as ever, tucking obscure bits of irony between phrases that quickly grab at the brain."

Billboard, Aug. 31, 1996

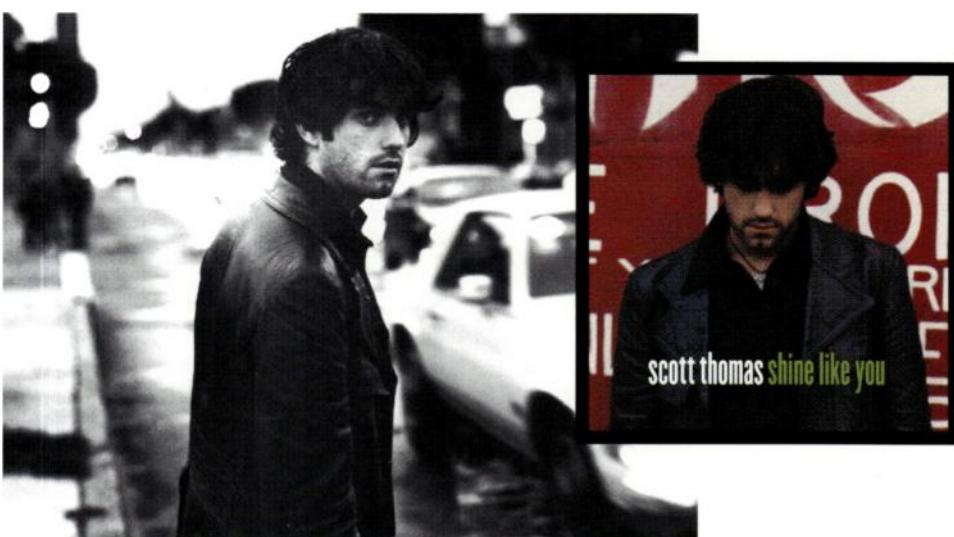
SLO LEAK

A collaboration between three rock veterans, Danny Kortchmar, Charlie Karp and Harvey Brooks, has led to the creation of the definitive blues/rock band, SLO LEAK, and one of the most musically soulful and lowdown records of the 90s.



Produced by Danny Kortchmar

Already playing: KFAN KPIG WRNR WEBX WVAY WPKN KASU KZZK KABF KSPI KRVs WMNF KRCC KZZK KOTR and more...



Radio add date October 8, 1996.

scott thomas *shine like you*

SHINE LIKE YOU is a stellar debut album by SCOTT THOMAS, an extremely talented singer-songwriter from California, who has one foot firmly planted in classic '60s and '70s roots and the other in aggressive experimentation of today's modern rock world.

ONLY AVAILABLE ON
PURE

Contact: Terry Coen or Elizabeth Wright at Pure Records, 203-938-0555 or pureltd@aol.com

Pure Records is marketed, promoted, and distributed within the Mercury and PGD systems.

SPECIALTY

s h o w s

KFOG

SAN FRANCISCO, CALIFORNIA

IN-HOUSE SHOWS:

- KFOG's 10 At 10 - a featured-year show which airs weekdays at 10am and 10pm.
- Acoustic Sunrise - an American roots show which airs Sundays at 7am.

SYNDICATED SHOWS:

- House Of Blues Break - Week nights at 11:55pm.
- House Of Blues Radio Hour - Sundays at 11pm.

KFMU

STEAMBOAT SPRINGS, COLORADO

IN-HOUSE SHOWS:

- KFMU Coffee House - an acoustic, jazz and world beat show which airs Sundays at 8am.
- Sunday Night Concert Series - a live show which airs Sundays at 7pm.

SYNDICATED SHOWS:

- Flashback - Saturdays at 10am.

KFXD

BOISE, IDAHO

IN-HOUSE SHOWS:

- The Blues Highway - a blues show which airs Sundays at 8am.

SYNDICATED SHOWS:

- Personal Notes - Sundays at 8am.
- Acoustic Cafe - Sundays at 10am.
- The Difference - Sundays at 6pm.

KGSR

AUSTIN, TEXAS

IN-HOUSE SHOWS:

- Star Trax - a new CD show which airs Mondays at 11pm.
- Blues Break - a blues show which airs Tuesdays at 11pm.
- Dread Beat Club - a world beat show which airs Thursdays at 11pm.
- Lone Star State Of Mind - a Texas show which airs Fridays at 10pm.
- Jazz Junction - a jazz show which airs Sundays at 11am.
- Sunday Night News - a new music show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- The Grateful Dead Hour - Wednesdays at 11pm.
- Jazz Trax - Sundays at 7am.
- The Difference - Sundays at 6pm.
- Musical Starstreams - Sundays at 10pm.

KHBG

SANTA ROSA, CALIFORNIA

SYNDICATED SHOWS:

- Acoustic Cafe - Sundays at 10pm.

KINK

PORTLAND, OREGON

IN-HOUSE SHOWS:

- Lights Out - an instrumental show which airs week nights at 9pm.
- The 11th Hour - a new music show which airs Saturdays at 11pm.
- Sunday Morning Jazz - a jazz show which airs Sundays at 7am.
- Sunday Night Jazz - a jazz show which airs Sundays at 9pm.

KISM

BELLINGHAM, WASHINGTON

IN-HOUSE SHOWS:

- Locals Only - a local music show which airs Thursdays at 10pm.
- Saturday Night Shuffle - a theme show which airs Saturdays at 9pm.
- Grateful Dead Hour - a Grateful Dead show which airs Sundays at 9am.

KIWR

OMAHA, NEBRASKA

IN-HOUSE SHOWS:

- River Unplugged - a local music show which airs Fridays at 6pm.
- Retro-River Cruise - an 80s show which airs Sundays at 9pm.

KLRR

BEND, OREGON

IN-HOUSE SHOWS:

- Showcase Of Contemporary Jazz - a jazz show which airs Tuesdays at 9pm.
- Backtracking - an older CD which airs Wednesdays at 9pm.
- New Music Preview - a new CD which airs Thursdays at 9pm.

SYNDICATED SHOWS:

- Acoustic Cafe - Saturdays at 8am.
- Jazz Trax - Sundays at 7am.

KLRQ

INDEPENDENCE, MISSOURI

IN-HOUSE SHOWS:

- The Browser - a new music show which airs week nights at 6pm.
- Friday Night Block Party - a theme show which airs Fridays at 10pm.
- Q Blues - a blues show which airs Saturdays at 6pm.
- All Request - a request show which airs Saturdays at 7pm.

SYNDICATED SHOWS:

- Inside The Vault - Weekdays at 4:30pm.
- House Of Blues Break - Weekdays at 4pm
- House Of Blues Radio Hour - Saturdays at 5pm.
- Backtracks USA - Saturdays at 10am.
- Fox Kids Countdown - Sundays at 8am.
- In The Studio - Sundays at 8pm.
- Dr. Demento - Sundays at 9pm.
- Out Of Order - Sundays at 11pm.

KMBY

MONTEREY, CALIFORNIA

IN-HOUSE SHOWS:

- CD Center Stage Encore - a new CD show which airs Thursdays at 9pm.

SYNDICATED SHOWS:

- On Tour - Saturdays at 11pm.
- Modern Rock Live - Sundays at 7:30pm.

KMMS

BOZEMAN, MONTANA

IN-HOUSE SHOWS:

- Acoustic Brunch - an American roots show which airs Sundays at 10am.

SYNDICATED SHOWS:

- Superstar Concert Series - Saturdays at 11pm.
- Flashback - Sundays at 8am.
- In The Studio - Sundays at 11pm.

KMTN

JACKSON, WYOMING

IN-HOUSE SHOWS:

- The Core - an alternative music show which airs Fridays at 10pm.
- For The Faithful - a Grateful Dead show which airs Sundays at 1pm.
- Three Centuries Of Music - a classical music show which airs Sundays at 4pm.
- Jazz Sessions - a jazz show which airs Sundays at 6pm.

SYNDICATED SHOWS:

- Paul Harvey's The Rest Of The Story - Weekdays at 7am.
- Pulse Of The Planet - Weekdays at 9am.
- Earth And Sky - Weekdays at 11am.
- On Tour - Fridays at midnight.
- In The Studio - Sundays at noon.
- House Of Blues Radio Hour - Sundays at 1pm.
- Acoustic Cafe - Sundays at 3pm.

JIM ROBINSON

Adult Rock Promotion

25 Years Industry Experience

Hard Work. Integrity. Results.



Midwest Music Alliance, Ltd. 9351 Otchipwe Avenue North, Minneapolis, MN 55082
Phone: (612) 430-9980 Fax: (612) 430-2342 E-mail mmamail@aol.com

SPECIALTY

S H O W S

KMTT

SEATTLE, WASHINGTON

IN-HOUSE SHOWS:

- Sunday Brunch - an acoustic mellow show which airs Sundays at 8am.
- The Underground - a rare, new and ambient music show which airs Sundays at 7pm.
- Seattle Blues - a blues show which airs Sundays at 10pm.

KOTR

SAN LUIS OBISPO, CALIFORNIA

IN-HOUSE SHOWS:

- Local Licks - a local music show which airs Thursdays at 6pm.
- Philthy Phil's Soul Show - a soul, blues and zydeco show which airs Thursdays at 7pm.
- The Album Cabinet - a new CD show which airs Thursdays at 10pm.
- Stinky Ned - an alternative country show which airs Saturdays at 6am.
- Blues Diva - a blues show which airs Saturdays at 9am.
- Scott's Radio Flyer - a bluegrass and American roots show which airs Sundays at 6am.
- Fade To Black - a jazz show which airs Sundays at 6pm.

KOZT

MENDOCINO, CALIFORNIA

IN-HOUSE SHOWS:

- Local Licks - a local music show which airs Wednesdays at 9pm.
- Breakfast With The Beatles - a Beatles show which airs Sundays at 8am.

SYNDICATED SHOWS:

- House Of Blues Break - Weekdays at 5pm.
- Acoustic Cafe - Mondays at 9pm.
- The Difference - Tuesdays at 9pm.
- In The Studio - Thursdays at 9pm.
- House Of Blues Radio Hour - Fridays at 9pm.
- Superstar Concert Series - Saturdays at 9pm.
- Dr. Demento - Sundays at 9pm.

KPFT

HOUSTON, TEXAS

IN-HOUSE SHOWS:

- Lone Star Jukebox - an acoustic Texas show which airs Saturdays at 9am.
- Spare Change - an acoustic Texas show which airs Saturdays at noon.
- Milestones - a jazz show which airs Saturdays at 6pm.
- Blues At Sunrise - a blues show which airs Sundays at 6am.
- Blues On The Move - a blues show which airs Sundays at 9am.
- Blues Brunch - a blues show which airs Sundays at 1pm.
- Picking And Swinging - a bluegrass and American roots show which airs Sundays at 3:30pm.

KPIG

MONTEREY, CALIFORNIA

IN-HOUSE SHOWS:

- The Rawhide Reality Revue - a talk show which airs Sundays at 7am.
- Backstage Pass - an American roots show which airs Sundays at 10am.
- Cousin Al's Bluegrass Show - a bluegrass show which airs Sundays at 6pm.
- Blues Buff - a blues show which airs Sundays at 9pm.

KQPT

SACRAMENTO, CALIFORNIA

IN-HOUSE SHOWS:

- Moods For Moderns - an alternative music show which airs Sundays at 7am.

KRCC

COLORADO SPRINGS, COLORADO

IN-HOUSE SHOWS:

- The Jazz Show - a jazz show which airs week nights at 7pm.
- The Celtic Show - a Celtic show which airs Saturdays at 7pm.
- The Reggae Show - a reggae show which airs Saturdays and Sundays at 9pm.
- The New Age Show - a new age show which airs Sundays at 7pm.

SYNDICATED SHOWS:

- E-Town - Saturdays at 4pm.

KRCL

SALT LAKE CITY, UTAH

IN-HOUSE SHOWS:

- Red White And Blues - a blues show which airs Mondays at 8pm.
- Radio Benba - a salsa show which airs Tuesdays at 8pm.
- Night Roots - a reggae show which airs Wednesdays at 8pm.
- Rhythm Tracks - a rhythm & blues show which airs Fridays at 9am.
- Rap Attack - a rap show which airs Fridays at 10:30pm.
- Living The Circle Of Life - a Native American show which airs Sundays at 7am.
- Sunday Sage Brush - an American roots show which airs Sundays at 10am.
- Bluegrass Express - a bluegrass show which airs Sundays at 2pm.
- Fret And Fiddle - an old-time cowboy music show which airs Sundays at 5:30pm.

KROK

DERIDDER, LOUISIANA

SYNDICATED SHOWS:

- House Of Blues Break - Weekdays at 5pm.
- Personal Notes - Sundays at noon.
- House Of Blues Radio Hour - Sundays at 2pm.

KRSH

SANTA ROSA, CALIFORNIA

IN-HOUSE SHOWS:

- Blues With Bowker - a blues show which airs Sundays at 7pm.

KRVM

EUGENE, OREGON

IN-HOUSE SHOWS:

- Breakfast With The Blues - a blues show which airs every day at 5:30am.
- Women In Music - a female performers show which airs Mondays at 7pm.
- Aquasphere - an ambient show which airs Thursdays at 11pm.
- Groovesicles - a disco and 70s show which airs Fridays at 9pm.
- Magical Mystery Tour - a 60s and 70s music show which airs Saturdays at noon.
- Acoustic Junction - an American roots show which airs Saturdays at 3pm.
- Soul City - a soul show which airs Sundays at 1pm.
- A Short Strange Trip - a Grateful Dead show which airs Sundays at 2pm.
- The Swing Shift - a big band show which airs Sundays at 8:30pm.

SYNDICATED SHOWS:

- The Fat Music Show - Saturdays at 10am.

KSCA

LOS ANGELES, CALIFORNIA

IN-HOUSE SHOWS:

- Local Spotlight - a local music show which airs week nights at 11pm.

SYNDICATED SHOWS:

- House Of Blues Break - Weekdays at 3pm.
- The Difference - Sundays at 7pm.
- House Of Blues Radio Hour - Sundays at 9pm.
- Dr. Demento - Sundays at 10pm.
- Grateful Dead Hour - Sundays at midnight.

M³

Jim McKeon
Kevin Sutter
Carolyn Padgham-Walker

1550 140th Ave. NE #204
Bellvue, WA 98005
(phone) 206.649.1525
(fax) 206.649.9780

SPECIALTY

s h o w s

KSPN

ASPEN, COLORADO

IN-HOUSE SHOWS:

- All Request Lunch Hour - a request show which airs weekdays at noon.

SYNDICATED SHOWS:

- Acoustic Cafe - Sundays at 9am.
- House Of Blues Radio Hour - Sundays at 8pm.

KSUT

DURANGO, COLORADO

IN-HOUSE SHOWS:

- Straight Ahead - a jazz show which airs Tuesdays at 10pm.
- Celtic Journey - a Celtic show which airs Wednesdays at 10pm.
- The Grass Is Bluer - a bluegrass show which airs Thursdays at 9pm.
- Cordless - an American roots show which airs Thursdays at 10pm.
- Variation In Blue - a blues show which airs Fridays at 8pm.

SYNDICATED SHOWS:

- World Cafe - Mondays at 10pm.
- Praire Home Companion - Saturdays at 4pm.
- Mountain Stage - Saturdays at 7pm.
- Grateful Dead Hour - Saturdays at 9pm.
- Afro Pop Worldwide - Saturdays at 10pm.
- Rural Route Three - Saturdays at 11pm.
- E-Town - Sundays at 2pm.

KTAO

TAOS, NEW MEXICO

IN-HOUSE SHOWS:

- Sunday Jazz - a jazz show which airs Sundays at 6am.
- Roots And Branches - a reggae show which airs Sundays at 7pm.

SYNDICATED SHOWS:

- House Of Blues Break - Weekdays at 6pm.
- House Of Blues Radio Hour - Saturdays at 6pm.

KTCZ

MINNEAPOLIS, MINNESOTA

IN-HOUSE SHOWS:

- Acoustic Sunrise - an acoustic music show which airs Sundays at 7am.
- Cities Blues - a blues show which airs Sundays at 8am.
- Minnesota Music - a local music show which airs Sundays at 9pm.

SYNDICATED SHOWS:

- Grateful Dead Hour - Sundays at 10pm.

KTHX

RENO, NEVADA

IN-HOUSE SHOWS:

- Risky Biscuit Hay Seed Hoot - an American roots show which airs Saturdays at 8am.
- The X Wave - a jazz show which airs Sundays at 7am.
- The Blues Project - a blues show which airs Sundays at 7pm.
- The Reggae Hour - a reggae show which airs Sundays at 9pm.

SYNDICATED SHOWS:

- Environmental Minute - Weekdays at 12:15pm.
- Grateful Dead Hour - Sundays at 8pm.
- Musical Starstreams - Sundays at 10pm.

KTMN

SANTE FE, NEW MEXICO

SYNDICATED SHOWS:

- House Of Blues Break - Weekdays at 5pm.
- House Of Blues Radio Hour - Saturdays at 9pm.

KTUN

VAIL, COLORADO

IN-HOUSE SHOWS:

- The One Love Music Hours - a reggae show which airs Wednesdays at 9pm.

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Saturdays at 8pm.
- In Concert - Saturdays at 9pm.
- Acoustic Cafe - Sundays at 10am.

KUMT

SALT LAKE CITY, UTAH

IN-HOUSE SHOWS:

- Mountain Theme Park - a theme show which airs weekdays at noon.
- The 11th Hour - a new CD show which airs Tuesdays at 11pm.

SYNDICATED SHOWS:

- House Of Blues Break - Weekdays at 9:30pm.
- House Of Blues Radio Hour - Sundays at 7pm.
- Blues Deluxe - Sundays at 8pm.
- The Difference - Sundays at 10pm.

KUNC

NORTHERN COLORADO

IN-HOUSE SHOWS:

- Air Currents - a new music show which airs Sundays at 1pm.

SYNDICATED SHOWS:

- World Cafe - Saturdays at 1pm.
- E-Town - Saturdays at 3pm.

KUPR

SAN DIEGO, CALIFORNIA

IN-HOUSE SHOWS:

- The Blues Show - a blues show which airs Sundays at 7am.
- Gelder's Global Gig - an environmental show which airs Sundays at 9am.

KUWR

CHEYENNE, WYOMING

IN-HOUSE SHOWS:

- The Ranch Breakfast Show - a bluegrass show which airs Saturdays at 8am.
- The Jazz Show - a jazz show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- World Cafe - Daily at 8pm.
- Mountain Stage - Mondays at 9am.
- The Thistle And Shamrock - Mondays at noon.

KXGO

EUREKA, CALIFORNIA

IN-HOUSE SHOWS:

- Rock For Thought - a singer songwriter show which airs Mondays at 8pm.
- Planet X - an alternative show which airs Thursdays at 9pm.
- Mind Over Metal - a metal show which airs Fridays at 10pm.
- KXGO Blues Revue - a blues show which airs Sundays at 7pm.

SYNDICATED SHOWS:

- BBC Classic Tracks - Weekdays at 2pm.

KXPK

DENVER, COLORADO

SYNDICATED SHOWS:

- E-Town - Sundays at 9pm.

WBJB

NEW YORK CITY, NEW YORK

IN-HOUSE SHOWS:

- WBJB Jazz Top 10 - a jazz show which airs Saturdays at 8pm.
- Bluegrass Jam - a bluegrass show which airs Sundays at 9am.
- Adventures In Music - a big band show which airs Sundays at 4pm.

WBOS

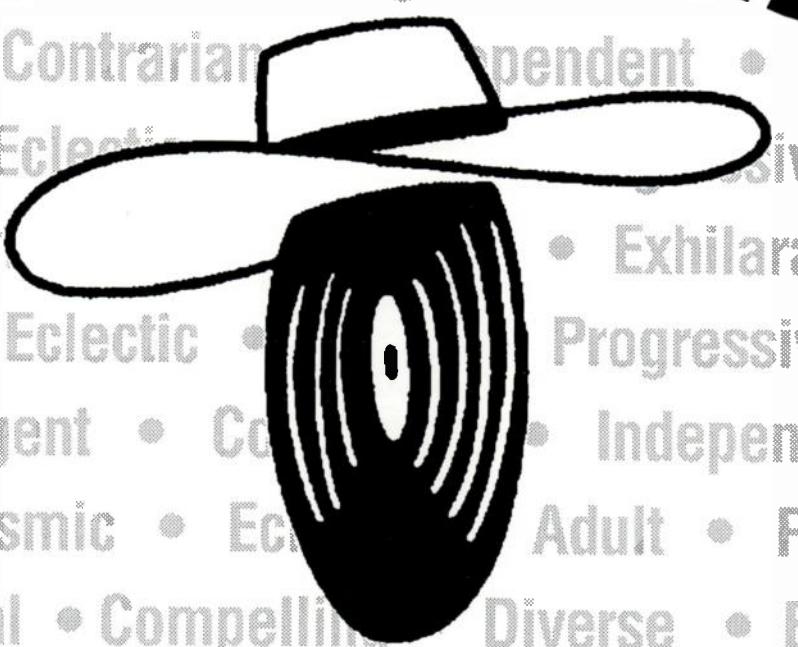
BOSTON, MASSACHUSETTS

IN-HOUSE SHOWS:

- New Music File - a new music show which airs Sundays at 7am.
- Blues on Sunday - a blues show which airs Sundays at 9pm.

IT'S THE MUSIC STUPID!!!

Eclectic • Adult • Progressive • Cool • Hip • Intelligent
• Contrarian • Independent • Free Form • Orgasmic •
Eclectic • Adult • Progressive • Cool • Special •
Compelling • Diverse • Exhilarating • Mind Expanding
• Eclectic • Adult • Progressive • Cool • Hip •
Intelligent • Contrarian • Independent • Free Form •
Orgasmic • Eclectic • Progressive • Cool •
Special • Compelling • Diverse • Exhilarating • Mind
Expanding • Eclectic • Progressive • Cool •
Hip • Intelligent • Cool • Special • Independent • Free
Form • Orgasmic • Eclectic • Adult • Progressive •
Cool • Special • Compelling • Diverse • Exhilarating •
Mind Expanding • Eclectic • Adult • Progressive • Cool
• Hip • Intelligent • Cool • Special • Independent • Free
Form • Orgasmic • Eclectic • Adult • Progressive •
Cool • Special • Compelling • Diverse • Exhilarating •



NATIONAL TRIPLE A PROMOTION

CALL MIKE LYONS...Over 25 Years Experience in Underground, Progressive, AOR, Classic Rock and "TRIPLE A" Programming and Promotion!

414•351•9088 / FAX 414•351•6997

6944 N. Port Washington Rd. Milwaukee, WI 53217

SPECIALTY

S H E W S

WCBE

COLUMBUS, OHIO

IN-HOUSE SHOWS:

- Masala - a jazz and world beat show which airs week nights at 7pm.

SYNDICATED SHOWS:

- Echoes - Week nights at 10pm.

WCLZ

PORTLAND, MAINE

IN-HOUSE SHOWS:

- Issues And Answers - a talk show which airs Sundays at 6am.
- Sunday Morning Jazz Brunch - a jazz show which airs Sundays at 8am.
- Homegrown - a local music show which airs Sundays at 9pm.

SYNDICATED SHOWS:

- House Of Blues Break - Weekdays at 5pm.
- Musical Starstreams - Sundays at 10pm.

WDET

DETROIT, MICHIGAN

IN-HOUSE SHOWS:

- Ed Love Program - a jazz show which airs week nights at 7pm.
- Blues From The Lowlands - a blues show which airs Saturdays at 10am.
- Folks Like Us - an American roots show which airs Saturdays at noon.
- Arkansas Traveler - a bluegrass show which airs Saturdays at 3pm.
- Gene Elzy Program - a jazz show which airs Saturdays at 7pm.
- Destination Out - an avant-garde jazz show which airs Sundays at 7pm.

WEBX

CHAMPAIGN, ILLINOIS

IN-HOUSE SHOWS:

- Super Thriller Radio - a space-age music and roots-of-rock show which airs Mondays at 7pm.
- Phriday Phish Phry - a Phish show which airs Fridays at 6pm.

SYNDICATED SHOWS:

- Word Jazz - Wednesdays at 8pm.
- Rock Over London - Sundays at 9pm.

WEHM

LONG ISLAND, NEW YORK

IN-HOUSE SHOWS:

- Jazz At Night - a jazz show which airs week nights at 8pm.
- Sunday Jazz Brunch - a jazz show which airs Sundays at 9am.

SYNDICATED SHOWS:

- Acoustic Cafe - Saturdays at 8pm.

WERU

BLUE HILL FALLS, MAINE

IN-HOUSE SHOWS:

- Hearing Is Believing - an alternative show which airs Mondays at 8pm.
- Mojo Boogie - a blues show which airs Mondays at 10pm.
- Barefoot Blues Hour - a blues show which airs Wednesdays at 9pm.
- Bronze Wound - a bluegrass show which airs Thursdays at 8pm.
- Talking Furniture - a reggae and salsa show which airs Fridays at 2pm.
- Saturday Morning Coffee House - an American roots show which airs Saturdays at 6am.
- Jazzbazaar - a contemporary jazz show which airs Saturdays at 10pm.
- World Of Music - a world beat show which airs Sundays at 6pm.

SYNDICATED SHOWS:

- E-Town - Saturdays at 7pm.

WEVL

MEMPHIS, TENNESSEE

IN-HOUSE SHOWS:

- Captain Pete's Blues Cruise - a blues show which airs Fridays at 9pm.
- The Bluff City Barn Dance - a bluegrass show which airs Saturdays at 6am.
- Strands Of The Celtic Knot - a Celtic show which airs Saturdays at 10am.

SYNDICATED SHOWS:

- Acoustic Cafe - Thursdays at 4pm.
- E-Town - Saturdays at 3pm.

WFPK

LOUISVILLE, KENTUCKY

SYNDICATED SHOWS:

- World Cafe - Weekdays at 10am.
- Echoes - Week nights at midnight.

WFUV

NEW YORK CITY, NEW YORK

SYNDICATED SHOWS:

- World Cafe - Week nights at 9pm.
- Mountain Stage - Fridays at 2pm.
- The Thistle And Shamrock - Saturdays at noon.
- Grateful Dead Hour - Sundays at 8pm.

WHPT

TAMPA, FLORIDA

IN-HOUSE SHOWS:

- Wax Museum - a retro-theme show which airs Sundays at 9am.

SYNDICATED SHOWS:

- House Of Blues Break - Weekdays at 7:30pm.
- House Of Blues Radio Hour - Sundays at 8am.

WIIS

KEY WEST, FLORIDA

IN-HOUSE SHOWS:

- Friday Night Block Party - an alternative music show which airs Fridays at 8pm.

WJBX

FT. MYERS, FLORIDA

IN-HOUSE SHOWS:

- 99 X Files - a new music show which airs week nights at 8pm.

SYNDICATED SHOWS:

- Modern Rock Live - Sundays at 10:30pm.

WKZE

SHARON, CONNECTICUT

IN-HOUSE SHOWS:

- Just Jazz - a jazz show which airs Mondays through Thursdays at 8pm.

- Nothing But The Blues - a blues show which airs Saturdays at 7pm.

- Night Jazz - a jazz show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- E-Town - Fridays at 7pm.

WMAX

ROCHESTER, NEW YORK

IN-HOUSE SHOWS:

- 10 O'Clock News - a new music show which airs weekdays at 10am.

- CD Showcase - a full CD show which airs Saturdays at 9pm.

- Acoustic Sunrise - an acoustic music show which airs Sundays at 7am.

SYNDICATED SHOWS:

- Grateful Dead Hour - Sundays at 10pm.

Levitation *Entertainment*

A Pioneer of Independent Promotion

First at Adult Rock!

A Ground Breaker at
Public Radio Promotion!

A Strong Reputation

Key Radio



Harry Levy
Louisa Rodriguez
Sam Russell

10850 Wilshire Blvd Suite 710
Los Angeles CA 90024

Phone: 310.470.3220 Fax: 310.470.1892

SPECIALTY

S H O W S

WMKY

LEXINGTON, KENTUCKY

IN-HOUSE SHOWS:

- Bluegrass Diversion - a bluegrass show which airs Saturdays at noon.
- Friends And Folk - an American roots show which airs Saturdays at 3pm.
- Nothin' But The Blues - a blues show which airs Saturdays at 10pm.
- Moonlighting - an acid jazz show which airs Sundays at 10pm.

SYNDICATED SHOWS:

- World Cafe - Weekdays at 8pm.
- Portraits In Blue - Saturdays at 9am.
- Folk Sampler - Saturdays at 11am.
- The Thistle And Shamrock - Saturdays at 2pm.
- E-Town - Saturdays at 7pm.

WMMM

MADISON, WISCONSIN

IN-HOUSE SHOWS:

- The Radio Deli - a theme show which airs weekdays at noon.
- Radio Free Madison - a progressive and classic rock show which airs Saturdays at 7pm.
- The Dead Hour - a Grateful Dead show which airs Sundays at 11pm.

SYNDICATED SHOWS:

- House Of Blues Break - Weekdays at 5pm.
- House Of Blues Radio Hour - Mondays at 10pm.
- King Biscuit Flower Hour - Saturdays at 11pm.
- Acoustic Cafe - Sundays at 9am.

WMMO

ORLANDO, FLORIDA

SYNDICATED SHOWS:

- Acoustic Cafe - Sundays at 8am.
- King Biscuit Flower Hour - Sundays at 9pm.
- E-Town - Sundays at 10pm.

WMVY

MARTHA'S VINEYARD, MASSACHUSETTS

IN-HOUSE SHOWS:

- Blues At Eight - a blues show which airs week nights at 8pm.
- Sunday Morning And All That Jazz - a jazz show which airs Sundays at 6am.

WNBX

LEBANON, NEW HAMPSHIRE

IN-HOUSE SHOWS:

- Best Of The Blues - a blues show which airs Sundays at noon.
- Eclectic Circus - a free-form show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- House Of Blues Break - Weekdays at 3:50pm.
- House Of Blues Radio Hour - Saturdays at 6pm.
- On The Edge - Saturdays at 11pm.
- The Beatle Years - Sundays at 6pm.
- Acoustic Cafe - Sundays at 7pm.

WNCS

BURLINGTON, VERMONT

IN-HOUSE SHOWS:

- Sunday Coffee House - an American roots show which airs Sundays at 6am.
- Jazz Spectrum - a jazz show which airs Sundays at 9pm.

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Fridays at 7pm.
- E-Town - Sundays at 6pm.
- The Difference - Sundays at 7pm.

WNCW

WILMINGTON, NORTH CAROLINA

IN-HOUSE SHOWS:

- Going Across The Mountain - a bluegrass show which airs Saturdays at 1pm.
- Saturday Night House Party - a blues show which airs Saturdays at 8pm.
- Celtic Winds - a Celtic show which airs Sundays at 1pm.
- This Old Porch Show - an American roots show which airs Sundays at 3pm.
- Reggae's Dub Atomic Particles - a reggae/dub show which airs Sundays at 10pm.

SYNDICATED SHOWS:

- World Cafe - Weekdays at 7pm.
- Mountain Stage - Saturdays at 6pm.
- E-Town - Sundays at 6pm
- Afro Pop Worldwide - Sundays at 9pm.

WNKU

CINCINNATI, OHIO

IN-HOUSE SHOWS:

- Crossroad Blues - a blues show which airs Fridays at 8pm.
- Celtic Afternoon - a Celtic show which airs Saturdays at 2pm.
- Little Morning Bluegrass - a bluegrass show which airs Sundays at 6am.
- Stained Glass Bluegrass - a bluegrass gospel show which airs Sundays at 8am.
- Folk City - an American roots show which airs Sundays at 9am.
- Music From The Hills Of Home - a bluegrass show which airs Sundays at noon.

SYNDICATED SHOWS:

- World Cafe - Weekdays at noon.
- E-Town - Thursdays at 2pm.
- River City Folk - Saturdays at 6am.
- Folk Sampler - Saturdays at 7am.
- The Thistle And Shamrock - Saturdays at 5pm.
- Afro Pop Worldwide - Saturdays at 8pm.
- Grateful Dead Hour - Saturdays at 9pm.
- Beale Street Caravan - Sundays at 5pm.

WRLT

NASHVILLE, TENNESSEE

IN-HOUSE SHOWS:

- Lightning Blues - a blues show which airs Mondays at 10pm.
- CD'ier Side - a CD side show which airs Tuesday at 10:30pm.
- Retro-Lightning - a retro-theme show which airs Saturdays at 6pm.
- Real Jazz - a jazz show which airs Sundays at 6am.
- Contemporary Jazz Brunch - a jazz show which airs Sundays at 8am.
- Nashville Sunday Night - a live local music and interview show.

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Mondays at 11pm.
- The Difference - Sundays at 6pm.
- Musical Starstreams - Sundays at 10pm.
- Mountain Stage - Sundays at midnight.

Don't Stoop



SEAN COAKLEY LOUISE COOGAN

PROGRESSIVE MUSIC MARKETING & PROMOTION

68 SOUTH MOGER AVE • MT. KISCO • NEW YORK • 10549

TEL: 914-241-3669 • FAX: 914-241-3601

SPECIALTY

S H O W S

WRNR

BALTIMORE, MARYLAND

IN-HOUSE SHOWS:

- Damian's Diner - a new release show which airs weekdays at noon.
- Monday Blues - a blues show which airs Mondays at 8pm.
- Homegrown - a local music show which airs Wednesdays at 8pm.
- Women Of Note - a female performers show which airs Saturdays at 9am.
- Sunday Brunch - a world beat show which airs Sundays at 10am.

WRNX

AMHERST, MASSACHUSETTS

IN-HOUSE SHOWS:

- Just Jazz - a jazz show which airs Sundays at 7am.
- The Blues Show - a blues show which airs Sundays at 6pm.
- Beyond The Blues - a blues show which airs Sundays at 9pm.

WRRX

GAINESVILLE, FLORIDA

IN-HOUSE SHOWS:

- Different Dimension - an eclectic show which airs Saturdays at noon.
- Mo Music - a local music show which airs Saturdays at 7pm.
- Pop Go The Beatles - a Beatles show which airs Sundays at 9am.

SYNDICATED SHOWS:

- House Of Blues Break - Weekdays at 7am.
- The Difference - Saturdays at 5pm.
- Acoustic Cafe - Sundays at 11am.
- House Of Blues Radio Hour - Sundays at 7pm.

WRSI

GREENFIELD, MASSACHUSETTS

IN-HOUSE SHOWS:

- Flower Power Hour - a 60s and 70s show which airs Tuesdays at 6pm.
- Trade Winds - a world beat show which airs Tuesdays at 9pm.
- Soul Furnace - a soul show which airs Fridays at 6pm.
- The Oldies Show - an oldies show which airs Fridays at 9pm.
- Six String Sunrise - an American roots show which airs Saturdays at 6am.
- RSI Country - a country show which airs Saturdays at 8am.
- The Roadhouse - a blues show which airs Saturdays at 11pm.
- Sunday Morning Classics - a classical show which airs Sundays at 6am.
- Jazz Cruise - a jazz show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- Acoustic Cafe - Saturdays at 7am.

WTTS

BLOOMINGTON, INDIANA

IN-HOUSE SHOWS:

- Over Easy - an American roots show which airs Sundays at 9am.
- T.T.S. Center Stage - a live show which airs Sundays at 7pm.
- T.T.S. Guitar Show - a guitar show which airs Sundays at 8pm.
- T.T.S. Blue Sunday - a blues show which airs Sundays at 9pm.

SYNDICATED SHOWS:

- The Late Show With David Letterman Top 10 List - Weekdays at 9am.
- House Of Blues Break - Weekdays at 4pm.
- Acoustic Cafe - Saturdays at 6am.
- The Difference - Saturdays at 8am.
- Up Close - Sundays at 6pm.
- House Of Blues Radio Hour - Sundays at 10pm.

WWAY

WILMINGTON, VERMONT

IN-HOUSE SHOWS:

- Blue Note Cafe - a blues show which airs weekdays at noon.
- The CD Spotlight - a new CD show which airs Wednesdays at 9pm.
- Dance Party - a soul, blues and groove show which airs Saturdays at 6pm.
- The Magic Of Jazz - a jazz show which airs Sundays at 10am.

WVOD

DARE COUNTY, NORTH CAROLINA

IN-HOUSE SHOWS:

- Sunday Morning Classics On The Sound - a classical music show which airs Sundays at 6am.
- Blues On The Sound - a blues show which airs Sundays at 6pm.
- Reggae Revival - a reggae show which airs Sundays at 8pm.
- Global Radio - an eclectic show which airs Sundays at 10pm.

WVRV

ST. LOUIS, MISSOURI

IN-HOUSE SHOWS:

- The River's Most Wanted - a new music show which airs Sundays at 8pm.
- The River Of Blues - a blues show which airs Sundays at 10pm.

WXRC

CHARLOTTE, NORTH CAROLINA

IN-HOUSE SHOWS:

- The Sunday Morning Jazz Brunch - a jazz show which airs Sundays at 6am.
- Tunes From The Attic - an album tracks show which airs Sundays at 9pm.

WXKR

TOLEDO, OHIO

IN-HOUSE SHOWS:

- Local Perspective - a local music show which airs Mondays at 9pm.
- The Blues Zone - a blues show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- Acoustic Cafe - Sundays at 8am.

THE 1996 CITY OF HOPE ALL STAR GARAGE BAND



GET READY TO ROCK THE HOUSE

AT THE SPIRIT OF LIFE AWARD DINNER AND CONCERT
IN HONOR OF JOHN SYKES, PRESIDENT, VH1

WEDNESDAY, OCTOBER 16, 1996
UNIVERSAL CITYWALK, CALIFORNIA

THE 1996 CITY OF HOPE ALL STAR GARAGE BAND
FEATURING: BRYAN ADAMS, SHERYL CROW, MELISSA ETHERIDGE,
FLEA, DON HENLEY, BOBBY KEYS, JOHN MELLENCAMP,
TONY RICH, STEVE WINWOOD AND OTHER SURPRISE GUESTS.
MUSICAL DIRECTOR: PAUL SHAFFER.



A Benefit for City of Hope National Medical Center and Research Institute
FOR TICKET AND EVENT INFORMATION CONTACT SCOTT GOLDMAN – 213.892.7129

SPECIALTY

S H O W S

WXPN

PHILADELPHIA, PENNSYLVANIA

IN-HOUSE SHOWS:

- Kid's Corner - a kid's show which airs week nights at 7pm.
- The Blues Show - a blues show which airs Saturdays at 8pm.
- The Folk Show - an American roots show which airs Sundays at 4pm.
- Unicorn - an Irish Celtic show which airs Sundays at 6pm.
- Q 'Zine - an alternative lifestyle show which airs Sundays at 8pm.
- Amazon Country - a female performers show which airs Sundays at 9pm.

SYNDICATED SHOWS:

- World Cafe - Weekdays at 2pm.
- Echoes - Week nights at 11pm
- Grateful Dead Hour - Thursdays at 10pm.
- Mountain Stage - Saturdays at 5pm.
- E-Town - Sundays at 10:30pm.

WXRT

CHICAGO, ILLINOIS

IN-HOUSE SHOWS:

- Blues Breakers - a blues show which airs Mondays at 10pm.
- The Big Beat - an indie show which airs Tuesdays at 11pm.
- Saturday Morning Flashback - a historical flashback show which airs Saturdays at 8am.
- Local Anesthetic - a local music show which airs Sundays at 7:30pm.
- Sunday Night Concert - a live locally recorded show which airs Sundays at 8pm.
- Jazz Transfusion - a jazz show which airs Sundays at 11pm.

SYNDICATED SHOWS:

- Grateful Dead Hour - Sundays at 9pm.
- House Of Blues Radio Hour - Sundays at 10pm.

WXRV

BOSTON, MASSACHUSETTS

SYNDICATED SHOWS:

- House Of Blues Break - Week nights at 10:30pm.
- Acoustic Cafe - Sundays at 8am.
- House Of Blues Radio Hour - Sundays at 10pm.

WXLE

ALBANY, NEW YORK

IN-HOUSE SHOWS:

- Acoustic Sunrise - an acoustic show which airs Sundays at 8am.

SYNDICATED SHOWS:

- The Difference - Thursdays at 9pm.
- House Of Blues Radio Hour - Thursdays at 11pm.

WYEP

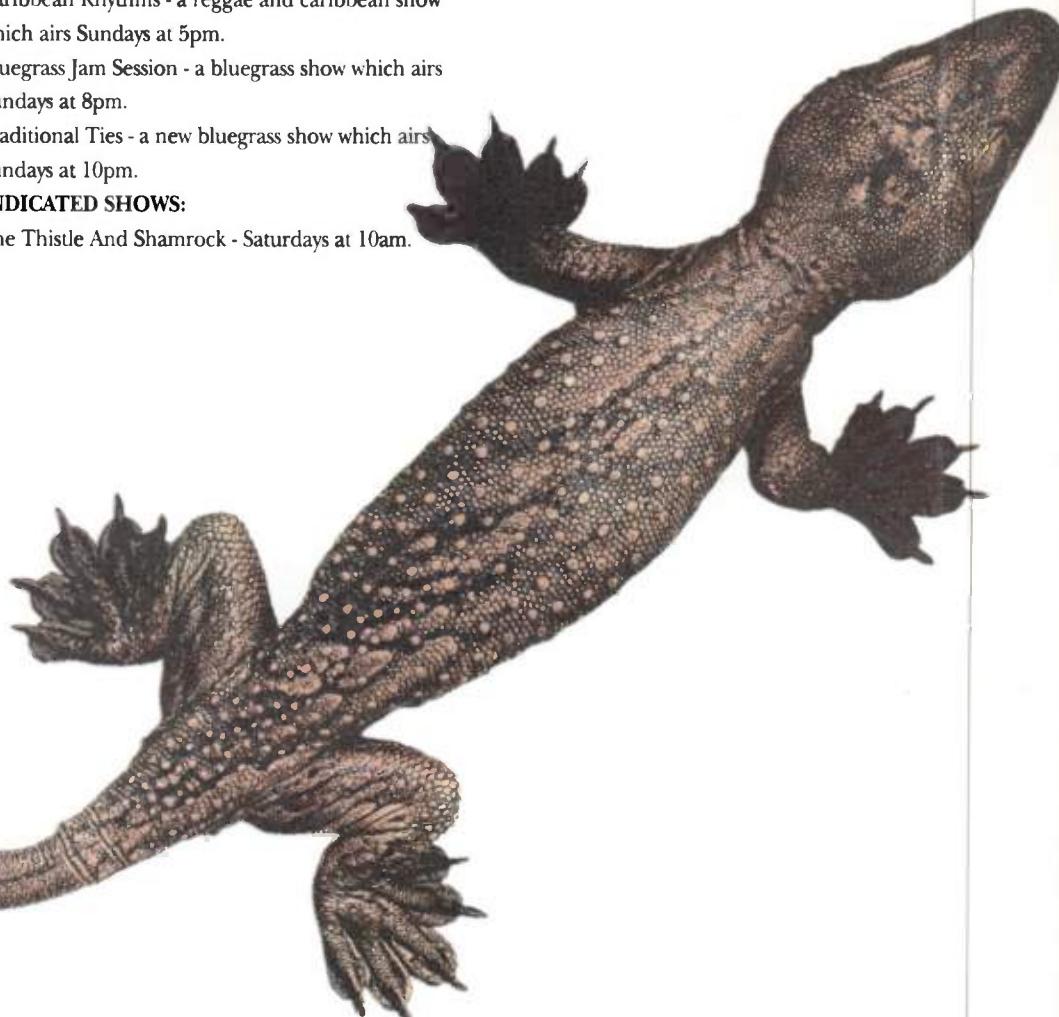
PITTSBURGH, PENNSYLVANIA

IN-HOUSE SHOWS:

- The Saturday Light Brigade - an American roots and family show which airs Saturdays at 6am.
- The Soul Show - a soul show which airs Saturdays at 2pm.
- Blues And Rhythm - a blues show which airs Saturdays at 5pm.
- Big Town Blues - a blues show which airs Saturdays at 8pm.
- An American Sampler - an American roots show which airs Sundays at 6am.
- In The Groove - an acid jazz show which airs Sundays at 2pm.
- Caribbean Rhythms - a reggae and caribbean show which airs Sundays at 5pm.
- Bluegrass Jam Session - a bluegrass show which airs Sundays at 8pm.
- Traditional Ties - a new bluegrass show which airs Sundays at 10pm.

SYNDICATED SHOWS:

- The Thistle And Shamrock - Saturdays at 10am.



Fivestones

GOING FOR ADDS OCTOBER 1st

**Their debut
album featuring
"Happy Hour"
& "Sometimes."**

**Contact: Thomas Stone
301.942.9200**



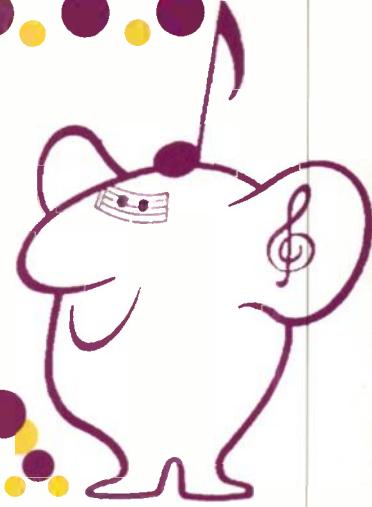
© 1996 Midnight Fantasy Records

Wee onesie

WRH

Distributed by NAVARRE

CHUCKLEHEAD GOES ADULT



WHEN JOHN SCHOENBERGER ASKED ME IF I WOULD LIKE TO THROW OUT A FEW JOKES FOR TA, I SAID, "OK." NOW LET ME SHARE THE LOVE WITH MY FRIENDS AT ADULT. HERE ARE A FEW NEW AND A FEW CLASSIC TALES TO HOLD YOU UNTIL THE NEXT ISSUE. AND REMEMBER THAT E-MAIL IS YOUR FRIEND. ENJOY! LOVE CHUCKLEHEAD.

A GUY GOES INTO A BAR WITH A LITTLE chihuahua. The bouncer says, "Hey, no dogs allowed!" The first guy replies, "Oh, that's my seeing-eye dog." The bouncer says, "That's a good one; go on in." At which point the bartender says, "Hey! No dogs allowed!" The guy repeats again, "This is my seeing-eye dog." The bartender, getting hot under the collar, says, "A chihuahua is your seeing-eye dog?" The guy screams, "That bastard sold me a fuckin' chihuahua!"

THERE WAS A BEAR AND A RABBIT pooping in the forest. The bear asked the rabbit, "Do you have a problem with poop sticking to your fur?" The rabbit replied, "No." So the bear picked up the rabbit and wiped his butt with him.

AFTER A SHIPWRECK OFF THE FLORIDA coast, a doctor, a lawyer and a priest managed to get to a lifeboat. However, the lifeboat had no oars, they were in shark-infested waters and the current was carrying them farther from land. Finally, they decided that someone had to attempt to swim to shore. Because of the danger, they drew straws to see who would make the attempt, and the lawyer got the short straw. True to the bargain, he jumped into the water and began his swim to land. Immediately, all of the sharks converged on him and escorted him to shore. The priest was amazed and exclaimed, "My God, it's a miracle!" However, the doctor was more pragmatic, replying, "Hell no, it's merely a professional courtesy."

A REPORTER WAS TRAVELING THE country looking for a story, when he saw this Indian sitting on a bench at a train station. He asked the train conductor who he was and the conductor said, "Well, nobody really knows his name, but they all say that he never forgets anything." The reporter walked over to the Indian and said, "Could you tell me what you had for breakfast on October 17, 1972?" The Indian replied, "Eggs." The reporter decided he

was a fake and went to catch his train. Then, three years later, the same reporter went back to the same town, and saw the same Indian sitting there. He went up to him and said, "How." The Indian replied, "Scrambled."

A JEWISH MOTHER AND HER YOUNG SON were taking a walk on the beach. They strolled onto the pier when suddenly the young boy fell down a large hole. He was nearly drowned when the lifeguard saw him and dove in the water. The lifeguard pulled the little boy out of the water and started giving him mouth-to-mouth and CPR. The mother stood and watched very nervously. Finally the young boy responded and began coughing - he was gonna be all right. The lifeguard looked up at the mother to see if she was OK. The mother looked at her boy and then looked at the lifeguard and said, "He had a hat!"

A LITTLE BOY IS IN HIS ROOM AND HIS father walks in to find his son masturbating. The father says to his son, "If you keep doing that, you'll go blind." The boy replies, "Hey dad, I'm over here." (Rim shot, please.)

A PRIEST, TRYING TO RAISE MONEY FOR his parish, decides that buying a race horse would be a great way to earn cash. He prices them, but finds he cannot afford one. Instead, he buys a donkey and enters it in a race. The donkey comes in third. The headline reads, "Priest's Ass Shows." The bishop is not pleased. The donkey runs another race and wins. The headline reads, "Priest's Ass Out In Front." The bishop makes the priest stop racing his donkey. The headline reads, "Bishop Scratches Priest's Ass." The bishop makes the priest get rid of the donkey. The priest has trouble selling it, and instead gives it to a nun at the local convent. The headline reads, "Nun Has Best Ass In Town." The bishop freaks, and tells the nun to sell the donkey, which she sells to a local farmer for a few bucks. The headline reads, "Nun Peddles Ass For \$10." The bishop dies.

A GUY WALKS INTO A GOLF CLUBHOUSE with a bleeding forehead. The golf pro runs over and asks, "What happened? I just saw you at the first tee with your wife." The guy says, "This is how it happened. I got up to the tee and hit a beautiful fairway shot, right down the middle. My wife was not as fortunate as I, and sliced to the right, over into the cow pasture. I decided I would go search for her ball. As I approached the pasture, I noticed a cow grazing. I came up to the cow, and as its tail moved, I saw a glimpse of white underneath. I looked, and there it was, the golf ball. So I said, "Honey, does this look like yours?" And she hit me in the head with her club!"

THREE HOMELESS JEWISH MEN ARE walking around looking for a handout for something to eat. They pass a church. The sign reads, "Convert to the Catholic Church - \$25." The men stop to think for a minute. Sol says, "One of us needs to go into this church; we need the money for food. Whoever goes doesn't need to convert. They'll just listen to what the Catholics have to say and get the money." The men draw straws to see who will be the one to go. Sol chooses the short straw, bids his friends goodbye and walks into the church. His two friends wait on the church steps. One hour goes by. Two hours go by. Three hours go by. Finally, Sol emerges from the church. His friends rush over to him, questioning, "Are you okay? Was it horrible?" Sol says, "No everything was okay." His friends ask, "Did you get the money?" Sol replies, "Money, money, money...is that all you people ever think about?"

A HUSBAND AND WIFE ARE OUT celebrating their 40th anniversary with an expensive French dinner. After dinner, they take a beautiful horse and carriage ride through the park. It's been one of the most romantic evenings they've ever had. They arrive home, the wife turns and looks her husband square in the eye, and slaps him in the face! "What was that for?!" the husband exclaims. His wife says, "That's for 40 years of bad sex." The husband looks at her and slaps her face. His wife says, "What was that for?!" The husband says, "That's for knowing the difference!"

ON-LINE JOKES:
E-mail The "Chucklehead" at bobuk[a]aol.com
Robert "Chucklehead" England





DAVID GROW

...WELL

"AN AMAZING DEBUT"

— JOHN SCHOENBERGER



©1996 Back Nine Records e-mail: b9records@aol.com

Paula Cole

"Where Have All The Cowboys Gone?"

—On your desk now.

Full album, This Fire, in stores October 15.

Produced by Paula Cole Represented by Carter for Stereotype Management

EARLY ADDS!

KMTT	WRLT	KSPN	WCBR	WAPS
KINK	KCSR	KFMU	WDET	WMVY
KFXD	KOTR	KMBY	KBAC	KTAO
WXRV	KTMN	WXPN	KRVM	KZYR
WYEP	KTUN	WNCS	WERU	WEBX



© 1996 Warner Bros. Records, Inc. www.wbr.com/radio

WRH