

THE ALBUM NETWORK'S

totallyadult



WILL
LAURA



NOVEMBER 8TH, 1996 • ISSUE NUMBER 6

ALL ABOARD!

brute.

WESTPORT FERRY

"I will float again when they're done dredging. That stubborn crowd won't disperse till that barge becomes a hearse."



the
new
single
from
the
album
Nine
High
A
Pallet



brute. is Vic Chesnutt with members of Widespread Panic



produced by Scott Stuckey

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letter from the editor

As we near the end of 1996 - and I put this year's final **totallyadult** issue to bed - I am cast into a reflective state of mind. We have certainly seen a tremendous evolution take place in the Adult Rock world this year. The number of reporting stations has grown by leaps and bounds. The number of medium-to-large markets supporting the format has also grown. And the number of label promotion specialists (and independent promotion people) has increased.

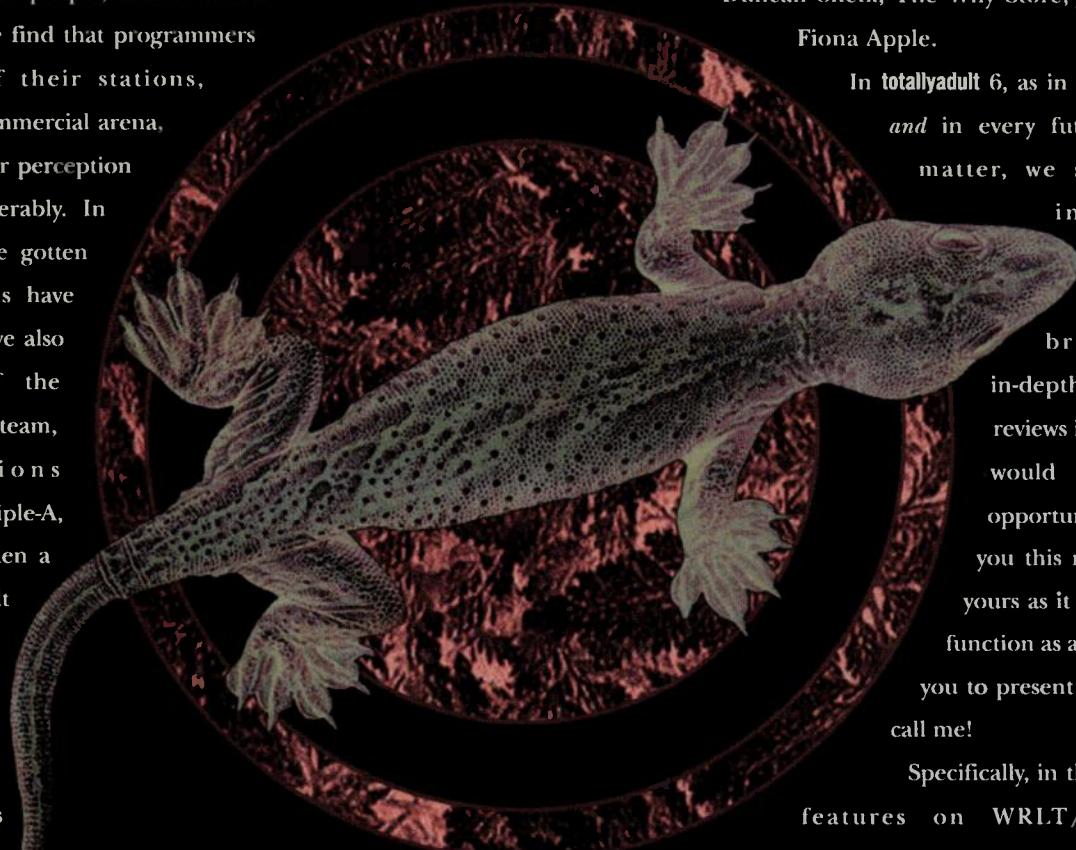
Looking deeper, we find that programmers and the sound of their stations, particularly in the commercial arena, have had to alter their perception and position considerably. In general, playlists have gotten shorter, *but*, rotations have gotten higher. We have also seen sub-genres of the format gather more steam, with most stations remaining "pure" Triple-A, while others have taken a slant toward an adult alternative approach, and more recently, toward targeting adult females, with several stations borrowing liberally from the trendy Modern AC phenomenon (which obviously studies the Adult Rock charts closely). The common denominator here is that all these formatic styles are finetunings of a rock-based format targeting hip, well-educated and financially successful adult. In other words, Adult Rock Radio.

From the artists' point of view, we saw veterans, like Tracy Chapman and John Hiatt, enjoy a renewed popularity. We witnessed the reaffirmation, via follow up album airplay support, of artists this format was instrumental in breaking, such as Natalie Merchant, Sheryl Crow, Hootie & The Blowfish, the Dave Matthews Band,

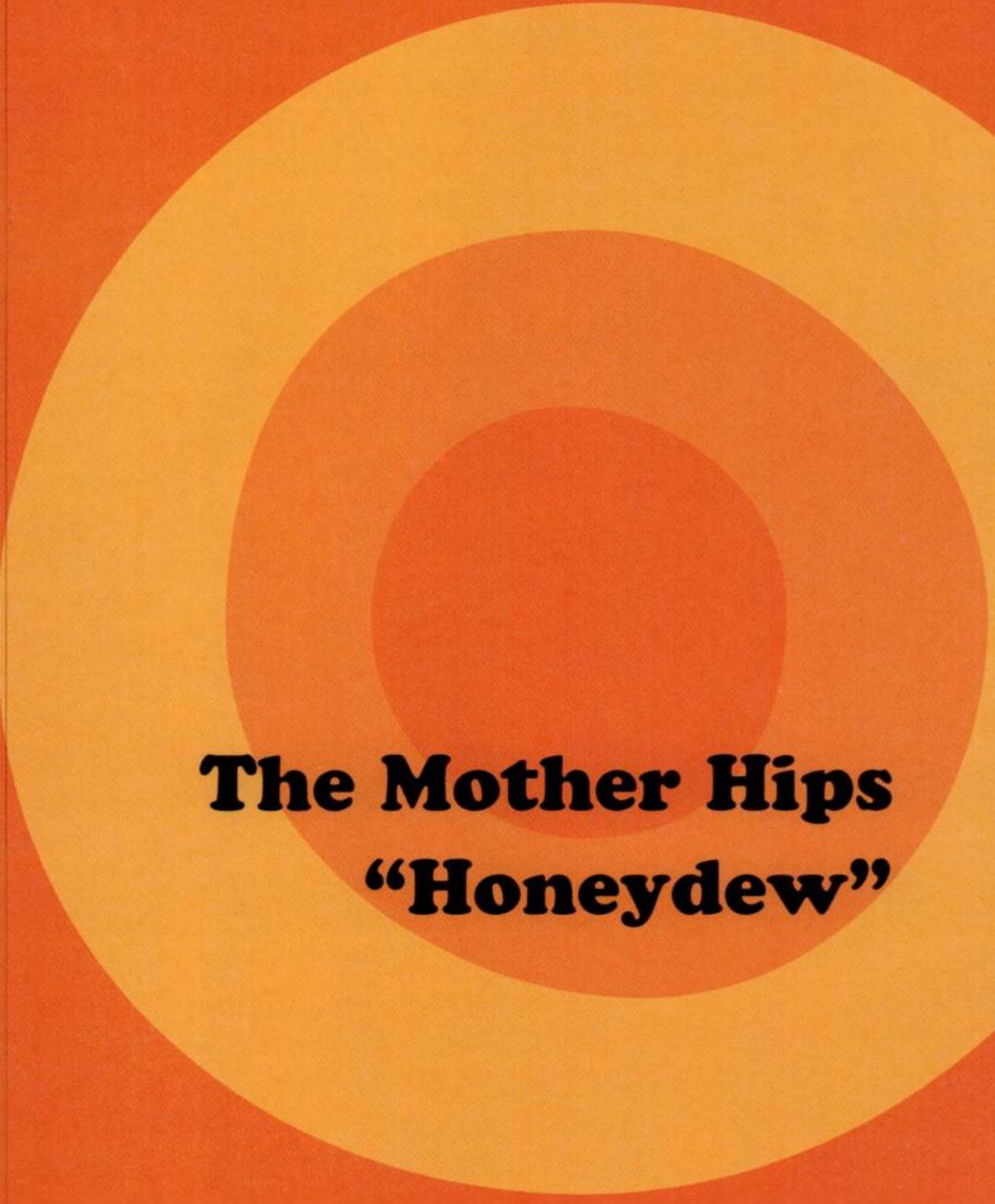
Counting Crows, Keb' Mo' and Paula Cole. In addition, many veteran artists continued to have a radio home thanks to the Adult Rock format. But, perhaps most importantly, Adult Rock Radio, even in its slightly more conservative state, continued to help light bright career paths for a number of new artists in 1996, including The Wallflowers, Son Volt, Dog's Eye View, Patti Rothberg, Nil Lara, Duncan Sheik, The Why Store, JACKOPIERCE and Fiona Apple.

In **totallyadult** 6, as in every previous issue, and in every future issue, for that matter, we strive to present insightful, useful information, timely features and the broadest and most in-depth variety of CD reviews in the business. I also would like to take this opportunity to remind all of you this magazine is as much yours as it is mine. It can easily function as a forum for anyone of you to present ideas and views. Just call me!

Specifically, in this issue, you will see features on WRLT/Nashville's Jon Peterson, Capitol's Nil Lara, Mercury's Rusted Root, Atlantic's Duncan Sheik and Guardian's promo queen, Susanne White. There are also two great freelance-written pieces; Mikel Elcessor's article on the Astralwerks and Ninja Tune labels, and Dave Konjowan's story on Dead Reckoning Records. In addition, TA'er Matt Lawton researched all the local clubs that the Adult Rock panel are tied in to and *The Album Network*'s very own Michael Vogel gives a sneak preview of the soon-to-be-active www.networkmags.com Web site. Of course, you'll also find the convenient radio and record label contact pages, plenty o' music reviews and the 1997 **totallyadult** Release Schedule (plug, plug). So, enjoy! And, by the way, my E-mail has changed to totallyjs@networkmags.com.



John Schoenberger



The Mother Hips **“Honeydew”**

ALWAYS ON TOUR!

**From their new album: Shootout
IN ROTATION AT:**

**KFOG KMTT CIDR KFXD KOTR
WXRV WRLT KMBY KPIG
PLUS SEVERAL MORE**

**Produced by Neill King
and The Mother Hips.**

For the latest info about The Mother Hips and all other American Recordings artists, contact American Recordings on the Internet at <http://american@american.recordings.com> or on America Online - Keyword: Warner



totally adult

issue # 6 • november 1996

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contents

contents

radio contacts

label contacts

airplay chart

retail chart

wrlt/jon peterson

nil lara

rusted root

astralwerks/ninja tunes

susanne white

duncan sheik

dead reckoning

networkmags web site

reviews

local clubs

jokes

1997 ta scedule



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
m o n d a y				
MTWThF 9a-4p	WAPS/Akron	PD/MD	Bill Gruber	330.434.1001 fax 434.9515 (E) wgruber@akron.ohio.gov
MT 1-4p	WDET/Detroit	PD AMD	Judy Adams Chuck Horn	313.577.4148 fax 577.1300 (E) wdetfm@wdet.wayne.edu
MT 1-3p	WDJB/Ft. Wayne	PD MD	Trip Simmons Hal Brandt	800.860.2100 fax 219.436.2068
MTWThF 1-3p	WEBX/Champaign	PD/MD	Quintin Porter	217.355.2695 fax 355.1034 (E) qporter@webxfm.com
M 10a-2p	KEGR/Concord	PD	Steve O'Brien	510.674.3463 fax 687.7974
M 10a-2p	WERU/Blue Hill Falls	PD/MD AMD	Dave Piszczyk Sara Willis	207.374.2313 fax 374.2316 (E) weru@celestast.com
MTW 10-11a	KFAN/Fredericksburg	PD MD	J.D. Rose Rod Herbert	210.987.2107 fax 997.2198
MF 11a-1p	KFXD/Boise	PD MD	Greg Roberts Kevin Welch	208.868.4321 fax 888.2841 (E) kfxd@micron.com
MW 3-5p	CIDR/Detroit	PM MD	Murray Brookshaw Ann Delisi	313.961.9811 fax 961.1603
M 1-4p	WKZE/Sharon	PD MD	Randy Milroy Leslie Ritter	860.364.5800 fax 364.0129
M 9:30-11:30a/4:15-5p	KMBY/Monterey	PD/MD	Rich Berlin	408.757.1043 fax 757.1143
M 11-2p T noon-2p	WMKY/Lexington	MD	Paul Hitchcock	808.783.2334 fax 783.2335
MW 10a-noon	KMTN/Jackson	PD/MD	Mark Fishman	307.733.4500 fax 733.7773
MTWThF 9a-5p	KNBA/Anchorage	PD MD	Kathy Mitchel Loren Dixon	907.258.8807 fax 258.8803
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	808.572.8500 fax 572.6604 (E) wnkku@nku.edu
MTW 2:45-5p	KOTR/San Luis Obispo	PD MD	Drew Ross Dean Kattari	805.827.5021 fax 927.0235
MTh 10a-noon	KPFT/Houston	PD MD	Eric Truax Mary Ramirez	713.528.4000 fax 526.5750
MT 8-10a/12:30-3p	KPIG/Monterey	PD/MD	Laura Hopper	408.722.9000 fax 722.7548 (E) comments@kpig.com
M 11a-1p	KQPT/Sacramento	PD APD/MD	Jim Trapp Carrie Owens	818.823.8800 fax 927.6468
MW 2:30-4:30p	WRLT/Nashville	PD AMD	Jon Peterson Keith Coes	815.242.5800 fax 242.9877 (E) petey@wrlt.com
MTWThF 10a-1:30p	WRRX/Gainesville	PD	Jerry Gerard	352.378.1200 fax 376.2666
M 10a-noon	KRVM/Eugene	PD	Don Ferrell	541.887.3370 fax 687.3573
MTWTh 10a-2p	WSMS/Tupelo	PD	Bill Thurlow	601.327.1103 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 David Chaney	702.828.1904 fax 825.3183
M 1:30-4:30p T 9-11a	KUNC/North Colorado	MD AMD	Julie Amacher Kirk Mowers	870.351.2015 fax 351.1780 (E) jamacher@kunc.univnorthco.edu
M noon-2p	WXKR/Toledo	PD/MD	Dusty Scott	419.863.9857 fax 697.2490 (E) dustyrock@aol.com
MW 11a-4p	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

BILLY MANN

KILLED BY A FLOWER

"Billy Mann's songs are beautifully told stories by the most soulful of voices. His stunning live performance will stay with you, as will his brilliantly written melodies. Don't let this one get by you!"
Ann Delisi/CIDR

"Dynamite writing, phenomenal songs - I've seen him perform live and he's the real deal - An artist who deserves our support and applause!"
Leslie Ritter/WKZE

"A&M and DV8 should be congratulated! Billy Mann is a must add! Immediate phones on 'Killed By A Flower.' If you don't like this album, obviously you don't like good music!"
Quintin Porter/WEBX

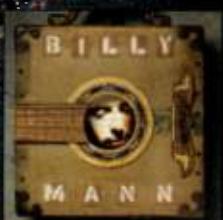
"Anyone who has been infatuated by a 'genius in a waitress disguise' will respond to 'Killed By A Flower.' For that matter, so will anyone who has ever been that waitress."
Tom Tueber/WMMM

from the self-titled debut album

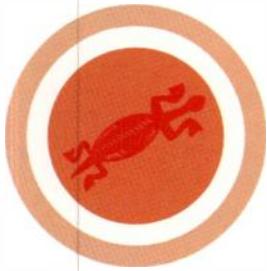


<http://www.amrecords.com> Direction: Simon Cook for Bitterroot Management Inc. Produced by Ric Wake for W&R Group
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WRH



radio contacts

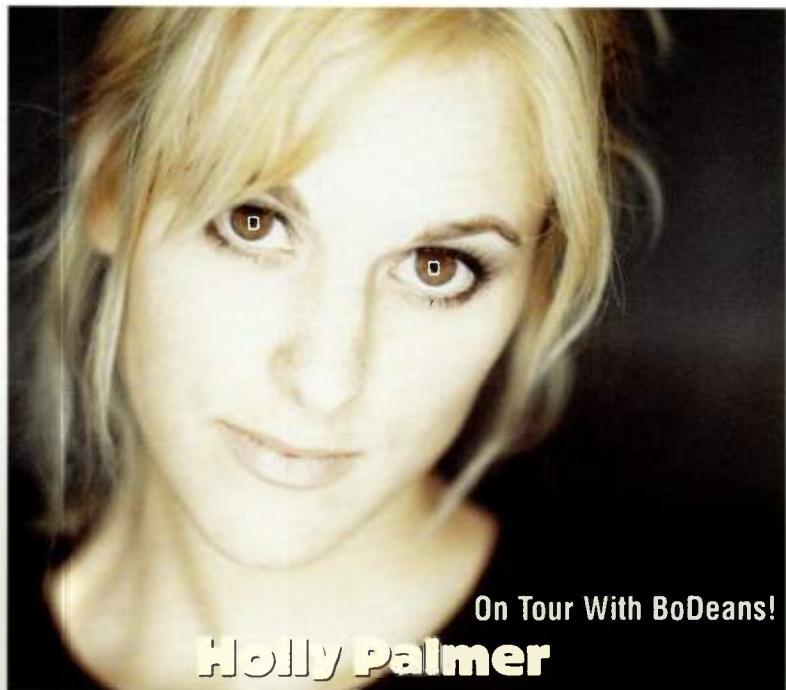


stations are listed by first
available music call hour

all times listed by
station's time zone

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
MTh 2:30-4:30p	WYEP/Pittsburgh	PD MD	Rosemary Welsch Greg Meitus	412.381.9131 fax 381.9126 (E) gmeitus@wyep.org
MF 8a-4p	SBR Consulting	MD	Dave Benson	303.444.7799 fax 444.3555 (E) sbradio@aol.com
t u e s d a y				
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) kbcos@kbcos.com
TW 3-6p	WEBK/Killington	APD	Jane Crossman	802.422.3156 fax 422.3158 (E) webk@vermontel.com
T 2-4p	WEVL/Memphis	PD/MD	Brian Craig	901.528.0581 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	503.228.5080 fax 226.4578 (E) kinknews@teleport.com
T 3-5p W 3-4p	WKOC/Norfolk	PD APD/MD	Perry Stone Dal Hunter	757.848.8500 fax 640.8552
TW noon-2:30p	KLRQ/Independence	PD/MD	Steve Stevens	816.885.7517 fax 885.8318 (E) klrq@aol.com
T 10a-1p W 11a-noon	KLRR/Bend	PD/MD	Doug Donoho	541.382.5263 fax 388.0456
TWThF 3:30-5p	WMMO/Orlando	OM MD	Fleetwood Gruver Jessie Scott	407.422.9890 fax 423.9866 (E) jessie@intersrv.com
TW 2-4p	WMVY/Martha's Vineyard	PD/MD AMD	Barbara Dacey Rock Bergeron	508.693.5000 fax 693.8211
TWTh 10a-3p	KPEK/Albuquerque	PD MC	Nick Melloy Jaime Barreras	505.290.0944 fax 299.5727
TTh 9-11:30a	KRCC/Colorado Springs	MD	Jeff Bieri	719.473.4681 fax 473.7863 (E) jbieri@cc.colorado.edu
T noon-3p	KRCL/Salt Lake City	MD	Bill Boyd	801.963.2981 fax 533.9136 (E) billb@krcl.org
TTh noon-2p	KROK/DeRidder	GM PD	Doug Stannard Lou Orleans	318.463.8298 fax 463.9291 (E) krok@jee.1stnet.com
TF noon-2p	KRSH/Santa Rosa	OM MD	Zoe Zuest Bill Bowker	707.588.9999 fax 588.0777
T 9-10a W 3:30-4:30p	KSCA/Los Angeles	PD MD	Mike Morrison Nicole Sandler	213.845.1600 fax 845.1630 (E) kscapd@aol.com
T 9a-5p	KTMN/Sante Fe	PD MD	Rich Robinson Cole Croshaw	505.983.5866 fax 984.2012 (E) btm@juno.com
T 3-6p	WWAY/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	818.473.1983 fax 473.1757
TW 11:30a-1p	KXGO/Eureka	PD/MD	Joe McNeil	707.445.8104 fax 445.3906
TW 10a-noon	KXPK/Denver	PD MD	Doug Clifton Gary Schoenwetter	303.989.1348 fax 989.1364 (E) gary@thepack.com
T 9a-5p	DMX Music	MD	Danielle Ruysschaert	310.444.1744 fax 444.1717 (E) danielle@dmxmusic.com
T 9a-5p	MR-35	PD MD	Cary Pall Steve Sutton	972.901.8298 fax 448.3378
TWTh 10a-5p	Music Choice (SWE Cable)	PD	Andrea Karr	212.833.5895 fax 833.5438 (E) karr@swnetworks.com
T 9a-6p	Constantine Consulting	GM	Dennis Constantine	303.448.5470 fax 449.5043 (E) dennver@aol.com

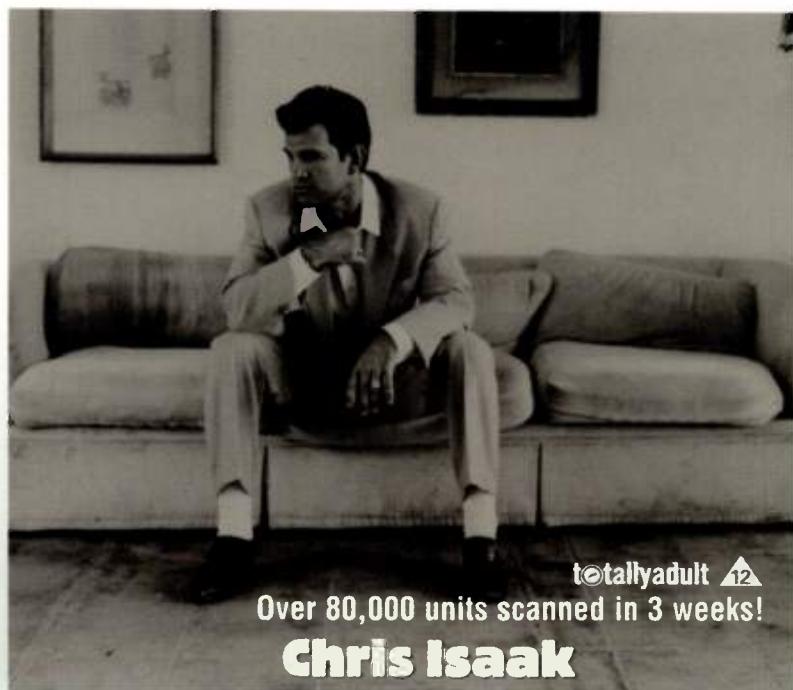
**The clock's winding down
in the fourth quarter, and here's
the musical equivalent of the
two point conversion.**



On Tour With BoDeans!

Holly Palmer

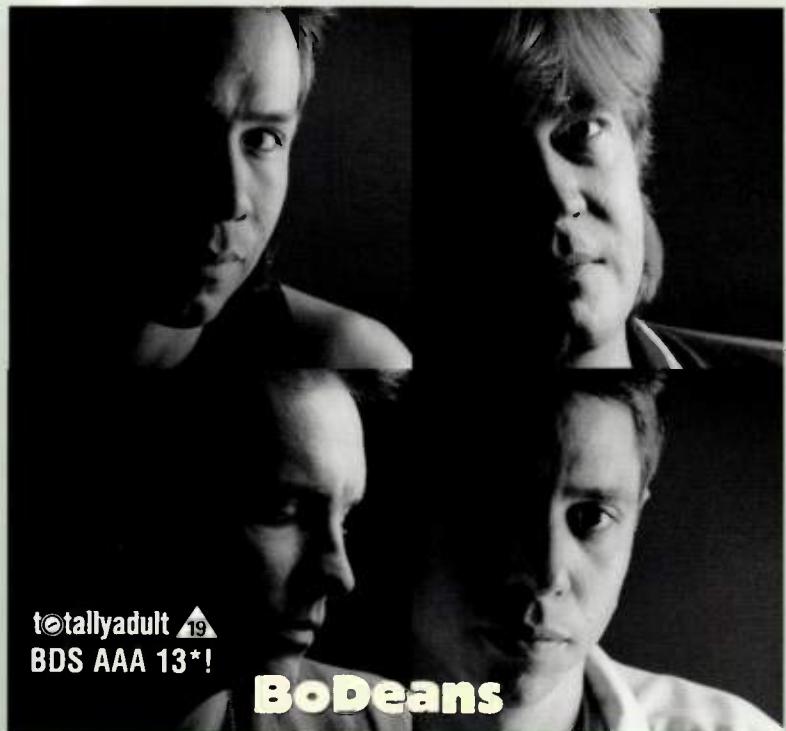
"Different Languages" From Holly Palmer



totallyadult 12
Over 80,000 units scanned in 3 weeks!

Chris Isaak

"Think of Tomorrow" From Baja Sessions



totallyadult 19
BDS AAA 13*!

BoDeans

"Hurt By Love" From Blend

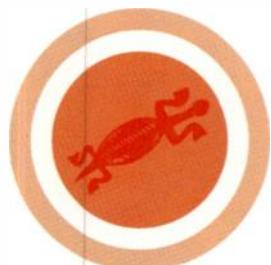


totallyadult 23
Most Added 5 straight weeks!

Wilco

"Outtasite (Outta Mind)" From Being There

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
w e d n e s d a y				
WF 11a-1p	KAEP/Spokane	PD MD	Scott Souhrada Haley Jones	509.448.1000 fax 448.7015
W 10a-1p	WBJB/New York City	MD	Mike Ford	908.224.2432 fax 224.2494 (E) wbjbfm@aol.com
W 3-5p	WCLZ/Portland	PD MD	Brian Phoenix Kim Rowe	207.726.5505 fax 725.5121 (E) wclz@wclz.com
W noon-3p	KCRW/Los Angeles	PD MD	Chris Douridas Tricia Halloran	310.450.5183 fax 450.7172 (E) mail@kcrw.org
W 3-6p	KERA/Dallas	SM MD	Jeff Luchsinger Gabrielle West	214.740.8257 fax 740.9369
WThF 2-5p	KFOG/San Francisco	PD MD	Paul Marszalek Bill Evans	415.543.1045 fax 995.6867
W 10a-2p	KHBG/Santa Rosa	PD	Shannon O'Brien	707.433.8598 fax 433.9595 (E) shannon@khbg.com
W 11a-3p	WIIS/Key West	GM PD	Frank Mayer Lonnie Martin	305.292.1133 fax 292.6936 (E) island107@cis.compuserve.com
W noon-3p	KISM/Bellingham	PD MD	Ken Richards Jon Eliot	360.734.8788 fax 733.4551
WThF 3-6p	KIWR/Omaha	PD MD	Bill Stewart Bill Rogers	712.325.3254 fax 325.3391
W 3-5p Th 2-3p	WJBX/Ft. Myers	PD	Michelle Bruczynski	941.275.9980 fax 275.5611 (E) wjbx@usacomputers.net
W 10-11:30a Th 1-2:30p	KKNB/Lincoln	PD MD	Erik Johnson Junior	402.483.1517 fax 483.1579 (E) point@inetnebr.com
W 3-6p	WMAX/Rochester	APD/MD	Jennifer Vanderslice	716.232.8878 fax 232.1804 (E) wmaxfm@aol.com
WTh 1-4p	KMMS/Bozeman	PD MD	Colter Langan Kim Rossi	406.588.2343 fax 587.2202
W 1-5p	KMTT/Seattle	SM/PD APD MD	Chris Mays Jason Parker Dean Carlson	206.233.1617 fax 233.8979 (E) mountain@kmtt.com
W noon-2p	WRSI/Greenfield	GM MD	Ed Skutnik Johnny Memphis	413.774.2321 fax 774.2683 (E) wrsi@shaysnet.com
W 9a-1p	KSPN/Aspen	PD MD	Tina Lutz	970.825.5776 fax 925.1142
	KFMU/Steamboat Springs	PD MD	Carolyne Harvey	
	KTUN/Vail	PD MD	D.K. Landers	
		PD MD	Carolyne Harvey	
		PD MD	Dan Taylor	
		PD MD	Carolyne Harvey	
WTh 10a-1p	KTCZ/Minneapolis	PD MD	Lauren MacLeash Jane Fredericksen	612.338.0000 fax 333.2997
W 11a-1p	KUMT/Salt Lake City	PD MD	Zeb Norris Kelly Monson	801.282.8787 fax 265.2843 (E) mountain@xmision.com
W 3-5p	KUPR/San Diego	PD MD	Mike Halloran Clark Novak	619.729.5945 fax 729.7067 (E) sd957fm@aol.com
W 1:30-4:30p	KUWR/Cheyenne	PD	Don Woods	307.766.8624 fax 766.6184 (E) dwoods@uwyo.edu
W 10a-1p	WXPN/Philadelphia	PD MD	Kim Alexander Bruce Warren	215.898.8677 fax 898.0707 (E) wxpn@pobox.upenn.edu
WThF 3-4:30p	KXPT/Las Vegas	OM MD	Richard Reed J.D. Davis	702.878.1440 fax 876.1886 (E) point97@infj.net
WTh 10a-noon	KYIS/Oklahoma City	PD	Brenda Bennett	405.848.0100 fax 843.5288 (E) winkiss@kyis.com
W 8:30a-noon	DISH-CD	PD	Tom Killorin	800.331.3340 fax 206.441.5667 (E) tjkillorin@seanet.com
W 10a-1p	World Cafe	PD MD	Bruce Ranes Bruce Warren	215.898.8677 fax 898.0707 (E) worldcafe@pobox.upenn.edu

SEMISONIC

The First Single From "F.N.T."
The Soundtrack *The Long Kiss Goodnight*



Still On Tour

"FATHER"

From Their Self-Titled New Album



THE WHY STORE

totallyadult Commercial Airplay 18
Radio & Records Adult Alternative 15*

Already on over 50 Adult stations
including new this week:
KSCA KFOG

As seen on VH1

WAY COOL
MUSIC

MCA

Get AMPed: MCA Records Online: <http://www.mcarecords.com>

LYLE LOVETT

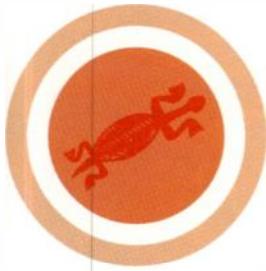
"IT OUGHT TO BE EASIER"
From *The Road To Ensenada*



CURB
MCA

PRO-CD ON YOUR DESK NOW

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
thursday				
ThF 9-11a	KBAC/Santa Fe	PD	Ira Gordon	505.989.3338 fax 989.3881
Th 10-11:30a	KBBT/Portland	PD APD	Michael Newman Troy Daniels	503.222.1011 fax 222.2047 (E) troy@thebeat.com
Th 2-5p	KBXR/Columbia	PD/MD	Keefer	573.448.1520 fax 449.7770 (E) keefer@bxr.com
Th 10a-1p	WEHM/Long Island	PD	Steve Richards	516.328.0010 fax 329.5004 (E) wehm@peconic.net
ThF noon-2p	WFPK/Louisville	PD	Leslie Stewart	502.574.1640 fax 574.1671 (E) wfpk@igloo.com
Th 3-5p	WHPT/Tampa	PD APD	Chuck Beck Chris Taylor	813.577.7131 fax 578.2477
Th 3-5p	WMMM/Madison	PD MD	Pat Gallagher Tom Teuber	808.273.8774 fax 273.8852 (E) 1055triple@wcinet.com
Th 1-3p	WNBX/Lebanon	PD/MD	Tim Tobin	803.288.7444 fax 298.7444 (E) tim@riverfm.com
ThF 3-4:30p	WNCS/Burlington	PD MD	Glenn Roberts Jody Peterson	802.223.2200 fax 223.1520 (E) pointfm@together.net
ThF 1-3p	WOXF/Manchester	PD	Keith Murray	803.669.7970 fax 669.3229
Th 1-3p	KOZT/Mendocino	MC GM	Kate Hayes Tom Yates	707.984.7277 fax 964.9536 (E) thecoast@kozt.com
Th 9:30a-2p	WRNR/Baltimore	MD	Damian Einstein	410.828.0183 fax 267.7634
Th 11a-1p	WRNX/Amherst	PD/MD	Sean O'Mealy	413.256.8794 fax 256.3171 (E) wrnx@javanet.com
Th 9:30a-6p	KTNP/Omaha	PD MC	Kevin Callahan Tony Matteo	402.537.1000 fax 537.1295
Th 9a-noon	KSUT/Durango	PD MD	Steve Rauworth Stasia Lanier	870.563.8255 fax 563.0399
Th noon-2:30p	WTTS/Bloomington	PD/MD	Rich Anton	812.332.3300 fax 331.4570
Th 1-3p	WVRV/St. Louis	PD MD	Scott Strong Mike Richter	314.231.3699 fax 259.5789
Th 10a-2p	WXRC/Charlotte	PD	Anthony Michaels	704.464.4041 fax 464.9662
friday				
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F noon-3p	WXLE/Albany	PD AMD	Cliff Nash Randy Tyler	518.381.3598 fax 381.1097

Cowboy Junkies



“Come Calling (His Song)”

The New Track From
The Album Lay It Down

Produced by John Keane and Michael Timmins
Management: Peter Leak for The New York End Ltd.

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WRH

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Commerical Airplay

13

Retail

5

“★★★★” - *Rolling Stone*

PHISH Fall Tour

October

- 16 Lake Placid, NY Olympic Center
- 17 Univ. Park, PA Bryce Jordan Center
- 18 Pittsburgh, PA Civic Arena
- 19 Buffalo, NY Marine Midland Arena
- 21/22 NY, NY Madison Square Garden
- 23 Hartford, CT Civic Center
- 25 Hamilton, VA Hampton Coliseum
- 26 Charlotte, NC Charlotte Coliseum
- 27 North Charleston, SC Coliseum
- 29 Tallahassee, FL Leon County Civic Center
- 31 Atlanta, GA Omni

November

- 02 W. Palm Beach, FL Coral Sky Amphitheater
- 03 Gainesville, FL O'Connell Center
- 06 Knoxville, TN Civic Coliseum
- 07 Lexington, KY Rupp Arena
- 08 Chillicothe, IL Assembly Hall
- 09 Detroit, MI Palace
- 11 Grand Rapids, MI Van Andel Arena
- 13 Minneapolis, MN Target Center Arena
- 14 Ames, IA Hilton Coliseum
- 15 St. Louis, MO Kiel Center
- 16 Omaha, NE Civic Auditorium
- 18 Memphis, TN Mid-South Coliseum
- 19 Kansas City, MO Municipal Auditorium
- 22 Spokane, WA Spokane Arena
- 23 Vancouver, BC Pacific Coliseum
- 27 Seattle, WA Key Arena
- 29 San Francisco, CA Cow Palace
- 30 Sacramento, CA ARCO Arena

December

- 01 Los Angeles, CA Pauley Pavilion
- 02 Phoenix, AZ America West Arena
- 04 San Diego, CA Sports Arena
- 06 Las Vegas, NV Aladdin
- 28/29 Philadelphia, PA Spectrum
- 30/31 Boston, MA Fleet Center

PHISH

FREE

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Management: John Paluska, Dionysian Productions
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On Elektra compact discs and cassettes www.elektra.com

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Lie On Lie

totallyadult 15
BDS AAA 16* - 15*
R&R AA 18* - 16*

READDED & RECOMMITTED:
KBCO!! KQPT!! WXRV!!

1
VH1 Add!!

On Tour With Better Than Ezra!!

The first track from the debut album

Notwithstanding

Chalk Farm

Produced and Recorded by Matt Hyde.

Mixed by Tom Lord-Alge.

Management: Brad Gelfond, Reluctant Management

COLUMBIA

<http://www.sony.com/Music/AI/ChalkFarm/index.html>

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 - ★ 11/14 - "Tonight Show With Jay Leno"
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 - ★ DMB tour coming soon to a town near you

crash into me

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**“Crash Into Me”
added at 154 stations
in the last two weeks!**

Just Added:

Stress Rotation



Active Rotation

the new single and video from crash

produced by Steve Lillywhite remixed by Tom Lord-Alge

video directed by Dean Karr

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PLAYLIST

NON-COMMERCIAL

COMMERCIAL

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	SUZANNE VEGA Nine Objects Of Desire	A&M	349	301	311
2	SHAWN COLVIN A Few Small Repairs	COLUMBIA	342	320	323
3	R.E.M. New Adventures In Hi-fi	WARNER BROS.	328	303	284
4	SHERYL CROW Sheryl Crow	A&M	293	250	265
5	PAULA COLE This Fire	IMAGO/WB	239	203	177
6	MICHELLE SHOCKED Kind Hearted Woman	PRIVATE MUSIC	237	216	226
7	COUNTING CROWS Recovering The Satellites	DGC	221	202	156
8	JOHN MELLENCAMP Mr. Happy Go Lucky	MERCURY	217	195	218
9	STEVE FORBERT Rocking Horse Head	PALADIN/REVOLUTION	208	199	202
10	CRASH TEST DUMMIES A Worm's Life	ARISTA	198	175	168
11	THE BORROWERS The Borrowers	GUARDIAN	198	176	159
12	CHRIS ISAAK Baja Sessions	REPRISE	196	150	124
13	SAM PHILLIPS Omnipop...	VIRGIN	182	169	195
14	PHISH Billy Breathes	ELEKTRA/E2G	177	182	138
15	THE WALLFLOWERS Bringing Down The Horse	INTERSCOPE	176	156	159
16	ASHLEY MACISAAC Hi How Are You Today?	A&M	174	157	152
17	FIONA APPLE Tidal	CLEAN SLATE/WORK	173	175	197
18	IRIS DEMENT The Way I Should	WARNER BROS.	162	157	140
19	DUNCAN SHEIK Duncan Sheik	ATLANTIC/AG	156	136	119
20	RUSTED ROOT Remember	MERCURY	149	134	105
DEBUT!	ROBERT BRADLEY'S BLACKWATER Robert Bradley's Blackwater	RCA	144	118	132
22	TOM PETTY & THE HEARTBREAKERS Music From She's The One	WARNER BROS.	144	146	159
23	DARDEN SMITH Deep Fantastic Blue	PLUMP	137	118	86
24	LYLE LOVETT The Road To Ensenada	CURB/MCA	132	150	142
DEBUT!	KINKS To The Bone	GUARDIAN	131	111	117
26	JOHN GORKA Between Five And Seven	HIGH STREET	131	140	125
27	VARIOUS ARTISTS Honor: A Benefit For The Earth	DAEMON RECORDS	131	156	166
28	MARSHALL CRENSHAW Miracle Of Science	RAZOR & TIE	130	147	158
DEBUT!	WILCO Being There	REPRISE	129	92	50
DEBUT!	MIDNIGHT OIL Breathe	WORK	128	110	93

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	SHERYL CROW Sheryl Crow	A&M	184	1556	1659
2	R.E.M. New Adventures In Hi-fi	WARNER BROS.	1525	1580	1602
3	JOHN MELLENCAMP Mr. Happy Go Lucky	MERCURY	1453	1498	1504
4	THE WALLFLOWERS Bringing Down The Horse	INTERSCOPE	1301	1291	1282
5	SHAWN COLVIN A Few Small Repairs	COLUMBIA	1224	1199	1172
6	COUNTING CROWS Recovering The Satellites	DGC	1093	1071	975
7	DUNCAN SHEIK Duncan Sheik	ATLANTIC/AG	970	1002	1047
8	TOM PETTY & THE HEARTBREAKERS Music From She's The One	WARNER BROS.	849	893	1012
9	DAVE MATTHEWS BAND Crash	RCA	834	874	973
10	PAULA COLE This Fire	IMAGO/WB	822	764	655
11	SUZANNE VEGA Nine Objects Of Desire	A&M	821	839	826
12	CHRIS ISAAK Baja Sessions	REPRISE	805	816	750
13	PHISH Billy Breathes	ELEKTRA/E2G	796	728	720
14	ALANIS MORISSETTE Jagged Little Pill	MAVERICK/REPRISE	744	685	672
15	MELISSA ETHERIDGE Your Little Secret	ISLAND	729	791	746
16	CHALK FARM Notwithstanding	COLUMBIA	684	668	719
17	FIONA APPLE Tidal	CLEAN SLATE/WORK	654	626	615
18	THE WHY STORE The Why Store	WAY COOL MUSIC/MCA	622	615	588
19	BODEANS Blend	SLASH/REPRISE	586	415	300
20	CRASH TEST DUMMIES A Worm's Life	ARISTA	579	627	676
21	TRACY CHAPMAN New Beginning	ELEKTRA/AG	541	585	657
22	ASHLEY MACISAAC Hi How Are You Today?	A&M	522	506	419
23	WILCO Being There	REPRISE	458	335	241
24	LEAH ANDREONE Veiled	RCA	453	493	521
25	THE BORROWERS The Borrowers	GUARDIAN	454	453	410
26	LEMONHEADS Car Button Cloth	TAG/ATLANTIC/AG	431	390	357
27	MICHELLE SHOCKED Kind Hearted Woman	PRIVATE MUSIC	421	463	464
28	KINKS To The Bone	GUARDIAN	401	409	395
29	MIDNIGHT OIL Breathe	WORK	407	420	435
30	NIL LARA Nil Lara	METRO BLUE/CAPITOL	403	442	465
DEBUT!	VARIOUS ARTISTS Space Jam OST	ATLANTIC/AG	401	251	76
32	HOOTIE & THE BLOWFISH Fairweather Johnson	ATLANTIC/AG	401	481	517
33	DC TALK Jesus Freak	FOREFRONT/REPRISE	399	377	339
DEBUT!	NO DOUBT Tragic Kingdom	TRAUMA/INTERSCOPE	380	288	217
35	ZZ TOP Rhythmeen	RCA	363	415	508
36	STORYVILLE A Piece Of Your Soul	CODE BLUE/ATLANTIC	353	439	476
37	UGLY AMERICANS Stereophonic Spanish Fly	CAPRICORN/MERCURY	347	388	440
38	STEVE FORBERT Rocking Horse Head	PALADIN/REVOLUTION	341	350	360
39	THE CRANBERRIES To The Faithful Departed	ISLAND	337	377	402
40	MARSHALL CRENSHAW Miracle Of Science	RAZOR & TIE	330	402	394

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MOST ADDED

1	JOHNNY CASH Unchained	AMERICAN/REPRISE
2	BODEANS Blend	SLASH/REPRISE
3	DAVE MATTHEWS BAND Crash	RCA
4	MIKE HENDERSON First Blood	DEAD RECKONING
5	JOAN OSBORNE Early Recordings	MOTHERLY HIPS

MOST PROGRESS

1	BODEANS Blend	SLASH/REPRISE
2	VARIOUS ARTISTS Space Jam Ost	ATLANTIC/AG
3	WILCO Being There	REPRISE
4	JOHNNY CASH Unchained	AMERICAN/REPRISE
5	CARL PERKINS Go Cat Go!	DINOSAUR

MOST PROMISING

1	AMANDA MARSHALL Amanda Marshall	EPIC
2	EGGY TAH Sacred Cow	LUKA BOP/WB
3	STING Mercury Falling	A&M
4	RUSTED ROOT Remember	MERCURY
5	BETTER THAN EZRA Friction, Baby	SWELL/ELEKTRA/E2G

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boston 11/8
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LW TW ARTIST/Title

DEBUT!	LW	TW	ARTIST/Title	LABEL
1	2	2	COUNTING CROWS Recovering The Satellites	DGC • 24975
3	3	3	SHERYL CROW Sheryl Crow	A&M • 540587
6	4	4	ALANIS MORISSETTE Jagged Little Pill	MAVERICK/REPRISE • 45901
4	5	5	PHISH Billy Breathes	ELEKTRA/EEG • 61971
5	6	6	CHRIS ISAAK Baja Sessions	REPRISE • 46325
7	7	7	MARY CHAPIN CARPENTER A Place In The World	COLUMBIA • 67501
9	8	8	FIONA APPLE Tidal	CLEAN SLATE/WORK • 67439
2	9	9	R.E.M. New Adventures In Hi-Fi	WARNER BROS • 46321
8	10	10	PHIL COLLINS Dance Into The Light	ATLANTIC/AG • 82949
10	11	11	SHAWN COLVIN A Few Small Repairs	COLUMBIA • 67119
DEBUT!	12	12	WILCO Being There	REPRISE • 46236
DEBUT!	13	13	RUSTED ROOT Remember	MERCURY • 534050
DEBUT!	14	14	YES Keys To Ascension	CMC • 86204
12	15	15	TRACY CHAPMAN New Beginning	ELEKTRA/EEG • 61850
DEBUT!	16	16	JONI MITCHELL Hits	REPRISE • 46326
11	17	17	ELTON JOHN Love Songs	MCA • 11481
16	18	18	GARBAGE Garbage	ALMO SOUNDS/GEFFEN • 86004
15	19	19	DAVE MATTHEWS BAND Crash	RCA • 66904
14	20	20	JOHN MELLENCAMP Mr. Happy Go Lucky	MERCURY • 532896
17	21	21	JEWEL Pieces Of You	ATLANTIC/AG • 82700
18	22	22	THE WALLFLOWERS Bringing Down The Horse	INTERSCOPE • 92671
13	23	23	THE ROLLING STONES Rock And Roll Circus	ABKCO • 1268
23	24	24	EELS Beautiful Freak	DREAMWORKS/GEFFEN • 50001
DEBUT!	25	25	GARCIA/GRISMAN Shady Grove	ACOUSTIC DISC • 1021
22	26	26	LEMONHEADS Car Button Cloth	TAG/ATLANTIC/AG • 92726
DEBUT!	27	27	HUEY LEWIS & THE NEWS Time Flies...The Best Of...	ELEKTRA/EEG • 61977
19	28	28	SUZANNE VEGA Nine Objects Of Desire	A&M • 540593
25	29	29	NATALIE MERCHANT Tigerlily	ELEKTRA/EEG • 61745
DEBUT!	30	30	MERRIL BAINBRIDGE The Garden	UNIVERSAL • 53019
21	31	31	GRATEFUL DEAD The Arista Years	ARISTA • 18934
24	32	32	THEY MIGHT BE GIANTS Factory Showroom	ELEKTRA/EEG • 61862
34	33	33	AMANDA MARSHALL Amanda Marshall	EPIC • 80229
32	34	34	THE HEADS No Talking Just Head	RADIOACTIVE/MCA • 11504
31	35	35	THE CRANBERRIES To The Faithful Departed	ISLAND • 524234
29	36	36	VARIOUS ARTISTS Rent (Original Broadway Cast)	DREAMWORKS/GEFFEN • 50003
27	37	37	MICHELLE SHOCKED Kind Hearted Woman	PRIVATE MUSIC • 81402
20	38	38	OASIS (What's The Story?) Morning Glory	EFIC • 67351
28	39	39	MEDESKI, MARTIN AND WOOD Shack Man	GRAMAVISION/RYKODISC • 795194
DEBUT!	40	40	JONI MITCHELL Misses	REPRISE • 6258

HOT FUTURES

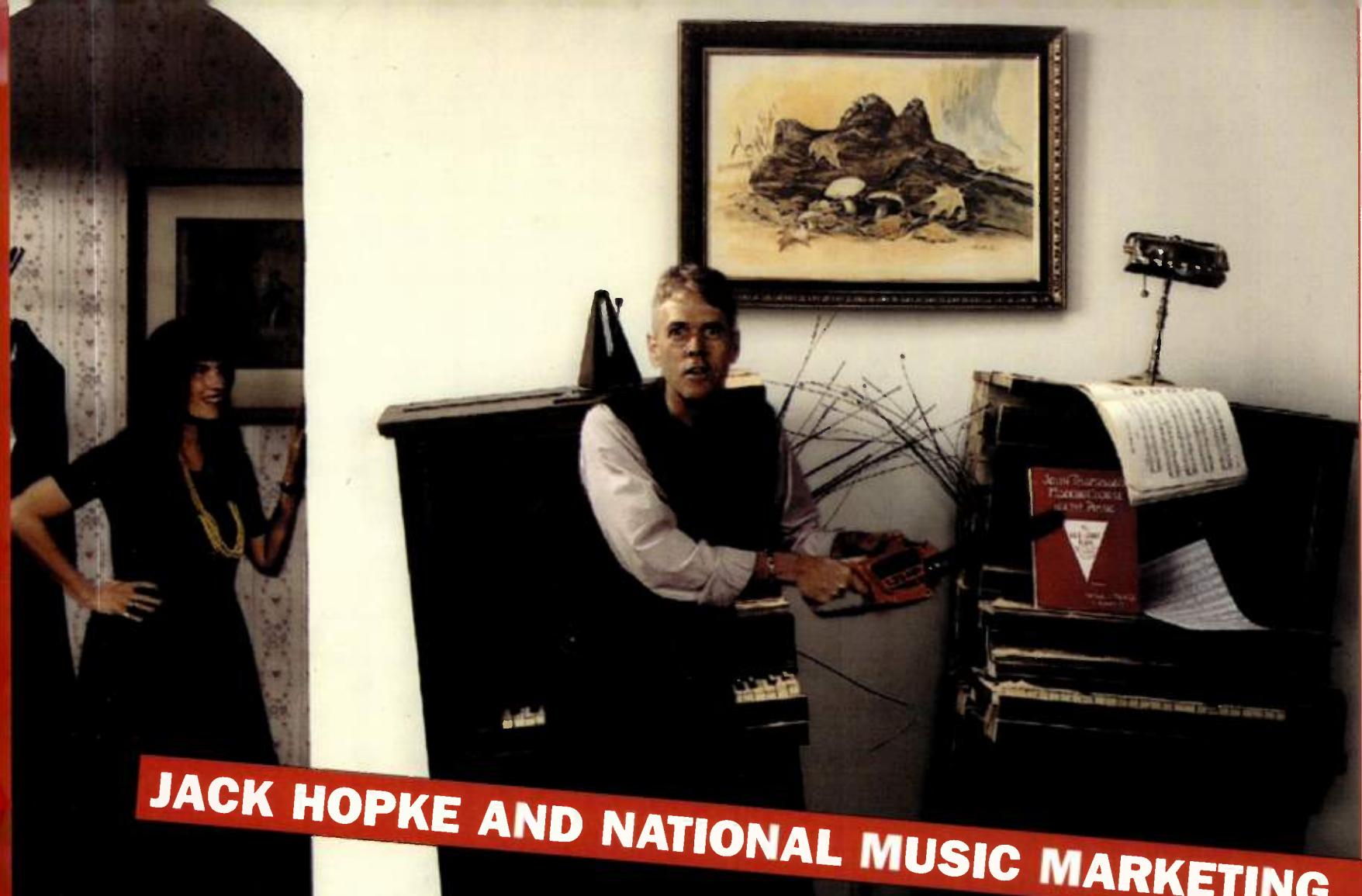
1	JOHNNY CASH <i>Unchained</i> AMERICAN RECORDINGS • 43097
2	BODEANS <i>Blend</i> SLASH/REPRISE • 46216
3	JOAN OSBORNE <i>Early Recordings</i> WOMANLY HIPS/BLUE GORILLA/MERC • 53425
4	BARENAKED LADIES <i>Rock Spectacle</i> REPRISE • 46393
5	MICHELLE SHOCKED <i>Kind Hearted Woman</i> PRIVATE MUSIC • 81402

IN-STORE PLAY

1	WILCO <i>Being There</i> REPRISE • 46236
2	THE BEATLES <i>Anthology 3</i> APPLE/CAPITOL • 34451
3	RUSTED ROOT <i>Remember</i> MERCURY • 534050
4	COUNTING CROWS <i>Recovering The Satellites</i> DGC • 24975
5	THE LEMONHEADS <i>Car Button Cloth</i> TAG/ATLANTIC/AG • 92726

BIN BURNERS

1	THE BEATLES <i>Anthology 3</i> APPLE/CAPITOL • 34451
2	WILCO <i>Being There</i> REPRISE • 46236
3	RUSTED ROOT <i>Remember</i> MERCURY • 534050
4	JONI MITCHELL <i>Hits</i> REPRISE • 46326
5	YES <i>Keys To Ascension</i> CMC • 86204



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WRLT's Jon Peterson

BY JOHN SCHOENBERGER

As the Adult Rock format continues to evolve, WRLT/Nashville remains a shining beacon, as it strives to adhere to the noblest tenets of the format. It is succeeding in doing this for several reasons: Nashville is a very music-minded town, the folks at WRLT endeavor to market the station on every level possible and, perhaps most importantly, programmer Jon Peterson has a limitless love for radio and music.

Peterson started out at College Radio in 1977, spent a year at AOR from 81 to 82, and then went to graduate school at the University of Alabama. There, as part of his graduate assistantship, he was in charge of the college's radio station, WVUA. According to Jon, "That was a time when new wave was just starting to cross over, so it was a magical, exciting time." Jon then went to Penn State in 1984 as a full-time instructor and faculty adviser to WPSU. After three years there, he went to Cal State/San Bernardino, teaching Radio/TV Broadcasting, and was adviser to its station, KSSB. In 1989, he left to go to KPFK/Los Angeles, "a radical-ass 110,000 watt Pacifica Public Radio station," as he puts it, as the production director. In January of 1991, Jon went to the Non-Com Adult Rock station, WCBE/Columbus, OH, where he was music director for five years. Finally, he traveled to Nashville as the new MD for WRLT. Just a few months ago, he was bumped to program director.

Whew! To say Mr. Peterson has a lot of experience at radio, particularly cutting-edge radio, would be a major understatement! So let's talk with Jon, and gain some insight to where he believes Adult Radio should be headed, and what he feels is the best strategy for WRLT.

Be sure to listen to WRLT's aircheck on **totallyadult** TuneUp #17.

You certainly have a perspective from both sides of the fence, don't you?

"Oh yeah: College Radio before CMJ was invented; being in charge of a college station right when new wave was exploding; free-form public radio for many years, first from the college side of things; and then in the NPR side of things, and now Triple A on the commercial side of things."

Did you see a dramatic change in label awareness after CMJ brought College Radio into a focused arena? Was there a noticeable difference back then?

"I remember the early days, right before CMJ hit. We were playing bands like Pearl Harbor And The Explosions, Pere Ubu and interspersing modern jazz and stuff like that all into this crazy free-form hybrid. And then, my last year, I think in 79, we basically became more focused. We started to get odd phone calls from a few indie promoters and people like that; it was almost 20 years ago, so I don't recall many things, but I do recall the spirit of radio at that time - it was pretty crazy! When I was in charge of the University of Alabama station from 82 to 84, as a graduate student station manager, I definitely remember getting calls on Marshall Crenshaw, for example. And I remember we got 25 copies of the Cyndi Lauper album, and I thought, 'Boy, they're making a statement here, this is important' and it happened - the college-radio base for that album quickly turned over into a multi-formatted success. I thought, 'Why are they sending us 25 fucking copies of this record?' but it worked."

Commitment, man - commitment!

"Yeah. One for every one of the jock staff to have and get everybody stoked about it - those early days were so cool."

I guess that was an important thing back then - enough so every member of the air staff could have a copy.

"Right, and party with their friends. It was a real gorilla, grassroots way of making something happen."

Yeah, 'cause in the early days of free-form, underground FM radio, where jocks had much more of a choice in how they programmed their particular show, you really had to make sure that everybody at the station had a copy of the record.

"Right."

Now, program directors and music directors control everything (laughs). You've really had to change your instinct to do radio now that you're in the commercial side, haven't you?

"Yeah, a lot of people said to me, 'Jon, I thought you were gonna be the torchbearer and the carrier of the flag for Non-Com Radio forever. Are you selling out?' I don't think so. You can only be in that arena for so long before you feel like you've done all you can. So, it seemed very natural for me to begin to fight my battles in a different arena."

I can't let my freak flag fly as much as I did at CBE, but it's more noticed when I add an Iris DeMent, or a Jimmy Dale Gilmore now. I'm not as wildly eclectic as I used to be, but when we do things, I'm a fighter. The little victories get more attention, I think, on the commercial side, so it was an actual revolution for me."

Yeah. I think, since you've been at WRLT, you've really managed to keep musical diversity on the air, and you have a sizable current playlist. Do you think a lot of that has to do with Nashville being such a music-minded town?

"I think so. I hear all sorts of statistics from the Chamber of Commerce about the number of people in this town who play instruments - it's seven times the national average - and I don't find it surprising. My three favorite commercial stations are us, KGSR/Austin, and KTAO/Taos, two music-intensive communities and an artist colony, so it must have something to do with the general population in those three markets."

How has the station evolved since you've been able to have direct control of the on-air sound?

"I believe the Triple A audience comes from a coalition building process. There might be five dominant genres that we play. Cindy likes A, B, C and D, but doesn't like E. Joe likes B, C, D, and E, but doesn't like A. You have some people who like the occasional classic rock song and the blues, but they hate the folk rock. You have the people who like the folk rock and the alternative country, but they hate the odd classic song. So, by keeping the core Triple A audience as your base, which predicated a good gold category, and then keeping the ball rolling around with the spice genres, that is a way of building a broad coalition of fans. The idea is to have enough in there for everybody - to make it worth their while - so they don't abandon us for tapes and CDs."

That's interesting you mention that, 'cause in the last issue, when I talked with Norm Winer of WXRT/Chicago, he was implying, for our format in general, CDs and tapes are really what we're competing against the most. There are certainly five buttons on the person's radio in the car, but they can also plop in the CD or cassette and blow out the five buttons completely.

"Totally. Your logs, from set to set, have gotta have diversity in them. There has gotta be tent poles in there to prop up the set, but then there has gotta be the spice genres reflected every hour - you know, a blues song this hour, an alternative-country song the next hour - to keep the people in those different camps happy and on board, because if you don't have enough in there for the people in the various camps, they're gonna abandon you."

"Before I became program director, we were more classic-leaning, and many people said, 'You're not worth my while anymore, there's just not enough in there that jazzes me, that floats my boat.' So I've been trying to say, 'Well, come on back into our fold, we're trying to satisfy you again.' It's too soon to tell from Arbitrions yet, but I'm very enthusiastic that the trends are definitely gonna be upward."

Are you taking a marketing/promotion stance to try and get that message across?

"Yeah. We're getting that organized right now. I'm sure everybody in the industry realizes there's been massive changes here and we're still trying to get on the same page, so we're starting off very gorilla. We had our 'Dancing in the District,' all this summer, where every Thursday night we'd get in front of 6,000 to 10,000 people and have our air personalities up there giving away CDs and introducing the bands, and, you know, trying to win those people over by playing the station between artists."

"Now that 'Dancing in the District' is over, we're going out to the clubs. I do this 'Nashville Sunday Night' thing, where an Adult Rock artist is broadcast live from a club called 3rd & Lindsley. At the end of the night, I shake every person's hand, thank them for coming and give them the entire fall-winter schedule. Our ownership is focusing more and more on our programming and promotion, and I'm hoping that a lot of the money that was previously spent elsewhere, will now be used for marketing."

So, tell us about "Nashville Sunday Night"; you broadcast that live, don't you?

"It's every Sunday night and is doing extremely well. It's in a 250 seat club, and it's sold out every week. Heineken is the sponsor of it, and their involvement has allowed us to buy the ISDN Zephyr unit, giving us 20 to 20K stereo fidelity. We give away CDs and tickets on-air that week, and have contests on-site that night. So, everyone involved views it as *not just programming*, but as a great promotion! That's why people are coming to the table viewing it not as, 'Why should I play this free show?' but, rather, as a promotion where they're getting a lot of bang for their buck. That's why I'm getting people the caliber of Steve Forbert, Michelle Shocked and Eleanor McEvoy to do these shows."

Right. Since you got the word out about that show, I'm starting to see more and more bands' itineraries going to Nashville for that show. It's like you're being built into the circuit, now.

"Absolutely, and obviously you can see where I stand on this issue of free shows for radio

cont. →

"I believe the Triple R audience comes from a coalition building process. The idea is to have enough in there for everybody - to make it worth their while - so they don't abandon us for tapes and CDs."

stations. I don't view it as a free show, I view it as, if this artist is gonna come to town, and it's their first time in this market, their draw's gonna suck; they're gonna have 25-30 people there. We had 250 people there for Eleanor McEvoy and she's never played in this town before! Given the fact that you're getting these free commercials from Heineken and the upward spins and the promotion, I think it's an incredible artist development and marketing tool. By the way, my Columbia regional rep and Kid Leo both told me they saw a bump in sales after Eleanor McEvoy played here, and there was a bump in Junior Brown after he did it, and so on. In fact, we had the doors opened at 5:00 for Junior Brown, and by 5:15, if you weren't on the guest list, you couldn't get in the club. In addition, we had our station Blazer out front with speakers on top broadcasting the station, playing the show for the people who couldn't get inside. It was like a Grateful Dead thing; it reminded me of when I was production director at KPFK and we did the Cal State Dominguez Hills Dead show in the summer of 1990. We were basically playing it for the people in the parking lot that couldn't get in. That's what the Junior Brown show reminded me of."

What other things are you doing to take the station to the streets and get it to those people, so they can pass the word along to the next guy?

"Well, other clubs are seeing the success of 'Nashville Sunday Night' and they're wanting to come to the table for other nights of the week. I think it's a win-win situation, to get out in the clubs and have a presence. I mean, from 9:00 to 11:00 at night, you know who your audience is. It's a great way to maximize doing fringe spicy music in the right way and packaging it so you see lots of people and they see your image is out in the streets. It shows our commitment to diverse, quality music."

And, you're not biting into a crucial time period, either.

"Right, exactly. By building this broad coalition, the people who are jazzed about hearing an alternative country thing on a Tuesday night might now join our fold during the day. It's an organized way of addressing the fringe; that's what Adult Rock radio has gotta do - serve these people who want to have a home, and if it's not gonna be CDs or tapes, we want it to be us." I think what we're talking about, in a roundabout way, is how each adult station sounds different depending on the market they're in. Ideally, this foretells good radio, because when you're in Nashville, you're not programming in Chicago or LA and when you're in LA, you're not programming in Nashville. So I think one of the real strengths of this format, in the long run, is its ability to easily localize itself. This may mean different groups of people becoming that coalition you mentioned.

"Absolutely. What Jody Denberg [PD of

KGSR] does in Austin is slightly different from what we do for obvious reasons. But he does a very similar thing in the sense that he tries to serve a lot of people and bring 'em into his fold. He has the guts to play Geoffrey Oryema and he plays Robert Earl Keene. That might not work at other places, but it works for him, and it's a beautiful thing."

Before you were programmer at WRLT, you were the music director, and you were conversing on a regular basis with promotion people. How has your way of dealing with them, and what they're promoting, changed for you since you're now in commercial radio?

"Early on, I was definitely against the emphasis/priority track mentality, but as things have evolved, I'm seeing how it's more important for everybody to be on the same page - for radio to take the input from the label and visa versa. One case where I think things got screwed up was with Ben Arnold. We didn't want to play that stupid ballad, we wanted to play 'Astral Freak,' and they were bending our arm not to, and as a result, I think, the project stalled. Since then, a lot of labels are sending me advanced cassettes and asking me what I think the priority track should be. I think it's important that everybody get on the right track; lots of projects have stalled, or perhaps didn't become as big as they could have, because people were spread across various tracks."

"Conversely, I think it's important for labels to hear what songs we think are important for us. I played Catie Curtis four different times, because we believed in the artist, but it gets to be a pain in the butt after a while. I played the original indie version before she was signed to Guardian. When she got signed to Guardian, and it was remixed, we played that version, and then Susanne [Susanne White of Guardian Records] came out with a CD-Pro version with the bigger guitars, and we played that."

"The whole thing is happening now with the new Jewel single, too. We were on 'Who Will Save Your Soul' from week one, then we were asked to get off that and go to 'You Were Meant For Me,' then we were asked to get back on 'Soul' again for round two, and now we're being asked to go back onto 'You Were Meant For Me' again. I actually just put 'You Were Meant For Me' back into recurrent. I haven't added it yet as current, but I'm building it back that way - first as a recurrent, then to see how the project's building, and then maybe cross it over to a current category."

In all fairness, other than trying to help out the labels that help you on a regular basis, if, all of a sudden, other stations within your market, which you share an audience with, are successful with that song, it's smart programming to put that song back in your mix somehow.

cont. →



Peterson thanking Junior Brown at "Sunday Night Live"

MIKE HENDERSON & THE BLUEBLOODS



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Peterson and Elvis Costello

"I think that, eventually, if all we do is play cross-cumming records or future hits for other formats - if that's all we do - then why would anybody want to listen to us?"

"Absolutely. As a matter of fact, it's a rare case, but sometimes I'll look at the AC charts. That's how I added Everything But The Girl's 'Missing' to our rotation. After seeing it was an AC hit, I said, 'Well, this could sound good on our station, so we added it.'

The age-old battle of increasing the cume.

"Right. A certain percentage of what you play should be those cross-cumming records. On the other side of the coin, when we're asked to break a record for AC or break a record for [Alternative], that I don't think works for us, it gets weird, but often I'll have to say no. I'm all for multi-format success stories, when an artist becomes huge for us, and other people, it's a win-win situation. But I don't feel it's right for us to start a record for [Alternative] or AC, and later we are ignored in receiving our share of the rewards. I'm either asked to bend to the right to break an AC record that I think sounds sucky and would really threaten our male demo credibility,

years ago, when great Triple A artists were being A&R'd in, and right now, fewer and fewer are.

Richard Thompson, I think, is a very good example of that, too. I was really surprised at the "lackluster" support for his last project. What are your thoughts on why these artists, who were once so important, are, all of a sudden, not so important?

"I obviously think it's misguided. I think that people are making a mistake in not making them an important part of their mix, because even though you obviously have to have the cross-cumming records...."

You gotta have something that's just all yours, too.

"Exactly. It's like the new Rusted Root. We liked the new single, but we weren't doing backflips over it. We were thinking, 'Wow, should we add it first week or not, or wait for the album?' And then I thought, 'How many Platinum artists are there that we own?' So then, David Hall [WRLT Station Manager] and I looked at each other and said, 'Of course we're gonna add it!'

Good thinking. I agree with you on that. We all have been in the industry a long time, and we have educated ears, but you can only A&R a record so far. The final word's gotta come from the public and where their tastes are, at that moment.

"Absolutely. And speaking of public

or to break a record that's too hard, because my sister station, WRLG, is not on it yet. I mean, market share is market share and I'll go out on a limb for those records that I think work for us initially - like Dog's Eye View, 'Everything Falls Apart,' and it goes multi-format after that - but I'm not gonna play stuff that doesn't work for us, and later helps our competitors. Yeah, and sometimes we know there's a project that's just for us and the promotion people at that particular label have the luxury of getting yours and other people's input as to what's the right way for us to approach this record to break it within our format. Then other times, it's a bigger name artist, and the A&R people, and the artist themselves, pick what the first single's gonna be - and there ain't gonna be an album until a month later - and we're all kind of stuck with that song.

"Yeah. It's the 'so what's with the first single?' syndrome. And the other thing that makes me sad is that core Triple A artists, who don't have a chance of crossing over to other formats, are having hard times. Right now, we've got a huge commitment to Steve Forbert, for example. There was a time, a couple of

tastes, I want to get on the soapbox a little bit and talk about my enthusiasm for the whole alternative-country underground movement, 'cause I'm seeing so much of it here in Nashville. For example, I went to see Jack Ingram last night, who's got an indie live record out - his Universal project hasn't come out yet - and the Exit Inn was packed with 500 people! Two-thirds of them were fraternity, baseball cap-wearing Vanderbilt kids, and one third of 'em, core WRLT 30-something listeners - and they knew every word to every song. He has that same success in Austin. I see this as the next evolution of the Hootie success on the crawfish-college circuit. I could not believe it. These gorgeous young Vanderbilt women and yuppie listeners, just going apeshit over Jack Ingram. I see the same thing with Robert Earl Keene and I see the same thing with BR5-49."

They're like the new renegades.

"Jim Lauderdale's last record, from Atlantic, with 'Always On The Outside,' didn't do a blip Triple A-wise, but we added it and we gave it good play. I went down and I saw 400 yuppies going nuts. This is something that's happening in markets like mine, and I think it's starting to happen in other markets, too. Even if it happens only one market at a time, it does give me hope and enthusiasm that there's gonna be more diversity in our eclectic blend, both for my station and collectively across the country."

I think it's easy to lose sight of that; you get hung up in the corporate-management demands of this and that, and, all of a sudden, you find yourself reacting to situations, as opposed to taking action.

"Absolutely. You gotta use charts like you use research, as a tool; you gotta do this massive juggling act with a playing field that's always in flux. I also think it's important to play spice genre records that work for you, despite the fact that they may or may not become a huge chart success."

I think you're in a market where you have an eye to see an early trend, and I think it's important that you spread the gospel, so to speak. It may take a while to get to other markets, or maybe it'll get to other markets in a slightly different form, but everything eventually pops. There was that "Seattle grunge thing," as I remember, which started in that one town first, before it spread out everywhere else.

"Absolutely. I'm very enthusiastic about the roots-music being a part of our mix, whether it be blues or alternative country, and I hope it catches on in more and more markets, because I think that, eventually, if all we do is play cross-cumming records, or future hits for other formats - if that's all we do - then why would anybody want to listen to us? I think we can't throw out the baby with the bath water." 

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Nil Lara

Committed

It is taking longer than ever these days to break an artist, but when enough departments within a label feel the right indicators to make them more determined than they were before, it can be a sight to behold. Certainly, one of the premier "commitment" stories of 1996 has to be Capitol's undaunting belief and support for Metro Blue artist Nil Lara. But, as you'll see, the commitment on the side of the artist is equally important, and Nil certainly has it! As an artist and a human being, he has an artistic and spiritual ethic that is as crucial an ingredient as endless cash infusion from the label. The best part of this story is that everyone's efforts are really beginning to pay off.

by john schoenberger

I've been a believer in you and your record ever since I first heard it.

"Well, all right, that's a good thing!"

You were born in New Jersey, right?

"Yeah, but my parents were both from Cuba, and I lived in Venezuela as a kid."

When did you move to Venezuela?

"When I was about six years old. That's where I picked up the cuatro."

Right, that's a four-stringed instrument. Is that when you first started taking formal music training?

"Yeah. Actually, we had a little school hat we used to go to on a mounatinside; we'd walk all the way down to these little rooms. There were only three or four kids in the class; we had one teacher and he'd just teach us songs."

You got really good one-on-one attention, then?

"Yeah. My brother was in there as well. He doesn't play anymore - he's an attorney - but that's where we started. I started playing a tambora there, also, which is a percussion instrument from Venezuela. Another inspiration for me was the fact that there was a family I met there that had six kids and they all played instruments. I guess I wanted to be part of that, 'cause it was really cool to see a whole family playing and having a good time. So I picked up the cuatro, and then, after a while, the guitar; my father bought us a couple of acoustic, nylon-string guitars and we played those a lot. Then, around junior high, we moved back to Miami, where I discovered the res, which is what I play now."

That's a three-toned instrument, right?

"Right. It has three pairs of strings. I don't know if you've seen the cover of the album, but the cover is actually a lobro that I converted into a tres, a National Triolian tres. It's got three notes, but they're in pairs. In other words, the first note, which is a "C," has got two strings, the second one's got two strings and the third one's got two strings, so you're hitting two strings every time you hit one note."

Do two strings give more resonance to the sound?

"Yeah. It just sounds really cool. I set it up a little differently; I put separate gauges on the strings, 'cause sometimes I bang on it, and that way it keeps in tune. But it's very interesting - it's what the blues of Cuba is played on."

To really get into that style of music, do you have to have that instrument?

"Not necessarily...that's just one of the aspects of Cuban music. You can pick up a congo or the clave - you can pick up any instrument really - and do Cuban music. Cuban music isn't limited to just drums or a tres, or whatever. There are so many different genres of music within the island; it sometimes amazes me when I discover I don't know about some of 'em. You have rumba, you have congas, you have all sorts of different music. The lifestyle in Cuba revolves around music totally."

Right, and a lot of those influences came from other Caribbean Islands and, ultimately, Africa.

"Yeah, definitely Africa. One of the things I did to the record was I experimented with batá drums; a batá drum originates in Cuba, not from Africa. There's three of them; there's an iyá, okonkolo and an omele, and they're three proportionate sizes; a smaller, a medium and a large. On the record, I brought these three guys in with these very spiritual drums, and when they locked together, they elevated the spirit of the songs and the music to another level, something I really hadn't experienced before. I was able to experiment like that in the studio. Even though we don't have 'em on the road, you can 'hear' them with the percussiveness of the strings and all the instruments that we play onstage. We're representing the record with a four-piece band, but you can hear all those rhythms, all those syncopations."

Much of the music on this album is different than your basic 4/4 time, isn't it?

"Yeah. I go off. 'Fighting For My Love' is in 3/4 time and 'Monkey' is also in 3/4 time; that's African and Cuban music put together. I mean, I'm a mutt, you know. I lived in Venezuela, my parents are Cuban, I took from America, as well, 'cause I used to go to New York and Miami all the time to visit my grandparents. I listened to everything from The Beatles to Benny More and from Bob Marley to Fela Kuti - I mean, you name it, I like everything that's good."

Is your whole heritage Spanish, 'cause it doesn't strike me as a Spanish name.

"I know, my mom's crazy, man! She gave us a bunch of crazy names. It's a Nordic name; it means 'zero' in mathematics. My brother's name is Kevin, I got another brother named Darnell - that's a black name, and he's a blonde kid. It's like, 'Whatever.' So, she's cool."

Now, in Miami, you had a band called Kru....

"Yeah, K-R-U. It evolved from crew, like the crew on a ship, to just Kru. When I first got back to the United States, I decided music is what I wanted to do. I went to New York City and played some, and I was even offered some record deals, but I turned them down because it just wasn't right. Either I wasn't ready or the companies were onerous and I wasn't into that. My thing's always been independence and doing things myself."

Well, didn't you put two albums out before your deal with Metro Blue?

"Yeah. I wasn't really expecting anything. I put the records out just because I wanted to - it was fun. I enjoyed making them; actually putting the art together, producing them, all that stuff, and I was able to carry that spirit over to this 'main' record. I approached this album as a work of art - it was a wonderful experience."

Susan Rogers co-produced this one with you. How did you two meet?

"It was a suggestion from someone at the label. I had met, like, 13 or 14 different people they had suggested, but I met her a couple of times before and already had a good feeling about her. I actually started the project with somebody else and then I stopped it, 'cause it wasn't right. Sometimes, you meet people and they're very nice, but when you get into the working situation, it just doesn't work out."

Especially when it's as concentrated an environment as being in the studio for hours upon hours.

"Yeah. I'm so glad I did it with her, 'cause she, being a woman, brought a different perspective to the whole project. Everything just settled in really nicely...and she's a wonderful girl. I'd give her hats off and a million bucks, if I had it!"

I also read where you felt there was an invisible hand guiding the whole process in the studio.

"Sometimes, it just felt that way; it felt like everybody was in sync. We had all the instruments laid out, everybody was cooperative and in good spirits, we had fun making the record, it wasn't stressful. We ate great Cuban foods and bonded, I'd guess you'd say. I had no preconceptions; I just set the mood, so people could vibe into things that I would see visually. And after the whole record was done, I think some of those images actually got funneled onto the record."

"There were a lot of different things that went on while we recorded this record. For example, we rescued a Cuban raft from a key out, like, 20 miles from Miami Beach and we put the raft on Lincoln Road, which is a little commercial, open-air mall. We put it in this fountain, and this raft was a beautiful piece of work; it was a triangular raft and it was

carved by someone who knows how to work wood and it had a beautiful orange sail. We just propped it in the middle of the fountain and people were astonished to see this. It was covered by the press; the city wanted us to move it out of there and we were like, 'No, this is about letting people be aware that there's shit going on, brothers are dying at sea.' I also used to invite Haitian rara voodoo bands to come up and play with us in Miami - and a mentor that I had, a guy named Florencio Baro, who one of the songs on the record is about - he was a congero from Mantazas, Cuba, and he played with me the last four years of his life. He was a big inspiration to the music that I do. So, a lot of that spirit made it onto the album."

"My thing's always been independence and doing things myself."

So, there really is a spiritual meaning to a lot of what you're doing here?

"I don't try to look at it as deep - it's whatever I feel; whatever comes out, I don't think about it. I don't think about, 'Hey, I'm gonna write a song about Swiss cheese.' The 'Baró' song, for example, I wrote the day after Florencio passed away, and I think it just was a way of my dealing with the pain and to pay homage to him. When we did that in the studio, it was beautiful, it just took off; it is one of my favorite songs on the record."

I noticed most of the songs on the album seem to be dealing with some sort of love, whether it's lost love, personal relationships, motherly love, love of power or money, or love of life.

"You know, love is endless, man. It's something everybody can understand, but I didn't consciously think about it. That overall theme just naturally happened. It goes back to when I told you we were so blessed while in the studio."

Yeah, I guess almost every subject can somehow be linked to love. I understand, when the label was preparing to come out with "How Do I Do Know, it was difficult for you to go in there to edit that song."

"Yeah, well, I tried not to think about it. Once you get used to something a certain way, it's hard for you to remanipulate it. But you know what? George Martin did it and The Beatles did it, so what the hell, I really didn't mind. It's not a bad thing. It's on the record, so I already put it out, so to speak. I understand that radio deals with music to fit their format. Besides, when people come see us live, they'll understand what's up."

They'll hear the extended, extended version, right?

"Superdub mix, yeah."

We've talked about the instruments, be they drums or the conga or the tres or the guitar; each of those helped set the mood for the songs, but you are very expressive with your voice, as well.

"Well, I don't see myself as a proficient super musician or anything. My voice is where I can more easily express myself. My thing is just keeping things simple and keeping things close to the heart."

Was it in college that you finally realised that music was going to supersede everything - you were studying engineering, right?

"I think, deep inside, I knew I would always end up with music. Ever since high school, I just had this blind passion. I remember spending years of my life in a studio or in a garage driving people crazy, doing my own thing. I was in my own world, you know, and I spent a lot of time at it."

But, at the same time, you still did move on and go to college thinking, 'Well, I have this dream and this passion, but I better have something to fall back on.'

"No, no. It was more like, 'Let me go to college so I can stay home and keep doing my music' - kind of like a deal I made with my parents. Things were great, I lived at home, I went to school, but electrical engineering was a 'B' thing to me. I always had my guitar under my pillow, man."

Yeah, I hear you. The music you represent is a melting pot of different styles; there's certainly the Cuban influence in your music, but there are lots of other things, as well.

"True. I mean, everything influences you, man. Your friends, women in your life, friends in your life. I mean, everything."

Do you think you're representative of Miami's musical scene?

"I can only speak for myself and for what I've grown up with. I've grown up with so many different cultures and I'm not afraid to step into other cultures, either. In Miami, I've noticed that a lot of young bands are rediscovering some of their roots, both in musical style and in the instruments they play. I've seen bands that are integrating that into their music. So, I'm just one page, man."

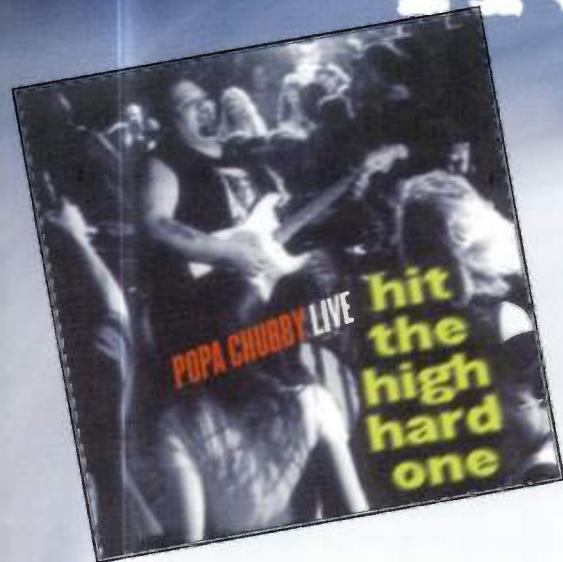
"For example, when we did the record release party, I didn't want to make the



whole thing about me, so we brought in the batá players to do, like, a ceremonial before the whole show started - they did, like, a 30-minute thing. I had a performance poet do some poetry, a friend of mine, Adrian Castro, and he played with some conga players and did some recital stuff. I had some Cuban artists who had just gotten here from Cuba, like, two, three years ago; they brought in some paintings and decorated the place. I had some American friends of mine do projections, you know, slides and a lot of avant-garde stuff. It was a big thing, like a big cultural melting pot, and I was just part of it. I wanted to show the people at Capitol that, 'Hey, in Miami, it's not just about Nil Lara.' There's a small community here and we're in touch with each other - that's what Miami's musical scene is really all about."

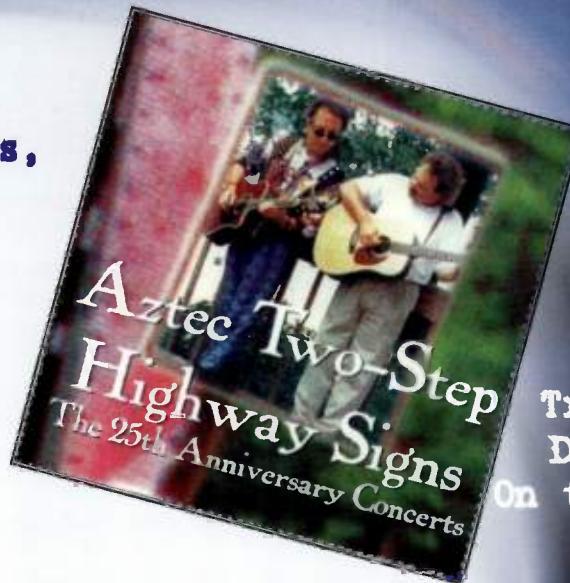
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"...fearless...shredding his
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-Rolling Stone



Tracks:
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On the Road

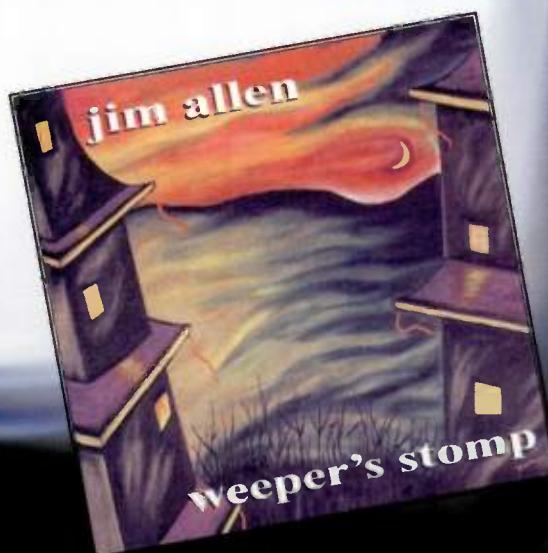
"They can still carry off their
sweet, supple harmonies and bouncy
acoustic pop with aplomb."
-Billboard



Tracks:
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Love and
Superstition

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Yeah, I grew up there. Miami is basically the gateway to all of Latin America.

"Yeah, there's a lot of different cultures within Miami: Haitian, Cuban, Jamaican, there's Andean people, there's people from Nicaragua, you name it. And they're all very hard-working people, too."

Did you ever have the opportunity to go over to the islands to play?

"No, not to perform. I went to the Bahamas, once. But I never performed in the islands. I've never been to Cuba, either."

Well, you might go and not be able to get back out. So you must be excited about the continued support that Metro Blue/Capitol has had for this record.

"Yeah. And not to mention the people that keep coming out for the shows, the radio stations that are playing it, and all the press has been great. I'm nothing but humbled by the whole thing, really. It's a very beautiful thing. We just went to Europe to do a promotional tour for EMI. We went to London, Amsterdam, Belgium, Holland, Germany, Spain, Japan, and everyone really, really embraced us. You know, it seemed like they really understood what we're trying to do. I'm amazed at the amount of information they know about Cuban music, the depth of information was amazing. In Japan, I bought an instrument called a shamisen, which is one of their traditional instruments; it's got three strings made out of silk."

Out of silk?

"Yeah. It's really beautiful. It doesn't have any frets, so you just kinda go up and down the neck. That's the type of thing I like to do - buy a piece of culture and bring it back, 'cause it then inspires me. Yeah, I bought some CDs of their traditional stuff, as well. The Japanese are very nice people."

So what kind of sound does that instrument have? It must be a very soft, pretty sound.

"It's kind of like a silky banjo; it has a small bass, which is kind of square, and it's made out of dogskin."

Does it still have the fur on it?

"No. No fur on it. Poor puppy, man, you know?"

You're out on the road with Los Lobos at the moment, right?

"Yeah. They're great. They stand firm and they're not afraid to go out there and experiment. I mean, they're doing this song, which is amazing, called 'Colossal Head'; wow! The song is really cool; I don't get tired of hearing it."

Do you feel like you're connecting with their audience?

"Yeah, their audience is totally loving what we're doing. We sold about 10 or 12 CDs last night at Toad's Place in New Haven, Connecticut, and the girl there was like, 'Wow, I can't believe you guys sold that much; we usually sell, like, four or five CDs and that's it.' So, she was all excited for us - that's a good sign. We can feel it, we can sense the support. I've learned the whole audience doesn't have to be moving to be into the music, 'cause some people are more focused - they've never seen the instruments, they've never heard the band, so for a lot of people, it's a brand-new thing they want to learn about."

"My voice is where I can more easily express myself. My thing is just keeping things simple and keeping things close to the heart."

So, if you don't feel like your rhythm is catching on to them, you feel like you may still be connecting with them?

"Yeah. Besides, I'm too focused on what I'm doing. I think it just kind of happens naturally. Yeah, like in Germany, for example, we were

playing, and the audience was kind of distant and cold, but by the end of the show, I could tell we were reaching them - people were moving forward toward the stage, to try to figure out what was going on.

"So, sometimes, you feel it, but it's not something I'm looking out for. I'm mainly looking out for my people onstage and keeping the respect onstage, and just playing and making sure that we're focused on what we're doing."

Speaking of which, you really give each member of the band their moment up there, don't you?

"Well, it's not really like in a jam, where the lead guitar player does his thing, but it's open to interpretation. I mean, not like a jazz quartet, but everybody adds their little thing to the overall sound."

Were most of the songs on the new album written for this album, or did you pick up some from your previous two albums?

"Some of the songs were on the previous records."

Which ones?

"We redid 'Monkey,' 'Fighting For My Love,' 'How Was I To Know' and 'My First Child' - I think that was it. Yeah, four songs. And then, 'Vida Más Simple,' we kept the original recording, which is on the first record. That carried through, because Florencio Baro is on it and it's something that you can't redo. So we kept that feeling, we kept that 'picture' as it was."

There are three songs on the album that are sung in Spanish. Is that the way you felt was best to express them?

"Yeah, if they're born in Spanish, they die in Spanish. That's basically it. I don't really say, 'OK, I'm gonna write songs in Spanish or English,' it's just whatever happens."

Any last thoughts?

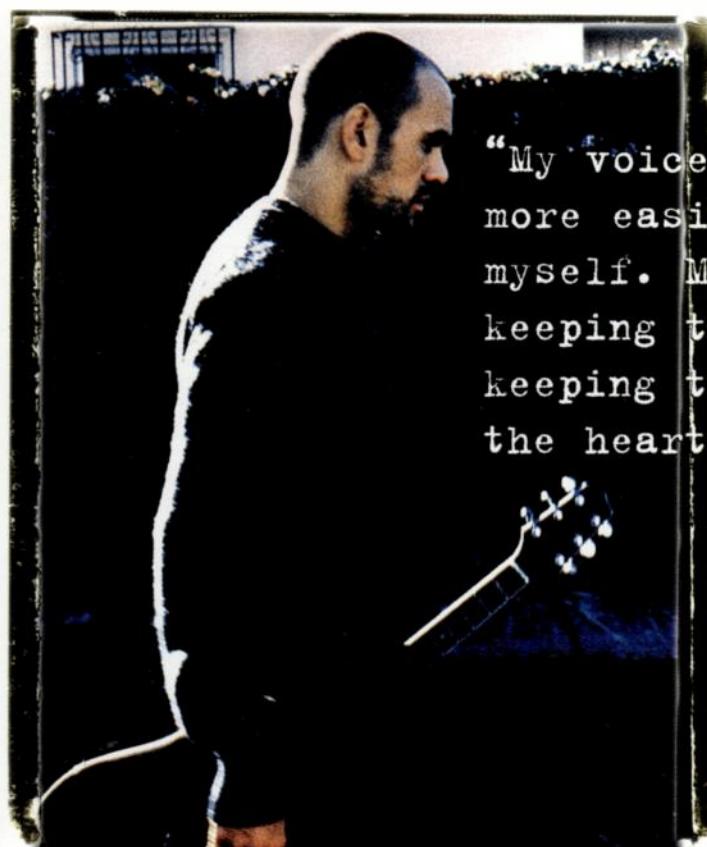
"No. I'm fine. I'm not trying to come across with a big flag or say I'm some sort of new movement in music - music's all the same, it's all good. I think, if anything, I just keep the spirit of independence, man, and do things myself and not expect people to do things for me. We have a very Fugazi approach to what we do, very punk; we do everything ourselves, pick up all our own garbage, you know. It's each man on his own."

And a lot of it is emotionally based on what feels right?

"Yeah. The feeling of the day."

And hopefully, there's some kind of connection day-to-day, right?

"There you go." 



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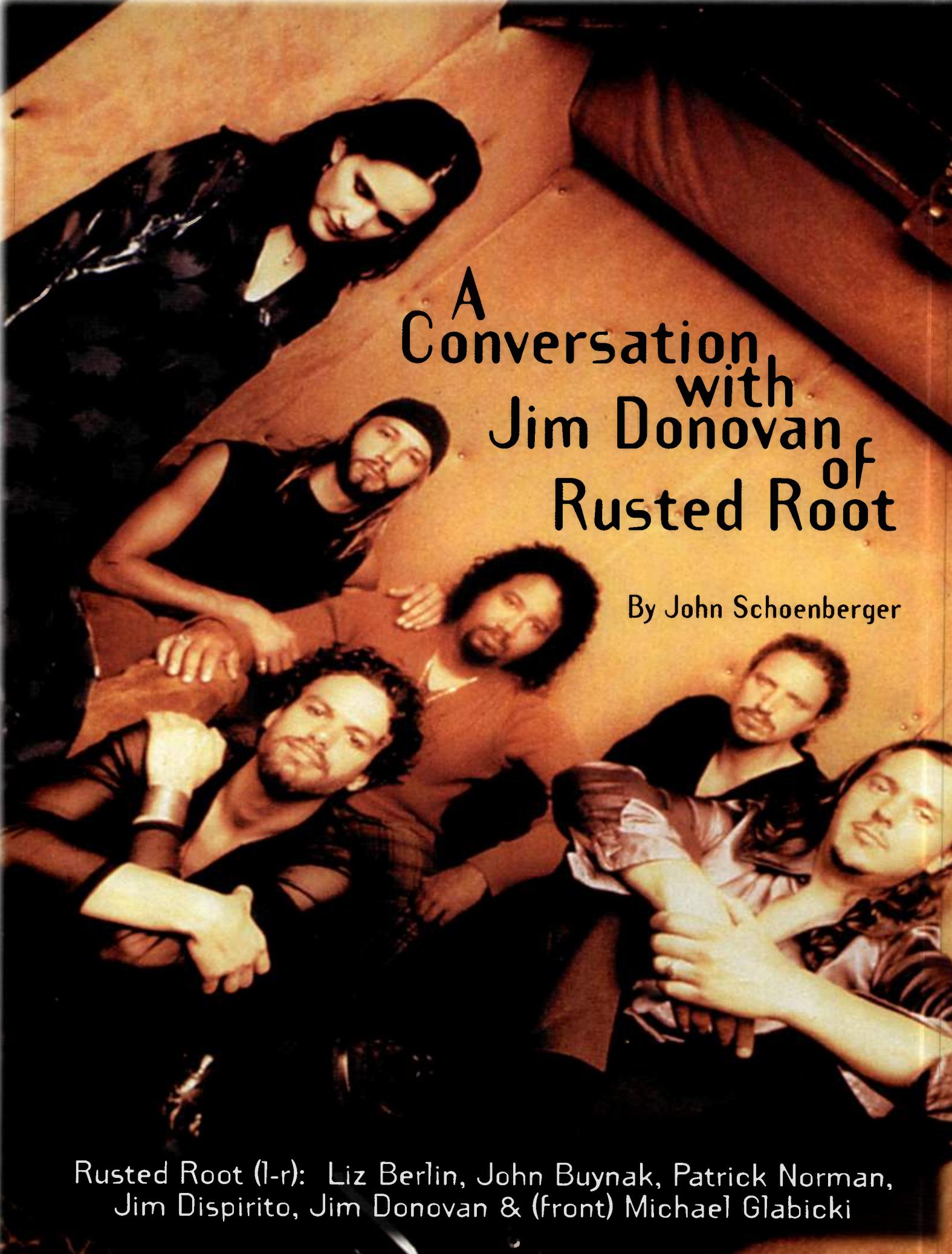
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A Conversation with Jim Donovan of Rusted Root

By John Schoenberger

Rusted Root (l-r): Liz Berlin, John Buynak, Patrick Norman,
Jim Dispirito, Jim Donovan & (front) Michael Glabicki

Following the Platinum success of *When I Woke* - due in large part to their constant touring, in tandem with multiformat exposure - Pittsburgh's favorite sons (and daughter) have just returned with an evolved, more diverse collection of songs on the Jerry Harrison-produced *Remember*.

Rusted Root have become the leading example of the "neo-hippie" style of music, but, rather than getting stuck inside some kind of rut, they have chosen to bring even more international influences, as well as adding mainstream electronic instrumentation, into the mix - both at no cost to their rhythm-intensive sound. The result is an album that's more radio-friendly, while remaining musically adventurous.

I talked to drummer Jim Donovan, one of the earliest members of the band, just before they returned to the road, to get a perspective on the band's philosophy and musical drive.

You just kicked off your latest tour at "Farm Aid," and now you're on the road forever, right? "For a good while - we'll be out 'til close to Christmas, and then we'll be out a little bit in January and then March. Then it's all depending on what comes up."

Touring has been a central point in the success of the band, don't you think?

"Definitely. We've always been a really great live band and have always gotten our support first from the people who've seen us. Then after that, the other pieces of the whole thing have fallen into place, you know, radio and videos to help us reach the next group of people."

As the band slowly started to expand its size, it seems the most growth was in the area of rhythm and the different types of instruments that make a rhythmic sound. Is that because rhythms became more and more central in what the Rusted Root sound is?

"Well, the Rusted Root sound evolved a lot more intuitively

than on purpose. Whenever we get a song together, each person listens to what's being presented first and then decides what they think would sound best. We'll try a few different things and it always comes into play that we'll use different instruments to try to find the sound that we're hearing in our head. So, over the period of time since we have been writing, different instruments have continued to be introduced - we've often had to go out and buy a different one to fit a particular song."

Yeah, you guys probably need a whole separate truck just for the drums.

"Oh my god, that's not even funny, because we really actually do! We've got a lot of stuff and continue to gather more things, just because we want it to be different; we want it to be unique and original, and the music that's presented lends itself to that."

I remember when *When I Woke* came out and I was reading the personalized bio letter that

came with it; it kept using the term "rhythmic truth." What does that mean to you?

"Well, it's always open to interpretation and that's kind of a central thing for us. Rhythmic truth is a thing that can really attract anybody from anywhere, speaking any language, any age. It's something that anyone can relate to. Everyone understands rhythm, because rhythm makes them feel something - it makes them dance and move around."

It's kind of like the first hook, isn't it?

"Yeah. It sucks you in and you're moving your head - you don't even know you're moving your head around - and all of a sudden, you really like it! That's what I think rhythmic truth is. The others in the band might have even broader definitions of it."

You went to the University of Pittsburgh to study music, right?

"Yeah. Patrick Norman [bassist] and Jim DiSpirito [master percussionist] were grad students at the time that I was in college."

You were studying drums as your major, but was there another instrument involved?

"Personally, I studied classical percussion. I was trained as a symphonic percussionist, but I also studied a little bit on the drum set, but not much. I had always played a drum set and that was always my first passion. I had to study a little bit of piano and music theory, too. Patrick studied jazz. Jim DiSpirito was an ethno-musicologist - I guess he's got his masters in that, and is very close to having his doctorate. So, we have people that know about different cultures and different instruments - Jim's probably the most qualified."

He's the resident expert?

"He's the resident expert at knowing what they are and also how to play them. His background really is vital to the different colors that end up coming out in our music - the really weird sounds. He's responsible for a lot of that."

Much of which is really in its element when it's live. Have you ever felt any kind of frustration after you went into the studio that somehow this live element didn't come across on the tapes?

"You know, at first we did. Like on the last record, *When I Woke*, and also on *Cruel Sun*, both were pretty much us being in the studio having no idea really how you work a studio or trying to duplicate what we did live."

Just live, with a tape machine running?

"Yeah. And it really never came across as well as we wanted it to, because we weren't as experienced as we would have liked to have been - you only get that from trial and error. We thought that they still came out really nice and people still liked 'em, but now with the new record, that's all blown out of the water."

Yeah, I've noticed *Remember* seems to be more studio-minded and song-specific, do you know what I mean?

"Yes, I do. That's a really good interpretation of it. It's a reflection of us being in the studio for many hours prior to this recording session; a

Cont. →

"Rhythmic truth is a thing that can really attract anybody from anywhere, speaking any language, any age. It's something that anyone can relate to."

reflection of us finally figuring out what we did wrong last time, what we liked last time, and what we could learn to do better. That's where Jerry Harrison and his team of people came into play."

Which I think was a good marriage, because his old band, the Talking Heads, was always a very rhythmically minded band, as well, and incorporated a lot of international influences. I imagine you guys probably had an instant rapport on that level.

"He's very much in tune with that, but he thought of things differently than we did; he was very arrangement-oriented, which really helped us create better written songs - songs that were more complete with a bridge and everything, not just verse, chorus, verse, chorus and lots of drums. There's actually a third element to the songs that we didn't have before."

And there's a little more of an electric element this time around, too.

"Yeah. It was neat, because we really never experimented with anything too electric, even though we're the kind of band that never limits itself to one specific thing - like we [don't] have to be an acoustic band with drums on every song. So that's a reflection of more expansion in any way that we see fit. The thing that dictates to us is always the song. If a song is

screaming for an acoustic guitar, then it's gonna get it; it's up to the song really. You have to respect that, because if you don't, then the song won't come out the best way that it can; it's almost like it's a living thing."

Are all the members of the band involved in the songwriting process?

"To a degree. Michael [Glabiki] writes the lyrics for the most part - Liz [Berlin] does some of that also. Michael usually brings in chords and melodies, first, or sometimes he has a basic structure to the songs. At other times, we all get involved and put it together. But basically, what the rest of us do is add the other layers to the songs - the bass, the rhythm, the groove."

The personality?

"The personalities - the different colors; whether it be a specific percussion instrument, or, wind instruments, mandolins, banjos - anything you can imagine that we can get our hands on, we try to incorporate, if it fits the song."

I think that it's interesting you use wind instruments, 'cause wind being blown through some little reed or tube probably goes back just about as far as drums do, so it's almost as universal a tone as drum tones are. And of course, the voice, too.

"Exactly. It's all very basic - our music isn't, on the surface level, really technical or super complex.

There's not a whole lot of notes going on, you know what I mean? Like, some bands seem to just play a million notes in one song for the sake of playing a million notes. That's really not where we come from; we're not super technical players - we could be if we wanted to, but it's not as pleasing to us. There are old bands, like King Crimson, who are very cerebral, but we're not like that."

Or a band even like Phish, to a certain extent. They're improvisationally minded and the live element has been the real core of their success, but they take a much more cerebral approach to their music.

"Sure, and that's very valid. There are many people who enjoy that. I enjoy it myself, but we come from more of a 'heart' place. We break it down, make it as simple as we can, and then we build around that - we put in only what we feel is really necessary."

Right, and that leaves room for individual expression, doesn't it?

"Right. You can express things subtly - you don't necessarily need a lot of notes to express the emotion or the feeling you're having at the time."

Now, speaking lyrically, is there a worldly vision or a spiritual vision you're trying to get across to your audience?

"Well, each song is open to the individual's interpretation and that in itself is really important, because one song can make you feel three or four different ways, depending on where you are in your day or where you are in your life. Like, one song, on one day, can make you really happy and on another day, it can make you break down into tears - that's where the message comes in. Take it for whatever you need it for and use it for whatever is appropriate for you at the time; if it's appropriate to have it as background music, then that's what it's for, or, if it's appropriate to have it as your mental psyching-yourself-up music, then that's what's appropriate for you.

So, our lyrics are more poetic than direct."

The words, like the music, work in terms of reaching the people on a basic level?

"Exactly. We want to help them become a part of the whole thing."

I've often wondered, is there a specific experience or thought you guys had in picking the name Rusted Root?

"It's funny, because everybody asks that, and I make up a different answer every time. (laughs) I'm just kidding. The real boring answer is that it came from free association one day early on; it was like the third day we were together and we had to come up with a name, because we were entering this rock challenge, this local 'battle of the bands' thing. We had to put a name on the tape and we sat in the doorway and we said, 'We gotta come up with a name,' and you know, Rusted Roots just popped out. Then we cut it down to just Rusted Root. I wasn't convinced, at first, that that was the best name for us, but it stuck and people liked it - and we never really wanted to have the conversation again - so we just left it. That's the real honest version of our name."

But maybe over time, it was kind of prophetic, 'cause rust kinda represents time and a root, depth. Considering where you guys are coming from musically, it's a very appropriate name.

"It is! That's the funniest part about it; it turned out to be exactly the right name."

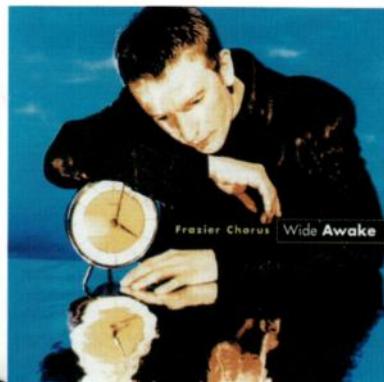
I guess the day you came up with that name, you were in the flow.

"We were right in there. And that's how the very best stuff comes, whether it be songs or thinking of a groove for a song, it just pops out of nowhere. Sometimes it can be a mistake and you go, 'Oh my god, that's exactly what I've been looking for for the last 10 days, that specific thing!' So, you know, it's

Cont. ▶



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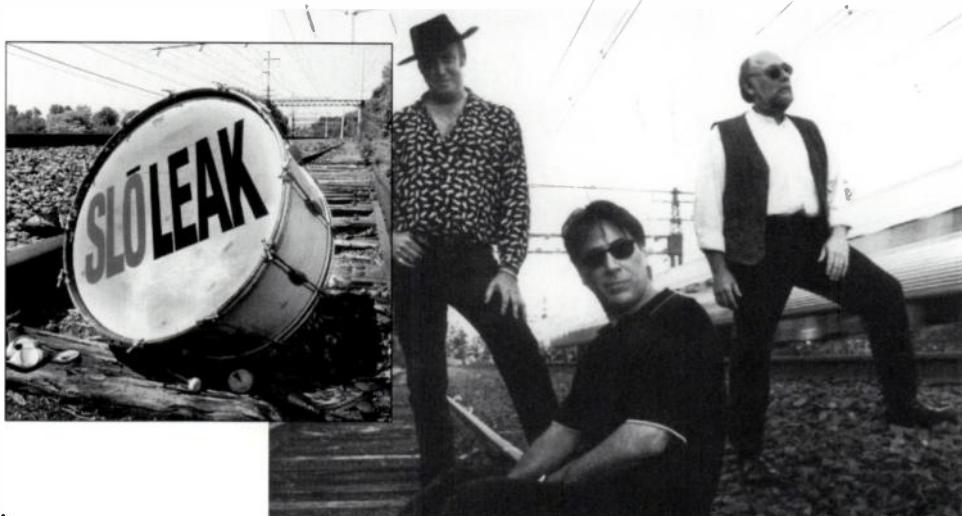
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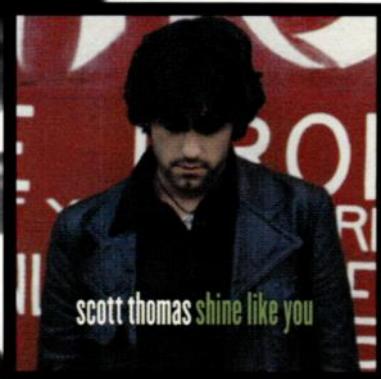
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really...it's just an expression of the divine."

How about *When I Wake*? Does it refer to an awakening of the sleeping spiritual consciousness that we've had all along.

"Yeah, that's it, you got it, you're in the flow!"

So then maybe *Remember* takes that another step further.

"Exactly, it's the next progression. It's like you get all your pieces back together."

And find out we all knew it to begin with anyway.

"Exactly."

As you mentioned earlier, there's

out in the middle of nowhere and, at the same time, they had everything that you could ever need. It was just a gorgeous, really comfortable place to be."

I understand that when Liz and Michael first met, they were involved in a political youth group. Is the group still politically minded in any sort of way?

"We were a lot more outwardly political in the first years. And as we grew, we took that political focus, which was basically helping people, and turned it more inwardly and tried to understand the concept that you really have to fix everything in yourself before you can

all loved it, and we all knew that it was getting a huge reaction from people at the shows. We figured it was just a matter of time until the excitement for Rusted Root spread to everybody, and now we're coming into that period where we're reaching a critical mass of people."

I know within the Pittsburgh area and then regionally, you were successfully touring, but how did you manage to spread your notoriety all the way out to the Rocky Mountains, even before you had signed with Mercury.

"Well, we were getting bigger here in the region and we were

Any upcoming plans?

"We're putting the final touches on the video for 'Sister Contine,' and touring the States through Christmas. We're thinking of doing the European festivals early next summer and then we're planning to do a tour of US amphitheaters on our own."

Have you toured overseas already?

"We've toured the UK very briefly, nothing major. That's all brand-new territory for us, so we're gonna do our best to get something going over there."

Well, I think they'll love you. I've seen you perform two or three times already, and I'm looking

"We've tried to understand the concept that you really have to fix everything in yourself before you can spread it to other people. People will see how you live and then that will change how they live. That's the most powerful thing."

more structure to the songs on this album and probably the best example is the first single, "Sister Contine." Is that a particular person?

"Once again, it can be whatever the listener thinks. I can tell you it isn't a specific person that I know, but I'm not saying that Mike wasn't driven by some person to write it. He really never talks about where his inspiration comes from - it remains a mystery. But that's good, because, that way, it doesn't put anything in anyone's head; it lets us think of it in any way we need to to get the song right. Like, for me, it could mean something completely different than it does to Liz, and that's beautiful."

"Faith I Do Believe" and "River In A Cage" are two other very strong songs on this record. They show a lot of growth for the band.

"Yes. I'm ecstatic about this record. I'm so glad it's out. We finished it in July and the turn around is never fast enough for me, I'm just so impatient. But everyone in the band is really buzzing about it."

It must have been inspiring to work at the Skywalker Ranch?

"I'll tell you what, man, that place is laid out! It was a phenomenal place: just to be

spread it to other people. People will see how you live and then that will change how they live. That's the most powerful thing, I think."

Kind of walk like you talk?

"Yeah. And that's where we are now. We still advertise for Greenpeace and Rain Forest Action Network in our newsletters, and we let them come and set up a table at our shows, but we're not as active as we first were."

Your first independent album, *Cruel Sun*, sold 20,000 initially, then 50,000 and finally 80,000 copies. This, along with merchandising, became a very lucrative thing for the band early on. In fact, it's those kind of grassroots things that took you to the big time, so to speak. How did you get the wherewithal to record that first album?

"We borrowed money from all of our family members and we played every weekend to pay for the recording sessions. Whenever we made money, we put it right back into the process - that was always first. We wouldn't pay ourselves, we'd always put money right into the bank. We actually had to

record the album twice, because the first version of it really stunk. So we actually made two records of the same material. It wasn't easy, but we

starting to make a little more money, so, like I said, we kept on putting our money back into the touring machine. We rented a bus to get out to Colorado, did a really successful tour out there and then went back and just kept on working it, and to this day, we're continuing to work it."

Was there a local Pittsburgh booking agent helping you with those dates, or had you already locked into a more nationally minded agent?

"Neither - that was me."

Oh, it was you - I'm talking to him!

"Yeah. I did all the management and booking stuff in the beginning, until we got Metropolitan Entertainment; I did have help from different people in Pittsburgh who would turn me on to different promoters in other cities, but it was just very grassroots."

So you'd hear from a band, "Hey, here's a cool club in this town you oughta play?"

"Yep. You know, they'd say, 'Send them a tape, they'll love you, we'll talk you up.' And we would do the same for them. It was like a neighborly thing and it's a healthy thing, because once you gain some level of success, you can take those people with you and turn them on to other people."

forward to seeing the show with new songs in it.

"Yeah, the new show is really very special; we're really excited. We've been working pretty hard on it. We've rearranged the old songs and even some of the new songs, will have different arrangements, so they won't sound like you're just playing the record at home. We like to spend time to make sure that the shows are very special."

Good luck out there on the road and we'll talk to you soon.

"Thanks for your help." ☺

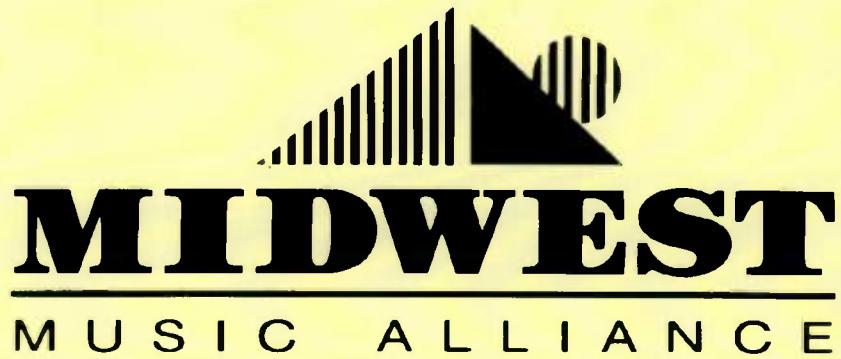


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Two Tales of Music

This article marks the beginning of a new series that explores music - all kinds of music - which is balancing on the cutting-edge, music that is just beginning to find ways to be exposed beyond underground press, underground clubs or by word of mouth, often via the Internet. Knowing that former WYEP/Pittsburgh PD-turned-freelance writer Mikell Ellcressor's personal taste in music is far left of center, I thought a kick-off feature written by him would set the progressive tone I have in mind for this series.

Transubstantiation takes place when a substance of the earth is converted into a substance of the divine. The Greek and Roman Catholic churches hold this doctrine; so does the world of rock & roll. I'm not a theologian, but I'm guessing that this practice probably touches on our desire to escape our humanity. The conversion of the Eucharist into the divine allows us to become more godlike. Rock & roll demonstrates this by the resuscitation of artists and styles, and their reabsorption into the culture. In *Graceland*, Paul Simon pointed out how "every generation throws a hero up the pop charts." Writing about this epoch of modern music, Phillip Glass pointed out that *Graceland* was "about the very language of popular music - a language which almost always is passed on from one generation to the next with little reflection or actual change." With increasing regularity, and greater frequency, we see a willingness to throw the last generation's heroes (or a tepid approximation in a "new," younger form) into the spotlight and expect adulation. The passing on doesn't confer the greatness. The innate qualities do not transmit, so often, transubstantiation doesn't occur.

There's an overriding paradigm in the dominant musical culture (you know, rock & roll) which maintains that playing certain instruments in a particular fashion is somehow intrinsically better than other musical styles. Guitar, bass and drums, with a few acceptable supporting instruments, are the designated backbone of music for the masses. This logic seems to run along the same track that gives credence to the maxim that early risers are virtuous.

Questions: If it is a correct assertion that information is power, does the ability to assimilate and manipulate data make one a powerbroker? If we do, indeed, live in the middle of a data stream, what happens if you embrace the flow rather than curse the torrent?

Answer: Not necessarily, but it does provide perspective and that, in turn, informs the answer to the second question. Astralwerks and Ninja Tune are two record labels that have eschewed the dominant paradigms in music for their own vision. Both labels have staked a clear position which currently sits just barely outside of the glare of acceptability. The artists that inhabit the rosters of both Astralwerks and Ninja Tune are not devoid of stylistic markers or lacking in references. They are, however, extraordinarily free characters that dance boldly at the edge of tomorrow.

Astralwerks: Technology Is Your Friend

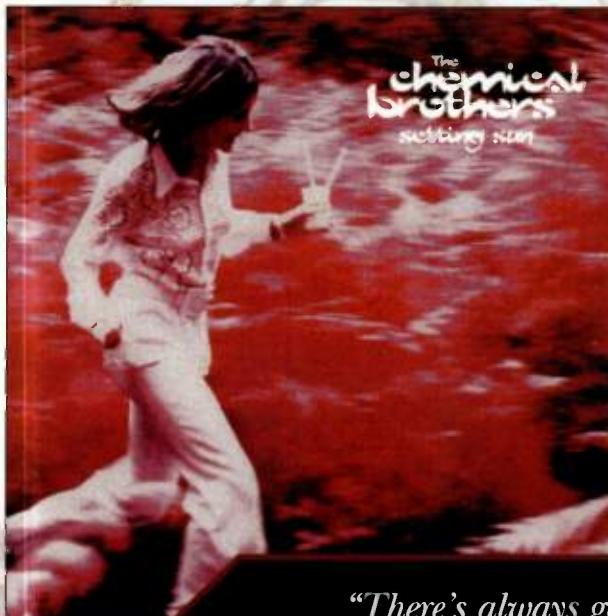
Astralwerks is an electronic music label. They release music that is made by people that communicate through machines; they are completely unapologetic about this fact. Founded in the summer of 1993, Astralwerks rose out of the international dance culture that germinated in raves and was propagated by DJs who spread the message to the world in fields, abandoned industrial sites, and low-wattage or pirate radio stations. Andrew Goldstone is the Co-Director of Astralwerks and has been with the label since January, 1996 - long after the original base of the label, ambient music, had evaporated.

While the label's approach to ambient allowed them to release most of their important releases in the second wave of the supremely quiet music (Seefield, Amorphous Androgynous, Jonah Sharp/Spacetime Continuum), the wave crested and crashed hard. According to Goldstone, "The ambient market was a huge market for us 18 months ago, and it just plummeted. It's over. I don't necessarily think it's dead forever, it's just dead until somebody can bring something new and interesting to it."

As a result, Astralwerks has shifted its focus and urged a variety of nascent, generally dance-oriented, electronic forms, like jungle, into the foreground. An extension of the ambient scene exists as a sub-genre in jungle, but it's in the more up-tempo expressions where jungle's influence, as a style, is growing. Its tendrils have found their way into mainstream releases by Everything But The Girl, the latest AIDS fundraising project, *Red, Hot & Rio*, and others. Goldstone

sees enormous possibility with jungle. "The great thing to me about jungle is that it continually reinvents itself. Every three months, there's a new style and a new direction, and it's always pushing and pushing and pushing - that's something ambient didn't do."

It's important to note that Astralwerks does not see electronic music as a perpetual sideband-frequency of pop music. The penetration and propagation of synthesized sounds continues to grow, often unnoticed, around us. Goldstone observes that, "If you watch TV, it's all electronic music. I think that's one of the reasons why so many people are coming around is that it has seeped in to their subconscious without them realizing it. It's become more familiar to them and, obviously, familiarity breeds accessibility. Something that a few years ago they wouldn't have understood, becomes, 'Yeah, this is normal,' because they've heard it in the beds of 15 different ads in the past few months."



"There's always going to be a commercial and an underground. I love both. Just like at any other label, the commercial allows you to have the underground."

- Andrew Goldstone

A major indicator of the potential of the new electronica is the response to 1995's *Exit Planet Dust* by The Chemical Brothers. With 100,000 copies shipped and 65,000 to 70,000 passing through SoundScan, *Exit Planet Dust* is a watershed record. Alternately throbbing and powerfully stimulating, sales on the release are evenly split between major chains, regional chains and independents. Surprisingly, *Exit Planet Dust*'s sales are also split between urban and suburban stores.

Andrew Goldstone is pleasantly confounded by the audience for The Chemical Brothers. "I still don't really understand who we're selling to and what the demographic is. Going to shows and seeing them live, I think the demographic is, like, 15-35. It's really all over the map, because it's the kids who are looking for something new and the adults who are looking for something new, and they're both coming to the same place. The Chemical Brothers, for whatever reason, have been able to bring a rock feel to electronic music and that's, I think, what breaks down the barriers for most people."

The next major step for The Chemical Brothers, a step that is likely to break down many more barriers, is the latest single, "Setting Sun," which features Oasis's Noel Gallagher. Released to radio on October 15, Goldstone notes that, "It's really still very much an underground record, sound-wise, so it's going to be very interesting to see how it plays out at radio: it's not a pop record. Obviously, we hope that The Chemical Brothers have enough of a cache out there to make the interest high enough so that other people will just give it a shot. Anytime people hear The Chemical Brothers, the reaction has just been instantaneous, because it's unlike anything people have ever heard before. If this record gets on the radio, it's going to be a monster. It has the possibility of being a truly groundbreaking record."

There's a palpable air of anticipation around Astralwerks, as they launch The Chemical Brothers, but the focus is not exclusive to hammering techno acts. The Future Sound Of London, the iconoclastic, highly innovative duo from London, who perform internationally via ISDN lines, have a stunning new release. In addition, Photek has another dark collection of drum n' bass coming; San Francisco's

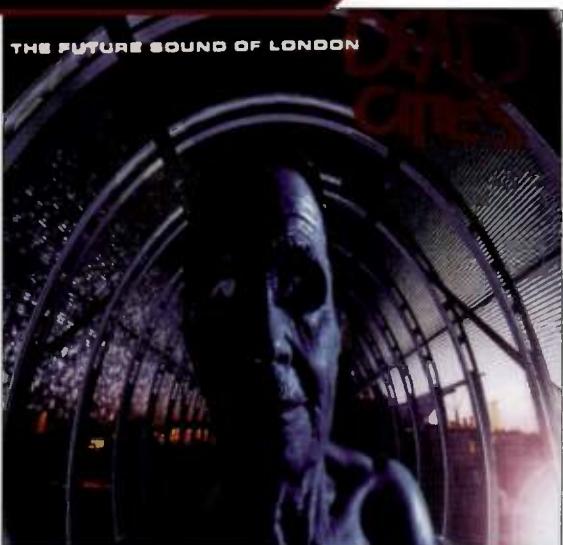
Freaky Chakra has teamed up with Single Cell Orchestra for a blazing electro doubleheader; and Astralwerks has supplied the soundtrack for *Wipeout XL*, a new game for the Sony PlayStation. Goldstone mugs when he discusses the *Wipeout XL* compilation. "Everybody always says that techno is video game music anyway, so we're giving it to them."

In actuality, *Wipeout XL* is likely to make a substantial impact. The disc features the biggest acts, and has exclusive tracks from The Chemical Brothers, FSOL, Underworld, rare material from Orbital and Prodigy, and some breaking acts who will have full releases in 1997. The alignment with one of the hottest new media technologies doesn't hurt the title's potential, either.



The commercial potential of much of Astralwerks' music is an interesting new phenomenon for the label. The culture that has incubated the acts on the label is large, but nearly invisible by mass-market standards. The sickleness of the underground dance community is legendary and the future of the label rests on a precarious balance that pulls in two opposite directions. "I try to keep this all in perspective," asserts Goldstone. "There's always going to be a commercial and an underground. I love both. Just like at any other label, the commercial allows you to have the underground. Listening to a The Future Sound Of London record, they make music that is from a completely different world, and yet, at the same time, they sell a ton of records for us. Their last album sold 40,000 copies! That says to me it doesn't have to be immediately

THE FUTURE SOUND OF LONDON



cont. ➔

consumable for it to work. That doesn't mean that FSOL is going to be a Top 40 act, but for the kind of music they make, it blows me away that we sell 40,000 CDs. It's extraordinary!

"Another commercial aspect for us is The Chemical Brothers. We're taking this music to, for lack of a better word, the 'alternative nation,' because that's really where the future is. That's where there are, hopefully, people who continue to look for new music."



There are indications that music industry punters are starting to bet on the new electronic music as the successor to "boy rock." The MTV Music Awards, for example, requested copies of The Chemical Brothers, FSOL, and Spacetime Continuum to play in the theater during commercial breaks.

Finally, Goldstone is buoyant about the next year. "I think we're very well situated. We're quite aware of the fact that there are a lot of eyes on us and we need to make sure that everything we do is right. Astralwerks is the figurehead of this movement, because we're lucky enough to have the acts who sell some records. It's gratifying to see the stuff you believe in, and that you feel passionate about, becoming something that is, hopefully, going to change the face of music in America. I do hope we have the soundtrack to the next century - the soundtrack for the millennium."

Nobody Loves Ya Like A Ninja

As striking as Andrew Goldstone's ambitions are for Astralwerks, there's an equal, and opposite, playfulness to the stance taken by England's Ninja Tune Records. Formed in 1990 by Jonathon More and Matt Black, Ninja Tune grew out of their experiences and successes - and disappointments and frustrations - in the music industry. Working as the DJ/production team Coldcut, More and Black were instrumental in establishing a

whole new sound in the UK scene with their sampled, high-energy dance confections.

Their work with Lisa Stansfield, Eric B. & Rakim, Eurythmics, The Orb and James Brown made them some of the most sought-after remixers and producers in the world.

St. Porcini

Jonathon More talked about the heyday of Coldcut in the late 1980s during a recent tour of North America with labelmates Funki Porcini. "We went from being a couple of DJs to being on 'Top of the Pops' and playing to 15,000 people. It was a massive explosion in a very short period of time. It was pretty weird for us and neither of us really enjoyed it, to be honest, because a lot of our time had been spent shopping for records, practicing our DJ craft, making tunes in the studio and hanging out with our mates. Suddenly, we were in meetings with A&R people, meetings with lawyers, meetings with accountants, meetings with advertising people, meetings with sales people, and on and on and on. It was an inundation of bullshit, basically, as far as we were concerned, because it was just this sort of massive machine that's meant to polish off any raw edges or thoughts, and spit you out as a nicely presented all-singing, all-dancing consumable. We weren't really into that."

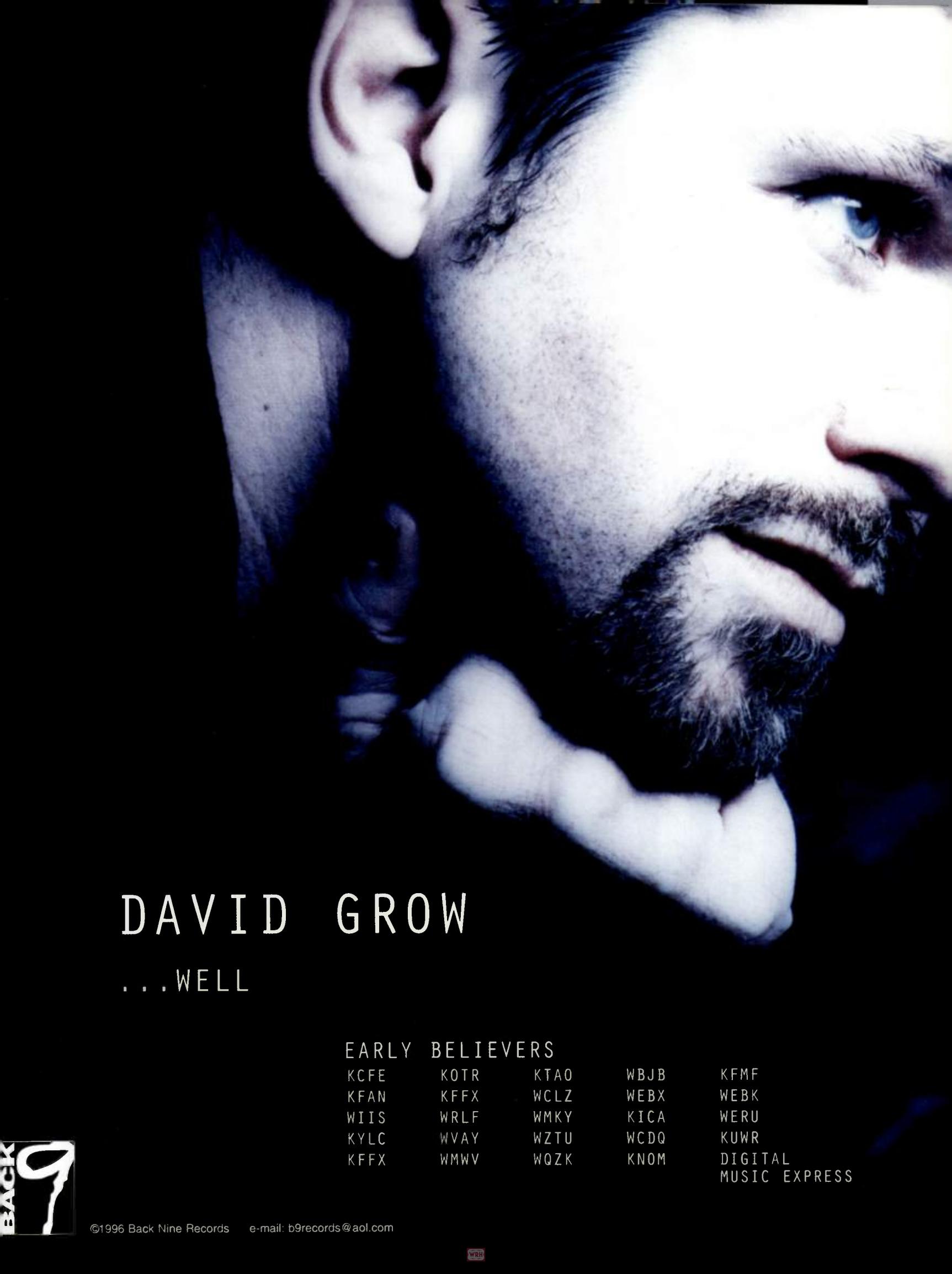
The machinations of the global entertainment machine soon became completely unappealing to the duo, and during a trip to Japan, they hatched their escape plan. The next step for More and Black became evident after many late nights watching ninja movies on local Tokyo television. "What would it be like," they asked, "if you brought the sense of the unknown, the mysticism and the intense physicality of the ninja world, and applied it to a new world of music?"

The faceless, stealthy Ninja Tune emerged from that trip and the duo have steadfastly maintained their independence and DiY aesthetic ever since. The Ninja Tune universe is broad, ever-expanding and possessed of a warped sense of humor. The label is a collection of purveyors of trippy, brooding, beat-heavy music that, in the terms of the day, is parlayed as trip-hop. Avoiding the easy characterization, the Ninjas



have already dropped one counter-marketing slogan ("downtempo funk") and forged on with an even sillier label - "flip-flop." The Ninja Tune sound is based around omnivorous sampling, shuffling, hip-hop-based rhythms and an inquisitiveness that invites repeat exploration of the deep, deep grooves.

cont. ➤



DAVID GROW

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“What would it be like, if you brought ...
... to a new world of music?”, Jonathan More

The slipperiness of Ninja Tune is understandable, given the experiences of the founders and the rate with which society chews through trends. A short-lived distribution and marketing deal with New York's Instinct Records, under the subsidiary of Shadow Records, has given Ninja Tune a cult base in North America. Now, they plan to use their new office in Montreal to spread their sublime reverances. The label plans a very direct, fan-oriented approach to growth, which includes portions of the conventional music industry - promotion and marketing - but leaves a lot of space and resources for new approaches. Club promotion and the fostering of one of the hippest brand images in music today is central to Ninja Tune's expansion.

Ninja Tune North America (NTNA) will coordinate the marketing and distribution of the primary Ninja Tune label and the quieter, quasi-ambient N-Tone imprint. Jeff Waye, one of the NTNA managers, has also promised a series of Ninja Tune “Stealth Nights” starting in January of 1997. These shows will take the enigmatic roster to the clubs and feature different Ninja Tune acts - Ninjas - each month. Each tour, during a swing of “Stealth Nights,” will stop in about half a dozen cities. “When trip-hop is a bad word, we'll still be around,” asserts Waye.

The label slogan, “Nobody Loves Ya Like A Ninja” intimates a deeper, more open approach to how the label relates to the fans that hunger for funky music. For More, a night DJing is really a chance to hang out with like individuals, rather than an opportunity to feed his ego. “When I'm out spinning at a club, I really hate the God DJ booth. I much prefer to set up off to the side where I can step out from behind everything, walk around and have a chat with people.”

The suppression of the cult of personality in favor of the more enigmatic DJ/producer approach underpins the artist development strategy for Ninja Tune. With the exception of Funki Porcini, who is such a notorious and outrageous hedonist that interviews with *Playboy* are being set up, none of the Ninja Tune bands have any discernible external personas. And for More and Black themselves, Coldcut has evolved into alternate entities like DJ Food (“We create these samples and breakbeat records so other DJ's will have material - like DJ food - you know?”) and Hedfunk. The other acts on the label: The Herbaliser, 9 Lazy 9, Up, Bustle & Out and The London Funk All-Stars are also essentially DJ combos that excel in the studio. There is a remarkable cohesion to the label's output, however, with each act having a distinct sound, yet still operating clearly in a territory that's home only to the most skillful ninjas.

Ninja Tune, as a label, draws and develops an intensely loyal collection of fans that scour every avenue for every 12-inch, remix and compilation they can find. Internet mailing lists like the acid jazz and idm (intelligent dance music) lists often run long threads around Ninja Tune. Like Stiff, Factory, and, later 4AD, Ninja Tune is much more than a company that produces records; it's a signifier of an attitude and a way of life. The core of Ninja Tune operate a graphics firm, publish powerful commentaries on current social conditions and maintain an outrageous Web site. Ninja Tune is about independence and technology merging seamlessly into a whole, which gives us opportunities to create and shape our world.

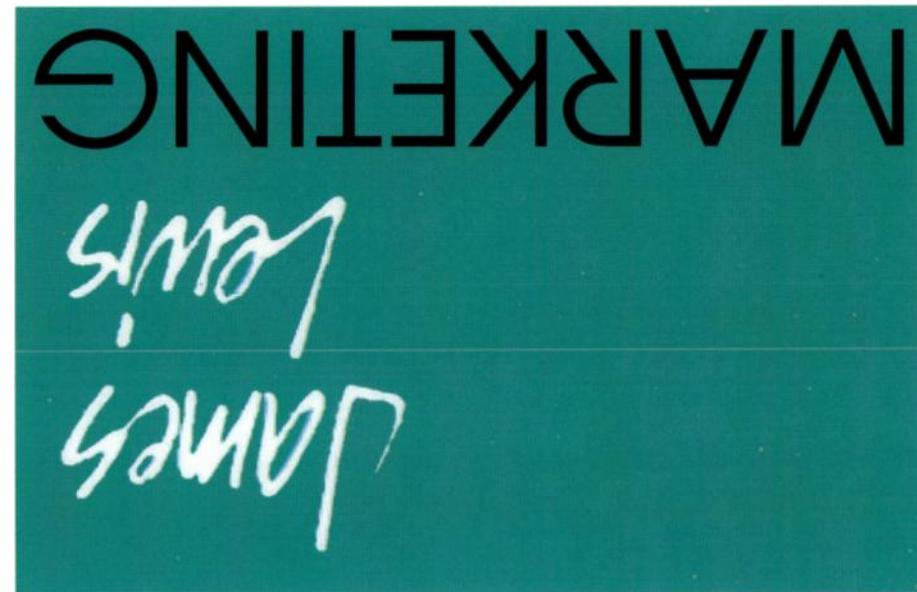
“I see us as like the first smart agents,” comments Ninja More. “I go out with a box of about 60 records, some CDs I've made myself and my laptop, and that's how I DJ a show. I spend my days out looking for the best, most interesting stuff around, and then it's my job to put it all together in a way that makes sense by re-contextualizing the original material.”

In the hands of DJ Food, or any Ninja, the data stream becomes a banquet table with endless delicious items being offered up for integration into a new work. The catch is that the original should be manipulated and reconfigured so thoroughly that it is unrecognizable.

In closing, the thread that connects both Astralwerks and Ninja Tune, besides the presence and utilization of the most sophisticated music-making technology, is the belief that full expression through music is found when the shock of the new becomes the signpost for tomorrow. ☺



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Guardian Records'

By John Schoenberger

As I get deeper into creating totally adult and, therefore, into doing interviews, I am finding myself choosing people for different reasons - all of which are good, by the way - but, knowing over time that just about everyone will have their

shot, I am beginning to choose people by those special "moments" in their careers. This is why I have chosen Susanne White for this issue. Although many of us have just gotten to know her over this past year, since she joined Guardian Records as their National Director of Promotion, I think I can speak for most of us when I say that it seems like we've known her much longer. As you will discover, she has many years of experience in the music industry - from many different perspectives. Susanne has brought this experience to the table for Guardian, and her contributions have brought this new label quite far in its first year. Beginning with her efforts on behalf of the revitalization of Joan Baez's career, to gaining an impressive foothold at the Adult Rock format for Catie Curtis, Susanne has displayed time and again that she has the energy and the expertise to get the



job done. Susanne

is now doing it again for

The Borrowers, a brand-new act to the national eye, as well as making veteran performers the Kinks and Jimmy Webb (who has a new album, Ten Easy Pieces, coming soon) feel comfortable in their new home. And, as some late breaking news, Guardian has just signed The Nields! Perhaps the key thing she has to offer to these artists and to us is her own experience as a performer, and her understanding of the passion and pain it takes to create music.

Susanne White

Give me a brief rundown of your of your career in the music world.

"I've been in the business 20 years now. I started as a singer/songwriter in high school, where I sang with bands in South Jersey. Back then, we were jamming with people like Nazz and all those good people out of the Philly area. Then I went to college in Philly and sang my way through college.

"I settled into doing a folk-rock kind of thing. I became the 'local kid makes good' and began to open for people in Philly at the Main Point, which was a great club, and other clubs in the area; I opened for Bonnie Raitt, Hall & Oates, Janis Ian, Jackson Browne and, at some point, I'm sure Joan Baez! I even opened for Bruce Springsteen at Villanova, and nobody came to see either of us - that's the big joke about my career. But it was wonderful, because I was able to gain enough experience and courage to go to New York to be a big rock & roll star, or so I thought. After going to New York, I kind of got crazy with that end of the business rather quickly, 'cause it's pretty frustrating."

OK, so how'd the business side start?

"Well, I'd been through it for a couple of years and was educating myself about how it all works, mainly for my own career. I had been in the studio cutting demos; I had a couple of singles deals and I was doing back-up for people. I did a lot of stuff in the industry, artist-wise, and I've written several songs, but inevitably, you get involved in the business end if you're smart about it. Gradually, I got out of the artistic end and concentrated on other aspects of the business. At first, it was mainly in the studio, where I produced records; my real love is producing records, but I haven't done that for a couple of years."

Did you produce anybody we know?

"I've done some work for Island - Dean & The Weenies, specifically. I did the Downtown Girls for Westend Records, which had a pretty big hit in London. I did some dance 12-inch projects. I've been *almost* rich and famous for many years, John, almost rich and famous."

Then how'd you get into the record label side of things?

"I worked with Vic Chirumbolo at Creed Taylor's label at CBS - CTI - years ago. I also worked with Juggy Gails and Sleeping Bag Records - I was there for a couple of years."

With Juggy? That's probably where you really learned promotion, right?

"Yeah. I took that job because of Juggy. I went to apprentice with him and did radio and retail. Then I got into independent management and a little more production - I did some stuff for Ray Caviano when he was hot with Atlantic - you know, the whole disco thing. After that, I managed some bands from Scotland, which got me more into the management/business end of it than ever before. While I was freelancing - doing everything from marketing to retail to management - someone introduced me to Happy Rhodes; I managed her and ran her label, Aural Gratification, for five years. She's an incredible artist, and is currently working on her next album, by the way."

Were there other artists on that label besides her?

"No, basically it was her and Kevin Barlett's label. Because we had sold over 60,000 units with her, other label people started to take notice. That's when I first met with Chris Hensley, Guardian's VP/Promotion & Marketing."

And the rest is history, ladies and gentlemen. You've been at Guardian for about a year now, right?

"About a year, yeah. It has been interesting, because it hasn't been exclusively promotion. I know they mainly need someone to get on the phones and get in there, and just get records out and on the air. But, like I said, it's been kind of interesting for me, 'cause I came from running a label. I think that's one of the reasons that they hired me, because we're building a label here and I've done that. It's been very gratifying to offer my experience in any area I can."

You see the bigger picture.

"That's right. I see the bigger picture, and I also know how to bring it home and what it takes to do it. I think I have a great overall vision, and I can do it with an indie mentality. In other words, I can do it on a budget, or I try to anyway."

Under budget? I never heard of such a thing. How dare you talk like that!

"Really, and that's the beauty of it. At Guardian, we do have the money to do what we need to do, which was always lacking with me for AG - I could never get Happy to the next level, because I didn't have \$150,000 to spend on a promotional campaign, you know? So, the thing that's great about Guardian Records is we still have this artist-intensive mentality here and we have the budget to do something about it. That excites me about working for Guardian."

I guess the real battle has been for people to gain a different perception of what Guardian is, because I'm sure most people initially felt, "Oh, it's just another one of these indie labels trying to get their records played." I would guess it was an education process for people to realize that Guardian is part of the EMI family, there are experienced people running the label and all the things that need to get done, can get done.

"You're so right. We understand what we have to do, and it has been incredible. Chris Hensley and I have really taken this first year - in addition to developing Catie Curtis and getting her out there, which has been a kick, and of course, working with Joan Baez - to start knocking on the door and saying, 'Hello: new label, new artist, new concept, it's Guardian, we're here.' I'll tell you, I'm still doing that work; I still have people thinking of us as being an indie, when, indeed, we're not."

But don't you want to keep a "boutique label" image in some way?

"Yes, absolutely. I think the thing that makes us competitive and what's really good about us, Johnny, is that we will plug every hole we can, which is a very independent mentality, a 'boutique' mentality. If there's a way to market something, or we've missed a hole, or somebody isn't covering a certain population segment, we'll be the people that'll go in there and find a way to do it; to come up with new campaigns that maybe not all the majors consider. We build from the bottom up, and that is a very boutique mentality, because you have to cover your bases; you have to lay down a foundation, you have to go where other people don't go."

So, over the last year, beginning with Joan's release and on through Catie and now The Kinks and The Borrowers, part of the battle was, "You gotta take us serious. We might be independently minded, but we're a company with some muscle behind us."

"What we've done with Catie's album is the age-old industry dream; we've developed an artist and we have set her up beautifully for the next record. I'll tell ya', one of the greatest compliments I got is when I went out to see Norm Winer at 'XRT. We were just talking about things in general and he said, 'You know, Catie's record wasn't necessarily for us here at 'XRT, but I had to tell you that in watching that record, you plugged every single hole you possibly could have for her and it was really wonderful.' At which point I realized we really set her up at this format for the next record, and that's what it's about. It's a long-term investment for developing a career; remember that. A career that pays off for five or more consecutive records. You have a goal, you have units that you want to hit at each benchmark for her and she has a career that's developing. So that was an incredible compliment for me."

You have to be patient, sure, but there's the reality that you have to show some kind of monetary gain. But at the same time, you gotta have a long-term vision of, "We're developing an aura and a concept and a roster that, in the long run, will have legs to it."

"That's exactly right. I have to watch myself, I have to be careful of myself. I get very wrapped up in the intensity of the moment and I have to constantly remind myself that we're making a statement and that people are just getting to know us. But our artists are consistently out there and we try every single thing we can to get them everything they need to develop as performers."

That really is an important piece of the puzzle. It's one thing to have a good record, and it's another thing to have the money to promote the record, but you gotta have a real band or a real artist out there driving home the fact that this is not some studio creation.

"Exactly. What's made it so much fun is that I'm blessed with having great music. That's something that you hope for all your career; to work with people that you really love, that you're working with 'oh wow' music. In addition, what happens in this company is, when we get radio support, I have a team here that really backs me up. My retail department cranks, I have a publicity department that turns it up for me and my production department kicks serious butt. I have people waiting outside of my door on Wednesdays to find out what's going on in radio, where my airplay markets are and where my targets are. And on the top, we have Steve Murphy, a president who's extremely supportive of that entire synchronicity; it's extremely important to him, and to Chris Hensley.

"You have to realize where Steve's expertise and insight comes from. He is the one who has revitalized Angel/EMI Classic. He's the one who orchestrated *Chant*, which sold well over 2,500,000 copies. He's discovered how to bring the classics concept into a crossover mode. He feels there's a demo of people that buy great classical music, who also enjoy contemporary music, that the same demo also enjoys artists like Joan Baez...."

And the Kinks and Catie Curtis....

"Yes, and it makes sense. I mean, he feels that there's a record buyer out there that appreciates music across the board. That same person who's gonna buy *Chant* will also really appreciate Catie's new record or the Kinks boxed set or a new album by Joan Baez.

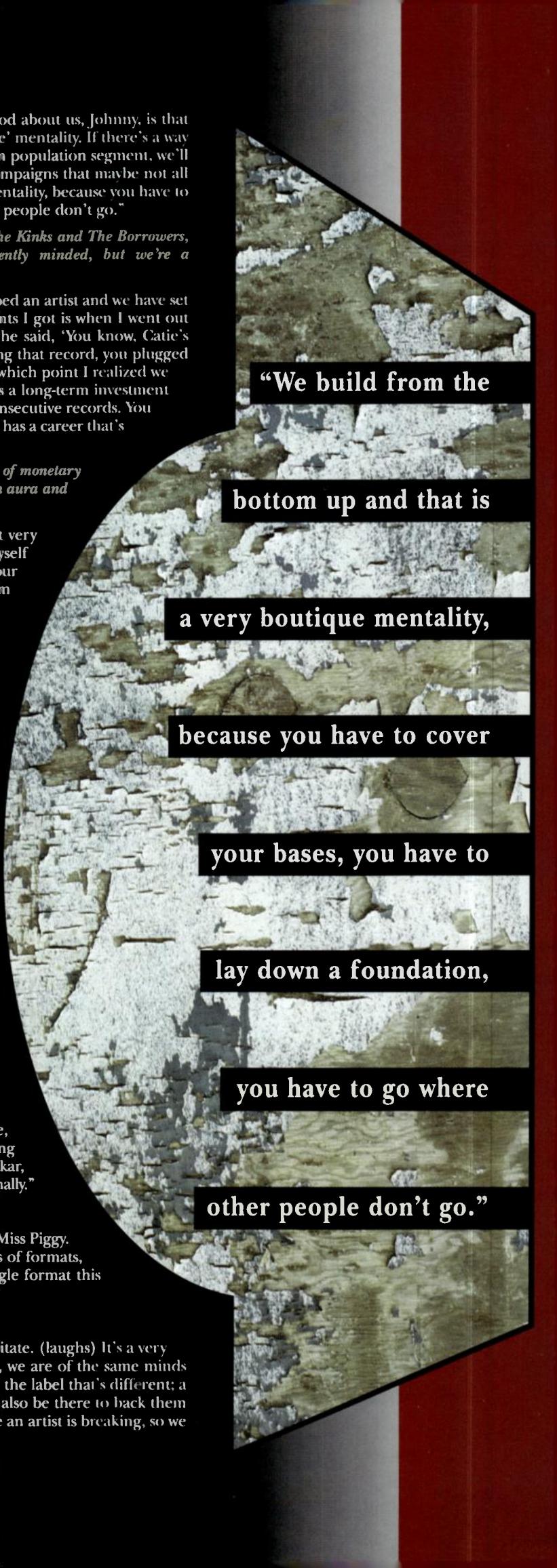
"That's the basic concept. In addition to all the rock/folk that goes on here, Angel/EMI Classic does all kinds of other incredibly wonderful projects, including Liza Minnelli, Bernadette Peters and the *Muppets* soundtrack. We have Ravi Shankar, Vanessa Mae and so on. Sometimes they come to me to see what we can do promotionally."

And you said, "Not a damn thing." (laughs)

"Well, we got on the world charts with Ravi, Itzak Perlman, and Ziggy Marley and Miss Piggy. I also got an opportunity to work with Liza at AC. I've had to break into all kinds of formats, and Hensley and I have worked very closely in doing this. I've been to every single format this year except, I believe, Country, heavy metal and Christian."

There's a continuous line of communication between you and Chris, isn't there?

"Yeah. I'm extremely lucky to be working with him - he makes me look like I meditate. (laughs) It's a very creative, fast-paced, energetic, intelligent, strategic synergy that we have. I mean, we are of the same minds marketing-wise and we both love a challenge. We're both working very hard to be the label that's different; a label that will not only develop and create great openings for our artists, but will also be there to back them up 100%. We want to be the team that totally takes advantage of the market where an artist is breaking, so we can be the label that consistently goes the extra mile."



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but a dog won't listen



once she's tasted blood



THE BORROWERS

243 8 37105 2 2

The Borrowers
debut album from
GUARDIAN Records

Produced by: Jay Joyce
Management: Mark Shimmel Management



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Which is really a big part of it. You got your day-to-day efforts for the specific projects you have at hand - what's in front of you at the moment - but, somewhere in the back of your mind, you gotta keep that door open, "There's a greater mission for us, and all these little efforts are adding up toward it."

"Yeah. You nailed it when you called us the aggressive, new label in one of your articles about us. It's hard for us to see that sometimes. We're so busy in the daily grind of it, that we often forget that it's all adding up. I'm in the middle of a Kinks record, at radio, and The Borrowers record, at radio, and I'm going nuts!"

Juggling two records?

"Yeah, we're more than able to juggle two records. Chris has got 20 years in the business - he's done it all, and I've done a heck of a lot of it myself. It's not so much there are two records to work without a field staff, as it's just a difficult climate out there for anybody's record. We're doing extremely well, really - we're debuting on all the charts. We look at each other and suddenly say, 'Oh my god, maybe we're doing something right!' It's great when the plan works - we strategize over and over and over again, but when the plan actually works, it's great.

"The Borrowers, you know, really represent the next step for us. It's our first shot at skewing younger as we get established as a label. Ultimately, The Borrowers are going to get a much younger demo, in addition to the adult-leaning demo that we are exposing them to now. We're getting noted for our Triple A focus and success, but we've actually already opened the door to some Alternative stations with Catie. And, the thing that was a kick for me, was we took Joan Baez to College. I mean, we hit a whole new generation of kids who had never heard her. We were Top 50 at College!"

"There's a lot to be said about the work that Michelle Clark and Madeleine Chattah, and Joe Sweeney, do. I probably shouldn't say anything about anyone specifically, but there's a great team of people that we use. In addition to those I just named, there's Kevin Sutter, Carolyn Padgham, Paulette McCubbin, Mike Lyons, Harry Levy, Louisa Rodriguez and Chris Davis, and I feel the need to publicly say thanks. When you don't have regionals, you need people who believe like you believe."

So, you just mentioned the difficult climate out there. Are you talking about how it's getting tougher and tougher to get records on the radio?

"Oh, absolutely. There's no slow quarter, it doesn't exist anymore. You gotta make every week work. And the pressure of the fourth quarter alone has a pitch to it now that I've never seen before - and there's so much product."

Yeah, there is.

"Someone had quoted to me that it costs \$1,000,000 just to find out if you have a record, and then another mil to make it happen. Now those figures may be a bit exaggerated, but how often can we all make this kind of investment? We have to fill the pipeline with quality artists that we *do* want to make an investment in and take a chance with. But you gotta make every bullet in the gun work now. It gets back to why we strategize with everything and fret over the fact that there's not one marketing bullet that we can misfire."

I do agree with you, but I still think there's one advantage of breaking an artist via Adult Rock Radio: you have a longer, deeper window of opportunity than you do at most other formats. With most formats now, it's three, four weeks in, it ain't happening, "Next!" We still have the opportunity here to develop artists over 10, 12, 15, 18, even 20, weeks before the signs of success begin to emerge. You know, Top 10 or Top 20 on the charts, you see a spike in sales in certain markets, then a big tour comes along to take it to the next level, and so on.

"Yeah, although it's becoming more competitive. I think that Triple A is learning to *want* to get their numbers and they want to be more competitive in their markets, and I think that's a healthy thing. I agree with you; it's still a music-intensive, patient format. I think we forget that sometimes, and we sit here in our offices and we get very frustrated, 'cause we're not moving things faster. But they most certainly do still break artists. What I'm finding by trying to roll stuff over into other formats is that, and Alternative Radio in particular, they're definitely looking at Triple A. It's a benchmark upon which both we, *and* they, are basing the next move."

Spread the story out.

"Right. I really do think that Top 10 on the Adult Rock Airplay charts is a benchmark. I look at The Why Store, I look at The Wallflowers, Sheryl Crow, the Counting Crows, Joan Osborne and many others. I would like to think that The Borrowers are gonna be the next one; we're poised, we're ready. The video was just finished, which Nigel Dick directed. When the time is right, we'll be ready."

Yeah, Duncan Sheik is a current example that has the potential of crossing all the way. Atlantic's in the process of doing the cross right now. It's a great example of a record that built over many weeks and now it's in the Top 10. It didn't just squeak in by everybody propping up the mirrors and holding things together just so they could crack into the Top 10 and then watch it fall apart. It's in the Top 10, and it's staying there.

"Exactly. See, and that's the beauty of it; that's a campaign of doing all the right things, having the perseverance and then having the music really be there."

Ultimately, it has to be in the grooves, doesn't it?

"Ultimately it has to be in the groove. We were talking about that yesterday at lunch; Ray Davies was talking about how it's gotta be a good record, it's gotta be in the groove. The exercise is between having the finished product and getting it to the consumer, it's what happens in between that is so important."

Any last thoughts?

"We have a great band with The Borrowers, and I really believe we're gonna break them, and then make them a major act. I've worked with Liza Minelli, Ray Davies, Joan Baez, and the Muppets this year, too. You know, I've had a pretty good year. It's amazing, I have to stand away from it sometimes and just look at it and say, 'My god, I'm really lucky...I'm getting paid to do this.'"

"We want to be the team"

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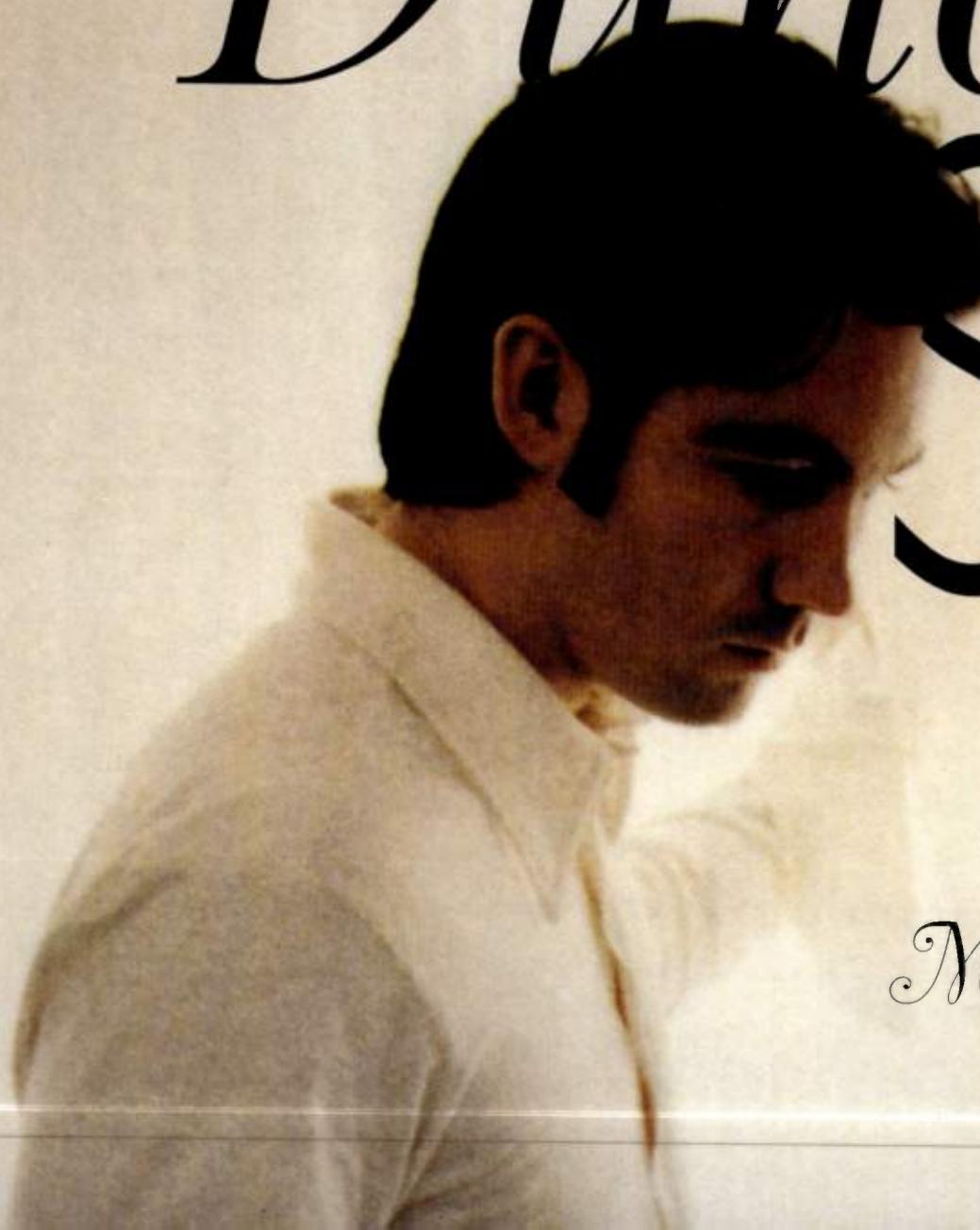
I think it's amazing how many
people in Triple A are suddenly
guzzling milk!
What's up with that?

It makes sense Michele. Milk is
loaded with calcium and vitamin D.
It's the healthiest thing for a young,
growing format like ours.
(you know, I mean the healthiest
thing besides us.)

MICHELE CLARK PROMOTION

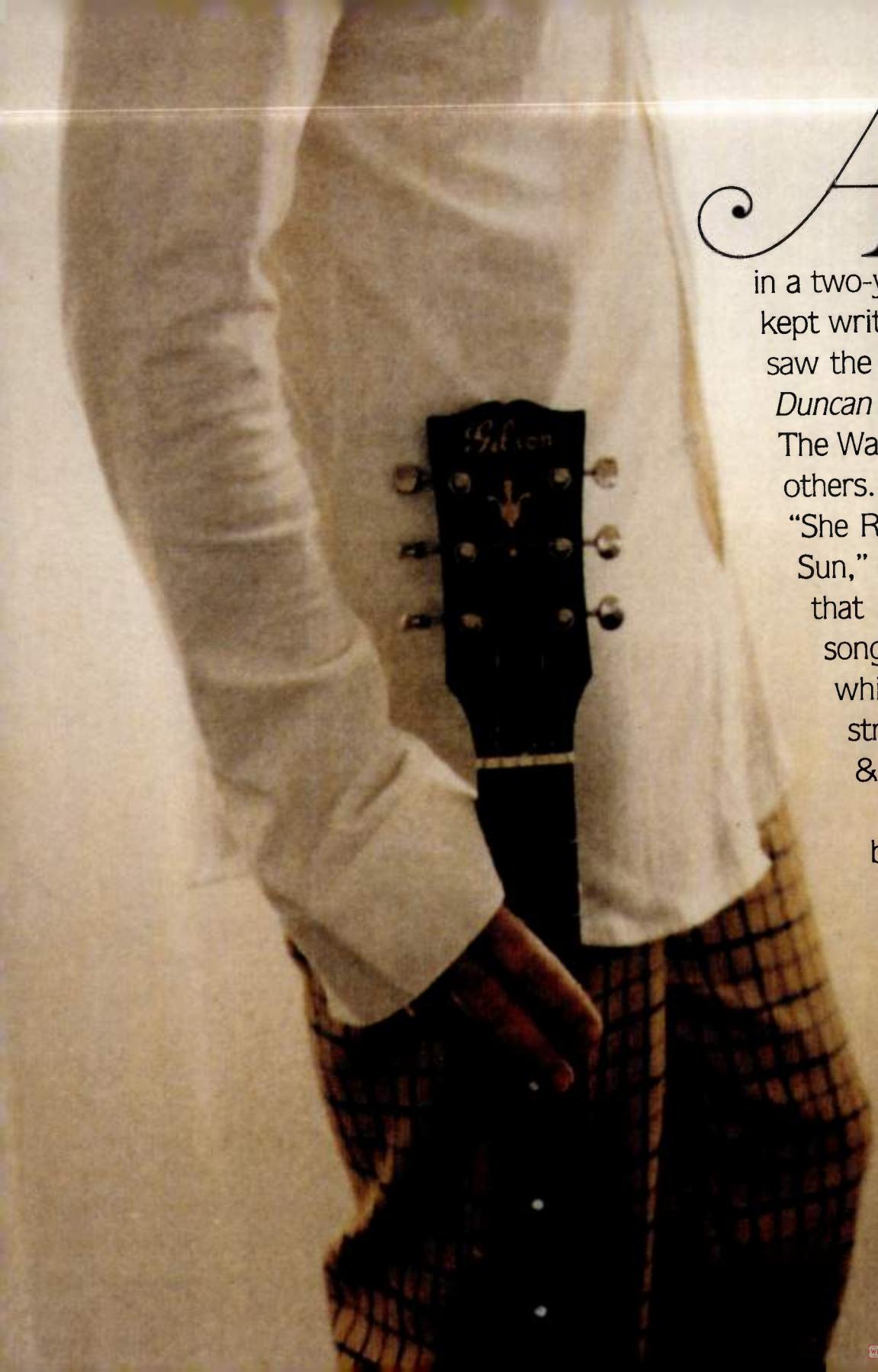
It does a record good!

Duncan SHEIK



By
Matthew
Lawton





At the age of 26, singer/songwriter Duncan Sheik has already had his share of ups and downs. After playing with Lisa Loeb in his college days, Duncan broke out on his own, only to wind up signed to a rap label and stuck in a two-year limbo. But making the best of a bad situation, Duncan kept writing songs and passing his demo tapes along until he finally saw the release of his self-titled debut on Atlantic earlier this year. *Duncan Sheik* was produced by Rupert Hine, who has worked with The Waterboys, Kate Bush, Howard Jones and Tina Turner, among others. Featuring the upbeat "Barely Breathing," the infectious "She Runs Away" and the heartbreak of "In The Absence Of The Sun," *Duncan Sheik* is an intimate, intelligent and romantic album that requires a few listens to truly appreciate it. Some of the songs are sparsely arranged, with just piano, guitar and vocals, while five of the 11 tracks feature full-blown, breathtaking string arrangements, reminiscent of early Elton John, Simon & Garfunkel, and Roxy Music.

This project is a perfect example of a record label believing in an artist and being patient in its development. After having worked the CD into the Top 10 of the **totallyadult** charts, many months after its release, Atlantic is now set to take on the rest of the radio world. And as Duncan bares his soul in his songs, he also shares his story with us.

You started playing piano and guitar at an early age. What was your childhood like?

"I was born in New Jersey, but I grew up in South Carolina. My mom was a single working mother, so I was with my grandparents a lot. I have a perfectly good relationship with my dad, as well, but it's just that he was in New Jersey and I was down in South Carolina. But anyway, I suppose piano was the first thing I sat down at when I was a little kid, but when I got a guitar, I became like a guitarist. Later, I went back to keyboards again. When I was 12 or 13, I got a synthesizer or two, and a four-track recorder, and I just started recording stuff. Also, at that time, I went away to boarding school up in Massachusetts, so, I was going down to New York a lot on the

Cont. →

weekends. I wasn't really like a Southern boy or anything; I was just kind of running around up and down the East Coast."

That must have been pretty cool, to be able to split for the weekends on your own and go to New York.

"That was definitely the fun part about it. And, some really great people, who I met there, are still good friends of mine, so, that was good. Then, I went to Brown University and I was like a hermit in the Brown recording studio for a long time. I was always doing a lot of stuff in there. Around that same time, I was also playing lead guitar in Lisa Loeb's band."

You met her at Brown?

"Yeah. But that was kind of just for fun. I was really very self-conscious about my voice at that time, so, my only way of getting up and playing on stage was to be a guitarist - singing I would really only do in the privacy of the studio. When I graduated from

and set up a fairly cool little recording studio. I was living in LA in this little guest house and was just writing songs and writing songs. Then, BMG, knowing that the Immortal Records thing wasn't gonna happen, started giving the tape to some other people. Debbie Dill at BMG gave my tape to Ron Shapiro, who's now the GM of Atlantic, and Ron really loved it right away. It was Ron who set it up so that I could do the deal with Atlantic."

Isn't it amazing how that still happens; someone has a tape and they say, "Hey, you should check this out." You know, it floats around to Mr. Big, who says, "Yeah, let's get this guy."

"Right, exactly. But then, I had to kind of get my shit together and start getting on stage, 'cause I'm, like, a studio guy - it was like, 'Oh God, now I've gotta actually perform!'"

You mean, actually get in front of people? (laughs)

**"You can be powerful,
and you can be dark,
without being loud and silly"**

Brown, I drove out to LA and I got this record deal with Immortal Records."

How did you pull that off?

"Well, basically, what happened was, I gave my tape to this lawyer named John Frankenheimer, who's still my lawyer. I was introduced to him because he is Diana Ross's lawyer, and her daughter and I were really good friends in school. I just went to John to get some advice from him, like how I should go about this, and he said, 'Well let me give your tape to some people.' He gave it to Happy Walters and Happy signed me to his label, Immortal Records. They gave me some money to live on, and through that, I was able to get my publishing deal with BMG."

And at this time, you were 22, maybe? "I had just turned 23."

Quite the birthday present!

"Oh, it definitely was great, but I was in this weird limbo for, like, two years, where I had the publishing deal and I had the record deal, but nothing was happening. I knew the record label was a really inappropriate place for me, and as far as the record deal was concerned, I knew it wasn't going to do anyone very much good."

Sounds frustrating.

"Yeah, but with the publishing money, I bought some more gear

"Yeah. I'd gotten a really good vocal coach in LA; she's an opera singer, so I was being more or less classically trained to get my technique together, and that was very helpful; it also helped my self-confidence to get up onstage and sing in front of people. So, it worked out OK."

So, for a few years, you were just writing songs. How many of the songs on *Duncan Sheik* came from that period?

"Three. Songs have a certain kind of turnover time in terms of how long I can actually live with them, which is about a year or so. The fact that there are songs on there that are two or three years old is like a miracle to me."

What are some of the older songs?

"Well, 'In The Absence Of Sun' was really the first song I wrote when I got my gear together. It was very, very exciting, 'cause it was like my first time really being able to work by myself with the proper kind of gear. I was actually sick of the song by the time it came to recording it, but then, we got Simon Hale in the studio, and I said, 'Let's do a cool string arrangement for this and see what happens.' When we laid the strings down on it, it was just like, 'Holy shit!'"

When you were doing those songs in your guest house, playing and laying 'em down, were you, in the back of

your head, thinking, "God, strings would go great on this," or was that more of a spontaneous thing?

"The string parts were always there. All the demos had similar string arrangements on them, it's just that Simon did certain kinds of things, and his approach was a little bit more melodic than mine. You can listen to the demos and you'll hear all the strings, it's just that when you have 14 real people in a room playing them, it's like a whole other story. For me, it was genius. And I definitely had many an argument with Rupert about it, because, initially, they didn't want to do that."

The strings?

"Yeah. Not at all."

I think they're great.

"Well, for me, that's ended up being the whole selling point of the record."

How did you actually write and record the string parts?

"Simon flew to Paris, where we were recording, and he listened to the songs as they were being recorded; we gave him a tape of just the basic acoustic guitar versions so he knew what kind of arrangement to do. We had many a discussion about what approach each different song should take, giving him guidelines about

where I wanted to go harmonically, and certain chords and certain notes - that kind of stuff.

"Then he went home and he wrote the arrangements, and, a couple of weeks later, he came back with the players and conducted. It's insane how it works. They get the charts that morning, they sit down, they rehearse it twice, you press record on the tape machine and record it - you try to get everything done as quickly as humanly possible, so you can get away with spending £5,000 instead of £10,000. Three hours later, it's done!"

So, you don't really know how it's gonna come out until it's going down. "Exactly, it's a little scary."

You were there that day, I'm assuming?

"Believe me, I was going nuts. It was like the best day of my life. During the recording of 'November,' I was definitely in tears, it was just a very emotional day for me, 'cause it kind of completed the whole picture for me, like, 'Wow, I've actually achieved something of value here.' It seemed like my whole 25 years had actually been worth something, on that day. So that was pretty intense."

And you recorded the whole album in a château in Paris, right?

"Yeah. Recorded in Paris, mixed in London."

Cont. →



It's a big country.



(better remember where you put it this time)

Finding a great song is not a "Lost" art:

Top 5 Phones WXRV
Top 5 Phones WCBR
#1 Phones WRKT
#3 Phones WQCM

There's a song for it.



The Gathering Field

lost in america

the title track from the debut album

The Gathering Field's honest, rootsy blend of rock and roll combines mature songwriting with infectious melodies. Lost In America is sure to be one of this summer's brightest musical debuts.

— Greg Meitus, WYEP

produced by Dave Brown & The Gathering Field

When you went to Paris, did you just fly over there with your guitar and yourself, or did you have other band members as well?

"I flew over there with about five guitars, two amplifiers, three or four keyboards, a box full of effects and no band members."

And then you went to this château?

"Well, it's actually Rupert's house. He bought this place; it's really beautiful, but kind of rustic on the inside - it's not like a formal château, or anything. Rupert just has a very simple recording studio set up there, not that much different from what I have at home, actually, and we just made the record on A-DATs."

Those are DATs, right?

"Well, they're digital 8-tracks. Really, all you need is a couple of really good microphones, a couple really good mic pre-amps and compressors, so that what you go to tape with is really clean, and then you take those tapes and you transfer them to 32-track digital and take it into a great studio to mix in, and that's the deal."

So you recorded the album, Atlantic put it out, and now you're on tour. How's that been going?

"Oh, it's going great, yeah. I've been touring quite a bit actually. I even went to Europe for two weeks."

I'm assuming the European audience might be a bit more friendlier and receptive to what you're all about.

"Definitely."

where the vibes have just been, you know, frat boys who are totally not getting it, not interested in me. And frankly, I'm not hugely interested in them getting it, either. Inevitably, there will be five or 10 people who come up to you after that show and they'll apologize for the audience and say that it was amazing, you know, 'I'm sorry for the people in my town.' So it's fine, because those will be your real fans."

What was the European tour like?

"I was surprised; I was really nervous when I went over there. I went to play for the European label reps, and journalists and sales people who they'd invited. So, I'm playing for 150 or 200 people I don't know, and who don't really know me, or my music that well. Yet, in spite of the fact that the CD hadn't been out there very long, we got lucky. Particularly in Paris and Hamburg, where we had really great venues and the vibe of the evening was perfect; in Hamburg, I got two encores and a great write-up in the paper the next day."

Good for you. It's really great music. It reminds me of Elton John's second record, and I hear some Simon & Garfunkel and Jeff Buckley, too. Like in the song "November," the strings remind me of "Bookends."

"Right, exactly; that's cool. I listen to those great recordings, too, and I've got no problem with that kind of comparison. And Jeff Buckley is one of the few American artists that I have gotten really

sadder kinds of things, so, that's definitely the mood of the album. You've got all these dark situations and these problematically difficult relationships, but there's a certain catharsis that comes out of writing about it, or just expressing that feeling, and that's what the record is about - it's just about that process. And when I say catharsis, I don't think you have to do it in the wailing, screaming, histrionic way that a lot of people seem to want to go about it. I am definitely reacting against that approach - you know, you can be powerful, and you can be dark, without being loud and silly, you know what I mean?"

But it's not just dark, 'cause when the record's over, you get a feeling of like, "Yeah, tomorrow's right around the corner."

"Right, right, right! Because I'm a pretty hopeful person, and I have problems like everyone else, and sure there they are on the record, but you need to have that sense of, 'Even though this sucks, there's still a lot of beauty inherent in day-to-day life, if you can find it.' So, it's kind of like finding the transcendental within the mundane."

The first line on the record is, "You may not see the end of it," and the last line on the album is, "It's OK, yeah, it's OK." The circle is complete there. You find your peace.

"That's very funny, that's amazing! You're the first person who's pointed that out to me. I never knew I did that! That's a very interesting observation. It's

"During the recording of 'November,' I was definitely in tears...it seemed like my whole 25 years had actually been worth somethin', on that day."

excited about in a long time. You know, most of my influences are British."

What kinds of music do you listen to?

"I'm a big Radiohead fan, huge Radiohead fan. I think *The Bends* is one of the better records of the past five years. I don't know if you've listened to it that much, but you should."

I liked it, but not that much.

"No, no, no, you gotta listen to 'Fake Plastic Trees' some more; there's so many things on the record that are genius. Anyway, I also like Björk, I like Everything But The Girl, I like all this kind of drum n' bass-inspired ambient dance music stuff. My music is definitely influenced by this sense of ambient music, which people don't really pick up on, but it's a big part of the record; harmonically, the mood that I'm creating comes from me listening to Brian Eno and stuff that came after that. And even though it's a very organic sounding record, it's still done in such a way that there's a lot of space there, or, at least, I tried to make sure there was."

Yeah, there definitely is. That's a big part of the record, that space where the listener is just left hanging there going, "God, what happens to that girl now?" or, "What happens to that guy?" - and the song's just kind of fading away. And I don't know what happens, and I kind of want to know what happens.

"No, you don't. You'll never know - it's kind of like life. The thing is, when I'm depressed or upset, or when something is truly sad to me, there is a certain beauty to it. The things that are the most beautiful to me are really the darker moments, or

good, I'm glad to know that I did that, you know, inadvertently or subconsciously, that's very cool. You get two points."

So what are Duncan Sheik's future plans?

"It's gonna be a lot of touring, and just the same kind of stuff for at least another year."

Is it frustrating for you to have work this record for another year or so, when you might really want to get on with something else?

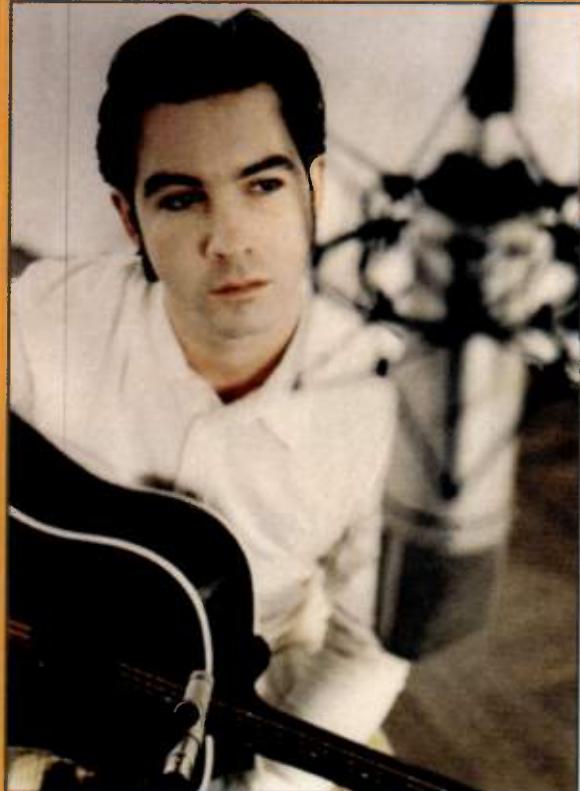
"I mean, I'm definitely jonesing to go back in the studio again, but, you know, that's just life. I asked for it."

When you're not doing musical projects, what sort of things do you do?

"I'm not really a sports person; I'm definitely a culture person. I have a degree in semiotics, which is modern culture and media, so I definitely have my museum side, my modern art conceptualist side and my art film thing that I like to go do. So, I guess, that's what I do."

"And living in New York, I've become something of a food junkie now. Just trying to find really cool restaurants that have amazingly different kinds of food. When I have any time to myself, I like to go shopping for musical equipment and clothes, or I eat at restaurants and go to movies - that's about it. That's like all I have time for. And it's normal, I think - it's my normal life." (2)

By the way, you can E-mail Duncan at: duncansheik@atlantic-records.com, or visit his Web site at: <http://www.atlantic-records.com>.



I've seen you a few times and am a big fan of the album. Your music is real quiet, subtle, introspective, and beautiful, but I picture Duncan Sheik and his band in some club in some dumb town in dumb USA; some guy's breaking a beer bottle on someone's head, and giggling and laughing, and trying to get laid...and Duncan's onstage going, "What am I doing here?"

"Yeah, I mean you hit the nail on the head. There have been several occasions like that. Thank God, not as many as you might think, but there definitely have been certain clubs we've played in

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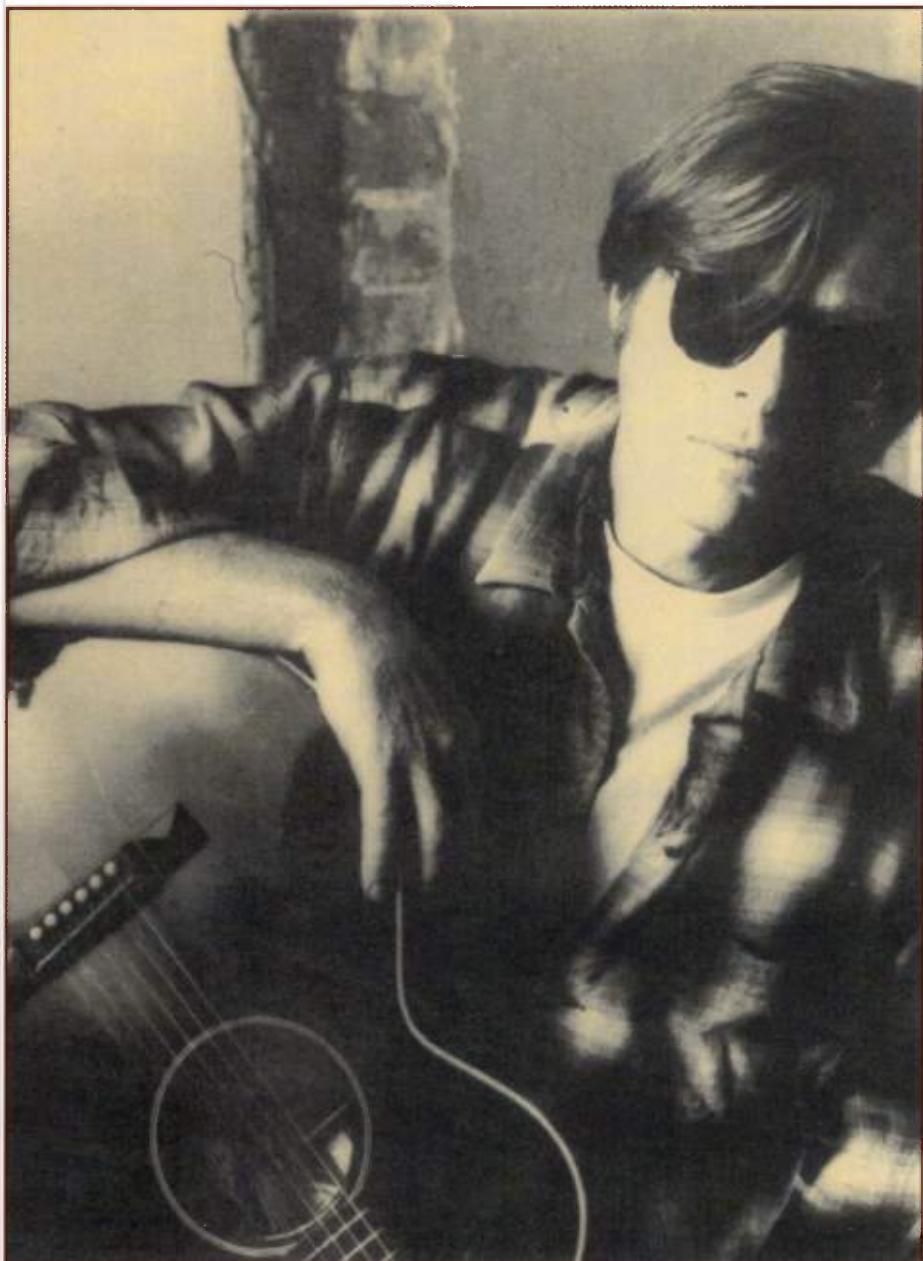
MAXANNE SARTORI
Flounder & President

**(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”**

Dead Reckoning: Dead On!

By Dave Konjoyan



Kieran Kane

The marauding outlaw, the dangerous outsider, they've made a tradition of breaking with tradition in Nashville. Now, Dead Reckoning Records - a kind of Music Row version of United Artists, that has teamed respected musicians Kieran Kane, Kevin Welch, Tammy Rogers, Mike Henderson and Harry Stinson in an independent business venture - is looking to take that outlaw artistic stance and turn it into an active record company.

"The patients are taking over the asylum," Kieran Kane proudly announces. And if "taking over" might not yet be accurate, the label is quickly becoming a force to be, well, reckoned with. Formed in early 1995, Dead Reckoning has already released six excellent records - including Mike Henderson & The Blueblood's stinging *First Blood*, which is cracking through on Adult Rock stations - established a strong European presence, built a domestic partnership with Rounder Records, and even created a band, the Dead Reckoners (a collaboration of all the labelmates, which will release an album in early 1997).

It's all the result of a bunch of extremely talented people, all refugees from major labels, who felt alienated from what mainstream Nashville had to offer them. Like outlaws of yore - many of whom became commercial successes, it should not be forgotten - the Dead Reckoners fell outside the commercial boundaries of 90s Nashville, but were creating vital music that deserved to be heard. Dead Reckoning is their vehicle to release that music, and so far, the vehicle is running smooth.

Spiritual head Reckoner Kieran Kane explains the ambitions, accomplishments, and day-to-day hard work of the new label.



The Dead Reckoners

Was there a specific turning point when you realized you had to move outside of mainstream Nashville?

"It wasn't like a lightning bolt or anything. I'd done an album on Atlantic four years ago, and we got it out and three months later they dropped me from the label and the album was no longer available. And I started realizing all the stuff I'd done in the past, even those that did well, are no longer available. To me, making a record is not just about having a hit on the radio, there's a much broader emotional investment.

"I was in Norway, and a guy who'd imported my earlier stuff asked if I was gonna make a new record, and he said, 'If you make it, I'll buy 'em.' So I said, 'OK, I'll make one.' That was the beginning of it. I'd always wanted to explore the European market, and Nashville just doesn't release records over there. So, I wanted to establish myself in Europe and hadn't initially intended to release records in the US. That wasn't until Kevin [Welch] joined the fold. It was more important to release his records here."

What prompted the collective of artists, and how did you all hook up?

"I've known Kevin for 17 years; we've worked together a lot. On his solo project for Reprise, he worked with Harry Stinson and Mike Henderson extensively. So, we've all been moving

down the highway side by side. I think for Kevin, he had a couple records on Warners and was faced with the same problem: if you don't do something exactly like everybody else, they don't know what to do with it. He was looking for a new label, and he and

Harry and I sat down at a table one night and after about a half a bottle of scotch he said, 'OK. I'll join up with you guys.' After that, we sorta recruited Tammy [Rogers] 'cause she had an album she was gonna sell from the bandstand when she played. Basically, we all had a similar leaning, creatively."

"If we make a great record and it sells 500 copies, that, to me, is still a success...the success or failure of anything has to do with the creation of it"

You were all confident you could do this on your own?

"You sound so incredulous." [laughs]

Sorry, I just mean going into an endeavor like this must have come with some trepidation.

"Well, there was no trepidation for me, whatsoever. To me, there was nothing to lose. We started with no capital investment at all. The only thing we all had to do was bring an album. I was quoted in an interview a while back as saying, 'I'm amazed at the stupidity of the record industry.' And what I meant is that there are so many obvious things to do that the corporate giant is not able to do, and they often miss the point. My goal on the business side has always been to demystify the process. Things are always presented as being

Cont. ➤



“I’m very excited right now about where we are. We’ve put in two years of really hard work...sown a lot of great seeds, and I’m hopeful 1997 will bear the fruit of that.”

Mike Henderson

intensely more complicated than they actually are. There's a lot of common sense involved. So, we went in pretty fearless. We brought in people we knew who were in distribution or other fields, and talked to them and said, 'How do you do this?' So, it was just a learning process. That's where the label name comes in - it's a nautical term for plotting a course."

Obviously, there's a learning curve involved - has that curve moved smoothly?

"Very smoothly. We put a deal together very early on with Rounder, and they've been very helpful and supportive in many, many ways. But we've all been in the business in one form or another for a long time. I imagine there are artists who can go for 30 years and still not have a clue how anything's done, but that's not who we are. I felt I had an understanding of how this worked."

How did you hook up with Rounder?

"I've known [Rounder co-owner] Ken Irwin for years. He came to Nashville a long time ago looking for songs. He was in the lobby of Tree Publishing and he told me he was having trouble

getting into the building and getting someone to pitch him songs. So I said, 'I'll pitch you songs.' And he cut a few of them. We originally had a distribution deal with a company called Bayside, but we realized we needed more than that, so I called Ken and said, 'This is what we're doing, are you interested in getting involved?' and he said, 'Yeah.' We made a deal. It was very simple."

Did you feel Rounder was a company that understood your vision - was there a spiritual connection?

"Rounder, to me, is the blueprint of the great independent. After 25 years, they're still owned by the same three people who started it out of the trunk of their car, and have done very well making and selling music they like."

Do you have an extensive deal with them - domestic, international, etc.?

"I wanted to establish our own European base of operation. I didn't want people in the States managing what was going on in France - I wanted people in France doing that. They know the market. We found another

“One thing I want is to never release more than one record a quarter, so we don’t have to make priorities. This way, no record suffers.”

indie in Europe, called Hightower, and made a separate deal with them to run Europe, so there's a Dead Reckoning Europe. We're able to keep records alive for long periods of time. My record's been out two years and we're working a new single in France, and a different single in Ireland and England, at the moment."

Europe sounds very important for you. Is there a big market for Dead Reckoning-type artists there?

"It's growing all the time. But yes, we can tour in Europe and do reasonably well. The Dead Reckoners, as a group, has already gone three times, plus I've gone on my own a couple times, as well as Kevin. It's by doing it that you build. Now, people know the Dead Reckoning label in the UK inside of two years. This is something Nashville, for the most part, has never even dealt with."

When you launched the company, was the goal to release your own stuff on your own terms, or to create a viable label alternative for other artists, too?

"It was really to create a vehicle for us. I would like to think somewhere down the line we'll be able to look at other artists, and in fact, we have looked at one or two. But right now, in reality, we have so much work to do, and it's such a small company, that to take on other artists is difficult. One thing I want is to never release more than one record a quarter, so we don't have to make priorities. This way, no record suffers. The goal, though, is great music. If we make a great record and it sells 500 copies, that, to me, is still a success."

What separates you and your roster from mainstream Nashville?

"The fact that what we do is about creation. The success or failure of anything has to do with the creation of it. Most major labels base success or failure on how many units you sell. They may say they love a record when you turn it in, but if it isn't a hit in three months it's over and they don't believe in it anymore."

Does Nashville need to change?

"Well, they do change from time to time. There's a lot of good things about Nashville. A lot of great people are here. The major labels are structured to do a certain thing and they do it very well; they sell lots of records. I don't think that'll change, but the pendulum swings

from left to right constantly. When the industry is in a down-turn financially, there's more opportunity for creation, because everyone's confused - the stuff they were doing doesn't sell anymore, so they're more inclined to go, 'Oh well, maybe this will sell.' And if it does sell, then the conservative spiral begins again. This is a phenomenon in pop music, period. Before The Beatles, we were inundated with people like Frankie Avalon, Fabian - the teen idols - and people got sick of it. Then suddenly, the door opened for The Stones and The Beatles. On the heels of that came the Dave Clark Five and stuff that wasn't as vital. Disco was saturated [in the 70s] - it happens cyclically and Nashville is no different."

Are indie labels becoming more of a force in Nashville?

"I don't know that I'd say they're becoming more of a force. People are aware they're here, and aware of the music. And right now, there is some fear creeping into the mainstream record business; you know, sales are down a little and everyone gets panicked. So, I imagine they'll look to some of the indies to see what they're doing. And I've had conversations with people who run majors here in town and they say, 'What are you doing, how do you do this?' They have sorta approached us [about a distribution deal]. We've said no, but that possibility exists. It may be something that happens. But jazz has always been on indie labels, alternative rock has been on indie labels, rap started there, so the possibility of that happening in country certainly exists. Whether it will, I don't know. The seeds are being sown. I mean, how many guys can we have in cowboy hats and stiff shirts? Seriously, how long can that go on?"

Signing to a major would mean coming full circle for you, but on your own terms this time.

"Well, that's the key. There's the rub, 'cause I would not be inclined to give up control. I'm not interested in somebody coming in and saying, 'You can't do that.'"

Where does your financing come from? It sounds like you all just open your wallets and see what's in there.

"Not anymore. In the beginning, I came up with the money to record my album, and to 'get into the club,'

you had to come up with your own record. Since then, we function; we have some debt, but, in the big picture, it's chump change. We're able to go to Rounder if we're doing a record and don't have enough cash flow to finish. But again, we're not talking big money - we're talking small money. I've watched labels come and go, and I see a bunch of Nashville labels that are considered indies, but they're heavily financed - millions of dollars. A label like Imprint went public before they ever opened their doors. And Magnatone is owned by the QVC guy, or something. I don't ever want to get into that situation. The key to me is low overhead. We're like, 'We need more paper clips - well, do we really need more paper clips?' We don't have a plant lady who comes in every week to take care of the plants."

Do you feel like you're competing with the majors, or creating a niche of your own?

"No, I don't feel we're competing with the majors. I feel we're attempting to create a niche. I'm not sure where this music falls. I know people like it, and it's good, so our goal is to keep laying it out there until somebody gets it. Right now, we're experiencing an incredible phenomenon for us. We put out a new record by Mike Henderson and his band and we've been the most added record at Adult Rock Radio. That's a big breakthrough for us. That, in my mind, ratchets us up a little bit."

"I'm very excited right now about where we are. We've put in two years of really hard work and done some great music and travelled and played and sown a lot of great seeds, and I'm hopeful 1997 will bear the fruit of that."

How does the nuts and bolts of the label work?

"What we've done is hire out as we need it. The only [person] we really have on retainer is our press person, and that's Lisa Shively from Press Network. I worked with her years ago and I sat down with Kevin and Mike and said, 'We had to have her - she gets it.' Our press has been unbelievable; it couldn't be any better if we were sitting here writing it ourselves. We have one in-house employee, J.D. May, who does a phenomenal job. He coordinates touring; he's a liaison with Lisa, and more. For radio, we work through Rounder and hire some indies. We don't need a full-time

radio guy."

On a more artistic side, has not having a major label and an A&R guy looking over your shoulder affected your music?

"Personally, no. In fact, I've never made a record - and I've been with Elektra, Warners, CBS, and Atlantic - and I've never played a song for an A&R man in my life. I refuse to. The record company has never heard anything until it was finished."

How did that go over?

"Oh, not well. [laughs] At first, they didn't mind. The first O'Kanes record we brought to the company finished. At first, they thought it was novel; after a while, it pissed them off. In fact, there was a lot of animosity - not on our part, but on theirs. They got to the point where they did not like us, 'cause there was no way to control us."

So, you've always worked in that "outlaw" mode?

"I don't look at it that way, but...yes. [laughs] I'm just happier that way. That way, at the end of the day, I can listen to the record and be happy."

Now that you spend a fair amount of time and energy on the music business, does it take time away from your music?

"It takes time away from my writing. In the beginning, I didn't mind 'cause I'd just finished an album and I didn't really want to write a lot; I was burnt a little bit. The idea of doing something different was exciting to me - and still is, by the way. So my writing has taken a backseat, but that'll change again."

Has Dead Reckoning made you a much happier person, or just a much busier person?

"A little of both. I'm having a great time. You know, I'm seeing some really neat things happen and seeing some other people make the records they'd really like to make. It's gratifying to be able to get the Bluebloods, for example, on CD and available all over the world. I am busier, but I also feel freer. When I wrote for publishing companies downtown, I'd be going down there all the time. I just never go anymore - every time I do, there's like a new building and I find myself going, 'God, it's been a long time since I've been here.'"

Welcome To... the **MusicBiz** **MAINFRAME** **At the Network Magazines!**

By Michael Vogel

The digital revolution is being promoted as the next big thing. With it, a new culture has emerged, operating on the presence of an evolving generation; a sub-culture of interactionists on the quest for the ultimate in truth and knowledge. Are you ready for the adventure?

Almost anybody can create a Web site. The sophistication of the site is determined by the creator, from the home user to the corporate giant. With almost any platform application, the user simply needs to point, click and drag - and bingo, a self-produced Web page. Once the Site is created, the user needs to have constant access to the Internet. As the system grows, so must the individual user, and vice versa. The level of sophistication of the Site is ultimately limited only by the imagination of the person who created it and those who utilize it.

The information superhighway is not just about interactive television; it's more than just the self-contained broadband network that it's often portrayed as. Instead, the infrastructure is composed of many independent commercial entities. This helps to create an "open-ended network," facilitated through the integration of independently owned remote hub and node sites. The future does not hold a multiple of "channels" for the user. Instead, the scenario is more likely to be a single channel where the end-user becomes an active participant through the use of their home terminal. This is probably the future of the information superhighway.

The future is unpredictable, though. It's in a constant state of evolution, where the users define their own pursuits and create a personal meaning of what the Internet means to them. The full potential of the system has yet to be completely realized.

Welcome to www.networkmags.com, the Network Magazines' Music Biz Mainframe.

There are a virtual plethora of Web sites available on the Internet, so what does the user do once he/she gets there? It's not merely

enough to post a few average features and then open the doors for business. With the high degree of fragmentation throughout the music industry, niche categories have evolved for virtually

everything. Therefore, in order to stand out on the Web, the content needs to be above that of the competition, both in timeliness and accuracy, as well as quantifiably and statistically.

First and foremost, the Web site needs to contain original material which can't be found elsewhere on the Internet. Within the context of the material presented, a cross-context channel is also an important feature. This allows the user the ability to link with other related home pages across the Internet. By giving access to the user with linking capabilities, the Site is creating an "Informational Hub." This helps give access by way of a communication channel from the record labels to radio and retail, as well as radio to the listeners and rabid fans to the labels of their favorite groups. Thus, the user is able to turn to a single all-encompassing data system to obtain the requested information.

Originally, the World Wide Web was intended to help serve information to the general public. In addition, it's also a way for people to communicate with each other. But, with personal use also comes the commercial use of the Web. Commercial businesses not only utilize the Internet to serve information and to help establish lines of communication, but also to cultivate the retail spirit within the on-line users. By doing so, they allow the user to engage in commerce without ever having to leave the comfort of the home or office. What the industry would lose in distribution it would gain with the creation of services and products that are available to the on-line users. In the end, normal day-to-day functions can be reduced to a few minutes in front of your computer terminal.

The counter side to this is the private commercial use of the Internet, where companies use their on-line capabilities to network within their own system. The purpose is to be able to extrapolate information that's already part of the corporate database. It's in this domain that the Network Magazines' Mainframe Music database will exist.

[Login to MusicBiz](#)

What's It All About?

The goal is to be able to provide, for our clients, access to any and all information as it pertains to their artists. That is, the plays per week for each given song and album, as well as those songs dropped from active rotation and the phone requests.

Promotion departments tend to live and breathe on how this information reads. Through this type of information extrapolation, the respective label can judge where their artist is going. Through the use of quantifiable data, they can chart which stations and regions are playing the record. At the same time, other areas can be identified in order to help promote greater time efficiency. For example, if a record is working in a certain region, the analytical data presented on our Web will allow the user to make comparisons to similar regions.

A major advantage to the information being presented on The Network Magazines' Web site is the constant updates. The information won't be static, so that at any given time, it will change and be updated. The system will constantly access the most current data files, updating automatically. This type of system

the design of the system itself. The "Toolbox" requires that hundreds of thousands of lines of customized computer codes reside in a "local" Mac or PC. That program, the "Toolbox," accesses a database on the local computer, which is then updated via dedicated transmissions from a central server in the Network Magazines' Burbank offices.

Historically, only the most senior executives, in the home offices of major labels, have been able to afford access to this kind of analytical service from the Network Magazines. Now, anyone with a reasonably new computer and Internet access can be a player in the music business information age.

The Network Magazines' Music Biz Mainframe will be accessible to users without the use of any complicated custom software. The Web site gives the user the immediate and constant access to information at any time. The user needs only Internet access, a widely available "browser" software program (from Netscape Navigator or Microsoft Internet Explorer) and a password issued by the Network Magazine group. In the end, the issue is now not portability, but affordability and accessibility.

the industry, the information generated can be very detailed and analytical, allowing the single user to gain access to the system, gather the data, customize the report and then leave the system.

The "Toolbox" allows the user immediate access to the information for an unlimited amount of time. But, where the "Toolbox system" plays a vital role in the label offices, the Network Magazines' Music Mainframe can be accessed by anyone from anyplace. The local music rep, while on the road, can log into the Web site, compile the desired information and then move on, thus, helping to promote better time efficiency.

Whereas the information provided on the "Toolbox" is very specific, the Web site needs to remain a little more general in nature. Due to the large amounts of people utilizing the Internet, it would be counter-productive to be limiting. Therefore, the Site will carry data that everyone can utilize and, at the same time, promote growth of the artist and the label as the Web site itself grows.

The Site gathers information and puts it on display in a certain way. The user then has the ability to extrapolate the information, create various tables for tracking

Site is the station master. It's a complete listing of every station that is part of the reporting panel for the various formats covered in the Network Magazine publications: *The Album Network*, *Urban Network*, *VIRTUALLYALTERNATIVE*, *totallyadult*, *aggro-ACTIVE* and *Network 40*.

The direct correlations to the station master are the playlists reported to the magazine groups each week. One of the most unique aspects of the playlist file is the analytical tools which can be employed upon the information provided. Two station playlists can be simultaneously compared against each other to chart the progress of an artist, as well as compared against another similar station.

The other part of the Web site will be a complete artist master, which is a compilation of all the artists, and their respective labels, that are involved with the Network Magazine Group. The user will be able to do comparisons of acts. This will enable the user to pinpoint where a record is being played, as well as the station and frequency of plays that particular song is receiving. The system also provides for the user to move easily from the station master to the artist master in order to



is already in place for the clients who carry the Network Magazines' "Toolbox system." In a nutshell, the Network Magazines' Web site is a larger representation of the single-user versions.

The "Toolbox system" that's already being utilized across the music industry can be defined as a single-user system. Each machine updates itself daily, so the information is as current and up-to-date as possible. Portability, though, is a function of the computer hardware the client is using, and not that of

Toolbox Vs. Music Biz Mainframe

Although the Web site is loosely based on the "Toolbox system," it will not replace the current online system. Instead, the two are built as complementary data bases which will help feed off each other, delivering various types of information, depending on what the user is looking for. Currently, the user is able to customize the reports generated by the "Toolbox." Due to the extreme fragmentation within

of airplay and retail information, and, then, generate a specific report. Simply put, the Web site helps in the management, as well as the transportation, of the information from point "A" to point "B."

The Sky's The Limit!

So how does it all work? To start with, the Network Magazines' Web site will include everything that's already familiar to the single user of the "Toolbox system." The Web site will be a version of the "Toolbox" that is Web-enabled. The center of the

utilize tracking sheets. This type of customized tracking report is a compilation of all the radio stations that are playing a particular record.

Action Menus

In addition to individual charts for particular artists, there will also be detailed "Action Menus" to pinpoint specific information. Each week, the user will be able to see which was the most added song for the week, the most requested and the songs that received the most progress for the week. Ultimately, this provides for an indirect form of

cont. ➤

Historically, only the most senior executives, in the home offices of major labels, have been able to afford access to this kind of analytical service from the Network Magazines. Now, anyone with a reasonably new computer and Internet access can be a player in the music business information age.

advertising for the respective record labels and their artists.

This application has been specifically designed for the record labels and is intended to be used as a tool for radio. Through these "Action Menus," radio can analyze raw radio airplay data to determine how another competing station is performing as compared to themselves. In addition, similar stations in different markets can also be compared through playlists and actual song rotations.

Power Tools

The most important feature of The Network Magazines' Music Biz Mainframe is the use of analytical tools. This is a unique and exclusive feature that will break down the information into a more tangible report than simply printing out a bunch of

Catering The Music Business!

As the user grows, so do the demands for other features to be included on the Web. One of the most significant of these added special features is the "Network News." This allows the user to view the top stories in the industry on an up-to-date basis. As the story unfolds, it's entered into the "News File" and downloaded onto the Web site.

Another extra feature of the Web site is the internal communication capabilities for the record companies. Through the use of

the "Network" E-mail system. The goal is to integrate the application, not only as a Web provider, but so the single "Toolbox" user will also be able to tie into the information as well. The future is the ability to get the information to everyone the easiest way possible.

There is also the capability of direct marketing on the Music Biz Mainframe. For example, the Network Magazines can be downloaded to the Web site, providing loads of information through various articles and interviews, as well as charts and advertising. What

What's In Store For The Future?

With technology moving at such a rapid pace, *The Allium Network's* "Toolbox system" will be slowly moving towards a multi-user client server. Through a Windows-based environment, the "Toolbox" will consist of a single database connected to multiple users. The main server is connected to each label's main communication network, which then transports the data to the various terminals keyed into the network. The system will still allow each user to set



random lists. The goal is to provide the user with as many tools as possible, as well as access to the desired data base, with the ability to customize the information.

Discovering The Congo?

The Web site user should utilize the information that will help them in their job. As compared to those people who want to play games and discover the Congo, the Network Magazines' Mainframe is intended to maximize time efficiency and productivity.

encryption, a prototype E-mail system is being developed, allowing the labels to communicate amongst themselves and with each other. They will be able to send text and statistical information, videos and music samples. This will also tie in to our single desk-top "Toolbox" user. Through the desk-top software, not acting just as a browser, the user can download information, as well as send messages over

better way for the client users to have additional advertising than on the Web? Other users log in to the Web site, receive a song sample, read an artist interview, as well as being exposed to various advertisements. With an already established foothold within the industry, the labels can now promote their products through the use of the Music Biz Mainframe.

their own priorities. This promotes a more streamlined data base to the client's users, helping to eliminate multiple problems within the system itself.

In the end, nothing ever remains the same. As technology progresses, so will the Network Magazines' Music Mainframe. ☐

We Get It On.



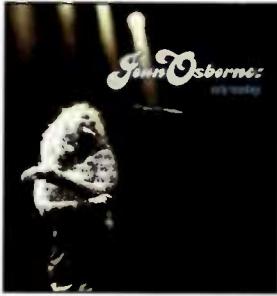
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JOAN OSBORNE

ALBUM: *Early Recordings*
LABEL: Womanly Hips/Blue Gorilla/Mercury (534235)
MEMBER: Joan Osborne (vocals/guitar/keys).

GUEST ARTISTS: Jack Petruzzelli (guitar/keys/vocals); Mike Leslie (bass/dobro/vocals); Gary Schreiner (keys); Kevin Trainer (guitar); Chris Butler (guitar); Gary Frazier (bass); Dave Dreiwitz (bass); Shawn Pelton (drums); Amanda Homi & Sissy Siero (backing vocals).

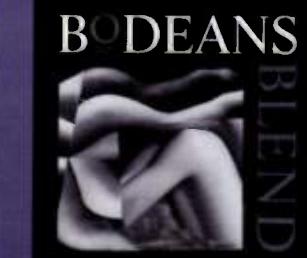
PRODUCER: Tom Fritze, Chris Butler & Joan Osborne

ORIGIN: Anchorage, Kentucky, but she now resides in New York City

WHAT YOU SHOULD KNOW: When a new artist bursts onto the national scene, we often perceive them as coming out of nowhere. Only later do we begin to discover the blood, sweat and tears they've put forth to position themselves to finally break. In Joan Osborne's case, she had the drive and the wherewithal to put out two CDs via her own Womanly Hips label. One, *Soul Show*, was a studio recording and amply displays Ms. Osborne's love of soul music (she cites artists like Al Green, Aretha, Etta James and Tina Turner as major influences). The other is this live EP, which more clearly reveals the unbridled energy and expression we know Joan to have. *Early Recordings* is a real treat for any Joan Osborne fan.

SUGGESTED SONGS: "Son Of A Preacher Man"; "Flyway"; "What You Gonna Do."

CONTACT: Dave Einstein 212.333.8716



BODEANS

ALBUM: *Blend*
LABEL: Slash/Reprise (46216)
MEMBERS: Sam Llanas (vocals/guitar); Kurt Neumann (vocals/guitar); Bob Griffin (bass); Nick Kitos (drums/percussion).

GUEST ARTISTS: Danny Federici (accordion); Alex Acuna (percussion).

PRODUCERS: He & He, & Greg Goldman

ORIGIN: Milwaukee

WHAT YOU SHOULD KNOW: *Blend* marks the 10th anniversary for the BoDeans with Slash/Reprise, and the band's first studio album in three years. Over that 10-year period, they have grown from Midwestern cult heroes to a coast-to-coast success who can draw thousands of people to their shows. Earlier this year, the multi-format success of "Closer To Free," thanks, in large part, to the dramatic television series "Party Of Five," catapulted these favorite sons to an entirely new level of popularity; a level that many of us knew this amazingly talented band deserved. *Blend* could easily be the best album - song for song - the BoDeans have ever produced; the songwriting of both Sam Llanas and Kurt Neumann truly shines, while their continued commitment to an organic, harmony-rich sound remains as fresh as ever.

SUGGESTED SONGS: "Hurt By Love"; "The Understanding"; "Heart Of A Miracle."

CONTACT: Rich Garcia 303.554.1402



JOHNNY CASH

ALBUM: *Unchained*
LABEL: American/Reprise (43097)
MEMBER: Johnny Cash (vocals/guitar).

GUEST ARTISTS: Tom Petty (vocals/guitar/keys); Benmont Tench (keys); Mike Campbell (guitar/bass/mandolin/dobro); Howie Epstein (bass/guitar); Steve Ferrone (drums/percussion); Curt Bisquera (drums/percussion); Marty Stuart (guitar); Flea (bass); Lindsey Buckingham (guitar); Mick Fleetwood (percussion); Julie Prater (percussion).

PRODUCER: Rick Rubin

ORIGIN: Kingsland, AR

WHAT YOU SHOULD KNOW: Just when you thought an American icon like Johnny Cash simply could not break out of his own self-made mold, he up and breaks his chains! Over his lengthy career, Cash has been steadfast to the rugged, acoustic-based style that always placed the singer and his songs front and center. He first began his career on the fringe of rock & roll in the 50s, then drifted to the heart of country music for the next three decades. In the 90s, we've seen the "man in black" return to his singer-songwriter roots, which has kindled interest from a new generation. *Unchained* will continue this process - it contains a surprising selection of songs, as well as an impressive list of musicians who joined in him the studio.

SUGGESTED SONGS: "Rusty Cage"; "Sea Of Heartbreak"; "Southern Accent."

CONTACT: Mark Neiter & Todd Sievers 818.973.4545



VARIOUS ARTISTS

ALBUM: *Music From Party Of Five*

LABEL: Reprise (46431)

GUEST ARTISTS: BoDeans; Big Bad Voodoo Daddy; Laurie Sargent; BT; Chaka Khan; Joe Jackson; Syd Straw; Stevie Nicks; Holly Palmer; Howard Jones; Ricki Lee Jones; Rusted Root; Shawn Colvin.

PRODUCER: various

WHAT YOU SHOULD KNOW: As the highly successful, Fox Network's dramatic series "Party Of Five" enters its third season, Reprise delivers this tasty collection of *Music From Party Of Five*. In addition to a few previously released songs, and some well-chosen covers done by Stevie Nicks, Ricki Lee Jones and Holly Palmer, the album also boasts an array of new material by Syd Straw (this song is a smash!). BT, Laurie Sargent and Howard Jones. There is certainly something here to satisfy just about any radio format; however, it's Adult Rock Radio who will be able to embrace it the most.

SUGGESTED SONGS: "People Of Earth" (S. Straw); "Without Letting Go" (L. Sargent); "Sunshine Superman" (R.L. Jones).

CONTACT: Rich Garcia 303.554.1402

By John Schoenberger



BRUTE

ALBUM: *Nine High A Pallet*
LABEL: Capricorn/Mercury (42303)
MEMBERS: Vic Chesnutt (vocals/guitar/harmonica); David Schools (bass); Michael Houser (guitar); Todd Nance (drums/percussion); John Herman (keys); John Bell (dobro/backing vocals).

GUEST ARTISTS: John Keane (pedal steel); Johnny Hickman (echo harp); David Lowery (guitar).

PRODUCER: Scott Stuckey

ORIGIN: Athens, GA

WHAT YOU SHOULD KNOW: By now, we are all aware of the legendary musical experiment known as *Brute*: cult-singer/songwriter Vic Chesnutt, through producer/friend Scott Stuckey, hooked up with fellow Athens musicians Widespread Panic in the fall of 1993 to collaborate and record. Producer musician John Keane and Cracker's David Lowery & Johnny Hickman were also involved. The result was an intimate, barrier-breaking and highly contagious collection of songs.

With the heightened awareness of Chesnutt, via *Sweet Relief II*, and the simple fact that Capricorn believes the full potential of *Nine High A Pallet* has yet to be realized, they, along with Mercury, are reattacking the project. One of the most amazing facts about the recording of *Nine High A Pallet*, is that 95% of it was done in just two days!

SUGGESTED SONGS: "Westport Ferry"; "Protein Drink/Sewing Machine"; "Let's Get Down To Business." **CONTACT:** Jeff Cook 404.873.3918 & Michelle Meisner 707.763.0599



MADELEINE PEYROUX

ALBUM: *Dreamland*
LABEL: Atlantic/AG (82946)

MEMBERS: Madeleine Peyroux (vocals).

GUEST ARTISTS: Marc Ribot (guitar/dobro); James Carter (sax); Charlie Giordanop (keys); Greg Cohen (bass); Kenny Wolson (drums/percussion); Marcus Printup (trumpet); Cyrus Chestnut (keys); Regina Carter (violin); Vernon Reid (guitar); Steve Kirby (keys).

PRODUCER: Yves Beauvais & Greg Cohen

ORIGIN: Athens, GA

WHAT YOU SHOULD KNOW: Born in Athens, GA, but raised in Paris, Madeleine Peyroux learned about music while busking on the streets. Her interaction with musicians, who passed along songs and expertise to the teenager, set Madeleine's sights on one thing - to be a singer as her vocation. Now residing in New York City, she has garnered a reputation as the preeminent modern interpreter of vintage blues, a la Billie Holiday and Bessie Smith, and country ballads popularized by artists such as Patsy Cline. The album contains many choice covers, but also features some originals. It's important to note that, while Madeleine certainly pays homage to these early greats, she nevertheless adds her own special flavor to the songs. The most impressive thing about *Dreamland* is how natural and honest it sounds!

SUGGESTED SONGS: "Walkin' After Midnight"; "Always A Use", the title track.

CONTACT: Bonnie Slatkin 212.275.2247



LISA SANDERS

ALBUM: *Isn't Life Fine*
LABEL: Earth Music/Cargo (5011)

MEMBERS: Lisa Sanders (vocals/guitar); Josquin des Pres (bass/mandolin); Scott Gorman (keys); David Stark (guitar); Alex Acuna (drums); Jordan Dalrymple (drums/percussion).

GUEST ARTISTS: John Katchur (guitar); Mike Draper (guitar); Ty Anderson (guitar); Jerry Goodman (violin); Brenda Spevak (violin); Peggy Watson (backing vocals).

PRODUCER: Josquin des Pres

ORIGIN: Philadelphia, but she now resides in San Diego

WHAT YOU SHOULD KNOW: Lisa Sanders' album, *Isn't Life Fine*, was one of those surprise records to come across my desk. Basically unaware of her, I quickly investigated who she was after listening to her impressive debut. I discovered that throughout the 80s she was a regular member of the Los Angeles Songwriter's showcase, some of her songs have been covered by other singer/songwriters, she has written and performed on countless jingles for TV and she was a team member of Papa Joe Jackson's production company. In the early 90s, frustrated and discouraged, she stopped singing, and became a checkout girl at a supermarket, got married and had a couple of kids. Inspired by the thriving music scene in San Diego, which has spawned Jewel, The Rubburns and others, she decided to try again. One listen to *Isn't Life Fine* will make you glad she did!

SUGGESTED SONGS: The title track; "Shadows From My Eyes"; "The Jewel." **CONTACT:** Brian Spevak 619.483.9292



BARENAKED LADIES

ALBUM: *Rock Spectacle*

LABEL: Reprise (46393)

MEMBERS: Jim Creeggan (bass/vocals); Kevin Hearn (keys/accordion/guitar/vocals); Steven Page (vocals/guitar); Ed Robertson (guitar/vocals); Tyler Stewart (drums/vocals).

PRODUCER: Michael Phillip Wojewoda & Marcel Gouin

ORIGIN: Toronto, Canada

WHAT YOU SHOULD KNOW: It's been quite a year for Canada's Barenaked Ladies: we saw the release of their first enhanced EP, *Shoebox*; the release of their third full-length album, *Born On A Pirate Ship*; and nine months of continuous touring, two dates of which - at Chicago's Riviera Club and Montreal's Olympia Theater - were recorded for this new live album, entitled *Rock Spectacle*. In addition to the 11 tracks listed on the CD, there are also two hidden tracks for your enjoyment: "Uncle Elwyn" and "Sweetest Woman." This disc is also fully enhanced, revealing the zany nature of BNL's live show. To help promote the release of *Rock Spectacle*, the boys are - you guessed it - touring again!

SUGGESTED SONGS: "Brian Wilson"; "Jane"; "If I Had \$1,000,000."

CONTACT: Rich Garcia 303.554.1402

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GOV'T MULE

ALBUM: *Live At Roseland Ballroom*
LABEL: Foundation (1301)

MEMBERS: Warren Haynes (guitar/vocals); Allen Woody (bass); Matt Abts (drums)

PRODUCER: Gov't Mule

ORIGIN: New York City

WHAT YOU SHOULD KNOW: Since playing its first gig in June of 1994, Gov't Mule has established itself as one of the premier jam bands, carrying on the tradition set by power trios like Cream, The Jimi Hendrix Experience, Mountain and ZZ Top. But the band's influences go beyond that, to encompass artists like Miles Davis, John Coltrane, Howlin' Wolf, Muddy Waters and Thelonious Monk. Using their "main" band - The Allman Brothers Band - as a springboard, Warren, Allen and Matt have regularly toured, opening for the aforementioned Allman Brothers Band, as part of the "H.O.R.D.E." tours or opened for a variety of other bands, including Blues Traveler, Widespread Panic and the Dave Matthews Band. The result has been tremendous word-of-mouth presence, not unlike what Phish or Rusted Root enjoy. As the name implies, *Live From Roseland Ballroom* gives us all a chance to experience the phenomenon known as Gov't Mule.

SUGGESTED SONGS: "Trane"; "Temporary Saint"; "Mule."

CONTACT: John Mazzacco
908.219.0958



MARTI JONES

ALBUM: *My Long-Haired Life*
LABEL: Sugar Hill (55036)

MEMBERS: Marti Jones (vocals/guitar/keys); Don Dixon (bass/guitar/percussion/vocals).

GUEST ARTISTS: John Cody (harmonica/vocals); Jamie Hoover (guitar); Jim Brock (drums/percussion); Treva Brackett (backing vocals).

PRODUCER: Don Dixon

ORIGIN: Canton, OH

WHAT YOU SHOULD KNOW: We were first introduced to Marti Jones's agreeable voice with the band Color Me Gone, which released an EP in 1981. From there, Marti stepped out on her own, releasing five solo efforts. Each one gained rave reviews from critics far and wide, which helped to spread the word on Marti's songwriting and performing skills. In 1990, she took time off to get married (to her songwriting partner and producer Don Dixon) and have some babies. Jones returned earlier this year with a live album, basically setting us up for this studio return. Her style is a mix of folk, country-rock and soulful pop extracts. *My Long-Haired Life* features a nice blend of self-penned songs, as well as some lovely selections by writers such as Aimee Mann, Elvis Costello, Otis Redding and Nick Lowe. Don Dixon, and her longtime friends, added the final touches.

SUGGESTED SONGS: "I Love The Sound Of Broken Glass"; "It's Not What I Want"; "Songs To Aging Children Come."

CONTACT: Gail High 919.489.4349



FINE YOUNG CANNIBALS

ALBUM: *The Finest*

LABEL: London/MCA (11525)

MEMBERS: Andy Cox (guitar); David Steele (bass); Roland Gift (vocals).

PRODUCER: various

ORIGIN: London, England

WHAT YOU SHOULD KNOW: After the breakup of The English Beat, in 1985, ex-members Cox and Steele decided to form a new band. They searched diligently until they found singer Roland Gift. Almost overnight the band became a huge sensation throughout the UK and Europe, a popularity which eventually spilled over to the US. After their highly successful self-titled debut release, the members got involved with a variety of film projects. They then released *The Raw And The Cooked*, in 1989, which contained the smash song "She Drives Me Crazy." The band waited three more years and then tried to record a third album, which never came to fruition, and they disbanded. Now, five years later, London/MCA is releasing *The Finest*, a greatest hits package containing three unreleased tracks from those ill-fated, third-album sessions.

SUGGESTED SONGS: "The Flame"; "Since You've Been Gone"; "Take What I Can Get."

CONTACT: David Fleischman
818.777.4051

YES

ALBUM: *Keys To Ascension*

LABEL: Yes/CMC (86208)

MEMBERS: Jon Anderson (vocals/guitar/harp); Steve Howe (guitar/vocals); Chris Squire (bass/vocals); Rick Wakeman (keys); Alan White (drums/vocals).

PRODUCER: Yes

ORIGIN: London, England

WHAT YOU SHOULD KNOW: This is the lineup that gave us all those great hits from the 70s, including "Roundabout" and "Close To The Edge." Now, after many incarnations and countless Gold and Platinum records, we have this new collection of Yes classics, as well as two new studio tracks. The new versions of all of our favorite Yes songs were recorded live this past March at the Fremont Theater in San Luis Obispo, California. The double-disc *Keys To Ascension* will quickly reveal that the boys have not lost their touch, and there seemed to be a genuine synergy at work during the recording. Don't think this is "the same old stuff," 'cause most of these versions have evolved considerably since the original recordings.

SUGGESTED SONGS: "America"; "Be The One"; "That, That Is."

CONTACT: Dan Russo 919.269.5508



MORCHEEBA

ALBUM: *Who Can You Trust?*

LABEL: China Discovery (77050)

MEMBERS: Skye Edwards (vocals); Ross Godfrey (guitar/lap steel/keys); Paul Godfrey (drums/drum programming/samples).

GUEST ARTISTS: Steve Bentley-Klein (violin); Brent Snell (violin); Adrian Turner (viola); Richard Bridgemont (cello).

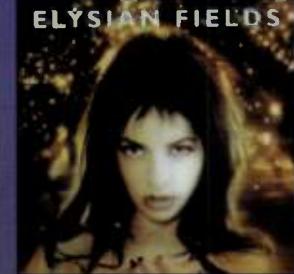
PRODUCERS: Morcheeba & Pete Norris

ORIGIN: London, England

WHAT YOU SHOULD KNOW: Morcheeba expresses the alienation and isolation of life in any big city of the Western World by using a 60s-soulful, electronically processed and layered mood-sampled sound. And what they end up with is an extremely sensual, passionate and ephemeral music. Brothers Ross and Paul have been making music together ever since their childhood, and with Ross's love for the blues and rock, and Paul's penchant for the more synthesized sounds, they have found a high-tension balance between the organic and the man-made. The final element to the mix was the addition of vocalist Skye Edwards a year and a half ago; Skye is the human voice of love and hope - the antidote to our cold society. *Who Can You Trust?* is cool, cool music.

SUGGESTED SONGS: "Trigger Hippie"; "Moog Island"; "Small Town." **CONTACT:** Rene Magallon 310.828.1033

ELYSIAN FIELDS



ELYSIAN FIELDS

ALBUM: *Bleed Your Cedar*

LABEL: Radioactive (11505)

MEMBERS: Jennifer Charles (vocals/percussion); Oren Bloedow (guitar/sitar/bass); Ed Pastorini (keys/guitar/vocals); James Genus (bass); Ben Perowsky (drums).

PRODUCERS: Oren Bloedow & Ed Pastorini

ORIGIN: New York City

WHAT YOU SHOULD KNOW: Elysian Fields are the latest ensemble to emerge from the vibrant music scene happening in the Lower East Side of Manhattan, and they have accomplished their goals without sonic overload. With the sexy, sultry atmosphere invoked by the wispy vocals of Jennifer Charles, the rest of the band makes sure they enhance - not detract - from the tone she sets. Indeed, the band gleans everything possible out of each note and inflection they play. But, to say that Elysian Fields are not pushing musical and production boundaries would be wrong; they are, in fact, one of the most creative bands I've heard in a long time. Be sure to give this album a complete listen to fully appreciate what they're doing, and no, this is not Mazzy Star sideways.

SUGGESTED SONGS: "Fountains Of Fire"; "Star"; "Anything You Like."

CONTACT: Kerry Marsico 310.659.6598



MARTIN PHILLIPS & THE CHILLS

ALBUM: *Sunburnt*

LABEL: Flying Nun (15382)

MEMBERS: Martin Phillips (vocals/guitar/keys/percussion); Dave Gregory (bass); Dave Mattacks (drums).

GUEST ARTISTS: Craig Leon (keys/guitar/percussion/programming).

PRODUCER: Craig Leon

ORIGIN: Dunedin, New Zealand

WHAT YOU SHOULD KNOW: *Sunburnt* marks the return of Martin Phillips & The Chills from a four-year hiatus. The Chills certainly had an impact on the post-punk movement of the 80s, and the new lineup, with Phillips now front and center, is, once again, redefining the possibilities of alterna-pop for the 90s. This new direction for these perennial New Zealanders was hinted at on 1992's *Soft Bomb*. It has been fully realized on *Sunburnt*; non-controversial (but sometimes moody) music with integrity and universal appeal. In addition to this new release, The Chills will soon be touring the States for the first time in four years.

SUGGESTED SONGS: "As Far As I Can See"; "Premonition"; "The Big Assessment."

CONTACT: Mike Wolf 919.933.6566



VARIOUS ARTISTS

ALBUM: *Safe And Sound: A Benefit In Response To The Brookline Clinic Violence*

LABEL: Big Rig/Mercury (534067)

ARTISTS: Letters To Cleo with Charlie Chesterman; Morphine; Belly; Tracy Bonham; Deluxx Folk Implosion; Aimee Mann; The Mighty Mighty Bosstones; Jennifer Tryuin; Gigolo Aunts; Mary Lou Lord; Scarce; Julianne Hatfield; Bill Janovitz (of Buffalo Tom); Fuzzy, Kevin Salem; Mung.

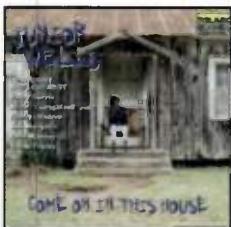
PRODUCER: various

WHAT YOU SHOULD KNOW: *Safe And Sound* is a fundraising project established by Boston-area musicians in response to the murders of Shannon Lowney and Lee Ann Nichols at two women's health care clinics in Brookline, Massachusetts, on December 30, 1994. In an amazing grassroots effort, the Safe and Sound organization presented nine sold-out benefit concerts in February of 1995, featuring 37 artists that played five nights in seven Boston clubs. These shows raised more than \$38,000, and it's hoped this disc will raise even more to support organizations such as the National Clinic Access Project. But what the spirit of *Safe And Sound* is all about is not money as David Keene eloquently wrote in the liner notes: "*Safe And Sound* is about making a difference. It is about accepting Shannon and Lee Ann's challenge, if but for a minute a day, to proactively better the world in which you live and not just exist."

SUGGESTED SONGS: "Radar (live)" (Morphine); "The Impression That I Get" (Bosstones); "Polaroids" (M.L. Lord).

CONTACT: Dave Einstein 212.333.8196

Blues Pioneers



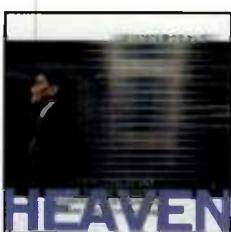
JUNIOR WELLS

ALBUM: *Come In This House*

LABEL: Telarc Blues (83395)

Veteran blues singer and harmonica player Junior Wells has been on the blues scene for over 40 years. For his third Telarc Blues effort, he brings things down to a semi-acoustic level, and is joined by some of the hottest Tab Benoit, Corey Harris, Alvin "Youngblood" Hart, Sonny Landreth, Bob Margolin, John Mooney and Derek Trucks. Pianist Jon Cleary, bassist Bob Sunda and drummer Herman Ernest III rounded out the John Snyder-produced sessions.

SUGGESTED TRACKS: "What My Momma Told Me/That's All Right"; the title track.
CONTACT: Vikki Richman 216.464.2313



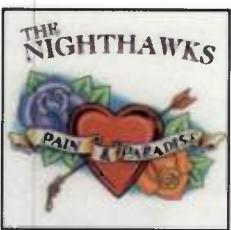
JIMMY SCOTT

ALBUM: *Heaven*

LABEL: Warner Bros. (46211)

Beginning with the Lionel Hampton Band in 1949, Jimmy Scott - the man with the eerie, voice (due to a hormonal deficiency) - has had an on and off career. Now, 70 years old, Scott is in the midst of his latest "comeback" with *Heaven*, which places him in a gospel-meets-jazz setting. His emotionally charged vocal style tackles a surprising collection of songs written by people ranging from the Talking Heads to Bob Dylan to Curtis Mayfield. *Heaven* was produced by Craig Street, who has successfully merged other creative singers, such as Cassandra Wilson and Holly Cole, with unusual song selections.

SUGGESTED TRACKS: The title track; "People Get Ready."
CONTACT: Nancy Stein & Jenifer Polenzani 818.953.3559



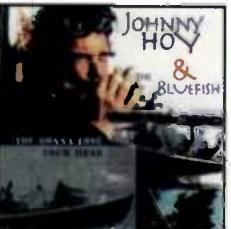
THE NIGHTHAWKS

ALBUM: *Pain & Paradise*

LABEL: Big Mo (1030)

As The Nighthawks approach their 25th anniversary, it's time to pause and reflect upon the fact that even though blues is in a major upswing, both in record releases and touring, it hasn't always been that way. In fact, in the late 70s and all of the 80s, only a few bands had the stamina and the following to not only stay active, but even stay together. The seminal Nighthawks are one of them. Through personnel changes and different label affiliations, they have remained steadfast in delivering first-class, honest blues. The Steuart Smith-produced *Pain & Paradise* is no exception.

SUGGESTED TRACKS: "Trouble Comin' Every Day"; "The Soul Of A Man."
CONTACT: Mark Patango 301.933.3315



JOHNNY HOY & THE BLUEFISH

ALBUM: *You Gonna Lose Your Head*

LABEL: Tone-Cool (1157)

Since the release of their 1995 debut album, *Trolling The Hooch*, Johnny Hoy & The Bluefish have quickly assimilated into the blues mainstream, maintaining a consistent touring schedule throughout the US and around the world. That experience and influence comes across loud and clear on this sophomore disc, *You Gonna Lose Your Head*. Led by Hoy's gritty vocals and rough-edged harmonica style, their sound is rounded out by bassist Barbara Hoy, drummer Tauras Biskis, pianist Jeremy Berlin and guitarist Slim Bob Berosh.

SUGGESTED TRACKS: "Gong Gong"; "Just To Be With You."
CONTACT: Leslie Rouffe 617.354.0700



FRANCINE REED

ALBUM: *Can't Make It On My Own*

LABEL: Ichiban (24886)

Francine Reed returns with another soul-drenched blues effort that boasts an impressive collection of players and singers, including Al Kooper, Delbert McClinton, "Bad Bob" Babbit, Randall Bramlett, Marvin Taylor, Jody Worrell, Tom Grose, Frank Amato, Count Mbutu, Jimmy O'Neil, Mike Lorenzo, Alvey Scholl, The Muscle Shoals Horns and The Mighty, Mighty Reed Family. Once again, her deep, expressive voice brings life to each and every song on *I Can't Make It On My Own*, some written for this album, and others well-chosen standards.

SUGGESTED TRACKS: "You Bug Me"; "Broken Heart Row."
CONTACT: Lindsay Shannon 800.966.4244



LUTHER ALLISON

ALBUM: *Where Have You Been?*

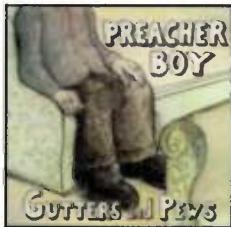
LABEL: Ruf (1008)

America has just recently rediscovered one of its national treasures - something Europe has known about for years - in the music and talent of Luther Allison.

In fact, in 1995, his recognition became official when he walked away with five W.C. Handy Awards, ranging from "Blues Entertainer Of The Year" to "Contemporary Blues Album Of The Year." Luther is presented here in a selection of live performances at Montreux, from 1976 all the way to 1994. By the way, this marks the one-year anniversary of US releases by the stalwart German blues label, Ruf.

SUGGESTED TRACKS: "Same Thing"; "Bad Love."

CONTACT: Aliza Rabinoff 212.447.0077



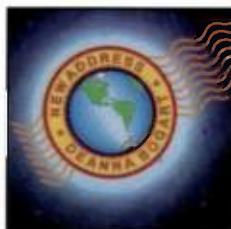
PREACHER BOY

ALBUM: *Gutters And Peys*

LABEL: Blind Pig (50342)

Christopher Watkins - aka Preacher Boy - was turned onto the blues at the early age of 16. Within seven years, he had his own electric blues band together, taking traditional-based blues to younger audiences who may have never heard of Robert Johnson or Charlie Patton. Preach, as he is called by his friends, first learned guitar from his grandfather, who taught him the open tuning style he still uses today. By combining an energetic and tightly arranged band with his Tom Waits-like vocal style, Preacher Boy creates a lively and entertaining sound.

SUGGESTED TRACKS: "Ugly"; "Something Is Wrong."
CONTACT: Maria Stanford 415.550.6484



DEANNA BOGART

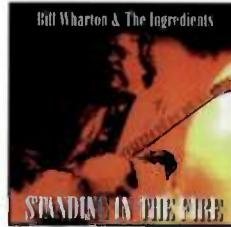
ALBUM: *New Address*

LABEL: Viceroots (8034)

In what is mostly a man's world, it takes a woman with exceptional talent to get the recognition she deserves among blues aficionados. Washington, DC's Deanna Bogart is such a woman. Her new

album, *New Address*, features 10 self-penned songs, out of the 12; Deanna's playing all the piano passages and, of course, singing all the lead vocals. The album was produced by John Carroll and features an all-star collection of players. This album is a keeper.

SUGGESTED TRACKS: "Missing Persons Bureau"; "If I Get Old."
CONTACT: Serious Bob 212.580.3314



BILL WHARTON & THE INGREDIENTS

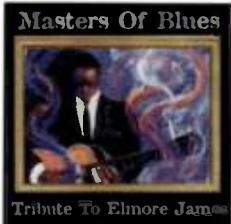
ALBUM: *Standing In The Fire*

LABEL: King Snake (5036)

"My name is Bill Wharton. They call the Boss Sauce. I have come to this planet to spread the gospel according to gumbo. Let's forget our differences for a minute and

sit down to the table like brothers and sisters and have a good meal." So says Bill Wharton. And he, along with his band The Ingredients, sure knows how to cook up some steaming hot blues, complete with slidin' guitars, tinkling 88s and a burnin' rhythm section. So, grab the menu and make your selection!

SUGGESTED TRACKS: "Sugarbone"; the title track.
CONTACT: John Phillips & Mark Maynard 901.388.1108



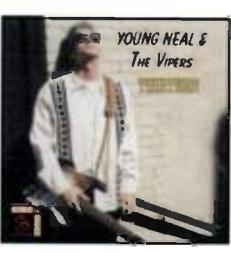
VARIOUS ARTISTS

ALBUM: *Tribute To Elmore James*

LABEL: Icehouse (5056)

Few blues legends have inspired more younger players than Elmore James, whether it's in emulation of his slashing guitar work and his fluid vocal style, or by the countless covers of his songs. In tribute of the man's genius and influence, we are given *Tribute To Elmore James*, part of a "Masters Of Blues" series presented by Icehouse Records. And, some of these "next-generation" artists are featured on this disc - Johnny Winter, The Nighthawks, Buddy Guy, The Bluebirds, Tony Sarno, The Allman Brothers - as well as his contemporaries like Albert King and Junior Wells.

SUGGESTED TRACKS: It's your choice.
CONTACT: John Phillips & Mark Maynard 901.388.1108



YOUNG NEAL & THE VIPERS

ALBUM: *Thirteen*

LABEL: King Snake (5035)

Make no mistake about it...this is a guitar players' album, and that's exactly what "Young" Neal Vitullo loves to do. He and the Vipers - bassist Hub O'Neil and drummer Billy Donahue - have been doing it night after night for years to appreciative New England audiences. And even though some of the masters, such as Howlin' Wolf and B.B. King, can be detected in Neal's licks, there is definitely an individual style going on here. With *Thirteen* (the album has 13 tracks on it), Neal & The Vipers give a nice collection of originals as well as choice covers.

SUGGESTED TRACKS: "I Can't Keep Up With You"; "Retro Man."
CONTACT: John Phillips & Mark Maynard 901.388.1108

WORLD ROOTS

MYKAL ROSE



ALBUM: *Nuh Carbon*
LABEL: RAS (3236)

As the lead singer of Black Uhuru in the early 80s, Mykal (Michael) Rose led his band to receive the very first Grammy Award for a reggae act. That group, which emerged from the Waterhouse district of Kingston, was renowned for bringing "real" reggae to the American mainstream without compromising its fire or social message. *Nuh Carbon*, produced by Jah Screw, was Rose's debut solo recording after leaving Black Uhuru, now released for the first time. It's already hit #1 on the *Echoes* chart in the UK.

SUGGESTED TRACKS: The title track; "Ordinary Man."
CONTACT: Teresa Altoz 301.588.9641



ALBUM: *Sound Magic*
LABEL: Real World (62359)

One of the hottest sounds on the international dance floor is a blend of traditional Celtic themes, hopped-up by African rhythms, Middle Eastern flare and other world influences. Much of this music is created in the studio by producers and remixers. It is in this area where Afro Celt Sound System stands alone: everything on this album is performed live with no overdubs or any other manipulation. Clearly, the spontaneity and the organic approach taken with this Real World project makes *Sound Magic* something very special.

SUGGESTED TRACKS: "Saor"; "Whirl-Y-Reel."
CONTACT: Maria Bakkalapulo 212.886.7591

JIM NORMAN & GRAFITE



ALBUM: *Time Changes, Times Change*
LABEL: Dark Light (24005)

Many of us were first introduced to master drummer Jim Norman when he was a member of Paul Shaffer's The Late Show Orchestra. Now out on his own, Norman takes us much farther than anyone would expect. Joined by some of Canada's hottest players, Norman, who has got to have the most complete drum/percussion setup in existence (35 drums, 15 cymbals, gongs, rain sticks, chimes and much more!), delivers a worldly, innovative sound. *Time Changes, Times Change* has been called the "Bitches Brew of the 90s."

SUGGESTED TRACKS: "E.T.A."; "Time Ties."
CONTACT: Jane Blumenfeld 212.447.0077

VARIOUS ARTISTS



ALBUM: *Trance Planet III*
LABEL: Triloka (4110)

Produced by legendary KCRW musicologist/air personality Tom Schnable, the Trance Planet series has aided in introducing such artists as Nusrat Fateh Ali Kahn, Sheila Chandra, Jai Uttal, Cesaria Evora and Loop Guru to a broader American audience. In fact, through the influence of volumes one and two, many of these artists were finally able to domestically release their recordings. Volume three promises to do the same for other great international talents, including Rachid Taha, Oumou Sangare, Djivan Gasparyan and Ali Akbar Khan.

SUGGESTED TRACKS: "Valencia" (R. Taha); "Saa Magni" (O. Sangare).
CONTACT: Anne Ruth 505.820.2833

VARIOUS ARTISTS

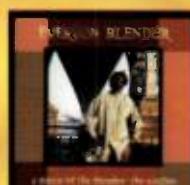


ALBUM: *Women's Work*
LABEL: Putumayo (128)

As Putumayo World Music expands its mission to present great music - regardless of where it originates - to the American public at large, we are given their latest compilation, *Women's Work*, which presents powerful songs and beautiful voices in an exceptional overview of some of today's best female singer-songwriters. Included are selections by Ani DiFranco, Catie Curtis, Janis Ian, Vonda Shepard, Toshi Reagon, Fiona Joyce, Eliza Gilkyson, Laura Love, Toni Childs and more.

SUGGESTED TRACKS: "Cradle And All (live)" (A. DiFranco); "I Met A Man (live)" (T. Childs).
CONTACT: Dan Storper 212.995.9400

EVERTON BLENDER

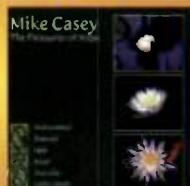


ALBUM: *A Piece Of The Blender: The Singles*
LABEL: Heartbeat (209)

Everton Blender is considered by many to be the brightest new reggae star on the scene today. Over the past two years, he has exploded into international fame, and his 1995 debut Heartbeat release, *Lift Up Your Head*, rode to the top of the US reggae charts. Since then, he has been touring the world and working on new material. To hold us over, we are now given this primer on the hit reggae songs from the above mentioned album, as well as international hits yet to reach our shores.

SUGGESTED TRACKS: "Coming Harder"; "World Corruption."
CONTACT: Leslie Rouffe 617.354.0700

MIKE CASEY



ALBUM: *The Pleasures Of Hope*
LABEL: Wizmak (036)

Mike Casey is arguably the finest five-string dulcimer player in the world. By taking his classical guitar training and applying it to the often simply played dulcimer, he had been able to adapt intricate and complex pieces, originally meant for harp or multi-musician performances, to this beautiful instrument. As if that wasn't enough, Casey is also a skilled flutist. Casey regularly tours the world with David DiGiuseppe, who played accordion and cittern on *The Pleasures Of Hope*.

SUGGESTED TRACKS: "The Day Dawn"; "Silver Tree."
CONTACT: Geri White 800.538.5676

JALI KUNDA



ALBUM: *Griots Of West Africa & Beyond*
LABEL: Ellipsis Arts (3510)

In West Africa, the Griot (or Jali) is not just a musician: he is revered as a historian, truth teller, entertainer and myth maker. For more than 1,500 years, this expert musician class has been responsible for preserving the wisdom of West Africa's kingdoms and legends. Today's supreme Griot is Foday Musa Suso. *Jali Kunda* features Suso with special musical pairings, which took him to Gambia, Senegal, Guinea Bisau and New York City. The album was produced by Bill Laswell.

SUGGESTED TRACKS: "The choice is yours."
CONTACT: Andrew Seidenfeld 201.433.3907

VARIOUS ARTISTS



ALBUM: *Red Hot & Rio*

LABEL: Antilles/Verve (533183)
The latest in the Red Hot AIDS Benefit CD series takes us to South America and the music of Brazil. Through the blending of traditional Brazilian samba, bossa nova, Musica Popular Brasileira and tropicalismo with the latest international idioms, such as hip-hop, techno, Brit-pop and alternative R&B, we are given a completely enrapturing collection of music. *Red Hot & Rio* features such luminaries as Everything But The Girl, Astrud Gilberto with George Michael, Cesaria Evora with Caetano Veloso and Stereolab with Herbie Mann.

SUGGESTED TRACKS: "Corcovado" (EBTG); "Desfando" (Gilberto/Michael).
CONTACT: Rachel Lewis 212.333.8119 & Bud Harner 310.996.7905

VÄRTTINÄ



ALBUM: *Kokko*

LABEL: Nonesuch (79429)
The 10-piece Finnish outfit known as Värttinä has built a reputation as one of the most exciting "world pop" bands. Formed in 1983, in the village of Raakkila in the Kirelean region of southern Finland, they set themselves on a mission to revive the Kirelean musical tradition. From those beginnings, they now explore new ways to arrange this style of music. *Kokko* lets us know how far they have come, since their breakthrough debut release, *Oi Dai*, in 1990, and subsequent efforts in 1992, 1993 and 1994.

SUGGESTED TRACKS: "Tuulita Tuleva"; the title track.
CONTACT: Matt Hessburg 212.399.3136

ISRAEL VIBRATION



ALBUM: *Free To Move*

LABEL: RAS (3231)
Israel Vibration returns with the embers still aglow from their *On The Rock* release of over a year and a half ago. That album reached the top slot in *CMJ's* New World chart for 1995 and was a top reggae seller in *Tower Pulse*. By combining traditional roots reggae with unique instrumentation and vocal harmonies, Israel Vibration keep the flame of hope and faith bright for reggae fans around the world. The threesome is backed by the tight rhythms of Roots Radics.

SUGGESTED TRACKS: "Terrorist"; "Mud Up."
CONTACT: Teresa Altoz 301.588.9641

JOSE NETO



ALBUM: *In Memory Of Thunder*

LABEL: B&W (056)
Famed Brazilian guitarist/composer Jose Neto returns with *In Memory Of Thunder*, featuring the incomparable Neto Band, as well as guest artists Airto Moreira, on percussion, and the Turtle Island String Quartet. This CD, which has already been released with marked success in England, features a music that is, at once, both deeply traditional and cutting-edge. Through driving rhythms or floating above lovely auras, Jose Neto's guitar prowess shines.

SUGGESTED TRACKS: "Leave A Fax"; "Silvia."
CONTACT: Scott Taves 312.880.5375

AMERICAN ROOTS

BETH & APRIL STEVENS



ALBUM: Sisters
LABEL: Rounder (0396)
 Hailing from the East Tennessee highlands, sisters Beth and April Stevens take their rich, ageless musical heritage and breathe new life and energy into it. Although highly traditional in nature, their beautifully blended voices nevertheless take this Appalachian mountain sound and transcend it beyond a single musical category. Even more impressive is the fact that Sisters is their national debut - one could easily think these gals are seasoned veterans. And the final clincher is in the knowledge that Beth and April wrote all the songs on the album themselves. This one's a keeper!

SUGGESTED TRACKS: "Wishful Thinking"; "What About Me."
CONTACT: Leslie Rouffe 617.354.0700

JAN KRIST



ALBUM: Curious
LABEL: Silent Planet (101)
 A performer and songwriter since the early 80s, Jan Krist has built an impressive reputation in her hometown of Detroit; she has enjoyed two consecutive year-end top 10 albums at WDET, and won the "Best Vocalist For An Acoustic Performer" award in last year's Detroit Music Awards. She has also received national attention, with articles in *Billboard* and *The Chicago Tribune*, as well as becoming a semi-finalist at the Kerrville Songwriting Competition in Kerrville, TX. With Curious, her third album, Jan's vocal and songwriting skills are the most realized to date. And to back that confidence up, she gathered an impressive collection of local players who assisted in the recording.

SUGGESTED TRACKS: "Time"; "Works Of Love."
CONTACT: Michele Clark 609.232.8883

KATE MACKENZIE



ALBUM: Age Of Innocence
LABEL: Red House (91)
 Long considered the bluegrass diva, and clearly one of the best the genre has to offer, Kate MacKenzie (former singer of *Stoney Lonesome*) returns with her follow-up to the critically acclaimed *Let Them Talk*, of two years ago. Once again, Nick Forster (of E-Town and the band Hot Rize) has taken on both production and guitar duties, along with Tony Furtado (banjo), John Reichman (mandolin), Stuart Duncan (fiddle), Rob Ickes (dobro), Gene Libbea (bass) and Alan O'Bryant (banjo/vocals). Their amazing skills are a wonderful complement to Kate's expressive, honeyed voice. In addition, the collection of songs display the varied moods Kate is quite capable of expressing.

SUGGESTED TRACKS: "Past The Point Of Rescue"; the title track.
CONTACT: Megan Zinn 612.379.1089

BR5-49



ALBUM: BR5 49
LABEL: Arista (18818)
 Anybody that knows anything about the alternative country scene in Nashville, knows that BR5-49 is at the top of the heap. Taking their name from the phone number of Junior Samples' used car lot on *Hee Haw*, these gentlemen present a sound that comes from somewhere in Nashville's lower Broadway past, and transports it squarely into the 90s. They've had feature stories in publications as varied as *New Country* and *The New York Times*, and have opened for artists as diverse as Vince Gill and The Black Crowes. Suffice it to say, there's something goin' on here and one listen to BR5-49's self-titled sophomore release will give you a good idea why.

SUGGESTED TRACKS: "Even If It's Wrong"; "Chains Of This Town."
CONTACT: Tom Gates 212.830.2274

ULLABY FOR THE WORKING CLASS



ALBUM: Blanket Warm
LABEL: Bar/None (086)
 Once members of louder, more aggressive bands, the folks in Lullaby For The Working Class began to realize in the winter of 1994 the beautiful and comforting qualities of acoustic-based music. Leaving plenty of room for the resonances of guitar, mandolin, banjo and upright bass (and a sundry of other instruments) to intermingle, they began to develop songs which may be dramatic in lyrical content, but are soothing to listen to. The band, which is based in Lincoln, Nebraska, spent a full year and a half in secluded isolation before recording Blanket Warm and venturing onto a stage to publicly perform.

SUGGESTED TRACKS: "Good Morning"; "The Drama Of Your Life."
CONTACT: T. Simon 201.222.0207

SUSAN McKEOWN & THE CHANTING HOUSE



ALBUM: Bones
LABEL: Prime CD (027)
 A native of Dublin, Ireland, Susan McKeown brought her talent and influences along with her when she moved to New York in 1990. Since then, she, and her band, The Chanting House, have taken those Celtic roots, blended them with elements of rock and jazz, and ended up with an excitingly different and expressive sound. Susan was first introduced to American audiences with her song "If I Were You," which was featured on the compilation album, *Straight Outta Ireland*. Her band is comprised of former players with the Lounge Lizards, Boukman Ekspeyrans, Marianne Faithful, The Chieftains and others. They have toured throughout the East Coast of the States and Europe several times.

SUGGESTED TRACKS: "Ce' Leis e'"; "Love And Superstition."
CONTACT: Gail Zaks 212.366.5982

BLOCK



ALBUM: Lead Me Not Into Penn Station
LABEL: Burning Bush/Radical (70014)
 Jamie Block hails from the the alterna-rock capitol of the world - Chapel Hill, North Carolina - but as an act of rebellion against that scene, he moved to New York, where he thought his anti-folk style would be more appreciated.

Through intensive touring, he has made several friends, including members of Superchunk, Southern Culture On The Skids, David Poe, Andy Partridge and even Allen Ginsberg. His debut album, *Lead Me Not Into Penn Station*, was produced by the legendary Tom Panunzio, and it features the talents of Adam Peters (Echo & The Bunnymen); Jonny Craig (Spacehog); Jerry Krenach (Lou Reed) and Gary Sullivan (The B-52's).
SUGGESTED TRACKS: "Rhinoceros"; "Hard."
CONTACT: Jane Blumenfield 212.447.0077

JIM ALLEN



ALBUM: Weeper's Stomp
LABEL: Prime CD (024)
 Jim Allen is a young singer/songwriter, from the Bronx, who has been making a name for himself on the Northeastern club circuit over the last several years. He takes elements of blues, folk and soul and wraps them around his baritone voice, which puts forth sometimes sardonic, but always cynical, lyrics, much like Mose Allison or Leonard Cohen. *Weeper's Dream* is Allen's debut recording effort, and he cites influences as diverse as Richard Thompson and Townes Van Zant. There were some impressive players involved in the recording process, including Dave Richards (upright bass); Seamus Egan (uilleann pipes); Greg Anderson (bodhran/mandolin) and Dan Hovey (slide and lap steel guitar).
SUGGESTED TRACKS: "Inchworm"; "Bottom Rung."
CONTACT: Gail Zaks 212.366.5982

ROLLING HAYSEEDS



ALBUM: Tangled Up In You
LABEL: Record Cellar (058)
 Formed in the early 90s, Philadelphia's Rolling Hayseeds were clearly ahead of the Americana/Roots Rock curve for a while, but they are perfectly positioned to take advantage of it now. They can easily satisfy the more hardcore stations that exclusively play this kind of music, but they also have enough of a punch to fit within the more mainstream world of Adult Rock. The important thing is that the Rolling Hayseeds know how to write good songs, and know just the right amount of vocal harmony and electric versus acoustic accompaniment to get their musical message across. If you want to know more about this band, WXPN/Philadelphia's Bruce Warren would love to tell you about them.

SUGGESTED TRACKS: "Dood Of Night"; the title track.
CONTACT: Rick Kaufman 215.925.8892

LOCAL CLOPS

CIDR - DETROIT, MICHIGAN

- The Fox Theater in Detroit - 313.983.6611
- Saint Andrew's Hall in Detroit - 313.961.8137
- Sanctum in Pontiac - 810.333.2362
- 7th House in Pontiac - 810.335.8100
- The State Theater in Detroit - 313.961.5450

KAEP - SPOKANE, WASHINGTON

- Ichabod's North in Spokane - 509.328.5720
- Fort Spokane Brewery in Spokane - 509.838.3809
- The Northern Corner in Spokane - 509.838.2484
- Out Back Jack's in Spokane - 509.624.4549
- Ugly Rumors Lounge, Mars Hotel in Spokane - 509.747.6277

KAFR - ANGEL FIRE, NEW MEXICO

- Cafe Tazza in Taos - 505.758.8706
- Kachina Lodge in Taos - 505.758.2275
- Zebadiyahs in Angel Fire - 505.377.6358

KBAC - SANTE FE, NEW MEXICO

- Club Alegria in Sante Fe - 505.471.2324
- The Drama Club in Santa Fe - 505.988.4374

KBCO - BOULDER, COLORADO

- The Bluebird Theater in Denver - 303.322.2308
- The Boulder Theater in Boulder - 303.786.7030
- The Fox Theater in Boulder - 303.477.0095
- Herman's Hideaway in Denver - 303.777.5840
- The Ogden Theater in Denver - 303.830.2525
- The Paramount Theater in Denver - 303.534.8336

KBXR - COLUMBIA, MISSOURI

- The Blue Note in Columbia - 573.874.8889

KCFE - MINNEAPOLIS, MINNESOTA

- Cedar Cultural Center in Minneapolis - 612.338.2674
- The Fine Line Music Cafe in Minneapolis - 612.338.8100
- First Avenue in Minneapolis - 612.338.8388
- Lee's Liquor Lounge in Minneapolis - 612.338.9491
- The Turf Club in St. Paul - 612.647.0486

KCRW - LOS ANGELES, CALIFORNIA

- The Alligator Lounge in Santa Monica - 310.449.1844
- The Largo in Hollywood - 213.852.1073
- Luna Park in West Hollywood - 310.652.0611
- McCabe's in Santa Monica - 310.828.4497
- The Roxy in Los Angeles - 310.276.2222
- The Troubadour in Los Angeles - 310.276.1158

KEGR - CONCORD, CALIFORNIA

- The Concord Pavilion in Concord - 510.671.3100

KERA - DALLAS, TEXAS

- The Bronco Bowl in Dallas - 214.526.8077
- The Caravan Of Dreams in Fort Worth - 817.429.4000
- Club Dada in Dallas - 214.744.3232
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- The Inferno in Steamboat Springs - 970.879.5111
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- Great American Music Hall in San Francisco - 415.202.9814
- Slim's in San Francisco - 415.255.0333
- Warfield Theater in San Francisco - 415.541.0800
- Yoshi's Nitespot in Oakland - 510.652.5820

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- Bogies in Boise - 208.342.9663
- The Bouquet in Boise - 541.889.5442
- Tom Graney's in Boise - 208.345.2505

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- The Backyard in Austin - 512.832.5596
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- La Zona Rosa in Austin - 512.472.9075
- Liberty Lunch in Austin - 512.477.0461
- Stubb's Barbecue in Austin - 512.480.8341

KHBC - SANTA ROSA, CALIFORNIA

- Luther Burbank Center in Santa Rosa - 707.542.2787
- The Inn Of The Beginning in Cotati - 707.664.1100

KINK - PORTLAND, OREGON

- The Aladdin Theater in Portland - 503.233.1994
- Arlene Schnitzer Concert Hall in Portland - 503.248.4496
- The Civic Auditorium in Portland - 503.248.4335
- La Luna in Portland - 503.241.5862
- The Roseland Theater in Portland - 503.224.2038

KISM - BELLINGHAM, WASHINGTON

- Elsa's Place in Mount Vernon - 360.428.8043
- Kozmo's in Bellingham - 360.734.1500
- 3-B in Bellingham - 360.734.1881

KIWR - OMAHA, NEBRASKA

- Jones Street Brewery in Omaha - 712.344.3858
- The Ranch Bowl in Omaha - 712.393.0900
- Saddle Creek Bar in Omaha - 712.553.0449
- Sokol Auditorium in Omaha - 712.346.9802

KKNB - LINCOLN, NEBRASKA

- The Brass Rail in Lincoln - 402.474.5741
- Duffy's Tavern in Lincoln - 402.474.3543
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KLRR - BEND, OREGON

- The Athletic Club Of Bend in Bend - 541.385.3062
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- Doc Rickett's in Monterey - 408.649.4241
- McGarrett's in Monterey - 408.646.9244
- Nick's Place in Monterey - 408.327.2244
- Planet Gemini in Monterey - 408.373.1449
- TGI Friday's in Salinas - 408.444.8443

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- The Filling Station in Bozeman - 406.587.5009
- The Willson Auditorium in Bozeman - 406.994.0211

KMTN - JACKSON, WYOMING

- Mangy Moose in Teton Village - 307.733.4913
- The Shady Lady in Jackson - 307.733.5200
- Snow King Performance Center in Jackson - 307.733.4519
- Walk Festival Hall in Teton Village - 307.733.3050

KMTT - SEATTLE, WASHINGTON

- The Backstage in Seattle - 206.789.1184
- Moe's Mo' Rockin' Cafe in Seattle - 206.323.2373
- The Moore Theater in Seattle - 206.443.1744
- The Paramount in Seattle - 206.682.1414
- The Showbox Music Club in Seattle - 206.628.3151

KOTR - SAN LUIS OBISPO, CALIFORNIA

- Cal Poly Rec Center in San Luis Obispo - 805.756.1111
- Cambria Pines Lodge in Cambria - 805.927.4200
- Mother's Tavern in San Luis Obispo - 805.541.8733
- SLO Brewing Company in San Luis Obispo - 805.543.1843
- The Performing Arts Center in San Luis Obispo - 805.756.7222

KOZT - MENDOCINO, CALIFORNIA

- The Casper Inn in Casper - 707.964.5565
- Garden's Grill in Fort Bragg - 707.964.7474
- Gloriana Theater in Fort Bragg - 707.964.7469

KPEK - ALBUQUERQUE, NEW MEXICO

- The Dingo Bar in Albuquerque - 505.243.0663
- The El Rey in Albuquerque - 505.764.2624
- Midnight Rodeo in Albuquerque - 505.888.0100
- The Zone in Albuquerque - 505.343.7933

KPFT - HOUSTON, TEXAS

- Acoustic Cafe in Galveston - 409.762.0877
- Cafe Artise in Houston - 713.528.3704
- The Fabulous Satellite Lounge in Houston - 713.869.2665
- McGonigel's Mucky Duck in Houston - 713.528.5999
- The Urban Art Bar in Houston - 713.225.0500

KPIG - MONTEREY, CALIFORNIA

- The Catalyst in Santa Cruz - 408.423.1338
- Doc Rickett's in Monterey - 408.649.4241
- Kuumbwa Jazz Center in Santa Cruz - 408.427.2227
- Moe's Alley in Santa Cruz - 408.479.1854

KQPT - SACRAMENTO, CALIFORNIA

- The Crest Theater in Sacramento - 916.422.7378
- El Dorado Saloon in Carmichael - 916.486.1666
- Melarkey's in Sacramento - 916.448.2797
- The Press in Sacramento - 916.447.7625
- The Rage in Sacramento - 916.929.0232

KRCC - COLORADO SPRINGS, COLORADO

- Manhattan's in Colorado Springs - 719.634.6969

KRCL - SALT LAKE CITY, UTAH

- The Bar And Grill in Salt Lake City - 801.533.0341
- Club DV8 in Salt Lake City - 801.539.8400
- The Dead Goat Saloon in Salt Lake City - 801.328.4628
- Spanky's in Salt Lake City - 801.359.1200
- The Zephyr in Salt Lake City - 801.355.5646

KROK - DERIDDER, LOUISIANA

- The Hangar in Lake Charles - 318.478.2185
- Spirits in Alexandria - 318.445.4491
- Texas Longhorn Club in Vinton - 318.589.9317

KTNP - OMAHA, NEBRASKA

- The Civic Auditorium in Omaha - 402.444.4750
- The Cog Factory in Omaha - 402.553.5626
- Jones Street Brewery in Omaha - 402.344.3858
- Ranch Bowl in Omaha - 402.393.0900
- Sokol Auditorium in Omaha - 402.346.9802

KRSH - SANTA ROSA, CALIFORNIA

- The Inn Of The Beginning in Cotati - 707.664.1100
- The Luther Burbank Center in Santa Rosa - 707.546.3600
- The Mark West Winery in Forestville - 707.544.4813
- The Mystic Theater in Petaluma - 707.765.6665
- The Raven Theater in Healdsburg - 707.433.5448

KRVM - EUGENE, OREGON

- Good Times in Eugene - 541.484.7181
- John Henry's in Eugene - 541.342.3358
- Sam Bond's Garage in Eugene - 541.343.2635
- The Wild Duck Brewery in Eugene - 541.485.3825
- The Wow Hall in Eugene - 541.687.2746

KSCA - LOS ANGELES, CALIFORNIA

- House Of Blues in Los Angeles - 213.650.0476
- The Troubadour in Los Angeles - 310.276.1158

KSPN - ASPEN, COLORADO

- Cafe Metropolitan in Aspen - 970.925.9969
- Double Diamond in Aspen - 970.920.6905
- Howling Wolf in Aspen - 970.920.7771
- McStorylies in Aspen - 970.925.2028
- Roaring Fork Tavern in Aspen - 970.920.9666
- Stubbies in Aspen - 970.927.0501

KSUT - DURANGO, COLORADO

- The Diamond Circle Melodrama in Durango - 970.247.3400
- Farquahrt's in Durango - 970.247.9861
- Fly Me To The Moon Saloon in Telluride - 970.728.6666
- The 6th Street Loft in Durango - 970.247.3427

KTAO - TAOS, NEW MEXICO

- Cafe Tazza in Taos - 505.758.8706
- Kachina Lodge in Taos - 505.758.2275
- Old Martinez Hall in Taos - 505.758.2091

KTCZ - MINNEAPOLIS, MINNESOTA

- The Cabooze in Minneapolis - 612.338.6425
- The Fine Line in Minneapolis - 612.338.8100
- First Avenue in Minneapolis - 612.338.8388
- Northrop Auditorium in Minneapolis - 612.624.2345

LOCAL CLUBS

KTHX - RENO, NEVADA

- Humpty's in Tahoe City, CA - 916.583.4867
- Rancho Nevada in Verdi - 702.345.6788

KTMN - SANTE FE, NEW MEXICO

- Catamount Bar in Sante Fe - 505.988.7222
- Club Alegria in Santa Fe - 505.471.2324
- Dingo Bar in Albuquerque - 505.243.0663
- El Farol in Sante Fe - 505.983.9912
- Golden West in Albuquerque - 505.243.7546
- El Rey in Albuquerque - 505.243.7546
- The Zone in Albuquerque - 505.343.7933

KTUN - VAIL, COLORADO

- Cassidy's Hole In The Wall Saloon in Avon - 970.949.9449
- Dobson Ice Arena in Vail - 970.479.2271
- Garton's Bar And Grill in Vail - 970.479.0607
- Gerald R. Ford Amphitheater in Vail - 970.476.2918
- State Bridge Lodge in Bond - 970.653.4444

KUMT - SALT LAKE CITY, UTAH

- Saltaire Resort in Salt Lake City - 801.355.5522
- Wolf Mountain Arena in Park City - 801.649.5400
- The Zephyr in Salt Lake City - 801.355.5646

KUNC - NORTHERN COLORADO, COLORADO

- Fleetside Pub And Brewing in Greeley - 970.346.1122
- The Lincoln Center in Fort Collins - 970.221.6735
- The Sunset Nightclub in Fort Collins - 970.484.4604
- The Union Colony Civic Center in Greeley - 970.356.5555

KUPR - SAN DIEGO, CALIFORNIA

- The Belly Up in Solano Beach - 619.481.9022
- Brick By Brick in San Diego - 619.275.5483
- 4th And B in San Diego - 619.231.4343

KUWR - CHEYENNE, WYOMING

- Blind Dog City in Laramie - 307.721.5097
- Bowman Brewing in Laramie - 307.742.3349
- Coal Creek Coffee in Laramie - 307.745.7737
- Daily Grind Coffee House in Casper - 307.234.7332
- Jackson Hole Coffee Company in Jackson - 307.733.9192
- Joe Page's Coffee House in Cheyenne - 307.778.7134
- Medicine Bow Brewing Company in Cheyenne - 307.778.2739

KXGO - EUREKA, CALIFORNIA

- Club West in Eureka - 707.444.2582
- Hef's in Eureka - 707.445.5939
- Vanduzer Theater in Arcata - 707.826.3566

KXPK - DENVER, COLORADO

- The Bluebird Theater in Denver - 303.333.7749
- The Boulder Theater in Boulder - 303.786.7030
- The Ogden Theater in Denver - 303.830.2525
- The Paramount Theater in Denver - 303.694.1234
- Red Rocks Amphitheater in Denver - 303.694.1234

KXPT - LAS VEGAS, NEVADA

- The Beach in Las Vegas - 702.731.1925
- The Drink in Las Vegas - 702.796.5519
- The Joint in Las Vegas - 702.474.9890
- The Reggae And Blues Club in Las Vegas - 702.474.7209
- The Palace Station in Las Vegas - 702.367.2411
- The Texas Station in Las Vegas - 702.631.1000

KYIS - OKLAHOMA CITY, OKLAHOMA

- Bricktown Brewery in Oklahoma City - 405.232.2739
- Bricktown Charlie's in Oklahoma City - 405.236.1116
- Diamond Ballroom in Oklahoma City - 405.677.9169
- VZD's in Oklahoma City - 405.524.4200

WBJB - NEW YORK CITY, NEW YORK

- Club Bene in Sayreville, NJ - 908.727.3000
- The Saint in Asbury Park, NJ - 908.776.8913

WBOS - BOSTON, MASSACHUSETTS

- House Of Blues in Cambridge - 617.491.2100
- Mama Kin Music Hall in Boston - 617.351.2581
- The Middle East in Cambridge - 617.492.9181
- The Paradise in Boston - 617.547.0620
- T.T. The Bears in Cambridge - 617.492.0082

WCBE - COLUMBUS, OHIO

- Berries in Columbus - 614.291.3448
- Chelsea's in Columbus - 614.297.1682
- Ludlow's in Columbus - 614.224.3808
- The Newport Music Hall in Columbus - 614.461.6285
- Staches in Columbus - 614.263.5318

WCBR - CHICAGO, ILLINOIS

- The Cubby Bear in Chicago - 312.327.1662
- Durty Nellies in Palatine - 847.358.9150
- Fitzgerald's in Berwin - 708.788.6670
- Schuba's Tavern in Chicago - 312.525.2507

WCLZ - PORTLAND, MAINE

- Bleacher's in Portland - 207.772.9229
- Cumberland County Civic Center in Portland - 207.775.3481
- Granny Killam's in Portland - 207.761.2787
- Gritty's in Portland - 207.772.2739
- Raul's Roadside Attraction in Portland - 207.773.6886
- Stone Coast Brewery in Portland - 207.773.2337

WDET - DETROIT, MICHIGAN

- The Ark in Ann Arbor - 313.761.1451
- The Magic Bag in Ferndale - 810.544.3030
- The Majestic in Detroit - 313.833.9700
- The Michigan Theater in Detroit - 313.996.8742
- Saint Andrew's Hall in Detroit - 313.961.8137
- 7th House in Pontiac - 810.335.8100
- The State Theater in Detroit - 313.961.5450

WDJB - FT. WAYNE, INDIANA

- Columbia Street West in Ft. Wayne - 219.422.5055
- Pierc's in Ft. Wayne - 219.486.1979

WEBK - KILLINGTON, VERMONT

- Grist Mill in Killington - 802.422.3970
- Night Spot Outback in Killington - 802.422.9885
- The Pickle Barrel in Killington - 802.422.3035
- Savannah's in Ludlow - 802.228.4279
- Wobbly Barn in Killington - 802.422.3392

WEBX - CHAMPAIGN, ILLINOIS

- The Blind Pig in Champaign - 217.351.7444
- Mabel's in Champaign - 217.328.5700

WEHM - LONG ISLAND, NEW YORK

- The Stephen Talkhouse in Long Island - 516.267.3117

WERU - BLUE HILL FALLS, MAINE

- The Canden Opera House in Canden - 207.236.3605
- The Grand Auditorium in Ellsworth - 207.667.9500
- The Left Bank Cafe in Blue Hill - 207.374.2201
- The Main Center For The Arts in Orono - 207.581.1805

WEVL - MEMPHIS, TENNESSEE

- Barristers in Memphis - 901.523.9421
- The New Daisy in Memphis - 901.525.8981

cont. ➔

LOCAL CLUBS



WFPK - LOUISVILLE, KENTUCKY

- The Brewery in Louisville - 502.583.3420
- Butchertown Pub in Louisville - 502.583.2242
- O'Malley's Corner in Louisville - 502.589.3866
- Phoenix Hill Tavern in Louisville - 502.589.4957
- The Rudyard Kipling in Louisville - 502.636.1311

WFUV - NEW YORK CITY, NEW YORK

- The Beacon Theater in Manhattan - 212.496.7070
- The Bottom Line in Manhattan - 212.228.6300
- Fez in Manhattan - 212.533.2680
- Irving Plaza in Manhattan - 212.777.6800

WHPT - TAMPA, FLORIDA

- Frankie's Patio in Ybor City - 813.248.3337
- Jannus Landing in St. Petersburg - 813.896.1244
- The State Theater in St. Petersburg - 813.895.3045
- Tampa Bay Performing Arts Center in Tampa - 813.229.7827

WHS - KEY WEST, FLORIDA

- Finnegan's Wake in Key West - 305.293.0222
- The Half Shell Raw Bar in Key West - 305.294.7496
- Hard Rock Cafe in Key West - 305.293.0230
- The Hog Breath Saloon in Key West - 305.296.4222
- The Green Parrot in Key West - 305.294.6133
- Margaritaville in Key West - 305.292.1435
- Turtle Kraals in Key West - 305.294.2640

WJBX - FT. MYERS, FLORIDA

- Club Oasis in Naples - 941.774.9399
- Pyramids in Ft. Myers - 941.334.2888
- Sluggers in Ft. Myers - 941.489.0505

WKOC - NORFOLK, VIRGINIA

- The Bayou in Virginia Beach - 757.422.4864

WKZE - SHARON, CONNECTICUT

- The Chance in Poughkeepsie, NY - 914.485.5991
- The Iron Horse Music Hall in Northampton, MA - 413.584.0610
- Pearl Street Nightclub in Northampton, MA - 413.584.7771
- The Town Crier in Pawling, NY - 914.855.1300

WMAX - ROCHESTER, NEW YORK

- Harro East in Rochester - 716.546.5850
- Milestones in Rochester - 716.325.6490
- New York Nights in Rochester - 716.232.4960
- Water Street Music Hall in Rochester - 716.325.5600

WMKY - LEXINGTON, KENTUCKY

- Jefferson Davis Inn in Lexington - 606.233.9107
- Lynagh's Bar And Grill in Lexington - 606.269.7621
- Two Keys Tavern in Lexington - 606.254.5000

WMMM - MADISON, WISCONSIN

- The Barrymore Theater in Madison - 608.241.8864
- The Club Tavern in Middleton - 608.836.3773
- The Crystal Corner Bar in Madison - 608.256.2953
- The East End in Madison - 608.249.3966
- The Madison Civic Center in Madison - 608.266.6550

WMMO - ORLANDO, FLORIDA

- The Embassy in Orlando - 407.629.4779
- The Sapphire in Orlando - 407.246.1419

WMVY - MARTHA'S VINEYARD, MASSACHUSETTS

- The Atlantic Connection in Oak Bluffs - 508.693.7129
- Christine's in West Dennis - 508.394.7333
- The Hot Tin Roof in Edgartown - 508.693.1137
- The Nimrod in Salmouth - 508.540.4132

WNBX - LEBANON, NEW HAMPSHIRE

- The Briggs Opera House in White River Junction - 802.295.5432
- The Chandler Music Hall in Randolph - 802.728.3840
- The Hopkins Center in Hanover - 603.646.2315
- The Lebanon Opera House in Lebanon - 603.448.0400

WNCS - BURLINGTON, VERMONT

- Club Metronome in Burlington - 802.865.4563
- Club Toast in Burlington - 802.660.2088
- The Old Lantern in Charlotte - 802.425.2120

WNCW - WILMINGTON, NORTH CAROLINA

- Arts And Science Center Auditorium in Hickory - 704.324.5951
- Be Here Now in Asheville - 704.258.2071
- The Bijou Theater in Knoxville, TN - 423.523.2665
- First Avenue Club in Hickory - 704.327.3312
- Green Acres Music Hall in Bostic - 704.287.5552
- The Grey Eagle in Black Mountain - 704.669.0777
- The Handle Bar in Greenville - 864.233.6173

WNKU - CINCINNATI, OHIO

- Bogart's in Cincinnati - 513.872.8801
- Club Gotham in Cincinnati - 513.352.0770
- Sycamore Gardens in Cincinnati - 513.621.1100
- The York Street International Cafe in Newport - 606.261.9675

WOXF - MANCHESTER, NEW HAMPSHIRE

- Cocktails At The Yard in Manchester - 603.623.3545
- The Collesium in Manchester - 603.624.2876
- The Elm Street Station in Manchester - 603.668.5505

WRLT - NASHVILLE, TENNESSEE

- Ace Of Clubs in Nashville - 615.254.2237
- The Exit Inn in Nashville - 615.321.4400
- 3rd And Lindsley in Nashville - 615.259.1597
- 328 Performance Hall in Nashville - 615.259.3288

WRNR - BALTIMORE, MARYLAND

- ACME Bar And Grill in Annapolis - 410.280.6486
- Armadillos in Annapolis - 410.268.6680
- Bohager's in Baltimore - 410.563.7220
- Buddy's Late Night in Annapolis - 410.266.5888
- The Jetty in Kent Island - 410.827.8225

WRNX - AMHERST, MASSACHUSETTS

- The Iron Horse Music Hall in Northampton - 413.584.0610
- Mikara's in Springfield - 413.796.7113
- Mullins Center in Amherst - 413.589.9161
- The Paramount in Springfield - 413.734.5874
- Pearl Street Nightclub in Northampton - 413.584.7771
- Theodore's in Springfield - 413.736.6000

WRRX - GAINESVILLE, FLORIDA

- The Covered Dish in Gainesville - 352.377.3334
- Florida Theater in Gainesville - 352.375.7361

WRSI - GREENFIELD, MASSACHUSETTS

- The Iron Horse Music Hall in Northampton - 413.584.0610
- Pearl Street Nightclub in Northampton - 413.584.7771

WSMS - TUPELO, MISSISSIPPI

- Classix in Columbus - 601.329.4819
- Mulligan's in Starkville - 601.324.3095
- Rick's Cafe American in Starkville - 601.324.7425

LOCAL CLUBS

WTTS - BLOOMINGTON, INDIANA

- The Bluebird in Bloomington - 812.336.3984
- The Murat in Indianapolis - 317.231.0000
- Mars Nightclub in Bloomington - 812.332.0402
- The Vogue in Indianapolis - 317.259.7029

WWAY - WILMINGTON, VERMONT

- The Iron Horse Music Hall in Northampton, MA - 413.584.0610
- Pearl Street Nightclub in Northampton, MA - 413.584.7771
- The Snow Barn in West Dover - 802.464.3333

WVOD - DARE COUNTY, NORTH CAROLINA

- The Atlantis Beach Club in Nags Head - 919.480.3757
- The Boathouse in Norfolk, VA - 757.622.6395
- Kelly's in Nags Head - 919.441.4116
- The Port O' Call in Kill Devil Hills - 919.441.7484
- The Run Down Cafe in Kitty Hawk - 919.255.0026

WVRV - ST. LOUIS, MISSOURI

- The Galaxy in St. Louis - 314.231.2404
- Mississippi Night in St. Louis - 314.421.0298
- The Side Door in St. Louis - 314.231.3666

WXKR - TOLEDO, OHIO

- The Asylum in Toledo - 419.531.1705
- The Main Event in Toledo - 419.698.4020

WXLE - ALBANY, NEW YORK

- The Metro in Saratoga - 518.885.4301
- The Park West in Clifton Park - 518.371.2100
- Saratoga Winners in Cohoes - 518.783.1010

WXPN - PHILADELPHIA, PENNSYLVANIA

- The Electric Factory in Philadelphia - 215.569.9400
- Keswick Theater in Glenside - 215.572.7650
- The Northstar Bar in Philadelphia - 215.235.7826
- Theater Of The Living Arts in Philadelphia - 215.922.1011
- The Tin Angel in Olde City Philadelphia - 215.928.0978

WXRC - CHARLOTTE, NORTH CAROLINA

- Amos' Bar And Bistro in Charlotte - 704.527.6611
- The Sound Factory in Charlotte - 704.549.0049
- Treemont Music Hall in Charlotte - 704.343.9494

WXRT - CHICAGO, ILLINOIS

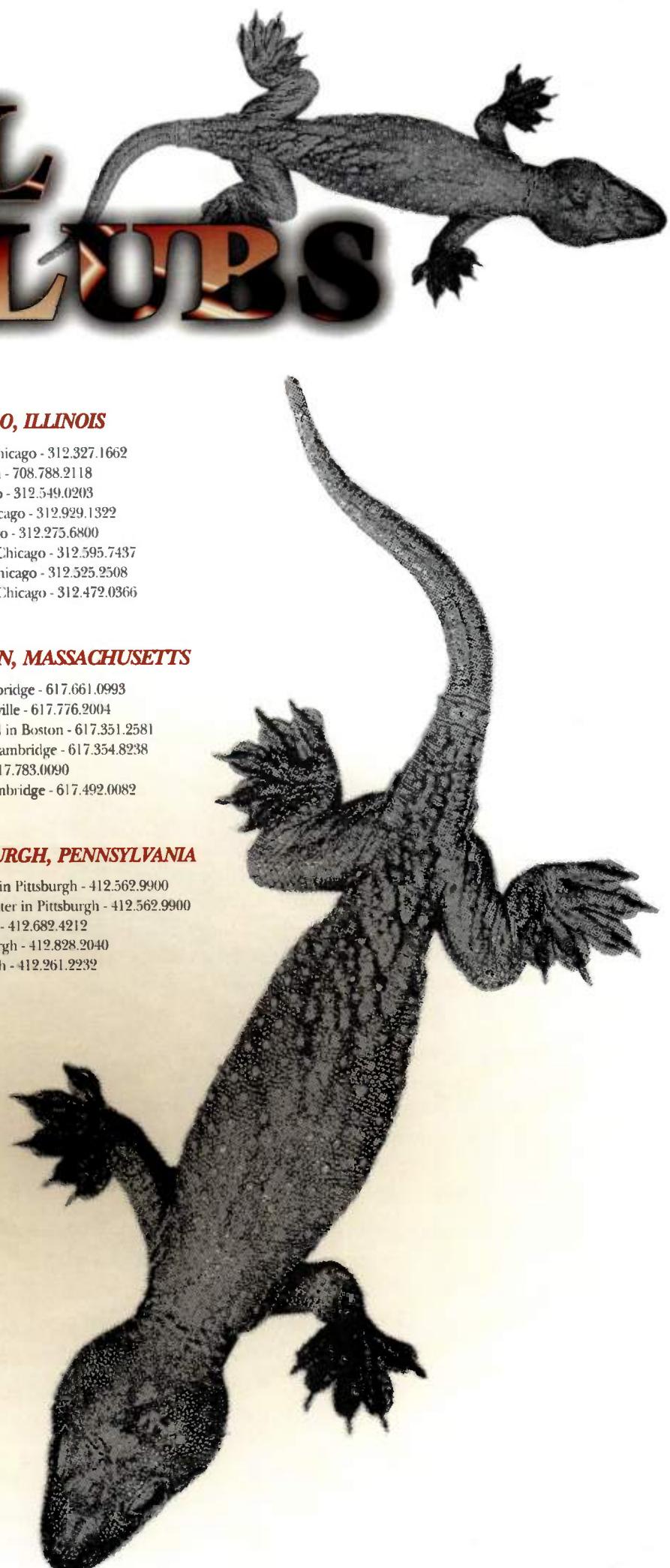
- The Cubby Bear in Chicago - 312.327.1662
- Fitzgerald's in Berwyn - 708.788.2118
- The Metro in Chicago - 312.549.0203
- The Park West in Chicago - 312.929.1322
- The Riviera in Chicago - 312.275.6800
- The Skyline Stage in Chicago - 312.595.7437
- Schuba's Tavern in Chicago - 312.525.2508
- The Vic's Theater in Chicago - 312.472.0366

WXRV - BOSTON, MASSACHUSETTS

- Kendall Cafe in Cambridge - 617.661.0993
- Johnny D's in Somerville - 617.776.2004
- Mama Kin Music Hall in Boston - 617.351.2581
- The Middle East in Cambridge - 617.354.8238
- Scullers in Boston - 617.783.0090
- T.T. The Bears in Cambridge - 617.492.0082

WYEP - PITTSBURGH, PENNSYLVANIA

- A.J. Palumbo Center in Pittsburgh - 412.562.9900
- I.C. Light Amphitheater in Pittsburgh - 412.562.9900
- Graffiti in Pittsburgh - 412.682.4212
- Moondogs in Pittsburgh - 412.828.2040
- Rosebud in Pittsburgh - 412.261.2232



Chucklehead Goes Adult

So...need another fix of humor? Well buckle your seat belt and read on. Remember, you too can add your own touch to this page by fax, phone or E-mail.

Enjoy,
Chucklehead



Q: What is the difference between **heat** and **cold**? **A:** You can catch a **cold** but you cannot catch heat.

Q: How many libertarians does it take to change a **light bulb**? **A:** Who **cares**?

Q: Why did the chef **throw** the butter out the window? **A:** Because he wanted to see a **"butterfly."**

Top 10 signs you're in the **wrong religion**: **10.** Prayer books contain nothing but **show tunes**. **9.** In church, they pass a **"Specimen plate."** **8.** The only food you're allowed to eat is **pork**. **7.** Even though they taste heavenly, you're pretty sure **Malomars** are not a **sacrament**. **6.** All the commandments begin, "You might be a **sinner** if..." **5.** Commandment #3 is "Thou shalt not bogart thy neighbor's **bud**. **4.** "Sinner Of The Week" **eligible** for valuable prizes. **3.** Constant **fear** that the elders will discover the laptop you've got squirreled away in the buggy shed. **2.** Frequency of **circumcision** increased from once in a lifetime to once a year. **1.** Communion performed with tortilla chips and a shot of **Cuervo**.

Did you ever

stop to wonder what would happen if your dog's name was **Mypenis**? **10.** Mypenis ate my **homework**. **9.** Oh, no! Mypenis is **frothing** at the mouth. **8.** Sorry I'm late for dinner. I was **playing** in the park with Mypenis. **7.** Mypenis likes it when people **pet** him. **6.** When **riding** in the car, Mypenis enjoys sticking his head out of the window. **5.** People say Mypenis looks cute when it stands up and **begs**. **4.** Mypenis is truly man's best **friend**. **3.** I think Mypenis has a **mind** of its own **2.** I **love** to give Mypenis a bath. **1.** Mypenis always searches for an open **hand** under the dinner table.

Sometimes

we all get a little too stressed with our lives and we forget to remember when life was great. So, for today, be a **kid** again, and forget about acting your age:

10. Give yourself a gold **star** for everything you do today. **9.** Grow a **milk** mustache. **8.** Open a pack of **cupcakes** and give one to a friend, even though you wanted both of them for yourself. **7.** Ask **"Why?"** a lot. **6.** Hide your **vegetables** under your napkin. **5.** Stick your head out of the car window and **moo** if you see a cow. **4.** Wear your favorite shirt with your favorite pants even if they **don't** match. **3.** Make a **face** the next time somebody tells you, "No." **2.** Giggle at **nude** statues in a museum. **1.** Do that tap-someone-on-the-shoulder-while-you-stand-on-their-opposite-side-and-they-turn-around-and-no-one's-there thing.

Famous last words:

1. "Don't **worry**, I can handle it." **2.** "You and **what** army." **3.** "If you were as smart as you think you are, you wouldn't be a **cop**."

Q: Who is the most popular guy at a **nudist** camp? **A:** The guy who **can** carry a dozen donuts and two cups of coffee.

2 peanuts
were **walking** down the street...one of them was **asalted**.
(I know it's misspelled; it's the joke!)

Q: What would happen if **Netscape** and **Yahoo** merged? **A:** The new company would be called **Netnyahoo**. **(get it?)**

On-Line Jokes: E-mail The "Chucklehead" at bobuk@aol.com

Robert "Chucklehead" England (I'm an **adult** now!)

1997

totallyadult

magazine & tuneup schedule

configuration

totallyadult #7 & tuneup #18

street date

january 31

dat/ad deadline

january 16/january 24

configuration

totallyadult #12 & tuneup #23

street date

august 22

dat/ad deadline

august 7/august 15

configuration

totallyadult #8 & tuneup #19

street date

march 7

dat/ad deadline

february 20/february 28

configuration

totallyadult #13 & tuneup #24

street date

september 26

dat/ad deadline

september 11/september 19

configuration

totallyadult #9 & tuneup #20

street date

april 25

dat/ad deadline

april 10/april 18

configuration

totallyadult #14 & tuneup #25

street date

november 7

dat/ad deadline

october 23/october 31

configuration

totallyadult #10 & tuneup #21

street date

june 6

dat/ad deadline

may 22/may 30

configuration

totallyadult calendar

street date

december 5

ad deadline

november 15

configuration

totallyadult #11 & tuneup #22

street date

july 11

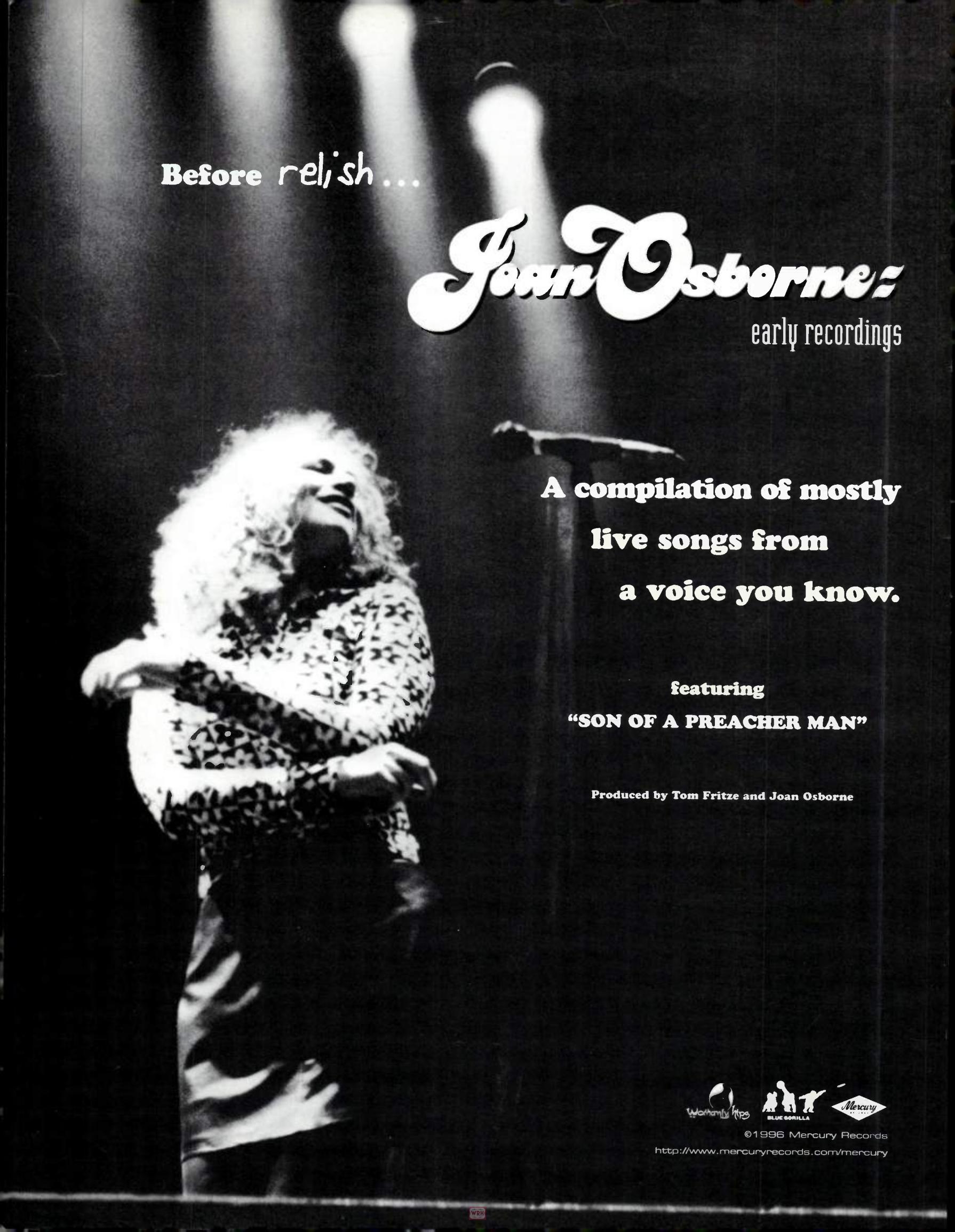
dat/ad deadline

june 26/july 3

contact

john schoenberger

818.955.4000



Before relish ...

Joan Osborne:

early recordings

**A compilation of mostly
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a voice you know.**

featuring
"SON OF A PREACHER MAN"

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