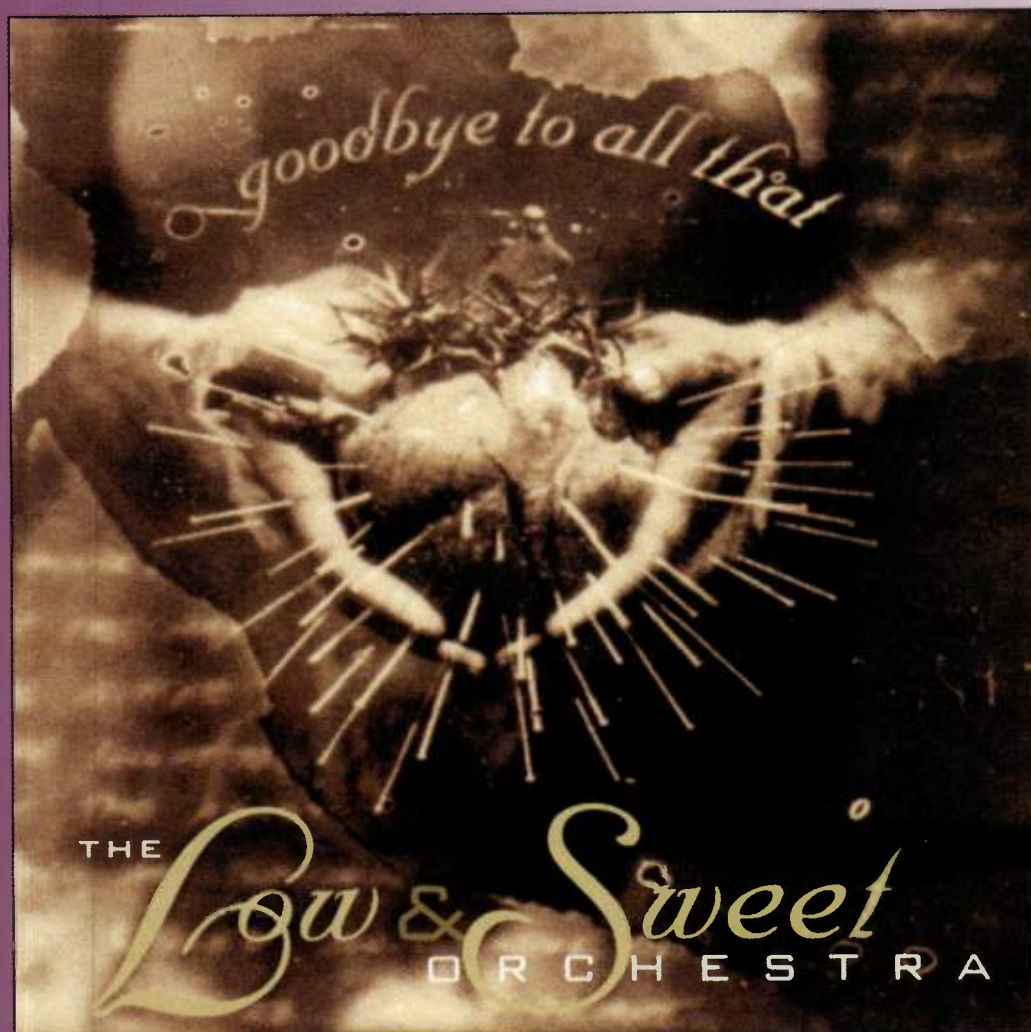
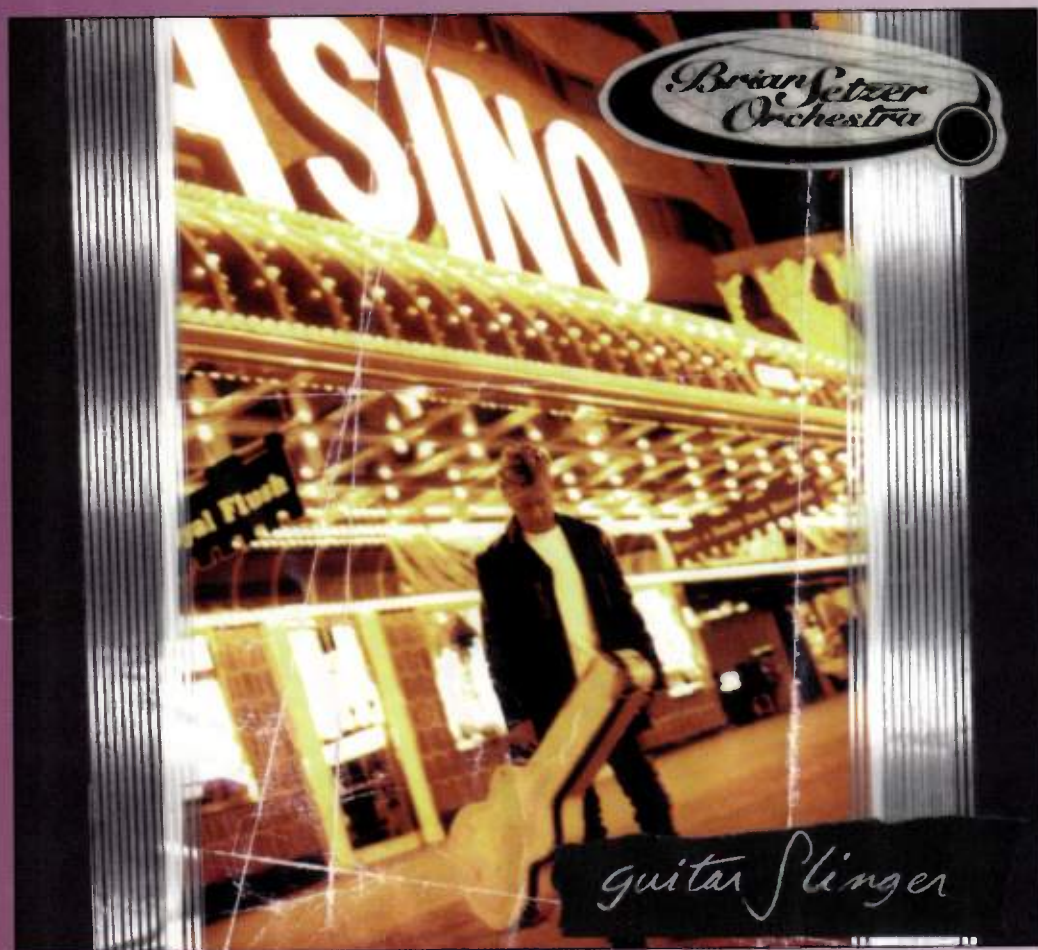


totallyadult

patti rothberg

ORCHESTRATING A CHANGE ...



INTERSCOPE



RECORDS

radio contacts



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totally adult

music hours	station	title	contact	phone/fax
monday				
MTWThF 10a-2p	KBAC/Santa Fe	PD	Ira Gordon	505.989.3338 fax 989.3881
MT 1-4p	WDET/Detroit	PD AMD	Judy Adams Chuck Horn	313.577.4146 fax 577.1300
M 10a-noon	KEGR/Concord	PD	Steve O'Brien	510.674.3463 fax 687.7974
MT 10-11:30a	KFAN/Fredericksburg	PD	J.D. Rose	210.997.2197 fax 997.2198
* See KSPN	KFMU/Steamboat	PD	Dennis Kitterman	970.879.5368 fax 879.5843
MF 10a-1p	KFXD/Boise	PD MD	Greg Roberts Kevin Welch	208.888.4321 fax 888.2841
MWTh noon-1p	WJBX/Ft. Myers	PD	Michelle Bruczynski	941.275.9980 fax 275.5611
M 1-4p	WKZE/Sharon	PD MD	Randy Milroy Leslie Ritter	203.364.5800 fax 364.0129
MF 9:30-11:30a	KLRF/Eugene	MD	Tom Krumm	541.485.5846 fax 485.0969
MT 9:30-10:45a/3:30-4:30p	KMBY/Monterey	PD	Rich Berlin	408.757.1043 fax 757.1143
MTWTh noon-2p	WMKY/Lexington	PD MD	Wendy Nelson Paul Hitchcock	606.783.2334 fax 783.2335
MW 10a-noon	KMTN/Jackson	PD	Mark Fishman	307.733.4500 fax 733.7773
M 11a-1p/ F 1-6p	WNCW/Spindale	PD MD	Dan Reed Bill Buchinsky	704.287.8000 fax 287.8012
M 9a-noon	WNDD/Ocala	PD	Jon Byrd	352.622.9500 fax 622.1900
MTW 1:30-3:30p	WNKU/Cincinnati	OM MD	Colin Gordy Stacy Owen	606.572.6500 fax 572.6604
MTW 2:45-5p	KOTR/Cambria	PD MD	Drew Ross Dean Kattari	805.927.5021 fax 927.0235
M 10a-noon	KPFT/Houston	PD MD	Jeff Hansen Mary Ramirez	713.526.4000 fax 526.5750
MT 8-10a/12:30-3p	KPIG/Watsonville	PD	Laura Hopper	408.722.9000 fax 722.7548
M 11a-1p	KQPT/Sacramento	PD APD	Jim Trapp Carrie Owens	916.923.6800 fax 927.6468
MTWThF 10-1:30p	WRRX/Gainesville	PD	Jerry Gerard	904.376.1230 fax 376.2666
M 10a-noon	KRVM/Eugene	PD	Don Ferrell	541.687.3370 fax 687.3573
MTWTh 10a-2p	WSMS/Columbia	PD APD	Catt Sirten Linda Woodworth	334.621.9217 fax 621.9217
MF 3-5p	KTAO/Taos	PD MD	Brad Hockmeyer Joanne Orner	505.758.1017 fax 758.8430
MTh 8:30-9:30a/3:30-5p	KTHX/Reno	PD MD	Bruce Van Dyke Ken Allen	702.829.1964 fax 825.3183
MTWThF 10a-6p	KTMN/Sante Fe	PD	Rich Robinson	505.983.5866 fax 984.2012
M 1-4:30p/ T 9-11a	KUNC/Greeley	MD AMD	Julie Amacher Kurt Mower	970.351.2915 fax 351.1780
MT 10a-noon	KXGO/Eureka	PD	Joe McNeil	707.445.8104 fax 445.3906
MW 11a-4p	WXRT/Chicago	VP/PRG MD	Norm Winer Patty Martin	312.777.1700 fax 286.9978
MW 3-6p	WXRV/Boston	PD MD	Joanne Doody Mike Mullaney	508.374.4733 fax 373.8023
M 3-5p	WYEP/Pittsburgh	MD	Greg Meitus	412.381.9131 fax 381.9126
MT 3p-7p	WYKT/Joilet	PD OM	Bob MacKay Mark Holoubek	815.458.2142 fax 458.2154
MW 3p-4p/ T 9-10a	KZJH/Jackson	PD MD	Sean Lowan Wiley Zernis	307.733.1770 fax 733.4760
MF 8-10a/2-5p	KZZK/Quincy	PD MD	Jana Hassen Paul Ericson	217.224.4102 fax 228.7361
MF 8a-4p	SBR Consulting		Dave Benson	303.444.7700 fax 444.3555

radio contacts



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total adult

music hours	station	title	contact	phone/fax
tuesday				
TW 3-5p	KBCO/Boulder	PD MD	Mike O'Connor Scott Arbough	303.444.5600 fax 444.2929
TW 3-6p	WEBK/Killington	APD	Jane Crossman	802.422.3156 fax 422.3158
T noon-6p	WEVL/Memphis	PD	Brian Craig	901.528.0561 fax 528-0561
TWThF 2-5p	KFMG/Des Moines	PD MD	Mark Vos Ron Sorenson	515.282.1033 fax 282.1062
TTh 4-6p	WFUV/NYC	PD MD	Chuck Singleton Rita Houston	718.817.4550 fax 365.9815
T 3:15-6:15p	KGSR/Austin	PD MD	Jody Denberg Susan Castle	512.472.1071 fax 472.0143
T noon-3p	WIII/Ithaca	OM	Dave Ashton	607.756.2828 fax 756.2953
TW 9a-5p	KINK/Portland	PD Prg Asst.	Carl Widing Anita Garlock	503.226.5080 fax 226.4578
TW noon-2p	WKVT/Brattleboro	PD	Ian Taylor	802.257.0312 fax 254.6683
TW noon-3p	KLRQ/Independence	PD	Steve Stevens	816.885.7517 fax 885.8318
T 10a-1p W 11a-noon	KLRR/Bend	PD	Doug Donoho	541.382.5263 fax 388.0456
TWThF 3:30-5p	WMMO/Orlando	OM MD	Paul Warren Jessie Scott	407.422.9890 fax 423.9666
TW 2-4p	WMVY/Martha's Vineyard	SM AMD	Barbara Dacey Rock Bergeron	508.693.5000 fax 693.8211
TTh 9-11:30a	KRCC/Colorado Springs	PD MD	Rick Lofgren Jeff Bieri	719.473.4801 fax 473.7863
T noon-3p	KRCL/Salt Lake City	PD MD	Donna Land Bill Boyd	801.363.2801 fax 363.5725
T 3:30-5:30p	WRLT/Nashville	APD MD	David Hall Jon Peterson	615.242.5600 fax 242.9877
T 11a-1p	WRNX/Amherst	PD AMD	TBA Amy Brooks	413.256.6794 fax 256.3171
T 2-5p	KROK/DeRidder	GM PD	Doug Stannard Lou Orleans	318.463.9298 fax 463.9291
TF noon-2p	KRSH/Santa Rosa	OM MD	Zoe Zuest Bill Bowker	707.588.0707 fax 588.0777
T 7:30-9:30a	KSCA/Los Angeles	PD MD	Mike Morrison Marilee Kelly	213.845.1600 fax 845.1630
T 3-6p	WVAY/West Dover	PD MD	Dave Chapelle Shawn Taylor	802.464.1111 fax 464.1112
T 4-6p/ W 2:30-4:30p	WVBR/Ithaca	PD MD	Derek Raynor Ryan Oettinger	607.273.4000 fax 273.4069
TW 10a-noon	KXPK/Denver	PD MD	Doug Clifton Gary Schoenwetter	303.989.1340 fax 989.1364
TTh 10a-noon	WXPN/Philadelphia	PD MD	Kim Alexander Bruce Warren	215.898.6677 fax 898.0707
TWThF 10a-6p	Music Choice	PD	Andrea Karr	212.833.5995 fax 833.5438
TW 9a-5p	DMX/USA	MD	Dave Sloan	310.444.1744 fax 444.1717
TTh 10a-noon	World Cafe	PD MD	Bruce Ranes Bruce Warren	215.898.6677 fax 898.0707
T 9a-6p	Constantine		Jason Parker Dennis Constantine	206.729.0079 fax 729.0080 303.440.5470 fax 449.5043
wednesday				
W 10a-1p	WBJB/New York City	MD	Mike Ford	908.224.2432 fax 224.2494
W 3-5p	WCLZ/Portland	PD MD	Brian Phoenix Kim Rowe	207.725.5505 fax 725.5121
W noon-3p	KCRW/Los Angeles	PD MD	Chris Douridas Tricia Halloran	310.450.5183 fax 450.7172
WThF 12:30-4:30p	WEBX/Champaign	PD MD	Jay Hedblade Jock Hedblade	217.355.2695 fax 355.1034
W 1-3p	KERA/Dallas	SM MD	Jeff Luchsinger Gabrielle West	214.740.9257 fax 740.9396
WThF 2-5p	KFOG/San Francisco	PD MD	Paul Marszalek Bill Evans	415.543.1045 fax 995.6867

radio contacts



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totality

music hours	station	title	contact	phone/fax
WTh 9a-2p	KHBG/Santa Rosa	GM PD	Roger Mayer Shannon O'Brien	707.433.9599 fax 433.9595
W 4-6p	CIDR/Detroit	PD MD	Murray Brookshaw Ann Delisi	313.961.9811 fax 961.1603
W noon-3p	KISM/Bellingham	PD AMD	Ken Richards Jon Elliot	360.734.9790 fax 733.4551
W 3-6p	WMAX/Rochester	PD MD	Jennifer Vanderslice Mike Rusinko	716.232.8870 fax 232.1804
WTh 1p-4p	KMMS/Bozeman	PD MD	Colter Lanagan Kim Rossi	406.586.2343 fax 587.2202
W 1-5p	KMTT/Seattle	PD MD	Chris Mays Dean Carlson	206.233.1037 fax 233.8979
WTh 10a-4p	WNEW/New York City	PD MD	Ted Edwards Amy Winslow	212.489.1027 fax 489.1263
W noon-2p	WRSI/Greenfield	GM MD	Ed Skutnik Jim Olsen	413.774.2321 fax 774.2683
W 9a-1p	KSPN/Aspen	PD MD	Tina Lutz Carolyn Harvey	970.925.5776 fax 925.1142
WTh 10a-1p	KTCZ/Minneapolis	PD MD	Lauren MacLeash Jane Fredericksen	612.339.0000 fax 333.2997
W 1:30-4:30p	KUWR/Laramie	PD	Don Woods	307.766.6624 fax 766.6184
W 11a-1p	KUMT/Salt Lake City	PD MD	Zeb Norris Kelly Monson	801.262.9797 fax 265.2843
W 3-5p	KUPR/San Diego	PD APD MD	Sherman Cohen Ron Lake Clark Novak	619.729.5945 fax 729.7067
W 1-4p	KXCI/Tucson	PD MD	Joe Vinchenza Jim Foley	520.623.1000 fax 882.5820
W 10a-2p	KZBE/Springfield	PD MD	Dave Alexander George Spankmeister	417.863.2295 fax 831.5070
thursday				
Th 2-4p	KBXR/Columbia	MD	Keefer	573.449.1520 fax 449.7770
ThF 4-6p	WCBE/Columbus	PD MD	TBA Max Faulkner	614.365.5555 fax 365.5060
Th 2-4p	KFAV/Warrenton	PD MD	Mike Thomas Tom Brengle	314.456.4330 fax 456.8767
Th 3-5p	WHPT/St. Petersburg	PD APD	Chuck Beck Chris Taylor	813.577.7131 fax 578.2477
Th 3-5p	WMMM/Madison	PD MD	Pat Gallagher Tom Teuber	608.273.9774 fax 273.8852
ThF 3-4:30p	WNCS/Montpelier	PD MD	Glenn Roberts Jody Peterson	802.223.2396 fax 223.1520
Th 9a-2p	WRNR/Baltimore	MD PC MD2	Damian Einstein Sean O'Mealy Phil Harrell	410.626.0103 fax 267.7634
Th 9a-noon	KSUT/Durango	PD MD	Steve Rauworth Stasia Lanier	970.563.0255 fax 563.0399
Th 2:30-4:30p/ F 11a-noon	WTTS/Bloomington	PD	Rich Anton	812.332.3366 fax 331.4570
* See KSPN	KTUN/Vail	PD	Dan Taylor	970.476.7444 fax 476.8211
Th 2-6:30p	KXPT/Las Vegas	OM MD	Richard Reed J.D. Davis	702.876.1460 fax 876.1886
Th 1-4p	WVRV/St. Louis	PD MD	Scott Strong Mike Richter	314.231.3699 fax 259.5789
Th 10a-2p	WXRC/Newton	PD	Anthony Michaels	704.464.4041 fax 464.9662
friday				
F 3-5p	WBOS/Boston	PD AMD	Jim Herron Maria Morgan	617.254.9267 fax 782.8757
F 10:30-11:30a	WCBR/Chicago	PD MD	Tim Disa Tommy Lee Johnston	847.255.5800 fax 255.0129
F 9a-noon	KOZT/Ft. Bragg	MC SM	Kate Hayes Vicky Watts	707.964.7277 fax 964.9536
F noon-3p	WXLE/Albany	PD AMD	Cliff Nash Chris Citrus Marks	518.381.3588 fax 381.1097

THE ALBUM NETWORK & TOTALLYADULT
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MARK KNOPFLER

THE FIRST SOLO TOUR

*recorded live at the
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FOR BROADCAST THE WEEK OF JUNE 17

*featuring songs from his new solo album
and Top 5 totallyadult record*

"golden heart"

plus Dire Straits classics and more...

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Album Network Broadcast Department at 818.955.4000.*



totallyadult

PREMIERE



Management: Damage Management Limited

label
contacts



A&M	J.B. Brenner	213.856.2730	(F) 856.2694
4AD	Rich Holtzman	310.289.9593	(F) 289.8680
ALIAS	Mark Wagner	818.566.1034	(F) 566.6623
ALLIGATOR	Jay Septoski/Tim Kolleth	312.973.7736	(F) 973.2088
AMERICAN	Mark Neiter/Todd SeEVERS	818.973.4545	(F) 973.4571
ANTONES/DOS	Thomas Wood	512.322.0617	(F) 477.2930
ARDENT	Brian Beekman	800.273.3685	(F) 725.7011
ARISTA	Tom Gates	212.830.2274	(F) 830.2248
ATLANTIC	Bonnie Slifkin	212.275.2247	(F) 275.2249
AUTONOMOUS	Larry Mills	404.733.5505	(F) 724.0889
AVENUE	Erik Nielsen	415.321.8291	(F) 321.7491
AWARE	Stephen Hutton	847.491.0036	(F) 491.0146
BAR/NONE	T. Simon	201.795.9424	(F) 795.5048
BARFLY	Mike Grayson	404.315.0888	(F) 315.7780
BIG MO	Charlie Lake	301.933.3315	(F) 946.1687
BIG POP	Rick Winward	215.551.3191	(F) 467.2048
BLACK OLIVE	Lenny Leon	408.394.7176	(F) 394.3545
BLACK VINYL	Gary Klebe	847.746.3767	(F) 746.3779
BLACK TOP	Heather West	504.895.7239	(F) 891.1510
BLIND PIG	Maria Stanford	415.550.6484	(F) 550.6485
B&W	Scott Taves	312.880.5375	(F) 880.5379
CGRC	Janet Wetherbee	305.444.4060	(F) 444.6446
CALICO	Mark Geller	415.323.2745	(F) 323.2745
CAPITOL	Nick Bedding	213.871.5704	(F) 462.7489
CAPRICORN	Jeff Cook Michelle Meisner	404.873.3918 707.763.0599	(F) 874.2204 (F) 763.4137
CARGO	Larry Munroe	619.483.9292	(F) 483.7414
CAROLINE/PASSENGER	Errol Kolosine	212.886.7591	(F) 989.9791
COLUMBIA	Kid Leo Jenni Drozd	212.833.8605 212.833.8368	(F) 833.7416
COOKING VINYL	Dave Nives	516.484.2863	(F) 484.6179
CONTINENTAL	Julie Hewitt	512.322.0095	(F) 322.0089
CORE	Ted Mollencamp	615.321.4001	(F) 321.0206
CURB	Matt Duffy	615.321.5080	(F) 321.9532
DAMIAN	Sue Gershon	818.845.6402	(F) 845.0437
DEJADISC	Chris Leonard	512.392.6609	(F) 754.6886
DISCOVERY	Rene Magallon	310.828.1033	(F) 828.1584
DON'T	Scott Zeil	414.224.9023	(F) 224.8021
EAGLE THUNDER	Robby Romero	505.983.2267	
EASTERN FRONT	Matthew Kattman	508.359.8003	(F) 359.8090
EN REVE	Rose Marie Lajoie	941.275.4423	(F) 277.9344
ELEKTRA	Lisa Michelson	212.275.4260	(F) 974.9314
EPIC	Laura Curtin Mike Jansta	212.833.5011 310.449.2939	(F) 833.4119 (F) 449.2948
EPITAPH	Mike Shumate/Robbie Lloyd	213.413.7353	(F) 413.9678
EMI	Mike Abbattista Nick Bull	212.492.5428 310.289.6420	(F) 492.1876 (F) 289.6496
ESD	Christine Sanguinet	612.375.0233	(F) 359.9580
EUREKA	Joel Wertman	310.859.9482	(F) 859.9482
FLY DADDY'S	Adam/Kevin	206.622.3070	(F) 622.3192
GEFFEN/DGC	Alan Oremán	310.285.2734	(F) 550.7076
GLOBAL PACIFIC	Kerri Marshall	707.996.2748	(F) 996.2658
GUARDIAN/EMI	Susanne White	212.603.8643	(F) 603.8711
GRASS	Shanna Fischer	212.843.8300	(F) 843.0786
GREEN LINNETT	Tom Frouge	203.730.0333	(F) 730.0345
GRP/BLUE THUMB	Beth Lewis	212.424.1155	(F) 424.1009
HIGH STREET	Michael Riley/John Vernile	415.329.0647	(F) 329.1512
HIGHER OCTAVE	Scott Bergenstein	310.581.1515	(F) 589.1525
HIGH TONE	Marlene Lopez	510.763.8500	(F) 763.8558
HOLLYWOOD	John Faggot	818.560.5670	(F) 567.4837
ICE HOUSE	John Phillips/Mark Maynard	901.388.1108	(F) 388.3002
ICHIBAN	Mike Kando	800.966.4244	(F) 419.1230
IGUANA	Roger Stein	914.428.8600	(F) 949.5005
IMI	Jennifer Woyan	312.245.9334	(F) 245.9327

label contacts



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INTERSCOPE	James Evans	312.477.1146	(F) 708.285.1720
INTER SOUND	Susan Rosko	800.945.3059	(F) 770.664.7316
I.R.S.	Karen Lee	310.841.4100	(F) 838.6178
ISLAND	John Sigler	212.603.3953	(F) 603.3965
JUSTICE	Ty Sadler	713.520.6669	(F) 525.4444
KMG	Tony Nicoletto	219.477.2083	(F) 477.4075
KOCH	TBA	516.484.1000	(F) 484.4746
KOMOTION	Grace Cawley	408.353.8597	(F) 353.8527
KUDZU	Jay Wilson	205.870.5181	(F) 870.1035
LAKEFRONT ENTERTAINMENT	Chris Porter	612.595.3889	(F) 595.3871
LASTING IMPRESSION	Jeff Gold	706.769.5000	(F) 769.6869
LAVA	Steve Kline	212.265.2057	(F) 265.7706
MAD	Ro Almeida	847.870.8525	(F) 870.8555
MAGIC	Steve McCarthy	818.986.0351	(F) 986.8350
MAMMOTH	Sean Maxson	919.932.1882	(F) 932.1885
MARBLEHEAD	Ken Barski	415.383.1788	(F) 383.1789
MARGARITAVILLE	Chris Markferding	615.329.2899	(F) 329.4006
MAVERICK	Sherri Trahan	213.852.1177	(F) 852.1505
MCA	David Fleischman	818.777.4051	(F) 733.1407
MERCURY	David Einstein	212.333.8196	(F) 333.8245
MERIDIAN	Katherine Douglas	615.731.6629	
MESA/BLUE MOON	Theo Butler	818.841.8585	(F) 841.8581
MIDNIGHT FANTASY	Steve Bogen	301.942.9200	(F) 942.2826
MILAN	Jason Leopold	212.782.1076	(F) 782.1078
MIRAMAR	Tim Burns	800.245.6472	(F) 206.286.4433
MONKEYHILL	Brad Roberts	504.944.4776	(F) 944.7053
MONSTERDISC	Bob Feinegie	312.266.5770	(F) 649.1870
MOTOWN	Lida Galka	213.634.3437	(F) 954.1727
MUTE	Roze Braunstein	212.255.7670	(F) 255.6056
MUSICMASTERS	Richard Leclercq	908.531.3375	(F) 531.9686
NETTWERK	Doug LaGambina	212.477.8198	(F) 477.6874
NIKI	Peter Martin	914.339.7043	(F) 338.1625
NSR SOUND	Luanne Bardash	615.297.7483	(F) 297.7483
NU*MILLENNIA	Todd Bisson	310.446.8544	(F) 446.8548
OCTOBER	Dina Wolkoff	612.339.0690	(F) 339.5895
OFF BEAT	Steve Schwachter	413.781.2208	(F) 781.2857
OGGIO	Carl Caprioglio	310.798.2252	(F) 798.3728
OH BOY/BLUE PLATE	Dan Einstein	615.742.1250	(F) 742.1360
OVERTURE	Linda Wilson	810.349.0115	(F) 349.9140
PERMANENT PRESS	Ray Paul	818.981.7760	(F) 365.7328
PLUMP	Jeremy Morrison	212.366.6633	(F) 366.0465
POLYDOR USA	Dave Darus	213.856.6627	(F) 856.6610
PRA	Ted Joseph	310.393.8283	(F) 393.9053
PRIME CD	Jeff Colchamiro	212.366.5982	(F) 366.0615
PRIVATE MUSIC	Rick Sackheim	310.358.4577	(F) 358.4520
PRIORITY	Michelle St. Clair	213.993.3280	(F) 856.0150
PURE	Vern Mitchell	203.938.0555	(F) 938.0579
PUTUMAYO	Lynn Grossman	212.995.9400	(F) 420.9174
PYRAMID	Michael Preger	305.893.2007	(F) 893.0059
QWEST	Ritch Bloom	213.874.3028	(F) 874.2171
RADIOACTIVE	TBA	310.659.6598	(F) 659.1679
RAS	Teresa Altoz	301.588.9641	(F) 588.7108
RAZOR & TIE	Liz Opoka	212.473.9173	(F) 473.9174
RCA	Jordan Zucker	310.358.4055	(F) 358.4087
REAL WORLD/GYROSCOPE	Maria Bakkalapulo	212.886.7591	(F) 989.9791
RED HOUSE	Megan Zinn	612.379.1089	(F) 379.0945
REPRISE	Rich Garcia	303.666.0216	(F) 666.0296
RESTLESS	Rich Schmidt	213.957.4357	(F) 957.4355
REVOLUTION	Jean Johnson	310.289.5507	(F) 289.7338
RHINO	Jim Neill/Eric Kaiser	310.441.6651	(F) 441.6578
RHYTHM SAFARI	Maggie Summerfield	213.993.3246	(F) 856.4204

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contacts



RHYTHMIC	Paul Bassman	214.741.9663	(F) 939.9663
RISING STAR	Pat Nugent	404.636.2050	(F) 636.5051
RITE-OFF	Terry Sellers	717.374.0696	(F) 374.0858
ROADRUNNER	Sean Knight	212.274.7548	(F) 219.0301
ROUNDER/PHILO	Leslie Rouffe	617.354.0700	(F) 491.1970
RYKODISC	Mike Marrone	508.744.7678	(F) 741.4506
SCOTTI BROS.	Damon Greenfield	310.656.1100	(F) 656.7430
SETANTA	Tim Broun	201.659.7333	(F) 795.5048
SHAKE	Ian Walker/Brad Jones	514.465.2389	(F) 465.7517
SHANACHIE	Claudia Stewart Navarro	213.258.3817	(F) 258.3875
SILVERTONE	John Butler	212.620.8798	(F) 645.3783
SONY 550	Jeff Appleton	212.833.5284	(F) 833.5113
SPARK	Julie Zeitlin	213.653.7727	(F) 653.7728
STONE GARDEN	Allison Elbl	213.290.6162	(F) 292.1038
SUB POP	Susie Tennant	206.441.8441	(F) 448.7420
SOB	Andrew Dreskin	510.841.4762	(F) 841.9762
START	Jacquie "Lucky" Shabel	818.832.3655	(F) 363.3086
STEP ONE	Teresa Johnston	800.264.2054	(F) 615.255.6282
SUGAR HILL	Gail High	919.489.4349	(F) 489.6080
TAG	Gary Spivack Ron Geslin	310.205.5731 212.508.5472	(F) 205.7407 (F) 593.7663
TANGIBLE	Gary Brody	800.694.2222	(F) 516.379.8015
THIRSTY EAR	Lulu Cohen	212.889.9595	(F) 889.3641
TRIAD	Amy Arnold	612.942.5775	(F) 942.5783
TRISTAR	Howie Gabriel	212.337.5300	(F) 337.5433
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THE WORK GROUP	Pam Edwards	310.449.2203	(F) 449.2095
WORLD DOMINATION	Rosie Estrada	213.850.0254	(F) 874.6246
ZERO HOUR	Donovan Finn	212.957.1277	(F) 957.1447
ZOO	Ray Gmeiner	310.358.4223	(F) 358.4268

letter from the editor

Welcome to the third installment of **totallyadult**. Since the last edition in February of this year, much has happened. Many of our Commercial flagship stations have further entrenched themselves in the 25-54 ratings battle. Indeed, at the time of this writing, the results for the format - when you look past the 12+ numbers - for the Winter ratings are beginning to roll in, and the news is very positive. In both large market and small, those stations who are truly dedicated to the Adult Rock format, and are willing to remain true to their mission, are finding that their commitment and steadfastness is paying off. Add that to the drastically changing ownership rules, and our future continues to look quite healthy.

We have also continued to see the format, as a whole, embrace many new artists and help them with that all-important start. Within competitive reality, I believe this is one thing we must *not* lose sight of. Certainly the record community has recognized this and is funneling support in many ways toward us, and I know they will continue to do so. *They* know the impact Adult Rock Radio - both Commercial and Non-Commercial - is having!

Which brings us to the general focus of **totallyadult** 3. In the wake of our decision - and most other trade magazines - to separate the two panels and give them each their own chart, it is crucial that we do not delegate Public Radio, syndicated shows and Cable Radio to the back seat. As you will see in many of the articles in this edition, the programmers of Non-Commercial Radio have taken the challenge begun by the politicians in Washington and are responding with positive and constructive actions. Just as Adult Rock Radio, as a whole, proves time and time again that it has formidable power in developing a desirable audience, as well as artists' careers, the Non-Commercial segment of our world can often be a tastemaker indicator we should all pay attention to. After all, from a strictly

selfish point of view, they allow us all to claim a format presence in every major market in the country.

Join me in reading KERA/Dallas' Jeff Hansen's words as he gives us the points of view from within the Public Radio camp. Learn from Dennis Constantine and Levitation's Louisa Rodriguez's exploration

of new ideas to help keep Public Radio, not only vital, but

growing formatically and financially. Columbia's

Jenni Drozd tells how important Non-

Commercial Radio is when developing

new artists. We then discover the

successful philosophies utilized by

two of our most outstanding

Public Radio stations; an

in-depth article with all the

principle decision makers at

WXPN/Philadelphia - and

their syndicated "World

Cafe" - by Public Radio

programming vet J. Mikel

Ellcessor, and KCRW/Los

Angeles' Chris Douridas is

interviewed by *The Album*

Network's Michael Vogel. SWE's

Andrea Karr supplies a Cable

Radio checklist that should answer

many of the questions you may have

about that form of musical entertainment

delivery. Freelancer David Konjoyan explores

what it takes to start a label in the 90s, with an interview

featuring Norm Veit and Steve Bogen of Midnight Fantasy Records.

We have expanded on the number of artists we're featuring;

newcomers Patti Rothberg (the latest example of an artist who is

breaking via Adult Rock Radio) and Dog's Eye View (written by *The*

Album Network's Rock Editor Jim Nelson), and veterans like Richard

Thompson, Bill Morrissey and Syd Straw. Finally, J.B. Brenner and I

candidly talk about "what goes around comes around" and how valid

the comparisons between the "old days" and today really are. And

many of the Adult Rock Radio's finest give us some insight into the

importance of station positioning.

And, of course, we present you with up-to-date station and label

contact lists, a host of CD reviews, and the airplay and retail charts.

Remember, United We Stand!



John Schoenberger



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Special Thanks
To Angie and Anna for understanding.



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AIRPLAY

NON-COMMERCIAL

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	LOS LOBOS Colossal Head	WARNER BROS.	226	223	220
2	RICHARD THOMPSON You? Me? Us?	CAPITOL	224	207	173
3	STEVE EARLE I Feel Alright	E-SQUARED/WB	222	232	232
4	THE SUBDUDES Primitive Streak	HIGH STREET	201	213	221
5	STING Mercury Falling	A&M	178	184	200
6	COWBOY JUNKIES Lay It Down	GEFFEN	177	197	235
7	TAJ MAHAL Phantom Blues	PRIVATE MUSIC	173	185	172
8	RORY BLOCK Tornado	ROUNDER	170	152	130
9	PATTI ROTHBERG Between The 1 & The 9	EMI	161	146	126
10	MARK KNOPFLER Golden Heart	WARNER BROS.	159	148	153
11	BILL MORRISSEY You'll Never Get To Heaven	PHILO	150	133	88
12	JACKSON BROWNE Looking East	ELEKTRA/EEG	146	167	161
13	DAVE MATTHEWS BAND Crash	RCA	143	104	77
14	DAVID GRAY Sell, Sell, Sell	EMI	133	99	47
15	ALEJANDRO ESCOVEDO With These Hands	RYKODISC	132	121	115
16	HOOTIE & THE BLOWFISH Fairweather Johnson	ATLANTIC/AG	129	108	88
DEBUT!	JOY ASKEW Tender City	PRIVATE MUSIC	126	88	49
18	LYNN MILES Slightly Haunted	PHILO	121	124	127
DEBUT!	GILLIAN WELCH Revival	ALMO SOUNDS	117	93	71
20	JOHN WESLEY HARDING New Deal	FORWARD/RHINO	116	138	149
21	PAUL WESTERBERG Eventually	REPRISE	115	95	69
22	JOE HENRY Trampoline	MAMMOTH/ATLANTIC/AG	111	111	89
23	VARIOUS ARTISTS The Truth About Cats & Dogs	A&M	106	105	85
24	TRACY CHAPMAN New Beginning	ELEKTRA/EEG	106	107	106
DEBUT!	NIL LARA Nil Lara	METRO BLUE/CAPITOL	100	94	69
26	THE BAND High On The Hog	PYRAMID	100	108	110
DEBUT!	SYD STRAW War And Peace	CAPRICORN	99	50	42
DEBUT!	CATIE CURTIS Truth From Lies	GUARDIAN/ANGEL	97	74	83
29	AIMEE MANN I'm With Stupid	DGC	97	118	127
DEBUT!	ROSANNE CASH 10 Song Demo	CAPITOL	96	93	97

COMMERCIAL

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	HOOTIE & THE BLOWFISH Fairweather Johnson	ATLANTIC/AG	1482	1437	1228
2	DAVE MATTHEWS BAND Crash	RCA	1296	1149	1058
3	MARK KNOPFLER Golden Heart	WARNER BROS.	1123	981	920
4	STING Mercury Falling	A&M	1121	1199	1248
5	COWBOY JUNKIES Lay It Down	GEFFEN	1020	1083	1048
6	GIN BLOSSOMS Congratulations I'm Sorry	A&M	995	1042	1018
7	JACKSON BROWNE Looking East	ELEKTRA/EEG	903	901	888
8	THE SUBDUDES Primitive Streak	HIGH STREET	897	918	918
9	LOS LOBOS Colossal Head	WARNER BROS.	819	758	718
10	DOG'S EYE VIEW Happy Nowhere	COLUMBIA/CRG	791	862	928
11	STEVE EARLE I Feel Alright	E-SQUARED/WB	715	744	758
12	JARS OF CLAY Jars Of Clay	ESSENTIAL/SILVERTONE	704	766	788
13	JOAN OSBORNE Relish	BLUE GORILLA/MERCURY	703	756	838
14	TAJ MAHAL Phantom Blues	PRIVATE MUSIC	626	646	638
15	TRACY CHAPMAN New Beginning	ELEKTRA/EEG	626	734	718
16	PATTI ROTHBERG Between The 1 & The 9	EMI	569	566	508
17	PAUL WESTERBERG Eventually	REPRISE	554	426	328
18	THE BADLEES River Songs	POLYDOR/A&M	519	450	418
19	NATALIE MERCHANT Tigerlily	ELEKTRA/EEG	493	536	558
20	FOO FIGHTERS Foo Fighters	ROSWELL/CAPITOL	484	473	488
21	JOHN HIATT Walk On	CAPITOL	475	506	518
22	OASIS (What's The Story)	EPIC	463	455	488
23	THE WHY STORE The Why Store	WAY COOL MUSIC/MCA	452	390	348
24	ALANIS MORISSETTE Jagged Little Pill	MAVERICK/REPRISE	427	476	518
25	TODD SNIDER Step Right Up	MAGRITTAVILLE/MCA	413	352	348
26	THE PHILOSOPHER KINGS The Philosopher Kings	COLUMBIA/CRG	410	393	378
27	TORI AMOS Boys For Pele	ATLANTIC/AG	410	428	488
28	RICHARD THOMPSON You? Me? Us?	CAPITOL	384	311	298
29	JEWEL Pieces Of You	ATLANTIC/AG	377	315	308
DEBUT!	THE CRANBERRIES To The Faithful Departed	ISLAND	375	272	278
DEBUT!	THE WALLFLOWERS Bringing Down The Horse	INTERSCOPE	360	227	988
DEBUT!	RORY BLOCK Tornado	ROUNDER	344	281	288
33	COLLECTIVE SOUL Collective Soul	ATLANTIC/AG	342	339	358
34	THE BAND High On The Hog	PYRAMID	341	358	388
35	BARENAKED LADIES Born On A Pirate Ship	REPRISE	333	315	308
36	VARIOUS ARTISTS The Truth About Cats & Dogs	A&M	330	292	278
37	THE MYSTERIES OF LIFE Keep A Secret	CITIZEN K/RCA	314	323	308
DEBUT!	DISHWALLA Pet Your Friends	A&M	309	271	288
DEBUT!	THE CURE Wild Mood Swings	FICTION/ELEKTRA/EEG	305	268	268
40	AIMEE MANN I'm With Stupid	DGC	305	348	418

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MOST ADDED

- 1 VARIOUS ARTISTS
Twister Ost
SUNSET/WB
- 2 THE WALLFLOWERS
Bringing Down The Horse
INTERSCOPE
- 2 PAUL WESTERBERG
Eventually
REPRISE
- 2 DAVE MATTHEWS BAND
Crash
RCA
- 3 THE CRANBERRIES
To The Faithful Departed
ISLAND

MOST PROGRESS

- 1 DAVE MATTHEWS BAND
Crash
RCA
- 2 THE CRANBERRIES
To The Faithful Departed
ISLAND
- 3 MARK KNOPFLER
Golden Heart
WARNER BROS.
- 4 PAUL WESTERBERG
Eventually
REPRISE
- 5 THE WALLFLOWERS
Bringing Down The Horse
INTERSCOPE

MOST PROMISING

- 1 AMANDA MARSHALL
Amanda Marshall
EPIC
- 2 SYD STRAW
War And Peace
CAPRICORN
- 3 ALEJANDRO ESCOVEDO
With These Hands
RYKODISC
- 4 GOD STREET WINE
Red
MERCURY
- 5 THE REFRESHMENTS
Fizzy Fuzzy Big & Buzzy
MERCURY



THE WHY STORE

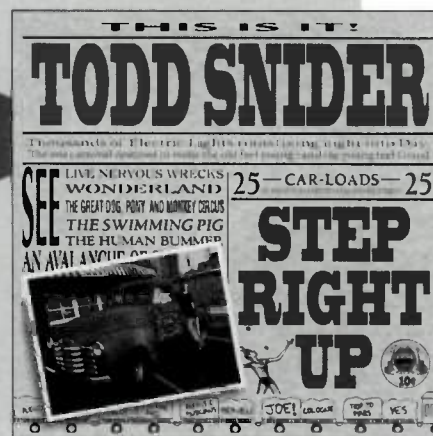
"Lack Of Water"

From their self-titled album
Produced by Mike Wanchic & The Why Store
Management: East End Management Co.

WAY
COOL
MUSIC

TODD SNIDER

"I Believe You"



From the new album *Step Right Up*
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Management: Bob Mercer, Margaritaville



SEMISONIC

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LW TW ARTIST/Title

LABEL

DEBUT!	1	DAVE MATTHEWS BAND <i>Crash</i>	RCA • 1750
DEBUT!	2	THE CRANBERRIES <i>To The Faithful Departed</i>	ISLAND • 524234
1	3	HOOTIE & THE BLOWFISH <i>Fairweather Johnson</i>	ATLANTIC/AG • 82886
2	4	ALANIS MORISSETTE <i>Jagged Little Pill</i>	MAVERICK REPRISE • 40881
4	5	TRACY CHAPMAN <i>New Beginning</i>	ELEKTRA/EEG • 61850
3	6	STONE TEMPLE PILOTS <i>Tiny Music... Songs From The</i>	ATLANTIC/AG • 82871
5	7	OASIS <i>(What's The Story)</i>	EPIC • 67281
6	8	STING <i>Mercury Falling</i>	A&M • 540482
15	9	JEWEL <i>Pieces Of You</i>	ATLANTIC/AG • 82700
9	10	NATALIE MERCHANT <i>Tigerlily</i>	ELEKTRA/EEG • 61745
7	11	THE BEATLES <i>Anthology 2</i>	CAPITOL • 34448
8	12	JOAN OSBORNE <i>Relish</i>	BLUE GORILLA/MERCURY • 52608
10	13	GARBAGE <i>Garbage</i>	A&M/SONS • 80004
DEBUT!	14	PAUL WESTERBERG <i>Eventually</i>	REPRISE • 46176
13	15	COWBOY JUNKIES <i>Lay It Down</i>	GEFFEN • 24882
12	16	HOOTIE & THE BLOWFISH <i>Cracked Rear View</i>	ATLANTIC/AG • 82873
11	17	ENYA <i>The Memory Of Trees</i>	REPRISE • 46196
14	18	SEAL <i>Seal</i>	ZTT/VWB • 45415
16	19	BLUES TRAVELER <i>Four</i>	W&A • 540288
23	20	JARS OF CLAY <i>Jars Of Clay</i>	ESSENTIAL/SILVERTONE • 41580
19	21	DOG'S EYE VIEW <i>Happy Nowhere</i>	COLUMBIA/CRG • 66882
22	22	KENNY WAYNE SHEPHERD <i>Ladbetter Heights</i>	WYLLIOTT • 24821
18	23	COLLECTIVE SOUL <i>Collective Soul</i>	ATLANTIC/AG • 82795
21	24	DAVE MATTHEWS BAND <i>Under The Table And Dreaming</i>	RCA • 66449
20	25	TORI AMOS <i>Boys For Pele</i>	ATLANTIC/AG • 82862
26	26	MARK KNOPFLER <i>Golden Heart</i>	WARNER BROS • 46026
25	27	CRACKER <i>The Golden Age</i>	W&A • 51486
17	28	GIN BLOSSOMS <i>Congratulations I'm Sorry</i>	A&M • 540488
24	29	VARIOUS ARTISTS <i>Songs In The Key Of X</i>	WARNER BROS • 46078
28	30	LOS LOBOS <i>Colossal Head</i>	WARNER BROS • 46132
30	31	CASSANDRA WILSON <i>New Moon Daughter</i>	BLUE NOTE • 32861
32	32	THE REFRESHMENTS <i>Fizzy Fuzzy Big & Buzzy</i>	MERCURY • 528939
27	33	RICHARD THOMPSON <i>You? Me? Us?</i>	CAPITOL • 33784
DEBUT!	34	DISHWALLA <i>Pet Your Friends</i>	A&M • 540319
35	35	THE SUBDUDES <i>Primitive Streak</i>	HIGH STREET • 103441
DEBUT!	36	BUDDY GUY <i>Live: The Real Deal</i>	SILVERTONE • 41543
38	37	PATTI ROTHBERG <i>Between The 1 & The 9</i>	EMI • 36443
40	38	ROSANNE CASH <i>10 Song Demo</i>	CAPITOL • 33290
39	39	CATIE CURTIS <i>Truth From Lies</i>	GUARDIAN/ANGEL • 35435
DEBUT!	40	THE WHY STORE <i>The Why Store</i>	WAY COOL MUSIC/MCA • 23463

HOT FUTURES

- 1** THE CURE *Wild Mood Swings*
ELEKTRA/EEG
- 2** VARIOUS ARTISTS *Twister OST*
SUNSET/MB
- 3** ELVIS COSTELLO *All This Useless Beauty*
WARNER BROS.
- 4** COCTEAU TWINS *Milk And Kisses*
CAPITOL
- 5** SYD STRAW *War And Peace*
CAPRICORN

IN-STORE PLAY

- 1** DAVE MATTHEWS BAND *Crash*
RCA
- 2** THE CRANBERRIES *For The Faithful Departed*
ISLAND
- 3** PAUL WESTERBERG *Eventually*
REPRISE
- 4** THE REFRESHMENTS *Fizzy Fuzzy Big & Buzzy*
MERCURY
- 5** LOS LOBOS *Colossal Head*
WARNER BROS.

BIN BURNERS

- 1** DAVE MATTHEWS BAND *Crash*
RCA
- 2** THE CRANBERRIES *For The Faithful Departed*
ISLAND
- 3** PAUL WESTERBERG *Eventually*
REPRISE
- 4** JEWEL *Pieces Of You*
ATLANTIC/AG
- 5** MARK KNOPFLER *Golden Heart*
WARNER BROS.

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Jeff Hansen has been a leader in the Non-Commercial radio world for most of his career. After a long professional residency in New England and Madison, Wisconsin, he moved to KPFT/Houston Pacifica property, to help develop that station into a more focused entity. Just recently, he accepted the position of Operations Manager at Dallas Public Radio outlet, KERA. Jeff, like many Public Radio programmers and managers, has taken the changing tide in Washington as a call-to-arms, a wake-up call for Public Radio. In the following article, Jeff voices a new vision beginning to crystalize at Public Radio; a vision that calls for a new perspective.

A CALL TO ARMS



by Jeff Hansen

There are no A/C, CHR or Aggressive Rock formats at Public Radio stations. The Adult Rock format, on the other hand, and its accompanying charts, is another story. This area is unique because it is one of the most popular music areas that has a significant number of Public Radio reporters. Some of these have moved beyond the specialty program approach, to formatting many hours of Adult Rock music, thus having a real impact on individual markets. This is a relatively new development at Public Radio. While these stations are few and far between in the landscape, they are representative of a large movement within the system that is rethinking the old ways of programming and development.

The advent of Public Radio as real contenders in what had once been the sole province of commercial broadcasters has presented a number of problems for the industry. At last summer's Gavin A3 Summit there was much discussion about the role of Public Radio reporters on the panel. One major-market commercial programmer stated in the Constantine session that he would not report to a chart that included Public Radio. The reason he gave was that Public Radio skewed the airplay chart in such a way as to render it useless. He went on to state that Public Radio stations could program without having to effectively reach listeners since they receive grants and donations for funding.

Having been in Public Radio now for 16 years, I found his comments perplexing, since they betrayed a real lack of understanding of Public Radio. While there are some real differences, the paramount importance of the listeners and the necessity of reaching them effectively are common goals. I have since found that a misperception about the role and importance of the audience to Public Radio is widespread.

The perception is based, in part, on the assumption that Public Radio stations receive funding from a number of sugar daddies, not the least of which is Uncle Sugar himself, who make it possible for Public Radio programmers to provide a home for the last of the free-form DJs. That, in effect, Public Radio can afford to be more carefree about being successful in reaching listeners.

The fact of the matter is that the better part of most Public Radio stations' budgets are heavily dependent upon small donations from individual listeners. There are very few big donations, if any, but even the largest of these account for only a small percentage of the total. Larger grants from the

Public Radio licensee in the country), whose signals cover over 50,000,000 people, are beginning to waken to their enormous potential to have more impact.

One of the real differences between Non-Coms and the Commercial Adult Rock stations is the amount of time devoted to the format. While most commercial outlets offer the format full-time, most public stations do not. This can mean having a smaller impact on the market by comparison.

The other relevant factor for part-time stations is how Adult Rock music is scheduled. NPR affiliates tend to do the format middays, between the drive times, in addition to other times, such as evenings, overnights and weekends. Non-NPR affiliates have more flexibility and can do the format during drive times if they so choose. Public Radio is still struggling with the dual or multiple format approach to programming. One school of thought maintains that multiple-formatting is OK as long as the several streams of programming have congruent appeal; that is, the same folks who listen to "Morning Edition," for example, don't feel compelled to tune out for "Prairie Home Companion" or "World Cafe."

On the other end of the philosophical spectrum, there are those who feel strongly that affinity and appeal should not be considerations at all. However, stations that pursue the multiple-format model tend to have the least amount of listening in both their markets and within the system. Part-time Adult Rocker's in this category tend to program the music, not so much as a format, but as free-form programs scattered throughout a schedule filled with programs often with conflicting affinity.

Another significant difference is how the format is presented. Stations with multiple formats are more likely to have programs that stretch the musical boundaries of the format. These

"THOSE STATIONS WHO ARE EXPOSING MUSIC IN AN EFFECTIVE AND MORE CONCENTRATED WAY SEEM TO BE BUILDING THEIR CUME."


Corporation for Public Broadcasting require that stations have a minimum level of both listenership and community financial support before they even consider making a grant. In addition, a station's most listened to programs tend to generate more underwriting revenue. In short, for most public stations, more listeners translates into more revenue. Obviously, additional revenues are not profit, but are used to improve service to the listeners and, increasingly, just to survive and make ends meet - especially as federal grants continue to decline.

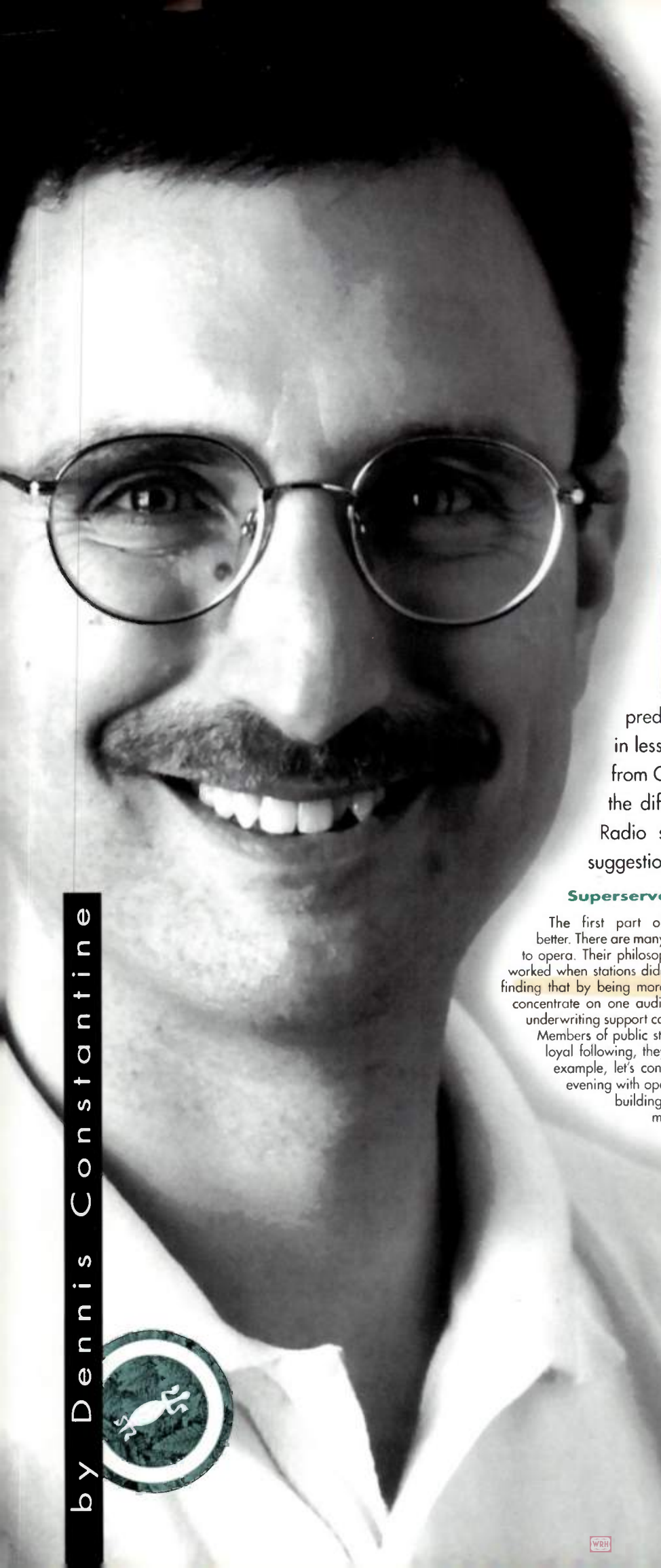
The days when a few individuals inside a station could program it based on their own personal preferences without knowledge of or interest in the bigger picture are over. This does not mean that the unique mission of Public Radio is in jeopardy. Some would argue that we're finally learning how to truly serve our listeners.

While there are a number of genuine differences between Public and Commercial Radio, wanting to effectively serve listeners is not one of them. At least, not for a growing number of public stations. Even the venerable Pacifica Stations (the first listener-supported stations and the largest

programs rarely play a song with anything close to the frequency of their less free-form counterparts. On the other side, those stations who are exposing music in an effective and more concentrated way seem to be building their cume. Thus the range of effectiveness of presenting the format varies widely throughout the Public Radio system.

So what's the answer? There is no single answer. But, for sure, Public Radio stations, as a whole, and those within the Adult Rock world, are having to rethink their programming tactics. It is becoming more apparent that they have to be more focused, and more effective, in getting across the unique programming - programming that Commercial Radio can't do - they have to offer. Much of Public Radio's loyal listenership is very discerning and can be motivated into action if their particular passion is kindled.

Public Radio deserves to be included within the radio/record/trade magazine paradigm, and it seems that our peers in the Adult Rock world have been the first who are fully willing to do so. If we are intelligent and professional in what we do, and how we navigate through a somewhat cloudy future, we won't let them, or ourselves, down. 

A black and white portrait of a man with glasses and a mustache, smiling. He is wearing a light-colored shirt.

Among the list of his many clients, Dennis Constantine consults three Public Radio stations and a cable station. His experience with commercial stations gives him a unique perspective to offer these clients. Clearly, in the dramatically changing times of Non-Commercial Radio, fresh ideas are in order.



eregulation is changing the face of radio right before our eyes. Public Radio stations are no exception. The Corporation for Public Broadcasting's funds are being cut by a budget-conscious Congress, and the predictions are that the CPB will cease to fund Public Radio stations in less than a decade. Public Radio stations depend on this funding from CPB for up to 25 percent of their income. For many, this means the difference between survival and dead air. What can a Public Radio station do to offset this funding crisis? Here are several suggestions:

Superserve the Core

The first part of the puzzle is for Public Radio stations to serve their loyal listeners better. There are many stations that offer a patchwork of programming, from NPR news to foreign language to opera. Their philosophy is to try to be "all things to all people." While this type of specialty approach worked when stations didn't depend on their audience and underwriters for total support, public stations are finding that by being more focused and reliable, they will increase their audience size. Public stations that concentrate on one audience - news, classical, jazz or Adult Rock - will find that their membership and underwriting support can increase dramatically. This increase will more than make up for CPB funding losses. Members of public stations do not come from fringe audiences. While specialty programs have a small, loyal following, they do more damage than good to developing a loyal core for a radio station. For example, let's consider a public station that carries "All Things Considered." If they follow it every evening with opera or a foreign language program, the fringe programming becomes a detriment to building a loyal following for the station. Being as consistent as possible, and true to a mission, is going to serve the listeners of the station, with the result being a larger membership base. I'm not suggesting that stations should eliminate specialty programs. On the contrary, that's part of the role of a Public Radio station - to bring diverse programming to the community. But carefully selecting the specialty programs that fit within the overall vision and philosophy of the station can help build a congruent, consistent radio station that can develop a sizable audience.

Get Your Fair Share

Public Radio stations are not getting their share of radio-market revenues in underwriting support. For example, the overall revenue spent on radio advertising in the city of Metropolis is \$300 million and "WNPR," a well-respected public station in that city, has a 12+ audience share of 2.0 in the Arbitron ratings. Under normal circumstances, they would be entitled to 2.0 percent of the



In Changing Times, How Does Public Radio Remain Vital?

market revenues, or \$6 million. However, the station bills less than one million dollars. While it seems unreasonable - even a pipe dream - that public stations can get their fair share of market revenues, it is fair to assume that a Public Radio station with an aggressive sales department would be able to capture at least one-half of their rightful share of the market's revenues. Find your market on the sidebar chart, and figure what your rightful percentage of the market's revenues should be. Then compare it to what you are billing, and you'll see there is plenty of potential for financial growth.

Commercial radio stations set their rates according to the following formula: let's say there is a commercial radio station in Metropolis that also has a 2.0 share. They figure they deserve to get their piece of the pie, or \$6 million, so they calculate what the value of their commercial inventory is and price their commercials accordingly. Most public stations don't even take into account this pool of advertising money that is available in their market when setting their goals. And besides, most advertising agency buyers don't even know WNPR exists in Metropolis, because Arbitron does not list public stations in their reports. But public stations have listeners - quality, unique listeners who advertisers would love to reach. Public Radio stations need to make advertising agencies aware of the effectiveness of advertising on Public Radio.

There are many reasons for advertising on Public Radio:

1. The message is heard in an uncluttered environment. For most stations, each underwriting message stands alone, and is therefore not buried in a long stretch of other commercials.
2. Most underwriting messages sound like personal endorsements, which are usually not for sale on commercial stations.
3. Many Public Radio listeners support the station as they would support a charity or a cause they believe in. Underwriting on a station shows that the advertiser also supports the same "cause," which creates a kinship with the listener. This can be a very powerful loyalty factor for a business.
4. The messages on Public Radio are succinct and to the point. When well-written, they keep listeners' interest and make a strong impact.

Increase Renewal Rates

Besides underwriting, listener support is key to a Public Radio station's survival. Many radio stations do weeks of fundraising to bring in new members to replace the old members who do not renew. So increasing renewal rates is another key to the survival of Public Radio. The average renewal rate of first-year members is less than 50 percent. Once a listener has renewed into the second year, the percentages rise, and most listeners continue to support a radio station for an average of five years. Fundraising should happen more than just at pledge time. Staffers should consider fundraising a year-round activity. Thank and acknowledge listeners on the air. Be aggressive in fundraising efforts. Also, consider establishing the "\$10-a-month-club." This is a way to get open-ended donations that don't have an expiration date. Ten dollars a month is automatically deducted from a listener's checkbook or credit card until the listener calls or writes to cancel. America Online has done a brilliant job of building a business around the open-ended membership. They lure users with an offer of 10 free hours on their system. To take advantage of the 10 free hours, new users must give their credit card number. Once the 10 free hours are up, the remainder will be billed at the regular rate. They get people hooked. America Online finds that the majority of the people who accept the offer keep their monthly subscription going.

Public Radio can afford to be more aggressive in getting new members to join an open-ended club. Much effort is made every year trying to get listeners to renew. However, if they were a member of the "\$10 a month club," a lot of pressure to get the renewals would be relieved.

Public Radio fundraising advisor Peter Dominowski has developed some key points on how to be effective when a station goes into its drive. He says there are four main successful pitching themes:

1. The station is informative and intelligent.
2. The station is stimulating and broadening.
3. Listener support is vital to the survival of the station.
4. Becoming a member is a good value.

Consistently remind listeners that membership is crucial to the survival of the station by thanking members on the air. By the time you reach the fundraiser, your listeners will already be primed for what you are about to ask them to do. The fundraiser is where you "close the sale." Too often,

the focus of the fundraiser is on setup rather than closure. Set internal station goals, before the fundraiser starts, regarding the ratio of new-to-renewing members you are shooting for. This way, you can target your pitch to that segment which you are least effectively reaching as the drive progresses. In focus-group studies, Public Radio listeners consistently complain about how stations hold their membership drives. They moan about how the station changes for the few days of the drive, and they find themselves tuning away from their favorite station at those times. Successful membership drives are the ones that stay within the personality of the station.

To accomplish that, here are some simple guidelines:

Keep your break content to one thought per break. Don't confuse listeners with all sorts of information and incentives. Keep each break focused on one key issue. Put numbered, coded scripts in the studio that cover all the themes you want to touch upon, and rotate them one at a time like you would rotate music.

Explain why the station needs listener dollars, and where those dollars go. Too many times, the emphasis is put on sending in money. Don't be afraid to give specific examples of how much it costs to operate the station. Listeners know what comes out of their radio speaker, but seldom think about what goes on behind the scenes.

In everything you do, be positive! Try to put a positive spin on all pitch themes. While complaining about CPB cuts might get a flurry of activity, how are you going to top that during the next drive? Instead, focus on the positive things the station does.

Public Radio stations have the opportunity to gather a tremendous amount of operating capital through underwriting and fundraising. Don't be afraid to spend money on hiring someone whose job is to bring money into the station. At many commercial stations, the sales department is the most cherished department of the radio station. Many public stations have put all their energy into the programming department, and have ignored the sales effort. Making an investment in the sales effort of a public station will pay big dividends, which will make the CPB cuts seem like a drop in the proverbial bucket! 🍷

Top 50 Gross Revenue Markets

1. Los Angeles	\$480 million	18. St. Louis	\$86 million	35. Norfolk - Virginia Beach	\$43 million
2. New York City	\$420 million	19. Tampa - St. Petersburg	\$77 million	36. Salt Lake City - Ogden	\$42 million
3. Chicago	\$310 million	20. Cleveland	\$73 million	37. New Orleans	\$42 million
4. San Francisco	\$195 million	21. Cincinnati	\$72 million	38. Memphis	\$41 million
5. Dallas	\$190 million	22. Baltimore	\$71 million	39. Richmond	\$38 million
6. Washington, DC	\$189 million	23. Pittsburgh	\$71 million	40. San Jose	\$37 million
7. Philadelphia	\$171 million	24. Portland, OR	\$69 million	41. West Palm Beach	\$36 million
8. Houston - Galveston	\$170 million	25. Sacramento	\$67 million	42. Nassau - Suffolk	\$36 million
9. Boston	\$169 million	26. Milwaukee - Racine	\$60 million	43. Buffalo - Niagara Falls	\$36 million
10. Detroit	\$156 million	27. Orlando	\$59 million	44. Providence - Warwick	\$35 million
11. Atlanta	\$145 million	28. Indianapolis	\$58 million	45. Louisville	\$35 million
12. Miami - Ft. Lauderdale	\$130 million	29. Columbus, OH	\$57 million	46. Las Vegas	\$35 million
13. Seattle - Tacoma	\$115 million	30. San Antonio	\$56 million	47. Austin	\$34 million
14. San Diego	\$105 million	31. Kansas City	\$53 million	48. Raleigh - Durham	\$34 million
15. Minneapolis - St. Paul	\$101 million	32. Charlotte - Gastonia	\$49 million	49. Jacksonville	\$33 million
16. Denver - Boulder	\$95 million	33. Hartford - New Britain	\$44 million	50. Rochester, NY	\$31 million
17. Phoenix	\$89 million	34. Nashville	\$44 million		



Columbia Records made its commitment to the Adult Rock format - both the Commercial and Non-Commercial segments - early on. I thought this would be a good opportunity for us to not only get some insight into what goes on in the planning stages for a new release on Columbia and the impetus behind "The Columbia Records Radio Hour," but to also allow everyone an opportunity to get to know one of our newer members in the promotion community - the lovely and vivacious Jenni Drozd. Here she shares her enthusiasm as well as her frustration in dealing with the Non-Commercial Radio world.

The Importance of NON-COMMERCIAL RADIO IN DEVELOPING ARTISTS

by Jenni Drozd



I hope most of you recognize me by now - either from meeting me during a road trip or at one of the various conventions that we attended this past year. Yes, it's already been a little over a year since Kid Leo (my boss and partner in grappa) let me loose from my chains of being an assistant/coordinator in our promotion department to begin calling on radio for airplay. What an experience this year or so has been!

My job responsibilities are quite diversified. Columbia Records is blessed with a strong promotion team and a wonderfully robust roster of artists. And we take the time and the planning to carefully handle each new release. We have many strategy meetings to allow my number one priority to flow as smoothly as possible: calling radio and keeping my finger on the pulse of airplay. I call about 60 stations a week from coast to coast. I find there are many similarities between every station I call: artists common to playlists, reporting

status to the same trade publications and even similarity in the markets they are in...but no two stations are exactly alike!

Many of the stations on my "call sheet" are non-commercial. These stations are great to work with because they are so unique in their on-air presentation. I have found the Non-Coms represent a diversified mix of music within their programming. Some will blend a broad variety into their Adult Rock programming throughout the day, while others will reserve specialty programming for specific programming blocks. Overall, they have much more freedom to experiment with new music and new artists from many genres. This is why, without a doubt, Non-Commercial Radio and artist development go hand in hand.

It makes a lot of sense, especially when we are looking to gain that first foothold. This is where the Non-Commercial Airplay charts are very useful. A large percentage of new and up-and-coming bands debut first on these charts,

because quite often, these stations are where new acts get their first airplay shot. Because Non-Commercial Radio is more willing to experiment and to take chances, we realize that this is where we will find a place for many of our more adventurous artists. In the case of bands like Dog's Eye View and The Philosopher Kings, they should certainly be credited for helping to establish them.

Recognizing this powerful outlet and wishing to build upon it, Columbia Records developed "The Columbia Records Radio Hour," which has enjoyed tremendous success, due in large part to the support of Public Radio. The program is the brainchild of our very own Artist Development department and the shows are unbelievable! It broadcasts several times throughout the year and features the creme de la creme of Adult Rock artists - both on Columbia and other labels. The show takes place in front of a live audience and is brought to radio from Sony Studios in New York City (occasionally from another location) via satellite. It is also available on tape for those stations without satellite capabilities. These shows have been a great opportunity for artists to perform before a large, national audience and to people who may not have the chance to see these bands on tour. Some of these performances appear on the *The Columbia Records Radio Hour* CDs now available in Volumes 1 & 2. These CDs contain outstanding performances by Toad The Wet Sprocket, Mary Chapin Carpenter, Bruce Cockburn, Shawn Colvin, James Taylor, Lou Reed, Booker T & The MG's, Leonard Cohen, Dionne Farris, DAG, Dave Matthews Band, Rosanne Cash, Little Feat, James McMurtry, Nanci Griffith and many other great talents.

But just because Non-Commercial Radio stations are willing to play lots of new and adventurous artists, that doesn't mean they will play everything or that they are easy to get on a project! I have found these stations can be just as tough to work with as many of the Commercial Radio stations. There are certain frustrations that I've experienced while working with these stations. First, it is next to impossible to get Non-Coms to add an advanced single; they'd much rather wait until they have the full release in their hands before committing to an add. Secondly, if they were the first to play an artist, they will also be the first to drop that artist - quite often during the most crucial point in a project (this is the one that gets me called into Leo's office, at which time I better have an explanation) - and trust me, it gets everyone crazy! Lastly, it's very difficult to get a well-established or superstar artist played on the non-commercial level (this can change - be the first on your block to play different cuts than the Commercial Radio stations).

In light of this, it's very important to stay on top of each station's direction. We pick them carefully, targeting key tastemakers for each of our projects. We are quick to acknowledge that each and every Non-Commercial station is important to us. Sadly, it seems that the government is cutting back more and more funds that were allocated to the arts, which includes Non-Commercial Radio. A new system is being created to distribute government funding. The basic idea is that the government will now determine an overall budget for a city or region, and will divide the funds among the public stations based upon a rating system (yes, even the government is getting into the ratings business). The stations that finish with the highest ratings for that area will get the most money, and the rest of the pie will be divided accordingly. This may force the non-com stations to compete with other public signals in that region, as well as to compete, somewhat, with the commercial stations in their market. The details are still being worked out, and how this will be executed remains to be seen. My feeling is that it will change the way many Non-Commercial stations operate their music departments. We may see stations moving away from some of their more eclectic programming, which will translate into spin increases and shorter playlists.

The funding changes will also challenge Non-Commercial Radio to remain creative in their fundraising. Getting their listeners to pledge more money will be essential. Many stations have already begun to put on their thinking caps and are coming up with innovative ways to raise money. KPFT/Houston recently sponsored a concert that featured local Texas talent that they support with airplay; and drew a crowd of over 5,000 people! KUWR/Laramie has worked on sponsoring several sold-out shows at their local venue. WYEP/Pittsburgh found an interesting way of increasing their membership by offering their listeners new CDs every month for a year (donated by record companies) when they sign up and make a donation. WFUV/New York has come up with many creative and large packages recently for their "grand prize" listeners, while WNCW/Spindale offers one-of-a-kind pieces of artwork donated by local artisans as premiums. As supporters of Non-Commercial Radio, Columbia, and I'm sure most other labels, will always try to lend a hand to help make station events successful.

Thanks to all of the stations for the support you have given to Columbia artists this year, and for helping make this such a great year for me! You've helped us reach #1 on the Non-Commercial Airplay charts with Bruce Springsteen's *The Ghost Of Tom Joad* and the *Dead Man Walking* soundtrack. We will continue to bring you lots of exciting new music. Watch your mailboxes this summer for releases from Primitive Radio Gods, Chalk Farm, *Sweet Relief II*, Rasputina, Harry Connick, Jr., Eleanor McEvoy, Buckshot LeFonque, Talking To Animals, Lauren Hart and a Jimmie Rodgers tribute album, which features the last recording ever made by Jerry Garcia...these are just a few of the things that we're cookin' up for ya - be sure to save room for them!



Whether we are

launching a new band

or building on the fan

base of an established

artist, Non-Commercial

Radio is never left out

of our gameplan.

constantine@seattle.com

The recent Constantine Managers Meeting was a resounding success. From the informative and forward-thinking panels to the lovely setting of Seattle to the wonderful performances by Hamell On Trial, Mysteries Of Life, Scud Mountain Boys, Catie Curtis, Paul Cebal, Taj Mahal, Lyle Lovett, The Why Store, Rory Block, Alejandro Escovedo, The Wallflowers, Suzanne Vega, Richard Thompson and Dog's Eye View, it was *first class* all the way.



"It took 23 years to get this stupid,
I'm wondering, when will I get wise?"

The Prince's Favorite Son

A new discovery from the debut album "happy nowhere"

The follow-up to the #1 AAA hit
Everything Falls Apart.

dog's eye view



Produced by James "Jimbo" Barton
and Peter Stuart.

Management: Marty Diamond at Underdawg, Ltd.

[http://www.music.sony.com/music/ArtistInfo/
DogsEyeView/index.html](http://www.music.sony.com/music/ArtistInfo/DogsEyeView/index.html)

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COLUMBIA

WRH

WXPN - Exception To The Public Radio Rule

It wasn't difficult to choose WXPN/Philadelphia as the feature station in this issue of *totallyadult*, since its main focus is on the world of Non-Commercial Radio. To truly explore the Public Radio programming position, I felt it was important that the feature be written by someone who had first-hand knowledge of the particulars needed for success. Mikel Ellcessor, former Program Director of WYEP/Pittsburgh, came to mind immediately and he has intimately researched the members of WXPN's staff for the full story. As you will soon see, his labor has created what should be an "excellent read."

After your education here, be sure to go to totallyadult TuneUp #13 for an aural check of what WXPN is doing.



Photo by Alan Shekter

(l-r) Michaela Majoun with k.d. lang

The way we remember stories is a funny thing. Usually, our lasting impression is of a few key features and then we leap ahead to the end. This partial telling of Philadelphia's WXPN story is different from a chronicled history of the station. History has been called "the crystallization of popular belief," and this interpretation will certainly reinforce some of the popular beliefs that surround this unique radio station, but it is not intended as a definitive history.

However, there is plenty of material in this particular story - now 50 years old and arguably the most successful Adult Rock public radio station in the country - so rich that it starts to careen into the area of drama. All of the elements are there: memorable characters, high concept delivered with grand emotion, a unifying theme that ties it all together and, in the tradition of the morality plays, a bit of a lesson to guide us in our daily lives.

The History

WXPN begins as a rich tale told best by people with broad Philly accents that can pepper the telling with anecdotes that show their familiarity with Penn and Philadelphia. The station first appeared in September of 1945 as an outlet for returning GIs attending the University of Pennsylvania, the home of WXPN. "Gaspipe Radio" was a cable-current AM signal that brought classical music and jazz into the buildings of the urban campus. The station acquired an FM frequency in the 1950s and, in March, 1957, began broadcasting with 10 watts at 88.9. According to Bruce Ranes, Assistant Station Manager/Programming, this step was "the technological catalyst" for the station to begin the transition process from being an internally directed station to an externally focused broadcast outlet.

For the next 20 years, WXPN progressed along fairly standard lines for non-commercial, institutional licensees. The university that held the license, Penn, was occasionally noncommittal and the station was often left to develop at its own pace and grow in a unique direction. The progressive nature of Philadelphia radio, and the cosmopolitan nature of the community that supplied WXPN with its volunteer staff, drove the station into directions that were not typical for the national body of Public Radio stations. In fact, things got a little weird in the 1970s.

There are many people who know the exact dates and could name names, even without a subcommittee subpoena, but suffice to say that in the second half of the 1970s, WXPN was in a pretty open town. This was the era before we learned how to "Just Say No" and plenty of people were saying "Yes" emphatically, and then they would often go on the air at WXPN. A folkloric stature has been bestowed on "The Vegetable Report," an early 70s show on WXPN, and the actions of its hosts can only be described as "antics."

Nevertheless, inflation and the election of Ronald Reagan brought the 1970s to a crashing halt and, for WXPN, things changed dramatically. The FCC refused to renew WXPN's license and a fundraising marathon was launched in 1979 to secure a new license and help develop a more stable operating structure.

Caretaker managers helped to smooth the station's operations for the next few years. WXPB emerged from its legal entanglements wiser and the programming stabilized along two basic paths. Again, according to Ranes, "collective committees" divided the station along two general streams of programming throughout the late 70s and the first half of the 80s. One group presented a loose amalgam of folk/roots/traditional programming that included world music. Another segment championed a more progressive direction; seminal electronic/proto-ambient and punk programming emerged from this coterie. WXPB also carried a body of classical, public affairs, alternative news and jazz.

By Ranes' account, the station presented programming that was very "cutting edge, very experimental and eclectic." Nevertheless, "unless one was into a particular stream or set of programs, or was just into a very wide variety - you know really very eclectic types of music - 'XPB was largely perceived by the public as very unfocused and all over the map." Throughout this era, WXPB's signal was moderate at best and didn't get much past the west end of Philly and some of the near suburbs.

At this point, WXPB's story shifts direction with the arrival of another set of key players at the station. Some of these players in the *tableau vivant* of WXPB are on stage and off. Many are still driving the action today, while others appear only as memories. In 1986, Mark Fuerst, a Public Radio veteran, was brought in as the station's general manager. It is universally acknowledged that Fuerst's hiring and the direction that he set for WXPB through his staff and management decisions brought forth the era that WXPB currently enjoys. These actions would create the first Public Radio station in the country to present a unified stream of popular music programming and would set the benchmark for local programming that would compete as national productions.

The Staff

The staff that shaped WXPB's development in the late 1980s and early 1990s included a diverse cast of commercial and non-commercial radio professionals. The importance of the marriage of the two broadcast models at an early stage cannot be overstated. One of the key determinants of WXPB's success has been the staff's willingness to draw from the most relevant source and to disregard mindless adherence to convention.

Mike Morrison, now at Los Angeles' KSCA, was the Music Director at WXPB throughout most of the major transition and development. Working closely with Fuerst and Assistant General Manager Vinnie Curren, Morrison was the first major-market Public Radio music director to force open the door for a unified popular music programming stream. The installation of Michaela Majoun as WXPB's morning drive host in March of 1989 and the switch that made her morning show a full-time

music program in January of 1990 was a breakthrough for Public Radio.

The programming moves at WXPB were not an intellectual exercise in change for change's sake. Rather, the conversation had emerged in Public Radio in the late 1980s that, while the audience was larger, more affluent and more supportive than at any other time, that audience was also aging and a new, younger audience was not flocking to the stations. The WXPB staff, and the staff at other major-market, non-commercial outlets like WYEP, KCRW, WCBE and KERA, began to act on this information by introducing programming that would be conceptually and stylistically consistent with the existing mission of public broadcasting, but would also acknowledge the experiences and interests of the baby boomers and below. The audience that WXPB was looking for was first found inside the station. The target listener is mirrored in the experience and expression of "World Cafe" producer and WXPB Music Director Bruce Warren. "I'm 38. I grew up in the 70s. I used to love Jackson Browne, the Allman Brothers, Little Feat, but when everybody stopped listening to music when they were 25, I needed more."

At this time, the staff at WXPB began to research the possibility of a national program stream that would anchor a major daypart at a station and help to entice new, younger audiences to Public Radio as a whole. The experimentation that was done in real time on WXPB's airwaves was joined with a major research project and the final product, the "World Cafe," was launched in October, 1991 (see sidebar).

David Dye was selected as the host of the "World Cafe" after participating in the research and development of the program. A veteran of progressive radio and a fundamental element of the Philadelphia music scene for 25 years, Dye actually came to WXPB in 1990 "because I wanted to get back to playing the music I listened to." As the host of "Sleepy Hollow," a "very quiet, very diverse mix of music that ranged from quiet jazz to quiet world music and folk," Dye's appearance on WXPB helped to cement a team that also included Bruce Warren and Bruce Ranes, a regional blues and R&B legend named Jonny Meister, and Kim Alexander, who came on as APD and afternoon drive host in October, 1992. According to Dye, "It came to be blind luck that the right people were in the right place at the right time and that's been really great for Philadelphia radio."

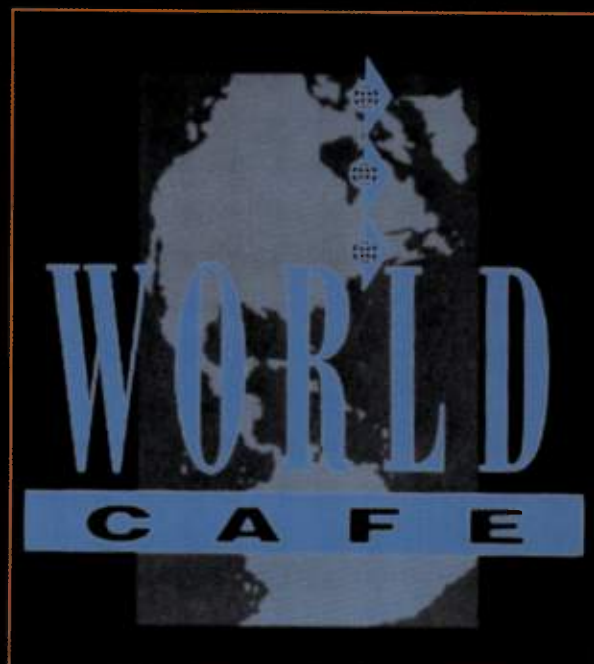
With this staff in place and "World Cafe" as the calling card for the station's music mix, WXPB continued to execute major changes throughout 1991 and 1992. WXPB dropped program streams that duplicated the other public stations in town, it increased the on-air professionalism and continued to fine-tune the stylistic balance. A careful, albeit controversial, editing process gradually marched the Adult Rock music mix into the remaining dayparts until, as Bruce Ranes notes, "the only blocks that remain are those that are most deeply rooted in WXPB."

continued ►

The "World Cafe" is a daily two-hour program that is comprised of an adventurous Adult Rock music mix, in-studio performances and some of the most extraordinary interviews available on radio. The program is hosted by David Dye, while WXPB's morning host Michaela Majoun provides additional features and serves as an alternate host. The principle funding for the initial stages of "World Cafe"'s research and design came from the Corporation for Public Broadcasting. This was the largest grant ever given to a station by CPB to develop a national music program designed to attract new, younger listeners to Public Radio. The program is distributed nationally by Public Radio International and is heard on over 90 non-commercial stations. Bruce Ranes is executive producer of the show with producers Bruce Warren and David Dye, and has been part of the team since the program's inception.

Ranes speaks candidly about the staff's willingness to follow their instincts. "We did a fair amount of research around the Cafe and despite some of the research that said go in direction X (a mix of smooth jazz/NAC and R&B/soul oldies), there was a fair amount of gut that told us to go in direction A instead (the current music mix) and direction A has turned out to be a very good place for 'XPB and the Cafe. Which just goes to show you that research is important, but ultimately it has to be used within the mix of good, old-fashioned instinct."

"World Cafe" is unique in three important ways. It was the first program presented to the Public Radio system to serve as a programming stream whose seams are designed to disappear into the fabric of the station. Additionally, "World Cafe" was designed to occupy the majority of a daypart and function as an audience anchor and recycler. Finally, "World Cafe" was designed and created as a product that would bring new, younger audiences to Public Radio.



Foremost among those programs are Jonny Meister's blues show, Gene Shay's folk program, "Sleepy Hollow," "The Women's Music Hour," which is bundled into Majoun's Friday morning airshift, and a smattering of other weekend elements.

The Music

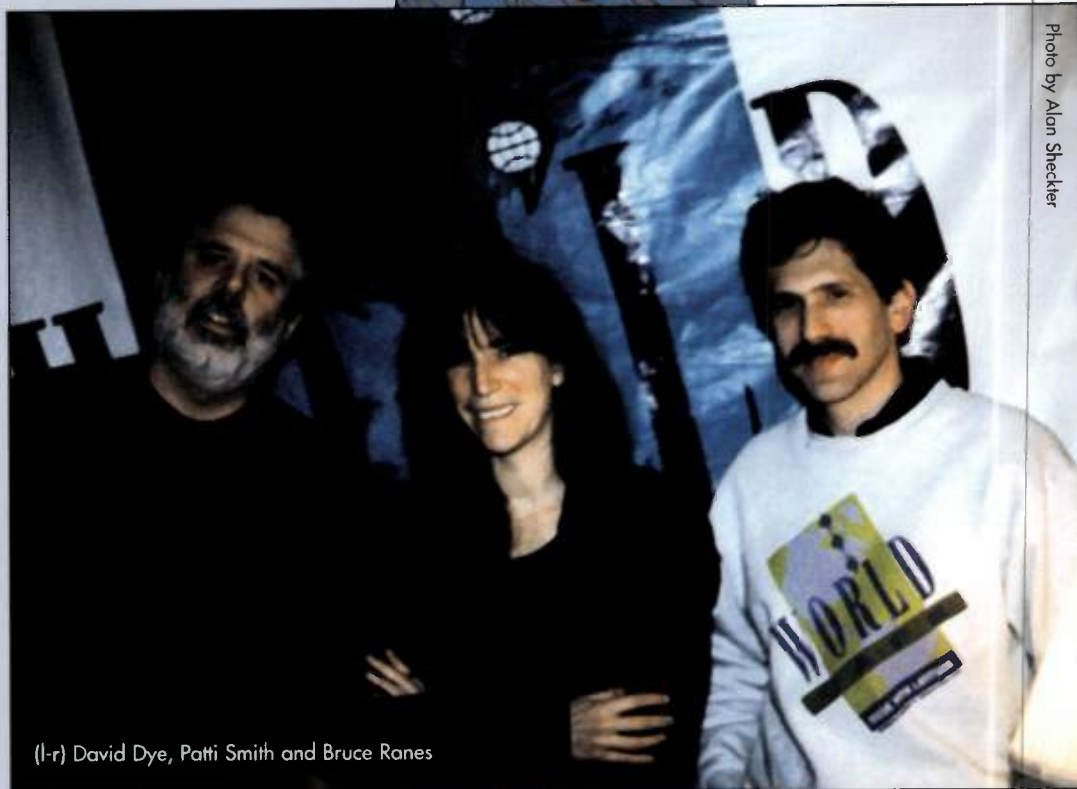
WXPN's music mix continues to evolve and morph in response to the shifts that are taking place across the broader musical landscape. The first half of the 1990s saw the station's programming staff, led by Dye, Morrison and Alexander, formulate an aesthetic that was a response to Philadelphia's progressive radio heritage and still allowed WXPN to stake a unique position for itself in the national community of Adult Rock programming.

The WXPN music aesthetic has always been rooted in an appreciation for the possibility of new music and a willingness to see music as an opportunity to make connections across communities, rather than as a wedge to portion and serve populations.

Bruce Warren operates at the nexus of the WXPN music aesthetic and his daily conversation revolves around how the station lives in the eyes - and ears - of the people of Philadelphia. Warren says that the sound of WXPN is "rootsy," but is quick to make the point that the music staff at WXPN has not been willing to operate within the most conventional confines of the term. For WXPN, rootsy is "the sound of an acoustic guitar. It could be a singer/songwriter. It could be a great reggae record. It could be a really great Americana record. It could be a very happening acid jazz record. Rootsy is [urban], too. Urban roots are definitely a part of what we do. By roots, I mean folk music, acoustic-based stuff, R&B. Acid jazz definitely fits in there even though jazz is the basic root. But it's also forward-leaning and that's where we want to go. We want to keep moving ahead."

During the process of moving ahead, WXPN has developed a powerful relationship with the familiarity/adventure paradox that defines music selection in Non-Commercial Radio. This paradox is generally stated as: in order to increase the station's member base, familiar music must be used to keep the station accessible to the widest possible audience. Concurrently, an adventurous package that will work for the existing supporter must remain intact. How has Alexander, now PD since Morrison's move to KSCA in Los Angeles, dealt with this puzzle, and how has she crafted a workable end result for WXPN? "Over the last couple of years, and since we've been working with Dennis Constantine, we have, to a certain extent, streamlined our music. We play more hits. We're still the station for people that love music, but we're not the station for music snobs anymore."

The point is not whether progressive thought is translated into action through programming at WXPN, it is simply how, and what form will it take. Warren continues with his delineation of the balancing act. "The more forward-leaning things, like the Americana and the acid jazz stuff make us an alternative station. This is new music, this is music of the future. That's truly what alternative music is, for me.



(l-r) David Dye, Patti Smith and Bruce Ranes

Photo by Alan Shekter

continued ►

totally *adult*

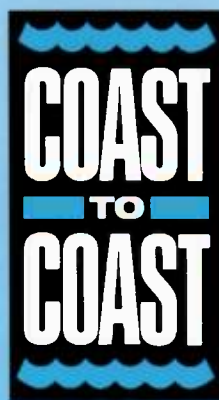
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"Alternative rock is no longer Silverchair and Bush and Radiohead and that kind of stuff. For me, it's the kind of music that no one else is playing in my market. And while we need to have those cross-cuming artists, I think we pick the best of what's out there - the most palatable - and build around that. We're really lucky. We're a Public Radio station - and I don't use that as an excuse. We're lucky because no one else has decided to come in and decided to do what we're doing. Market exclusivity is what I mean by lucky. There's no one else playing new music the way we define it here at WXPB."

The addition of Kim Alexander as Morrison's APD, and her transition into the PD position following Morrison's exit, brought an extra dimension to the Programming Department. "My background is in commercial radio, so I brought some more traditional radio ideas into WXPB that were not as prevalent at that time. We made the station easier to listen to."

Alexander is also clear that it takes more than a great music mix delivered by a passionate, articulate and entertaining staff to win the day in Philadelphia. Toward the goal of keeping WXPB interesting and exciting, Alexander and the staff have developed a variety of regular features that punctuate the week.

The range is unlike anything else in the format. "What's The Connection?" presents three songs that are somewhat related and the caller that correctly connects the pieces wins the featured CD of the week. "The Great Books Feature" is an opportunity for listeners to send in a short description of a book they recently read and enjoyed. Michaela Majoun selects the winner and provides some background on the work. "The Future" allows Bruce Warren to work out his new music obsession each day when he joins Dye on the air with a new record that has not been played before and introduces it to the listeners. Another part of Dye's daily afternoon shift is the "Forgotten Favorite at Five," an adventure into either the 'XPB library (or Dye's personal stash for a gem of his choosing). There are almost a dozen regular features like these presented on WXPB every week.

States Alexander. "Musical diversity is our number one goal in doing these features. Our number two goal is to have some listener interaction. And finally, we want to have something to promote. I think it creates an atmosphere where there's always something exciting going on at 'XPB."

A discussion of WXPB's programming would not be complete without the inclusion of "Kid's Corner." Every weeknight at 7pm, Kathy O'Connell and her staff deliver one of the most engaging programs ever presented on radio. The spectrum of "Kid's Corner" is vast, as the crew runs through games, call-ins, puzzles and informational segments. The program has won every significant award for children's and public affairs programming and is an early-evening anchor for WXPB's schedule.

Describing the show as a "perfect fit" on WXPB's schedule, Bruce Ranes notes that "not only does it appeal to a fair amount of adults, but it appeals to the baby boom children of the adults that listen to the station during the day." "Kid's Corner" is the clearest example of an operational approach to constructing WXPB's schedule that includes breaking rules, and breaking format, for the right opportunity.

Conventional wisdom is a medusa for radio because as often as it is acknowledged as dangerous, it freezes twice as many into inaction by its presence. At WXPB, it would have been easy and obvious to keep running the Adult Rock music mix, but, as Alexander notes, "it's always easier to run format, that other stuff takes some thought."

Conclusion

With the history, the staff, the music and the programming before us, all that's left to do is tie it all together. The unifying element is present in Alexander's comment about the willingness to put some additional thought into the programming and break format. Simply stated, WXPB has succeeded because it has been willing to exist as a unified stand for opportunity - even if it means articulating an unpopular or unconventional position.

WXPB, as an institution, as a cultural phenomenon in Philadelphia, as a leader in the national broadcasting community, is exceptional because every individual that is involved with the station is willing to put themselves on the line, as individuals and as a team, for the larger possibility of what might happen. Bruce Ranes' summation is complete: "Whether it has been the people that ran the show three years ago, or five years ago or today, they all have had the same basic principle - depth and quality. Everyone believes in making WXPB just as good as it can be and presenting what we feel is the highest quality programming."

By J. Mikel Elcessor



“ru4 real?” and “girl on fire”

from

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May 15 Majestic Theater, Detroit, MI
May 16 Bogart's, Cincinnati, OH
May 17 Mississippi Nights, St. Louis, MO
May 18 Juke Joint, Springfield, MO
May 19 Blue Note, Columbia, MO
May 22 Fox Theater, Boulder, CO
May 23 Zephyr, Salt Lake City, UT
May 24 Zephyr, Salt Lake City, UT
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Visit God Street Wine's web site <http://www.netspace.org/gsw>

Management: Scott Ambrose Reilly/Bullethead

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goin' with the flow

by John Schoenberger

We know that many artists have had the drive and the patience to try to make it big in the popular musical world. We also know that many never realize their dreams. So what is it that makes an artist in her early 20s cut through all the bullshit and get a real shot early on? Is just a twist of fate? Does it come from living right? Or is it that too many try too hard to control their destiny, while others just go with the flow?

In the case of Patti Rothberg, I think it was the latter. And the fact that she simply followed her instincts and created her music - her art - for her own personal reasons, makes it that much more believable and unique. The very first time I heard *Between The 1 & The 9* I was attracted to the honesty of her songs, the straightforward production and the lack of pretense.

Obviously, Adult Rock Radio was, too, because her record has managed to rise above the tremendous surge of new releases, by those already well-established, as well as other talented newcomers, over the past few months.

Join me, as we get to know about this young, talented New York-bred artist named Patti Rothberg.

Patti Rothberg

John Schoenberger

HOW DID MUSIC BECOME PART OF YOUR LIFE?

Patti Rothberg

"Well, actually it's been from the day I was born. Seriously, my mom always tells me this story, obviously I don't remember it. She says I was always really sensitive to noise and music, and that when the nurse dropped a tray in the hospital, I jumped up like as if I was possessed."

MOVED BY SOUND....

"Moved by sound, like literally moved. And then when I was about three, I started taking piano lessons because my sister had taken them. My mom had put her through this little Suzuki

Piano School Method where you're supposed to learn by listening as opposed to reading the notes."

AND YOU'LL BE A CONCERT PIANIST IN SIX MONTHS, RIGHT?

"That's the idea I guess; little prodigy makers. So she thought that I would just come along for the day and it turns out the people there thought I had an ear for

music. So my parents enrolled me in all these music classes. I even began to compose a little at about five years old."

OH, THEY THOUGHT YOU WERE A RINGER.

"Exactly."

JUDGING FROM THE ALBUM'S ARTWORK - WHICH YOU MOSTLY DID - I GATHER THAT ART IS ALSO A BIG PART OF YOUR LIFE?

"Yes, it is. That's what I went to school for and I thought art was what I was going to be doing with my life."

AND MUSIC WOULD JUST BE A RELEASE?

"Exactly, so now it's kind of gone the other way around, not that music isn't still a release, because it is. I very much love what I'm doing, but it's kind of strange how it took this turn in a total opposite direction and that music is now the focus."

SOMEWHERE IN THE MIDDLE OF THIS YOU WENT TO PARIS FOR A LITTLE BIT, DIDN'T YOU?

"Yes, I went to Paris in '92 to learn French and study painting and illustration, and to just get out of the country and learn about other cultures and things. I accomplished all of that, but I also brought my acoustic guitar with me - that's where I wrote most of the songs for my album."

"In fact, I can tell you which ones were written there and which ones were written later. 'Out Of My Mind,' 'Up Against The Wall' and 'Looking For A Girl' are all newer songs. While 'Forgive Me,' 'Change Your Ways,' 'Inside' and the others I wrote in Paris. 'Inside' was the first song that I wrote 'cause I had just gotten there and I didn't speak very much French, you know, so I was kind of lonely. I wrote the song to tell myself that we're all the same inside."

I was totally homesick and I didn't know what I was supposed to do, other than

my homework, so I started to try and think of the names for songs and then the songs would come. 'Perfect Stranger,' 'Flicker,' those were Paris songs, too. And 'Remembering Tonight.' 'Remembering Tonight' was one of the last songs, because it was right before I was about to go home. So it was kind of like saying, 'I'm gonna come back to what I know, but I'm gonna remember this eight months of deviation from the norm.'"

Interview

WOW, SO MUSIC REALLY HAS BEEN A BIG PART OF YOUR LIFE FROM THE BEGINNING?

"It has from an early age, except that I don't really know if I can consider those things songs, because I knew how to write music, but very slowly. I couldn't sight read or anything; it was totally an

instinctual, by-ear, kind of thing. I feel I didn't start writing real songs until much, much later, like when I was about 14 or 15. That's when I wrote my first song and even that isn't close to what I've done now."

WAS MUSIC, AT THAT TIME, BASICALLY FOR YOURSELF?

"Right, for my own personal enjoyment and possibly for just a few friends to start off."

Then, when I was in high school, I would play battle of the bands kind of things with some friends; they'd have contests and I would always do them. I was one of the two girls in my high school to be in the band circuit."

WERE YOU PLAYING ROCK?

"Yeah, I used to do sort of an Axl Rose impersonation. They asked my friends who I was playing with, 'Where did you find her?' They thought that I was hired help for the show. It was so flattering."

FROM THE BEGINNING, WHICH WAS "INSIDE," TO THE LATER SONGS, IT SEEMS YOU REALLY LEARNED TO LOVE IT OVER THERE. I'VE NEVER BEEN TO PARIS, BUT IT SEEMS TO ME TO BE A WONDERFUL PLACE.

"It is amazing, it really is. They have all these lovely gardens there where you just forget all time and space. Everyone seems to concentrate and appreciate the aesthetic part of a city there."

"I mean Paris is so beautiful. I was very inspired; I would go with my guitar by the river and it seemed like there was no one around for miles, or even if there was, I just felt very free because of the language barrier; it was strangely liberating."


JUST LIKE NEW YORK, RIGHT?

"Yeah, right! New York, of course, focuses on esthetics, too. Except it's more Neon as opposed to fuschia flowers (laughs)."


WHAT WAS THE SEQUENCE OF EVENTS FOR YOU WHEN YOU RETURNED TO THE US?

"Right, I'll tell you exactly the sequence of events. I first went to art school at Boston University. That's where I realized that I needed some kind of career, because just learning painting was great for technique, but I didn't really feel like I was getting closer to being an illustrator, which is what I wanted to do."

"Then I transferred to Parsons in New York, and at that point I lived in Union Square; that's when I started doing my commute between the 1 and the 9, and the L and the S, on 14th Street and 7th Avenue. There were these two guys who were already subway musicians - but not commissioned - you see, there's a committee that allows certain musicians to play down there. When I told them I played too, they asked me to join them."



“The whole series of events was just kind of a weird karma thing.”



“We were sort of hassled by the police a couple of times, but to me it was part of the adventure, and I was in a very adventurous state of mind at the time. The people all really loved J.J., the one guy - he’s a really old guy and a great Delta Blues musician. He could draw amazing crowds and people would just drop the dollars down when he was doin’ his thing. Alex - the other guy - and I would just look at each other and say, ‘There he goes again!’ They both sort of went their separate ways. Last I heard, J.J. was in a homeless shelter, and not playing anymore. And Alex went to Paris to do a jug band thing. The song, ‘Between The 1 And The 9,’ pretty much tells the story.”

SO DID YOU JUST TAKE OVER THE SPOT?

“Well, what happened was, a younger guy told me, ‘You should play some of your own songs and I’ll come down here and help you out the first time.’ So he encouraged me to do it on my own. I would go down there by myself, late at night sometimes, and it was sort of like practice, not that I knew for what yet. Then a woman named Alicia Gelent [manager] came down one night. I don’t know where she was going, but she stopped and said, ‘What are you doing down here?’ And I said, ‘I’m just sitting here playing guitar.’ Then she said, ‘I like what you’re playing. I know this guy I’d like to introduce you to.’ So she introduced me to Little Dave [Greenberg], who’s the producer of my album. It turns out I had already known him from a few years ago at a guitar workshop I had attended. The whole series of events was just kind of a weird karma thing.”

YOU MENTIONED IN YOUR A BIO ABOUT A LITTLE CIRCLE OF YOUNG MUSICIANS THAT YOU HUNG OUT WITH - THE FIRM IS WHAT YOU CALLED THEM....

“Yeah, The Firm is just a bunch of friends who happened to know each other. It started with Alicia, Dave, and I. Then Dave would bring in some of his friends and introduce us, and we’d click. And then Alicia had a lot of friends, too, and we’d all click again. Most of them ended up playing on the album.”

SO AT THIS POINT ARE YOU’RE THINKIN’, “WELL, MAYBE MUSIC REALLY IS GONNA BE MY MAIN THING IN LIFE?”

“I am definitely going with the flow right now. I’ve made my decision to make music the biggest part of my life. I’m just gonna work hard and try to focus

on it, and not be too distracted by my urges to go back and do art. Somehow I’ve gotten a chance at an ideal goal that I never thought would happen, and it has in such an amazingly coincidental way! I guess it was meant to be.”

I’M SURE YOU’VE FOUND OUT ENOUGH ALREADY TO REALIZE IT’S A REALLY COMPETITIVE WORLD OUT THERE AND THERE’S A LOT OF PEOPLE THAT HAVE THE DEDICATION AND VISION JUST LIKE YOU DO.

“I know, instead of ‘I’m one in a million,’ it’s more like ‘I’m a million in one,’ and I know it. I know there are millions of talented people. For example, I just went to an art show at Parsons, which is where I used to go. My fellow students were still doing art during all the time I was making the record. I quickly noticed that they progressed so much in that time. It made me realize that when you even take a couple days away from your craft, whatever it is, you know there’s people around you who are still doing it and improving every day.”

LIKE THEY’RE MOVING FORWARD AND YOU’RE STANDING STILL. “Right.”

THE SAME THING CAN APPLY TO MUSIC?

“Yeah, sure, it can apply to any art.”

I KNOW EMI IS VERY EXCITED ABOUT HAVING YOU ON THE LABEL. THEY WERE JUST ONE OF MANY LABELS WHO WERE “WOONG YOU,” ONCE YOU GOT THOSE DEMOS DOWN ON TAPE AND ALICIA STARTED SHOPPING YOU AROUND, WEREN’T THEY? “Yes. Even though we went to many offices in big tall buildings for me to play my songs with my guitar, Brian Koppleman, whom we had seen first, always kept coming back to our minds. It just seemed liked he really understood where I was coming from.”

WELL, I THINK IT WAS A GOOD CHOICE.

“I think so, too.”

AS PER A *NEW YORK TIMES* ARTICLE I READ, DO YOU SEE YOURSELF IN THE CATEGORY OF THE “ANGRY YOUNG WOMAN”?

“Hmm, that’s a tough one. I don’t really see myself in any category. I just have to remember that, even though I wrote these songs in a very close time span, they can still be related to just about anybody’s experiences in life. You know, it’s so ironic that the songs that are being quoted as the most angry are actually the most tongue-in-cheek. Like ‘Treat Me Like Dirt’ for example, which was just me looking at a stupid thing I keep doing, it’s so dumb. It helped me with acceptance, so I won’t get hurt and move on to the next one who ‘will treat me like dirt.’”

LIKE DOING THE SAME THING OVER AND OVER AGAIN?

“Right, like doing the same thing over. Like, a definition of insanity is doing the same thing over and over again, and then expecting to get different results.”





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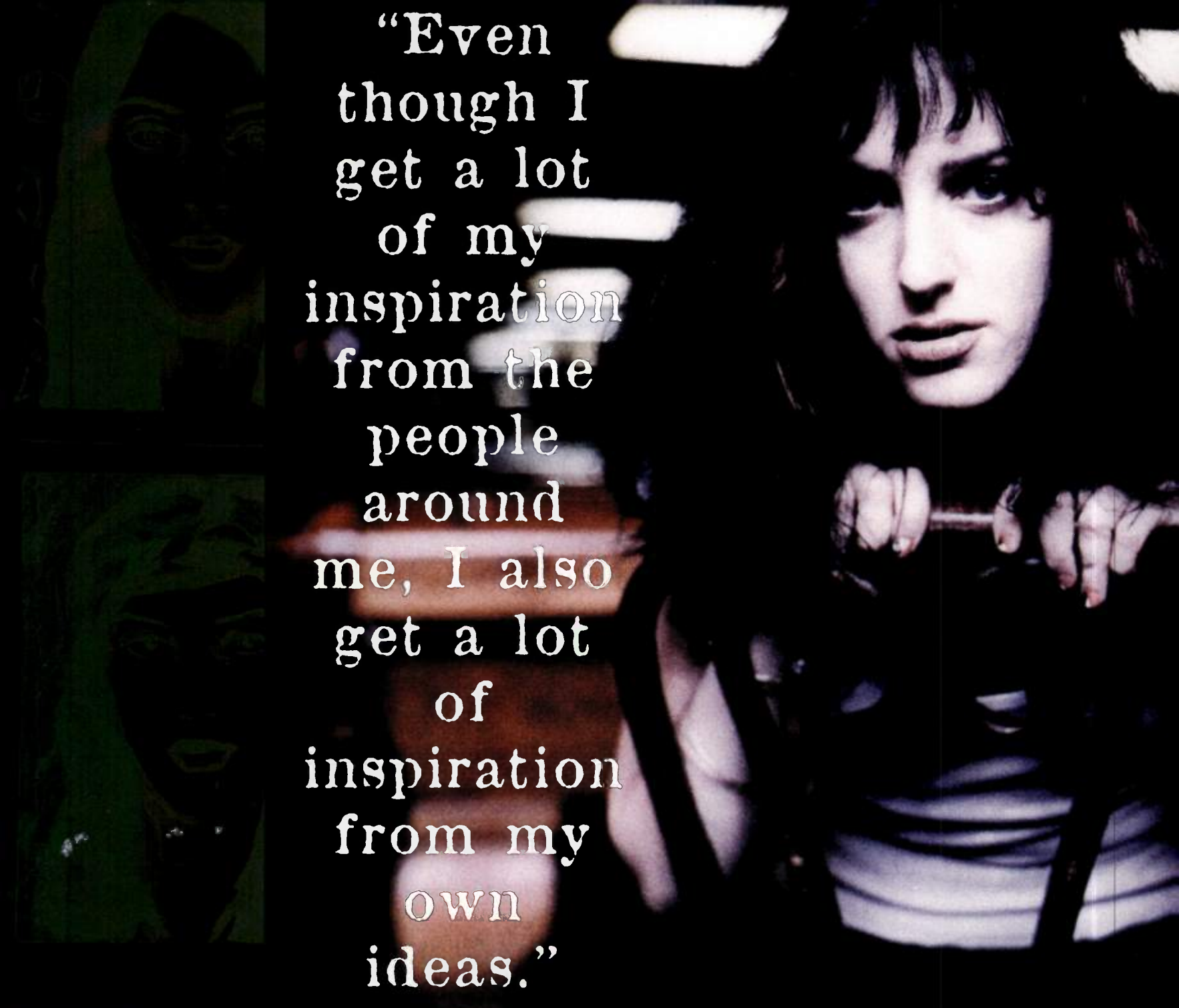
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“Even
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of my
inspiration
from the
people
around
me, I also
get a lot
of
inspiration
from my
own
ideas.”

“So I just really see myself as a musician having a lot of fun right now. I just moved into a new apartment and I can’t wait to set up the piano by the window and just have it all to myself. Right now, I think I need the space, like when I was in Paris, to create. Even though I get a lot of my inspiration from the people around me, I also get a lot of inspiration from my own ideas.”

ARE YOU HAPPY WITH THE WAY *BETWEEN THE 1 & THE 9* TURNED OUT?

“I think it’s real spontaneous, and kind of honest and pure. It’s a produced record, but it’s not an overly produced record; it’s not all processed and synthesized and perfect, you know what I mean?”

“It’s really jagged and raw - yeah raw, that is a good word to describe it. Also, maybe it’s a bit experimental, because it was my first effort, you know? I never did a record before, I had never been in the studio before. And Dave, he had only done R&B music and some commercial work. So this was his first time doing a rock project.”

ARE YOU GOING TO TRY TO MATCH THE SOUND OF THE RECORD IN YOUR STAGE PERFORMANCE, OR ARE YOU GONNA BE ROCKIN’ IT UP A LITTLE BIT MORE?

“We’re gonna be rockin’ it up a little bit, because that’s my real musical instinct. It was only because most of these songs were written, and then presented acoustically, that the album came out the way it did. Basically, I wanted it more energetic and more electric. So we ended up compromising on most of the songs. After I heard the final mixes, though, I was satisfied.”

WHAT ELSE WOULD YOU LIKE TO HAVE COME ACROSS?

“I definitely just want to have a good time and entertain people; to make a connection with people and touch them on a personal level. And I want this to be about having fun, I don’t really want it to be such a serious thing. I know that art is something that should be taken seriously, but by the same token, it should entertain and provoke emotion.

“I’m trying to find a nice healthy balance. And I would remind everyone again, these songs were never intended for public display, I mean this is like very personal stuff. I hope they can mean something to people.” 🍷

Elvis Costello & The Attractions

It's at •
times such as this
she'd be tempted to spit if she wasn't so lady-like



All This Useless Beauty

Elvis Costello & The Attractions

On your desk May 8.

Produced by Geoff Emerick and Elvis Costello.

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It was the Adult Rock community who first recognized the importance of Cable Radio, realizing that these services were in millions of households and that it was probably the adults of those households who utilized the service the most. Now, the two main cable radio companies not only report to the Adult Rock sections of many of the industry trade magazines, they are reporting to the Alternative and Aggressive Rock sections as well. One of the two major outlets is Music Choice. I asked Andrea Karr, Director Of Programming for many of the channels through the Sony, Warner, EMI venture, SWE Cable Radio, to give us a check list so we could see/understand what Cable Radio is all about. Much of what Andrea shares with us is company specific, but could easily be translated to the other organizations, such as Digital Music Express.

Cable



by Andrea Karr



able

Radio

Check List

- Music Choice (formerly known as Digital Cable Radio - DCR) is a commercial free, 24-hour music subscription service that offers CD-quality sound nationally and internationally. The service is not just restricted to residential subscribers, but is also an important music source for establishments such as bars, restaurants, health clubs and so on. The beauty of the service is anyone who subscribes can customize the music for their particular needs due to the multiple-channel choice they have.

- Music Choice has been in existence for six years and is a partnership between General Instrument Corporation, subsidiaries of EMI Music, Sony Software Corporations and the Warner Music Group, Inc., as well as several leading US cable operators, including Adelphia, Comcast, Continental, Cox and Time/Warner.

- Music Choice consists of over 30 narrowcast music channels. Basically, every type of musical genre is represented. The current channel lineup includes the following formats:

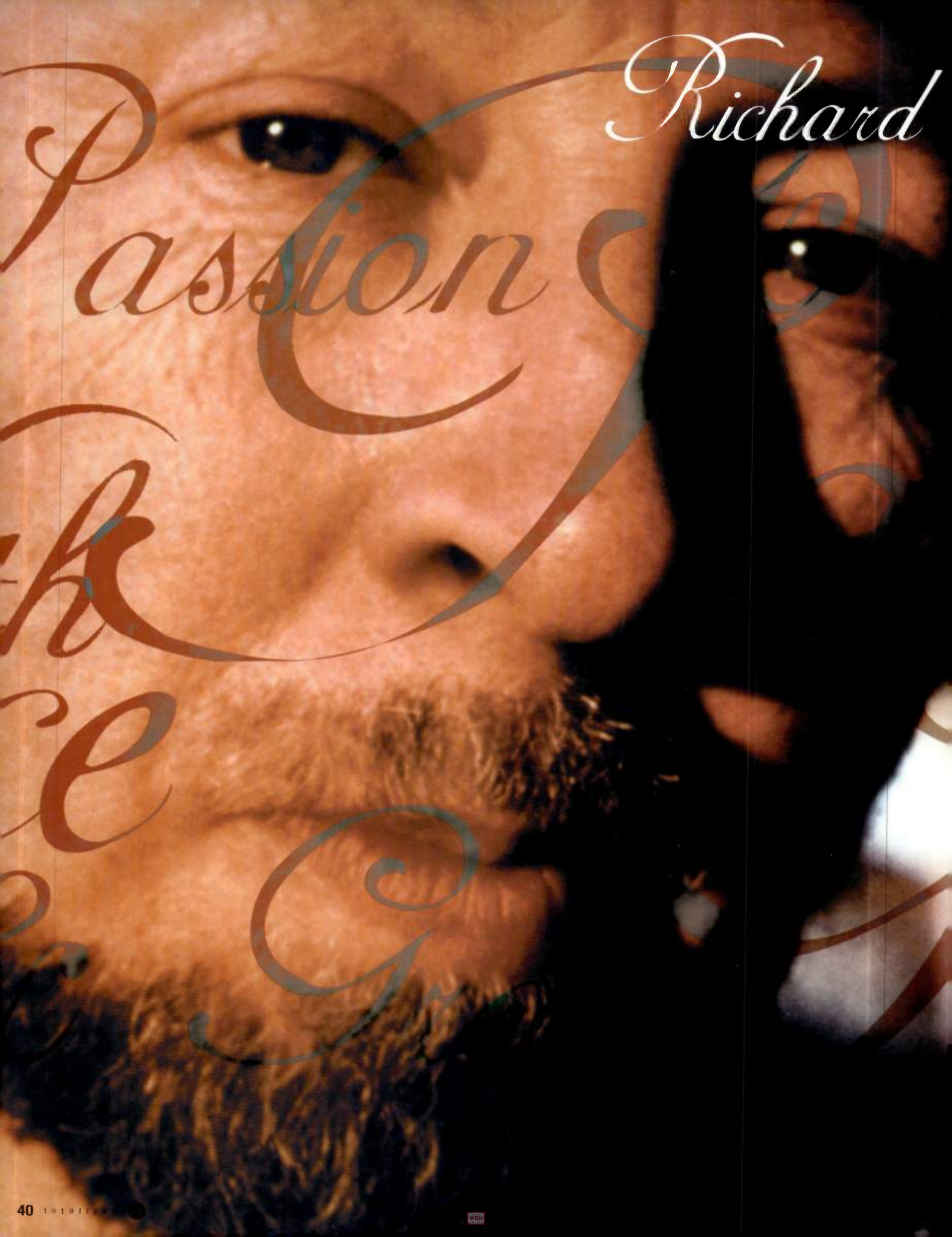
Triple A
Alternative
Jazz
NAC
New Age
Reggae
Top 40
Dance
Rap
Urban Contemporary
Urban A/C
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Gospel
Blues
Metal
Classic Rock
Mainstream Country
Classic Country
Bluegrass
Oldies
70s
Easy Listening
A/C
Big Band
Kids
Latin
Classical/2 channels
Opera
Singers/Standards



- Each channel has its own "CD jukebox," which holds up to 300 CDs. To allow us to be full service and provide musical variety to meet our listener's needs, we use a digital work station, where we can make our own custom CDs. This allows us to play multiple tracks from 70 to 80 current releases, and to rotate a library of over 2,000 titles. Cable subscribers can find out what they are hearing either by a hand-held device called Maestro, which displays the artist, the song, the album it's from, the label and the catalog number; or by calling an information hotline that will give them the same information. Also in the works is a video display via your TV screen that provides the same song information as well as pertinent information, such as tour dates, release schedules, etc.

- The most exciting new development to emerge for the service has been the advent of satellite delivery. So now you can receive Music Choice in two ways: via your cable television system or through DIRECTV, a direct broadcast satellite service. Either way, you receive a hook-up through your stereo system. Being part of DIRECTV has made Music Choice a truly national service.

- If your local cable company offers the service, you'll pay about an average of \$10 a month to receive Music Choice. If you are a DIRECTV subscriber, Music Choice is part of the basic service package. ☺



Richard

Passion

The Game

Thompson

With Passion & Grace

By John Schoenberger

I have to admit that I was a bit on the nervous side just before Richard Thompson and I talked; after all, the man's a genius in the eyes of many. But once we got talkin', I was even more impressed with his humility and humor. Ever since his trailblazing days with Fairport Convention back in the late 60s, Richard has remained true to his own musical vision of writing and playing music that comes from, and reaches out to, the heart. All these years as a solo artist have expanded his areas of expertise in several directions; he has always been lauded for his one-of-a-kind guitar playing, but his skills as a songwriter, vocalist and performer have risen to an equal level.

Richard and I spoke just prior to the release of his awesome new double disc, *You? Me? Us?*, which explores two musical sides of his creative fire. Join me as we explore the many sides of Richard Thompson.

John Schoenberger

After 29 years of success in the business, do you feel it is still necessary to remind people of who you are?

Richard Thompson

"Well, I think there's so much in the marketplace these days, in the music business, film business or the book business, that if you don't make a noise, people really do forget who you are. So it's a necessary thing."

Since the album's a double disc featuring the "Voltage Enhanced" disc and the "Nude" disc, and then the play on words in the title, the two sides of your personality and all those kinds of things, it makes for a pretty good PR angle for the project. Was this a contrived plan or an afterthought?

"I wouldn't say there was a contrived plan, I mean in one sense, it's kind of a marketing disaster: trying to sell a double album can end your career. You know, you have the record company saying, 'Who does he think he is? We'll never sell any records!' [By the way, *You? Me? Us?* is being sold at a special reduced price.]

"But it basically seemed like it would be fun when we first started doing the album. I think the first idea was to record everything acoustic and then electric. We were thinking about two different records, not necessarily to come out together, to perhaps have staggered releases."

Was the idea to see the different personalities of each song produced a different way?

"Yeah, just to see what it would sound like, to see how it would hit us. But at a certain stage, it began to be too much of an exercise. We started to decide more from a musical point of view; to say, 'Here's songs we should do electric, here's songs we should do acoustic.' Eventually it seemed like a good idea to put it all in one package, but definitely to have them on different discs."

I know a few songs, like "Razor Dance" and "Hideaway," you ended up presenting both versions. Why?

"I think in the end we found that in a few cases, doing a song one way and then the other worked both ways. We liked the subtle difference between each version and felt comfortable about keeping both of them. With most of the songs it didn't work so well. It was one way or the other."

You've worked with Mitchell Froom several times before. Is it because you are comfortable with him?

"Yes, this is our fourth time together. But I would say comfortable's not the right word, I think stimulating would be a better word because it's actually very challenging working with Mitchell - it's far from comfortable."

"One of the reasons that it's interesting to work with Mitchell is how he questions the very fundamental things, questions that kind of set you back on your heels. And so it's comfortable in the sense that we're good friends, we've known each other for a while now and we understand how each other works, but it's nice to challenge each other. I look forward to it and we usually have an exciting time in the studio, because it seems like we're always coming up with new things, especially in terms of sound. It's a creative relationship - that's a good word. That sounds very California, doesn't it?"

"I suppose

a song, even

if it's telling

a story, is

really just

an

emotional

impression."

Well, you're in Santa Monica right now, Richard, so that makes sense...(laughs) On the nude side, it seemed like you were trying some subtle effects on the acoustic guitar. For example, on "Cold Kisses," there's kind of a cool, subtle tremolo goin' on, which gives a lot more tension to that song.

"Well, I'm sort of sick of pristine acoustic sounds. I think New Age music has destroyed acoustics and especially the acoustic guitar for me - I'm sick of hi-fi acoustic, sparkely, pretty sounds. I'd rather have something that sounds a bit gutsier, you know.

"Listening to *Anthology 2*, from the old mop tops, you know, there's some hideous acoustic-guitar sounds on there, but it works. There's John Lennon - you can really hear how bad the guitar sound is on 'I'm Only Sleeping' or something, and there's tons of compression, but it's nice, it sort of fits the mood. And to my mind, you couldn't call it high fidelity.

"So in the case of 'Cold Kisses,' I think the guitar had a mic, a direct pick-up and it was also going through an amp, so it's kind of a combination of three signals and us deciding how to balance those sounds."

Was there anything else radical or new you tried in the studio this time, that you had never really explored before?

"What did we do, well let me see. I suppose we did some technical things that were kind of radical, radical for us anyway. We used some really kind of cheesy drums, we went for the tone rather than hi-fi; again, it's more of the same kind of idea really."

So you were consciously trying to get away from that crystal-clear, almost too-perfect sound in all aspects of this record?

"I think we were looking for variety, and sometimes, even the quirkiest sounds somehow had more character. I mean there's some hideous cymbals and things on the record."

You're exploring some pretty specific emotions and/or moods in each of the songs, so I guess maybe marrying those two together really brings out the best a song has to offer.

"That's exactly the point actually, on a pop record or a rock record, rock or pop, I never know, which category are they gonna put me in for the..."

Eclectic-folk, Celtic-traditional...

"Celtic traditional (laughs), anyway, whatever it is, you know in this modern style of music that we call, whatever we call - I suppose it's just rock - the sound is very important. It's not enough that you can compose a song and then perform it, and it's gonna immediately be great and it's gonna grab you. Sometimes, there are some elements of the sound that add to the emotional appeal of the song. When you listen to an oldies station or a greatest hits station, you can hear both things going on; you can hear the song, as well as the little tweaks and accidents that make the whole song. There might be some really hideous horn or organ sound that on its own would be a disaster, but somehow it makes a record work.

"The music that I've always played is a kind of hybridized music, it's a mixture of American rock music, which is kind of the world language of music, and my own country's [England] music tradition. There's always elements of both, and so I suppose to an American audience there's always been enough familiar things; the rock rhythm section and a certain kind of a familiar pulse with traditional elements thrown in, particularly melodically, and to some extent rhythmically."

I would say a lot of that is kind of subliminal or subtle to the average fan or listener out there, you know. By being a professional in this area, you hear all those little things.

"I think that's absolutely true, agreed."

In the press kit that was sent to me, you're quoted as saying, "Songs are supposed to touch other people, touch their spirit." You know the ways of doing this - the craft - while all the listener knows is that a song reaches them.

"And it's good they don't know, otherwise I'd probably be out of a job, 'cause they'd be able to do it for themselves."

Most of the musicians you played with on the record are people you've played with over the years as well, right?

"That's true, yeah."

Now is that for a comfort factor or is that also because of the challenge?

"No, it's like who can play, who understands; like Simon Nicole, he is someone I've known for 25 years and is closest in style of any guitar player to me. So, if I want a second guitar, 'cause I hate overdubbing onto myself, I know Simon would do a great job, because he knows what to do, he knows what to leave out and he has the right kind of pulse and everything.

"I really need people in the studio who can learn very quickly and respond very quickly, because we like to record fast; we did all 19 tracks in 24 days, finished the whole record in 24 days! So players like Jim Keltner, Pete Thomas and Jerry Scheff, along with a very creative engineer like Tchad Blake, make that happen."

Was there much rehearsal prior to going into the studio?

"Rehearsal, rehearsal, what's that?"

So it was very spontaneous?

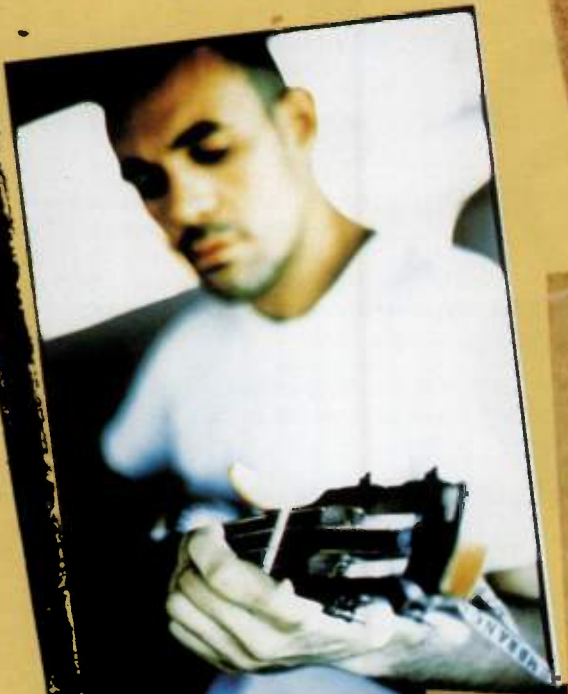
"It was spontaneous as we could get it, yeah."

Is this the first time you've played with your son in the studio?

"Yeah, it's the first time together and I think it's the first time he's been on a



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record actually. And he's a good lad, you know; singer, guitar player, songwriter."

Just like his dad, huh?

"Just like dad - perhaps his day will come. I've tried to discourage him, but it didn't work."

But probably somewhere in your early days you were discouraged a little bit, too, and it didn't work on you, either.

"That's quite true actually. I've tried breaking his arms, that slowed him down some."

But he bounced right back. How old is he?

"Teddy is 20, soon to be 21."

With all the albums you've done over your lengthy career, I don't know whether there could be any new emotion or mood that you haven't touched on before, but do you feel you delved into some more deeply?

"I hope so. I mean there's always twists, and I think everything on this record has a slightly different twist to it. If not deliberately, then inevitably in the writing process, you have to kind of amuse yourself and don't really want to go over the same ground again. If you're writing new little things simply to keep yourself entertained, it usually ends up helping you to come up with something new."

I suppose it's a real challenge to get an image in the listener's mind - a complete story and complete characters - in a song that's three or four or five minutes long.

"Yeah, it's part of the form. You don't have much time in three verses; you can't say what you can say in a short story or a longer form, so you have to be pretty brief - you have to just zoom in and out of something. Sometimes you leave the end dangling and you don't always start at the beginning."

"I suppose a song, even if it's telling a story, is really just an emotional impression."

What were your feelings when the tribute album was being put together and then released?

"I was probably apprehensive."

Were you intimately involved in the choice of artists and song?

"No, no."

So you were just kind of like an outsider looking in as the whole process went along?

"Yep. I suppose I was nervous. It always makes me nervous to have someone perform a song that I've written, and sometimes it takes me a while to, if it's a recorded thing, to play the record. So to have a whole album's worth, I was extremely nervous to see what would come back. It took me to right about now to be able to relax enough to enjoy listening to those versions."

It was an acceptance process for you?

"Exactly, yeah. It's like sending your children off to boarding school or something, and when they come back, you don't recognize them 'cause they've taken up smoking or swearing or something. So it's just different and you're hypersensitive as the writer. But I'm glad the record happened. There are some very nice versions there."

The press has always been super positive about you and has kind of put you on a pedestal for your guitar playing as well as your songwriting and your individual style on stage. Do you pay a lot of attention to the press?

"I feel the bad press as well. I probably get 60/40 press. It's probably 60% bad and 40% good, and the 40% is the stuff that gets reprinted. It's a kind of a balance there. You know you can't live and die through other people's opinions, but it still touches you. It's kind of an addictive thing I suppose - that you have to read the reviews of your records and shows, because you want

someone to have an opinion about you and, ultimately, you want people to like you, but you know some of the stuff is pretty depressing, and occasionally hurtful."

Has any specific thing zinged you enough to make you think that you should alter your approach?

"Yeah, but I think it's a dangerous thing to take it too seriously."

It's dangerous to overreact to it?

"Yes. Over the years I've taken some things extremely seriously, until I've paused and thought, 'Just a minute, I think actually I was right and the opinion of this particular critic was probably wrong.' I think it can affect you deeply. I know people who are unable to read their own press for that reason. I think at this point, I'm finally more discriminating and I just think they're all bad. Even the good ones. At some point, you have to have an idea of what you're worth and what you're doing."

So what's the scoop on this unauthorized biography?

"The scoop on it is, well, it should be coming out soon. I think it's released in Europe in May, or possibly April, by Virgin Books, then I think it comes out here soon after."

Have they given you a complimentary copy?

"Not yet. You know it's not an authorized thing, but I did collaborate on it."

So you were aware of it all along?

"Oh yeah. I said my peace."

Too bad you won't get any points on it, right?

"No, no, no, well that's just as fine."

Now musically you always seem to be exploring the more serious or darker sides of relationships, yet when you're on stage, you always have that comic relief or that humorous side of you between songs. Why?

"I don't know why that is really. I suppose it's probably to make me feel comfortable, to make me think that there's some communication with the audience."

Kind of a bonding thing?

"I suppose it's a bonding thing. I mean, I love to be the serious poet as well, you know, to just walk on stage and say nothing and just start singing and have absolutely no change of expression or anything, I think that's great too. I'd be happy to dine out on that, but I'd probably get bored with that. It's fun to try occasionally and then see what happens."

So after all these years of performing, there's still a little bit of uneasiness when you're goin' on stage?

"Yeah, I think so. Uneasiness, yes, absolutely. There's always adrenaline, I wouldn't say it's fear, but you do sort of pump up, you know. You have to."

What are the touring plans around the new release?

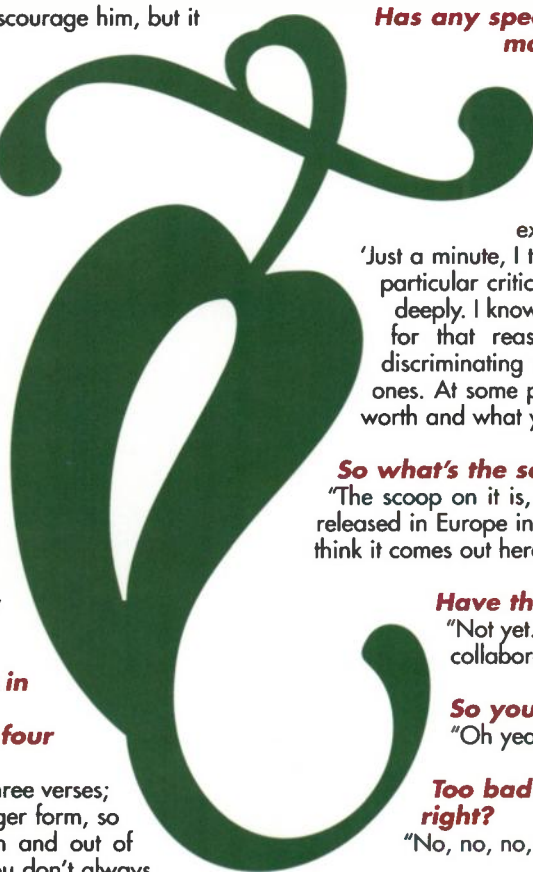
"Well, I'm touring with Joan Armatrading in June, we're doing the sort of summer things, the sheds, the outdoor stuff, and I'll be solo on that thing. Then I'll be bringing the band over in September, October."

And then hit more intimate clubs and couple thousand seater-type places?

"Yeah, whatever, you know theaters, clubs, whoever will have us. But basically, I'm on the road all the time."

Music is really an integral part of everything in your life, isn't it?

"Yeah, it's the focus really. If I'm gardening or something, then I'm usually thinking about music at the same time."



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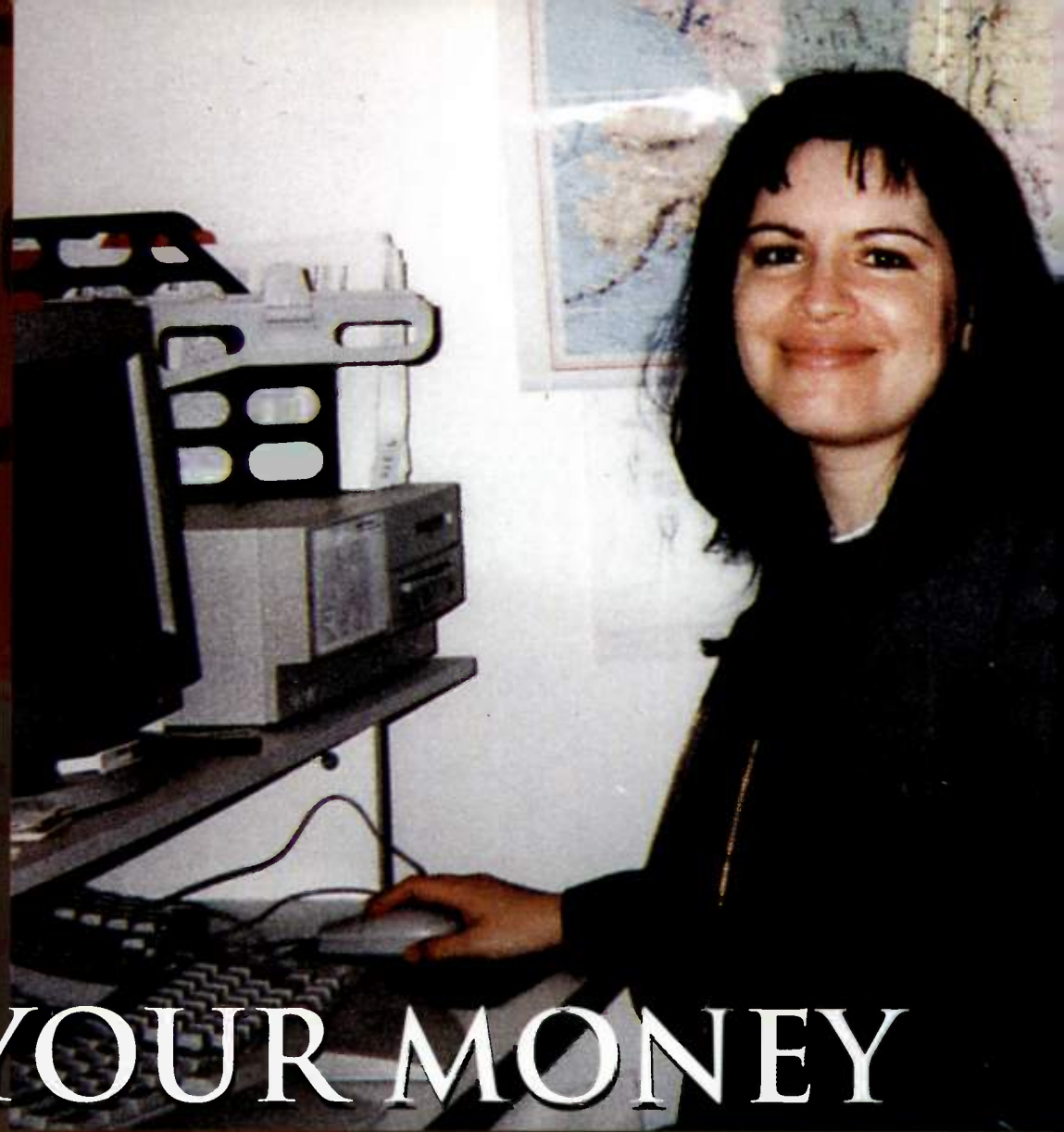


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Levitation Entertainment's Louisa Rodriguez has been working closely with the Non-Commercial community for quite some time now. And it's no secret she has been a strong advocate of that segment of our universe's bright future. Knowing this, I invited Louisa to investigate the new ideas emerging at Public and Community Radio to secure additional avenues of financial support. As you'll see, she did a great job!



PUT YOUR MONEY WHERE THE EARS ARE

Public and Community Radio are changing their whole approach to programming, promotion, development and marketing. Why? Because no longer is Public Radio just about the little gray-haired old lady sending in a \$40 pledge check to support her favorite classical station. Who is it about? **ME**. And probably, **YOU**. Who are **WE**? According to Simmons Market Research Bureau and CPB's *Audience 88*, we are fairly young, educated and active, with discriminating taste and large disposable incomes, and we want more diversity than commercial radio is currently offering. In order to continue amassing and keeping this desirable audience, stations are changing their game. If you want ideas on how to get in on this demographic - read on....

by Louisa Rodriguez



Instead of competing with one or two other stations in their market for the same jazz, classical, and news & public affairs listeners, many stations are tapping into "eclectic" and "adult alternative" programming in order to draw this audience. Stations, such as WUWF/Pensacola, Florida, are seeing a virtual flip-flop in listener support of their "eclectic" programs over jazz and classical shows. The result for them is a change in format emphasis. For WXPN/Philadelphia, who dropped their morning syndicated news programs ("All Things Considered," "Morning Edition") four years ago, focusing instead on an almost total music format (mainly AAA), the difference has been an operating budget jumping into the millions.

Public Radio listeners are loyal and supportive, not only at fundraising time, but with station events or promotions. They respond strongly to the implicit recommendation of music and products used on the air. Such music and products take on the station's credibility. This same credibility can turn listeners into card-carrying sponsors, thus putting their money where their ears are. This kind of loyalty has made the way for the increase of co-op ventures between stations, retailers and local print weeklies. Imagine, that a powerhouse station in a Top 5 market signs a co-op deal with their local weekly, a major record chain, and nine different record companies to feature station listening posts, of specific artists who are already getting airplay, and corresponding advertising in the weekly. Participating label artists get synchronized print, as well as radio and retail exposure to a built-in audience. Imagine nothing, it's already being done - ask WXPN! And KPFA/Berkeley just recently entered into an agreement with their local HEAR music store for station listening posts. This venture was sought by the store manager to deal with the influx of customers coming in saying, "We heard this on KPFA and...." Most stations are instituting discounts for members with local music stores as well as space in these stores for Top 20 station lists, weekly and monthly profile artists, etc.

Public stations in the last year have seen a rise in on-air underwriting and program guide advertising with record companies, local concert promoters, and music retailers, too. According to Music Director Greg Meitus, WYEP/Pittsburgh has a minimum of one record label underwriting package a month, and KUNC/Denver-Boulder has seen a 25% increase in music related underwriting. KCRW's "10x5" discount record promotion lists up to 50 new releases and Los Angeles retailers in a 10"x5" section of their program guide, which reaches 45,000 Los Angeles subscribers monthly. Participating retailers and featured artists also underwrite music shows. Listeners receive a discount at these stores, which attract more customers, and the station receives store end caps or monthly underwriting funds from the stores. The station's "10x5" program is now interesting national chains.

It used to be that underwriting packages were a minimum number of weeks, usually 13. "Not anymore," according to WCBE/Columbus Account Executive Abbe Siet, who coming from a commercial radio background,

customizes her packages for clients, not the other way around. Says Siet, "The station has seen a substantial and dramatic increase in underwriting since we increased our AAA presence in Columbus." Further, in response to overwhelming requests by local venues to promote concerts, stations are putting together short-term packages for the air during all their music shows.

Underwriting does not just apply to stations in a specific market, but can also work well with any of the syndicated programs, such as "World Cafe," "E-Town" and "Mountain Stage," which run on affiliates across the country. Think about it for your next touring artist. An added bonus: Public Radio is a non-profit broadcast service. Your underwriting is TAX DEDUCTIBLE! One difference, though; besides costing a lot less moola, a 15 to 25 second underwriting spot cannot include time-dated promotions and cannot call to action. But you can call a public station where you need exposure and speak with the development and marketing directors for specifics on what they can do for you.

Another promotion fast growing in popularity is station CD-of-the-Month Clubs. One CD is featured monthly and sent to participating members for a flat yearly donation. Stations are furnished the discs by local retailers in exchange for underwriting. The listener becomes a member and gets some of the newest breaking music, while the store gets promotion through underwriting. In addition, the station receives a healthy donation, and the label's artist is high profile for a month.

Benefit compact discs featuring one of a kind on-air artist performances have also jumped onto the scene and onto the charts in the last few years. And they have proven to be a win-win situation. Everybody comes out looking like a benefactor. Artists give their time and work, managers and labels donate interests, and retail outlets develop good imaging because they carry product viewed as beneficial to the community. Oh yeah, and let's not forget the record-buyer picks up a quality compilation of unique performances from both new and established artists, as well as a feeling they participated in supporting a community-minded medium. Artists featured run the gamut of recognition from Joni Mitchell to Vic Chestnut. Compilations developed and put out: KCRW's *Rare On Air - Volumes 1 and 2*, *Live at the The World Cafe*, and the soon-to-be-released *Mixx On The Fly, Studio A Volume 4* from WCBE. These are just the established releases, many more are in the works.

As music promoters, we are constantly in search of new and different ways of getting exposure for artists. It's not as if many of the basic ideas just laid out here are new - they are not, but they are new to Public and Community Radio, who put a twist on strategies to suit their already dedicated listeners. Public and Community Radio have been, and will continue to change in order to survive on their own, with little or no support from federal and state dollars. These stations are out there and they are interested in working with you to bring new music and a new sound to their listeners. While Public and Community stations work daily to develop and keep supporters, many promoters have benefited by keying into them. Have you? 🍷

"STATIONS,
SUCH AS
WUWF/
PENSACOLA,
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PROGRAMS
OVER JAZZ
AND
CLASSICAL
SHOWS."

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you

A Conversation With



"I guess I like those reminders that we're all in this together, that it's one really huge softball team with too many players."

By John Schoenberger

Some artists have a certain mystique that surrounds them. You know, when they participate in the recording of someone else's record their name is always pointed out. Or, even if someone doesn't know anything about them, they pretend they do when that artist's name is brought up in conversation. Syd Straw is one of those people. Actress, singer, writer, rocker, founding member of The Golden Palominos and all around wonderful person, Syd has quietly assembled a legion of fans ranging from lofty critics to the average music listener. She has appeared on more than 50 albums to date; plays Miss Fingerwood on Nickelodeon's "The Adventures Of Pete & Pete" and Country Joe McDonald's girlfriend in the PBS production of "Tales Of The City"; and people are still talkin' about her amazing 1990 debut album, *Surprise*.

As Syd begins to embark on the next phase of her career, with the release of her Capricorn debut, *War And Peace*, I caught her relaxing at her Chicago home before things begin to get crazy. Talking to her was very comfortable - I almost felt like I was having a conversation with my sister. As you will see, Syd Straw is one-of-a-kind!

John Schoenberger

Do you have anything else pending, besides dealing with your record right now, or all the different things you are involved with on hold right now?

Syd Straw

"I wish I could say that I could juggle things, but I really can't. *War And Peace* is my focus right now. I'm about to make a really, really good video that's gonna require some acting on my part."

For "Love And The Lack Of It"?

"Yeah, and I think it's gonna be great. I'm gonna do it with this director, Tamara Jenkins, who makes these really hilarious, but kind of dark films. We're gonna incorporate some of that kind of filmmaking into the video, it's gonna be fun."

Is the concept solely your idea?

"It's gonna be kind of a collaboration between me and Tamara. But I've got these certain images, 'Love And The Lack Of It' is really one of the less blurry landscapes for me. I really have some vivid images I'd like to incorporate, and I know she'll have some great ones, too."

Are the themes in most of your songs from periods in your life - from life experiences...things you've gone through?

"Yes and no. This one [song] feels especially close to me; it's not the facts, I don't really lay out all the facts in a linear way, but that song, the feeling of it, is certainly something I felt as long as I have felt, really."

I would say you probably aren't alone in those feelings.

"Yeah, that's why I think that's a good one for the people out there, for the strangers that I've yet to meet. That's why I like that song and I'm glad I wrote it, because it does what I really want to do; it checks in with those other people. I guess I like those reminders that we're all in this together, that it's one really huge softball team with too many players. Besides, I like to address loneliness. I think it is one of my bigger themes."

Maybe when you're experiencing loneliness, or any other emotion. It isn't that you are just experiencing that one moment; rather, you begin to think about other times in your life when you felt the same way.

"Definitely, it's evocative. It's like a kind of déjà vu. There's a tone to something that you can almost remember, a feeling of something, more than the details. It's all interesting what you carry around, all of your experiences and all the experiences you've forgotten and all the experiences that lurk just on the periphery of your memory. So there's a lot there to work with. And then, there's what you invent."

Which is the fun part, right?

"It's all the fun part."

So you write on your guitar?

"I do now. That's the main difference for me musically between my two records. I didn't play anything instrumentally on *Surprise*, but I do pound away the rhythm on every track on *War And Peace*. And that's really some kind of crazy progress for me. I never really imagined I'd even do that. Now, if I could just learn bar chords I would really amaze myself. I would blow my own mind."

Is there a specific message you are trying to convey with the album title?

"With *War And Peace*?"

Yeah.

"No, I think I've always liked that title. It's a pretty great novel, which has nothing to do with the album, but I borrowed the title because it referred to what it feels like I've gone through to make another record. Just getting through the darkness to enough light so you can reach your next level. That's what this feels like to me. Things seem a lot better now."

Oh, you're definitely on the upswing, are you?

"Things look good. I'm not nervous. I'm having a great time, and on top of that, we'll just see what happens. Like, I was encouraged this week, because it was the first week of odds at radio, and I'm told we are off to a pretty good start."

Yeah, this week was the initial week out there....

"I looked good?"

And you were one of the most added records.

"John, it's exciting to talk to you about this 'cause I know it's your field of expertise. I've talked to Tony [Margarita - her manager] about this a little bit, of course, but it's kind of neat to talk to somebody who's actually there! I believe you when you say it looks encouraging, that's why I'm keeping my fingers and my legs crossed."

Especially your legs, I'll bet!

"Definitely. That's what my dad told me when I was a little girl, 'You always keep your legs crossed, young lady.' Words to live by [laughs]."

Well, you know only too well, this is just the beginning of the whole next phase in your career. It's nice to know that it's coming out of the chute with a little bit of spunk.

"That's exactly it! I don't want to drift back on to the scene. Hey, I want to be seen, but mostly heard. It seems like good timing, even though it was hard to wait this long, it feels like good timing."

You mentioned over lunch last week that this album was a long time coming. That you wanted it to be a "Syd Straw" record.

"I really enjoyed that lunch with you and Jeffrey Cook and Michael [Sylvia]; I really enjoyed the entire PR trip. I got to meet a lot of good people out on that trip and I even got to feed a few friends. It's good to feed people, and be fed, on a variety of levels."

"But to answer your question. Yes, I wanted this album to be me. I had a certain vision as to the way it should be and should sound, so it took a long time to get everything right. I paid for the damn thing myself to make sure it was the way I wanted it. Don't get me wrong, I am proud of *Surprise*, but it somehow didn't feel like I was completely there. Do you know what I mean?"

Well, you know Jeff and everybody at Capricorn are very excited to have you on the label. You really fit well with their roster, I think.

"You know I'm the first female they've signed, which I think is kinda cool. Tony and I had sent a three-song cassette out to a few select people, and I understand that Phil [Walden] wanted to go after me after just hearing the first song - 'The Toughest Girl In The World.'"

"And there was this really neat story in *Billboard*, a really nice story that I did with Chris Morris. In it, Jeff Cook was quoted a lot - I didn't know that he had been interviewed for that - and he had some lovely things to say about me. I don't remember ever seeing an interview before where somebody from the label said so much. It gave me the feeling that 'Yeah, it's a team effort now' and I'm really happy about that."

So you must have been a bit nervous when it came time to choose which musicians you wanted to play with. How did you decide on *The Skeletons*?

"It was Tony Margarita's suggestion. I had always loved *The Skeletons*, and thought they were great players. You know, they are legendary in the Midwest. But when we were driving from Chicago down to Missouri, where they live, for the first time, I was a bit nervous. I was afraid to share my ideas for fear that they would somehow get diluted. But once we got together, and I started to show them some of my stuff, they seemed to lock right in. I think they really helped to make this record. I can't wait to go out on the road with them. I know we're gonna kick some butt."

I think tasty is really a good word for this record.

"Oooh, it makes me hungry."

We're gonna have to leave all this food stuff out of this interview, people are gonna get the wrong idea about you.

"I love to eat."

Well, there's nothin' wrong with that.

"I love to cook, too. But I guess I'll be eatin' out on the road for a while. A little hibachi at least, maybe to set up here and there in a parking lot. You know, we'll tailgate our own tour. It'd be nice. Also, I'm tryin' to get a tour bus that has a fireplace."

I don't know, they've got a lot of things these days on tour buses, but I don't know about that one.

"That's what I'm looking for if you can help me with that, John. A fireplace on the tour bus is a must."

I'll put my feelers out for you, alright?

"Also, the 25-yard lap-pool. I won't settle for anything less. If I can just have the fire and the water, it'll be a very elemental tour."

Just one final question. And every time I ask it, it kind of throws everybody off guard, but then...

"Is this your question that you like to ask and see how people handle it?"

No, not really. I have often wondered if artists, especially ones who have been around for a while and have done lots of interviews, had wished they were asked that one question that never seems to be asked. You know, what would you like to get across that has never been addressed.

"Wow, the one thing that I wished I'd been asked. Yeah, I guess I've often wondered if it really bothered my friends - who I would be picking up and taking to school in my Mustang - when I sang along to the radio all the time. Because I thought that *The Carpenters* or *Elton John* or, even *The Beatles* and *Led Zeppelin*, all sounded somehow enhanced when I sang along. Like I would think of a part that hadn't occurred to them and I would think, 'Yeah, I can't believe they didn't put this part on, I can't believe they left out this harmony.' So I guess I'd like the opportunity to apologize to..."

...To all your friends out there that had to endure that just so they could get a ride with you?

"Yeah. Who may have just actually felt that maybe *The Beatles* sounded OK without me."



"It gave me the feeling that
'Yeah, it's a team effort now' and
I'm really happy about that."

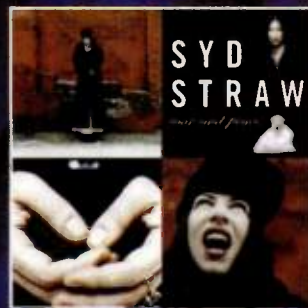
*"WAR AND PEACE...A riveting and revealing peek
into the disintegration of a relationship. — CD Review*

SYD STRAW

LOVE

and the lack of it

*the first single from
Syd's Capricorn debut
WAR AND PEACE*



Check Your Ego

By Michael Vogel

As a balance to the WXPB feature, I thought an in-depth look at the mind-set of a different type of Public Radio station would be interesting. KCRW in Los Angeles immediately came to mind. Although it offers a much broader spectrum of programming, including a healthy portion of news and information, KCRW nevertheless has a tremendous impact on the musical tastes of LA.

To get an idea of the philosophy that propels this truly world-renowned entity, I asked our very own Michael Vogel (a successful programmer and on-air personality in his own right) to sit down with the station's Music Director, Chris Douridas, and talk. This interview is the result of their conversation.



Michael Vogel

Is there a preplanned, thought-out approach to achieving the uniqueness aspect the station holds?

Chris Douridas

"KCRW is unique for several reasons. The most obvious being that we have a good balance of music, news and public affairs. We're not a music station throughout the day. Between daylight hours, we have three hours of music, that's me and "Morning Becomes Eclectic." The rest of the daytime hours are news and public affairs. We don't return to music again until 8pm with Jason Bentley and "Metropolis" followed by Tricia Halloran and "Brave New World." Essentially, the weeknight and weekend hours are devoted mostly to alternative music at KCRW. But that's what makes us very unique. For a lot of people KCRW is a music station. But when you look at it, we really don't have a lot of air time devoted expressly to music, very little of which is spent during daytime hours. That's sort of a hurdle or handicap for us within the music business. But, I think it's this balance and combination of all those different elements that make KCRW unique and special. You might be hearing news about the events in Bosnia in one minute and then a new garage band from Boston the next.

"With our approach to music we are unique for several reasons. We are one of the few stations in the country that listens to absolutely everything that is sent to the station. Every piece of music, from cassette to CD, DAT, demo tape or a major label release, we listen to them all."

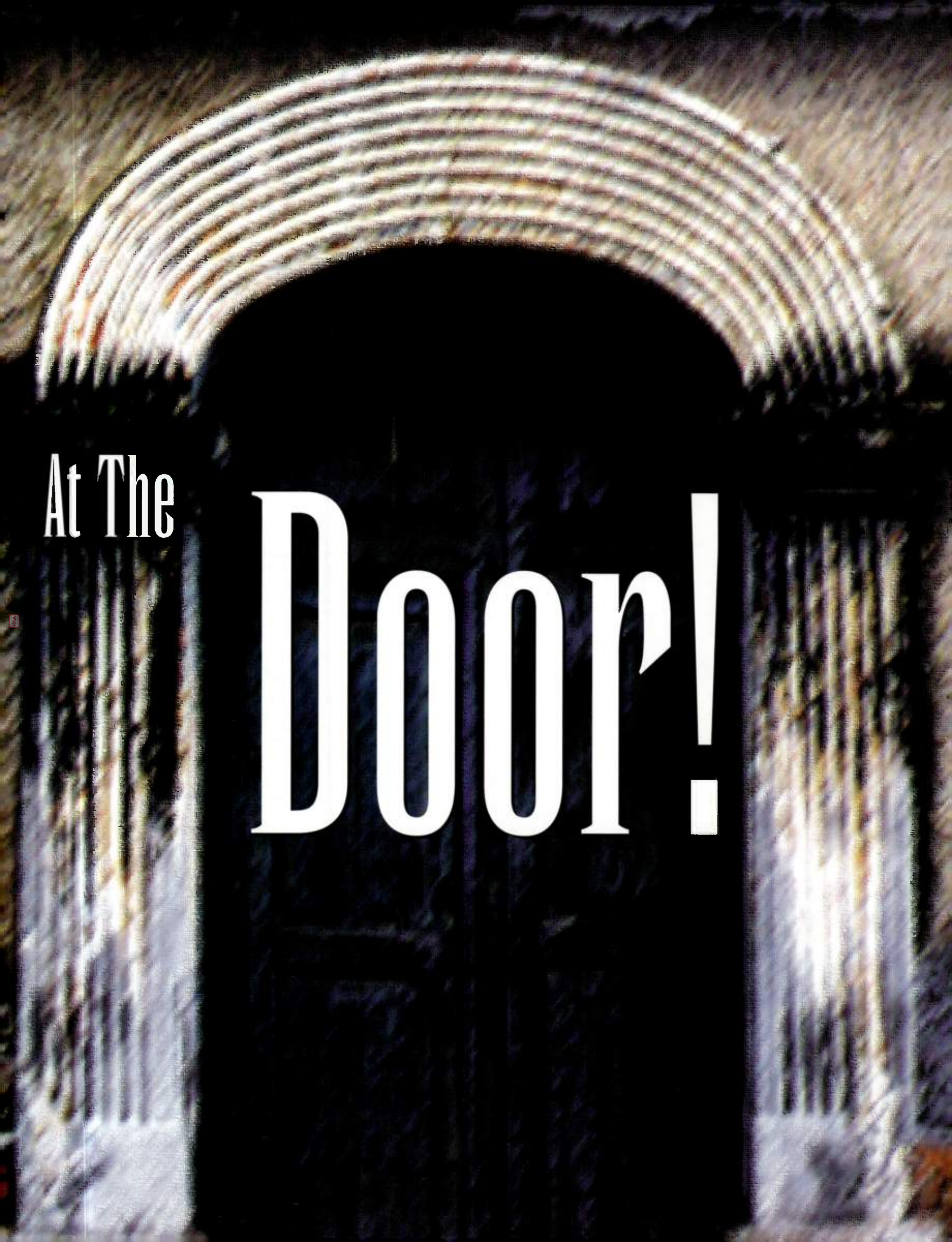
Is there any hierarchy of what gets listened to first or priority wise?

"The first artists we listen to are those we recognize or are excited about. The new and anticipated projects we are aware of are the first priority followed by those records that look interesting to us or catch our attention. As music starts to pile up we pull those major projects being worked by various promotion people and record company reps as to help accommodate their tracking needs. We try to crank through everything as it comes in. So, basically, the priority is just to get through it all.

"The decision process when listening to the mail is simply to keep it or not. Once the song has been put into the library it is available for all our staff to listen to, as well as incorporate into their programs."

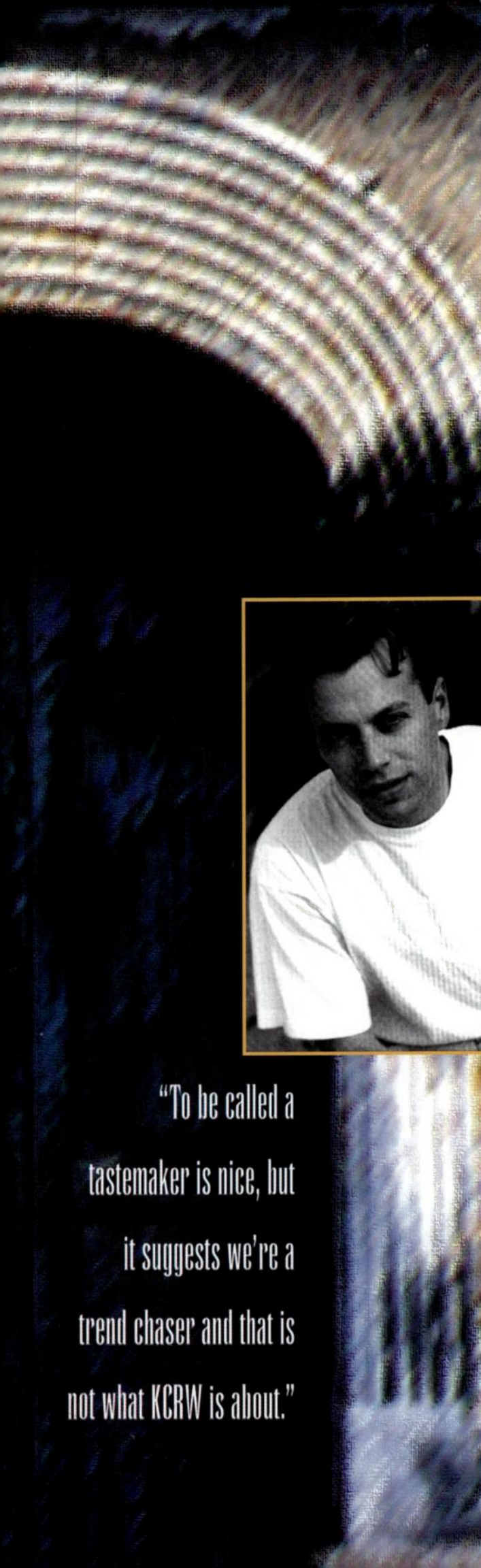
Does each program host have complete autonomy with regards to the programming of their own shows?

"Each programmer has complete control over what elements are part of their individual show. If I feel over time it's going the wrong direction I'll step in. Otherwise, my main programming philosophy centers around hiring people I trust to present an interesting and courageous radio program. It would probably be very stifling and boring for the listener to hear a radio show that was predetermined by someone other than that show's programmer."



At The

Door!



"We have totally different needs to fulfill than commercial radio does. I would agree that both commercial and public radio are thinking about the audience. But commercial radio also considers advertisers as well as ratings. Where as public radio tends to concentrate more exclusively on the audience. Although there is a certain amount of ego involved when programming each show, I constantly preach the importance of programming with the audience in mind.

"The idea being that, with each programmer, we'll be getting a solid show from the moment it begins to the moment it ends. The songs played reflect their absolute favorites from the new material. Each programmer has different tastes, histories and experiences. Because our lives are forged in different ways, we don't expect each program to suit every listener all the time. As long as we're committed to those songs and we stand behind each one of them I think we'll remain on the right track."

When you look for programmers, do you actively seek out the "music freaks," those that are open and receptive to absolutely everything that's out there?

"Their taste and vision of the musical landscape has to fit in with the overall KCRW vision. It's just like casting a movie, when putting a color scheme together for art direction, you have to cast the ingredients properly.

"We are different from college radio block programming, though. There's a strong roster of artists that cross into each of the programs, helping to promote some common ground. The glue between all the programs are these shared artists. If you look at our Top 60 for example, the playlist generated each week reflects actual airplay from the prior week. After each program, we reconcile the playlist with the computer so that the chart reflects accurately the most played titles for the week.

"There are ingredients in the music pile that I know I'm going to play and promote during my show. I have a general idea of what I'm going to start my show with. But, it's also important to check how a song ends before it airs. The end of one song should open the door that leads to the next song. It's the art of the segue, which is what helps hold the station together.

"Every time I listen to one of the other programmer's show I hear something that I didn't hear before. They might have picked up on tracks that I missed or they might find an import to incorporate into their show. It is imperative to remember though, that along with all this new music, it is also equally important to play some familiar artists as well. Otherwise you tend to lose even the most ambitious and hungry listener."

Are the programmers encouraged to bring in their own music?

"They are absolutely encouraged to do so! We live in Los Angeles, where people are involved with other things besides KCRW. We are out in the world, working in other areas of the music and film business, bringing things back to the station as sort of a ground zero, a headquarters where we share these things with the other staff members. It is as if we are musical painters in front of a blank canvas painting a musical soundscape.

"If there's a record that comes through the mail that I'm passing on, I'll pass it to those programmers that it most likely will appeal to. I could give you so many examples of records we've passed on that have gone on to be huge. I think we're one of a handful of stations that didn't play Hootie & The Blowfish. It is always up to the individual programmer which songs get airplay on their respective shows."

Do each of the programmers actively seek out imports or has that channel already been established for them by the station?

"We get mail from all corners of the globe, because we've developed those relationships over the years. Our playlist is even sent out around the world as well. Our local audience is not typical of that for radio. It is filled with decision makers, doers and industry people. We don't have the biggest audience, but I feel we have the best audience - it's quality over quantity! There are filmmakers, producers, composers, artists, and record stores, along with John Q. Public who are tuning into us. These are the people who find what we're doing to be most appealing."

What type of approach do you employ when programming the "live" musical elements on "Morning Becomes Eclectic"?

"As a flagship program for the station, it lives and breathes with regard to what's coming out in the world. There are ebb and flow periods where at any one time there can be an over preponderance of world music and at other times a plethora of jazz and still others where there is a lot of alternative sounding bands. Things are never just status quo for too long. We try to do our part and bring the record business artists who we come across, but at the same time we're just reflecting what directions new music is taking. There might be a record coming out from India that's really cool so we'll throw that in, but the balance may sort of shift. There may be less world music or international music in the mix right now but then maybe in three or four months it might shift more that way. We're just playing what we consider to be the best new music in the world.

"Programming music though, is a daily thing. It helps make the show sound different every day. Also, the show will vary depending on what guests will be part of that morning's program. With the Cowboy Junkies, I featured music that segued nicely with their sound, such as Neil Young's score to *Dead Man*, Mazzy Star and Mojave 3.

"Almost daily we have a performance or live interview. There is obviously a lot of hard work that goes into putting a live performance together. But, if we don't have a guest, then we'll continue with normal music programming. Because we live in Los Angeles, we have the luxury of having a lot of artists come by the station. In one week alone we had visits from Mike Scott, the Beatles producer George Martin, Lou Reed, Yoko Ono, Chris Difford of Squeeze and the Patti Smith. With guests like these, you're going to do everything within your power to make them happen.

"When artists come to town, they'll call us with their available dates and then we try and book around them. Sometimes they'll take some down time in LA and we'll book them even though they aren't promoting a local show, which seems to happen quite often. We keep in close contact with the local hardcores, from Ry Cooder to Michael Penn to the band X. It's not just the artists though, we also keep in close contact with



"To be called a
tastemaker is nice, but
it suggests we're a
trend chaser and that is
not what KCRW is about."

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producers, and sometimes the engineers. We have had a lot of top producers on the show as well. In addition to George Martin, Brian Eno, Daniel Lanois and Mitchell Froom have all stopped by our studio. These are some of the greatest producers in the world! It is people like this that help shed a whole new light on the artistry from the musicians who they work with. It is very compelling to hear Brian Eno's approach to working with Larry Anderson or with Elvis Costello on the 'X-File' soundtrack.

"We don't just stop there, with only the artists and the producers. We recently had Chris Carter, the creator and executive producer for the 'X-Files' on 'Morning Becomes Eclectic.' He was able to share with our audience what goes on in the making of the television show, where the ideas for each episode come from, the upcoming soundtrack of songs inspired by the TV show as well as the pending feature film. If there is a creative person who has some musical abilities we admire, KCRW will try to arrange an on-air dialogue, whether they are actors, producers or musicians.

"Before the opening of 'Georgia,' Jennifer Jason Leigh came by the station with John Doe to sing some of the songs she performed in the film. That is another example of an actor who has musical abilities being showcased on KCRW."

What are the ins & outs of how the station's CD 'Rare On Air' is prepared? Is it an important revenue source of underwriting at the station?

"We license tracks that we consider to be the best of our live performances. Each track is produced by KCRW in conjunction and cooperation with our engineer and technical director, Bob Carlson. All artists donate their performance royalties to the station, while we pay for all fees incurred from the publishing royalties.

"We secured a deal with Mammoth Records to distribute the CD worldwide. All the royalties from the sale of the disc directly benefit the station. In addition, we are also allotted a 5,000 disc advance to sell on-air during fundraising drives. Each CD goes for \$20 to \$45 a piece. So far, the station has raised more than \$300,000 from the sale of the first two 'Rare On-Air' discs.

"The production and distribution of 'Rare On-Air' is part of our ongoing effort to find alternative sources of funding for KCRW, in the wake of these potential congressional funding cuts for public broadcasting.

"In addition, we also get some underwriting assistance from various record stores and occasionally from the record companies themselves. As far as benefit concerts are concerned, this is somewhat uncharted territory for the station. We have only done some very small scale musical events. Currently, we are working with the Wiltern to present a more large scale benefit show that is conducive to what KCRW is all about.

"Currently, our main focus is to take everything on-line. Essentially, we are in the process of building a web site. The rough parameters are in place now. We can be reached at WWW.KCRW.ORG or at

our E-mail address, MBE@KCRW.ORG. Most of the recent archives from 'Morning Becomes Eclectic,' live performances and interviews, are all part of our web site. The user is able to download any of these live performance programs. Currently, we are also shooting a lot of live performances videos as well. This will enable the on-line user to download video performances as well as audio. The whole thing should be ready to go very soon.

"In addition, we are also in the process of developing a companion web site for 'Morning Becomes Eclectic.' It basically will repackaging everything that has aired on the program. This will be a totally separate web site, but will have linkage capabilities with the KCRW web site. It really is going to be some pretty amazing stuff.

"As far as Federal funding and cutbacks are concerned, we are in a wait and see holding pattern. We are taking steps to help bolster our securities and 'Rare On-Air' is certainly a major asset in that regard. But, for the most part, we are just a little more careful with our operating costs and expenditures than we used to be. Even with the cutbacks and the limited financial support from Washington, we really haven't lost that much. It seems to be more of a non-issue at the moment but that doesn't mean it can't explode in our face at any time. Unfortunately there is nothing currently in the Telecommunications bill that provides a future for public broadcasting. For the most part, everything is still up in the air.

"As far as fundraising is concerned, in terms of the music department, our best effort is put toward maintaining the 'Rare On-Air' project. For the most part, the music-oriented shows are doing quite well for the station. We've set records on 'Morning Becomes Eclectic' on our last two pledge drives."

What kind of new tactics are being employed by the station with the eminent decrease in federal funds?

"We see the web site as a future source of revenue for the station. It is somewhat of a secret weapon in the making. But the writing's on the wall, and we are reading it loud and clear. Because this is an election year, and this is a very delicate yet nasty subject, Congress is trying to put it off as long as possible. It would be great if we were totally financially independent, but we are not commercial radio and therefore have a whole different set of goals that we try to achieve. There will be no knee-jerk reaction from us when our Federal funding is reduced. The key is to plan for the future and we can pretty much see what that future holds for public radio."

How important is it in the programming effort to reflect the station as a 'tastemaker' radio station? (When a record is played on KCRW, there is a direct sales correlation at tastemaker record stores.)

"There can be no conscious programming effort toward achieving that kind of end result. Once you become aware of what it is you are doing, on a programming level, you are changing your whole perspective on how to program. (Once you become aware of the camera - you're sunk!) We try to be as current and up to date as possible. If we are told that something is going to be the next 'big thing,' we will consider it with the same priority the other new material receives. We don't need promotion people to tell us what the hits are going to be. These calls take time away from the real work, meticulously listening to every record that comes into the station.

"If a programmer waits for someone to tell them where the buzz is, then they have already lost the battle. Because we try to remain open and objective, we are better able to promote imports and unsigned artists. KCRW is a station that is programmed based on instincts and gut reactions. To be called a tastemaker is nice, but it suggests we're a trend chaser and that is not what KCRW is about. We try to present the most compelling music that we come across in our daily lives. But, if a record has an impact on the tastes and decisions of our listeners, it helps reinforces the democratic programming philosophy of the station."



"We see the web

site as a future

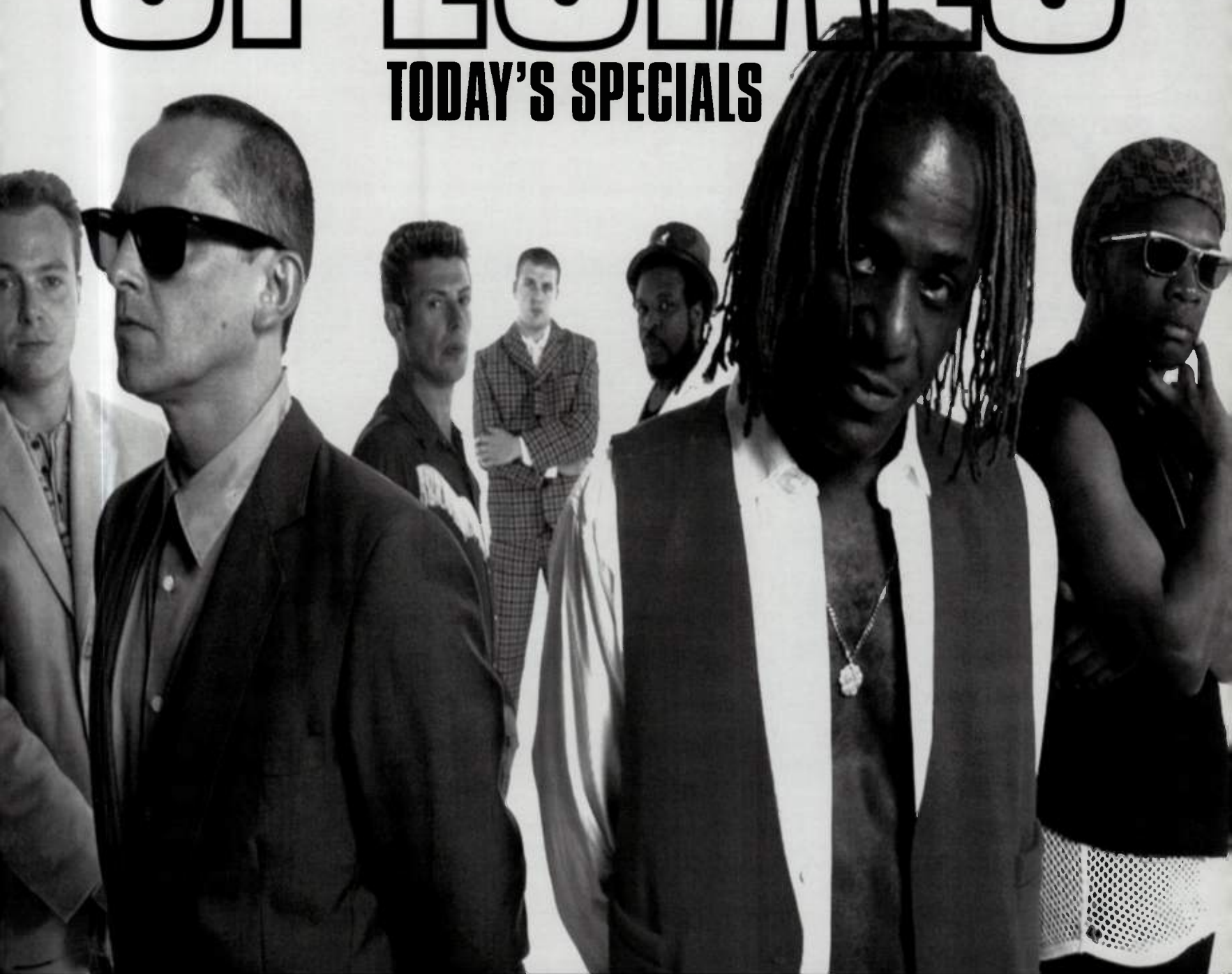
source of revenue

for the station."



THE SPECIALS

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"A Little Bit Me, A Little Bit You"



"A Little Bit Me, A Little Bit You" produced by Neville Staple/Tom Lowry

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Dog's Eye View

By Jim Nelson

If you think about it, attempting to quantify art seems about as futile as trying to capture the wind with a butterfly net. But there we were, Columbia VP/Album Promotion Kid Leo and I, discussing the numbers surrounding Dog's Eye View's *Happy Nowhere*, an album whose stark naked and perspicacious lyrics, alone, qualify it as one of the finest examples of art to be released in recent years. Like Dylan, Springsteen, Henley, Waits and Costello, songwriter Peter Stuart masterfully weaves words into pictures that virtually have us seeing what he's seeing and feeling what he's feeling. Lyrically, he's mostly dispirited and, at times, hopeless, and yet the CD offers an overall sense of triumph, which is accomplished in part by the uplifting musical arrangements on songs like "Everything Falls Apart" and "What I Know Now," and partially by the rare moments when Stuart gets out of the way of his own cynicism long enough to see the beauty around him ("When we're feeling we've been wasted/By too much time inside...These small wonders hold us down to the ground/And show us who we are," from "Small Wonders," and "You've got a heart/And you've got an open window that you can get through/There's light coming in," from "Shine").

Anyway, the numbers in question as Leo and I spoke on a mid-April morning were decidedly substantial: Top 5 on our Commercial Adult Rock Airplay chart; Top 15 support from Rock, Alternative and Top 40 Radio; a steady build in sales that had the CD passing the 15,000-per week barrier; two spins a day on MTV (including a month with a coveted Buzz Clip designation).

The strong showing for Dog's Eye View, on the shoulders of just one single, can be traced back to last fall. For several weeks, the label had Stuart, who is also the band's singer and rhythm guitarist, playing traveling minstrel, introducing himself and his music to as many radio programmers, retail buyers, clerks and distributors as would have him. At the time, this was the sole promotion of *Happy Nowhere*, though Columbia had released the CD to stores by then.

"We really felt we had something here," explains Leo when asked about this somewhat unorthodox stratagem. "We didn't want it to look manufactured simply because Peter [Stuart] is real. That means that you have to touch base on the grassroots level. If you don't secure a foundation, it's gonna look like it was forced through a pipeline. Also, we knew that Peter would win friends."

Indeed, Stuart is gregarious and self-assured, with an arresting smile and an everyman quality that allows him to get on effortlessly with just about anyone to whom he's introduced. "I can be a complete chameleon," he told me last November as we schlepped around Boston and Washington, DC, together, visiting radio stations, retailers and coffee houses. "From an early age I could fit into any social situation." But while this trait has been beneficial to Dog's

Eye View, it can also betray him. "Sometimes I do it at the sake of my own personality. You can wind up realizing you've lost yourself completely. People do it all the time in relationships. That's what a lot of my songs are about."

Peter Stuart, who was born on April 29, 1967, the only son of Frederick and Fredda Stuart, was raised with his older sister, Jennifer, barely 25 miles from Manhattan, in the little town of Glen Head, Long Island. "We actually have a place called *four corners* - the only place where there are four corners in the town. [It's a] pretty good little place to be from." His father died of a heart attack when he was eight, and to this day Stuart

recalls very little of the man; an eerie account of this fact is found in the gloomy, yet eruptive, "Waterline" on *Happy Nowhere*: "I have to make you up from the smallest clues that I can find/Me, I have to dig you up from the corners of my mind."

If his personality is a plus these days, it's something Stuart grew into. He says he was a "dork" as a child, a "fat, adolescent kid no one liked." Describing himself in those days as uncomfortable and obnoxious, Peter figures he had "a couple of friends, maybe, but I never really fit in anywhere. I did a couple plays and wasn't exceptional in any way in school." Since then, he's had a tough time staying put anywhere for long, settling down for brief periods in Iceland, Scotland, Chicago and Manhattan. In Chicago, he graduated from Northwestern University and knew his first bit of local success, both as a solo act and with a band. Three years ago, he broke up that band and moved back to New York, though it's only vaguely resembled a permanent residence. Stuart has been in and out of assorted incarnations of Dog's Eye View since 1993, ultimately making the album with drummer Alan Bezosi, lead guitarist Oren Bloedow and bassist John Abbey (Abbey and Bloedow have since been replaced, respectively, by ex-Fat Lady Sings members Dermot Lynch and Tim Bradshaw). In that time he's repeatedly toured the States and Europe, both solo and with the band, first opening up for Counting Crows, Tori Amos, Cracker, Matthew Sweet and The Beautiful South, and now as a headliner. Not surprisingly, Stuart once owned the nickname "the nowhere kid," and, in fact, he named Dog's Eye View's first album loosely after that theme. "I really liked the term 'happy nowhere,' meaning being fine to be nowhere and have no connections, to be rootless and wandering; and also that wherever you go you have to face yourself, and if you're generally unhappy you're not happy anywhere, basically."



l-r: Bradshaw, Lynch, Stuart and Bezosi

photo by Chris Smith

Jim Nelson

Do you remember when you got your first guitar?

Peter Stuart

Absolutely. I played a little bit, I guess, in 6th grade music class. I should preface this by saying that my dad and his identical twin brother both played guitar and sang, and they'd have big dinner parties at our house. My dad played banjo, clarinet, saxophone, rumpet and guitar, and he may have played some piano; that's a tape of my dad playing at a party, at the end of 'Waterline,' that my aunt gave me a few weeks before I made the record. My uncle bought me a guitar for my 13th birthday, my bar mitzvah. I picked it up and plunked around on it, but I didn't really make heads or tails of it, and my voice wasn't in that range where I could sing all the cool songs other people knew, so I didn't really play anything until I was 15.

"Then I went on a hosteling trip [one] summer - was always getting sent away for the summer. It was an amazing trip, through New Hampshire, Maine and Vermont, on bicycles with all 14- and 15-year-olds. And there was this one kid, Jason, who brought a little, like, piano with him, or whatever he called this thing. At 15, he had this incredibly wise old soul. I was a really fat little kid, and a fat teenager, as well, and pretty uncomfortable, and I kinda covered for it by being obnoxious. In any group-dynamic thing, there's always a scapegoat, it seems, and by halfway through this trip, I was the total scapegoat. But Jason made everyone have meetings, and said, 'Look, Peter's annoying, but you can't make him a scapegoat. We're all in this together.' It was a big thing that changed the whole dynamics of the group. And he was a huge musician, and he basically said, 'When you get home, the first thing you have to do is go out and buy this record called *Tea For The Tillerman*, by Cat Stevens.' I'd never really heard Cat Stevens, but my mom picked me up, we drove to the record store on the way home, and I picked up this record. That whole record is full of really great, honest, bare emotions. Because of the person who told me to get it and because of everything else, it hit me upside the head, just made me go, 'Wow, that's exactly what I've been feeling!' And luckily, Cat Stevens' range was really low so I could sing the songs, so I pulled the guitar back out and got a Cat Stevens songbook and learned all the songs on that record. That was the big turnaround."

When did the songwriting start?

I'd walk to school alone through these woods and sing to myself. I just sang random words, you know, make them up and kinda forget about them. I told my mom about it, and she said, 'That's really cool. Never stop doing that.' One day I went to her and said, 'Cat Stevens has written about everything you can write about; every emotion that you can cover, every romantic thing, every father thing, every son thing, so why should I even try to write songs when he's already covered it?' And she said, 'Every generation needs to learn the same things that the previous generation learned. Everyone needs to learn them in their own way, that makes sense to the time that they're in. Maybe you'll be able to say things in a way that people haven't heard before, and maybe they'll translate to

the people around you. Don't give up just 'cause he's said them. You'll have other things to say.' "I was never good or cared about learning other people's songs really, unless the song really connected to me. All these other people in high school, and later in college, could play every Beatles song, every James Taylor song, every whatever song, and have crowds of people around them. They'd hand me the guitar, and I'd go, 'Here's one I wrote,' and people would scatter.

"With anything, I think, it takes a lot of being bad at it to get good at it. I think I wrote some really shitty songs, and probably in 10 years I'll look back at *Happy Nowhere* and go, 'Some of these should have been a little bit better.' I think the thing I've always kinda had is a conviction in what I was doing, so even if the song wasn't so good, or even if it didn't make so much sense or it didn't sound that good, people could look at me and see I was pretty serious about it, which I think carries something."

This whole CD seems to suggest an attitude of, "I'm really fucked up, I'm really depressed, I'm really lost, and I'm really happy to be alive anyway."

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"That's definitely the crux of it. I had a very hard time sequencing the record, because 'Shine' had to end it, but it's a song I really wanted people to find. So it was like, 'How can I put it further forward so people find it?' The record begins with this really, really desperate plea, 'I hope you don't listen to me/I don't always say what I'm thinking'; that's a plea, like, 'Please listen to me, no matter what you do.' And the whole first song is setting a tone: 'I want to feel as important or special or real as I've always been led to believe that you can feel.' We're led to believe a lot of things through television, seeing supposedly normal people's lives edited down to an hour a week and feeling like, 'I'm not that exciting.' 'I Wish I Was Here' is saying, 'Please, let me feel here; wherever it is, let me feel that.' 'Shine' is saying, 'OK, here I am again, watching all these people having these great lives, having fun, and I can't. I know I could fit in, but I can't make myself stand up and walk outside and do it.' In a way, it's, 'Yeah, I'm fucked up and depressed and lost and confused, and life's pretty cool.'

"The summation of that feeling is 'Small Wonders' and 'Would You Be Willing,' [which] are similar in that they're both saying, 'It'd be pretty easy to be cynical right now, but for a minute I'm gonna believe in this tiny little thing. This tiny little way something that just happened makes me believe that it's real, and if you allow it in and don't get cynical about it, it's amazing and it feels really great.' To me, that's what life is. Life is not a way to find the middle ground where you're always OK. Life is about the fact that sometimes it's so incredibly hard to wake up in the morning or feel anything, but on the days when things are amazing, you go, 'Wow, this is worth every piece of shit! It feels so great, because I'm completely alive.' That might be a bit manic, but that's just the way my mind swings. Maybe not everyone feels that way, but I certainly think there are a lot of people who do, who are trying desperately to stay within the lines, you know?"

"'Shine' is a song I had more doubt about than any other song I ever wrote, and it took me weeks to write it. It's partly based on me and partly based on a friend who's having a really hard time. It's so dark, it's so slow, it's long, it's complicated, but I'm kinda glad I wrote it. A musician friend of mine said, 'That's the best thing you've ever done. It really moved me.' I don't think I could have written the same record had that not happened, because I've gotten a lot more faith in what I have to say."

What about some of the songs on *Happy Nowhere*?

"'Everything Falls Apart' is about sabotaging your own life so you have something to do; 'Small Wonders' is about being happy for five minutes; 'The Prince's Favorite Son' is about being lost, not knowing who you are; 'Cottonmouth' is about just being unable to do anything right, [being in] a very short relationship and needing out of it, and thinking that something was [right] for you and finding out it's not. 'What I Know Now' is similarly about that confusion over ending a relationship and blaming yourself, and then blaming the other person, and then blaming yourself."

*"I'd be lying if I didn't
say I stood up and
played guitar 'cause I
wanted attention. I
wouldn't be happy, I
don't think, to have this
record sell 10,000,000
copies and then never
record another song."*

Dog's Eye View

hear, because as much as you can say, 'That's third person, that's not true, it's fiction,' there's still [the question], 'Where'd it come from?' I mean, there is that part of me, unfortunately, where I kinda go, 'Hey look, if you can't come along, see you,' and I just walk forward and meet new people. It's a cycle that doesn't make for the most whole life. I have some friends that are great people I really like, but I don't - well there's the line in 'What I Know Now': 'I hope I'm happy/Because we both know I'm not kind.' Maybe that's self-abusive and maybe it's accurate, I don't know. Some days I'm fine and great, but generally, people don't have the highest expectations of me to be around every day. There are certain people I'd do anything for, but if sometimes those demands are too high, I bail, basically. That's not the nicest thing to say, so just edit that into, 'Pete Stuart's a great guy. Pete's a really good friend.'"

Where does the power come from that allows you to be that brutally honest?

"I don't know. It might be a self-destructive urge, just to expose myself. It's something I really only developed the confidence in while I was out touring; those were the things that connected better for me, that a lot of people reacted to. If you think about it, that's really strange.

"Probably my long-term favorite artist is Neil Young, because he is so willing to fall on his face. Neil Young will just say the stupidest shit in a song, because he feels it, and then he'll move on and do a brilliant song. I don't like everything Neil Young does, but you get the idea he just doesn't care what you think, you know what I mean? Maybe he sits at home worried about it - every artist has that side of him - but there's this side that comes across that's, 'Hey man, this is what I do and you take it and you like what you're gonna

like about it.' I have a lot of respect for him and a lot of love for what he does.

"It's clearly about communication. I mean, that is where you have to separate the communication from the star trip. I don't know what I'm more about yet; I'd be lying if I didn't say I stood up and played guitar 'cause I wanted attention. I wouldn't be happy, I don't think, to have this record sell 10,000,000 copies and then never record another song. I write songs all the time. I wouldn't be happy to *not* go play in front of people. Whether it was 100 people or 1,000 people, I don't know if that would bother me too much, but the idea of going out in front of people and sharing, communicating is really important to me." 🐾

That line in "What I Know Now" is so universal: "When I find myself in times of trouble/I usually give up."

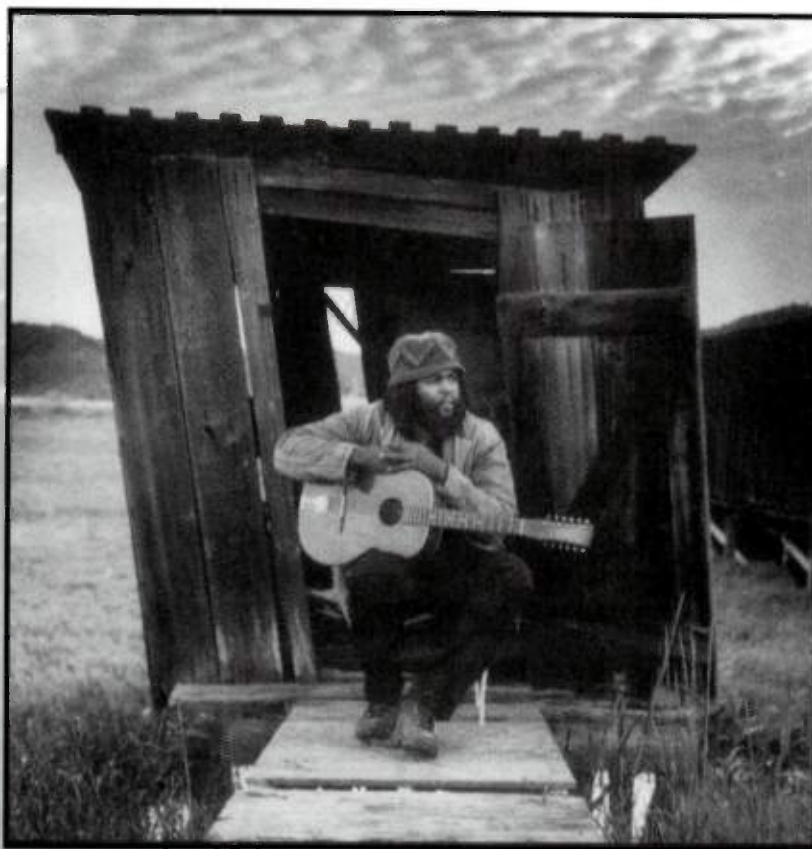
"I think my favorite thing about other writers is when they're brutally honest with themselves, so I kinda make it a duty to be honest to myself. It'd be much cooler, I guess, to sing, 'When I find myself in times of trouble I rally around the flag and I do the right thing and I'm a good guy,' but I think there's a certain honesty that you have to get out there.

"It's really hard for the people around me. I wrote 'I Wish I Was Here' with the line, 'I hope you don't follow me down/I don't always look where I'm jumping/And everyone who comes along/Winds up dead or broken.' That's not an easy line for someone you're close to to

ALVIN "YOUNGBLOOD" HART



**ON TOUR THIS
SUMMER WITH
THE FURTHUR ON
FESTIVAL**



Early Airplay Action:

WXRT	WFUV
WRNR	WXRC
WMMO	KGSR
KFMG	WMMM
KPIG	KLRF
KZBE	WCLZ
WNCS	WIII
KFMU	KSPN
KTUN	



BIG MAMA'S DOOR

Anders Osborne



"What's Going On Here (Big Lies)"

Continued Airplay:

WFUV	KERA	KPFT	WYEP
WEVL	KRCC	KBAC	KTAO

ON TOUR THIS SUMMER





J.B. BRENNER

A VOICE OF REASON

J.B. Brenner, like many in the industry, started out at a local distributor some 25 years ago. In his case, it was Schwartz Brothers in Washington, DC. At that time, independent distribution had a large majority of the labels, and in-house sales and promotion people were plentiful. Beginning as a junior salesman/inventory clerk he soon moved over to the newly-formed WEA system to do the same thing. From there, he worked as an RCA local Baltimore/Washington promotion rep before joining A&M in 1975. He gradually worked his way to a national level and eventually relocated to the home office in Los Angeles. Few people over the years have developed as solid a reputation for honesty, passion and reliability as J.B. He is one of the finest examples that nice guys truly can win. Join us as we candidly talk about "what goes around comes around" and what lessons we can learn from past experience.

JOHN SCHOENBERGER

YOU'VE BEEN WITH A&M OVER 20 YEARS.

J.B. BRENNER

"It'll be 21 this month."

AND WHEN WAS IT THAT YOU ACTUALLY BROKE DOWN AND MOVED TO LA?

"I came out here in 1983 to head the album promotion department."

WHEN YOU FIRST ENTERED INTO PROMOTION, AS WHEN I DID, ALBUM RADIO WAS STILL VERY MUCH IN A PROGRESSIVE MODE AND THERE WERE QUITE A FEW STATIONS AROUND THE COUNTRY BREAKIN' A LOT OF ARTISTS AND DOIN' EXCITING, CREATIVE RADIO.

"Yeah, that was my favorite format to work when I was local, because there was a sense of excitement about the music that you didn't necessarily feel from some of the other formats. I had the old WHFS in that market then, when David Einstein was the program director - I actually ended up living in the same building that they were in, so that was a fun time.

"Whenever I came in or whenever I went out, I'd kind of stop by the station. When we had artists up for interviews, we'd all end up in my apartment doing God knows what, but we had a good time."

SOME OF US WHO HAVE BEEN AROUND FOR A WHILE HAVE TALKED A BIT ABOUT HOW THERE'S A CERTAIN AMOUNT OF THAT OLD "FM" SPIRIT AGAIN AT ADULT ROCK RADIO. WOULD YOU AGREE WITH THAT?

"Yes, I would. And I'm glad it's finally starting to get some of the recognition it deserves for helping to launch some artists who have broken through into the mainstream. It's provided a platform to develop artists on; there's enough Adult Rock stations around the country where you can tour around the base that they provide, which enables your marketing department to do their artist development work.

"And, you know, regardless of 12+ ratings, we see that when these stations get behind an artist, and they're the only form of exposure in the market, they can sell some records. At the end of the day, that's what we focus on at A&M; those who can effect the marketplace."

THAT'S AN INTERESTING POINT. PURELY IN THE WORLD OF BROADCASTING, THERE'S ALL KINDS OF OPINIONS ABOUT THE FORMAT AND WHETHER IT'S SUCCESSFUL OR NOT, BUT IF YOU GET PAST 12+ NUMBERS AND LOOK INTO THEIR TARGET AUDIENCE AND THE QUALITY OF LISTENERSHIP...

"Sure, you gotta factor in time spent listening and the Adult Rock format has the highest TSL of all rock formats."

EXACTLY. SO FROM THE BROADCASTING POINT OF VIEW IT MAY BE THAT THE JURY'S STILL OUT, BUT I THINK THAT MOST RECORD LABELS HAVE NOW HAD ENOUGH EXPERIENCE TO KNOW THIS FORMAT CAN REALLY LAUNCH AN ARTIST.

"Well, you know, it's a format that's developing artists rather than songs; it's about careers and it's about franchise artists that are gonna take you forward. I feel the more popular the artists who are your core artists get, the more popular your station's gonna be.



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"I think one of the problems we saw with album radio in the late 80s, to hasten its fall from grace as a viable format for launching artists, was when songs got familiar enough to be hits and were spreading to other formats, they would get off the song instead of keeping their franchise on it. And today, even though so much music is shared by the plethora of new formats out there, I think you've still gotta make sure you hold on to the artists that you helped start and constantly remind your audience that's where they heard it first."

RIGHT. BUT I'M SURE THAT OCCASIONALLY THIS MIGHT BE KIND OF A HEADACHE FOR YOU. ONCE AN ARTIST LIKE SHERYL CROW BROKE AS BIG AS SHE DID AND WAS COMIN' TO TOWN TO PERFORM, OBVIOUSLY THE FORMAT THAT PLAYED HER FIRST CAN'T BE THE ONLY ONE THAT GETS A PIECE OF THE WHOLE PIE WHILE SHE'S IN THE MARKET.

"Yes, it can get tricky, but you've gotta try and be fair and try to take care of everybody as best you can. But there's no denying that's where it gets pretty divisive, even internally. We've gotta make those hard calls to protect the artist. There's just too much negative energy spent on these things. I feel that if you use the magic of radio, you can image anything to your benefit. When there's no 'official co-promote,' you can sure make it sounds like you're welcoming the artist - and we'll help you do that."

I THINK IT'S AN INTERESTING THING YOU SAID THERE, THAT WHEN IT ALL COMES RIGHT DOWN TO IT, IT'S WHAT'S BEST FOR THE ARTIST. THAT, TO ME, EPITOMIZES THE A&M PHILOSOPHY.


"Yeah. In spite of all the changes in the industry, and our now being part of an international conglomerate, Al Cafaro's done an incredible job keeping the A&M spirit in tact; that we're about the artists and the music."

I THINK IT'S BECOMING MORE AND MORE THE NORM AT RECORD LABELS THAT WHEN YOU GET A TASTE OF AN ARTIST, YOU JUST STICK WITH IT. THERE HAVE TO BE CERTAIN ACTS THAT GENERATE ENOUGH MEANINGFUL FEEDBACK ON WHATEVER LEVELS YOU WANT TO LOOK AT TO KNOW THAT, "WELL, IN THIS CASE, WE MUST THROW THE NORMAL BUDGET FORMULA OUT THE WINDOW AND GO FOR IT, NO MATTER HOW LONG IT TAKES!"

"Well, you know, there's a lot of passion for music in all the departments here, and the hardest thing to do is to get off a project for us. It's a question of giving it an extra four to six weeks to make sure we know we're all on the right page and are able to move forward together - we give the artist the benefit of the doubt. We have this term we use; we say that our records have birthdays. For example: Dishwalla has just finished a whole year on the road behind their debut album and we're finally starting to break through at a number of levels. Blues Traveler was the same way. These and others are just incredible artist development stories."

WHAT ARE THE SIGN POSTS YOU LOOK FOR TO INDICATE THAT YOU SHOULD NOT GIVE UP, THAT YOU SHOULD STICK WITH AN ARTIST?

"Basically when you get the airplay factor and then tour the band in those markets, you're able to see if you're connecting with the audience. Obviously radio stations are looking for phone stories and research stories, and



we're looking for consumers who actually put their hard earned money on the counter to buy the music that they're hearing. When we see that connection made and we know it's happening in Denver, it's happening in Minneapolis, and it's happening in Chicago, there's a good chance it's gonna happen everywhere, given the proper exposure."

DO YOU GUYS POWWOW TOGETHER AND SAY, "OK, THIS IS THE ONE," OR IS IT AN ONGOING PROCESS WITH EVERY PROJECT YOU PUT OUT?

"Well, we have our weekly marketing meetings where we discuss all our projects. We can see where things are goin' - we're always lookin' to move forward where we have the opportunity, on any project. Like if we see SoundScan's movin' up every week and the spins are moving up, we ask 'Should we decide to put the band back out on the road?' Yes, let's bring the band back, touring has proved to help. We know what markets to tour 'em in again...and so on.

"There's a lot of communication between the different departments here - whether it's artist development, our marketing and sales people, or our promotion people - we're always working together and lookin' to move forward when we see the sign posts that show us the way. We've got some experience now from long-term projects like Sheryl Crow, and we know nothing comes easy anymore. We're used to rollin' our sleeves up and getting in the trenches and fighting a good fight."

DID YOU HAVE TO CONVINCE THE MARKETING GUYS, THE SALES GUYS, THE PRODUCT MANAGERS AND ALL THE OTHER DEPARTMENTS THAT NEED TO WORK TOGETHER OF THE IMPORTANCE OF THIS FORMAT AS IT WAS BEGINNING TO EMERGE?

"Yeah, but I had help from some of our promotion people, on our field staff, who have had stations in the markets where we got things going. They were quick to point out that we started selling records and we were able to get people in clubs to see an artist off Adult Rock airplay. Stations like KBCO, WXRT and some others have been around for a

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while, and they have consistently proven their ability to help us sell records."

THAT'S A GOOD POINT. THERE WERE SOME GRANDFATHER STATIONS OUT THERE THAT HAD ALREADY SHOWN THE WAY.

"Yeah, they helped provide the guidebook, the roadmap as it were."

YOU CERTAINLY HAVE A CONSISTENT FLOW OF PRODUCT COMING OUT. DO YOU EVER FIND IT DIFFICULT TRYING TO "JUGGLE" ALL THESE PROJECTS?

"This year, in particular, we have some great new artists and many of our marquee artists are ready for releases later this year, so our plate tends to get a little full sometimes. But it's great that we have the opportunity to work the marquee artists, along with the new and developing artists and provide a sense of balance."

NOT TO MENTION A LITTLE LEVERAGE.

"Not to mention leverage."

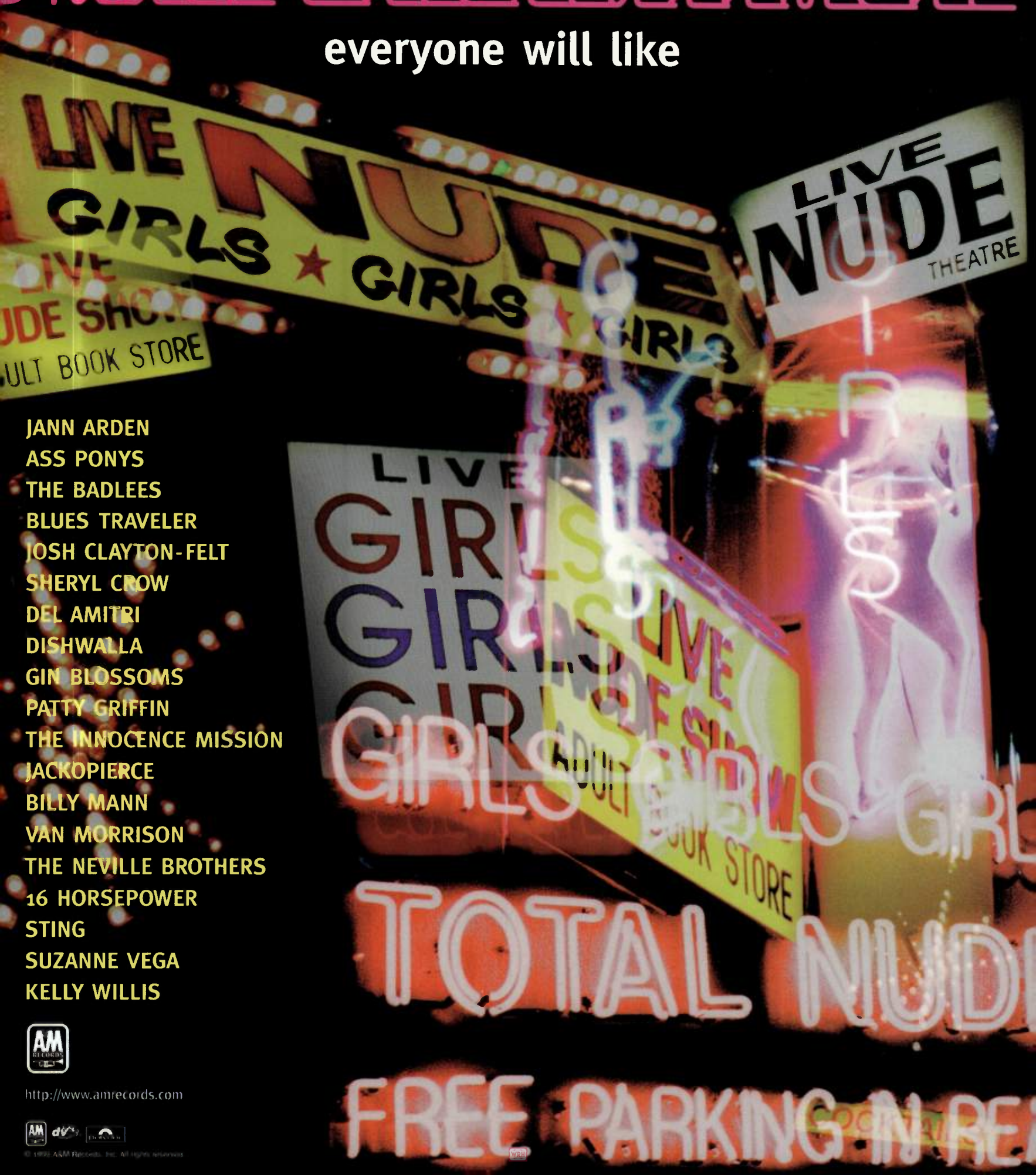
ALMOST EVERY LABEL HAS DESIGNATED A PERSON WHO SOLELY DEALS WITH THE ADULT ROCK STATIONS. BUT IN YOUR CASE, AS WITH FLASH AT MCA AND A FEW OTHERS, YOU VETERANS ARE KINDA WEARIN' TWO HATS. WAS THAT SOMETHING YOU WANTED OR IS THAT JUST THE WAY THE CARDS FELL?

"I think the fact that I've been around for a while gave me a good overview of the format. It's album radio after all, it's not some weird kind of new format that people look funny at and wonder 'What the hell is this?'. In many ways, it's the type of album radio I remember dealing with when I started in the business, so it seemed like it should naturally fall under the album radio department. And I welcomed the opportunity to deal with a new format that was excited about getting involved with our new music, even genuinely wanting to help to break new music."

AND THAT FINALLY YOU HAD A PLACE WHERE SOME OF YOUR ARTISTS COULD FIT?

"Yes, many of our artists, like Squeeze, Sting, The Neville Brothers and Blues Traveler, were already a big part of the library as the Adult Rock format began to form."

Unlike our neighbors in Hollywood, we have
Adult Entertainment
everyone will like



JANN ARDEN
ASS PONYS
THE BADLEES
BLUES TRAVELER
JOSH CLAYTON-FELT
SHERYL CROW
DEL AMITRI
DISHWALLA
GIN BLOSSOMS
PATTY GRIFFIN
THE INNOCENCE MISSION
JACKOPIERCE
BILLY MANN
VAN MORRISON
THE NEVILLE BROTHERS
16 HORSEPOWER
STING
SUZANNE VEGA
KELLY WILLIS



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HOW MUCH HAS IT CHANGED WORKING ADULT ROCK RADIO NOW, TO SAY, THREE YEARS AGO?

"As you started to see the articles come out in major publications about Triple-A as a launching ground for new artists, you knew a lot more attention was gonna get paid to them. Hence, the amount of product being focused on the format now is amazing and I empathize with the music directors and program directors who have to sift through the amount of product being put on them, the amount of calls they're all getting and promotions they're being offered. But at the end of the day, I know they have to stick with their gut and go with the artists they believe they can move forward with. Hopefully, we can do it together sometimes."

"Further, there's really not one representative type of a station that you can say is your typical Adult Rock station. The format is still relatively small in its overall numbers and what you hear in Seattle is different from what you hear in Chicago, different from what you hear in New York and it's different from what you hear in Boston. And you know the one thing the programmers have to be cognizant of is the heritage of music in their market and they can't forget that. It would be hard to do a cookie-cutter Adult Rock format like was done to rock album radio. But it's tough because we want 'em to play the records and then we want 'em to play 'em even more, so they can become familiar so people can buy 'em. It's a tough balancing act."

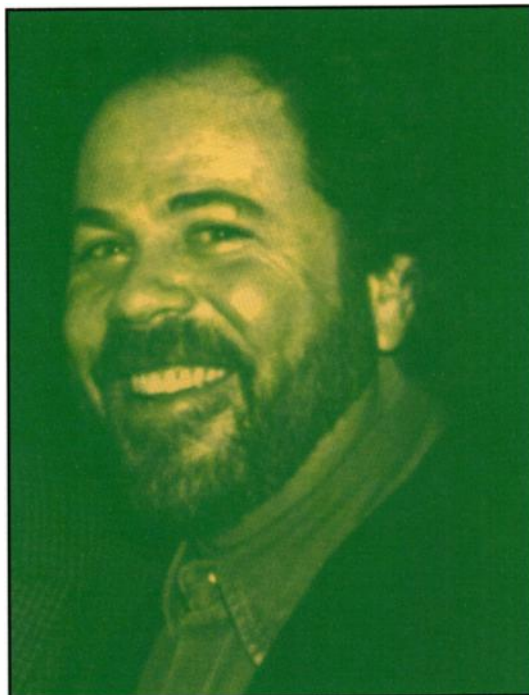
THERE'S ALWAYS A LOT OF PRODUCT OUT THERE AND THERE'S ALWAYS KIND OF AN OVERLOAD, BUT THE LAST COUPLE OF MONTHS, ESPECIALLY WITH ALL THE MAJOR-ARTIST RELEASES, THERE'S BEEN MORE OF A SONIC OVERLOAD THAN USUAL. I THINK IT'S A GOOD POINT YOU BRING UP, THAT YOU WANT EVERYBODY TO ADD YOUR RECORDS, BUT THEY NEED TO PLAY THEM, TOO!

"Yeah. We're starting to see the second level, we're starting to see bands that Adult Rock Radio is getting credit for helping to launch come out with their follow-up albums. With Dave Matthews and Hootie already out, and you're gonna see it later this year with Sheryl Crow and others - and what happens when the next Joan Osborne record is released? These are gonna be the automatics, which take up slots that newer artists might have gotten."

THE PLOT THICKENS?

"Yes. I just think it's one of those things. For a station to be relevant in the eyes of all the departments of a record company, I can't overstate how important it is to try and firm up strong retail alliances in their particular market and how important the promotion director position is at Adult Rock stations."

"When they align themselves with proactive accounts, and get involved when these artists play acoustic in-store appearances and so on, it makes it much easier for me, and others like me, to push all the right buttons to channel support dollars



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toward the station. Tie-ins can be win-win situations for the store, for the radio station, for the label and the artist, but it is mostly in the station's promotion director's lap to get it done. Programmers have to fully realize that it's all about what the store buyers want you to buy, and that the majority of advertising dollars are co-opted to help get us price and position."

SO IT COMES DOWN TO GETTING TIGHT WITH THE ACCOUNTS AND THE DISTRIBUTORS.

"Absolutely. If it becomes desirable for a retail account to want to buy a Triple-A station, we can be right there. And that's why it's important to make that connection."

DO YOU SEE, PARTICULARLY WITH BIG-NAME ARTISTS - AND I'M SURE IT'S GONNA HAVE TO HAPPEN WITH SHERYL CROW'S NEXT RECORD - THAT WHEN THE LABELS RELEASE A CUT TWO TO FOUR WEEKS BEFORE THE ALBUM COMES OUT, IT IS GOING TO FORCE THE ADULT ROCK FORMAT TO BE MORE SINGLE OR SINGLE-TRACK ORIENTED?

"Well, yes. And I realize that many of the stations would like the whole album right away and not have us hand pick the song. But when you get to that point where you've crossed format boundaries, we, as a label, need to focus on the project track by track. We're going to obviously make a video for the first single and so on, which I know sometimes presents a problem when the song isn't what they'd like it to be. But for the couple of weeks or so that you're operating without any other songs, it's probably wise to give the artist that you helped launch the benefit of the doubt until you get the rest of the album."

CAN'T SOME OF THAT BE CIRCUMVENTED BY A SAMPLER TO HELP ESTABLISH A BETTER FIRST IMPRESSION?

"Whenever possible, yes. I think that's a good idea, if the company plan allows it - I think samplers make it a little easier to introduce to people what the artist is about."

AND BESIDES THAT, YOU GUYS CAN'T MAKE UP YOUR DAMNED MIND WHICH SONG TO GO FOR MOST OF THE TIME, ANYWAY, SO YOU'LL GIVE THEM THREE OR FOUR TRACKS AND SEE WHAT THEY THINK [LAUGHING].

"That, too [laughing]."

IS THERE ANY KIND OF TREND YOU'RE SEEING THAT YOU DON'T LIKE OR KIND OF SCARES YOU?

"Well, I guess when you've been in the business for a while, you tend to see the cyclical aspect of it - you know what goes around comes around. I think it's important to remember how long it took for the development of the modern rock format, as a recent example. It's just so important right now, because of the new deregulation, the duopoly situations and the leveraged buy-outs. Now more than ever, I feel Adult Rock station management has to be committed to stick to the game plan and follow through on it. It's gonna take time. The Adult Rock format is not a one or two book success story, it evolves over time. My experience tells me that ones who do will be glad for it." 🍌

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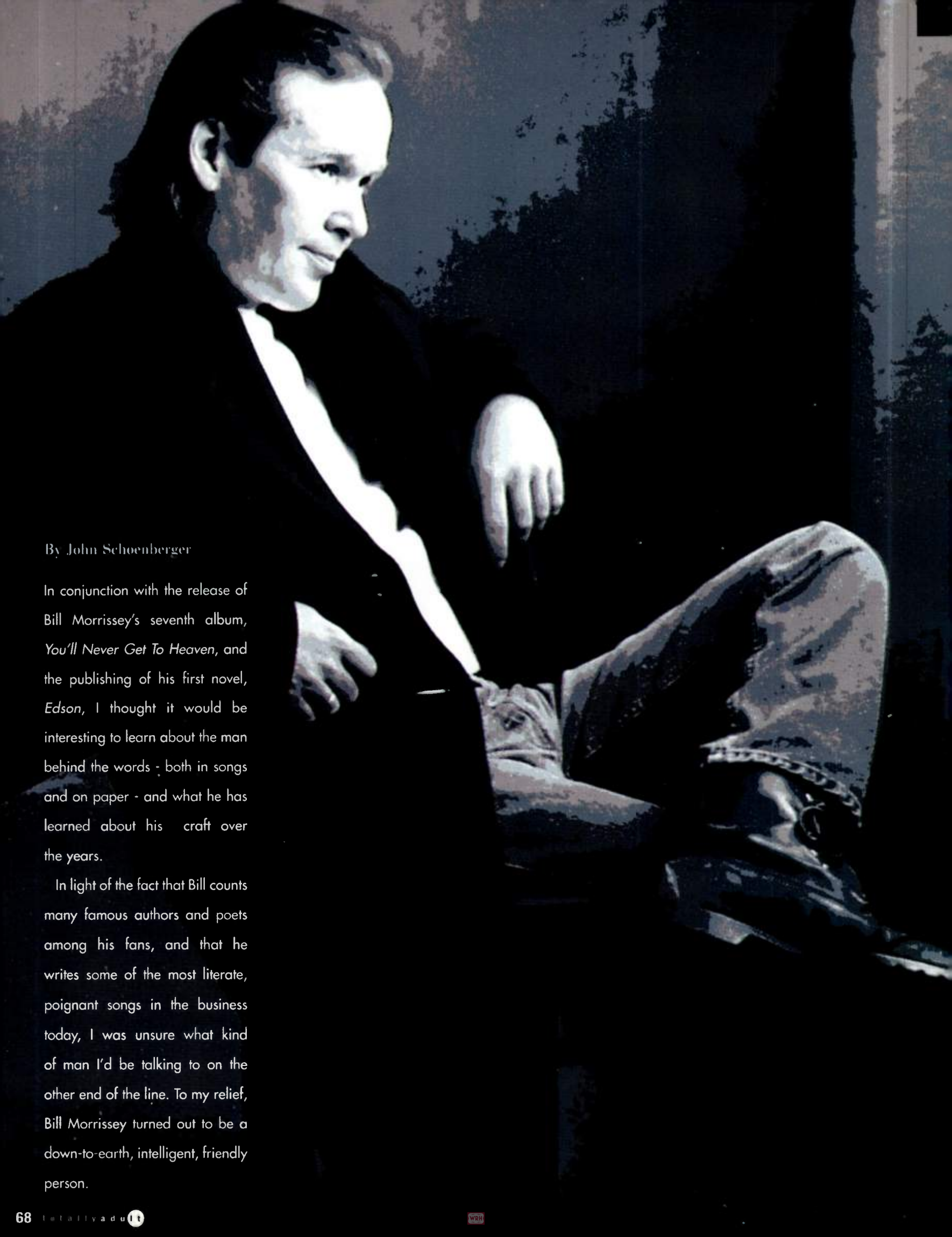
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By John Schoenberger

In conjunction with the release of Bill Morrissey's seventh album, *You'll Never Get To Heaven*, and the publishing of his first novel, *Edson*, I thought it would be interesting to learn about the man behind the words - both in songs and on paper - and what he has learned about his craft over the years.

In light of the fact that Bill counts many famous authors and poets among his fans, and that he writes some of the most literate, poignant songs in the business today, I was unsure what kind of man I'd be talking to on the other end of the line. To my relief, Bill Morrissey turned out to be a down-to-earth, intelligent, friendly person.

bill morrissey

A Man Of words

John Schoenberger

First off, it was really kind of different for you going down to New Orleans to record this new album, wasn't it?

Bill Morrissey

"Yeah, yeah, that wasn't my initial plan, I was thinking of going to New York to use The Uptown Horns."

So, you had the idea of havin' horns, that new kind of element when you were writing the songs?

"I had recorded with horns once before, actually, and wanted to do it again. I'm nuts about horn sections and horn harmonies, I just hadn't written the songs that were right for horns. It would have been sort of overstating stuff, I would have been trying to force the issue. But then as I was writing the songs for this record, I thought, 'Yeah, horns would be great!'"

"I was thinking of The Uptown Horns, but then Scott Billington, who co-produced the album, said, 'Let's go to New Orleans.' He's done a lot of albums down there, knows all the musicians, and I thought, 'Perfect,

why didn't I think of that myself?' That way, not only do you get the top New Orleans horn players, but also the rhythm players, like Johnny Vidacovich, the drummer on the album. He just sounds like 'New Orleans' - there's something rhythmically different in the approach."

He knows how to set a groove?

"Yeah, and not get in the way of the song. That's the cool thing, I think, about working in New Orleans; all the players weren't used to folk-based music, so they couldn't just phone their work in. They had to be there - it was kind of a stretch for them, and also a stretch for me. Sometimes I had to meet these guys in the middle, which is what I was hoping for."

You had to literally meet 'em, too - you had never really played with any of these guys before, right?

"No, no. In fact, I don't even think some of those guys ever listened to the cassettes I sent. They'd go, 'Oh Bill, I forgot, what key's this in...would you just run this by one more time.' It was very natural and smooth; we did all the recording within a week. Everybody was just really nice, you know, easygoing and very professional. I basically got what I hoped I would get out of there."

There's fuller production and fuller arrangements than, say, your last couple of albums, but at the same time, it all seems very natural, very flowing and very relaxed.

"Well it's still a song-based album, like all my other records. I think the horns add a little extra spice, but don't get in the way. We didn't overdo it, there's only horns on five cuts. But I'm very happy with the overall texture of the record."

Did any kind of new things or new sounds emerge from the session that you weren't expecting?

"A little. I didn't expect to play harmonica on 'Different Currency,' or I didn't know Michael Toles [guitarist] was also a real good keyboard player. He's on piano on 'Waiting For The Rain' and plays the Hammond on 'You'll Never Get To Heaven.' He's actually gonna be touring with me now. We'll probably go out for about 75 cities."

Wow, that's a pretty extensive tour.

"Yeah, well, you know. Yeah, especially when a new record comes out, that's when you really just gotta hit it. I'll enjoy it, 'cause I've been workin' solo for the past couple of years, and so now it will be fun to have all this noise behind me."

Do you think that by going down there to record this record, it kind of broke your direct association with New England and the whole folk scene up there.

"Not really, 'cause I still think New England is the main thing in the songs; this was just another way to express it. I feel you should incorporate whatever you learn, whether it's musically or about life, into each subsequent record. For example, there's a strum I'd sort of been working on - most of the songs with the horns are strum songs - so I'm just trying to incorporate some new stuff, musically."

"I still have the folk roots there, the whole thing with the song is the most important thing. But I've never felt limited to just folks instrumentation, I don't think we need another album with just mandolin and accordion."

I noticed in the thick press package Rounder sent to me, a lot of people call you a "New England Blues Man." I'm not quite sure where they're getting that from. I think there's a blues mentality to a lot of your characters and the messages within your songs, but I would think that your base is more on the folk side of things.

"Yeah, it's a gray area. I think it has to do more with subject matter - a lot of my characters are either on the fringes of society or they're down and out or havin' some bad luck. You know, you can be just as depressed in New Hampshire as you can be on the Delta. So there is a subtle blues element to what I do."

Like in chord progressions and things like that?

"Well my whole right [hand] comes from 'Mississippi' John Hurt. If you grew up learning acoustic finger-style guitar in the 60s, the only place you could go was the blues guys. Whether you got it from second generation guys like Johnny Hammond, or you took it back to Robert Johnson and Sun House. That was where we all learned how to play guitar and that stuff comes out, I think, subconsciously. But I would never call myself a blues man. But I think, and primarily the way they do, it's just because of the subject matter."

There were a lot of years of playing before you ever recorded for the first time, weren't there?

"Oh yeah, yeah, I didn't record until I was in my 30s. You see, throughout all of the 70s, there was no folk scene, no acoustic scene, all the work was in bars - after ski gigs up in the mountains, you know, things like that. And there also was no radio. Public Radio came in when Lyndon Johnson was in office and so it was relatively new back then. So it was a dead scene, which, in a way, was good, because it allowed me to learn my craft away from the

spotlight and it was bad in the sense that I was working four or five sets a night for twenty-five bucks."

Right, and all you could drink probably.

"Yes. I guess in that sense I became a very expensive act [laughs]. So I only did my first album, I think it was '83 or '84, somewhere around there."

Wasn't the whole folk singer/songwriter revival happening around that time, too?

"It was just starting to come back - like the Newport Folk Festival had just come back and all that. But also just think about the technology back then. People didn't have ADAT machines and there was a stigma attached to releasing your own record, which there isn't anymore - they were called 'vanity records.' It was just something you didn't do. But, of course now, it's just a totally different scene."

And with that technology within reach, most people, without much money, can put together a pretty damn good sounding CD and afford to press some up and get it out there.

"It's amazing. You can just go to a music store and rent an ADAT with a good mixing board for a week and there's your record. The technology is just amazing."

You do think the singer/songwriter scene is as vibrant today as it was, say, five, 10 years ago.

"Yes, I think it hasn't even peaked yet. Especially in this area of the country - Boston. There are so many young musicians, young songwriters, and so many places to play. It's a good, healthy scene."

Plus, throughout New England, there's a good number of Adult Rock Radio stations, which incorporate the singer/songwriter into the mix of music.

"Yeah, that's the key. But many of them won't play the hard-core folksy stuff, which is fine with me, 'cause I just don't do singalongs. But they will play Greg Brown or Patty Larkin and artists like that."

Bill Morrissey...

"Me? Yeah, yeah, so that's the kind of radio I like! I want to hear variety. Singer/songwriters are nice, but gimme some rock, gimme some R&B...you know, variety - to me it's just the healthiest radio around."

What kind of audience do you think you have?

"That's a good question, 'cause I don't think I have the hard-core folk audience. I think I have more of the songwriter audience. I like folk music, but again, I don't want to be limited - folk music can be very conservative in its approach."

Kind of puristic?

"There's a running joke about folk music - it is to be endured, not enjoyed [laughs]. I mean, I do love traditional music, but there's good traditional, there's good country, there's good jazz, there's bad of all the same, too."

To me, a singer/songwriter has to have something unique to make himself or herself stand out from the crowd. In your case, I think it's your distinctive vocal style.

"Well, I think that's kind of an anchor point where I can experiment. But when one of my songs comes on the radio, people know who it is."

Is that just the way you sing or has that kind of vocal sound evolved for you over the years?

"It's always been that way. I think over the years it might have gotten a little lower - I might have picked up one or two lower notes - but it's the way it came out from day one. Because my range is limited, I think I learned early on how to phrase to get the song across; that's my main goal, not to really hit the notes. I mean, I still hit 'em, but the main thing is to get the story across."

Every word is important, isn't it?

"Yeah. You see, in the writing process, I really edit everything down to what I think is essential. I mean, I'll sit there and argue with myself over an adjective - do I need it? And if I don't, I'll throw it out. And then, if I throw it out, what am I gonna do about how the line scans rhythmically. I spend probably more time editing than actually writing a song."

Do songs just come to you, or are they little bits and pieces that eventually come together?

"Well, that happens both ways, but it's weird now. For the last few records, I've sort of written songs in bunches. Like I kind of write an album..."

Is this because it's time to record another album?

"Well in part, but I can't really write on the road - I can make notes and I got a little microcassette recorder and note pad, so I'll get a line and I'll write it down or do this - but I just can't write complete songs. So then I block off about two months, where I don't tour. It becomes my day job. I wake up and assemble the notes, and then, once I get things rolling, I get a bunch of new ideas and I write the songs. Some literally are 25 minutes and some are..."

Years?

"Yeah."

I remember reading, though, that you find writing, like for your book Edson, easy on the road.

"That's a weird thing. I can write fiction on the road, but not songs. As I was talking to one of the earlier interviews today about why that was, it occurred to me that Edson is a narrative, it's like a straight line, it's linear. So it's like this action happens and you know how to anticipate what happens next. A lot of the times I would have the next paragraph written, but I wouldn't write it until the next day. Then, the next day, I'd write the paragraph and it'd feel like I got my momentum going again. And that just kept going. But because it was one long piece, rather than a three minute thing, it works."

But with a song, you're really startin' from square one again?

"Yeah, exactly, exactly."

This was not your first try at writing fiction, was it?

"It's the first thing I sent out. I've written fiction for years and years, probably since I started writing songs, mostly short fiction. And I would always feel guilty about it, because I thought songwriting was my main work and it was taking time away from my main work. But I'd been thinking about Edson for a long time before I actually decided to commit myself to the novel. I wanted to explore this thing with Henry Corvine [the book's main character] and his sense of place and how that shapes him. I knew I couldn't do it in four minutes in a song, but I wanted to pursue it."

Yeah, because then you'd have to tell us what's gonna happen between him and Caroline at the end of the song. Come on, you're leavin' us hangin' here!

"That's Edson 2! Just when you thought it was safe to go back to the milltown...So, anyway, I realized it had to be a novel. I had done three albums in two years - I wasn't under pressure to write any more songs just then - so that's when I jumped into it."

So how much of you is in Henry?

"He's not me. We've gone through a lot of the same things, we've had a lot of the same experiences, which gives me a first hand-knowledge of what he's been through, but he's a different person and he reacted differently to things."

Have you ever had that down period of lost interest or lost inspiration like he has?

"No, no, I never have. I've been discouraged, but I never gave up. People do things just 'cause they have to do 'em and find another way to make a living if they have to. I mean, I could probably give up performing tomorrow, but I couldn't give up writing songs. I've never really even considered that. You know writing is so much of who I am and why I get out of bed in the morning."

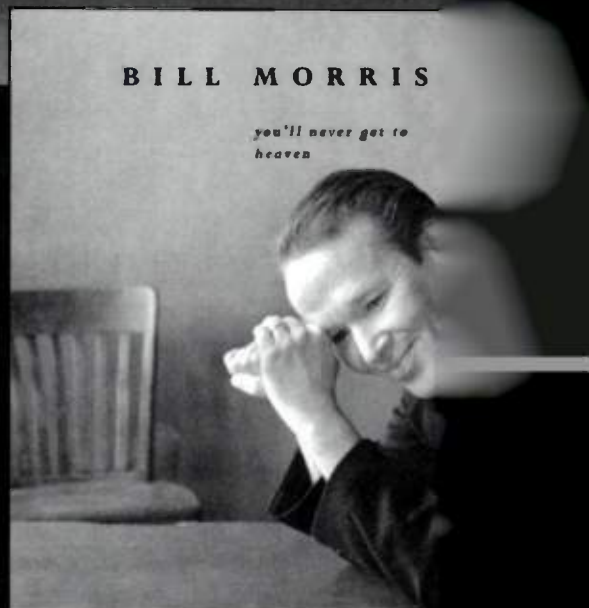
It's what you do.

"It's what I do. You know and it's what I get the most satisfaction out of in a weird way. I'm never totally satisfied with what I write, but when I write a song where I know I nailed it, it's the best feeling in the world."

"When I write a song where I know I nailed it, it's the best feeling in the world."

Bill Morrissey

You'll Never Get to Heaven



PH

A brilliant poet/minnesinger in the line of Randy Newman, John Prine, and Steve Goodman -- and as with them, graven with a deep sense of place.

Bill's place is down East, and his people are real and palpable; a lunch-ucket brigade of bartenders, mill workers, end-of-the-line waitresses, fishermen, lorn backstreet mistresses, lovesick guitar heroes. A real plus is the new sonority that the small-horn backing brings to the table, bootied by a terrific rhythm section anchored by the great New Orleans drummer Johnny Vidacovich." --Jerry Wexler

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THE MAKING OF A LABEL

MIDNIGHT FANTASY RECORDS

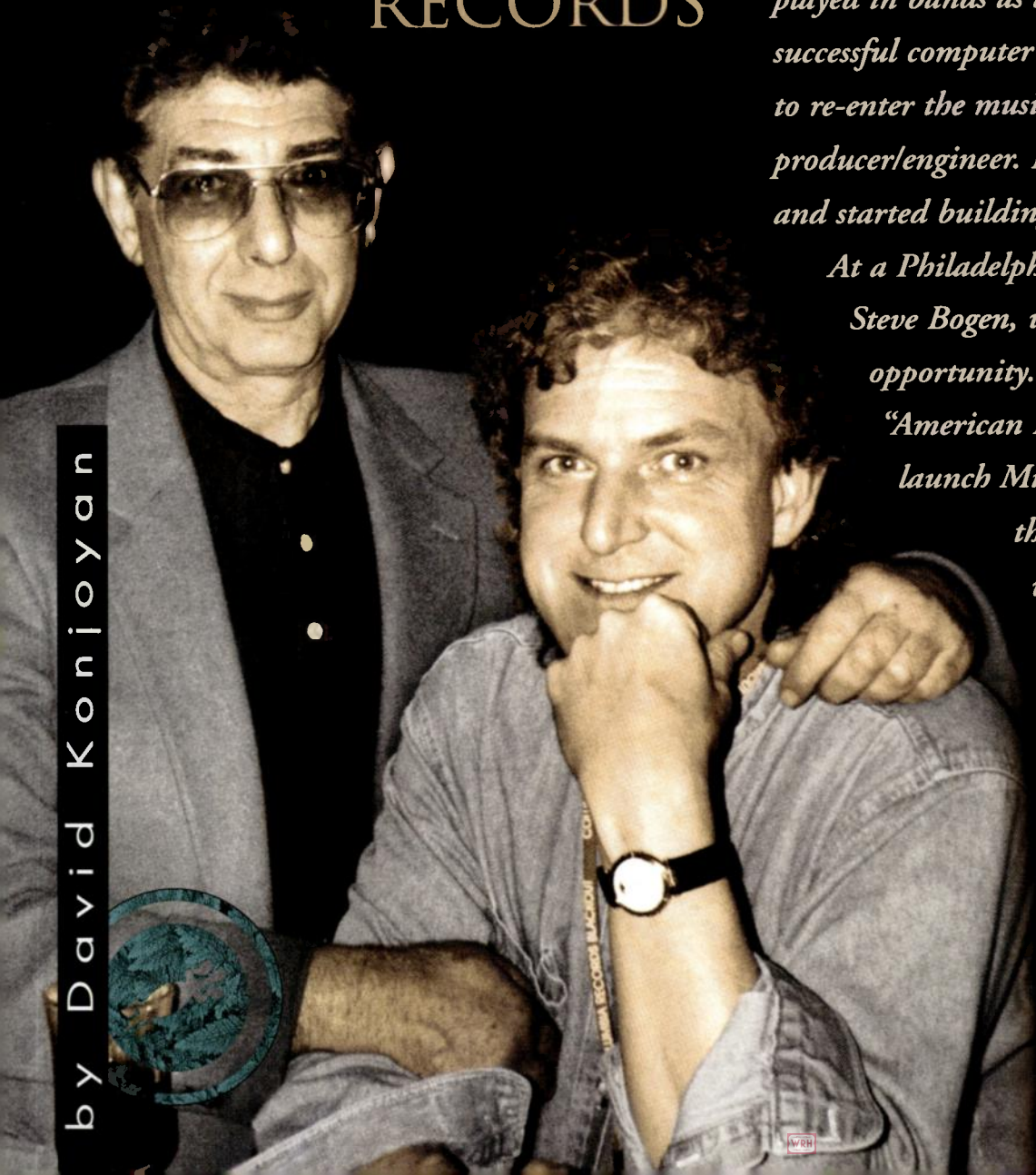
It's no longer just a fantasy, and it's more like sunny daybreak than the dead of night for Midnight Fantasy co-founders Norm Veit and Steve Bogen. With two of their first three releases - New York rockers Jim Crow and Virginia's earthy outfit Genghis Angus - making multi-format noise, the year-and-a-half-old indie label is quickly establishing a formidable reputation within industry circles and among Adult Rock, Active Rock and Alternative cognoscenti. Genghis Angus, in particular, has made waves at nearly 40 Adult Rock outlets, helping to establish not only their own name, but a hot new independent label, which has always represented the kind of grass roots new blood that's a healthy sign for the industry.

Midnight Fantasy president Norm Veit, who had played in bands as a youth, but went on to establish a successful computer consulting firm, decided 10 years ago to re-enter the music business; this time becoming a producer/engineer. He landed a band, Junkyard Angels, and started building a label around them.

At a Philadelphia music seminar he met industry vet Steve Bogen, who was semi-retired but open to a new opportunity. Combining their passion for "American Rock & Roll," they teamed up to launch Midnight Fantasy. Setting up distribution through Navarre, and piecing together a veteran team of consultants, including Chuck Dembrak and Bobby Zurich, the label quickly struck a nerve with their two hot bands.

Though Veit jokes he started the label because "I momentarily lost track of my senses," he and Bogen are making an impact probably even faster than their best expectations.

by David Konjoyan



Dave Konjoyan

EVEN WHILE YOU WERE BUILDING THE COMPUTER BUSINESS, MUSIC WAS MORE THAN A PASSING INTEREST?

Norm Veit

"Oh yeah. I played in bands back in the 70s out of St. Louis, when nobody had a clue how to get out of St. Louis! Then, I guess about 10 years ago, I was on assignment in New York and decided to get back in the business. So I started writing songs, and it just kind of progressed. I found that songwriting wasn't enough, I had to be an artist or producer. I can't sing worth a shit, so I went to the Center for the Media Arts, took their advanced production curriculum and started producing/engineering. I built my own studio, took a left turn and now we have a record label."

WHAT MADE YOU DECIDE TO DIVE INTO A RECORD COMPANY?

Norm: "It was fairly obvious the majors were somewhat stagnant, there was a window of opportunity for indies and if I could put the right people around me, I felt it could be a success."

HOW DID YOU HOOK UP WITH STEVE?

Norm: "I had no distribution. I had a record, Junkyard Angels, doing fairly well at college radio. I was burning airplay with no records in the stores. So I got desperate and went to the Philadelphia Music Conference, and decided to go to every seminar remotely concerned with distribution. Steve was on a panel. They opened it for questions and I told my distribution dilemma. About three hours later, Steve's sitting on a chair in the hall and I walk by and he points his finger at me and says 'Hey, you're the guy with all the airplay and no distribution. Do you mind if I'm blunt? What the fuck are you doing!?' Then he said 'You need somebody like me.' And three weeks later Steve came on board."

WHAT WERE YOU UP TO AT THAT TIME, STEVE?

Steve Bogen

"In New York, I was working for a major production company. We had two acts on Capitol, an act on Atlantic and another on Jive/Zomba. I decided to leave New York. I was burned out. So I moved to Maryland and started managing a band. I'd just concluded a production deal with Gary Katz, who produced Steely Dan, and we were shopping a deal for the band. I had been invited to sit in on this panel at the PMC, and that's where I met Norm. And I asked, 'What do you really want to do, Norm?' Norm says 'Well, maybe I want to do a label, I don't know.' I said 'If this is what you really want to do, you need X amount of money, a staff of good people - maybe we should sit down and talk, if you're serious.' Norm's good at hemming and hawing. So we talked, I introduced him to some people, and we got in bed together; Midnight Fantasy was born."

NORM, YOU SOUNDED UNSURE.

Norm: "I knew I wanted to do it, I didn't know who I wanted to take on. It was kinda strange that I met Steve out of the clear blue sky and it got real serious real quick. I really didn't know him, so that was some of the hemming and hawing. But Steve has a shining reputation. He doesn't have any enemies and he's very loyal. I wanted to build a family-oriented, artist-driven label, the stuff that's missing from the majors - the human connection."

Steve: "Yeah, that's a big thing for a lot of the bands we've talked to who have been approached by major labels. They've told us they were unsure about the majors because of the instability of the people there. You establish a relationship with somebody and then they're gone."

Norm: "We have a roster of seven right now, and three had majors interested, but ended up going with us, usually for less money, because they liked our philosophy."

Steve: "And the vibe of the people; I've tried to surround this organization with the best people I knew on a personal level. Bobby Zurich came to us through Chuck Dembrak. Between them they've headed promotion departments at RCA, Mercury, Private Stock, and worked with ZZ Top, David Bowie and Lou Reed."

Norm: "On the Business Affairs side, a young entertainment attorney, Michael Selvern, took an interest in us, and he's been instrumental in nurturing the label and attracting talent."

AS AN INDIE IN THE 90S, DO THE POSSIBILITIES FEEL LIMITLESS?

Norm: "It feels like the kind of thing that was happening in the late 60s/early 70s, when there were a lot of young labels that went on to become very big labels. I think that window's open again. I think the indies are doing the key A&R, the majors aren't. There's a lot of good music out there."

SO YOU DON'T FIND EVERYTHING'S BEEN SCOOPED UP BY THE MAJORS?

Norm: "I find more talent than we can deal with. When I first started the label, I was a little worried. I got the first couple of acts and I was happy, then I started thinking, 'God, where do I keep finding quality acts?' But it's turned out that's not a problem."

ONE OF THE TOUGHEST THINGS FOR AN INDIE IS FINDING DISTRIBUTION. HOW DID YOU LINE UP YOUR DEAL WITH NAVARRE?

Steve: "Persistence. We had to present a package showing a number of pieces in the pipeline - bands that were signed, product finished - so they knew we weren't just a one-off. We spoke with R.E.D., ADA, The Alliance Group, the INDI network before they were involved with Alliance, DNA in Boston, Repco; we went to every major independent source. Being someone who's been in the business for a while, I have certain connections and can get to people and set up meetings. We got to Navarre through mutual friends of mine. We sent them a package and spoke a number of times. I think what really put us over to them was that we were picking up this audiobook catalog - I think that was the closer."

Norm: "We're doing an exclusive deal with Times/Mirror's magazine *Outdoor Life*. We've set up a subsidiary label, called Downstream, that will be doing audiobooks on cassette. We look at it as an opportunity to expand our base. An indie doesn't have catalog. We looked at the audiobooks as a way to build that long-term, non-aging product in a faster way."

Steve: "Navarre only has about 40 labels, so we aren't just a speck on the wall. And they had good national coverage."

WHAT ABOUT INTERNATIONAL DISTRIBUTION?

Steve: "Norm and I have gone to MIDEM two years in a row. It was a good chance to introduce Norman to the international marketplace and people I know. There are a number of possibilities we're looking into. We're talking to EMI, BMG, Peermusic and Pony Canyon in Japan. Those talks are ongoing, but moving very slowly."

YOU GUYS WANT TO CONCENTRATE ON "AMERICAN ROCK & ROLL." WHAT DOES THAT MEAN TO YOU?

Norm: "It means guitars, amps, and accessibility. I don't think we're looking to be on the fringe. I'm looking for mainstream acts that will compete against the majors in large commercial markets."

IT ALSO SOUNDS LIKE THERE'S A PERSONAL PASSION THERE, NOT JUST A MARKETING CONCEPT.

Norm: "This is music I connect with; it's where I came from. I came from 70s



rock n' roll, which was everything from Kansas and Yes to Hendrix and Cream. I think a lot of that feeling is coming back. Music with real songs and non-esoteric lyrics - that's what we look for."

THAT WOULD SEEM TO OFTEN PUT YOU SQUARELY IN THE ADULT ROCK MARKET.

Norm: "I think so, and I think that format is open to indies. It just takes persistence."

DO YOU'VE FOUND THE ADULT ROCK STATIONS RECEPTIVE?

Norm: "Yes, eventually [laughs]. They had to realize we're not a one-off, garage-shop operation, that we're a real label committed to support what they're doing, and in turn support our acts."

Steve: "Everything we've put out to commercial radio, whether it's been Jim Crow at AOR/Alternative or Genghis Angus at Adult Rock, all the reports we get back from the field says these records are for real. So the mission is to make radio believe in what you're doing."

SO, RADIO INITIALLY CAME AT YOU WITH A PROVE-IT-TO-ME ATTITUDE?

Norm: "Yes, definitely. Although once Bobby Zurich came on board, a promoter of his caliber and almost legendary reputation in the mainstream rock world, they said 'Wait a minute, if Bobby came out to work with them, there must be something here.' That was an immense step forward for us at commercial radio. It gave us a lot of credibility and access to the right kind of indie promoters, because they're all friends of Bobby's."

Steve: "You see, most relationships at radio have been very long-term between the PDs, MDs, and promotion people. And unless you have somebody with a reputation, a new label finds it almost impossible to get those people."

TAKE YOUR TWO HOT BANDS - JIM CROW AND GENGHIS ANGUS - AS EXAMPLES. DID YOU DO ANYTHING SPECIAL AT RADIO TO BREAK THROUGH THE COMPETITION?

Norm: "A lot of one-on-one contact and a lot of responsiveness."

Steve: "If they wanted copies for giveaway, they got 'em. If they wanted T-shirts, they got 'em. If they wanted spots, we'd work out a deal with a retailer to do spots, to show our support for the station and the retailer. Whatever they needed from us, if we could supply it, we did."

DID YOU WORK THE RECORDS REGIONALLY FIRST, OR TAKE THEM OUT NATIONALLY IMMEDIATELY?

Norm: "Two different approaches. Genghis Angus, because it's primarily an Adult Rock record at this point, had to start as a national effort. Jim Crow was the opposite. Chuck, Bobby, Steve and I noticed that most of the mainstream rock records were breaking out of the middle of the country, so we took an intuitive shot and went after Texas and the Midwest. Through some relationships, we picked up two major stations in Ohio, WMMS/Cleveland and WTUE/Dayton, and one in Texas, KLBJ/Austin. And we've been building from there."

WERE YOU ABLE TO CHART GENGHIS AT ADULT ROCK?

Norm: "Close, and it may still chart. The problem for a debut record on a new label is getting enough stations at the same time. We've had stations on it for months, and it's naturally time for them to go to recurrent, even as we're just breaking onto other stations."

Steve: "We currently have 35 Adult Rock stations either on the record, testing it, in their buzz bin, in recurrent or on specialty shows. It's a slow process; an

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awareness campaign about who we are, who the band is, what their music is about. And the response we've been getting is great."

Norm: "But slow. We're looking for these two records to help the rest of the roster, because they'll keep open some of the doors that were very hard for us to open the first time. The next time a Midnight Fantasy release comes through to the Adult Rock market, it's not Midnight Who? There's a track record now."

SO YOU'RE SUCCESSFULLY BUILDING LONG-TERM RELATIONSHIPS WITH RADIO, NOT JUST WORKING A RECORD.

Norm: "Definitely. I think because they've seen our support by getting the bands out there, in their stations, sponsoring retail in-stores in their areas, and meeting them, we're building relationships."

HOW ACTIVE HAVE THE ADULT ROCKERS BEEN IN TERMS OF INITIATING SHOWS, PROMOTIONS, BRINGING BANDS IN...?

Steve: "If they're spinning the record, we get calls to bring the band in to play, to do some sort of promo. They're actively looking for things to do. And vice versa. It's mutual."

Norm: "A lot of these stations, I feel, especially the ones in the smaller markets, are often ignored by the majors; but we'll send our bands up to Vermont, or to the wilds of upstate New York, or little towns in Colorado. Just like the way it was done in the 60s and 70s."

SPEAKING OF GETTING BANDS OUT, HOW DIFFICULT HAS IT BEEN AS A SMALL LABEL TO GET TOURS FOR YOUR BANDS?

Steve: "That's been a problem. The major booking agencies, like Premier or William Morris, won't really look at you until you've got a record to a particular point - either charting or where there's so much noise about the band that they'll call you. So we've had to do a lot of this ourselves, work with smaller agencies, talking to radio regarding clubs in their area and so on."

Norm: "We've got a great guy in our office, pretty fresh out of college, named Tom Stone, and he's basically put these tours together for us. The logistics can be a nightmare, but because we have these new relationships at radio, we've been able to get major clubs to book our acts."

NOW THAT YOU'VE HAD SOME SUCCESS, HAVE THE MAJORS COME GUNNING FOR YOUR ACTS?

Norm: "Uh....yeah!"

Steve: "There have been some phone calls back and forth here."

Norm: "Actually, there has been quite a bit of uninitiated contact. We've had a lot of interest both in the label and the acts."

DO YOU WELCOME THE "FARM CLUB" ATTITUDE, OR ARE YOU RESISTING ANY KIND OF AFFILIATION WITH A MAJOR?

Norm: "I would consider an alliance, if I could maintain the integrity of the company, run it the way I want to run it with each of my bands getting the attention they deserve. So I don't necessarily think it's a bad thing. I feel a large amount of responsibility to the bands that have gone with us. They only have one career. If something's advantageous for them, hopefully it is for us, I'm not about holding somebody back."

WHAT ARE YOUR GOALS FOR THE NEXT YEAR?

Steve: "To break some records."

Norm: "To break even! I look to next year to be a milestone year for us. The acts we have worked and will work this year will be going into their second records, and if we have moderate to reasonable success with, for example, a Genghis Angus the first time out, I expect us to move much quicker the second time out." 🐸



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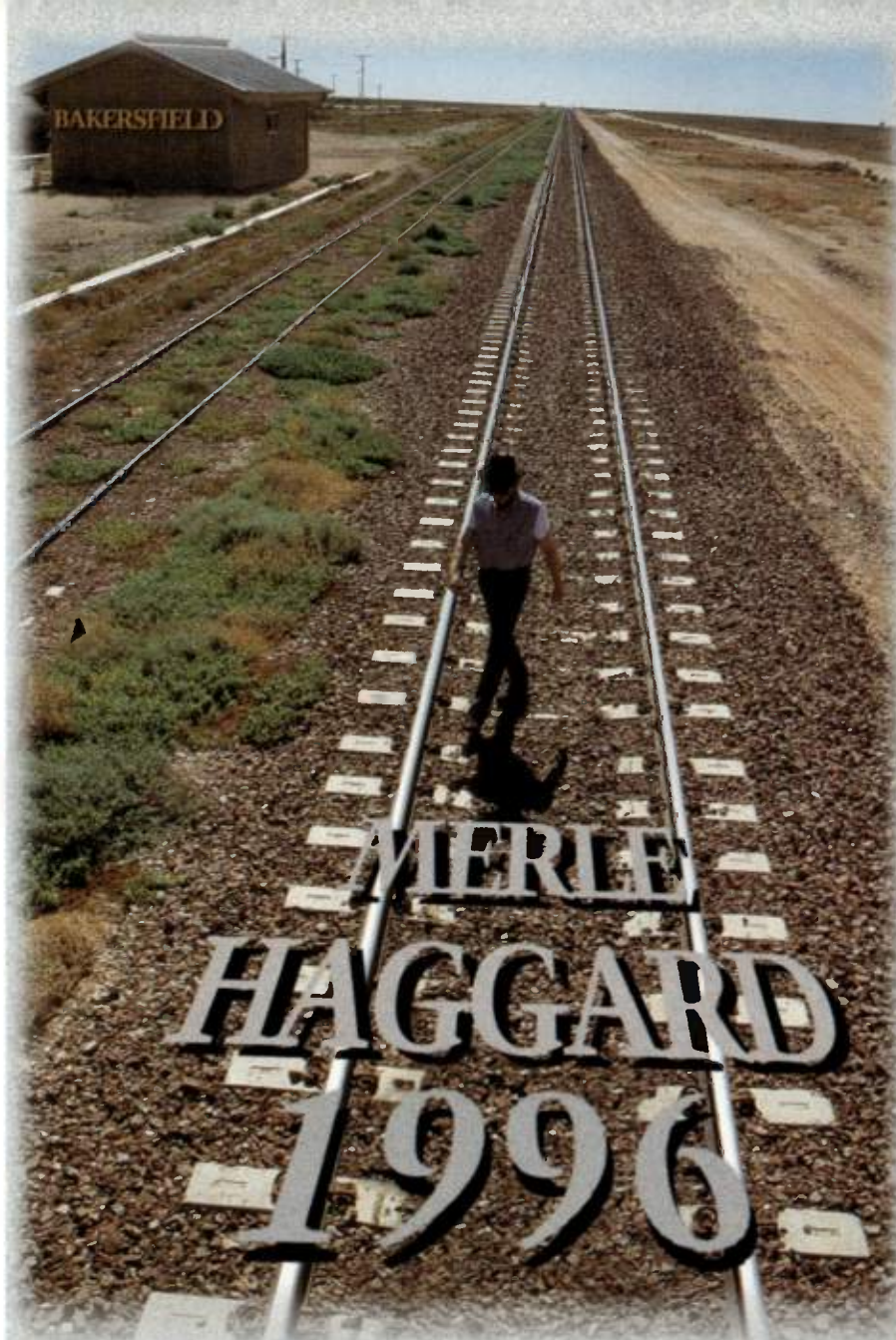
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Review



Sovory

ALBUM: *Sovory*
LABEL: Polydor (527751)
MEMBERS: James Raymond (vocals/keyboards); Steve DiStanislao (drums); Mars Lasar (keyboards/programming); Mark Antoine (guitar); Jimmy Haslip (bass); James Hannah (guitar); John Nordstrom (keyboards).
PRODUCER: Sovory
ORIGIN: San Francisco, but now resides in LA
WHAT YOU SHOULD KNOW: Discovered by famed producer/manager John Ryan a few years ago, Sovory, with Ryan's direction, has begun to realize his dream. Born to a highly religious family in the Bay Area, Sovory was sheltered from much of popular culture during his formative years. Yet his parents were big on culture and he was regularly exposed to classical symphony music, ballets and the theater. All this changed when his grandmother gave him a radio as a gift. Through this, he was exposed to a whole new world of expression. Leaving San Francisco for LA, Sovory brought his experience of singing with bands and choirs along with him. He initially hooked up with a few other musicians, forming the band Purple Planet Jam, which carried a musical message of no prejudice, discrimination or sexual inequity. Sovory continues to carry this loving message with his solo debut effort for Polydor.
SOUNDS LIKE: Like Dionne Farris and Seal, Sovory is the type of artist who transcends any classification or musical pigeonhole. He is simply brilliant and all-passionate. His vocal range is astounding and he has the rare talent of taking elements from hard rock to smooth soul and blending them into a sound that is truly inspired.
SUGGESTED SONGS: "May Not Be" (featured on *totallyadult* TuneUp #13); "Did You Mean What You Said"; "Midnight Sun."
CONTACT NAME AND NUMBER:



The Cure

ALBUM: *Wild Mood Swings*
LABEL: Fiction/Elektra/EEG (61744)
MEMBERS: Robert Smith (vocals/guitar/6-string bass); Simon Gallup (bass); Perry Bamonte (guitar/6-string bass); Roger O'Connell (keyboards); Jason Cooper (drums/percussion).
GUEST ARTISTS: Mark Price, Ronald Austin & Louis Pavlou (drums); Will Gregory, John Barclay, Steve Sidwell, Richard Edwards, Sid Gauld & Steve Dawson (brass); Audrey Riley, Leo Payne, Chris Tombling & Sue Dench (strings).
PRODUCERS: Robert Smith & Steve Lyon
ORIGIN: England
WHAT YOU SHOULD KNOW: Band members may have come and gone over the past 19 years, but the singular vision of Robert Smith has remained steadfast. With *Wild Mood Swings* - The Cure's 10th studio album - Robert and the band move boldly into new musical realms, while still maintaining the core elements of their sound (particularly Smith's unmistakable voice). And the subject matter of the songs still deals with the darker sides of love, regret, revenge, dismay, frustration and danger. After hearing them, they will haunt your dreams for some time to come.
SOUNDS LIKE: A palatable, mainstream-alternative sound that will satisfy the tastes of many younger Adult Rock listeners.
SUGGESTED SONGS: "The 13th"; "Mint Car"; "This Is A Lie"; "Numb."
CONTACT NAME AND NUMBER: Lisa Michelson 212.275.4260



The Wallflowers

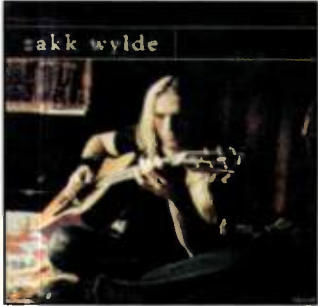
ALBUM: *Bringing Down The Horse*
LABEL: Interscope (92671)
MEMBERS: Jakob Dylan (vocals/guitar); Michael Ward (guitar/vocals); Mario Calire (drums/vocals); Greg Richling (bass); Rami Jaffe (organ/piano/vocals).
GUEST ARTISTS: Lee LeBlanc; Michael Penn; Sam Phillips; Adam Duritz; Gary Lewis; Don Heffington; Mike Campbell; Jay Joyce; Fred Tackett; Kevin Patrick Warren; Jon Brion; Stephen Bruton; Tobi Miller; David Rawlings; Matt Chamberlain; Gary Louris.
PRODUCER: T Bone Burnett
ORIGIN: Los Angeles
WHAT YOU SHOULD KNOW: T Bone Burnett strikes again, this time with The Wallflowers. And with Jakob Dylan as the centerpiece (he wrote all the songs on the album), The Wallflowers are determined to make it on their own terms and via their own musical message, without relying on the famous family connections they have. Formed in the early 90s, the band has ritually taken their music to the stage and the people. First in local LA clubs, then on the road, opening for such acts as 10,000 Maniacs, Spin Doctors, Cracker and Toad The Wet Sprocket (look for them on the road again soon). Their first album, of a few years ago, was warmly received by radio and the press, and *Bringing Down The Horse* fulfills the hopes we all had for this outfit after hearing it.
SOUNDS LIKE: The Wallflowers have an earthy sound that respects many great bands and sounds from the 60s and early 70s; however, their approach is original, dynamic and firmly planted in the mid-90s. The album is deep.
SUGGESTED SONGS: "6th Avenue Heartache"; "One Headlight"; "Invisible City"; "Laughing Out Loud"; "Angel On My Bike."
CONTACT NAME AND NUMBER: James Evans 312.477.1146



The Neville Brothers

ALBUM: *Minkwe Oyasun Oyasun*
LABEL: A&M (540521)
MEMBERS: Art Neville (vocals/keyboards); Aaron Neville (vocals); Cyril Neville (vocals/keyboards/percussion); Charles Neville (vocals/woodwinds); Willie Green (drums); Nick Daniel (bass); Eric Struthers (guitar); Eric Koolb (keyboards); Terry Manuel (keyboards/vocals).
GUEST ARTISTS: Gaynelle Neville (vocals); Kristin Neville (vocals/clarinet); Jason Neville (vocals); Bob Wier (guitar/vocals).
PRODUCERS: James Stroud & The Neville Brothers
ORIGIN: New Orleans
WHAT YOU SHOULD KNOW: Ever since The Neville Brothers emerged from the musical/cultural caldron known as The Wild Tchoupitoulas in 1981 with their debut album, *Fly On The Bayou*, they have remained true to their vision; a vision, as Charles Neville states, "that all music and artistic expression is a gift that allows a greater energy to flow through us." Further, The Neville Brothers have always successfully blended the broad and diverse musical heritage of America into a unified and positive-message style. *Minkwe Oyasun Oyasun*, which in the Lakota language means "all my relations," will carry the bros internationally revered stature to new heights. With a balanced collection of self-penned tunes and choice covers, they use music to help bring us all together.
SOUNDS LIKE: The sound runs the gamut from Caribbean rhythms to reggae and New Orleans-style soul to roots-rock.
SUGGESTED SONGS: "Fire On The Mountain" (featured on *totallyadult* TuneUp #13); "Love Spoken Here"; "The Sound"; "Orisha Dance."
CONTACT NAME AND NUMBER: J.B. Brenner 213.856.2730

By John Schoenberger



Zakk Wylde

ALBUM: *Book Of Shadows*

LABEL: Geffen (24964)

MEMBERS: Zakk Wylde (vocals/guitar/keyboards/harmonica/bass); Joe Vitale (drums/keyboards); James LoMenzo (bass).

PRODUCERS: Ron & Howard Albert

ORIGIN: Jersey City, New Jersey

WHAT YOU SHOULD KNOW:

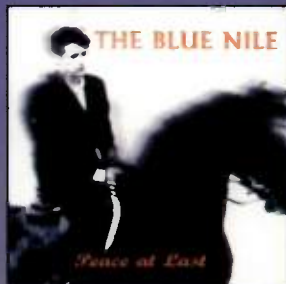
Although most widely known as the guitarist for Ozzy Osbourne from 1988 to 1994, Zakk Wylde has grown and changed his musical stance considerably since then. *Book Of Shadows* is his first solo effort, and before you go judging this book by its cover, I strongly suggest you give it a good listen, because you're definitely going to be surprised. Zakk has pushed his musical pyrotechnics of the past aside and opted for a more subdued, more intimate and mellower means of expression. Although his explosive guitar still punches through now and again, his modus operandi for *Book Of Shadows* is considerably simpler and more acoustically based.

SOUNDS LIKE: Sometimes dark and moody, while other times more up tempo and joyous, Zakk Wylde has revealed that a sensitive and mature singer/songwriter lives behind the flashy facade.

SUGGESTED SONGS: "Between Heaven And Hell"; "Way Beyond Empty"; "Throwin' It All Away"; "The Things You Do."

CONTACT NAME AND NUMBER:

Alan Ocreman 310.285.3734



The Blue Nile

ALBUM: *Peace At Last*

LABEL: Warner Bros. (45848)

MEMBERS: Paul Buchanan (vocals/guitar); Robert Bell (bass); Paul Joseph Moore (keyboards).

GUEST ARTISTS: Nigel Thomas (drums); Craig Armstrong (string orchestration).

PRODUCERS: The Blue Nile

ORIGIN: Glasgow, Scotland

WHAT YOU SHOULD KNOW:

Ever since The Blue Nile unveiled themselves in the early 80s, they - helmed by driving force Paul Buchanan - have never been known to be prolific; rather, they have allowed the creative process to take its own natural course. So, when we do get a new album by these poets for the often-forgotten ordinary man, the wispy aura that surrounds them becomes more tangible. Taking the most mundane occurrences in our lives, The Blue Nile have the power to endow them with a majestic, truth-revealing transcendence. Whether it's with the groove of the song, a lyrical nuance or the way Buchanan's voice reaches inside the listener, these talented artists have a way of touching the heart.

SOUNDS LIKE: Built around the power of melody and lyric, *Peace At Last* is a more straightforward, less-embellished presentation than their earlier works. Say Buchanan, "We wanted it to be visceral, less adorned...more direct."

SUGGESTED SONGS: "Sentimental Man" (featured on *totallyadult TuneUp* #13); "Happiness"; "Tomorrow Morning"; "Body & Soul."

CONTACT NAME AND NUMBER:

Nancy Stein 818.953.3559



Thanks To Gravity

ALBUM: *Slingshot*

LABEL: AWARE (102)

MEMBERS: Andy Happel (vocals/violin/guitar); Sean "Feelix" Caughran (keyboards); Drew Wyman (bass/vocals); Sean Daniels (drums/percussion/vocals).

PRODUCER: Kevin Halpin

ORIGIN: Portsmouth, New Hampshire

WHAT YOU SHOULD KNOW:

Thanks To Gravity are a wonderful example of a band who have taken the grassroots approach. Through intensive touring, three self-released CDs and their intimate involvement with the AWARE organization, they have developed a faithful fan base through the country (so much so, that they have recently been signed by Capitol Records). Two of the members majored in music at the University of New Hampshire, while the other two have had music in the forefront of their lives for many years. This pool of experience has allowed Thanks To Gravity to become an accomplished, supertight ensemble. One listen to *Slingshot* makes it quite clear these guys are serious about what they do!

SOUNDS LIKE: Thanks To Gravity take an earthy, intelligent approach to their music, leaving plenty of room to stretch out. Happel's violin embellishments and expressive vocal prowess, backed by progressive arrangements, makes this band stand way ahead of the crowd.

SUGGESTED SONGS: "Top Sheet" (featured on *totallyadult TuneUp* #13); "The Last Time"; "Scorpio Come."

CONTACT NAME AND NUMBER:

Stephen Hutton 847.491.0036



Angellique Kidjo

ALBUM: *Fifa*

LABEL: Mango (531039)

MEMBERS: Angellique Kidjo (vocals).

GUEST ARTISTS: Literally, more than a hundred Beninese traditional percussionists, flutists, singers and other players participated in the recording of *Fifa*.

SPECIAL GUEST ARTISTS:

Carlos Santana (guitar); Snake Davis (saxophone); John Thirkell (trumpet); Dennis Rollins (trombone); Luis Conte (percussion); Sanjay Divecha (guitar).

PRODUCER: Jean Hebrail

ORIGIN: Benin

WHAT YOU SHOULD KNOW:

Angellique Kidjo is one of Africa's most engaging, powerful and charismatic female stars. She is world renowned for her own special brand of Afro-funk, which brings the colorful and rhythmic sounds of her native culture parallel to contemporary popular music. *Fifa* marks the first time for Angellique sings in English as well as her native Beninese. Much of the album was recorded on location throughout Benin, then these recordings were taken to Paris, London, Los Angeles and San Francisco, where the new technologies of music recording enabled Western musicians to join these African players.

SOUNDS LIKE: An engaging, appealing and passionate blend of the traditional and the modern.

SUGGESTED SONGS: "Welcome"; "Naima"; the title track.

CONTACT NAME AND NUMBER:

John Sigler 212.603.3953

AVIOL



Magnapop

ALBUM: *Rubbing Doesn't Help*
LABEL: Priority (53992)
MEMBERS: Linda Hopper (vocals); Ruthie Morris (guitar/vocals); Shannon Mulvaney (bass); Mark Posgay (drums).
PRODUCER: Geza X
ORIGIN: Atlanta
WHAT YOU SHOULD KNOW: Magnapop first hit the scene with a 1992 EP that featured tracks produced by Michael Stipe. They then released their highly successful Priority debut, *Hot Baking*, which was produced by Bob Mould. Now they return with this sophomore effort, *Rubbing Doesn't Help* (taken from a Ben-Gay slogan) find these three girls and a guy more confident, more focused and fully capable of blowing the roof off. They will certainly find a warm welcome at Alternative and Active Rock Radio, but Adult Rock Radio can flirt with them, too. Says Ruthie Morris, "This an album that basically says 'have some empathy.' It's about just dealing with it - not irritating it. It's about dealing with yourself and those close to you."
SOUNDS LIKE: Edgy, raw, moody, irritated, angry and blunt pop-rock with a sweet sense of melody....
SUGGESTED SONGS: "Open The Door"; "Down On Me"; "Snakes."
CONTACT NAME AND NUMBER: Michelle St. Claire 213.993.3280



Everything But The Girl

ALBUM: *Walking Wounded*
LABEL: Atlantic/AG (82912)
MEMBERS: Traci Thorn (vocals); Ben Watt (synth/keys/abstract sounds/guitar/vocals).
PRODUCER: Ben Watt
ORIGIN: London
WHAT YOU SHOULD KNOW: Everything But The Girl has always possessed the uncanny knack of keeping one foot firmly planted on the solid ground of pop/dance music, while the other has tip-toed its way around in musical territory difficult to describe; let's try, world-urban hip-hop, with jazz overtones and an ambient underbelly. OK. How about this? Traci Thorn's voice is one of the sexiest in the recording industry, while Watts' ever-creative use of sound textures and entrancing rhythms elevates them into the world of the ultra hip. Thorn and Watt have a way of capturing the painful desires we all endure but don't often satiate. To put it simply, everything about Everything But The Girl is way cool!
SUGGESTED SONGS: "Flipside" (not included on the sampler you recently received, but well worth checking out); "Mirrorball"; "The Heart Remains A Child"; "Single."
CONTACT NAME AND NUMBER: Bonnie Slifkin 212.275.2247



The Specials

ALBUM: *Today's Specials*
LABEL: Virgin (40133)
ORIGINAL MEMBERS: Lynval Golding (vocals); Neville Staples (vocals); Roddy Byers (guitar); Horace Panter (bass).
NEW MEMBERS: Mark Anthony Adams (keyboards); Adam Birch (trombone); "Aitch" Hyatt (drums).
PRODUCER: The Specials
ORIGIN: England
WHAT YOU SHOULD KNOW: Originally, The Specials were part of the burgeoning 2-Tone scene in England in the early 70s. They, along with bands like Madness, The English Beat and Selector, were offering a more melodic, yet no less politically charged, style of music than punk. They used healthy doses of the then-becoming-popular sound of reggae and ska in their sound. They recorded two albums - *The Specials* and *More Specials* - before disbanding into two different recording factions, known as Fun Boy Three and Special AKA. Now, they have returned as a unit, formed from original and new members. *Today's Specials* offers up a dozen songs that the band members cite as some of the most influential songs in their careers.
SOUNDS LIKE: British ska/rock with a heavy leaning toward rhythm and vocal harmonies.
SUGGESTED SONGS: "A Little Bit Me, A Little Bit You" (The Monkees); "Take Five" (Paul Desmond & Dave Brubeck); "Pressure Drop" (Toots And The Maytells); "Somebody Got Murdered" (The Clash).
CONTACT NAME AND NUMBER: Scott Douglas



An Emotional Fish

ALBUM: *Sloper*
LABEL: Blue/Pure Music (2260)
MEMBERS: Gerald Whelan (vocals); David Frew (guitar); Eada Wyatt (bass); Martin Murphy (drums).
GUEST ARTISTS: Gordon Cano (vocals); Joe Ryan (pedal steel/dobro); Maria Doyle-Kennedy (vocals); Marc Breathnach (strings); Michael Flynn (accordion); Patrick Collins (violin).
PRODUCERS: An Emotional Fish
ORIGIN: Ireland
WHAT YOU SHOULD KNOW: This is An Emotional Fish's third album, and their first in five years. In many ways it is the most confident effort by the group to date. After the mixed reception of their last album, the band had been considering packing it in. But somehow, they knew they had another album or two left in them; that they had yet to fully realize a "complete An Emotional Fish" album. The feelings of comradery prevailed and they decided to record. As a result of this introspection, the band's musical vision was so unified that the entire process of recording, producing and mixing the album took only three and a half weeks.
SOUNDS LIKE: More organic than An Emotional Fish's previous offerings, *Sloper* is a lovely collection of textures, images and moods. Says Whelan, "The album was mixed by hand. There were no computers involved at all. Everyone grabbed a few faders and that was that."
SUGGESTED SONGS: "Summertime"; "Aeroplanes"; "Other Planet Girl"; "Air."
CONTACT NAME AND NUMBER: Terry Coen 203.938.0555

CHIMERA

Earth Loop

COMING SOON

for more information contact:
Shanna fischer at Grass records
212-843-8300 ext. 212





Bill Nelson

ALBUM: *After The Satellite Sings*
LABEL: Gyroscope (6616)
MEMBERS: Bill Nelson (vocals/guitar/E-bow/bass/keyboards/marimba/harmonica/percussion/drum programming/wind-up gramophone).
GUEST ARTISTS: Ian Leese (bass); Dave Cook (octapad).
PRODUCER: Bill Nelson
ORIGIN: England
WHAT YOU SHOULD KNOW: After a multi-faceted, 20-year career that included being a member of BeBop Deluxe and Red Noise, as well as countless solo works and production credits - and with his current involvement with Channel Light Vessel - Bill Nelson remains a vital and creative enigma. He seems to be able to glide from one musical style to another, and another, and another, with effortless ease. Indeed, his musical direction is so focused, it only took four weeks to complete and record the 16 compositions for *After The Satellite Sings* (this title refers to a poetic passage by Jack Kerouac).
SOUNDS LIKE: Nelson's music is experimental, pioneering, seductive, literate and some times muscular. It is always awe inspiring. His vocals will remind you at times of David Bowie, but any other comparisons must stop there.
SUGGESTED SONGS: "Streamliner"; "Tomorrow Yesterday"; "Flipside"; "Memory Babe"; "Beautiful Nudes."
CONTACT NAME AND NUMBER: Marie Bakkalapulo 212.886.7591



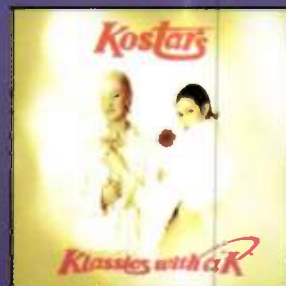
Zoe

ALBUM: *Hammer*
LABEL: M&G/RCA (66826)
MEMBERS: Zoe (vocals/guitar/keyboards/percussion).
GUEST ARTISTS: Some of the best session players London has to offer.
PRODUCER: Youth
ORIGIN: London
WHAT YOU SHOULD KNOW: Zoe's vocal career began at the age of 15, when she was expelled from school for disruptive behavior. She locked into the live band circuit of London, fronting many local soul bands, where she had a chance meeting with Youth. Youth and her began to collaborate, resulting in her first album *Scarlet, Red And Blue*, which spawned the 1991 #1 British hit "Sunshine In A Rainy Day." Zoe then began a personal quest, first taking her to Ireland, where she developed relationships with Chieftain Donal Lunny and Uilleann pipe player Davey Spillane. Later her travels led her to journey throughout the Indian sub-continent to pursue her interest in the rich music heritage of India. She has now re-emerged with her M&G/RCA American debut, *Hammer*.
SOUNDS LIKE: Founded in the rhythm and power of her R&B roots, embellished by her Celtic and Indian experience, and driven by the relentless energy of her youth, Zoe offers up an intoxicating and inspired musical brew.
SUGGESTED SONGS: "Hammer" (featured on totallyadult TuneUp #13); "Down The Mountain"; "Virgin Snow"; "The Lion Roars."
CONTACT NAME AND NUMBER: Jordan Zucker 310.358.4055



Red Thunder

ALBUM: *Makoe Wakan*
LABEL: Eagle Thunder (7916)
MEMBERS: Robby Romero (vocals/guitar/percussion); Benito Concha (traditional drum kit/rattles/vocals); Mazati Galindo (traditional flutes/percussion/vocals); Paul Martinez (bass/vocals).
GUEST ARTISTS: Mike Concha; Richard Moves Camp; Curtis Milk; Stevie Salas; Charles Gasper, Dakota Rene; Cam Junior.
PRODUCERS: Stephen Croes
ORIGIN: Taos
WHAT YOU SHOULD KNOW: Combining contemporary music with traditional Native American rituals over 1,000 years old, Red Thunder make some powerful magic. Their unique style conjures up the mystery and spiritual power the American Indian culture has been tapped into for countless generations. Perhaps in a world where so many of us are out of the natural flow of the universe, we should heed the message and the majesty of the Native American philosophy and get back on the Red Road.
SOUNDS LIKE: Melodic, acoustic-based music that carries a universal message of environmental conservation and brotherly love. The mixture of modern and ancient instruments makes for a heart-stirring aural experience.
SUGGESTED SONGS: "Heart Beat"; "Medicine Woman"; "Hidden Medicine"; "Sacred Ground."
CONTACT NAME AND NUMBER: Linda Sanchez 818.353.7427



Kostars

ALBUM: *Klassics With A K*
LABEL: Grand Royal (025)
MEMBERS: Vivian Trimble (vocals/guitar/Moog/Casio/Arp/Multivox/piano); Jill Cunniff (vocals/guitar/bass/accordion).
GUEST ARTISTS: Kate Schellenbach (drums/drum machine/percussion); Gabby Glaser (guitar); Niko Tavernier (vocals/trumpet); Gene Ween (vocals/guitar); Dean Ween (vocals/guitar).
PRODUCERS: Kostars & Josephine Wiggs
ORIGIN: New York City
WHAT YOU SHOULD KNOW: Kostars is essentially a side project for Luscious Jackson members Vivian Trimble and Jill Cunniff. While on tour, the two gals would often steal away with acoustic guitars to write and play a style of music different from what they were performing on stage with L.J. Before the tour was over, they had an album's worth of songs and a desire to share them. Hence, *Klassics With a K*.
SOUNDS LIKE: Although there are some subtle elements of their primary band found in the music, Trimble and Cunniff cite their inspiration as coming more from artists ranging from Bobbie Gentry to Astrud Gilberto and Nancy Sinatra to Joni Mitchell. The songs are succinct, uncluttered and catchy.
SUGGESTED SONGS: "Red Umbrella"; "Never Say Lonely"; "Don't Know Why."
CONTACT NAME AND NUMBER: C.J. 213.663.5984

SCUP MOUNTAIN TAINN BOYS

massachusetts



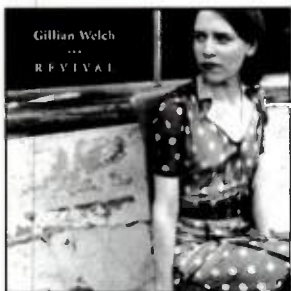
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AMERICAN ROOTS

GILLIAN WELCH



ALBUM: *Revival*
LABEL: Almo Sounds/Geffen (80006)
 Many of us were first introduced to Gillian Welch via Emmylou Harris, who covered "Orphan Girl" on her latest album. Coming straight from the core of Americana, Welch delivers music that is innocently soulful, imminently pure and

often quite unadorned. Yet, each and every song on *Revival* will pull hard on your heart strings.

SUGGESTED SONGS: "Paper Wings"; "Pass You By"; "One More Dollar."

CONTACT NAME AND NUMBER: Alan Oremán 310.285.2734

NAKED TO THE WORLD

ALBUM: *Pilgrim's Kiss*

LABEL: Tangible Music (56805)

Comprised of seasoned publishing/songwriting/producing vets, *Naked To The World* offers us a collection of pure, simple, earthy songs that are strong on melody and lyrics, presented in an acoustic style. They were recently voted Acoustic Band of the Year by the National Academy of Songwriters, have been featured in *Acoustic Musician* and *Musician*, and have toured the country to rave reviews.

SUGGESTED SONGS: "Blame It All On You"; "Breaking Up."

CONTACT NAME AND NUMBER: Gary Brady 800.694.2222

ANNIE GALLOP

ALBUM: *Backbone*

LABEL: Prime CD (020)

Born in Ann Arbor, Michigan, Annie Gallop has pursued a variety of careers, including dancing, metalsmithing and message therapy, eventually leading her to Seattle. However, all along the way, she continued to practice her guitar and privately write songs. In 1994, she released *Cause And Effect* on her own Flyaway Hair label. Now we have *Backbone*, released by Prime CD. It features her unconventional guitar and vocal style, and the talents of some top Seattle musicians.

SUGGESTED SONGS: "Max"; "Camera"; "The Girl With The Flyaway Hair."

CONTACT NAME AND NUMBER: Jeff Colchamiro 212.366.5982

KATE JACOBS

ALBUM: *A Sister*

LABEL: Bar/None (20076)

Although Kate's background lies more within the world of country music, her latest EP places her in the folk-pop arena. The lead track, "A Sister," is about a girl who has a lot of brothers and lives in two houses - her parents are separated. Kate performed the song live on the radio, and a representative from Hyperion Books happened to hear her. The concept of the song is now going to be a children's book.

SUGGESTED SONGS: "A Sister"; "Eddy Went To Spain."

CONTACT NAME AND NUMBER: Jill Richmond 201.795.9424

JILL OLSON



ALBUM: *The Gal Who Would Be King*

LABEL: Eggbert (80022)

Originally from Iowa, Jill Olson moved to San Francisco with her first band, The Stouthearted - a group that was lauded in singer/songwriter circles. She then formed a band called the Movie Stars, which was a critic's choice. She now stands

on her own, handling vocals and bass guitars chores, while guitarist Michael Montalto (also from the Movie Stars), drummer Bennett Bowman (formerly of Seven Day Diary) and rhythm guitarist Jeff Hanson make up her band.

SUGGESTED SONGS: "Conquer The World"; "I Don't Really Care"; "Right Words."

CONTACT NAME AND NUMBER: Greg Dwinell 714.990.5652

PETE SEEGER

ALBUM: *Pete*

LABEL: Living Music (0324)

This is Pete Seeger's (who just turned 77!) first new studio album in almost 20 years! Playing masterful banjo and 12-string, Pete sings with gusto on the 18 songs on *Pete*. Many of the songs are his classics, this time enhanced by the involvement of three different choral ensembles. There is also three new songs featured on the disc.

SUGGESTED SONGS: "Huddie Ledbetter Was A Helluva Man"; "Natural History (The Spider Song)"; Don West's anthem on Beethoven's "Ode To Joy."

CONTACT NAME AND NUMBER: Promotion 860.567.8796

STEVE DANSINGER

ALBUM: *Sensation Days*

LABEL: Akeldama (2101)

Long known as the drummer for several downtown New York City singers and poets, Steve Dansinger now emerges as a troubadour in his own right. With arrangements that include 12-string guitar, Hammond B-3, fiddles, banjos, cellos and horns, he belts out his earnest songs about politics, love lost and the horrors of youth violence (he is actively involved in alternative sentencing programs for youth offenders) from behind his drum kit.

SUGGESTED SONGS: "I Breathe"; "Letter From Cezanne"; the title track.

CONTACT NAME AND NUMBER: Melanie Masterson 212.757.1616

PETE NELSON

ALBUM: *The Restless Boys Club*

LABEL: Signature (71232)

A veteran of the New England folk-based, singer/songwriter scene, Pete Nelson has truly given us a great album. His story-telling songs will immediately draw your attention, while the musical contributions of friends like Greg Brown, Cliff Eberhardt, John Gorka, Christine Lavin, Kristina Olsen and Bill Morrissey add balance and grace.

SUGGESTED SONGS: "Two Hearts"; "One Horse Town"; "Let's Get Some Beers."

CONTACT NAME AND NUMBER: Promotion 800.694.5354

DEBRA DAVIS



ALBUM: *Uninvited Guests*

LABEL: D3 (333)

Debra Davis is a discovery of Dave Beyer (drummer for Melissa Etheridge). This young lady has a lovely voice and accomplished songwriting skills. She has already established a solid fan base in Southern California, which is destined to

spread nationally very quickly. Along with Dave on drums, Melissa's bassist - Mark Browne, as well as Rob Laufer, John Thomas and Morris Teper also helped with the recording of *Uninvited Guests*.

SUGGESTED SONGS: "This Old Man"; "Moon Upon My Shoulder"; the title track.

CONTACT NAME AND NUMBER: Promotion 818.247.9173

KIMMIE RHODES

ALBUM: *West Texas Heaven*

LABEL: Justice (82201)

Like the plains of West Texas, Kimmie Rhodes' music seems boundless and free. Although her style is deeply rooted in country music, she has a way of easily transcending any single genre in the same way Emmylou Harris, Alison Krauss and Nanci Griffith do. Her songs have been covered by a vast list of artists, some of which guest on the album - Willie Nelson, Waylon Jennings and Townes Van Zandt.

SUGGESTED SONGS: "Maybe We'll Just Disappear"; "Wild Roses."

CONTACT NAME AND NUMBER: Ty Sadler 713.520.6669

LORIN ROWAN

ALBUM: *My Father's Son*

LABEL: Black Dahlia (8002)

Lorin has had a long career as a musician and performer - it began at the age of 12. In the mid-70s, he, along with his brother Chris, recorded for Columbia as the Rowan Brothers. Later, a third brother, Peter, joined them on three albums for Elektra. Since then, he has been performing and releasing solo albums. *My Father's Son* is his latest effort, which displays his original brand of country-folk pop.

SUGGESTED SONGS: "Moment In The Sun"; "Circle Of Friends."

CONTACT NAME AND NUMBER: Lesley Olsher 505.672.0333

NORA O'CONNOR

ALBUM: *Cerulean Blue*

LABEL: Uncommon Underground (001)

Based in Chicago, 27-year-old singer/songwriter Nora O'Connor has been performing as a duo with Toney Ventura for the past three years, and more recently with percussionist Alpha Stewart. Writing songs about a variety of experiences in her life, Nora's "confessions" have a way of cutting through the invisible walls of defense to sincerely touch the listener.

SUGGESTED SONGS: "Sit Right Here"; "Wired"; "My Hero."

CONTACT NAME AND NUMBER: Promotion 312.929.0415

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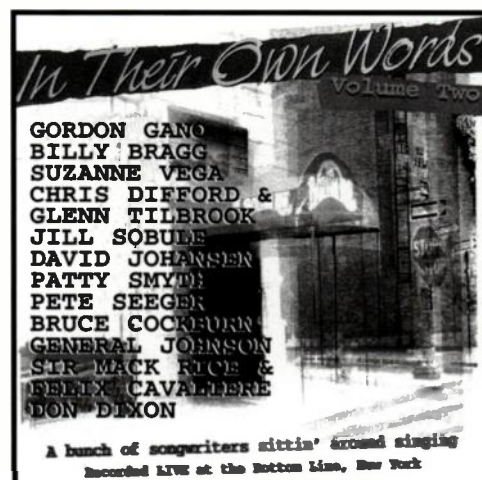
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IN THEIR OWN WORDS VOLUME 2

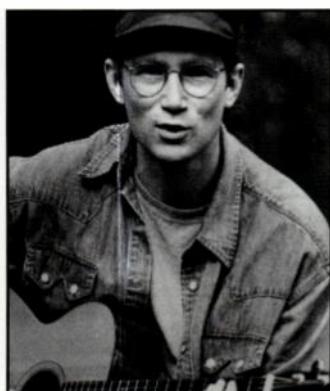
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t o t a l l y a d u l t WORLD ROOTS

KINE LAM



ALBUM: *Praise*
LABEL: Shonchie (64622)

As popular as Youssou N'Dour in her native Senegal, Kine Lam has a vocal style that is similar to N'Dour's, yet her range and abilities are more advanced and passionate. Backed

by tightly-arranged percussion, electric guitars, bass and horns played in a kinetic fashion, Lam has a natural knack for blending her country's musical traditions (something she was trained for from an early age) with what is currently happening in Afropop, resulting in a sound that is captivating, powerful and unique.

Kine's positive message in songs like "Souma Sagnone" (give in to God's way), "Wadiou" (parents should give their children a good education) and "Tascatou Khilbar" (in praise of the positive use some journalists and musicians make of their power to carry a message worldwide) are themes we can all embrace.

CONTACT NAME AND NUMBER: Claudia Stewart-Navarro 213.258.3817

VARIOUS ARTISTS

ALBUM: *The New Feeling*
LABEL: Celestial Harmonies (13124)

Compiled by world renowned Australian broadcaster and journalist Jaslyn Hall, *The New Feeling* is a celebration of indigenous music from around the world. But rather than dwell on the historical aspects, she presents to us the new phenomenon of the sharing of these once-isolated musical idioms afforded by today's global technologies. The result is a collection of artists and ensembles who have begun to embellish their individual musical heritages by borrowing from others. The overall "feeling" from this collection is uplifting and spiritually renewing.

Featured are Brazil's Marcio Montarroyos, Australia's Michael Askill and Turkey's Omar Faruk Tebilek, Canadian-based Takadja, Native American flutists R. Carlos Nakai and Perry Silverbird, Thailand's Fong Naom, Bolivia's Inkuyo, Viet Nam's Pham Van Ty and many others.

CONTACT NAME AND NUMBER: Julian Parnaby 520.326.4400

TAKADJA

ALBUM: *Music from Africa*
LABEL: Celestial Harmonies (13097)

Takadja, a Montreal-based ensemble with members from Canada, Senegal, and Guinea, features an exciting visual as well as musical blending of cultures, that boasts colorful costumes, exciting acrobatic dancing and the use of a broad variety of traditional instruments. Each member has excelled in one of the lively arts of their native country and have come together under one vision as Takadja. In 1995, they won the Juno Award for Best Global Album. The group's name means "to vibrate while dancing" in the Guere language of the Ivory Coast, and that's exactly what they do!

CONTACT NAME AND NUMBER: Julian Parnaby 520.326.4400

CLANNAD



ALBUM: *Lore*
LABEL: Atlantic/AG (82753)

Clannad, who take their name from the Gaelic Language of their native Donegal, have gained tremendous American exposure since 1992. They have enjoyed video success at VH1, been nominated for a Grammy,

have toured the US to rave reviews and recently helped kick-off the new Dublin-based Heartbeat Records with *Clannad Themes*, which was essentially a history of the group's recordings for film and TV dating back to 1982. Now with *Lore*, their popularity both here and abroad should grow even more.

Comprised of Maire and Cairan Brennan and their uncles, Noel and Patrick Duggan, Clannad weave the unique and timeless sound of their childhood with a modern, world-age style that makes their music and their message truly universal in appeal. Standout selections include "Seanchas," "From Your Heart" and "Trail Of Tears."

CONTACT NAME AND NUMBER: Bonnie Slifkin 212.275.2247

SEAMUS EGAN

ALBUM: *When Juniper Sleeps*
LABEL: Shanachie (79972)

Seamus Egan is one of the brightest new talents on the Irish scene today. He plays six different instruments (flute, uilleann pipes, bodhran, tin whistle, banjo and guitar) with adeptness and sensitivity, making him a true virtuoso. *When Juniper Sleeps* slumbers close to the musical traditions of Ireland's rich musical past, but its dreams take you to new realms of expression and vision. Seamus is joined by such Irish luminaries as Michael Aharon, John Anthony, Daryl Burges, Ron Crawford, John Doyle, Steve Holloway, Winifred Horan, Lindsay Horner, Chico Huff and Zan McLeod.

Whether it's the let's-get-up-and-dance energy of "The Winding Hills," the fast pickin' of "Mason's Apron/My Love Is In America" or the beautiful title track, you are bound to be moved by the depth and talent of Seamus Egan.

CONTACT NAME AND NUMBER: Claudia Stewart-Navarro 213.258.3817

LORELLEI

ALBUM: *Spiritus*
LABEL: Soundings Of The Planet (7156)

Based in Tucson, Arizona, vocalist Lorelei is an artist whose musical vision melds the spiritual with the material. Formerly known as Singh Kaur, Lorelei has gained a strong following through her *Crimson Series*, as well as her Billboard-charting *Instruments Of Peace*. Believing that music can be a vehicle into the flow of the universe - for both the performer and the listener - she sings ethereal songs of hope and love. *Spiritus* is her best, most sophisticated effort to date. If Enya and Caroline Lavelle worked for you, then Lorelei is a perfect follow-up.

Become one with "Moon Azure" and "Whispering Winds."
CONTACT NAME AND NUMBER: Bruce Franks 800.937.3223

VARIOUS ARTISTS



ALBUM: *Arctic Refuge - A Gathering Of Tribes*

LABEL: Soundings Of The Planet (7159)
Out of concern for the Arctic National Wildlife Refuge, which is under intense pressure by oil development, Native American artists and friends from the US and

Canada have gathered together in music to celebrate the beauty and the people of the Refuge. To help raise money to increase awareness of this unique and pristine region, *Arctic Refuge - A Gathering Of Tribes* has been released. Featured is music by Native Americans playing and singing their traditional instruments and songs with the natural sounds of the region as a backdrop. The aural experience is both beautiful and moving.

CONTACT NAME AND NUMBER: Bruce Franks 800.937.3223

Milan Entertainment has recently debuted its new division, Milan/Latino, with a great collection of music from Cuba. Below is a list of their initial collections:



VARIOUS ARTISTS

ALBUM: *Palacio de la Salsa* (35734)

VARIOUS ARTISTS

ALBUM: *Habana Secreto* (35736)

VARIOUS ARTISTS

ALBUM: *La Charanga de Cuba* (35742)

VARIOUS ARTISTS

ALBUM: *La Rumba de Cuba* (35743)

VARIOUS ARTISTS

ALBUM: *El Son de Cuba* (35741)

VARIOUS ARTISTS

ALBUM: *El Cha Cha Cha de Cuba* (35740)

ISSAC DELGADO/ ADALBERTO ALVAREZ

ALBUM: *El Chevere de la Salsa/El Caballero del Son* (35749)

CONTACT NAME AND NUMBER: Jason Leopold 212.782.1076



ALEJANDRO ESCOVEDO WITH THESE HANDS

featuring "Put You Down" "Crooked Frame"
and "With These Hands"

Golden Smog DOWN BY THE OLD MAINSTREAM

featuring the new single "V" (added to VH-1)
"Radio King" and "Won't Be Coming Home"



Bob Mould BOB MOULD

featuring "Next Time That You Leave"
and "Thumbtack"

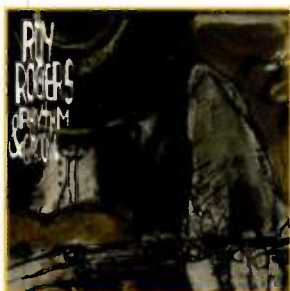


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get ready to open mickey hart's mystery box
... coming in june!

ROY ROGERS



ALBUM: *Rhythm And Groove*
LABEL: Pointblank/Virgin (41494)
 Bay Area blues veteran Roy Rogers, and his roots-based band the Delta Rhythm Kings, return with his sixth album. He has always been a slide guitarist who has valued feeling over flash. *Rhythm And*

Groove, once again, displays Roy's love for a broad variety of music, ranging from straight blues to R&B to country-rock. Says Roy, "This is my normal eclectic mix of songs. My musical interests take me in a lot of different directions, but it's pretty much based on taking the slide guitar to some new places." Check out "Vida's Place," "Call On Me" and "Blues For Brazil," and you'll see what he means!

CONTACT NAME AND NUMBER: Scott Douglas 212.586.7700

THE GALES BROTHERS

ALBUM: *Left Hand Brand*
LABEL: House Of Blues/Private (87005)

As mentioned in a previous Blues Corner, House Of Blues have officially kicked off their new label, and one of the gems in the first group of releases is *Left Hand Brand* by The Gales Brothers. Led by famed brother Eric, and backed by Eugene and Manny, the bros deliver their own special brand of funkified, electric blues. I like "House Of Blues" and "Talking In Your Sleep."

CONTACT NAME AND NUMBER: Rick Sackheim 310.358.4577

THE HOLMES BROTHERS

ALBUM: *Lotto Land OST*
LABEL: Stony Plain (1223)

Take two parts blues, one part R&B/funk and one part rock, and you end up the slammin' sound of The Holmes Brothers. Comprised of Wendell Holmes (guitar/keyboards/vocals) and Sherman Holmes (bass/vocals) and Popsy Dixon (drums/vocals), The Holmes Brothers originally recorded the material for the motion picture "Lotto Land." However, the music easily stands on its own. Although the band only released their first album in 1990, these seasoned players have been on the scene for a long time. Get soulful with "Don't Spare Your Sword" and "Basement Blues."

CONTACT NAME AND NUMBER: Karen Leipziger 615.297.4452

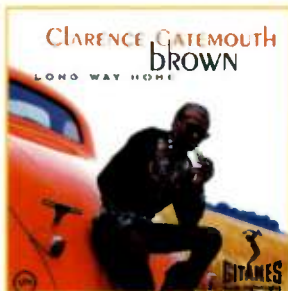
LUTHER "GUITAR JR." WATSON

ALBUM: *Slammin' On The West Side*
LABEL: Telarc Blues (83839)

Born in Mississippi, Luther "Guitar Jr." Watson moved to Chicago in the mid-60s, where he got his blues chops together playing with blues greats such as Magic Sam and Muddy Waters. He then moved to Boston, where he has been playing his blues wares ever since. For *Slammin' On The West Side*, Watson is joined by The Magic Rockers - a group of New Orleans players who know what they're doing! Between them, they explore a broad variety of blues idioms from jump to slow-grinders. Get down with "Hey Little Girl" and "Early In The Morning Blues."

CONTACT NAME AND NUMBER: Vikki Rickman 216.464.2313

CLARENCE "GATEMOUTH" BROWN



ALBUM: *A Long Way Home*
LABEL: Verve (529465)
 Texas guitarist/fiddler/singer/mainstay Clarence Brown is back with a sizzler! And joining him in the fun are such greats as Eric Clapton, Leon Russell (his first recording in seven years), Ry Cooder,

Sonny Landreth, Amos Garrett, Jim Kelner, John Loudermilk, Bobby Charles and Maria Muldaur. Always known for his ability to seamlessly blend blues, country, soul and jazz into a single sound, Brown continues what he's been doing since 1949 on *A Long Way Home*.

The stellar cast of players joining Clarence on *A Long Way Home* is testament to his lasting influence in the world of blues. "Somebody Else," "Underhand Boogie" and "Deep, Deep Water" are all airplay keepers.

CONTACT NAME AND NUMBER: Rachel Lewis 212.333.8119 & Bud Harner 310.996.7200

REUNION BLUES BAND

ALBUM: *Back Home To Clarksdale*
LABEL: Icehouse (53556)

It was a special time indeed, back in 1988, when Delta Blues Museum founder Sid Graves was hosting a fundraising event for the museum, as well as honoring the great Muddy Waters. One block away, in a small tavern called the Cotton Exchange, an even more important event was talking place. A group of veteran blues players who had all played with Muddy at one time or another - Pinetop Perkins, Mojo Buford, Ted Harvey, Bob Stroger and Louis Meyers - were gathered under the moniker of "A Tribute To Muddy Waters by the Reunion Blues Band." This double-disc set is the result. Any track is worth its weight in gold!

CONTACT NAME AND NUMBER: Bruce Flett 901.388.1108

SONNY RHODES

ALBUM: *Out Of Control*
LABEL: King Snake (031)

As you read this, Sonny's latest effort, *Out Of Control* is riding high on the blues charts. Known as one of the truly great blues guitarists on the scene today, he is also an accomplished vocalist and lap steel player. Based in Texas, he is well traveled throughout the South and Northeast. Now, it's time for the rest of us to get next Sonny Rhodes and jammin' - style of blues. If you won't take my word for it, how about Elwood Blues, who says "This is a DO NOT MISS album!" Airplay contenders include "Pickin' Your Bones" and "Another You."

CONTACT NAME AND NUMBER: Bruce Flatt 318.865.9006

PAUL OSCHER

ALBUM: *Knockin' On The Devil's Door*
LABEL: Viceroots (8028)

In the mid-60s, New York-based harmonica player Paul Oscher was a regular at all the blues clubs. Around that time he became friends with Muddy Waters, and eventually toured with him as his harp player. For many years, he was considered the innovator of blues harmonica, influencing a whole generation of players such as Jerry Portnoy and Kim Wilson. Now, we have Paul's first official solo studio album. He is not only playing all the harmonica parts, but is also singing and contributing guitar as well. Check out "I'm Sorry" and the title track.

CONTACT NAME AND NUMBER: Bob Laul 212.465.2357

VARIOUS ARTISTS



ALBUM: *The Alligator Records 25th Anniversary Collection*
LABEL: Alligator (1011)
 It's been 25 years since America's premier blues label first opened its doors. And while many labels have come and gone, Alligator has always remained steadfast to its mission of not only preserving our rich, diverse blues

heritage, but also presenting new, younger talents who are on the cutting edge of the genre.

With this in mind, Alligator has just released a double-disc 25th Anniversary Collection, which features music from James Cotton to Tinsley Ellis, Koko Taylor to Saffire-The Uppity Blues Women and Professor Longhair to C.J. Chenier. And there's a whole lot in-between, such as previously unreleased tracks by Lil' Ed And The Imperials, Floyd Dixon, Hound Dog Taylor, Roy Buchanan and Albert Collins with Johnny Copeland.

CONTACT NAME AND NUMBER: Jay Septoski 312.973.7736

RONNIE EARL & THE BROADCASTERS

ALBUM: *Grateful Heart: Blues & Ballads*
LABEL: Bullseye Blues (9565)

As the Boston Phoenix's Ted Drozdowski says of Ronnie Earl's latest collection, *Grateful Heart: Blues & Ballads*, "What makes Earl great is not merely his technique...but his insistence on putting melody to the fore. He plays guitar like a singer, phrasing his lines with surgical care, breathing through the strings - always." Nuff said!

Journey in Earl's netherworld of blues and jazz with "Ice Cream Man," "Skyman" (for Duane Allman) and "Song For A Sun" (dedicated to Carlos Santana).

CONTACT NAME AND NUMBER: Leslie Rouffe 617.354.0700

GARY MOORE

ALBUM: *Blues For Greeny*
LABEL: Charisma (40507)

No introductions are needed when it come to the talent and passion of Gary Moore. Over the years, he has remained steadfast to his dedication to the blues. Now we have Moore paying tribute to a fellow British blues aficionado - Peter Green. To me, there is little doubt that Green was one of the purist blues artists to ever emerge from England - it's sad he is no longer active. However, Gary has picked up the gauntlet, capturing in both sound and feel that distinctive "Peter Green" sound. This album clearly belongs in regular programming. Zero in on "The Supernatural" and "Love That Burns"

CONTACT NAME AND NUMBER: Scott Douglas 212.332.0418

ACE MORELAND

ALBUM: *Keepin' A Secret*
LABEL: King Snake (030)

Ace Moreland picked up a guitar for the first time when he was five years old. By 12, he was already in bands and by his 20s Ace was a touring machine with his own band - singing, playing and bringin' down the house wherever he went. He has also played with a variety of artists ranging from Bonnie Raitt to Taj Mahall to John Hammond. Now we have Ace's latest project, *Keepin' A Secret*, which is his most diverse to date, featuring songs like "Bring Out The Boogie" and "Corner Of My Eye."

CONTACT NAME AND NUMBER: Bruce Flett 318.865.9006

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1996

t o t a l l y a d u l t magazine & tuneup schedule

configuration

street date

dat/ad deadline

*tuneup #11 & totallyadult #2	february 2	january 19
tuneup #12	march 29	march 15
*tuneup #13 & totallyadult #3	may 10	april 19
tuneup #14	june 28	june 14
*tuneup #15 & totallyadult #4	august 9	july 19
tuneup #16	september 27	september 13
*tuneup #17 & totallyadult #5	november 8	october 15
+totallyadult calendar & (holiday) tuneup #18	december 6	november 15

***magazine & tuneup combo rate**

\$3000 for full-page ad & tuneup track

tuneup rates

1st track & booklet ad.....	\$2000
2nd - 5th.....	\$1200
6th - 10th.....	\$1000
11th - on.....	\$750

extras

clear tray ad.....	\$500
title highlight...	\$200
PMS color.....	\$300

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What is your station's main positioning statement and what efforts do you take to get that position across?

Roger Mayer, GM

KHBG/Santa Rosa

KHBG signed on the air February 1 and, as a brand spanking new signal, we were posed with some very interesting positioning challenges. To our benefit, we had no bad image to dispel from a change of format, but, to our detriment, we had the huge task of defining our essence in a very succinct, immediate and efficient manner.

From the we signed on the air, the stations adopted the name "The Bridge." This phrase offers some powerful illusionary images and some fun on-air word play. Ideas such as "Spanning Decades Of Great Music" and "Spanning The Communities Of Northern California" helped explain the image of the station and also flowed well with the concept of "The Bridge." It is a very adult-sounding positioning statement which dovetails nicely with the Adult Alternative feel of the station and casual nature and terrain of the areas in which we live.

We are still groping with an exact statement that summarizes our music. Terms such as "Best of the 70s, 80s & 90s" just sound to contrived and don't really capture the hipness factor of our message. We are hoping that through an exchange just like this one, we'll find a phrase or idea that sums up the essence of music on "The Bridge."

Mike Morrison, PD

KSCA/Los Angeles

We have recently changed our positioning statement to "LA's Finest Rock." To get this across to our listeners, we are producing a number of song-collage image positioners that we run twice an hour, in addition to our top-of-the-hour ID. Gradually we'll incorporate it into more and more things we do. The sweepers are meant to point out the uniqueness of KSCA in the marketplace. An example of one would be a Dave

Matthews Band hit, a depth Stones track and something like a blues tune.

We have also just designed a new bumper sticker with this slogan. One way we are getting it out to people is a co-promotion we are doing with Domino's Pizza. One-half-of-a-million people will receive a new sticker, plus a registration form to enter a contest to see Sting in London. The sticker and the form will be attached to the top of the box of the next pizza they buy. The beauty of this promotion is that it can potentially reach people who may not be listening to KSCA yet. This slogan will begin to be in our print and bus-banner campaigns, too.

Greg Easterling, AMD

WCBR/Chicago

This will sound heretical but right now we're "between" positioning statements. Currently we are only using our "nickname" as well as our call letters and dial position, "The Bear, 92.7, 'CBR." Of course, we've had positioning statements in the past, such as, "Chicago's Only Alternative" and "Unusual Radio"; the former now sounds too close to another station's handle, while the latter, although still true in many positive ways, doesn't feel quite right after the station moved to a more Triple-A approach.

We will eventually come up with a new statement, but for now, we're OK without one. A lot of listeners who are attracted to our type of diverse musical menu are often times put off by overly slick labels. Currently, we are working on something new that would not become overly annoying when used on a regular basis. For now, our listeners seem happy relating to WCBR as "The BEAR," for reasons that seem unrelated to our local NFL franchise and more about a station that's friendly, open-minded and approachable. A "warm and fuzzy" term of endearment.

Julie Amacher, MD

KUNC/Greeley

KUNC's main positioning statement is "Diverse Music, National Public Radio." We use this statement in station identification, either with the legal ID or elsewhere throughout the hour. We also use this statement on all our printed materials, including the premiums we offer during membership drives. Which means you will also see "Diverse Music, National Public Radio" on sweatshirts and (coffee) mugs. This year we are also promoting "The Faces Of KUNC." Along with the slogan, the coffee mugs and sweatshirts include the faces of Bob Edwards from "Morning Edition," Garrison Keillor of "A Prairie Home Companion," and KUNC's Music Director Julie Amacher.

Another way in which we use this statement during membership drives is in scripted testimonials from artists or talent from National Public Radio. We create scripts which are personalized for the individual and use the statement within the context of the copy.

Zeb Norris, PD

KUMT/Salt Lake City

Our positioning statement is "A Rock Adventure," which I think does a nice job of letting folks know what the station is about, and somewhat ties in with the station name, "The Mountain." We use it as a slug-line on the air at least a couple of times an hour, plus it is on billboards around town and included in television spots.



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Dennis Kitterman, PD

KFMU/Steamboat Springs

The new positioning statement for KFMU is... "Radio In Tune With U...104/105-5... KFMU." The whole focus is on "U," the listener. Our on-air presentation, promotional stance and programming all reflect our positioning statement. We are the station that brings Colorado Rockies baseball to "U." We are the local concert leader. We bring the best live music to "U." This season alone, we have presented some great shows including Ziggy Marley, The Samples, the subdudes, Ian Moore, Widespread Panic, Anders Osborne, David Wilcox and George Clinton to name just a few. When presenting new music, it's something new for "U." In contrast to KUPD in Phoenix, we are very conversational with our tone. We don't have the ultra-deep voice emphasizing the letter "U," it's the totally natural and personal approach for us. Hopefully, with time, our focus on presenting everything we do as a gift for "U," the listener, we will develop a close and personal bond with the audience.

Sherman Cohen, PD

KUPR/San Diego

95-7 KUPR's positioning statement is "Music comes first." We support that with long music sets and fewer commercials, as well as new releases. We respect the music we play, not talking over the songs themselves. The air staff gives information about the artists and concert information about acts coming to town. We try to support every show that fits our radio station.

KUPR has never effectively marketed itself or advertised up to this point. The whole concept is new to the station; so we started a television campaign. It's simply a commercial with an artist video and a voice-over saying, "If you love (Joan Osborne), listen to San Diego's 'New 95-7, KUPR' - the radio station where music comes first." We have created versions with Blues Traveler's "Run-around," Joan Osborne's "One Of Us," Eric Clapton's "Layla," Alanis Morissette's "Ironic" and a few other artist's videos as well. It's a very simple campaign that has

proven to be very effective. We are also using cable, with local spots on VH1 to advertise on. We take advantage of the people that watch the music video channel. VH1's slogan is "Music first" and KUPR's slogan is "Music comes first." This campaign has also been effective in addition to being an inexpensive way to target promote our listeners.

Joe McNeil, PD

KXGO/Eureka

"Quality Rock n' Roll" is our positioning statement. Technically we "get the message across" by using this phrase every time we crack the mic. Whether it's used first in the break... "Quality rock n' roll...93.1 KXGO," or at the end of a wrap... "still to come...Quality rock n' roll from John Hiatt, Neil Young, Rory Block and more blah, blah, blah." Spiritually we get the message across by playing what we feel and hope is a great variety of quality adult music.

Other enforcements which have contributed to our visibility and success is having a few highly in-house, supported specialty shows. These shows include, The KXGO Blues Review, Planet X - The Alternative Show, and Rock For Thought, a singer/songwriter, folk show. Always keep in mind that your adult listener appreciates different kinds of music without having to suffer through an NPR tirade to get to it.

Robert MacKay, PD

WYKT/Joliet

WYKT's main positioning statement is "Joliet's Cool Rock Station." In order to come across as the area's coolest rock station, we went back in time to find all those great songs that make you say "holy shit was that a great song" or "the first time I heard this song I was...." With that base, we moved into the 90s and found the music that has some depth, not just the one hit wonders of the different fads; rather, the songs that have meaning and make you ponder your current state of being. We look at the charts

and we listen to the competition. We go through all the music that comes in and we also try to find that diamond in the rough no one else is playing but is sure to be a hit. Most importantly though, we actively listen to our listeners. Just about every person who calls the station tells us we are "the coolest station in the area," and Chicago signals can be picked up in Joliet. We are not downtown nor are we down and out. We are just trying to be "Joliet's Cool Rock Station."

Greg Meitus, MD

WYEP/Pittsburgh

WYEP's two main positioners at this point in time are: "Where The Music Matters" and "The New Music First." Encompassing a lot of the station's philosophy, "Where The Music Matters" captures the diversity and styles of our artists as well as the amount of music that we play - currently 12-14 songs per hour. While other stations are talking, playing commercials and running news, WYEP is playing music.

With two commercial alternative stations now in the Pittsburgh market, "The New Music First" has become more of a central positioning statement for our station. We are often on new records (Joan Osborne, Eric Matthews, Jars Of Clay, etc.) way ahead of these stations. "The New Music First" helps to reinforce this point to our listeners. We are also working on a "digging deeper" positioner, to help take advantage of the fact that we play more than one track from the artists we share with other stations. While "Champagne Supernova" is being pounded on the other stations, we are currently playing three additional Oasis songs as well as the current single. We feel that most adults (with brains) can handle more than one song at a time from an album, especially from an established artist.

Most everything we do at WYEP is focused on the music and the artists who make the music. Promotions and "jock-talk" reflect an enthusiastic and intelligent approach to bringing our listeners the very best in new music. Because we play a lot of developing artists, we try to find ways to

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make these artists more three dimensional. We keep current bios on all playlist artists in the studio, as well as relevant information about the artist and song on the CD jewel cases. Part of what makes WYEP special to many listeners (why they send us money) is that we play several artists that cannot be found anywhere else on Commercial Radio in Pittsburgh. Some of the artists that have become WYEP exclusives are Lyle Lovett, Kate Bush, the Subdudes, Taj Mahal, Sarah McLachlan, Richard Thompson, and Rosanne Cash. These are just some of the artists that matter to our listeners and they can only be heard in one place, WYEP - "Where The Music Matters."

Patric Miller, PD

KLRF/Eugene

Our positioning statement is "Perhaps The *Only* Radio Station You'll Ever Need Again..." It's a bold statement, but in a market that already has two AAA non-commercial stations, we have to be more than an average AAA station for our listeners. We have done extensive market surveys to find out who our listeners really are. What we found out was very interesting to say the least. The main core of our listening population, is older adults (35-50) who grew up listening to AOR in the 70s. They told us time and again that they were tired of hearing the "same hits day after day," and wanted to hear more from artists we chose for our format. More blues, more acoustic/folk and deeper album cuts from the new *and* older artists we play. Furthermore, they wanted radio to get back to what it was about in the 70s, namely breaking new music and sticking with it for a while.

This obviously presented some interesting challenges in an industry that seems to be driven by the "latest single" from the "latest big thing," whether or not the rest of the album is worth a damn. So the first thing Tom Krumm (MD) and I did was to set a policy: if we don't hear the whole album, and we don't hear at least three tracks that are worth adding to our format, we don't add it. This, of course, has led to innumerable discussions with the label folk, but it has

always proven to be a big winner with our listeners. We didn't add Sting until we heard the whole album, the single put me to sleep. We didn't add The Beatles until we heard the whole album, the single was only fair and the rest of the album was a museum piece.

In many cases, we picked three or four cuts that we knew our listeners would like, whether it was the current focus track from the label or not. Anders Osborne and Michael McDermott were beneficiaries of this, as were Dar Williams and Vonda Shepard. In many cases the industry had already given up on an artist because the focus track didn't go over, and yet we and our listeners got to find out what the whole album sounded like.

The next thing we did to make our station "The Only Station" our listeners needed was to produce special programming from 6-7pm on weekdays that addressed and took on what the non-commercial world has to offer. A weekly artist focus, acoustic music hour, local regional music hour, and a Sunday jazz show are just part of the special programming we put on the air.

Then, we went the extra mile, to help bring some of the new artists to town for concerts, working with local promoters, or, in some cases, promoting the show ourselves. Catie Curtis, The Freddy Jones Band, Dar Williams and Rory Block are part of our "Clear Spring Concert Series." Some of this great music is forth-coming on a CD sampler in June.

What it really all comes down to is that we have decided to break away from the new corporate mentality that seems to be so pervasive in AAA. We have decided to listen to our most important commodity, the *listeners!* If there is anything that is hurting the format these days, it is the thought that we have to "deliver the hits." I don't agree. If we are going to survive as a format, we have to get back to doing what has helped make radio great in the first place, and not just play some of the cool music that's out there, but genuinely support *all* the cool music that's available. We cannot be afraid to support an artist, no matter what the current charts say. Adult Rock can not be afraid to stick with something for the long

haul, and get away from playing the Arbitron ratings game. If you give the listeners what they want, they will come around.

Tom Brengle, MD

KFAV/Warrenton

The positioning statement here at V-100 is short and simple, "The Music Of Three Decades, The 70s 80s and Today." To reinforce our positioning, we use the statement on the air with great frequency - in and out of music - as well as with all of our promos and sweepers.

Off the air we support the positioning statement by repeating it in all our newspaper advertising, billboards, television ads, etc. We also have our positioning statement crafted into the design for our new bumper stickers, T-shirts and other specialty items.

Anthony Michaels, PD &
Doc Holiday, MD

WXRC/Charlotte

Our main positioning statement is "Charlotte's Deep Cuts." We get the position across by consistently playing songs that our target demo likes and can't hear anywhere else in the Charlotte metro (market #37). They tend to fall in to one or two categories, either "Oh wow, I don't believe you're playing that - I haven't heard that in years" or "That sounds great, who is that?" Fortunately, I grew up in Charlotte and I have a photographic memory of what album radio here played from '72 on. We also mix in the best, most melodic Triple-A currents and recurrents. Since we signed on the air in January the response has been overwhelming, especially in the upper demos! We get calls from 45-54s who are turning their 18-34 children on to us. Even though we are designed to superserve men 35-44, there has been an amazing amount of response from women, too! When I look at airplay monitors of Triple-As, I am flabbergasted at how young and alternative some of them lean. I see a lot of pretty hard-sounding and/or unmelodic titles that would seem to be

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difficult to listen to unless you are a real music junkie. We are on the other end of the spectrum. We try to make the station as melodic as possible so that it is easy to listen to - and it is now beginning to pay off!

Dan Taylor, PD

KTUN/Vail

KTUN's main positioning statement is "Vail's own...KTUN...Tuned In To Your Frequency!" In this market, being local sells. The first half is designed to bond us to the community. The second half speaks of KTUN's relationship with our listeners. We're somewhat fortunate here because we don't have to make ourselves stand out among the clutter of other stations. We just have to stand out in our listener's minds.

Doug Donoho, PD

KLRR/Bend

Clear 107.5 positions itself with "The Music Matters Most." Our listeners love the fact that we never talk over music. From 9 to 5, it's the "No Repeat Workday," and the "All Request Lunch Hour" where we get a lot of requests for deeper cuts from our core artists. Three nights a week, we have CD shows. We'll track a new release, a classic, and a cool jazz CD. My night jock does a lot of research on the featured CD so

it's not just "Here's so & so with such on...." All of the Clear 107.5 air staff is required to have at least one music bit per hour. I want my listener to know who it is they are listening to. We do a CD showcase every week. We tie-in with a local music store and feature selected tracks from a new disc, then offer the featured disc at a sale price. It's a great way for us to gauge what our listeners are attracted to musically. Every Friday, thanks to the record reps, we give away grabs - and the listeners love it!

Bruce Van Dyke, PD

KTHX/Reno

Our most recent positioning statement has been "The X.....Real. Good. Music. 94.7fm." To get the point across, we have been using billboards, taxi boards and window stickers.

Colter Langan, PD

KMMS/Bozeman

Here at KMMS, we rely primarily on the slogan, "Montana's Music Station." Our reason is that, it fits with the last three letters of our call letters, and it immediately relates to the listener what we, as a station, are all about.

Not only do we play more music than any other format currently on the air in our

market, but we live, breathe, and eat our rock and roll. It shows commitment to the music. We may have jocks with personality, but music is king, and that becomes apparent once the listeners tune in to the station.

We use this positioner in record liners, all recorded promos for various events and concerts, as well as being part of our "legal ID." You can not tune us in for any given hour and not hear our positioning statement.

We find this to be much more effective than a cliché like "More Variety/Quality" etc. Those types of liners rarely relate to the listener in any specific way, in our opinion.

Norm Winer, VP Programming

WXRT/Chicago

Our positioning statement is - 93 XRT Radio Chicago. It always has been.

Dean Kattari, MD

KOTR/San Luis Obispo

"Rock N' Rhythm N' Blues" is our positioning statement. It is found on our letterhead, cards, etc. We also mention it on the air with our legal IDs and so forth, as well as on our station bumper stickers.



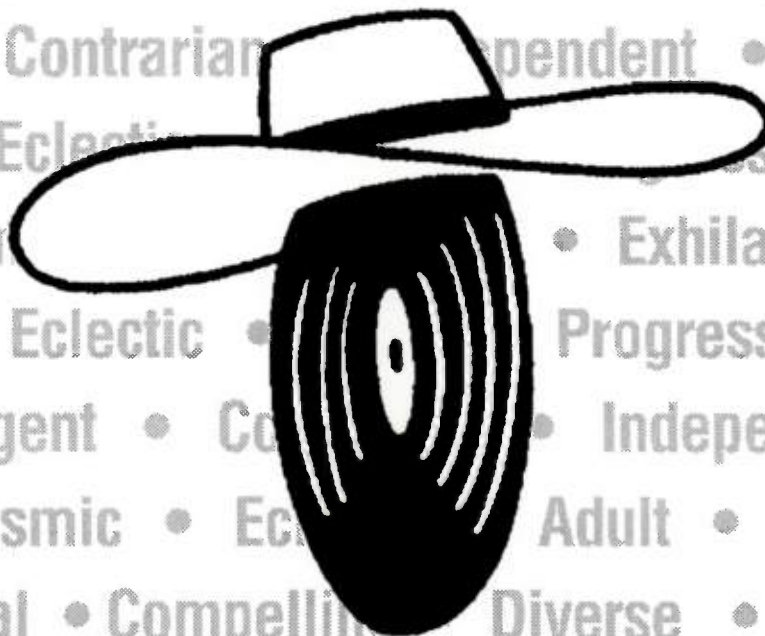
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Paul Warren, OM

WMMO/Orlando

WMMO's main positioning statement is, "Music Is What We're All About." It's vague compared to some stations' statements, which attempt to closely align a station with a particular style of music. We say little that would tie us to a specific set of decades, artists or industry formatic descriptors.

It works for us, because WMMO was created under some unusual circumstances. When we signed on as a new signal in 1990, the goal was not to occupy a particular music position, but rather a set of values in our presentation. Reduced music repetition, reduced hype, and ego-free DJs were opportunities in Orlando against established stations which ignored listener preferences. Determining exactly what music to play came later. To this day, WMMO is known primarily for our values, and not for a specific musical genre.

We reinforce the position by emulating the atmosphere of those early FM progressive stations. We remind listeners often that we never talk over a song, never waste their time with contests, as well as giving tons of music information. Laid-back, conversational jocks, and a nearly total absence of formatic production make the music really stand out, especially when combined with individual songs that stand out. Even our television spots feature no voice-overs, which makes

them stand out from the other television clutter in much the same way as our format presentation does on the radio.

Ed Monroe, GM

KMBY/Monterey

Our main positioning statement is "The Alternative" or "The Alternative For The Monterey Bay Area." We use both of these equally, always backed by "It's About The Music."

The efforts we take to get that point across are:

1) We promote more live alternative music than anybody. So far this year, we've welcomed No Doubt, Ben Harper, Phish, Radiohead, Soul Asylum and Edwin McCain. In the month of May we're bringing The Freddy Jones Band, Screaming Cheetah Wheelies, and Wakeland to the Monterey Bay area. We are also in the planning stages of an outdoor event this summer.

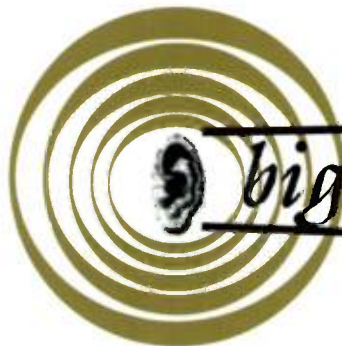
2) We'll take a mainstream radio promotion and give it an alternative twist through on-air presentation.

3) The only news we run on-air is music news.

Jon Byrd, PD

WNDD/Ocala

Our positioning statement is "Best Classics. Best New Rock" which defines exactly what we are; a provider of our listener's favorite songs, both old and new, more often. The Ocala-Gainesville market is saturated with radio signals from Jacksonville, Daytona Beach, Orlando, Tampa, and of course our own, so we have to separate ourselves from the clutter by only playing the best of the best. I work closely with one of our owners, Tim Moore of Audience Development Group, and through Paragon research and local retail and requests, we trim our gold and recurrent categories to only the best, most familiar songs to our listeners. We tend to have a higher turnover rate than traditional AOR or Adult Rock stations due to the fact we want our listeners to hear their favorite songs more often on Wind 95.5 than they would at other stations. We schedule a core artist to be played within each quarter of each hour to enforce the familiarity factor of our product. To best analyze, consider us a jewelry store that only carries diamonds and gold; no silver, no cubic zirconia, no brass, etc., only the best. Which means we frustrate record companies constantly because we won't just play anything; only what's hot, what's happening, and what our listeners deserve.



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Bill Stewart, PD

KIWR/Omaha

KIWR's main positioning statement is "The Midland's Music Leader." This image is conveyed in several different ways:

1) We do a lot of chat about new material on the air. When you hear new music on KIWR, our personalities add in various relevant bits of information about the artist and song that might be useful and informative to our listeners.

2) KIWR will take chances on new and untested material weeks before commercial stations in Omaha begin to consider new music. When we do add a new song, we make it as familiar as possible by spinning it once or twice a day. This way we can safely say we "own" the song in the market.

3) KIWR is viewed as a leader in Omaha when it comes to local music. We currently play four local artists in our regular rotation, one of which (Blue Moon Ghetto) is selling around 100 CDs a week in local record retailers. Although we were not the first to play them on the air, we were the first to play them in heavy rotation. As a result, their shows have been for standing room only audiences and two more local stations have begun to play the band's disc.

4) We test a new song every evening on The Rivers' "Hit or Miss." It's a simple concept that Top 40 radio used for years to

receive instant feedback on the telephone about a new artists and songs. Our phone system does not receive excessive volume; rather, genuinely sincere thoughts from loyal listeners. This helps in the decision process for some of the new records we are considering.

Jay & Jock Hedblade,
Co-PD/MD

WEBX/Champaign

The key marketing position for The Web, in short, is new, adventurous music. The ways in which we attempt to establish that position are through standard on-air liners, key traffic area billboard placement, and prime time TV commercials. Our slogans and catch phrases are simple and to the point: "Good Music," "You Heard It Here First," & "If We Get Near A Song, We'll Play It." Our recent billboard campaign included our logo and direct statements that at once piqued interest and firmly staked our claim in the market. Such slogans included "The Best Music You've Never Heard" and "Some Say You Don't Get It, We Say You Do." The latest TV spots feature actors Joe Montegea, Brian Haley, and Joe Pantoliano in various states of distress and elation and closes with the phrase "Remember what radio was like

before The Web?" All of this is standard, by the book positioning, and it's worked well to raise awareness of our new presence in the market.

The internet, however, has been the most exciting, and rewarding positioning statement we've developed. Nearly all of the stations in the market have web sites, but ours is the first in Illinois to feature RealAudio, which allows listeners to log on our site, download the actual broadcast signal, and then cruise the internet while listening to us live, in real time. We average a minimum of 4,000 to 10,000 hits on our site a day from all over the globe, and wade through hundreds of pieces of E-mail a week.

In addition, we've expanded our giveaways to include our global listeners, and we were the first station to simultaneously lock the "Neat-O and Net-O Live Broadcaster Sites Of The Month" awards from Radio World Magazine. The response locally (from listeners and advertisers) has been a mixture of excitement and amazement. In addition to establishing The Web as *the* place to hear new music first, we've moved beyond the reach of our 6,000 watt signal to the far ends of the globe, and effectively, beyond the pack of local broadcasters.



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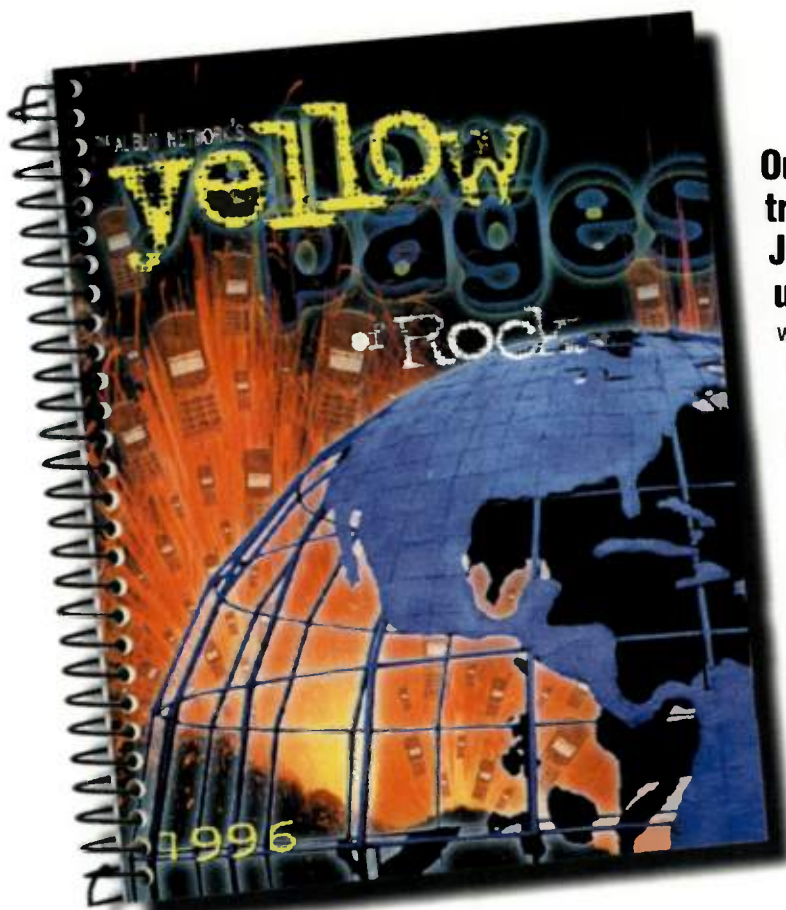
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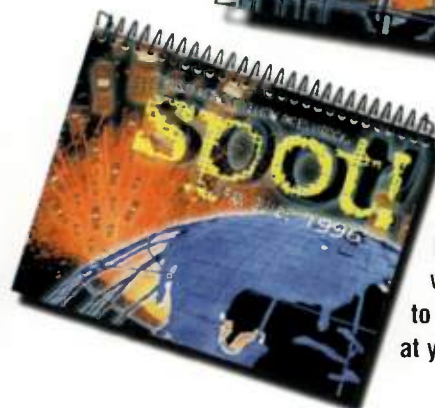
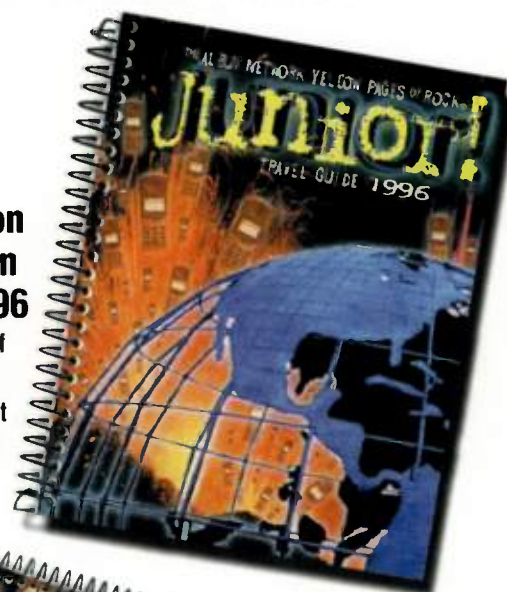
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