

THE ALBUM NETWORK'S

totallyadult



WAN

MORRISON

JANUARY 31ST, 1997 • ISSUE NUMBER 7

big head todd & the monsters

RESIGNATION SUPERMAN

FROM THE NEW ALBUM **beautiful world**

totallyadult Commercial Airplay 14-11*

#3 Most Progress Up 183 Plays

Non-Com Airplay 23-19*

KXPK 31X

KFOG 24X

KKZN 23X

KCSR 22X

KBCO 20X

WXLE 19X

WKOC 17X

WXRV 16X

WRLT 16X

WHPT 14X

WXRC 14X

KTCZ 14X

AN POWER CUTS 46-24 (1438 Spins)

AN VIRTUALLYALTERNATIVE 57 (488 Spins)

Rockline 2/3

Album In Store 2/11

Conan O'Brien 2/11

David Letterman 3/26



JBTV

PRODUCED BY Jerry Harrison for Construct Music, Inc.

MIXED BY Tom Lord-Alge

MANAGEMENT: Morris Bliesener & Associates, Denver, CO

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letter from the e d i t o r

We're barely into the new year and things are already happening: new stations are coming on line, others are changing format and labels are restructuring or closing their doors. Everyone seems to have an attitude of guarded optimism, at best, with the general consensus being that the music industry is creating radio and video-driven hit songs and hit albums, but is failing to develop artists.

However, as I stand on this mountaintop of words, I want to yell to all that can hear: *Adult Rock Radio does develop artists and plays a substantial role in launching careers.* We all know our impressive 1995 track record, but how about 1996, the year of gloom and doom? Once again, our corner of the universe was able to fuel the careers of new artists such as The Wallflowers, Duncan Sheik, Fiona Apple, The Borrowers, The Why Store, Jars Of Clay, Son Volt, Dog's Eye View, Nil Lara and Patti Rothberg. We also played an important role in broadening the appeal of John Hiatt, Tracy Chapman, Los Lobos, Keb' Mo', Patti Smith, Steve Earle, Jewel, Paula Cole, Lyle Lovett, Enya, Blues Traveler, Ani DiFranco and others, as well as being a reliable home for many other veteran artists. So, as far as I'm concerned, we have a lot to be excited about, and perhaps as the pundits begin to fully analyze the state of the industry, Adult Rock Radio (in its many forms) and its companion artists will get the full recognition we deserve.

Before I get into the overview of **totallyadult 7**, I need to remind you that we're now charging a subscription for the magazine. The price covers eight issues, plus the annual **totallyadult** calendar. If you look near the back of this issue, you'll find a subscription form. By the way,

if you're interested in multiple subscriptions for your staff, call me and we'll formulate a package deal.

Now, for the first of eight 1997 issues: there's an in-depth interview with Colter Langan, PD of KMMS/Bozeman, MT, who gives us some insight into programming in one of the fastest growing areas of the country. We're publishing Lee Arnold Marketing's 4th Annual State-

Of-The-Format Poll, which reveals some pretty interesting results. In our continuing series about cutting-edge music, WXPN/Philadelphia's Bruce Warren builds his case for Americana. Capricorn's Jeff Cook tells us about his company's philosophy and winning formula.

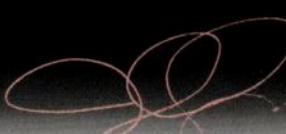
There's a special feature on Gregg Latterman, founder of the hot grassroots organization called AWARE. And *The Album Network's* Scott Meister gives us a comprehensive overview of radio station compilation CDs.

The cover story, which was written by J. Mikel Ellcessor, takes a look at the recent creative explosion of Van Morrison, and among other things, his new project, *The Healing Game*. Plus, there are two other artist features - one's on Grammy-nominee Keb' Mo', written by Tær Matthew Lawton, and the other's on

Freddy Johnston, who's ready to release a new album, *Never Home*; Johnston was interviewed by AN's Melissa Blazek. The research feature reveals key music retail accounts that are affected by each Adult Rock Radio station and a ball park figure for what it costs to advertise or underwrite on these stations (an idea suggested by J.B. Brenner, by the way). And, of course, there are updated contact pages for both radio and records, as well as seven pages of reviews. And let's not forget about our now-regular joke page, compiled by Mr. Chucklehead himself!

Remember, it all starts with the right attitude - positive energy is contagious.




John Schoenberger
totallyjs@networkmags.com

Paula Cole

in concert knocks the socks off the critics:

"Not only an arresting songwriter but also exudes an unforced bravado onstage."

—*The New York Times*

"This is a power that cannot be denied."

—*R&R*

"Kept the audience spellbound."

—*The Philadelphia Inquirer*

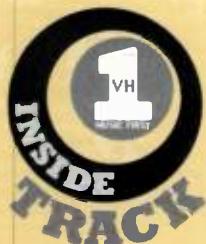
"This is a woman who surely would run with the wolves, given the chance. And she might just lead the pack."

—*The Hollywood Reporter*

"Paula Cole's performances must leave her exhausted. Her visceral soaring vocals are like the hot colors and jagged edges of an expressionist painting."

—*Crosswinds*

★★★See for yourself!
Paula Cole plays the Gavin Convention★★★
Where: The Hyatt Regency
at the Superdome — Poydras Room
When: Saturday, February 15
@ 12:30 PM



©1997 Warner Bros. Records Inc.
www.wbr.com/radio

Produced by Paula Cole
Represented by Carter for Stereotype Management.



Her Top 5 Adult Alternative single
"Where Have All The Cowboys Gone
is crossing over to Adult Top 40
and Top 40 now!"

totally adult

issue # 7 • january 31, 1997

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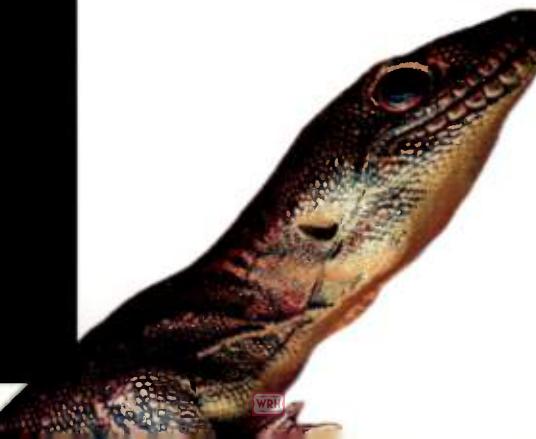
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radio contacts



stations are listed by first available music call hour

all times are listed by station's time zone

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
monday				
MTWTh 9a-4p	WAPS/Akron	PD/MD	Bill Gruber	330.434.1981 fax 434.9515 (E) wgruber@akron.ohio.gov
MT 1-4p	WDET/Detroit	PD AMD	Judy Adams Chuck Horn	313.577.4148 fax 577.1300 (E) wdetfm@wdet.wayne.edu
MT 1-3:30p	WDJB/Ft. Wayne	PD MD	Trip Simmons Hal Brandt	218.438.8223 fax 436.2068
M 10a-3p	KEGR/Concord	PD	Steve O'Brien	518.845.2481 fax 687.7974
M 11a-3p	WERU/Blue Hill Falls	PD/MD AMD	Dave Piszz Sara Willis	207.480.8800 fax 469.8961 (E) weru@celestast.com
MTW 10-11a	KFAN/Fredericksburg	PD MD	J.D. Rose Rod Herbert	218.997.2187 fax 997.2198 (E) txradio@ktc.com
M 9:30a-1p	KFXD/Boise	PD MD	Greg Roberts Kevin Welch	208.888.4321 fax 888.2841 (E) kfxd@micron.com
MW 3-5p	CIDR/Detroit	PM MD	Murray Brookshaw Ann Delisi	313.961.8811 fax 961.1603
MW 3-5p T 1-4p	KKQQ/Brookings	PD/MD	Dan Fullick	605.662.9125 fax 692.6434 (E) e9ao@sdsumus.sdsstate.edu
M 1-4p	WKZE/Sharon	PD MD	Randy Milroy Leslie Ritter	860.364.5800 fax 364.0129
M 2-5p	KKZN/Dallas	PD	Amy Doyle	214.528.2400 fax 520.4343
MTWThF 10a-6p	WLUP/Chicago	VP/PRG APD/MD	Greg Solk Vinny Marino	312.440.5278 fax 440.9473 (E) looponlin@aol.com
MF 9-11a	KMBY/Monterey	PD/MD	Rich Berlin	408.757.1843 fax 757.1143
M 10-2p T noon-2p	WMKY/Lexington	MD	Paul Hitchcock	608.783.2334 fax 783.2335
MW 10a-noon	KMTN/Jackson	PD/MD	Mark Fishman	307.733.4500 fax 733.7773
MT 12:30-2p	WMWV/Conway	PD APD/MD	George Cleveland Mark Johnson	803.447.5988 fax 447.3655
M 11a-1p W 1-6p	WNCW/Charlotte	PD MD	Dan Reed Bill Buchinsky	704.287.8000 fax 287.8012 (E) wncw@blueridge.net
MTW 9a-noon	KOTR/San Luis Obispo	PD MD	Drew Ross Dean Kattari	805.827.5821 fax 927.0235
MTh 12:15-2:15p	KPFT/Houston	PD MD	Eric Truax Mary Ramirez	713.520.4000 fax 526.5750
MT 8-10a/12:30-3p	KPIG/Monterey	PD/MD	Laura Hopper	408.722.9000 fax 722.7548 (E) sty@kpig.com
M 11a-1p	KQPT/Sacramento	PD APD/MD	Jim Trapp Carrie Owens	916.823.6800 fax 927.8468 (E) carrie@radiozone.com
M 3-4p TTh 8:30-10:30a	KRCC/Colorado Springs	MD	Jeff Bieri	718.473.4801 fax 473.7863 (E) jbieri@cc.colorado.edu
MTWThF 10a-1:30p	WRRX/Gainesville	PD	Jerry Gerard	352.378.1200 fax 376.2666
M 10a-noon	KRVM/Eugene	PD	Don Ferrell	541.887.3378 fax 687.3573
MTWTh 10a-2p	WSMS/Tupelo	PD	Bill Thurlow	601.327.1183 fax 328.1122
MF 3-5p	KTAO/Taos	PD MD	Brad Hockmeyer Joanne Orner	505.758.1917 fax 758.8430 (E) hock@laplaza.org
MTW 3-5p	KTHX/Reno	PD MD	Bruce Van Dyke David Chaney	702.829.1964 fax 825.3183
MTWThF 8a-5p	KTMN/Sante Fe	PD MD	Rich Robinson Cole Croshaw	505.963.5866 fax 984.2012 (E) btm@juno.com

but a dog won't listen

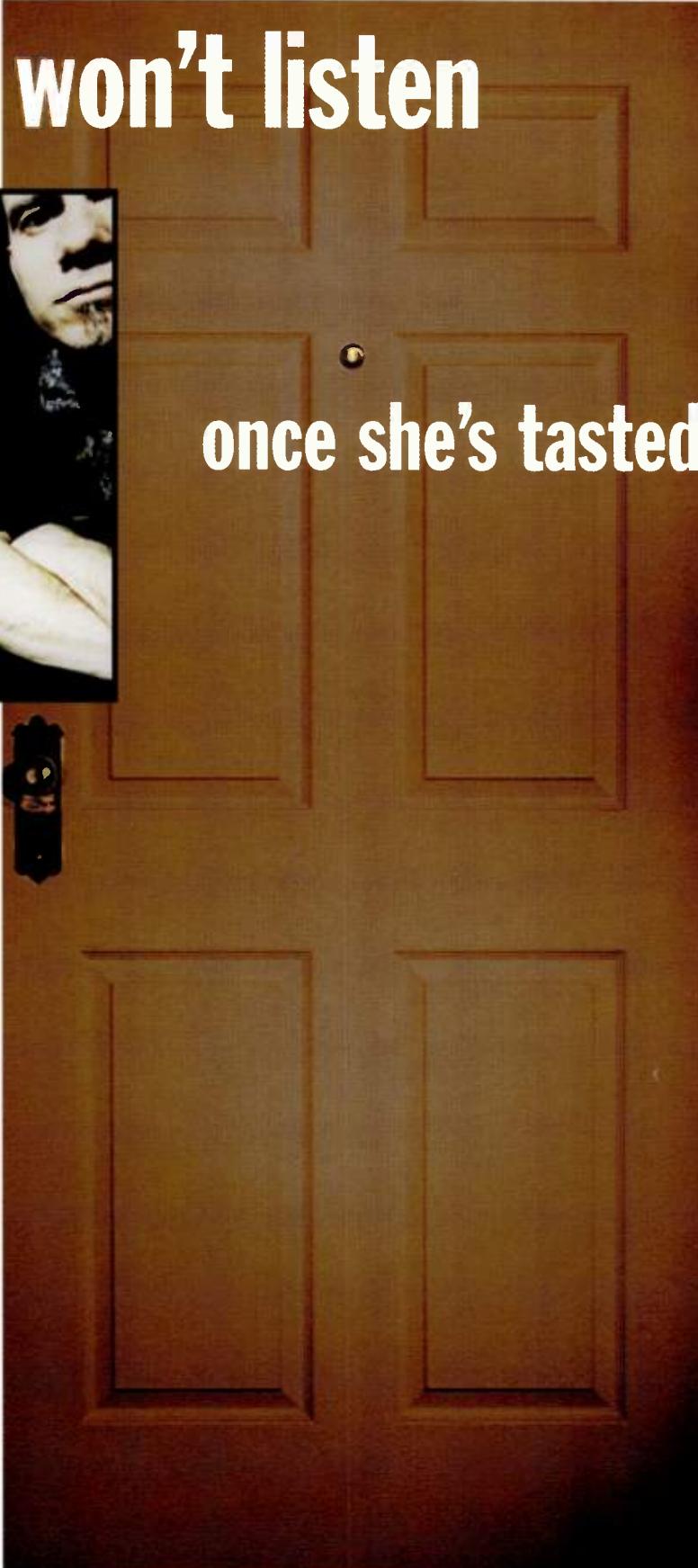


once she's tasted blood

A3 is A1 in our book...totally!!!
26 weeks and still going strong!

Thanks for your support,

Chris, Susanne & The Borrowers



THE BORROWERS

243 8 37105 2 2

The Borrowers
debut album from
GUARDIAN Records

Produced by: Jay Joyce
Management: Mark Shimmel Management

WRH



© 1996 GUARDIAN Records

radio contacts



stations are listed by first
available music call hour

all times are listed by
station's time zone

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
M 1:30-4:30p T 9-11a	KUNC/North Colorado	MD AMD	Julie Amacher Kirk Mowers (E) jamacher@kunc.univnorthco.edu	870.351.2015 fax 351.1780
MW 11a-4p	WXRT/Chicago	VP/PRG MD	Norm Winer Patty Martin (E) comments@wxrt.com	312.777.1700 fax 286.9978
MT 11a-1p	WXRV/Boston	PD MD	Joanne Doody Mike Mullaney (E) mike@theriverwxrv.com	508.374.4733 fax 373.8023
MTh 2:30-4:30p	WYEP/Pittsburgh	PD MD	Rosemary Welsch Greg Meitus (E) gmeitus@wyep.org	412.381.8131 fax 381.9126
MF 10a-4p	SBR Consulting	MD	Tom Fricke (E) sbradio@aol.com	303.444.7700 fax 444.3555
tuesday				
T 1-5p	KAFR/Angel Fire	PD MD	Bo O'Connell Bryan Edlund	508.377.2586 fax 377.3578
TW 3-5p	KBCO/Denver	PD APD	Dave Benson Scott Arbough (E) kbcoco@kbcoco.com	303.444.5600 fax 444.2929
TW 3-6p	WEBK/Killington	APD	Jane Crossman (E) webk@vermontel.com	802.422.3158 fax 422.3158
TThF 1-3p	WEBX/Champaign	PD/MD	Quintin Porter (E) qporter@webxfm.com	217.355.2685 fax 355.1034
T 2-4p	WEVL/Memphis	PD/MD	Brian Craig (E) brian1965@webtv.net	801.528.0561 fax 528.0561
TTh 4-6p	WFUV/New York City	PD MD	Chuck Singleton Rita Houston (E) thefolks@wfuv.org	718.817.4550 fax 365.9815
T 3:15-6:15p	KGSR/Austin	PD MD	Jody Denberg Susan Castle (E) jdenberg@kgsr.com	512.472.1071 fax 472.0143
TW 9a-noon/1-5p	KINK/Portland	PD APD	Carl Widing Anita Garlock	503.226.5080 fax 226.4578
TW noon-2p	KLRQ/Independence	PD/MD	Steve Stevens (E) kirq@aol.com	816.885.7517 fax 885.8318
T 10a-1p W 11a-noon	KLRR/Bend	PD/MD	Doug Donoho	541.382.5283 fax 388.0456
TWThF 3:30-5p	WMMO/Orlando	OM MD	Fleetwood Gruver Jessie Scott (E) jessie@intersrv.com	407.422.9890 fax 423.9666
TW 2-4p	WMVY/Martha's Vineyard	PD/MD AMD	Barbara Dacey Rock Bergeron	508.663.5000 fax 693.8211
TW 1-4p	WNKU/Cincinnati	OM MD	Colin Gordy Stacy Owen (E) wnku@nku.edu	606.572.8500 fax 572.6604
TWTh 10a-3p	KPEK/Albuquerque	PD MC	Nick Melloy Jaimey Barreras	505.299.9844 fax 299.5727
T noon-3p	KRCL/Salt Lake City	MD	Bill Boyd (E) billb@krcl.org	801.363.2801 fax 533.9136
TTh 1-4p	WRLT/Nashville	SM MD	David Hall Keith Coes (E) dhall@wrlt.com	615.242.5600 fax 242.9877
TTh noon-2p	KROK/DeRidder	GM PD	Doug Stannard Lou Orleans (E) krok@lee.1stnet.com	318.463.8298 fax 463.9291
TF noon-2p	KRSH/Santa Rosa	OM MD	Zoe Zuest Bill Bowker (E) krsh987@value.net	707.588.9999 fax 588.0777
T 9-10a W 3:30-4:30p	KSCA/Los Angeles	PD MD	Mike Morrison Nicole Sandler (E) kscapd@aol.com	213.845.1600 fax 845.1630
T 1-3:30p	WVAY/Wilmington	PD MD	Dave Chapelle Debora Lee	802.464.1111 fax 464.1111
T 11a-2p	WVOD/Dare County	PD APD/MD	Johnny Crook Matt Cooper	910.473.1983 fax 473.1757
T 10a-noon	DMX Music	MD	Danielle Ruysschaert (E) danielle@dmxmusic.com	310.444.1744 fax 444.1717

 totallyadult

Commercial Airplay  725 PPWs
Non-Com Airplay  111 PPWs

Wide Awake At:

KSCA
NXPN
NCBR
NBOS
NXRV
CIDR
KTCZ
KMTT
KXPK
KBCO
NVRV
KUMT
TAO
KCSR
NEBX
KISM
KXPT

Plus 50 More!

 12

Added This Week

FIONA APPLE SLEEP TO DREAM THE NEXT TRACK FROM THE GOLD ALBUM TIDAL
PRODUCED: BY ANDREW SLATER VIDEO: BY STEPHANE SEDNAOUI PHOTO: MATTHEW BULSTON MANAGEMENT: HK

 WORK

 DEAR STAR

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WRH

radio contacts



stations are listed by first
available music call hour

all times are listed by
station's time zone

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
T 9a-5p	MR-35	PD MD	Cary Pall Steve Sutton	972.991.8299 fax 448.3378
T 9a-5p	Constantine Consulting	GM MD	Dennis Constantine Krista Koehler	303.440.5478 fax 449.5043 (E) denver@aol.com
wednesday				
W 10a-1p	WBJB/New York City	MD	Mike Ford	908.224.2432 fax 224.2494 (E) wbjbfm@aol.com
W 3-5p	WCLZ/Portland	PD APD/MD	Brian Phoenix Kim Rowe	207.725.5505 fax 725.5121 (E) wclz@wclz.com
W noon-3p	KCRW/Los Angeles	PD MD	Chris Douridas Tricia Halloran	310.314.4648 fax 450.7172 (E) brave@kcrw.org
W 3-6p	KERA/Dallas	SM MD	Jeff Luchsinger Gabrielle West	214.748.8257 fax 740.9369
W 11a-2p	KFLX/Flagstaff	PD	Rich Malone	520.770.1177 fax 774.5179 (E) rich@kflx.com
W 9a-1p	KFMU/Steamboat Springs	PD MD	D.K. Landers Carolyne Harvey	870.825.5778 fax 925.1142
	KSPN/Aspen	PD MD	Tina Lutz Carolyne Harvey	
	KTUN/Vail	PD MD	Dan Taylor Carolyne Harvey	
WThF 2-5p	KFOG/San Francisco	PD MD	Paul Marszalek Bill Evans	415.543.1045 fax 995.6867
W 10a-2p	KHBG/Santa Rosa	PD	Shannon O'Brien	707.433.8599 fax 433.9595 (E) shannon@khbg.com
W 1-4p	WIIS/Key West	PD	Brett Guizzetti	305.292.1133 fax 292.6936 (E) island107@cis.compuserve.com
W noon-3p	KISM/Bellingham	PD MD	Ken Richards Jon Eliot	360.734.8700 fax 733.4551
WThF 3-6p	KIWR/Omaha	PD MD	Bill Stewart Bill Rogers	712.325.3294 fax 325.3391
W noon-2p/3-4p Th noon-1p	WJBX/Ft. Myers	PD APD	Stephanie Davis Kurt Schreiner	941.275.8980 fax 275.5611 (E) wjbx@usacomputers.net
WTh 10a-noon	KKNB/Lincoln	OM MD	Charlie Thomas Junior	402.483.1517 fax 483.1579
W 3-5p	WKOC/Norfolk	PD APD/MD	Perry Stone Holly Williams	757.848.8500 fax 622.9769
W 1-4p	WMAX/Rochester	PD MD	Tom Sheridan Dave Joslin	716.232.8478 fax 232.1804 (E) wmaxfm@aol.com
WTh 1-4p	KMMS/Bozeman	PD MD	Colter Langan Kim Rossi	406.586.2243 fax 587.2202
W 1-3p	KMTT/Seattle	SM/PD APD MD	Chris Mays Jason Parker Dean Carlson	206.233.1037 fax 233.8979 (E) dcarlson@kmtt.com
W 9-10a ThF 9-11a	KNBA/Anchorage	PD MD	Kathy Mitchell Loren Dixon	907.258.8807 fax 258.8803 (E) knba@alaska.net
W 11a-1p	WRSI/Greenfield	GM MD	Ed Skutnik Johnny Memphis	413.774.2221 fax 774.2683 (E) wrsi@shaysnet.com
WTh 10a-1p	KTCZ/Minneapolis	PD MD	Lauren MacLeash Jane Fredericksen	612.338.0000 fax 333.2997
W 11a-1p	KUMT/Salt Lake City	PD MD	Zeb Norris Kelly Monson	801.262.8787 fax 265.2843 (E) mountain@xmision.com
W 1:30-4:30p	KUWR/Cheyenne	PD	Don Woods	307.768.9024 fax 766.6184 (E) dwoods@uwyo.edu
W 11a-1:30p	KXGO/Eureka	PD/MD	Joe McNeil	707.445.8104 fax 445.3906
WTh 3-5p F 10a-noon	WXKR/Toledo	PD MD	Dusty Scott Laura Lee	419.863.9957 fax 697.2490 (E) krock@primenet.com
W 10a-1p	KXPK/Denver	PD APD/MD	Doug Clifton Gary Schoenwetter	303.989.1940 fax 989.1364 (E) gary@thepeak.com

Going for reports February 10th

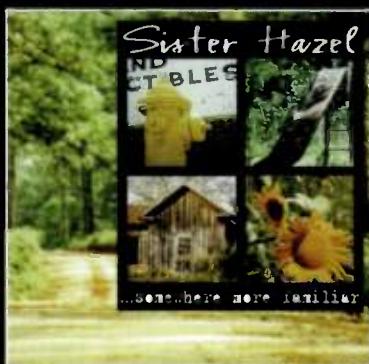


Sister Hazel

all for you

The first track from the album
...somewhere more familiar

UD/UC-53030



Universal Records/Universal Music Group

Produced by Paul Ebersold

Track Mixed by Brian Maluof

Management: Southland Music Company & Split Nickel Entertainment

www.sisterhazel.com

radio contacts



stations are listed by first available music call hour

all times are listed by station's time zone

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
W 10a-1p	WXPN/Philadelphia	PD MD	Kim Alexander Bruce Warren	215.898.2571 fax 898.0707 (E) wxpn@pobox.upenn.edu
WThF 3-4:30p	KXPT/Las Vegas	OM MD	Richard Reed J.D. Davis	702.878.1488 fax 876.1886 (E) point97@infonet
WTh 10a-noon	KYIS/Oklahoma City	PD	Brenda Bennett	405.848.0100 fax 843.5288 (E) brendab@kyis.com
W 8:30a-noon	DISH-CD	PD	Tom Killorin	800.831.3348 fax 206.441.5667 (E) tjkillorin@seanet.com
W 10a-1p	World Cafe	PD MD	Bruce Ranes Bruce Warren	215.898.2571 fax 898.0707 (E) worldcafe@pobox.upenn.edu
thursday				
ThF 9-11a	KBAC/Santa Fe	PD	Ira Gordon	505.889.3338 fax 989.3881
Th 2-5p	KBXR/Columbia	PD/MD	Keefer	573.446.1528 fax 449.7770 (E) keefer@bxr.com
Th 11a-1p	WEHM/Long Island	PD	Steve Richards	516.329.0010 fax 329.5004 (E) wehm@peconic.net
ThF noon-2p	WFPK/Louisville	PD	Leslie Stewart	502.574.1140 fax 574.1671 (E) wfpk@iglou.com
Th 3-5p	WHPT/Tampa	PD APD	Chuck Beck Chris Taylor	813.577.7131 fax 578.2477
Th 3-5p F 10a-noon	WMMM/Madison	PD MD/APD	Pat Gallagher Tom Teuber	808.273.8774 fax 273.8852 (E) 1055triplem@wcinet.com
ThF 3:15-4:30p	WNCS/Burlington	PD MD	Glenn Roberts Jody Petersen	802.223.2396 fax 223.1520 (E) pointfm@together.net
Th 1-3p	WOXF/Manchester	PD	Keith Murray	803.889.7978 fax 669.3229 (E) keithm@965thefox.com
Th 1-3p	KOZT/Mendocino	MC GM	Kate Hayes Tom Yates	707.864.7277 fax 964.9536 (E) thecoast@kozt.com
Th 9:30a-1p	WRNR/Baltimore	MD	Phil Harrell	410.828.8103 fax 267.7634
Th 11a-1p	WRNX/Amherst	PD	Sean O'Mealy	413.258.8784 fax 256.3171 (E) wrnx@javanet.com
Th 9a-noon	KSUT/Durango	PD MD	Steve Rauworth Stasia Lanier	870.563.8255 fax 563.0399
Th 11a-1p/3-6p	KTNP/Omaha	PD MC	Kevin Callahan Tony Matteo	402.537.1000 fax 537.1295
Th noon-2:30p	WTTS/Bloomington	PD/MD	Rich Anton	812.332.1388 fax 331.4570
Th 1-3p	WVRV/St. Louis	PD MD	Scott Strong Mike Richter	314.231.3699 fax 259.5789
Th 10a-2p	WXRC/Charlotte	PD	Anthony Michaels	704.484.4041 fax 464.9662
friday				
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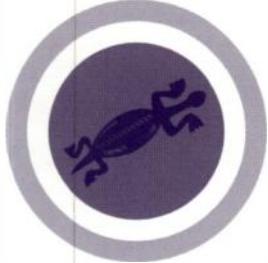
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2	3	COUNTING CROWS Recovering The Satellites	DGC • 34875
4	4	SUBLIME Sublime	GASOLINE ALLEY/MCA • 11413
6	5	JEWEL Pieces Of You	ATLANTIC/AG • 82700
5	6	THE CARDIGANS First Band On The Moon	MERCURY • 533117
7	7	DAVE MATTHEWS BAND Crash	RCA • 66904
9	8	SHERYL CROW Sheryl Crow	A&M • 540587
8	9	ALANIS MORISSETTE Jagged Little Pill	MAVERICK/INTERPRISE • 45001
10	10	ENIGMA 3 Le Roi Est Mort, Vive Le Roi!	VIRGIN • 42186
11	11	BJÖRK Telegram	ELEKTRA/EG • 81887
12	12	GARBAGE Garbage	ALMO SOUND/GEFFEN • 38004
13	13	FIONA APPLE Tidal	CLEAN SLATE/MCA • 67439
15	14	VARIOUS ARTISTS Jerry McGuire OST	EPIC SOUNTRAX • 67910
14	15	VARIOUS ARTISTS Michael OST	REVOLUTION • 24000
16	16	TRACY CHAPMAN New Beginning	ELEKTRA/EG • 61880
25	17	THE CRANBERRIES To The Faithful Departed	ISLAND • 524234
17	18	CHRIS ISAAK Baja Sessions	REPRISE • 46225
19	19	BETTER THAN EZRA Friction, Baby	SWELL/ELEKTRA/EG • 81944
18	20	VARIOUS ARTISTS Rent (Original Broadway Cast)	DREAMWORKS/GEFFEN • 38003
20	21	ASHLEY MACISAAC Hi How Are You	ARM RECORDS • 540512
28	22	VARIOUS ARTISTS Phenomenon OST	REPRISE • 46360
27	23	ELTON JOHN Love Songs	MCA • 11481
23	24	SHAWN COLVIN A Few Small Repairs	COLUMBIA • 67119
21	25	NATALIE MERCHANT Tigerlily	ELEKTRA/EG • 81788
24	26	RUSTED ROOT Remember	MERCURY • 53400
33	27	SQUIRREL NUT ZIPPERS Hot	MAMMOTH • 0137
22	28	PHISH Billy Breathes	ELEKTRA/EG • 81971
30	29	VARIOUS ARTISTS Red Hot + Rio	ANTILLIS/VERVE • 55003
DEBUT!	30	BARENAKED LADIES Rock Spectacle	REPRISE • 46393
26	31	R.E.M. New Adventures In Hi-Fi	WARNER BROS. • 4021
31	32	JOHNNY CASH Unchained	AMERICAN RECORDINGS • 40007
32	33	WILCO Being There	REPRISE • 46208
29	34	THE BEATLES Anthology 3	SPIKE/CAPitol • 34481
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35	37	MAZZY STAR Among My Swan	CAPITOL • 27224
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40	40	GARCIA/GRISMAN Shady Grove	ACOUSTIC DISC • 1021

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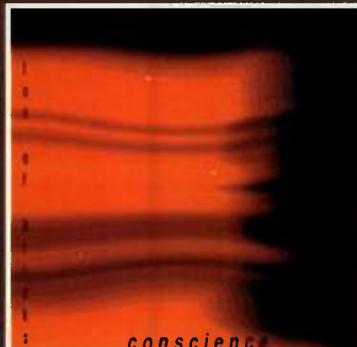
NON-COMMERCIAL

COMMERCIAL

TW	ARTIST/Title	LABEL	PLAYS	LW	2W	TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	SHAWN COLVIN A Few Small Repairs	COLUMBIA	225	211	225	1	SHERYL CROW Sheryl Crow	A&M	1806	1693	1674
2	SHERYL CROW Sheryl Crow	A&M	222	217	217	2	COUNTING CROWS Recovering The Satellites	DGC	1761	1702	1695
3	WILCO Being There	REPRISE	193	187	219	3	JOHN MELLENCAMP Mr. Happy Go Lucky	MERURY	1429	1441	1487
4	JOHNNY CASH Unchained	AMERICAN/REPRISE	188	189	201	4	THE WALLFLOWERS Bringing Down The Horse	INTERSCOPE	1389	1432	1418
5	PAULA COLE This Fire	IMAGO/WB	182	180	191	5	DAVE MATTHEWS BAND Crash	RCA	1198	1182	1188
6	CHRIS ISAAK Baja Sessions	REPRISE	180	191	196	6	R.E.M. New Adventures In Hi-fi	WARNER BROS.	1170	1135	1162
7	COUNTING CROWS Recovering The Satellites	DGC	161	173	199	7	BODEANS Blend	SLASH/REPRISE	1119	1162	1238
8	R.E.M. New Adventures In Hi-fi	WARNER BROS.	158	150	164	8	PAULA COLE This Fire	IMAGO/WB	1084	1035	1012
DEBUT!	CHRIS SMITHER Small Revelations	HIGHTONE	150	38	0	9	SHAWN COLVIN A Few Small Repairs	COLUMBIA	1075	1032	972
10	SEPTEMBER 67 Lucky Shoe	THE ENCLAVE	148	137	113	10	VARIOUS ARTISTS Michael OST	REVOLUTION	924	941	896
11	ROOMFUL OF BLUES Under One Roof	BULLSEYE BLUES/ROUNDER	147	122	47	11	BIG HEAD TODD & THE MONSTERS Beautiful World	REVOLUTION	823	666	417
12	BODEANS Blend	SLASH/REPRISE	146	144	147	12	JEWEL Pieces Of You	ATLANTIC/AG	810	797	740
13	MADELEINE PEYROUX Dreamland	ATLANTIC/AG	145	104	106	13	WIDESpread PANIC Bombs & Butterflies	CAPRICORN/MERCURY	749	699	497
14	PHISH Billy Breathes	ELEKTRA/E2G	137	128	153	14	FIONA APPLE Tidal	CLEAN SLATE/WORK	725	629	557
15	MIKE HENDERSON First Blood	DEAD RECKONING/ROUNDER	136	120	123	15	DUNCAN SHEIK Duncan Sheik	ATLANTIC/AG	725	661	568
16	THORNETTA DAVIS Sunday Morning Music	SUB POP	136	132	131	16	WILCO Being There	REPRISE	720	693	704
17	FIVESTONES Wee Onesie	MIDNIGHT FANTASY	132	106	120	17	U2 Pop	ISLAND	657	558	301
DEBUT!	BRUCE COCKBURN The Charity Of Night	RYKODISC	129	53	24	18	CHRIS ISAAK Baja Sessions	REPRISE	619	664	688
19	BIG HEAD TODD & THE MONSTERS Beautiful World	REVOLUTION	129	103	68	19	NO DOUBT Tragic Kingdom	TRAILER/INTERSCOPE	586	625	746
20	MICHELLE SHOCKED Kind Hearted Woman	PRIVATE MUSIC	116	129	166	20	TOM PETTY & THE HEARTBREAKERS Music From She's The One	WARNER BROS.	569	552	483
21	JOHN MELLENCAMP Mr. Happy Go Lucky	MERCURY	114	117	111	21	BRUCE SPRINGSTEEN Blood Brothers EP	COLUMBIA	563	637	627
22	FIONA APPLE Tidal	CLEAN SLATE/WORK	111	125	109	22	PHISH Billy Breathes	ELEKTRA/E2G	547	613	704
23	THE WALLFLOWERS Bringing Down The Horse	INTERSCOPE	109	101	103	23	THE SMASHING PUMPKINS Mellon Collie And The Infinite Sadness	VIRGIN	503	498	455
24	MORCHEEBA Who Can You Trust?	CHINA/RECOVERY	103	114	130	24	THE CARDIGANS First Band On The Moon	MERCURY	425	365	332
25	SUZANNE VEGA Nine Objects Of Desire	A&M	102	118	144	25	THE BORROWERS The Borrowers	GUARDIAN	424	447	482
26	PIERCE PETTIS Making Light Of It	COMPASS	99	100	101	26	SUBLIME Sublime	GASOLINE ALLEY/MCA	386	371	387
DEBUT!	DAVID GROW Well	BACK NINE	98	90	101	27	KULA SHAKER K	COLUMBIA	362	410	425
28	THE BORROWERS The Borrowers	GUARDIAN	97	96	102	28	BETTER THAN EZRA Friction, Baby	SIMPLY/ELEKTRA/E2G	360	363	363
29	DAVE MATTHEWS BAND Crash	RYKODISC	97	102	106	29	NIL LARA Nil Lara	METRO BLUE/CAPITOL	356	306	324
DEBUT!	DUNCAN SHEIK Duncan Sheik	ATLANTIC/AG	95	85	87	30	DEBUT! BRUCE COCKBURN The Charity Of Night	RYKODISC	343	66	23
						31	ERIC JOHNSON Venus Isle	CAPITOL	342	363	353
						32	DEBUT! ROOMFUL OF BLUES Under One Roof	BULLSEYE BLUES/ROUNDER	337	240	78
						33	DC TALK Jesus Freak	FOREFRONT/VIRGIN	324	384	445
						34	ALANIS MORISSETTE Jagged Little Pill	MAVERICK/REPRISE	286	339	366
						35	THE LEMONHEADS Car Button Cloth	TAG/ATLANTIC/AG	276	291	357
						36	LYLE LOVETT The Road To Ensenada	CURB/MCA	274	276	265
						DEBUT!	THE VERVE PIPE Villains	RCA	272	187	115
						38	FIVESTONES Wee Onesie	MIDNIGHT FANTASY	268	244	236
						39	ASHLEY MACISAAC Hi How Are You Today?	A&M	264	435	473
						40	VARIOUS ARTISTS Space Jam OST	ATLANTIC/AG	263	318	455

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MOST ADDED

- 1 WILLIAM TOPLEY *Black River* MERCURY
- 2 BRUCE COCKBURN *The Charity Of Night* RYKODISC
- 3 CHRIS WHITLEY *Terra Incognita* WORK
- 4 ODDS *Nest* ELEKTRA/E2G
- 5 THE VERVE PIPE *Villains* RCA

MOST PROGRESS

- 1 BRUCE COCKBURN *The Charity Of Night* RYKODISC
- 2 CHRIS SMITHER *Small Revelations* HIGHTONE
- 3 BIG HEAD TODD & THE MONSTERS *Beautiful World* REVOLUTION
- 4 ODDS *Nest* ELEKTRA/E2G
- 5 ROOMFUL OF BLUES *Under One Roof* BULLSEYE BLUES/ROUNDER

MOST PROMISING

- 1 STING *Mercury Falling* A&M
- 2 TRACY CHAPMAN *New Beginning* ELEKTRA/E2G
- 3 MELISSA ETHERIDGE *Your Little Secret* ISLAND
- 4 ODDS *Nest* ELEKTRA/E2G
- 5 DARDEN SMITH *Deep Fantastic Blue* PLUMP



LEE ARNOLD MARKETING

The 4th Annual State-Of-The-Format Poll

Here's the 4th Annual Lee Arnold Marketing State-Of-The-Format Poll, conducted during December, 1996, and early January, 1997; over 70% of the entire universe of Adult Rock stations responded. This annual survey was written and compiled by Mike Lyons and Lee Arnold of Lee Arnold Marketing.

1. Are you a Commercial or Non-Commercial station?

69% Commercial 31% Non-Commercial

2. What is your positioning phrase? (Here are some examples)

WDJB - The Right Music Right Now
WXRC - Deep Cuts
WXRV - Always Music First
KUMT - A Rock Adventure
WYEP - Where The Music Matters
WXKR - Rock's New Perspective
KFXD - The Music Difference
WRRX - Music For People With Brains

3. What is your target demographic? (More than one chosen)

25-54 Men - 71% 24-54 Women - 81% 35-54 Men - 10%
(82% last year) (70% last year)
18-34 Men - 4% 18-34 Women - 8% 35-54 Women - 10%
(6% last year) (8% last year)

4. How many currents do you play per week? (Average)

43 currents (48 last year, 66 in 1994)

5. How often are they played? (Average)

Light - 6 Medium - 12 Heavy - 25

6. In a typical hour, how many currents do you play? (Average)

Five

7. What trade magazines do you report to?

The Album Network..... 91%
FMQB 75%
Gavin 71%
Hits 65%
R&R 42%
CMJ 23%

8. How many new CDs do you receive each week? (Average)

54 new CDs (52 last year, 58 in 1994)

9. How many new CDs do you listen to each week? (Average)

26 (38 last year, 29 in 1994)

10. What kind of research do you do? (More than one chosen)

Requests..... 67% (64% last year)
Sales..... 52% (52% last year)
Perceptual 31% (5% last year!)
Auditiorium 10% (10% last year)
Nests 7%

11. Who were your favorite artists of 1996?

1. The Wallflowers 14. Amy Rigby
2. Dave Matthews Band 15. Better Than Ezra
3. Nil Lara 16. Fiona Apple
4. Keb' Mo' 17. Jason Falkner
5. Steve Earle 18. Natalie Merchant
6. The Smashing Pumpkins 19. Lyle Lovett
7. Duncan Sheik 20. Paula Cole
8. R.E.M. 21. Son Volt
9. Los Lobos 22. Beck
10. Shawn Colvin 23. Suzanne Vega
11. The Why Store 24. Phish
12. Johnny Cash 25. the subdues
13. Gillian Welch

12. Name the artists you consider "heritage" or "core" to your station?

1. R.E.M. 14. Neil Young
2. U2 15. Joni Mitchell
3. Eric Clapton 16. Bob Marley & The Wailers
4. Bonnie Raitt 17. The Rolling Stones
5. Van Morrison 18. Talking Heads
6. Tom Petty 19. Led Zeppelin/Robert Plant
7. The Beatles 20. Natalie Merchant
8. Dave Matthews Band 21. John Mellencamp
9. Sting/Police 22. Pretenders
10. Peter Gabriel 23. Stevie Ray Vaughan
11. Melissa Etheridge 24. Dire Straits
12. Shawn Colvin 25. Lyle Lovett
13. John Hiatt

13. Forgotten musical gem of the year?

Francis Dunnery's *Tall Blonde Helicopter*

(Others: Johnny Cash, Amy Rigby, Craig Ross, Dar Williams, Cake)

14. Do you have a consultant?

Yes - 23% (43% last year) No - 77% (57% last year)

If yes, who?

SBR Dennis Constantine Dave Lange

Tom Evans Jeff Pollack

What for?

90% said research

15. Who decides what new music is added weekly?

PD - 52% MD - 28% Both - 52%
Committee - 30% Consultant - 12%

16. What types of marketing do you use?

TV 32% (32% last year)
Newspapers 65% (75% last year)
Magazines 10% (10% last year)
Billboards 17% (18% last year)
Busboards 17% (16% last year)
Direct Mail 6%

17. Do you have a Web site?

Yes - 62% No - 38%
(Only 10% had "Real Time Audio")

18. Do major label releases take priority over indie releases?

Yes - 27% No - 73%

19. What record labels give you the best service?

1. Warner Bros.
2. Columbia
3. Atlantic
4. Rounder
5. Geffen

20. Describe this format in one word?

1. Eclectic
2. Adult
3. Progressive
4. Cool

1997



totallyadult

magazine & tuneup schedule

configuration

totallyadult #7 & tuneup #18
street date
january 31
dat/ad deadline
january 16/january 24

configuration

totallyadult #12 & tuneup #
street date
august 22
dat/ad deadline
august 7/august 15

configuration

totallyadult #8 & tuneup #19
street date
march 7
dat/ad deadline
february 20/february 28

configuration

totallyadult #13 & tuneup #
street date
september 26
dat/ad deadline
september 11/september 1

configuration

totallyadult #9 & tuneup #20
street date
april 25
dat/ad deadline
april 10/april 18

configuration

totallyadult #14 & tuneup #
street date
november 7
dat/ad deadline
october 23/october 31

configuration

totallyadult #10 & tuneup #21
street date
june 6
dat/ad deadline
may 22/may 30

configuration

totallyadult calendar
street date
december 5
ad deadline
november 15

configuration

totallyadult #11 & tuneup #22
street date
july 11
dat/ad deadline
june 26/july 3

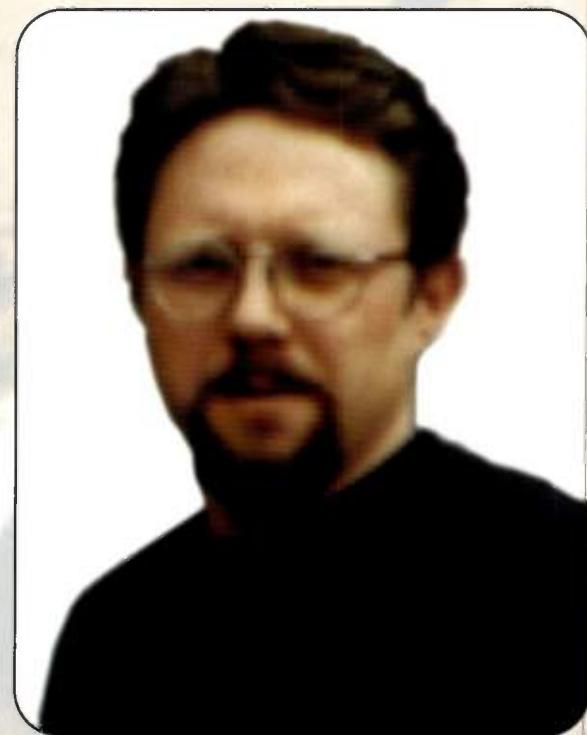
contact

john schoenberger
818.955.4000

KMMS The Moose's Colter Langan

Anyone who has interacted with Colter Langan, PD of KMMS (The Moose)/Bozeman, MT, knows him to be a consummate professional in every way. He immediately earns respect, not only because of his passion for radio, but also for his dedication to building Bozeman into a solid market for many developing artists. Colter started in radio in 1979 in Missoula, Montana, just after getting out of high school. He began by selling jingle packages for the Christmas holidays at a station called XT93. He didn't get much chance to do on-air work there, but definitely wanted to because his father had been a DJ. So he went to Bozeman and got involved with a community-based station, KGLT, licensed to Montana State University. From there he went crosstown to KCDQ, doing the overnight shift, and then on to a heritage signal in the market, KBMN.

In the spring of 1986, Colter moved to Boston as the road manager for an Epic band called O Positive. This led him to an internship with and, eventually, a production role for Charles Laquidara's ultra-successful morning show on the powerhouse station WBCN. In 1990, he returned to Bozeman, where a friend from KGLT, Phil Charles, was now the GM. He asked Colter to come on board and help with the intern program there. In May of 1991, Kip Gilbert, who had just moved to town and had purchased a signal, called Colter. Gilbert's radio background was in Denver where he had been GM of KBPI, among other things. He told Colter he wanted to start a station that harkened back to the good old days of Progressive Radio; Dave Cowan came out from West Virginia to be PD at the fledgling KMMS, and Colter joined as an on-air talent and MD. Colter has since moved up to the PD post.



By John Schoenberger



How did you end up getting the PD post there?

"At one point, within, like, a year, Dave Cowan had other duties and other responsibilities at the station, so we made a shift - Dave became the Operations Manager and I was made the Program Director, and we've been that way ever since. I'm still doing afternoon drive as well."

When the station came on the air, was it truly a progressive-minded station?

"It was a progressive sounding station right from the very beginning. We had been on the air for about two years and around our anniversary we threw out this trivia question, you know, 'How many years has The Moose been around?' To our surprise, many people thought that we had been here for 20+ years, because we had that kind of a feeling, we had that kind of delivery on the air and we were everywhere in the community. We played the kind of music and had the library of a station that sounded like it had been on the air for at least 25 years. We viewed this as a real tribute to us from our listeners."

So the market has evolved a bit since then, other signals have come on and Bozeman has grown. Have you guys had to protect yourself or have you decided, "Well, we know what we're doing is right, let's just keep trying to do what we do better?"

"Well, we have adjusted in terms of focusing a little bit more. We had about 1,500 titles on the air when the station across the street came after us; they were trying to hurt us because we had come in and built up to a number one in the book and woke up everybody in the radio game to the fact that it wasn't just going to be a sleepy radio business here in Bozeman anymore. It was right around then we started working with Dennis Constantine. Kip and he had a previous working relationship, so they entered into a limited consultancy relationship. Dennis was willing to come up and work with us and help finetune KMMS; he gave us an objective ear as to what the station sounded like and what needed to be improved.

"That's when we decided to shave off a lot of the stuff that we had on the air simply to play a wider variety of music. We realized that a lot of these songs were really just so-so. We needed to focus, to super serve and identify our core audience, and to find out how to best keep those people happy. We just sat back, tightened our reins (we whittled the library down to about 1,200 titles), focused best on what we do and waited the storm out. So far it's worked.

"You know, one of the things that Kip understood immediately, and eventually we all understood, was that if we were going to win the radio game in Bozeman, we'd have to be out in the community - you can't know what's going on, or how to program to the people, if you're not gonna get out of the station."

Yeah, especially in a market the size of Bozeman, I mean, you really can be everywhere.

"Yeah, you really can. And through various promotions and community involvements, it wasn't really hard to win that place - nobody had filled that niche here in town and so it was very easy to walk in and do that. And once you've got that kind of connection with the community, it's very hard for somebody else to come in and knock you out, because you've built up a relationship with a lot

of people. We've come to find out those relationships stick and they really pay off in major dividends down the road."

You mentioned earlier it's important to super serve your core audience. How would you define the mythical, perfect core listener of The Moose?

"The mythical, perfect core audience member for us is a 38-year-old male who has moved here from somewhere else, usually a large metropolitan area, [where] they had great radio...or a favorite station that they were loyal to. And so they came here and found that same thing with us. Musically, they're people who forged their musical tastes in the 60s and 70s. And yet, are open to the new artists that have an adult approach. So they are interested in the new album from Shawn Colvin or even the Dave Matthews Band, but they're also interested in what The Allman Brothers are doing on their new album; they're interested in what The Black Crowes sound like, because it reminds them of music that they grew up with during their formative music years.

"Realizing this, we've found this happy medium between the classic rock world and the new music that's out there, what we refer to as "future classic rock." We blend just the right amount of flavor, it's the right combination, of about a 30/70, sometimes a 40/60 blend, of music that we're passionate about.

"We also have special weekends. When you look at a station's snapshot in one of the trades, they talk about doing block parties and things like that. We came up with a philosophy when we first went on the air to do something special one weekend a month. We've almost turned it into a whole separate entity that people really, really dig around here. For instance, some of the specials we do are a 70s format, where we play all the old goofy songs that were on AM and CHR in the 70s or can be found on the *Have A Nice Day* compilations, and we pull out all these 70s-type liners and bits from movies and

cont. →

commercials. We do a 60s one, we do a women of rock weekend, a cover-song weekend, a Beatles weekend, and an A to Z kind of thing. If you give those to people once a month, it's a fun event, that although you're blowing off your format for a couple of days, people are willing to listen in and play along with it. You throw that stuff out for a weekend, have fun with it and laugh at yourself and people laugh along with you. They soon realize you're not going to be one of those stations that takes itself too seriously."

And what about your morning show. You have a genuine, "for real" morning show, don't you?

"Yes. We do. What we did was take one of the guys from the college station, Rob Work. We were thinking, 'God, why go out and try to find some well-seasoned experienced morning guy? Why don't we throw on this guy who's already plugged into the community - a lot of people know him and love him - and just go for it.' It was his first full-time job in commercial radio and he had that fresh kind of geez-I'm-sort-of-doing-this-by-the-seat-of-my-pants-let's-see-what-happens kind of attitude. Our listeners love him.

"Our news guy is an Emmy award-winning veteran from Miami television, who came up to Bozeman to be a TV person. He ran the local TV station and then got fed up with the politics and said, 'You know, I'd really love to come work for you guys, if you can pay me.' So we paid him. His name is Art Carlson, which just happens to be the name of the GM for [the television show] "WKRP" - we have a lot of fun with that on the air. But Art's a seasoned news guy and everybody knew him via television, so we ended up with instant community recognition with both Art and Rob."

And credibility as far as the serious content of the show.

"Absolutely. We let Art do lifestyle and serious news, and between Art being, like, around 50 years old and Rob being about 30 years old, there's really an interesting sort of young guy/old guy dichotomy or paradigm on the air. It really is interesting sometimes. You know, they'll be teaching each other what's going on and what's hip. So it's kind of funny. It's perfect for what we're doing, because it really is a personality blend that mirrors our format of new stuff versus old stuff."

What about Kim Rossi? How did she come to the station?

"Kim was working up in Minneapolis for a while and also in Rapid City, SD, where she was working in a CHR-type format. She wanted to come to a place like Bozeman, saw one of our ads - we were looking for a night person at the time - and so she came here and really loves it. She really took to this format. When I became Program Director, we made Kim Music Director and it's worked really well. Kim has a great relationship with the label promotion people in this business and that's definitely been a great thing for us, especially when it comes to getting the record service that we need. Sometimes we get it, sometimes we don't."

"Also, she took the nighttime program called "Moose After Hours" and made it her own. It's a call-in show where she's got people calling in all night long for requests; she puts 'em on the air and she also plays a lot of the newer music. You're gonna be able to hear deeper cuts, you're gonna be able to hear imports and things that might be a little more alternative on her show, and it's got, by far, the top ratings in town. I mean, she had, like, a 37 share when the last ratings came out,

|| You can't know what's going on, or how to program to the people, if you're not gonna get out of the station. ||

and it was really kind of an experiment to begin with. When those kind of a ratings came in we said, 'Well, let's not screw with this.'

How often are you rated in Bozeman?

"We get rated once a year through Willhight Research, Inc.; they're based in Seattle. Arbitron doesn't really come in unless you pay a huge amount of money. That may change with the amount of people that are moving up here. But we prefer Willhight, because they do a larger sample, they ask a lot more questions and give us useful, qualitative information. For the money, they can't be beat."

I noticed when you make a decision to add an album and therefore support an artist, you really make a long term commitment. Your vision seems to be, more often than not, that you're developing them as a future core artist for you. Now granted, you pretty much take it song by song with a new album, but I've noticed almost invariably, once you run the cycle with the first song on a record, you always, at least, give a second track a shot.

"That's true. That stems from our philosophy that if you're going to have artists for the future, you've got to develop them and saturate the listener and create hits for these people. If the quality of music is there, why not stick by it? It never really made any sense to us to throw something on as the flavor of the month and burn the hell out of it and then it's gone. It made more sense to add these songs and continue to pound them, even when they get to the recurrent category. We familiarize these artists, so when they come out with another album, we don't have to re-educate our crowd as to who Shawn Colvin is, for example."

When you came on the air, it was slightly before there was a format called Triple-A or Adult Rock, with its own charts and sections. It wasn't like there were a lot of examples out there to mimic.

"Right. What we all remembered when we came together and started forging the philosophy of what the station was going to be, were those first underground stations on the FM dial. Granted, we couldn't adopt too many elements of those free-form days, but we could bring in good ideas of radio that happened then,

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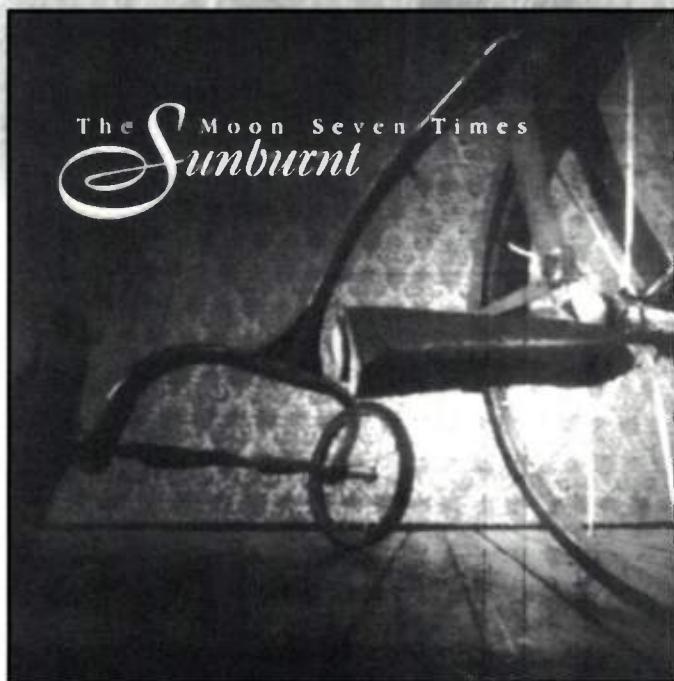




“Like the sweetness falling down
through the roses to the ground”

The Moon Seven Times *Sunburnt*

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and over the last three decades, to try to make it a 90s-sounding radio station.

"I seem to remember reading somewhere recently that listeners love to be treated like they're intelligent people, like they're in on it and as long as you can do that without too much hype and or being too hip, I think it works. That was sort of the progressive idea that we came on the air with. Why not be able to do this? There's great music now, and there was obviously great music then, so why can't you play that all on the same radio station?

"You know, Jim Ladd talks about something in his book, *Radio Waves*, about beating the tribal drum. That's what radio was and that's kind of my personal philosophy as a Program Director and as a deejay today. Radio is sort of a tribal drum and that's how you can tie your community together."

Would you say, by the nature of the area of the country you're in, your listeners are very outdoorsy kind of people?

"Yeah, very much. That's one of the other prime ingredients for our station; lifestyle is one of the biggest priorities, in that the people who did move here from a metropolitan area came here for lifestyle, they didn't move here for the money. They moved here for a quality-of-life thing, and so we mix that in with the music that we play. Everything that's in between the music really is what I think super serves our audience in that vein."

In the wintertime, you can tie in a lot of the mountain-based winter sports, and in the summertime, you can tie in to Yellowstone and a lot of other beautiful countryside that's just out in your backyard?

"Right, and the jocks are all real passionate about it. We do have personality radio, we don't just have liner people on the air, and people who are out there in the community, out in the woods, doing the things that everybody else does around here. There's nothing you can do to supplant that kind of lifestyle connection with your audience."

I also noticed you have an official Promotions Director, which more often than not, seems to be a major market phenomenon.

"Yeah, true. That's something that we clearly realized from the very beginning- promotions are gonna be very key in a place that is so centered on a healthy lifestyle - so Kay Ruh is our Promotions Director - she's also a salesperson. But I think it's the promotions that she really loves and spends a great deal of time on. We have promotion meetings every week and discuss these things. We are now working out our promotions calendar very seriously a year in advance. I'm convinced if we didn't pay close attention to promotions, we wouldn't be the number one radio station."

Has Bozeman become a good market for nationally touring acts to play?

"Actually, it's just starting to be so and there's a couple of reasons for that. Tom Garnsey, who runs Voodie Productions, is a local concert promoter. He's sort of a Bill Graham-type concert promoter, where not only does he want to bring interesting acts in, but he also take care of them; he wants to really do quality work with people. So with somebody like that working to bring bands here and then hooking up with a station that supports these artists, it really creates a great one-two punch. Also, my wife manages one of the local record stores, and so we also make sure that the third point of the triangle is met - the product is in the stores and is being properly displayed. So when an artist comes in, like, for instance, John Wesley Harding, we coordinate closely with the promoter. Tom puts us in touch with John Wesley Harding's people, we make sure that the tickets are being sold at the record stores, that they've got a full display up there, they've got all his records, the whole nine yards. When the artist comes over to the station, they can then take a walk one block away to the record store downtown and walk in and go, 'Wow!'"

It makes them want to come back.

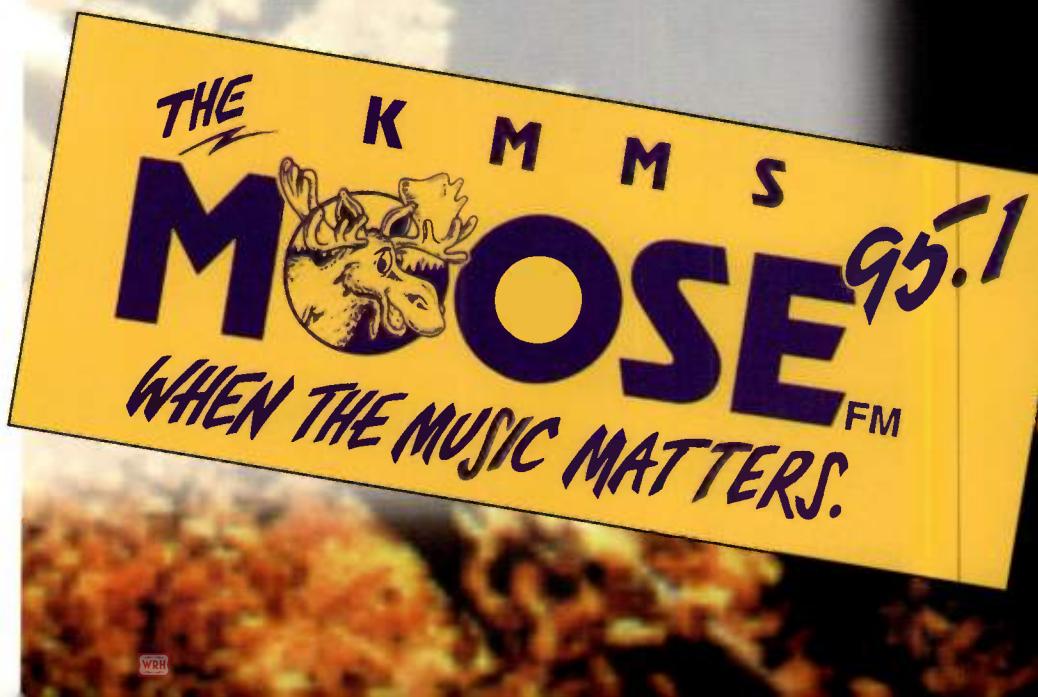
"Yeah. The quality and the amount of music that has come here since we went on the air has improved 100%. And we've had friends of the station go, 'I moved here from blah, blah, blah and I couldn't see some of these great artists, you know, Shawn Colvin, Lyle Lovett, Matthew Sweet, Jimmy Cliff, Los Lobos and so on, in an intimate setting any more. I thought I would never see a show like that again.'"

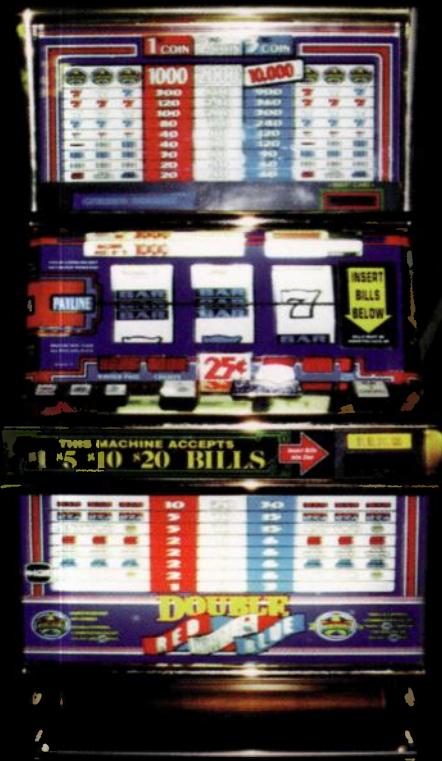
You've also had good foresight since you've been on the air throughout the first half of the final decade of the 20th century, betting on that area of the country growing for the very reason that you mentioned earlier - quality of life. In many ways, Bozeman must be a booming market.

"Absolutely. It's getting bigger every day. In fact, the statistic is that more than 60% of the population here in southwest Montana has moved here within the last five years!"

You're a Montana boy..how's it changed?

"Drastically, but you've gotta roll with it and you've gotta adapt and look toward the future. I mean, if I were living down in Los Angeles and I had the chance to get out, I would come up here. And the best thing to do is to work with these people. Who cares really where you're from? It's about what you're looking for and what are you bringing along with you to share with the community."

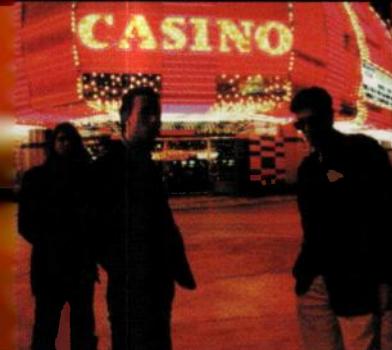




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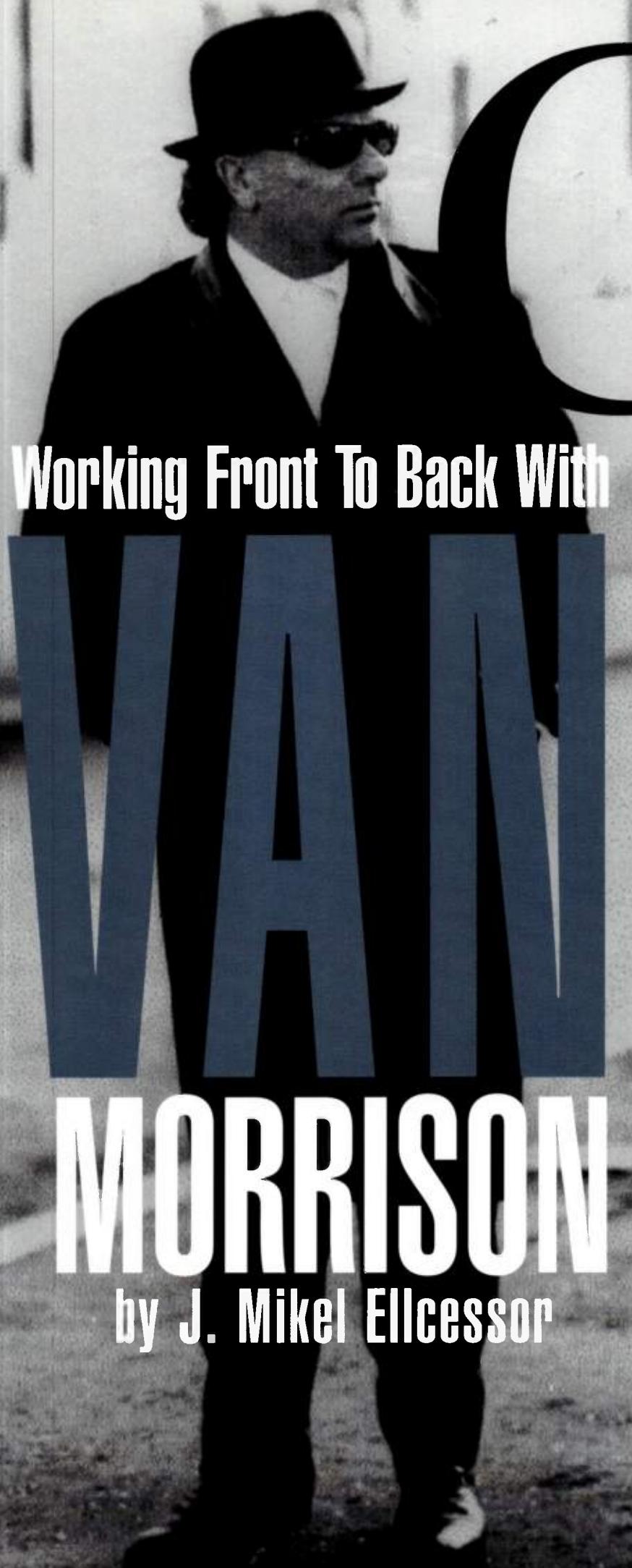


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Working Front To Back With

Van Morrison

by J. Mikel Ellcessor

Getting a call to do a story on Van Morrison is a lot

like getting a date with the prom queen: you've always thought it would be the greatest thing in the world, but the reality is quite different from the movie we make in our heads.

From the onset it was obvious that, regardless of how big a priority the record was for the label, an interview would not be forthcoming. Instead, the consolation prize/erector set for the article came in the form of a healthy cross section of the last decade of Morrison's output, a few well-written press releases and a cassette copy of *The Healing Game*, Morrison's latest release. Like all the big events in our life, dates with prom queens notwithstanding, the reality is even more extraordinary than the movies, and spending six weeks dwelling inside Van Morrison's legacy has been an indescribable pleasure. Morrison's fans are among the most poignantly organized in the world and this article would not be possible without the vast and superb resources they maintain on the Web. The interviews that appear in this article are excerpted from the work of others.

Van Morrison has been an inspiration for two generations. He is a cultural icon of Leviathan dimensions. He twists and squirms against the imposition of inhuman qualities by fans, yet refuses to shrink away from challenging himself to continually reframe his vision in more vivid and inspiring dimensions. Morrison is the perfect public mirror for our interior lives: infuriating, consoling, enigmatic, joyous, and always ready to present us with the next packet of uncertainty.

PHOTOS BY PAUL COX

POETIC MYSTICISM

Rave on let a man come out of Ireland

Rave on Mr. Yeats

Rave on down through the Holy Rosey Cross

Rave on down through theosophy and the Golden Dawn

Rave on through the writing of "A Vision"

Rave on, Rave on, Rave on, Rave on, Rave on, Rave on

"RAVE ON, JOHN DONNE," FROM INARTICULATE SPEECH OF THE HEART

After spending any time with Morrison's work, a natural desire emerges to reach out and explore the worlds he draws upon. The gall of a songwriter to load a single song with John Donne, Omar Khayyam, Walt Whitman, William Butler Yeats, and then to include a numbingly referential verse like the one above! The body of this magazine would not be sufficient to fully draw out the world that lives in those fifty words.

The solo career of Van Morrison has always presented work that is packed with an awareness of the great writers, philosophers and thoughts of the Western world. Like Leonard Cohen, Morrison's lyrics read well. They "rave on words on printed page." The presence of the aforementioned writers and others like Kerouac, Byron, Tennessee Williams and Samuel Beckett in a Van Morrison song is not, as is often posed, the overreaching intellectual rebuttal of a working class

Irishman; but, rather, an invitation for us to enter new worlds of expression. The unbroken thread of nature, romantic love and mysticism in Morrison's work shows his deep appreciation and admiration for a body of poets who are not always celebrated in the modern syllabus.

1985's *A Sense Of Wonder* is a benchmark of sophisticated songcraft that leaves a rich bounty of gifts for investigation. "Let The Slave" features text by William Blake. "Ancient Of Days" is another name for God. The initial pressing of *A Sense Of Wonder* included a song based on a William Butler Yeats poem. Yeats, an Irish poet and nationalist, is a clear inspiration for Morrison. Ironically, the Yeats estate would not allow the song to be included in the final version of the album even though Yeats himself put the text under the heading "Words For Music Perhaps." "Crazy Jane On God" is a hidden Van Morrison gem and

Yeat's deep influence on Morrison is beautifully present in the original text.

In a 1986 interview, Morrison drew his relationship with the mystical poets very clearly. When asked if he saw his work as part of a writing tradition, Morrison explained, "I see it more of in a poetic tradition than a writing tradition. But you know, I see it more as like an instinctual intuition...that this is more about what I get from people like Donne, Whitman or from something which is about them. They were writing about states of transcendental mysticism the best way they knew how. So, to me, this is not literature. This is something else. It's like a way of putting down an experience. It's more like experiential. It's like trying to come close to putting down your experience so that somebody can read it and have another experience. I mean, to me, William Blake is not a literary exercise. I get a direct experience from reading one of his poems." *cont. ➔*

ASTRAL WEEKS

*if I ventured in the slipstream
Between the viaducts of your dream
Where immobile steel rims crack
And the ditch in the back roads stop
Could you find me?
Would you kiss-a my eyes?
To lay me down
In silence easy
To be born again
To be born again*

"ASTRAL WEEKS," FROM ASTRAL WEEKS

Van Morrison

Van Morrison came to America after the disbanding of Them, the band that gave him his first chart successes. And in just over two days in 1968, he made *Astral Weeks*. The album did not sell then, but is widely acknowledged as one of the most essential pieces of recorded music of any genre. He was 22 when he made it. Is it possible to underestimate the impact this record has had on our culture? Morrison is succinct about his intentions when he was making it.

"I didn't really want to be in the rock & roll scene, so I decided, 'Well, I have to do an album, you know, that's really just singing and songs about something and isn't necessarily rock & roll.' Because, you know, I wanted to get out of the rock & roll scene. So what happened was, I did that album, and I did get out of the rock & roll scene to a certain extent. Then the critics started saying it was a rock album, right! I mean, it's obvious isn't it?"

Morrison continued, "Anybody with two ears would say there's no rock & roll on that album at all, right? So this was sort of a bit strange in the first place, because I'd get these reviews and they'd say 'great rock album.' But the whole point of it was *not* to make a rock album. So trying to put that together was a bit puzzling. I'd say in interviews, 'It's not a rock album,' but nobody listened anyway.

"Further on down the line," he said, "I realized that there was a success to the album - musically and creatively. But at the same time, I was starving. So I was in a situation where I was up against the wall, because I didn't have any money. Critical acclaim was one thing, but I mean, you know, money's something else."

The obdurateness of the press was not the first difficulty that Morrison had experienced with the music industry. The final sessions of Them and his first American recordings, now known as the Bang sessions, were notorious for their mercenary management. Clearly, Morrison's legendary lack of enthusiasm for the machinations of the music industry has its foundations in the earliest stages of his career.

"I think I'm an outsider, not because I want to be, but I found I had to be. I don't believe in the propaganda and I don't jump through their hoops."



THE MUSIC BUSINESS

*Professional jealousy, started a rumour
And then it extended, to be more abuse
What started out as just, black propaganda
Was one day seen to be, believed as truth*

"PROFESSIONAL JEALOUSY," FROM HYMNS TO THE SILENCE

Morrison, like U2 and the Grateful Dead, is a company with a stake in his position as an independent entity. The vagaries of the music industry are often at cross purposes with the maintenance of artists who relate to their careers in the long-term. Astoundingly, Morrison has only been affiliated with two labels in the United States: Warner Bros. and Polydor. In 1997, all of Morrison's material will finally be simultaneously in print as Polydor acquires the rights to the Warner catalog. Morrison is direct about his business affairs and his feelings about the business of music. "I was *never* a part of the record business. *Ever!* My situation is that I basically deliver tapes and distribution happens with a record company. So I never see myself as a part of the record business."

Of course, a large part of the music business is oriented around making artists stars. *Big Stars!* Morrison is an entertainer adamantly unwilling to entertain this scenario for himself. A pop sensation in his early 20s, Morrison has raced a knife's edge for decades as he simultaneously eschews the limelight and produces a steady flow of new work. "I'm a lot, sort of, older and a lot wiser. But what's happening in terms of stars making records, fame, and all this kind of stuff - well, there's a total sort of emptiness of all that. And basically, what I'd like to do is talk about *that* and get that across to people, because I think there is a terrible lot of illusions in this world. Illusions that have to do with these sort of things.

"When you really get into them and examine them, and basically everybody knows anyway - the man in the street knows it - that this is all nonsense. But it's all sort of perpetuated. And all because, why? Well, because there is a lot of money being made out of it. It's as simple as that. The record business is not artistic, the film business is not artistic. They are money businesses. I think I'm an outsider, not because I want to be, but I found I had to be. I don't believe in the propaganda and I don't jump through their hoops."

A measure of an artist's validity and the power of their work is how many other creative people draw upon them for inspiration. Large collections of powerful work, like celestial bodies that harness whole planets into orbits, anchor our society. *cont. ➤*

PATTY GRIFFIN

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"I just want to be myself. And I don't care whether I'm doing 'in' music or 'out' music, as long as I can be myself."



INTEGRITY

**Down on "Cyprus Avenue"
With a childlike vision leaping into view
Clicking, clacking of the high heeled shoe
Ford & Fitzroy, Madame George**

"MADAME GEORGE," FROM ASTRAL WEEKS

Van Morrison has a feeling of being permanent. His career is long and his presence is wide and deep. Few artists of his generation can still generate inspiration like Van Morrison. The basis of this profound impact is the unwavering integrity that permeates all of his work. Regardless of the subjective assessment of the quality that emerges from one release to the next, Morrison is clear where he stands and from where his commitment emanates.

THE DARK NIGHT OF THE SOUL

**Showed me different shapes and colours
Showed me many different roads
Gave me very clear instructions
When I was in the dark night of the soul**

"TORE DOWN A LA RIMBAUD," FROM A SENSE OF WONDER

To Morrison, there have been periods where there's been, as he calls it, "an alternative gap." "Say in the 60s, you had an opening where there were singers and they'd write songs, and they play their own stuff, right? So for awhile you had this sort of 'alternative gap' for singers who wrote songs. Then that closed up. Then in the 70s, you had an 'alternativey thing' with an intellectual music movement there for a while, but then that closed up again. Now it's sort of back to the Doris Day routine. So you just have to look at this, and every once in a while, you know, see where you stand in it. Because there's certainly

nothing about it I ever believed, so I certainly can't put myself on a pedestal. But people want me on a pedestal, because you know what happens - we fall. So I mean, I just want to be myself. And I don't care whether I'm doing 'in' music or 'out' music, as long as I can be myself."

Now that we know the man, here's his history: George Ivan Morrison was raised in Belfast. His father was an electrician and a collector of jazz and blues records. His mother was a jazz singer. His family was not financially well-off. He first sang onstage when he was 14, he left school at 15, spent five years on the road, singing and playing sax and had success with the band Them. He emigrated to the US and lived in upstate New York before settling in California. He retired in 1974, but returned after a few years and has spent the past two decades recording, touring and, on occasion, producing others. He does very few interviews, has a reputation for curtness and can still lead an audience to hysteria through sheer presence and force of will.

Recently, Morrison has been particularly prolific and in 1996 released two albums: his first jazz record, *How Long Has This Been Going On*, and a tribute to his friend Mose Allison, *Tell Me Something*. *The Healing Game*, his new collection of songs, is perhaps his best record in a decade. There's a powerful cohesion to his latest releases. Suddenly, all of Morrison's life is in evidence on record.

Morrison is a continuous fountain of inspiration, forever acknowledging it and letting it flow forth into the world. His father's jazz, Ray Charles and Mahalia Jackson, his friends Georgie Fame and Pee Wee Ellis, the searching of an Irish Catholic that knows his past will never be truly out of his future; these elements and much more are the constituent elements of *The Healing Game*.

Morrison has referenced the phrase "dark night of the soul" in his music. The phrase traces back to the Spanish poet and Roman Catholic mystic St. John of the Cross. The "dark night of the soul" is when the spiritual traveler suffers greatly. It is a time when the spiritual being suffers from the fear of being abandoned by God, because they no longer take comfort in good things.

The title cut to *The Healing Game* is a wrenching mapping of the scars that linger even after the healing of a heart. Pee Wee Ellis's baritone is bent back and howling so hard that your spine nearly snaps in empathy. This song brings forth every bit of pathos and every wail that tears from the heart after the love that we knew was The One is no more. By comparison, "Burning Ground" is a relentless groove and could single-handedly spark a shag revival. The new record is not always an easy listen. Morrison used the process, it seems, to create a kind of completion of last summer's sudden break-up of his engagement with Michelle Rocca.

The Healing Game will take a favored position with long-term fans. Morrison speaks about how "people relate to me as the person who's done 'Brown Eyed Girl' or *Astral Weeks*, and I'm not that person any more. Communication is a two-way street and if people are communicating with an image which is not you any more, how the hell can you communicate with them?" *The Healing Game* is an opportunity for all of us to renew our relationship with Van Morrison and begin to ask new questions about his enduring relevance as an artist.

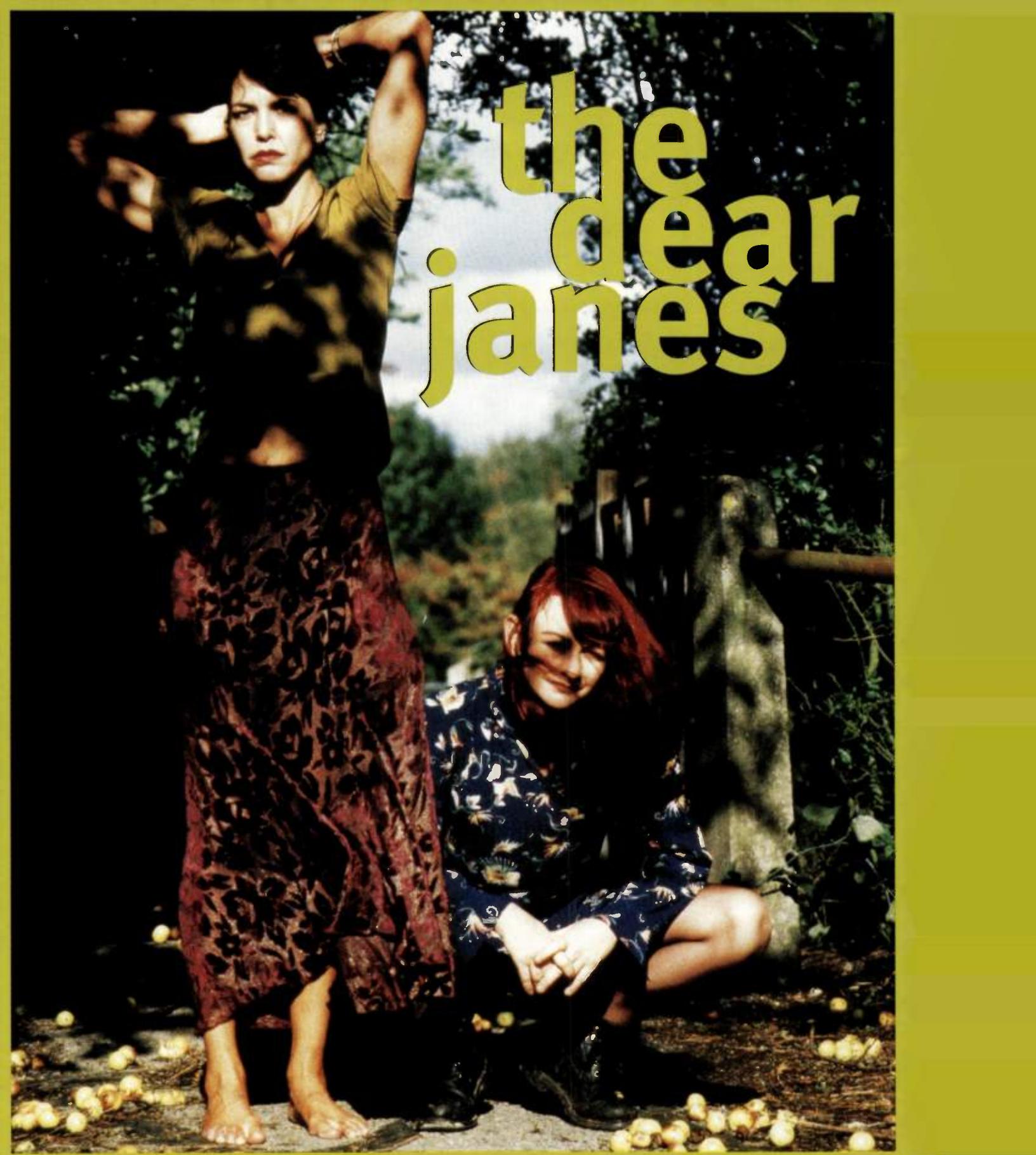
I DON'T REALLY HAVE ANY AMBITIONS

Van Morrison often infuriates people. I think it's because they see him doing things - and asking questions - that they want to ask themselves, but can't muster the courage to do so. Morrison asks uncomfortable questions.

"I find things, but they don't necessarily give you satisfaction," he shares. "It's usually the opposite. I don't join things. I've investigated Buddhism, Hinduism...various forms of Christianity, mystical Christianity, esoteric Christianity...I don't believe the myths anymore."

Recently, Morrison was asked if he had any lingering, large-career ambitions or dreams that were still unfulfilled. His response was, on first glance, a bit of a toss-off but, on second inspection, is the perfect encapsulation of the life of an individual so huge - and so real - he's known by most as just "Van the Man."

"Well, I think there was a time when I would like to have done that. But, no, I don't really have any ambitions along that level. In fact, I don't really have any - I don't have ambitions."



the dear janes

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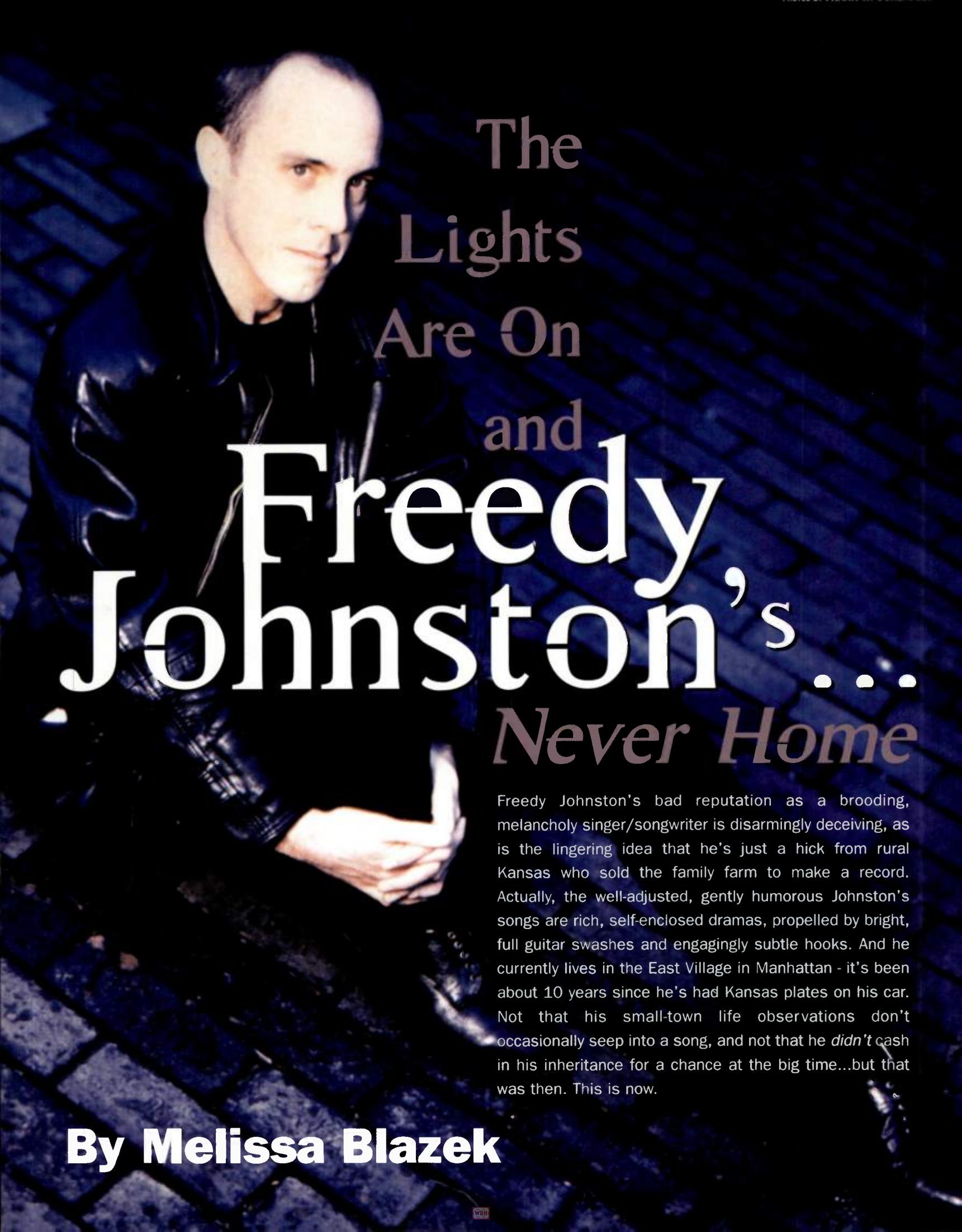
“Grace my table”

plus: “Angry” “Dead woman’s jewels” “Oh dear John”



GEFFEN

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The Lights Are On and Freedy, Johnston's... *Never Home*

Freedy Johnston's bad reputation as a brooding, melancholy singer/songwriter is disarmingly deceiving, as is the lingering idea that he's just a hick from rural Kansas who sold the family farm to make a record. Actually, the well-adjusted, gently humorous Johnston's songs are rich, self-enclosed dramas, propelled by bright, full guitar swashes and engagingly subtle hooks. And he currently lives in the East Village in Manhattan - it's been about 10 years since he's had Kansas plates on his car. Not that his small-town life observations don't occasionally seep into a song, and not that he *didn't* cash in his inheritance for a chance at the big time...but that was then. This is now.

By Melissa Blazek

Now finds Johnston having reached a point where songwriting is his livelihood. It's a career that he says didn't come to be such until it was already clearly the case, when he had a deal with Bar/None Records and he left his day job to tour full time. "It just sort of happened on its own in a way, through a kind of naive perseverance, really. I'm glad I never looked at the odds against making it, or saw how difficult it is to do a musical career. I just did it without realizing how chancy it could be."

Before now, Johnston grew up in Kinsley, KS, and after high school moved to the wheat field-surrounded college town of Lawrence, on the presumption of going to the University Of Kansas. Back then, he was just Fred, and he lived with a friend of mine and a few other guys in a majestic old house in the Oread neighborhood of Lawrence, a section of town that recalls a more sleepy time - staunchly white clapboard farmhouses with big yards and gravel driveways, and creaky, wraparound wooden porches that, when they were new, were surely the setting for many an evening of stargazing and conversations that revolved around the scorchingly hot weather and the corn crop and the outrageous price of cattle feed.

Johnston spent one semester as a student, followed by several years scraping by, taking odd jobs and working in restaurants. He was, in his own words, a slow learner and a late starter to the music game. When he wasn't paying homage to the gods of the food service industry, he holed up with a 4-track and began a slow ascension toward becoming a musician and a songwriter.

Before his career in music, Johnston gigged around a bit with pals and hosted the occasional house jam (the only known benefit of having no furniture). With a friend's help, he made a homemade tape, which they sold in a local record shop, and he drummed for a rockabilly band called the Go-Cats, who had a standing gig at a biker bar outside of Ottawa, KS. Still, he was never really a band-oriented kind of guy. That holds true to this day, when he tends to write alone and surrounds himself with an ever-changing lineup of musicians in the studio and on the road.

If you've ever spent a summer in the crushing heat and humidity of mid-August on the Kansas plains, or glanced upon the frightening world of a swarm of revival tent bible-thumpers, you might understand why Johnston struck out for New York City in 1985. But even after he found the bright lights of the big city, there were a lot of dues to be paid. It was only after years of struggling to find himself (and rent) that his self-made demos scored him a deal with Hoboken, NJ's Bar/None Records. His first release for them, 1990's *The Trouble Tree*, was a meandering but spunky effort that did little for him Stateside, but made a star of him in The Netherlands. The initial confidence he gained from the tiny country's press and radio support was invaluable. "I did a tour of Holland, and for the first time there were fans at a show who knew my songs," he says. "It was a great leg up," but on the other hand, he notes, "it's a small country. It isn't like you're gonna sell a million records."

Elektra spirited him away from Bar/None after the success of *Can You Fly*, his second album, and a 5-song EP, *Unlucky*; for Elektra, Johnston delivered the Butch Vig-produced and close-to-brilliant *This Perfect World*.

With the release of his new album, *Never Home*, it would be fair to say Johnston's got some big expectations to live up to. His fairly small body of work has been drenched in endless critical accolades: *The Village Voice*'s Robert Christgau, the grand godfather of all rock critics, called *Can You Fly* "a perfect album" and *Rolling Stone* bestowed upon *This Perfect World* a four-star review and ordained him "Songwriter Of The Year" in 1994...an honor he won over Kurt Cobain. But even after all the praise, Johnston is neither a Rock Star of grand proportion nor is he a household name. He still resides in the respected, but not always recognized club of songwriters whose irreverent, literate work is appreciated in its fullest by only a few. Upon taking this assignment, several people said to me, "Freedy Johnston's got a new album coming out? Cool!"

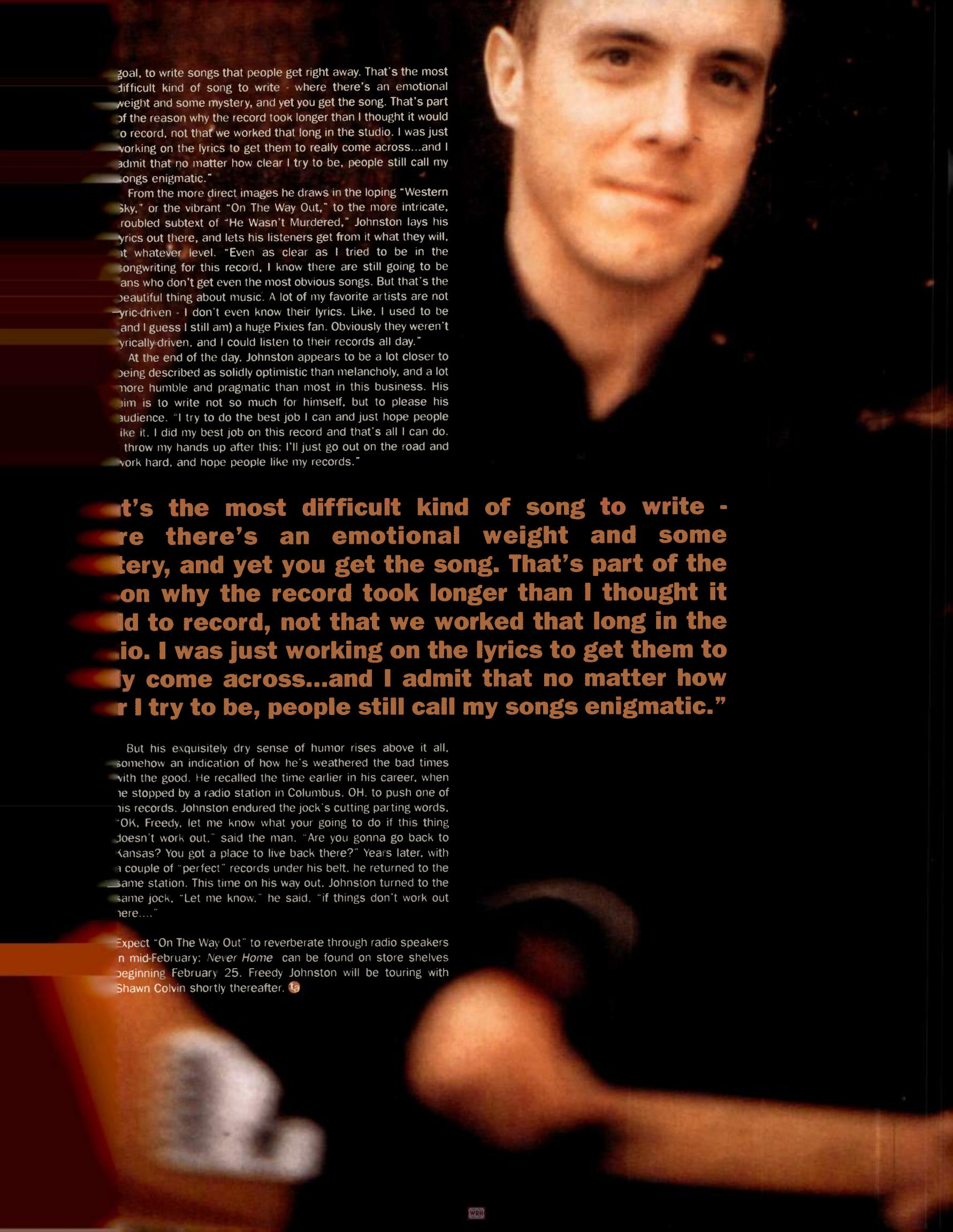
But despite his mid-range recognition factor with the public, Johnston's falling into the critics' favor is well-justified. There are many layers to peel away from his compositions: his songs can be enjoyed topically for their driving guitar jangle and for their choruses, so infectious they make for solid shower-singing material. But beyond the first few layers is a dry, intelligent wit and deft talent for scripting tales with darker, "Twilight Zone"-ish twists. "When the roof fell in/He lit up again" he sings on "Gone To See The Fire," from *Never Home*, "She thought she knew him some/Til they had gone to see the fire." Three or four spins of the song reveal that beyond the simple, hook-sweet pop song is the irony-laced tale of a girl slowly discovering that her boyfriend is an arsonist enjoying a good day's work. Not exactly your typical boy-meets-girl kinda thing, you see.

Even more than the material on *Can You Fly* and *This Perfect World*, the song cycle of *Never Home* is more clearly delineated - the songs rise to a fine state of simplicity and burst out of the work as a whole, especially the energetic first single, "On The Way Out," which will surely eclipse "Bad Reputation" as Johnston's signature radio hit. Perhaps the explanation behind the album's more song-driven mode is the influence of producer Danny "Kootch" Kortchmar, who's as well-known as a quintessentially 70s California guitar player as he is a producer (in addition to handling guitar duties on Carole King's *Tapestry*, Kortchmar has played with James Taylor, Jackson Browne, Bonnie Raitt and Linda Ronstadt, he's produced solo efforts for Don Henley and Neil Young, and he's just released an album with his own new band, *Slo Leak*). That said, pairing Johnston and Kortchmar seems to make perfect sense. "He's a guitar player and he's a musician. That's where he comes from," Johnston says. "And that's the main reason I decided to do this, because we spoke the same language and I knew he'd be sympathetic to what I wanted to do. It worked out really well." Kortchmar brought in veteran Heartbreakers' drummer Stan Lynch to anchor the backbeat of *Never Home*, and Johnston called again on guitarist Dave Schramm (of The Schramms) and bassist Graham Maby, whom he'd worked with on prior recordings, and cellist Jane Scarpantoni to round out the team.

Kortchmar also encouraged Johnston to make his songs more clean and accessible at first glance. But, ironically, Johnston said that suggestion was more difficult to follow than he expected. "I saw that actually as a very tough

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To See The Fire"]
reveal that
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pop song is the
irony-laced
tale of a girl
slowly discovering
that her boyfriend
is an arsonist
enjoying a good
day's work. Not
exactly your
typical
boy-meets-girl
kinda thing,
you see.

cont. →



goal, to write songs that people get right away. That's the most difficult kind of song to write - where there's an emotional weight and some mystery, and yet you get the song. That's part of the reason why the record took longer than I thought it would to record, not that we worked that long in the studio. I was just working on the lyrics to get them to really come across...and I admit that no matter how clear I try to be, people still call my songs enigmatic."

From the more direct images he draws in the loping "Western Sky," or the vibrant "On The Way Out," to the more intricate, riddled subtext of "He Wasn't Murdered," Johnston lays his lyrics out there, and lets his listeners get from it what they will, at whatever level. "Even as clear as I tried to be in the songwriting for this record, I know there are still going to be fans who don't get even the most obvious songs. But that's the beautiful thing about music. A lot of my favorite artists are not lyric-driven - I don't even know their lyrics. Like, I used to be and I guess I still am) a huge Pixies fan. Obviously they weren't lyrically-driven, and I could listen to their records all day."

At the end of the day, Johnston appears to be a lot closer to being described as solidly optimistic than melancholy, and a lot more humble and pragmatic than most in this business. His aim is to write not so much for himself, but to please his audience. "I try to do the best job I can and just hope people like it. I did my best job on this record and that's all I can do. Throw my hands up after this: I'll just go out on the road and work hard, and hope people like my records."

It's the most difficult kind of song to write - where there's an emotional weight and some mystery, and yet you get the song. That's part of the reason why the record took longer than I thought it would to record, not that we worked that long in the studio. I was just working on the lyrics to get them to really come across...and I admit that no matter how clear I try to be, people still call my songs enigmatic."

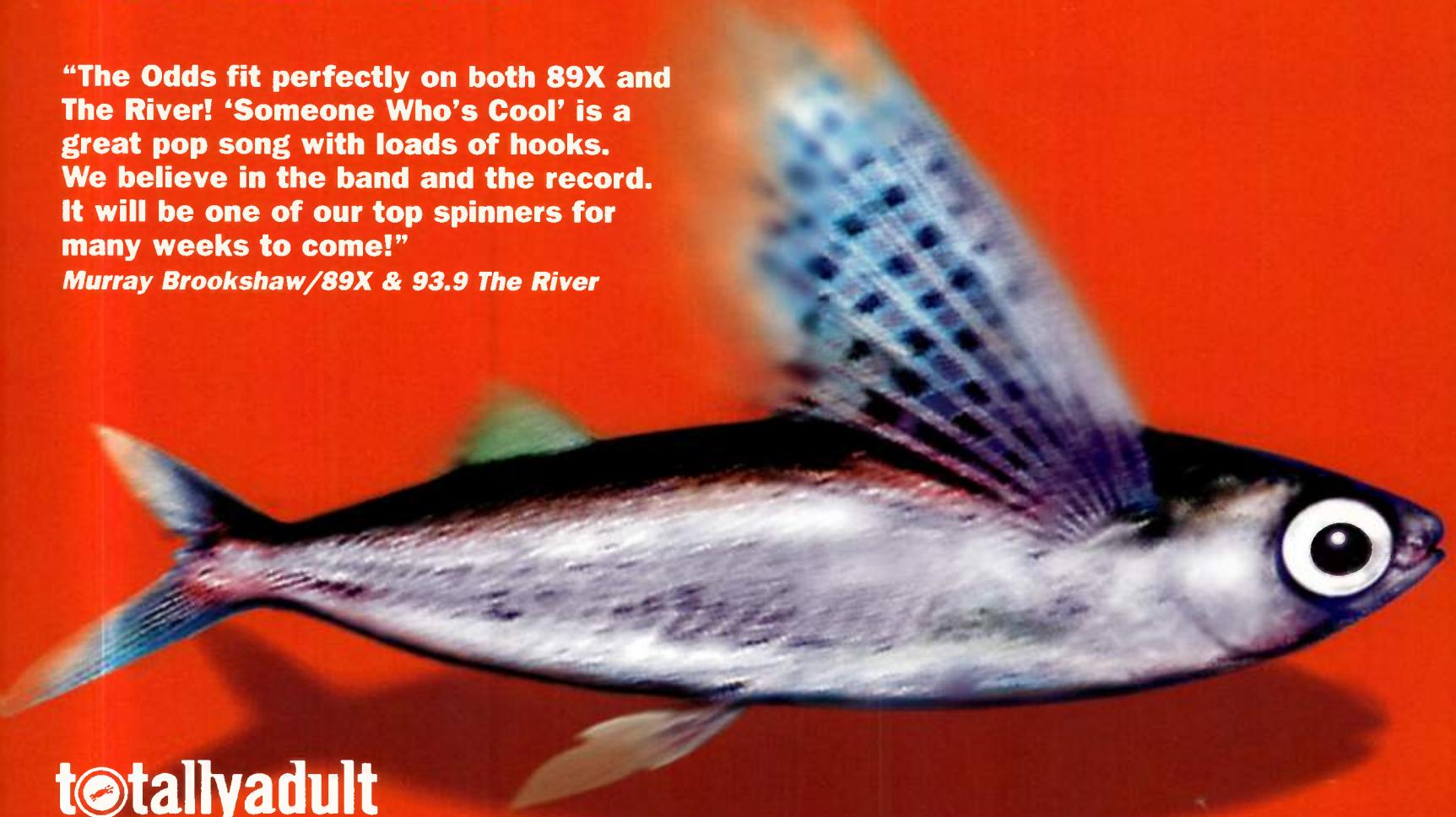
But his exquisitely dry sense of humor rises above it all, somehow an indication of how he's weathered the bad times with the good. He recalled the time earlier in his career, when he stopped by a radio station in Columbus, OH, to push one of his records. Johnston endured the jock's cutting parting words. "OK, Freedy, let me know what you're going to do if this thing doesn't work out," said the man. "Are you gonna go back to Kansas? You got a place to live back there?" Years later, with a couple of "perfect" records under his belt, he returned to the same station. This time on his way out, Johnston turned to the same jock. "Let me know," he said, "if things don't work out here...."

Expect "On The Way Out" to reverberate through radio speakers in mid-February; *Never Home* can be found on store shelves beginning February 25. Freedy Johnston will be touring with Shawn Colvin shortly thereafter. 

odds

"The Odds fit perfectly on both 89X and The River! 'Someone Who's Cool' is a great pop song with loads of hooks. We believe in the band and the record. It will be one of our top spinners for many weeks to come!"

Murray Brookshaw/89X & 93.9 The River



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Building A Case For Americana

By Bruce Warren

Intro by
John Schoenberger

It's no secret to any of us who interact with WXPN/Philadelphia's and World Cafe's

Bruce Warren that he's passionate about music - all kinds of music. But when I asked him to do the next in a continuing series about what our industry leaders think is cutting-edge music, I knew he would pick the genre known as Americana. In fact, even though we may see Bruce one day in baggy shorts wearing his high-top Doc Martens and the next day we'd catch him casually walking around in his Birkenstocks, I suspect that when Bruce Warren is at home, he's wearing a cowboy hat!

In this article, Bruce presents Americana 101: where it began, how it's been developing over the past few years as a musical movement (as well as a burgeoning radio format) and where it's headed.

If you log on to the *No Depression* discussion on America Online, the first thing you'll notice among the postings from these alternative country zealots is that it's OK to disagree when defining just who fits and who doesn't fit the flourishing genre known as Americana.

Ongoing debates about which artists and what styles of music fit into Americana are a favorite pastime. "It should not include the folkier stuff." "Why some rural and acoustic blues are acceptable, but the Chicago blues aren't is wrong." "Why Poco and why not Garth Brooks? It's all Top 40 country anyway." "The Grateful Dead - they definitely fit in." "If it's got a twang, then it's got the thang," posted one enthusiast who was arguing reasons why Tom Petty should be included on the Americana charts.

"Americana," says Jon Grimson of Counterpoint Promotions, an independent Americana record promoter, "shares some musical commonalities: it has some connection to progressive, cutting-edge music, something with a country feel or something very traditional with a country feel. That's the common thing. It's all the roots music that either feeds into or comes out of country, including bluegrass, including songwriters, including the insurgents and including the veterans who are still doing their thing. What I think is good about the question, 'What is Americana?' is that it's not really easy to answer. Some people can't stand that. Some people want to know in two words or less how to describe a radio format."

Rob Bleetstein of the *Gavin Report* concurs with Grimson. Bleetstein, the editor of and person responsible for starting the first Americana trade magazine chart, says the chart is "a home for old country, alternative country, singer/songwriters, bluegrass, honky-tonk, hillbilly and all the music in between that connects it all. When you listen to a station like KPIG [Watsonville, CA], what Rita Houston is doing at WFUV [New York] or what Chris Marino has championed at WMLB [Cummings, GA], you'll hear the Americana sound. There is a core

sound to what all these stations are doing even as they may differ slightly from market to market."

The very open-ended qualitative "Americana sound" began as a quantifiable entity when *Gavin* started the Americana chart in January 1995 with 45 stations. "Our chart panel is made up of forward-thinking country and open-minded non-commercial stations," says Bleetstein. "We have 76 stations reporting now, and a new commercial Americana station, KHYI, just signed on in Dallas. That's a major coup," he adds. From where we started two years ago, we've been really successful."

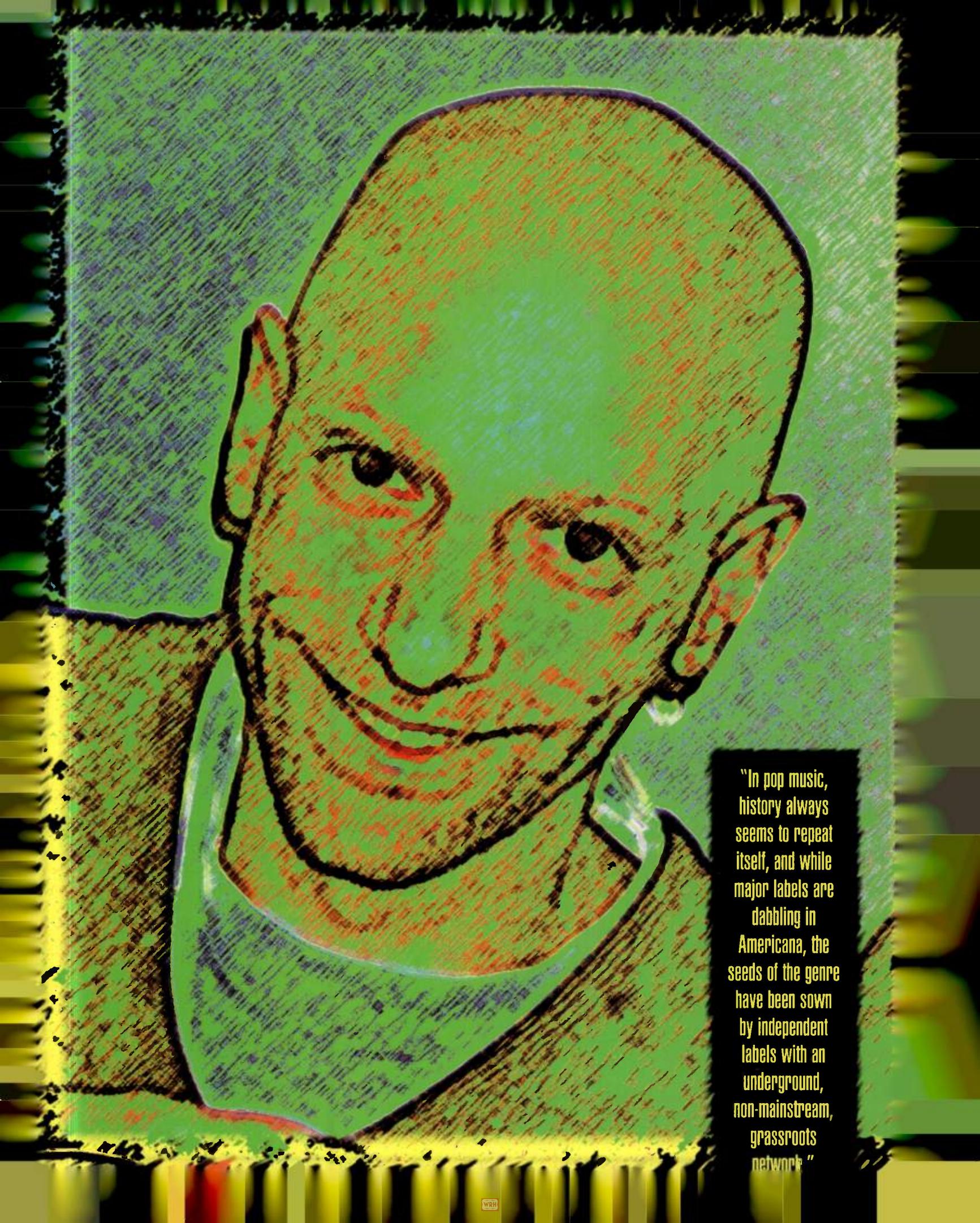
Further, John Schoenberger at *The Album Network* regularly prints an "American Roots" review page in his *totallyadult* section of the magazine, as well as in his stand-alone publication which you're now reading. Says Schoenberger, "I see my role as one who exposes and covers as broad a variety of music as possible. Roots-influenced music, which is based in American traditions, is certainly one of the most important."

But while some assessments have Americana wanting to bring down the old Nashville guard and traditional dinosaur country stations, Bleetstein sees it differently. "We're an extension of commercial Country Radio. As Triple A was conceived as an extension of AOR, Americana takes a similar approach. From the inside, Nashville and Country Radio have this fear about what we're doing. We're going after an audience with a completely different approach than popular Country Radio. We're not single-driven. Every song doesn't sound the same. We're bringing the Triple A album approach to what we're doing. Hey, we twang and we rock and we strum, but the fact is, any chart that has Bruce Springsteen, Emmylou Harris, Johnny Cash, BR5-49, Whiskeytown, Dale Watson, Merle Haggard, Del McCoury and Lyle Lovett on it is going to be difficult to describe. We started the chart because we wanted to expose all this amazing music and to help create a format that did not already exist."

"Country without borders" is what *Option* magazine called it in their November 1993 issue that featured the then-relative newcomers Uncle Tupelo on the cover and an inside story about this burgeoning genre. A "new country underground" was surfacing, wrote Mark Kemp, now a Senior Editor at *Rolling Stone*, whose spirited lineage could be traced back to elders Jimmie Rodgers, Hank Williams, Johnny Cash, Willie Nelson, Waylon Jennings, and The Carter Family; to songwriters Gram Parsons, Joe Ely and Jimmie Dale Gilmore; to the seminal 80s country-punk bands like Rank And File, True Believers, Long Ryders, Green On Red and Jason And The Scorchers, to alt-country bands like Freakwater, Uncle Tupelo (the Velvet Underground of Americana) and Lone Justice, and to newer country cats like Dwight Yoakam, Steve Earle, Rodney Crowell, Lucinda Williams, Rosanne Cash and Kelly Willis.

Just as American rock & roll has changed in many ways since the 1950s, country has also gone through its growing pains and it's been given different names throughout each stage. From country-rock, cow-punk and outlaw to western beat, newgrass and insurgent country with the latest being "Y'allternative." It all falls under the one big umbrella of Americana. Like "Farm Aid" for the radio, it's got a country vibe that punk rockers, alt-rockers, modern rockers, adult rockers and country rockers are all finding attractive.

cont. →



"In pop music, history always seems to repeat itself, and while major labels are dabbling in Americana, the seeds of the genre have been sown by independent labels with an underground, non-mainstream, grassroots network"

While Americana is broadening its fan base, the music industry is responding with mixed, but mostly positive, reaction. In the past year, as radio has begun playing more Americana artists, smaller independent labels were thriving, non-mainstream country artists were touring more frequently and playing more markets, and even major labels began jumping in - albeit somewhat cautiously - by signing new alt-country artists. Some recent major label offerings include A&M's 16 Horsepower; Warner Bros./Reprise has had success with Iris Dement, Wilco, Son Volt and Fish Ilimojos; Almo's Gillian Welch made great impact with her debut *Revival* last year; and Arista's BR5-49 is currently enjoying steadily growing radio support and sales.

This year sees even more growth on the major label side. Elektra has signed the Old 97's, Outpost Recordings, which is affiliated with Geffen, signed Whiskeytown, Arista/Austin is gearing up for new releases from Robert Earl Keen and Austin's Abra Moore and Capitol recently signed former Rounder Records artists The Dellevantes. Recently, *Billboard* magazine reported Bloodshot's country punker Robbie Fulks is talking with Geffen. MCA is releasing Richard Buckner's anticipated major label debut in March and look for Kim Richey's new Mercury album in March to make some major inroads on the charts. In pop music, history always seems to repeat itself, and while major labels are dabbling in Americana, the seeds of the genre have been sown by independent labels with an underground, non-mainstream, grassroots network of mostly small and medium market radio stations, fanzines, Web sites and clubs.

Even with Americana's positioning of itself as an alternative and/or complement to Country and Adult Rock Radio, its strength lies in the continuum of its diversity. While some of the music is easy to define, there's a smoky, textural link of singer-songwriter-related ambiguity to Americana that gives the format some richness and depth. Musicians like Joe Henry, Sparklehorse, The Silos, Vic Chesnutt, Steve Forbert and Amy Rigby all fall into the acoustic, rootsy end of the genre.

There's even a more moody, ambient group of artists, such as Amy Alison and her Parlor Janes project with Ryan Hedgecock, Mojave3, Victoria Williams and Paula Frazier of Tarnation, who follow in the tradition of Hank Williams and Patsy Kline. It's a musical interpretation that's steeped in country and folk, gospel and jazz, and other influences that aren't always obvious. Tarnation's Paula Frazier draws on early country influences on her *4AD Gentle Creatures*, but also finds other inspiration in her pastoral songs. "I've taken as much from Willie Nelson and Patsy Kline as I have from the American Music Club, Nick Cave and Birthday Party's *Kicking Against The Pricks*," she reveals.

The Americana movement parallels another period of independent popular music, too - that of College Radio in the 1970s and '80s, and how it nourished the birth of mainstream alternative rock. "There's a lot of similarities between the college, punk rock thing and the alternative country scene, especially the insurgent country music," says independent promoter Jenny Sperandeo, who along with Chris Roldan, work together as Jackknife Promotions. "I'm finding that, as people are finding out about this music, they can see how The Clash and Wilco and Johnny Cash and The Replacements all kind of fit together."

The importance of independent labels in the growth of the Americana aesthetic has been key to its growth. Since the introduction of a more formal network of Americana stations, Nashville indies such as Rising Tide, Imprint, Dead Reckoning, Esquared and D'Ville Records have surfaced. HighTone, whose roster includes Big Sandy & The Fly-Rite Boys, Dale Watson, Dave Alvin, Buddy Miller, and Tom Russell, among others, has made an impact on the format. It's been eight years in the business for Austin's Watermelon with artists like Don Walser, The Derailers, and Alejandro Escovedo, who started out on that label. Justice Records has released excellent records from legends like Waylon Jennings, Willie Nelson, Kris Kristofferson and Billy Joe Shaver, along with newcomers Kinnae Rhodes and Jesse Dayton. Other labels, like Sugar Hill, Winter Harvest, Diesel Only, East Side Digital, Flying Fish, Dejadisc and other smaller labels are putting out records by artists whose music links traditional American roots music, the crossover between rock, country and punk, and the endurance of old-time values.

Possibly the two most important independent labels are Chicago's Bloodshot Records and Cambridge's Rounder Records, labels who best represent the two extremes of Americana. Bloodshot is best known for their cutting-edge "insurgent country" compilations, and embraces artists who themselves embrace a punk ethic. It was in 1993 that Bloodshot Records tapped into Nashville's alternative country scene and has since released three compilations of insurgent country featuring artists like Lambchop, Duane Jarvis, and Greg Goring. They have released nine albums in total, including titles from Robbie Fulks, the Old 97's, and The Waco

Brothers - described as a cross between The Clash and Johnny Cash - featuring John Langford of The Mekons.

Formed in 1971, Rounder Records, along with their associate labels such as Upstart, has transcended most musical flavors of the month and trend-driven record labels with a commitment to all types of roots music from folk and acoustic, country to cajun, R&B and bluegrass. In fact, it was bluegrass fiddler Alison Krauss's recent Grammy award-winning success with "Baby, Now That I Found You" that brought Rounder into the national spotlight. It also helped bring the loosely formed Americana community to the fore. "Alison's record really galvanized a lot of things for both the label and the format," says Leslie Roulle, National Promotion

Director for Rounder. "Any station, regardless of the format, that played Alison's record and gave it a chance, had success. It started with non-commercial radio stations, because it drew together folkies and fans of singer-songwriters. It helped broaden the sound of commercial Country Radio. And the commercial Triple A stations that stayed with it, like KSCA [Los Angeles], KUMU [Salt Lake City] and WXRV [Boston] had a great run with it."

"Most of my colleagues and I agree that Americana music is best received by non-commercial stations," continues Roulle. "And we're always going to get support from Jody Denberg at KGSR [Austin], WRUJ [Nashville] and stations like Laura Lippert's KPIG [Watsonville, CA], but it's the non-coms that are taking the most chances and working it into their mix of programming."

"The stations that are having the most success with this music are the ones that know how to program it, understand it, and present it to their listeners in a cohesive manner," says Jon Grimson. "You have people like Chris Marino at WMELB [Cummings, GA], Scott Cheatham at KETJ [Farmington, MO], Orin Friesen at KFDD [Wichita, KS], JD Rose at KFAN [Fredericksburg, TX], Chad Williams at WCBN [Ann Arbor, MI], Jim Webb's 'Apple Shop' on WMNF [Whitesburg, KY] and a lot of others who are committed to this format."

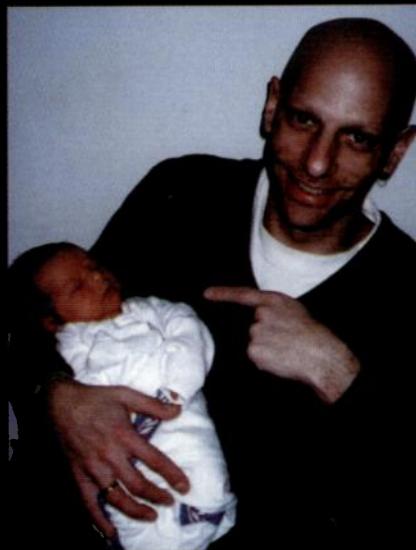
But will Americana transcend niche programming, with its appeal to disenfranchised fans of Country Radio, and inquisitive alternative rock and open-minded Adult Rock audiences, to a more mass appeal, high rating and high-revenue generating format? "It all depends on how a station owner wants to measure success," says Bleetstein. "Americana is clearly about the music first. Sure, there's pressure, and a lot of industry people are going to be looking at the various commercial models of what we're about. We're providing artists a place for their music to be heard, when it previously wasn't getting airplay. How this translates to retail, to Arbitrators, to touring - these are all things we're talking about now. It's about experimentation and exploring the alternatives."

In this era of highly marginalized radio formats, super-niche marketing and a radio world glutted with one-hit wonders, Americana is being hailed as the last remaining alternative radio left on the dial. "Americana is truly the only kind of alternative radio that exists now," says Grimson. "It's alternative to the mainstream. We've got thousands of modern rock - these so-called 'alternative stations' - playing Counting Crows. We've got hundreds of 'adult alternative' stations playing Counting Crows. I don't think that's too alternative. I think Americana's totally viable to compete against commercial stations. And the way you compete is to not imitate the guy in town with the country signal or the other Triple A guy, you compete by doing what they don't do, and that's what several commercial Americana stations are experimenting with and what some are having success with. Americana stations are figuring it out."

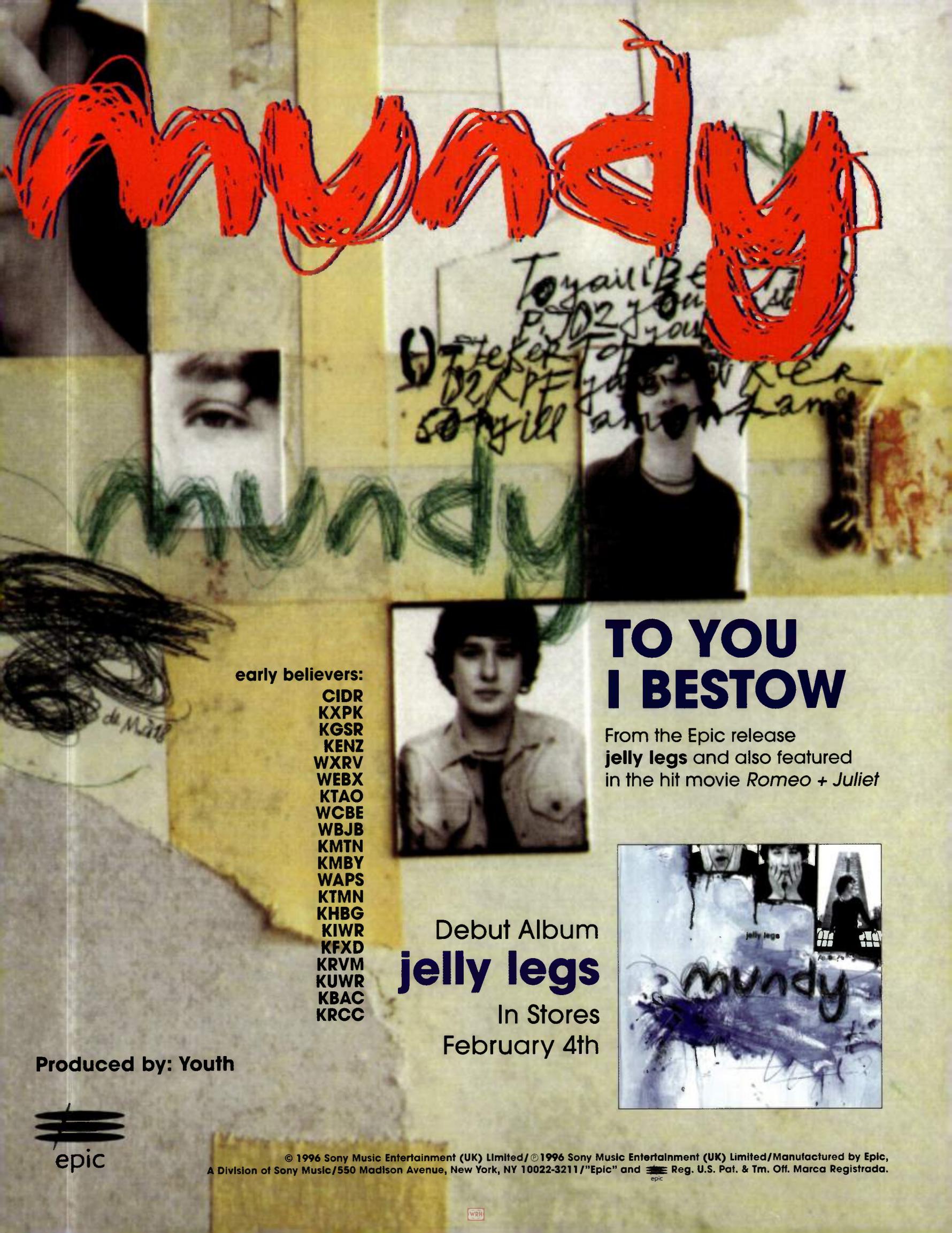
"If Garth Brooks is a country artist, I hope to God I'm not," So said Steve Earle when he was interviewed for *American Songbook*, an import collection of Americana artists including The V Rows (signed by Earle to his F Squared label), Breakwater, Dar Williams, John P. Strohm, The Hello Strangers, Kieran Kane, Kevin Welch, Joe Henry, Mauna O'Connell and others.

In a way, Earle's sentiments are what Americana is all about. Once heralded as part of the New Country vanguard with Dwight Yoakam and destined to become a Nashville superstar along the lines of Garth and Billy Ray, Earle's late 1980s/early 90s crash and burn became last year's most acclaimed return to form, beginning with his 1995 country/folk roots release *Train A Comin'*, then with *I Feed Right*, hailed as the *Rubber Soul* of country rock.

Too rock for country, too country for rock, but committed to both and the long continuum of American roots music that informs them, Earle, along with Uncle Tupelo, Gram Parsons, Johnny Cash, and Hank Williams, has become one of the icons of Americana, or "insurgent country," or "progressive country," or as *No Depression* magazine calls it, "alternative country, whatever that is." It is musical geniuses such as Earle that a format can be built on. And who knows, maybe years from now we'll be logging onto "Americana Online!"



"It's OK to disagree when defining just who fits and who doesn't fit the flourishing genre known as Americana."



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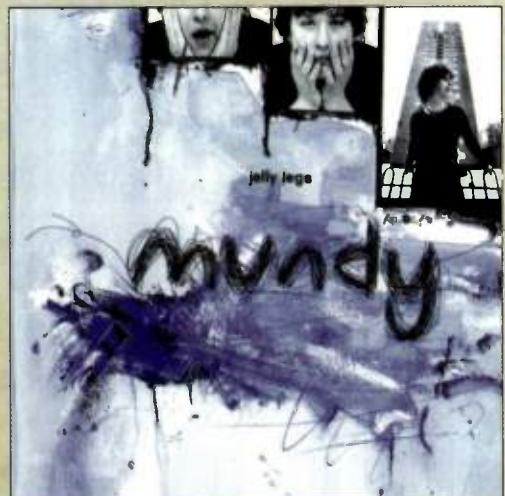
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Mo' Better Blues

KEB' MO'

By Matthew Lawton

PHOTO BY FRANK W. BICKNELL

Kevin Moore could easily be mistaken for a Mississippi Delta native, but he was actually born and raised in the Compton area of Los Angeles, which he sings about in the autobiographical groove of "More Than One Way Home," from his second, and latest, CD on Okeh/Epic Records, *Just Like You*.

This new batch of tunes reveals that Keb' and the boys have more up their sleeves than expected. *Just Like You* features a diverse range of musical styles, all based around the blues, from the solo acoustic foot stompin' "Perpetual Blues Machine" to the gospel-influenced "Hand It Over" to the swampy Louisiana bayou feel of "Standin' At The Station." His music isn't just your standard 12-bar blues project, and his story isn't just your standard singer/songwriter story either. Not by a long shot.

Kevin Moore spent his 20s and 30s searching for that magic sound, and taking on plenty of odd jobs to pay the bills. He did a few stints playing with various artists, including three years with former Jefferson Starship and Hot Tuna vocalist and

violinist, Papa John Creach (Kevin Moore's guitar playing and co-writing credits are featured on three of Creach's albums).

After playing with Creach, Moore took on a position at A&M Records working as a staff writer and demo producer, which led him to his first LP, released in 1980 on Casablanca's Chocolate City label. The album bombed. In fact, there were only 2,000 or so printed up, so be on the look out for these collectables.

After spending years bouncing around LA and taking on the nickname Keb' Mo', one thing led to another, which in his case, led to a deal with the newly revived Okeh label. They released his self-titled CD in 1994, which won the coveted W.C. Handy Blues Award for "Country Acoustic Blues Album," and Keb' Mo' has been 'the bomb' ever since.

Talking with Grammy-nominee Keb' Mo', you realize that he has the gift of music in his heart and soul, and is a true student of the rich history of the blues. But Keb' Mo' is mo' than just the blues, as you'll read.

"I'm a songwriter first, before I'm a blues man. I don't think I'll be a blues man forever, but blues inspires me to be real about my music."

Was it in your early Compton days that you picked up the guitar and started getting into music?"

"Yeah. I got my first guitar from Sears and Roebuck for \$25. Got me a Silvertone and just proceeded to try to see what I could do on it. I was actually playing in a band at the time, playing steel drums, and I had started playing trumpet, too, so my musical thing was starting to develop. But all this time I really had no idea that music would be as important to me as it has turned out to be."

It turned into your life.

"At first it was always kind of confusing where to put it, 'cause I never became the virtuoso a lot of my counterparts became. I never became, like, a heavy dude. I knew keyboard players; one was John Barnes - he became a big session guy. Another was Raymond Pounds, a friend of mine, who started playing with Stevie Wonder. Everyone I knew became really good on their instruments."

You were still doing day jobs at that time, weren't you?

"I had to. I was kind of lagging, so that probably explains such a late start for getting anything going. I always judged my musicianship in terms of how well I could play. I'd think, 'Oh well I'm not that good, I can play a little bit. I can do this and I can do this well, but I can't really do that.' So I was really hard on myself. I never knew what to do...I just knew that I liked doing music, I just knew that people kept calling me to do it."

In your 30s, were you doing gigs or did you still have a day job?

"After my record on Casablanca, I just about went belly up. Everything kind of stopped for me - the gigs stopped, the record went dead. I got married about the same time and I stayed married for about ten years to my first wife. So during the time of the album bombing and then me trying to figure out what I was gonna do, I got this wife looking at me going, 'OK, what's going on?' I panicked, you know what I mean? I really didn't know what to do.

"I had a job for a while and I had just taken this course in computer hardware. I'm thinking I gotta do something, I'm 35 and I ain't got shit going, you know what I mean? But I was really torn; I got through with this computer course, I went to look for a job, I had my suit on and my resumé in my hand and shit, and my heart just wasn't in it. So I said, 'Well, I've never known anybody to die from poverty.' I figured this musical gift has been following me around all the time. I figured, 'God wouldn't have put me on the planet and not given me the tools to take care of myself. This music must be my tool, so I'm gonna trust it and see where it takes me.'

That's when you started playing the cafe club Fais Do-Do in Los Angeles every week. They even erected a steel sculpture of you in front of the club. What's the story behind that?

"There's a sculptor named Adam Leventhal. I'm real good friends with the guy that owns the club, Steve Yablok, and he wanted some art

done. I guess Adam had been in the club a couple of times and had seen me play, so he used me kinda as a model for rendering. He just came by one day to my apartment, took some pictures, and he made this iron likeness that just sits on the fence at Fais Do-Do."

Did playing live on a regular basis help you perfect your Delta blues guitar style?

"Not really. I actually went to Mississippi and hung out with Eugene Powell for a couple of weeks. He's an elder link to the classic Delta fingerpicking style. He taught me a lot of shit, just sitting around playing with him. But the best thing he taught me was the stories he told - you know, the vibe. It was his feeling and his commitment to the blues and how passionate he was about it that truly inspired me. We wrote that song together, 'Love Blues,' from the first record. I figured I had to pay him back some kind of way, so I was like, 'Well, we'll write this song and if I get something going, I'll put it on my record.'

I've seen you live a few times, and you use metal finger picks on your right hand. Is that the same set-up you use just sitting around on the back porch?

"Not really. I use metal picks and a plastic one on the thumb when I play live; I usually don't record or jam with them. On the National, I'll record with the finger picks - they sound pretty good - but on the wooden guitars, the fingers are more intimate to record with."

That probably took you years to master.

"I've never mastered anything. The only thing I probably even come close to mastering is just being myself. I mean, because once I mastered being myself, or just got close to feeling like it was OK to be myself, it put more confidence into who I was."

Yeah, you sing it on the album, "If nobody loves you, you can love yourself."

"Exactly. I didn't worry about what I wasn't and what I couldn't do, I just worried about what I could do. That gave me much more better self-esteem and yeah, you can love yourself, you know? What else you got to do?"

The title track, "Just Like You," features Bonnie Raitt and Jackson Browne. How did you hook up with them?

"Well, first I had the song. I started writing it with a guy named John Louis Parker. The song sprung out of a line that was originally in 'Standing At The Station'; the line was something like, 'I da da da, just like you,' something like that, and John went, 'Just like you! Wow, that could be a whole song!' I said, 'OK, yeah, that sounds good, let's write it.' So we wrote it.

"It was right around the time that the first O.J. trial was going down. The white people were saying he's guilty, and all the black people were saying he's not guilty, just because he's black, you know? It just reared up a whole lot of ugly feelings."

cont. ➤

Which still haven't settled down.

"Yeah. So here I am, a black guy, writing this song with a Jewish guy. And we wrote it kind of from that premise. Then I thought of having Bonnie on the song and that would shed some light from the woman's standpoint. Then I thought adding Jackson in there would make it even better, you know, white male, female, black man. So I think Bonnie and Jackson are a very important part of that song."

Your records have a lot of passion and soul. They suck you in and make you feel something. Is that a conscious decision on your part as a songwriter?

"I'm a songwriter first, before I'm a blues man. I don't think I'll be a blues man forever, but blues inspires me to be real about my music. That's the one element with blues, when I really got into blues - I got into it late, after the fact, 'cause blues wasn't hip, blues wasn't something you did if you wanted to work or make money. Monk Higgins really introduced me to the blues. He would speak to me like an older black guy speaking to a younger black guy. He was actually passing on information to me and I was too stupid to realize it at the time.

"I thought there was just one kind of blues, you know, fast and slow, three chords. It wasn't until after he died that I got into Delta blues. I started listening to Tampa Red, Blind Willie Johnson, Robert Johnson, Big Bill Broonzy, Mississippi John Hurt and Bobby Blue Bland. They all have their different styles, their different blues. All of the sudden, the blues weren't such a narrow little place to work anymore. It became a big wide spectrum of different styles. When I write a song, it isn't maybe, per se, a 'traditional blues song' in any sense. So I ask myself, 'Does it have the same honesty as a blues song, is it just as honest?' If it can't stand up to Muddy Waters singing, 'I Can't Be Satisfied,' songs like that, I just toss it."

Well, your songs stand up and the honesty in them just kills me. Songs like "Momma, Where's My Daddy," are so sad and real.

"Yeah, broken homes, you know? Like, my father would come on the weekends and pick us up and take us out, buy us ice cream, and then leave. And the same thing goes on today; I got a son, I don't live with him. So in "Momma," I kinda blew it up, I took the relevance of the relationship of growing up without a father.

"The way that song came about was I was in Red Bank, NJ, and I was just stopping to do my laundry, and I was in there with all these women. It was the middle of the day during the week, I figured none of 'em had jobs, they were probably on welfare. So I

started conjuring up all these stories. I wrote it with Laurie Barth; she came in and we were writing the song and halfway through it she tells me she's adopted. So it was like this whole other connection to the song. There's a line like, 'Where does he come from, what does he look like?' She had never seen her father. I would never think that of someone like her. Here's this outstanding girl, who obviously has got her shit together. She pulls up in her brand new Audi, her clothes are pressed and she's really talented, yet there's that other side to her. You would never think that she could relate to this song.

"In 'Momma,' the woman had an affair with a married man - she was married, too, that's the way I see it. She was married, they had an affair and she got pregnant and decided to have the baby and the baby broke up her marriage. But it didn't break up his; he went on. Maybe he never even found out."

Yeah, "Son, your daddy and I were married, but he just wasn't married to me." A lot of your songs show sympathy for women. Like in that song the boy says, 'Why is there water in your eyes?' The momma's trying to be all tough in front of her kid, yet deep inside she's hurtin', too.

"I think it's a tough time for the guys, 'cause we don't have anybody - our fathers can't advise us on women's issues, especially since now all the rules are different. We're kind of like bumping in, just running around like chickens with our heads cut off, trying to figure out the 'new woman's' role. So I try to be nice to women. I write a lot of these songs with my wife."

When you write together, does she help you with the lyrics or with the music?

"Well, we'll be around the house, I'll be working on something, she'll hear something, it kind of happens like that. Every one of 'em happens spontaneously, they just happen with life."

This latest album is up for a Grammy award for "Best Contemporary Blues Album." How do you feel about that?

"Oh, that's a cool thing, that's a cool thing."

You know, you're up against some legends:

Bobby Blue Bland, Taj Mahal, Clarence

"Gatemouth" Brown, Bo Diddley and Buddy Guy.

"My heroes."

Are you gonna go to the Grammys?

"Yeah, I'm going. I'm nominated. Besides, my wife gets to put on a pretty dress."

Yeah, it must be exciting, 'cause all these guys should win, yourself included.

"They all should win just for the veritable fact of hang time, you know."

Well congratulations. I'm rootin' for ya.

"Thanks, man."

What will you be doing 10 years from now?

"I don't know. Hopefully I'll still be enjoying myself and doing what I feel in my heart to do - whatever that is."

Will that still involve the blues?

"I hope so, but I can't really say. I just want it to be honest, whatever it is." 

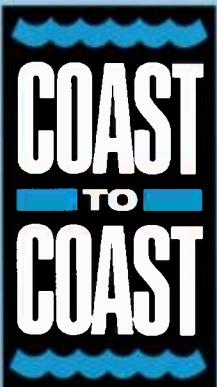
"I figured, God wouldn't have put me on the planet and not given me the tools to take care of myself. So this music must be my tool, so I'm gonna trust it and see where it takes me."

totally adult

Q: What do these artists have in common?

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BECOMING AWARE

An interview with

By John Schoenberger



As we each invest more time and effort into this industry, specific answers to certain questions continue to elude us. For example: how do you place a new artist in the position to begin to generate a national word-of-mouth buzz? And are there successful ways for regionally successful artists to band together for a common goal of spreading the word? Well, one young entrepreneurial wizard named Gregg Latterman seems to have come closer to those answers than anyone else. Via his multi-service organization known as AWARE, he, along with his rag-tag team of associates, seems to have broken all the rules by locking into a new method to all this madness known as the music business. Join me as Gregg gives us some insight into the avenues of exposure and success he has pioneered. And how, if you remain "aware," one thing can lead to another.

Gregg Latterman

You initially started in college majoring in business and accounting. That seems more like a suit-and-tie kind of world, rather than the more casual atmosphere of the music business.

"Well, the goal I set was to work somewhere for two years and then go back to grad school or start a company. After my first year as a CPA in Boston, I said, 'All right, I'm gonna start a company.' I had no clue what kind of company, I just kind of began to explore - I actually went to Harvard's Business School library on weekends looking for inspiration; you know, digging through business plans, books and magazines. One day, all of a sudden, it hit me over the head. The thing I really knew well was how to find bands before other people did."

And what made you think you could do that really well?

"I used to make tapes of bands for friends and they were always bands that no one seemed to know about, whether they were signed or unsigned. It seemed there were a lot of bands I knew about before anybody else did."

Right. Boston is certainly a very vibrant market for all levels of bands. So while you were in Boston working during the day, you were hanging out at a lot of clubs at night then, eh Gregg?

"Yes. I was very blessed in the fact that I lived in the same neighborhood where the Berklee College Of Music is. And a friend of a friend had his own studio in his house, so within five minutes of deciding to do this, I knew how to get started. I went over to this guy's house and he gave me his books from school about contracts and things like that. Basically, in about 10 minutes, I began to actually understand what it took to put together a music compilation or a record. I wasn't in the music business, but I was very lucky in the fact that I found people who were good friends with Bob Wolf, for example, one of the biggest entertainment lawyers in Boston."

How'd you get to him?

"I casually knew his daughter and son through friends. I'm thinkin', 'All right, I need a lawyer and Bob Wolf's The New Kids On The Block lawyer.' So within a short period of time I tightroped myself into a good law firm - not his, but one he often used. So, like, all of a sudden, I've found the top entertainment law firm in Boston. This allowed me to learn a lot of things very quickly."

It seems you were in the right frame of mind when you started this whole thing. You approached it from a businessman's point of view as opposed to "Wouldn't it be cool to put a record together with all my favorite bands?"

"My attitude was, 'Hey, I can do this.' From the second I got the idea to the time the first compilation came out, it took me just three months - with a finished product. Part of this, I think, was I didn't know any better. I had no clue that standard wisdom said I couldn't do this. The key, to me, was

that I was dealing with bands that had pretty big followings, like Acoustic Junction, Jupiter Coyote and JACKOPIERCE. I began to juggle 'em; I'd tell 'em that this band was gonna do it and this band was gonna do it and they were all like, 'Oh really?' You know what I mean? I was balancing all of 'em, since no one wanted to be the first one to sign. The next thing you know, they were all asking me when they were gonna see a contract. So, all of a sudden, I had to use that law firm to help me with the contracts - I initially thought I could do it all myself."

No, because even though these bands weren't nationally known yet, they were self-sufficient bands who had slowly but surely built a solid business base for themselves, whether they were part of the nationally based music industry or not.

"Right. I quickly found out most of them had top lawyers. The best thing for me was I brought in a law firm that these people respected. That was one of the first times I said to myself, 'You know, maybe I really *can* do this!' Because up until that point, it was just an idea. Sure, everybody was talking to me and even seemed to respect me, but until I had this law firm it was still iffy. That's when I think it all jelled together. That law firm, which by the way was Lewin & Rosenthal, just kinda liked me for some reason. They told me, 'Yeah, we'll do this, this sounds fun. We'll even do it for cheaper than we normally would.'"

No problem kid, we'll help you out.

"I literally went in there with a tape. One side was the bands who, at the time, were not yet signed to major labels, but were close, and the other side was bands that I liked and just wanted to help by putting them on the compilation. I made three tapes and put together three business plans and sent them over to this firm. By the time I came to the meeting, they had all listened to it and were saying, 'We like this music, we think you're onto something. These bands all have a similar style.' They decided to take it on as a pet project.

"It's funny. I had planned on quitting my accounting job in two years, regardless of what I was going to be doing. I had it planned out so the day I left the accounting company I worked for would be exactly two years (I had already passed the CPA exam, but you also have to have two years of experience in a public CPA firm to be certified). It all worked out perfectly. The very day I drove up to the CD manufacturer and picked up my first CDs was my last day of work. The next day I jumped in the camper with JACKOPIERCE and went to Martha's Vineyard and Nantucket with them for a week, while they played some gigs. So it was like, one moment I had my short hair from being a CPA and the next was, 'I'm done with that!'"

So what happened next?

"Well, I'm the kind of person that has to be doing a hundred things at once. At the time, I didn't think that I could just start this company from scratch and be fulfilled. I'd coached snow skiing while growing up, so in addition to putting some applications in for graduate work at some business schools, I also put out some applications for the top ski teams in the country. The ski team in Vail, which is one of the most prestigious ski teams - and they also paid the best - had just hired one of the top coaches in the world. He fired everybody and was looking to build a new staff. I talked to him on the phone and he told me, 'I can't promise you a job, but if you come out here next week, and I like you, I'll hire you.'

cont. —→



He needed someone to help him create a new staff and build a whole new infrastructure for the ski team - they needed about 30 coaches. It turned out that, although I was a good skier, he wanted my business background as much as coaching. I ended up living in Vail for a year or so."

Yeah. Obviously, the rootsy kind of music that you're involved with was very popular in that area of the country.

"And the cool thing about Vail was, when I first got there, it didn't have a happening club for bands to play in. It had a really cool country bar and it had a club that bands who were in the area passed over. I was able to create some excitement with a local promoter, who had just moved there. We took the country bar and basically talked the owners into making it a more normal music venue - now it's one of the best places to play in the Rocky Mountains."

What's the name of that venue?

"Garton's. So, it was very cool to be a part of that and that's where I met all the bands that ended up on *AWARE* 2. You know, the Dave Mathews Band, Shannon, Edwin McCain and others. Everything I did seemed to lead to the next thing."

What was your original idea as to how to sell these compilations?

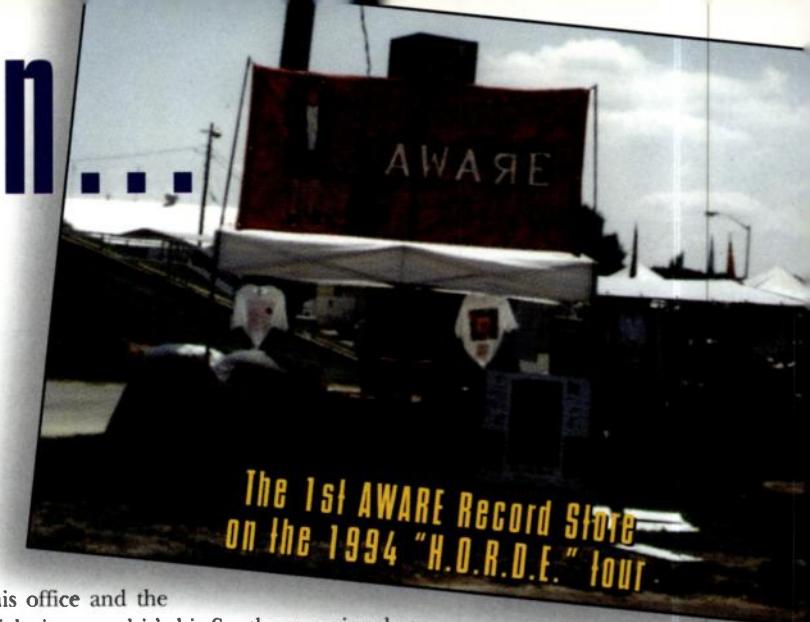
"The initial reason why I thought the compilations would work was this: I figured that if you had ten bands on the first compilation and each band had two to five record stores where they were selling their own CDs already, I could get the *AWARE* CD in there, too."

Not to mention that they each probably had 12,000 to 15,000 fans on a mailing list.

"Exactly. So rather than starting from scratch to build this record company, I could start with the base all these bands already had. I'm starting with ten bands and through that I can build up all their bases, too. So I sent out a couple of promo CDs to about 40 retail stores and almost half of them bit and bought some and started selling them pretty quickly. One store blew up for us almost immediately - Magic Platter in Birmingham, AL. Don Van Cleave was very helpful to us in the early days. And he turned out to be good connection for us over time as he is now the head of the Independent Retailers Coalition. We've sold hundreds of compilations with him.

The next step was to get a distributor. In the middle of August of that year, I was heading to Vail to interview for that ski team job and to talk to a distributor - Encore, which is now Passport, in Denver. So I kept trying to call the guy and he wasn't taking my call. So I arrived in Denver, got my rental car, and just decided to go by the distributor. I decided I was just gonna walk in the guy's door, since he wouldn't take my phone call. "I walk in the door and the guy says, 'Who are you?' I said, 'Gregg Latterman.' And he says, 'Who are you with?' I said, 'AWARE Records.' He says, 'What do you want?' So, that's how it was. I asked him if I could have five minutes of his time and he said, 'Sure.'

then...



*The 1st AWARE Record Store
on the 1994 "H.O.R.D.E." tour*

So I sit down in his office and the

phone rings. He picks it up and it's his Southern regional rep.

The rep says, 'You gotta get this CD, it's called the *AWARE* compilation and it's blowing out in Birmingham, AL.' He told him, 'He's here, don't worry about it.' He looks at me and says, 'I don't know how this just happened, but that was one of my reps from the South, and he said I have to find your record.' He ends up taking a thousand and I have distribution the day I arrive in Colorado! The guy's name is Mark Noone and we're now very good friends, but I was very lucky that that happened. A lot of things definitely fell into my lap very early on."

From that very first compilation, you also had an 800-number set up for orders and to build a mailing list, didn't you?

"Yeah. I'm in Vail working 70 hours a week and the 800-number never stops ringing, so from the start we were building our mailing list. So basically, I'd come home and check my messages and I'd call people back or get their order ready. At night, every night, there was a band playing in Vail, who'd I go see and get to know, and every morning I'd get up early and send the packages out. It was pretty hectic; I would say that year in Vail was probably the most hectic time of life. It was also probably the most exciting."

Didn't sleep much....

"Didn't sleep much at all, but I was meeting great people and making good connections. The next stop for me was graduate school at Northwestern, where I was initially put on a waiting list. I was also ready to be back in a big city. So I decided to go to Northwestern, which is in Chicago. I figured I still wasn't quite ready to do this label thing full time yet."

"But I wasn't going back to school until the fall, so that summer I went to Dallas to hang out with JACKOPIERCE. While I was there, I was introduced to Dave Frey, from the 'H.O.R.D.E.' tour. He also manages Blues Traveler. He had gotten ahold of my CD through some people at A&M, who had just signed JACKOPIERCE, so he knew a little about me. I told him I wanted to be his record store for the 'H.O.R.D.E.' tour. He said he had tried it with a national retailer the previous year and they lost money. I said, 'Wait, just let me do it!' I told him that the CDs these bands have already released on their own are very hard to find and that's how I started my whole thing in the first place. He eventually said, 'OK.' So, basically, I jumped in my Jeep Wrangler, put a U-haul on the back and went on the tour by myself. I almost died, because those early tours were, like, 12 hours long and you'd have huge drives in between dates. But it was pretty cool, because that's where we started to really expand the whole *AWARE* concept. That's where I really got to know, and was selling, the early self-released CDs by Dave Matthews, Rusted Root and bands like that."

Yeah, all the bands that were from the same musical universe.

"Yep. So I did that the whole summer before I went back to business school. Then last September, during my second year of school, we finally moved into a real office and actually hired another person! Now we have six people, have moved into an even bigger office and, therefore, have more overhead."

So now you've released four compilations. Between them, how many copies would you say you've sold?

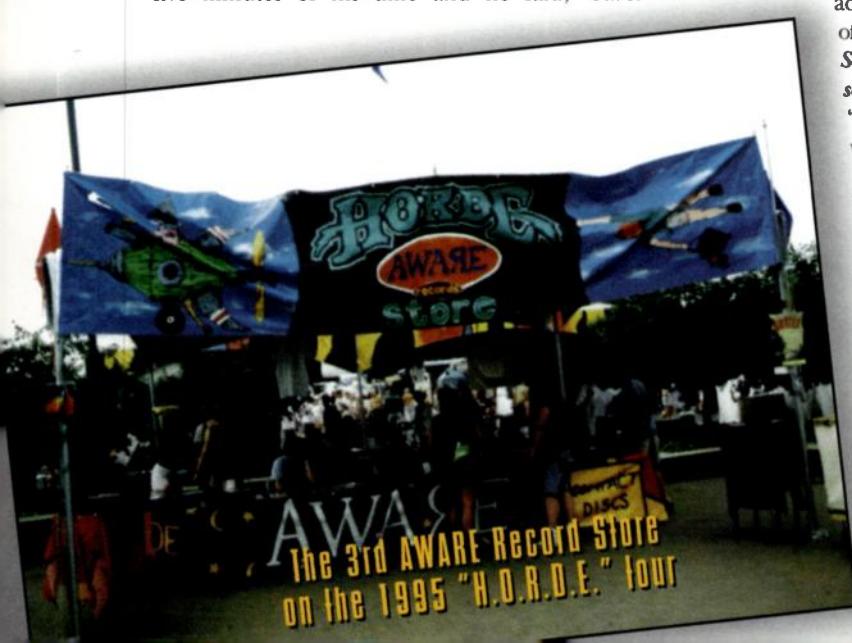
"We've manufactured around 100,000, and sold through about 75,000, I would say. Plus we've also expanded the label now to individual artist releases. This past winter we released our first two albums - *Thanks To Gravity* and *Stir*."

Were those out prior to Capitol picking them up?

"Capitol signed *Thanks To Gravity*, but didn't pick up the first record; we still own that record. *TTG* is in the studio doing the new one now. With the *Stir* album, we made it, we put it out and then Capitol picked it up. The only thing they added was their logo to the artwork."

cont. →

now...





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Madeleine (Triple A) 914.381.1882

Joe (College) 609.265.3890

Kim (NAC/Americana) 609.589.0354

Amy (Public) 914.381.4145

Well, you know, labels seem to be looking more and more for bands that have already jumped through a lot of hoops, much more than they used to have to do to get noticed. I'm referring to bands that already have an impressive touring base, bands that have already proven that they're in it for the long haul and can stay together, and bands that already have a respectable fan base who buy their independent CDs.

"Yes. The bar has been raised. A lot more is expected of a band before they get signed."

In addition to your continued involvement with the "H.O.R.D.E." tour, you've begun an "AWARE" tour, haven't you?

"Yes. We have an 'AWARE' tour, now. We are in our second year of that. We are featuring what we think are the next generation of bands that have the potential of bands like JACKOPIERCE, the Dave Matthews Band, Stir, and so on. Fortunately for us, the first one had JACKOPIERCE as the headliner, which gave it a good start."

What kinds of markets are you targeting? Are they more often than not a college market?

"Yeah. This year, to give you an example, we started in Colorado; we did Boulder, Vail and Colorado Springs. Then we went to Iowa to play Iowa State University and then on to St. Louis, Chicago and Cleveland. Most venues are usually in the general vicinity of a campus, but not always. We ended up doing 40 dates, always with four bands, and in a reasonably sized venue.

"PGA books that for us. Their big band is R.E.M. We also hire a publicist and use our mailing list to get interest. Our next step is to try get some corporate sponsorships, so we can expand the scope and size of the shows."

From the beginning, I've always felt the AWARE vision went beyond the idea of making people aware of hot, new bands. I've also gotten the vibe that there was a kind of environmental or quality-of-life message to the music as well.

"There definitely is, and actually, if you take AWARE 3 and AWARE 4 and open 'em up to the middle, there's not-for-profits in there. It's basically an overall lifestyle approach for us."

"We want AWARE to be perceived like a Good Housekeeping seal of approval."

You reflect that lifestyle in many ways with your company, don't you?

"Well, part of the concept to begin with is that it's a way of life. You probably guessed that I like to move around a lot. In line with this is the fact that AWARE is like a virtual company - it doesn't matter where it's physically located. That's partly why people never know where we're from. We could be living in Alaska, but we could be doing the same thing we're doing in Chicago, or Denver or Boston, too.

"If you look at the back of all the AWARE CDs, you'll kinda get the idea: Telluride is on the first one, the second one is Nantucket, the third one is Paris and the fourth one's Switzerland. It's like, that's how I see my generation - those are the places we want to go to. And then at the same time, the reason we started putting organizations in there was because we want people to be 'aware' of them, too. I think there's more to existence than just helping to spread music and making money. We also want to help promote, you know, a good, healthy lifestyle, which means being in and preserving the great outdoors."

Yeah, caring about the environment, caring about your brother.

"Right. Treating people the way you want to be treated, which, among other things, means helping bands and not screwing them."

And your main mission is to keep it that way as you get bigger and bigger?

"Yep. And hopefully we can eventually make enough money to live like that. Money's the whole key to this kind of lifestyle, unfortunately."

You've got your MBA now, right?

"Yep. I got that last June."

Do you feel you've satisfied your schooling goals now?

"It's satisfied my schooling goals for now, so I can work full time with AWARE. I'm busy enough to work full time, so I'm OK. I definitely would like to go back and teach at graduate school some day and I will."

"Actually, I just went back and spoke a couple weeks ago at Northwestern at their graduate school, so there's a lot of different things that we're very involved with at the schools."

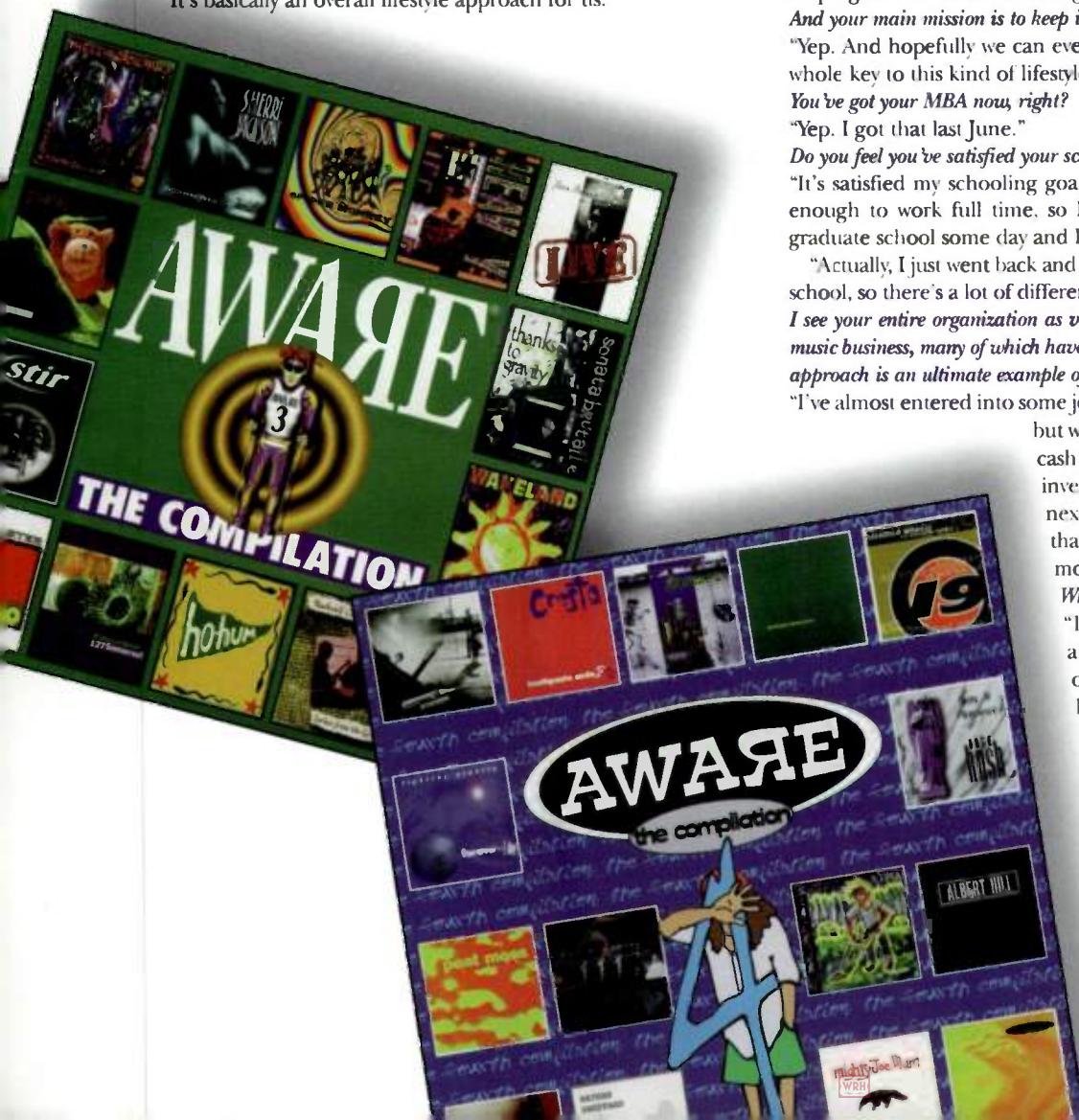
I see your entire organization as very entrepreneurial; your approach brings different facets of the music business, many of which have been around a long time, in a new and exciting perspective. Your approach is an ultimate example of the grassroots approach, isn't it?

"I've almost entered into some joint ventures or taken on investors a couple different times, but we've managed to stay true and have been able to live off the cash flow so far. We're gonna probably have to take on an investor pretty soon, though, just because we have to get to the next level, like chasing radio airplay much more aggressively than we have in the past. We need to start selling a helluva lot more records to do the things we have planned."

What's your next project?

*"19 Wheels, which is just getting to radio right now. They're a band that we're very excited about. One of the main ideas of this company was to 1) establish a pipeline to find bands before any one else does, and 2) get them out to a broader range of people. For the public to get to know these bands without having to rely on radio or MTV. We want AWARE to be perceived like a *Good Housekeeping* seal of approval, something which is respected from club owners to retail buyers and then on to the public.*

"So the 19 Wheels album will be out the end of January. And then we have an albums by a band named Farmer, which will be ready this spring. Both bands were on AWARE 4. I would put these two albums up against anything coming out on a major label."



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JEFF COOK



**a man
of his word**

BY JOHN SCHOENBERGER



We all know Capricorn's VP/Marketing & Promotion Jeff Cook to be a man of integrity and compassion. And due to the breakthrough success his label enjoyed in 1996, I thought it was a good time to catch up with him and see what's on his mind. But first, a little background....

Jeff began his industry career working in retail. In fact, he helped start up the second ever Peaches store in Denver. He also worked at a place called the Denver Folklore Center, which sold musical instruments in addition to being a concert hall. Throughout this early stage of his life, Jeff was also a musician, playing in various local Denver bands such as Deep Rock and American Standard. It was at this time he met Tommy Bolin. They formed the band Energy and released a few albums. Bolin then joined the James Gang, and Jeff helped co-write the songs for two albums. Then he and Bolin wrote the songs for a Deep Purple album.

After the untimely death of Bolin, Jeff got into radio promotion. He began as a local Denver rep for Arista, and later moved to Atlanta to do Southeast regional. He then went on to be a national director for the label. From Arista, Cook moved on to Elektra, where he spent eight successful years doing regional promotion out of Atlanta and then national promotion out of New York. Six years ago he returned to Atlanta and, shortly thereafter, joined the newly revived Capricorn Records.

How'd you and Phil Walden hook up?

"Apparently Mike Bone was the conduit, who I'd worked with at Elektra. Phil had told him he was starting up Capricorn again and he was looking for somebody in the South. Mike mentioned my name to him and Phil called while I was still working with Elektra. I had just moved back to Atlanta from New York City, because I really wanted to live in the South again. We had some initial conversations and after some thought, it seemed like the perfect opportunity and a great way to stay in the South and do what I still loved to do."

Was it difficult to convince him to let you stay in Atlanta considering the label is based in Nashville?

"He was very open to the idea of having the promotion office in Atlanta because of the amount of music business action here; we were basically a rock label and there are a lot more managers, radio consultants, promoters and so on here, than in Nashville. The club scene is also more active, and the ability to find and cultivate new bands was therefore greater. So, he understood the wisdom of having offices in two places."

He probably would still prefer to have you there sometimes, though, don't you think?

"Probably, but I do fly into Nashville quite a bit for meetings. Basically, it's worked out very well. I'm directing a complete marketing and promotion staff out of this office, and then everything else is out of the Nashville office - sales, publicity, production, A&R and so on."

When you first started, what was it like? It wasn't like Capricorn was reviving artists that used to be on its roster originally, you were really picking up a new generation of artists out there and starting a Capricorn of the 90s, weren't you?

"Exactly. One thing I'd like to say is we had the luxury of being with Warner Bros. in the beginning and were able to use their whole staff, which was tremendous. They really helped cultivate the base we built on Ian Moore, Widespread Panic and 311."

cont. →

I know sometimes when there's an independent label that's attached to a major, they'll say, "Yeah, no problem. I'll have our staff there for you," but when it comes to the day in and day out operations, it can be another thing entirely.

"I understand what you mean, but I found, quite honestly, that they were ready and willing. A lot of people that were at Warner Bros. had been there when Capricorn started the first time and were more than willing to get actively involved. They were already fans of the label and fans of Phil, plus, Mo [Ostin] made the deal, so I think that there was a lot of people rooting for us."

Your first releases were by Ian Moore and Widespread Panic.

"And those were the first ones that shattered the notion that perception is reality. When we started the company everybody was thinking, 'Oh yes, that Southern rock label,' so we consciously set about expanding on that concept, but not really living in it. We were able to step away and cultivate a few bands that were anything but Southern rock."

One of the missions today, in terms of a label's interest in bands, is finding those which have gotten themselves much farther along; bands that already have a large fan base, bands that have released maybe one or two of their own CDs and have sold several thousand copies, and bands that can go out on the road and be a money-making operation.

"Again, this is reality-based reality, rather than perception-based reality. We want bands that are doing 275-300 dates a year - we're looking for bands that are gonna be able to draw whether there's an album out or not - and generally, I'd say our whole roster is that way. In fact, there's very few bands on the label that require tour support. The label has a blue collar ethic to the way we do things and we look for bands that share that sort of work ethic. Whether this single happens or not isn't gonna determine whether the band's on the label, you know what I mean? We look beyond that."

It's called artist development, and that's when it really pays off. Everybody's talking about the woes of the industry, and perhaps everybody got so instant-big-hit-minded that the idea of developing artists for the long run got pushed to the side.

"There is a machine at work; there's a way, there's a formula - with the right tools - to jam something through the pipeline and make it happen very quickly. There's any number of examples where major labels have taken something, made it the darling of the moment, sold millions of records and then they couldn't give away the second record, 'cause there was actually no fan base. We try to avoid that idea. We try to avoid the concept of just trying to throw money in things. We try to follow a more natural growth pattern."

Which I think validates the Adult Rock format in some ways. Certainly, to break any artist, or at least take their album to multi-million sales, it takes many levels of exposure to make it happen. A good way to start this step-by-step process is to utilize

«the label has a blue collar ethic to the way we do things and we look for bands that share that sort of work ethic.»

the long term exposure approach of this format and the fact that it loves to support bands when they come through the market. I think that's one of the real strengths of the Adult Rock format and most labels have come to realize that.

"I agree. We were naturally attracted to the Triple A format because our company is based on a music-first idea. It's what we present as a company, and that's what was happening at Triple A radio when we began. Our timing was perfect, because we were able to evolve our label simultaneously with the evolution of the format. It was great because we had bands that were coming through these marketplaces three and four times in a year and it was a natural thing for these stations to tie in with our acts. The Freddy Jones Band was a great example of where the format embraced a band and they went from doing 200 or 300 people in a city to selling out 1,500 to 2,000 seaters, strictly on the airplay in that one format."

Last year was a tremendous year of success for Capricorn. 311 has cracked through huge, with more than 2,000,000 units in sales and still growing; Cake has now cracked Gold and, recently, the opportunity to make a deal with the "new, aggressive" Mercury Records presented itself. But is it the nature of the releases that you had at the time, or is it a slight shift in philosophy for the label, because most of the real big success stories in 1996 for Capricorn were at Alternative Radio - Adult Rock Radio was part of it, but certainly not in a leading role.

"A lot of this success at Alternative radio with 311 and Cake had to do with Nan Fisher's spearheading efforts. It was amazing how quickly she was able to interface with the staff at Mercury. Nan's a seasoned veteran. When I brought her aboard, she was in living in LA, the ground had been shaking and she was ready to move back to Atlanta, where she's from. I saw it as a great opportunity to bring somebody with a lot of experience aboard and it's proven to be a good choice.

"I want to go back to when we made the deal with Mercury. When Danny Goldberg approached us, when we had our initial conversations with him, people were scratching their heads, 'What does he want with this Southern-based label?' Again, that perception of what we were. What Danny did was look beyond what the perception was of the label and saw that we had a stable of 12 artists, and 10 of them had sold over 100,000 units. He could see very clearly that there were several bands on the label that were very close to breaking; he's rather a visionary on that level. He looks beyond the obvious. Our success at Alternative Radio started out with Danny's commitment, because he understood we needed to grow in other ways. I think it's absolutely humorous with the base that we had built at Triple A that our ultimate success was at Alternative Radio this past year. It's the nature of the music and again it's a testimony that we're not just a certain kind of label.

"And I really must tip my hat to the promotion staff at Mercury, as well. David Leach and staff made a commitment to working with our staff immediately. We came with the right records that were 'ready to break' at a time when Mercury wasn't necessarily carrying a lot of product, so they had the time to devote the attention to us, and in my opinion, it's one of the rare examples of a true association with a major label and an independent label coming together and having it work. They rarely do. A lot of times the egos involved preclude success - I think everybody was willing to take the stance of 'let's do this for the good of all' and it worked."

How many regional people do you have out there now?

"We have nine right now. They're an interesting mix of rookies and seasoned pros. Michelle Meisner and Jay Hart worked with me at Elektra and they're national people that have a lot of promotional experience. Then we have Lisa Lyons and Dale Miller, who have come out of radio, and Scott Madden, who came out of marketing -



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he worked at WEA. They are all growing in the area of promotion very quickly. In fact, Scott ended up being the promotion man of the year the first year we gave out the award. We also have Joe Babka in Atlanta, who does a terrific job for us, and Deanne Metzger in Denver, who came over from Virgin. We are looking for an LA-based person right now. So all in all, I feel like we have a rock-solid staff - there is a great combination of youth and enthusiasm coupled with seasoned experience."

You're kicking off this new year with Widespread Panic's Bombs & Butterflies - they're one of those hardworking, constantly touring kind of bands that have a nice base of sales. Do you think Widespread is ready to take that next big step?

"Well, in my mind, the one thing that was always missing with Widespread Panic was a good, strong song that radio could embrace, and I think we've got it this time with "Hope In A Hopeless World" - the cover of the Pop Staples song. So far, the response to it has been fabulous.

"The Freddy Jones Band will also deliver a record this year, as will Sonia Dada and the Vigilantes Of Love. We've signed a band from Atlanta, called Memory Dean, which is on the pop-leaning side - they're more of a Freddy Jones-type band. This band's doing huge business in Atlanta and throughout the Southeast. There's also a band called Fools Progress out of Colorado, and another called the Honey Rods - which is more of a rock thing."

Ugly Americans are another band you've signed - another Southern-based act that shatters what we were talking about concerning perceptions and myths. I guess Capricorn is a great example, along with the alternative scene that emerged out of Athens and Chapel Hill, that there is a very broad spectrum of vibrant music coming out of the South.

"Absolutely. I think the one thing that's nice about the music that comes out of the South is you're under less of a microscope than you would be in New York or LA. These artists are a little more willing to experiment and try different things; they're a little more comfortable in their own skin, they're not chasing trends."

Speaking of trends. I know you're intimately involved in sussing out bands, in talking with them and in determining their potential for Capricorn. Do you see bands like 311 and Sublime on the front end of a trend or are they in the middle of a trend that's already happening?

"I think these bands are in the middle of a trend that's already happening. I think some of us in the music business are the last to know. You gotta figure that there are suburban kids all over America sitting around with their Bone Thugs record digging it; a lot of kids today, especially musically inclined kids, are listening to all kinds of music and they're fusing this music together. I think 311's a great example of that: they're like sponges...they play jazz, they play reggae, they play rap and they play rock - they've absorbed a lot of different kinds of music.

"Am I seeing something that's totally new and original? No. But what I am seeing is people embracing different kinds of music and bringing them into their experience. I don't think there's a white suburban junior high school kid in the country that can honestly relate to some of the gang scenes that go on in a lot of these rap records, but what we're hearing is lyrics that have turned around the subject matter to make it more their experience."

Dave Matthews, Rusted Root and a number of other bands out there are also a melting pot of musical styles.

"And I think as radio becomes more and more focused in terms of one certain sound for their station, bands are doing the opposite. So it's

gonna require a little more patience when you cultivate an artist for radio. As their career evolves and you become more interested in expanding that career through accelerated airplay, you have to really be mindful of how you do that without blowing away the core."

We're well into the 90s now. How do you see the industry as a whole? Do you still see it as reactionary, or do you think we're starting to get the bull by the horns?

"My battle cry is 'less product, more time spent.' There's such a glut of music coming out in any given week, that it's almost impossible to cut through the clutter. I think radio has very wisely come to understand that if they don't deal with something for four to six weeks, they'll probably never hear about it again. So they don't jump on things like they used to, they're not as pro-active in some ways, because they want to know you're committed.

"We're really seeing a lot of artists that have cracked through - Jewel is a good example this past year. There are many, many others, too, that labels felt something on and decided to stick with. It may take a year or it may take 18 months for it to finally come through, but you can just never give up, as long as you keep getting indications out there that it's for real.

"I think we're kind of going through that right now with the Ugly Americans. The first track was Top 5, and I still think the new one, 'You Turn Me On,' is a hit record. This band has got it in my opinion, and our commitment is there for them."

What observations can you give us for 1997?

"I guess my observation is that less will be more out of necessity. There'll be less people working in the industry, there'll be less retail to go to, and hopefully there'll be less releases."

Many of the spinoff labels the majors started up to help give more releases a shot haven't seemed to work out, have they?

"Well, if you don't have a catalog from which to draw, and if you don't have catalog sales that you can rely on to keep the bills paid, you have to be successful very quickly. To do business in this day and age is very expensive and you could be \$12,000,000 in the hole before you know it. I think a lot of the industry leaders now realize that the sub-label deal is great on some levels, but you have to watch how you fund it and how you staff it, 'cause if you go right out there and try to throw down money with the big guys, you can run out very quickly."

What else is on your mind, Mr. Cook?

"I would like to just reflect on a couple of the records that I wish would have happened this past year, but didn't. The first one is Syd Straw's *War And Peace*, which I thought was a brilliant record. I think she has a very positive mystique - many know of her more so than they know about her. I think a lot of it had to do with a number of different records she's appeared on, and the admiration she has from many veteran musicians.

"I guess sometimes for records - no matter how much attention you give them, no matter what's going on in the industry - it's just not their time somehow. We never could really convince people that they should give it their full attention in spite of a lot of promotional things that we did. But I go back and I listen to that record and I think, 'My God, this is an amazing record!'

"I feel the same way about the Jimmy Hall record. I think his album is really terrific. He is basically the one Capricorn alumnus that was brought back to the label. I think what it is with Jimmy is that it's a blues record, first and foremost, and some programmers don't feel comfortable jamming those into regular rotation.

I understand your frustration, Jeff; it's the age-old lament of the promotion man! But you did hit on another aspect to the label. You have been picking up some hardcore blues catalog. Is that another area that Capricorn wants to develop itself in - not only for catalog purposes, but as a boutique area for the label?

"We have a very strong philosophy. We really believe in the promotion of American music and the American culture, so the blues is part of that commitment. Furthermore, we're gonna expand into jazz in the next year or two, because we feel that that's another great American music form we want to make a commitment to with our hearts."

I think that's really a good point: Capricorn is an American label.

"Right, it's totally American - American owned and exclusively interested in American artists."

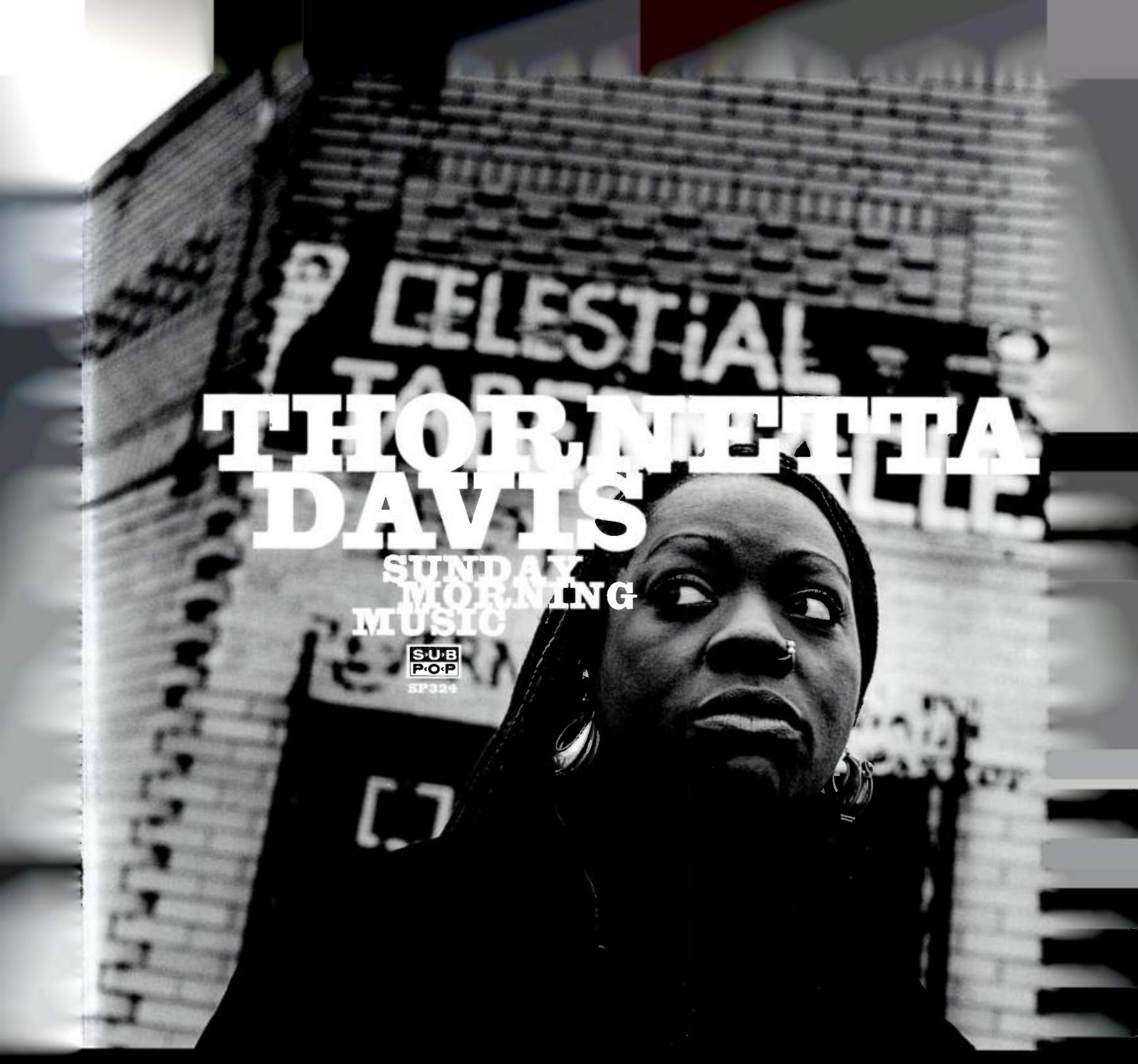
Any final words?

"I just want to stress this idea about perception and reality again, and say that I think it's really rather funny that while we evolved into being what a lot of people thought was the consummate Triple A label, our biggest year happened with Alternative. But I wish to remind everyone that our commitment is to expand in all directions. As soon as people think they know what we're doing, we'd like to be doing something different."

Gotta keep 'em guessing.

"That's it." 

« my battle cry is 'less product, more time spent.' »



THORNETTA DAVIS

SUNDAY
MORNING
MUSIC

SUB
POP
SP324

Gavin Non Commercial AAA 16-10*

t@tallyadult Non-Commercial 16

“Now, I *know* you haven’t spent the time you should with Thornetta Davis’s debut album, or you’d be all over it!”

John Schoenberger/totallyadult

Invasion of The 80's!

By Scott A. Meister



Around Christmas there's a phenomenon that occurs not relating to virgin births and flying reindeer. It's called the radio station compilation (what we'll call RSCs from here on). Many of them are collections of popular morning show hysteria. Others are a conglomerate of exclusive cuts by popular artists relating to the station's format. The amazing thing is that when they're released, they frequently end up blowing a lot of major label competition off the retail sales map, outselling most releases by leaps and bounds and often becoming the music equivalent to *Tickle Me Elmo*. In *The Album Network's Radio Best Sellers* (issue #923, pg. 33), I was able to mention just a handful of the hot cakes available. Here's the playback....

There was Mancow's (WRX/Chicago) *Fat Boy Pizza Breasts* morning show compilation to feed those who crave the crude and controversial antics of a morning show DJ who likes to border on getting slapped by the FCC. Let's just say that you might not want to put this in your eight-year-old's stocking. If your innocent child fails a geography test because he thinks Chlamydia is an island in the South Pacific, you'll know whose morning show he's been listening to. You might even be tempted to apply the Netnanny to Mancow's Web site located at www.mancow.com - it's a great source for coffee pot conversation, providing your coffee pot is in the men's room!

Kevin & Bean's (KROQ/Los Angeles) *Christmastime In The LBC* is one of the few releases that combines exclusive songs from artists on their playlist with their morning show craziness. It's the best of both worlds. They not only provide you with the shit from Mr. Birchum, Tad and Jimmy the Sports Guy that makes you pee your pants every morning, they give you original Christmas tunes from the likes of Local H, Beck, Goldfinger, Poe, and Korn (just the thought of a Korn Christmas song makes me lose it). This release is a mirror of the KROQ personality and serves as a morning show for the road, keeping their fans sane during the afternoon and evening holiday traffic when the Kevin & Bean show isn't on.

Scott Paulsen And Jim Krenn's (WDVE/Pittsburgh) *Twisted* is a peek into the warped minds of these Pittsburgh morning show legends. It provides on-the-air, as well as studio-produced humor for those living in the 'Burgh dying to catch a glimpse into the "Pirates Clubhouse." People who were most likely busted while singing "Pull On My Finger" at grandma's while stuffing their face with turkey or lighting sis's hair on fire with Hanukkah candles.

KSCA/Los Angeles (*Live From The Music Hall Vol. 3*) turned Virgin Megastore's chart on its head with its timely release of exclusive

live cuts from the 101.9 studios. Just a mention of a couple of the artists on this baby sent mobs of people into LA's Megastore to snag one before they disappeared. The list started (alphabetically) with Elvis Costello and went right on through Sting to get to The Wallflowers.

KFOG/San Francisco had their double-release *Live From The Archives 3*. It sold out of their largest pressing to date in only eight days, and it was their first double-CD release! It contained all exclusive cuts recorded in their studios or at live broadcast performances by Patti Smith, Lyle Lovett, Steve Earle, Joan Osborne and well, c'mon...it's two discs worth of excellent recordings, do I really need to go on?

There were many others from 96 that more-than-deserve a mention, such as *The Best Of Joe & Stan With Mark Haney...Overweight And Underpaid* from WRXK/Ft. Meyers, FL, *Collector's Edition 1996* from KAEP (The Peak)/Spokane, WA, and KTHX/Reno, NV, produced in conjunction with SBR; KTCZ (Cities 97)/Minneapolis *Sampler Volume 8* and we couldn't leave out one of the original RSCs, *Studio C Volume 8* from KBCO/Boulder.

I could continue listing all the compilations available, but then I'd just be a rambling schmuck giving props and dropping names over endless pages of ink. My point is, stations have learned that these are an invaluable promotion and marketing tool that not only benefits the station, but the charities to which the proceeds go. However, these things aren't so simple to produce. It takes a station with a team of people that has great relationships with the labels, knowledge of copy writing, finance, design, promotion and packaging, as well as a crack-pot production staff and people willing to take the time and effort to coordinate the whole damn thing in time for those fat Santa-induced, stocking-stuffer sales.

I recently had the pleasure of talking with two developing veterans in the field of RSCs, Paul Marszalek of KFOG/San Francisco and Scott Arbough from KBCO/Boulder.

Paul Marszalek, Program Director and RSC guru for KFOG's *Live From The Archives* series has been cranking these compilations out since 93, and after spending four years of quality time with corporate lawyers and management people, he's come up with a three page contract that seems to please all the parties involved. The fact that 100% of the profit goes directly to Bay Area Food Banks seems to take a lot of the focus away from the radio promotion aspect and entices artists into cooperation. Thus, they've become the largest donator to the charity, raising roughly \$163,000, after production costs, for the cause this year alone!

When did you need to start to make this double-CD happen?

PAUL MARSZALEK: "My assistant started the full court legal press in about May and at the same time, I started going through the tape library, selecting and sending the cuts that we wanted off to management. In 95, we sent out about 26 tapes and ended up with 14 responses from people wanting to get involved. This year we sent out 23 tapes, expecting about the same result, and had 21 of them call to say, 'Yes.' It wasn't supposed to be a double-album, but we ended up saying, 'What the hell?'"

How were you able to manufacture a double-CD and still make money for the charity?

PM: "We kept the price as cheap as possible so we wouldn't exclude our listeners with a limited expendable income and then locked down The Wharehouse as the exclusive retailer, eliminating the need to pay a distributor. That allowed us to donate a little more in spite of the cost of a double-CD. It went for \$15.99, and we sold out of all 18,000 copies in eight days! *Live From The Archives 2* was a single disc and did 15,000

Invasion Of The RSC!

**Stations
have
learned
that these
are an
invaluable
promotion
and
marketing
tool that
not only
benefits
the station,
but the
charities to
which the
proceeds
go.**

pieces in three weeks. People take us seriously now when we say that when they're gone, they're gone."

Are you still getting calls from people looking for this disc?

PM: "Oh yeah. When the stores finally sell out, we get tons of calls from people begging for that one copy still laying around. One lady called because her car was broken into and all her CDs and gifts were stolen, including, of course, our disc. We were in the holiday spirit that day so somebody coughed one up and said, 'Merry Christmas!'"

Do you see a *Live From The Archives* box set in the future?

PM: "That's not a bad idea. We still get a few people looking for past volumes, but the problem, again, is making it affordable to all of our listeners and not just the ones with the pocket cash to blow. I think it might be a little too expensive for a radio station to manufacture, especially since we take such pride in our packaging. We'd want to make a box set look really great and that cost could add up."

Has your series had an impact on the development of certain artists?

PM: "I don't think it can ever really hurt to have an exclusive cut on a compilation CD, but it depends. With some artists just beginning to get a lot of attention with a new release, like The Wallflowers for instance, management can be a little gun shy. They don't really want to overdo these sort of things. However, in the case of Robben Ford & The Blue Line, it was perfect. They've received a lot of well-deserved exposure from our compilation. It happens to be one of my favorite cuts on the disc, because it's such an excellent live recording. The same goes for the Taj Mahal cut, that's an unquestionable classic in my eyes. Sometimes it works the other way around and the cut really helps to promote the project. I think we were very lucky to have tracks from Elvis Costello, Patti Smith, The Cowboy Junkies and Joan Osborne. I was really excited when Lyle Lovett called on the last day before we went to mastering. Acts like this have a fan base that buys whatever they can get their hands on. The fans of these performers are really the ones who gave to the food banks this year."

Was there anybody you would've really liked to have had on the disc that wasn't able to do it?

PM: "Well out of the 23 people solicited on the idea, only two didn't happen: Chris Isaak and Tears For Fears - I think that was just a matter of miscommunication, bad timing and red tape. Two out of 23 isn't too bad!"

Scott Arbough, APD and Studio C series producer, says KBCO has been releasing their series since the summer of 92 and has already churned out eight

volumes. The CDs contain exclusive cuts recorded live in the station's production studio, an idea spawned from the first time Melissa Etheridge dropped by with an acoustic guitar to perform on the air back in 88. Then, Studio C was nothing more than a hallway with a couple of mics. Cardboard boxes were often used as the drumkit for the bands. In 1992, they sold out of 4,000 copies of the first *KBCO Studio C* in a matter of a couple of weeks. Their latest, ...Volume 8 moved 15,000 in four days and was sold exclusively through Blockbuster Music for \$9.73. The series raised over \$67,000 for Boulder County Aids Project in 1996, and this last release pushed KBCO over the \$100,000 donation mark, making them the largest single donor in BCAP's history. After releasing eight of these, the KBCO crew has got a system down to where they can crank one of these out about every four months.

What kind of legal hassles did you find yourself in while putting this series together?

SCOTT ARBOUGH: "It's not really as big a hassle as you'd think. Yeah, it's kind of a pain, but it's a necessary evil that really just boils down to getting written approval to use the song."

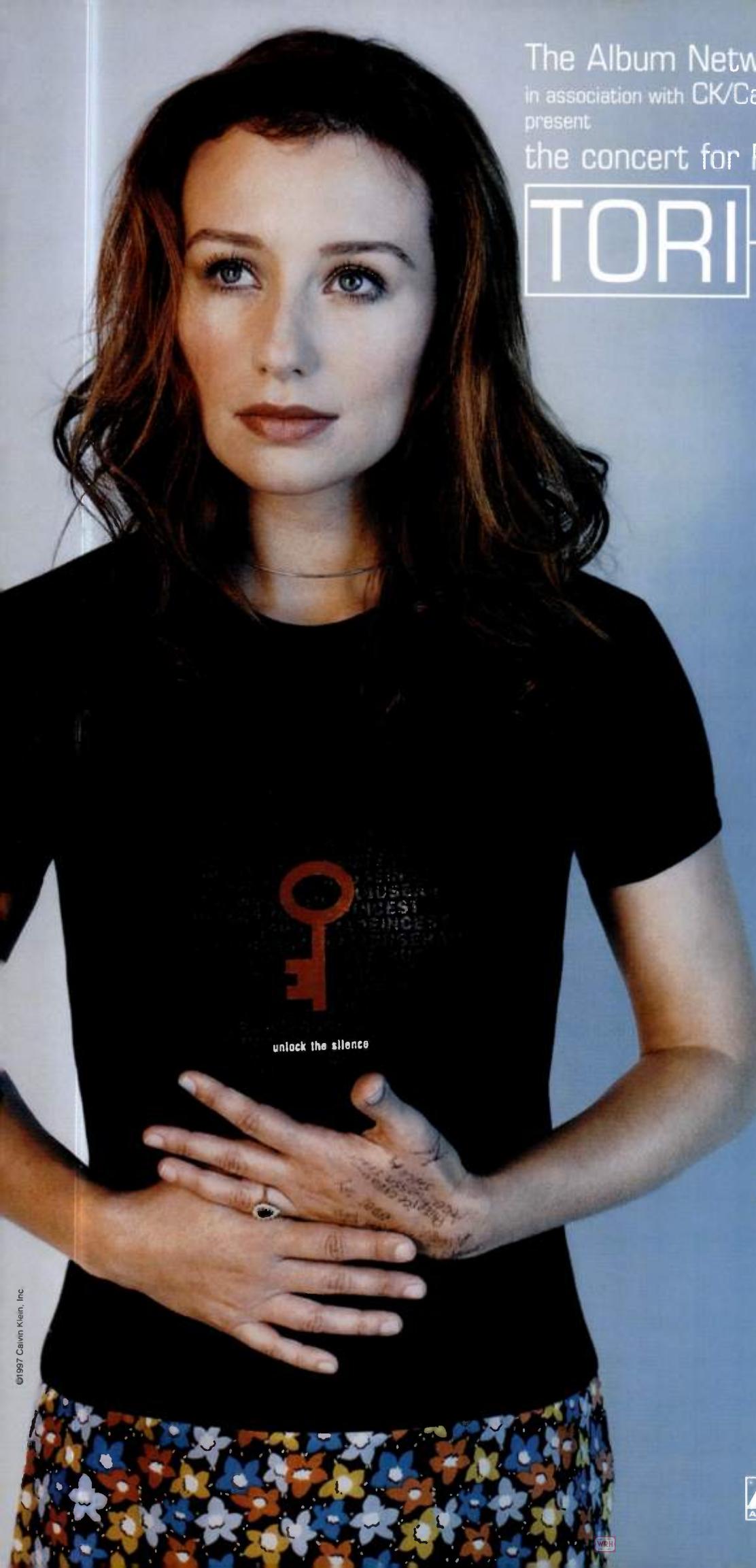
So, essentially the artist is donating a song to charity. Do you feel that the series has been a useful tool to develop and promote new bands from your station's playlist?

SA: "Not really. The artists that we choose have already established themselves on our station. This is really our chance to use our ability for charity. It's a helpful promotional tool for us, though, because we get to have our name attached to a good cause. Having a solid list of talent on the CD really helps. These are instant collector's items because they contain exclusive live performances from great names. That's why they sell. People really value them."

Value them they do. In the most recent KBCO auction, one listener received the entire eight-CD set for a \$1,300 donation to BCAP!

Chalk another big fat one up for radio raisin' the green stamps for charity. After all, this phenomenon usually happens during Christmas when the focus is on giving. For anybody afraid of dancing with the legal dogs in order to put one of these out next year, I suggest listening to the wise men above. It may be a little painful, but once you get the contract together and out of the way, it boils down to going after the acts. The hard work involved in organizing the rest of it will be worth it, and it could be your chance to really do something for charity. 

(Editor's Note: When Scott Meister isn't busy listening to RSCs, he has no life. Besides that, he's one of *The Album Network's* Associate Retail Editors.)



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VAN MORRISON

ALBUM: *The Healing Game*
LABEL: Exile/Polydor/A&M (537101)
MEMBER: Van Morrison (vocals/
 harmonica/guitar).

GUEST ARTISTS: Ronnie Johnson (guitar); Alec Dankworth (double bass); Nicky Scott (bass); Geoff Dunn (drums); Ralph Salmins (percussion); Georgie Fame (organ/vocals); Phil Coulter (piano); Robin Aspland (keys); Peter Hanlon (dobro); Leo Green (sax/vocals); Pee Wee Ellis (sax/vocals); Matt Holland (trumpet); Haji Akbar (flugelhorn); Paddy Maloney (uilleann pipes/whistle); Brian Kennedy (backing vocals); Katie Kissoon (backing vocals).

PRODUCER: Van Morrison
ORIGIN: Dublin, Ireland

WHAT YOU SHOULD KNOW: "The Healing Game," his new collection of songs, is perhaps his best record in a decade. There's a powerful cohesion to his latest releases [including his two Verve efforts]. Suddenly, all of Van Morrison's life is in evidence on record." So writes J. Mikel Elcessor in the cover feature of this issue of **totallyadult**. Indeed, over the past few years, Morrison has been at his most prolific, and creatively vibrant, in quite a long time. And even though much of the Adult Rock format has acquired more of an edge over the past 18 months or so, surely there's room to play one of the true poetic musical geniuses living on the planet today. The depth of soul, the power of the words, the passion of the vocals and the excellence of musicianship on *The Healing Game* testifies to the universality and timeless importance of Van The Man!

SUGGESTED SONGS: "The Weight"; "The Burning Ground"; the title track.
CONTACT: Barry Lyons 213.856.6600



BRUCE COCKBURN

ALBUM: *The Charity Of Night*
LABEL: Rykodisc (10366)
MEMBERS: Bruce Cockburn (vocals/
 guitar/dobro) Rob Wasserman (bass);
 Gary Craig (drums).

GUEST ARTISTS: Gary Burton (vibes); Colin Linden (mandolin); Joe Macerollo (accordion); Bonnie Raitt (slide guitar); Janice Powers (keys); Jonatha Brooke, Ani DiFranco, Patty Larkin, Bob Weir & Maria Muldaur (backing vocals).

PRODUCER: Bruce Cockburn & Colin Linden

ORIGIN: Toronto, Canada

WHAT YOU SHOULD KNOW: This is Bruce Cockburn's 23rd album. He has 13 Gold and three Platinum albums in Canada, and is the winner of 10 Juno awards. He's internationally respected as a man and an artist who is intelligent, caring and socially active - no one doubts his talent or his integrity. For *The Charity Of Night*, Cockburn has added production chores to his field of expression, with good results. The album may very well be his most poignant lyrically, and it's easily his most adventurous musically. By bringing in a diverse and remarkable collection of players and singers, his current vision - and fight against land mines - has become immensely powerful.

SUGGESTED SONGS: "Night Train"; "Pacing The Cage"; "The Mines Of Mozambique."

CONTACT: Mike Marrone 508.744.7676



FREEDY JOHNSTON

ALBUM: *Never Home*
LABEL: Elektra/EEG (61920)
MEMBER: Freedy Johnston (vocals/
 guitar).

GUEST ARTISTS: Graham Maby (bass); Danny Kortchmar (guitar/keys/percussion); Stan Lynch (drums/percussion); Dave Schramm (guitar/lap steel); Jane Scarpantoni (cello); Mary Lee Kortes (backing vocals).

PRODUCER: Danny Kortchmar
ORIGIN: Kinsley, KS, but he now resides in New York City

WHAT YOU SHOULD KNOW: Freedy Johnston is another one of those "overnight sensations" who has been about a dozen years in the making. After several seasons playing both in bands and as a solo artist in Kansas, Freedy decided to move to New York and go for it. Of course, things didn't happen immediately for him, creating the necessity to do odd day jobs while he pursued his career in music. He eventually got a deal with Bar/None, releasing a couple of albums that began to draw attention to his writing and performing skills. This led to him signing with Elektra and the release of 1994's *This Perfect World* - with the hit "Bad Reputation" - which truly helped Freedy begin to realize his dream. Now we have *Never Home*, an eloquent and probing album that fully reveals his accomplished songwriting and singing. With the input of Danny Kortchmar, and the use of first-class players, *Never Home* is a triumph. For more insight, check out Melissa Blazek's great feature in this **totallyadult** issue.

SUGGESTED SONGS: "On The Way Out"; "Western Sky"; "Hotel Seventeen."

CONTACT: Lisa Michelson 212.275.4260



WIDESpread PANIC

ALBUM: *Bomb & Butterflies*
LABEL: Capricorn/Mercury (534396)

MEMBERS: John Bell (vocals/guitar); John Hermann (keys/vocals); Michael Houser (guitar/vocals); Todd Nance (drums); Domingo S. Ortiz (percussion/vocals); David Schools (bass/vocals).

GUEST ARTISTS: Vic Chesnutt (vocals/guitar).

PRODUCER: John Keane

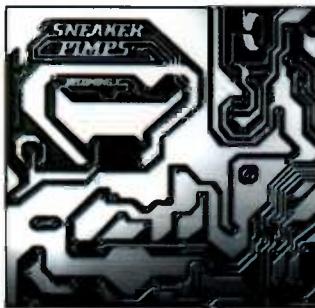
ORIGIN: Athens, GA

WHAT YOU SHOULD KNOW: Athens, GA, has certainly proven to be a hot musical caldron, serving as the alternate mecca of Southern rock music. And although many of its artists who have gone on to fame have done so in an enigmatic and altogether unusual way, such is not the case with Widespread Panic. This tightly knit group of musicians have done it the old fashioned way - they've earned it by writing accessible music, by playing in front of countless people for over 10 years and by always remaining true to their musical mission. They finally began to knock on the doors of commercial success with last year's *Ain't Life Grand*, which included the Top 10 Adult Rock and Top 20 Rock track, "Can't Get High." Now they're back with *Bomb & Butterflies*, which is spearheaded by their wonderful version of "Hope In A Hopeless World." But it doesn't stop there - song for song, this is Widespread's most radio-friendly album to date.

SUGGESTED SONGS: "Hope In A Hopeless World"; "Aunt Avis" (featuring Vic Chesnutt); "Glory."

CONTACT: Jeff Cook 404.873.3918 & Michelle Meister 707.763.0599

By John Schoenberger



SNEAKER PIMPS

ALBUM: *Becoming X*

LABEL: Clean Up/Virgin (38563)
MEMBERS: Kelly Dayton (vocals); Liam Howe (keys/loops); Chris Corner (guitar).

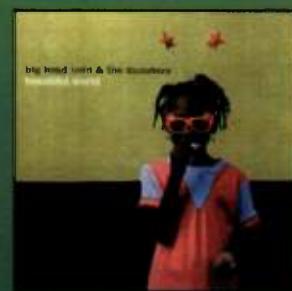
PRODUCER: Line Of Flight

ORIGIN: Manchester & Birmingham, England

WHAT YOU SHOULD KNOW: Still in their early 20s, Sneaker Pimps have quickly become quite a sensation in the UK. Citing influences that range from Shirley Bassey to Kraftwerk, they are the latest to take on dark, dangerous and intoxicating trip hop beats and guide them into their own eerie musical realm. Certainly alternative in its spirit, Sneaker Pimps (a name coined by The Beastie Boys to describe someone who's paid to search for hard-to-find gym shoes) go beyond any particular genre. They are clearly part of a movement which includes bands such as Massive Attack, Morcheeba, Baby Fox, Everything But The Girl, Portishead and others, yet they have a certain "something" that makes them stand out from the rest. There's no denying this style of music is huge overseas and that it's slowly creeping its way into the American psyche. Why not be ahead of the curve?

SUGGESTED SONGS: "Low Place Like Home," the title track; "6 Underground."

CONTACT: Ted Edwards 310.288.2726



BIG HEAD TODD & THE MONSTERS

ALBUM: *Beautiful World*

LABEL: Revolution (24661)

MEMBERS: Todd Park Mohr (vocals/guitar); Rob Squires (bass/vocals); Brian Nevin (drums/vocals).

GUEST ARTISTS: John Lee Hooker (vocals); Bernie Worrell (keys); Jerry Harrison (keys); Corey Mauser (organ); Susan Voelz (violin).

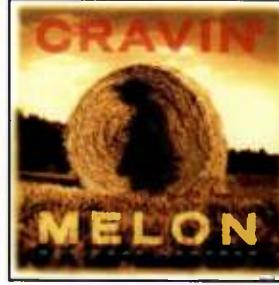
PRODUCER: Jerry Harrison

ORIGIN: Boulder, CO

WHAT YOU SHOULD KNOW: *Beautiful World* is BHTM's fifth album, following 1993's Platinum *Sister Sweetly* and 1994's near Gold *Strategem*. They are the quintessential example of a band that built a fiercely loyal fan base by touring, and touring and then touring some more - *before*, not after, radio airplay success. Further, Big Head Todd & The Monsters are a template of the roots-based rock movement which is still gaining steam across America. You can delve into trends and what's hot at-the-moment all you want, but when it's time to move to "the next big thing," this band will still be commanding a following most bands would sell their soul for. Jerry Harrison's production of *Beautiful World* has reinstated the energy and honesty we expect from this band, and Tom Lord Alge's mixing skills have made each song bright and forceful.

SUGGESTED SONGS: "Resignation Superman"; "Boom Boom"; "Please Don't Tell Her."

CONTACT: Jean Johnson 310.289.5507



CRAVIN' MELON

ALBUM: *Red Clay Harvest*

LABEL: Mercury (534305)

MEMBERS: Doug Jones (vocals/guitar); Jim Chapman (guitar/vocals); J.J. Bowers (bass/vocals); Rick Reames (drums/percussion/vocals).

GUEST ARTISTS: Pierre Debeauport (guitar); Jeff Trott (guitar); Phil Jones (percussion); Davey Faragher (vocals); David Immergluck (mandolin/pedal steel/dobro/slide); Tommy Stinson (bass); Benmont Tench (keys).

PRODUCER: Don Smith

ORIGIN: Clemson, SC

WHAT YOU SHOULD KNOW: Formed in 1993 while still attending Clemson University, Cravin' Melon has established itself as an honest, hard-workin' and extremely popular band throughout the Southeast. And certainly, with the Georgia hotbed of music now expanded to include both North and South Carolina (thanks in large part to Hootie & The Blowfish), one could easily group this foursome into "the rest of those bands down there." To do so would be making a mistake. These guys have already released a five-song demo and a nine-song CD, which have collectively sold over 20,000 copies. Further, they can sell out just about any venue you care to name. Clearly, Cravin' Melon's ready to take the next step. And judging by the quality of song and musicianship on *Red Clay Harvest*, it ain't gonna take too long. By pairing the band with veteran producer Don Smith, they have produced an infectious album that can easily stand up to any other release sitting on your desk.

SUGGESTED SONGS: "Come Undone"; "Sweet Tea"; "Faithless Me."

CONTACT: Dave Einstein 212.333.8196



ODDS

ALBUM: *Nest*

LABEL: Elektra/EEG (62006)

MEMBERS: Craig Northey (vocals/guitar/keys); Steven Drake (vocals/guitar/keys/trumpet/mandolin); Doug Elliot (bass/vocals); Pat Stewart (drums/percussion/vibes).

PRODUCER: Odds

ORIGIN: Vancouver, BC

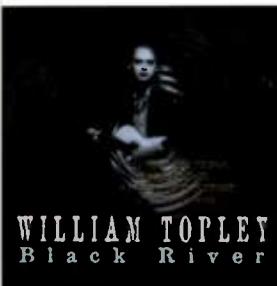
WHAT YOU SHOULD KNOW: *Nest* is the Odds' fourth album and it is sure to make Vancouver's favorite sons a household name. Northey, Drake, Elliot and Stewart - the Odds - have already enjoyed pan-Canadian success with their third album, *Good Weird Feeling*, reaching Platinum status in their native country. They have also developed an impressive cult following in the US, along with a large stable of supportive critics. *Nest* was produced by the band, feeling they knew best what to do with this all-important effort. Says Northey, "We created a self-contained, hermetically sealed environment to make this record, which enabled us to go from zero to 60 in a shorter period of time." The Odds' music is based in pop a la Squeeze and Crowded House, but there is more of an edge, more intensity, more passion. Everything is set for them to take a giant leap forward - "Someone Who's Cool," the leadoff track, is already off to an explosive start.

SUGGESTED SONGS: "Someone Who's Cool"; "Heard You Wrong"; "Nothing Beautiful."

CONTACT: Lisa Michelson 212.275.4260

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WILLIAM TOPLEY

ALBUM: *Black River*

LABEL: Mercury (532884)

MEMBER: William Topley (vocals).

GUEST ARTISTS: Dominic Miller (guitar); Dan Huff (guitar); Don Potter (guitar); Steve Nathan (keys); Barry Beckett (keys); Paul Franklin (lap steel); Willie Weeks (bass); Eddie Bayers (drums); Terry McMillian (percussion); Robert White Johnson, Donna McElroy, Lisa Silver & Kim Richey (backing vocals).

PRODUCER: Barry Beckett

ORIGIN: London, England

WHAT YOU SHOULD KNOW: You may recall that William Topley was the lead singer for The Blessing. And although that band only achieved mid-chart success with its two releases on MCA, they nevertheless garnered inter-industry respect and critical accolades. Luke Lewis, President of Mercury Nashville, was at MCA at the time, so when he was ready to expand the musical horizon of the Nashville division, William Topley was at the top of his list of artists to sign. *Black River* was produced by legendary Muscle Shoals genius Barry Beckett, who instilled a sense of musical history and good old American soul into Topley's songs; through a blend of R&B, rock and blues, Topley's rich, deep voice has never sounded or been captured better. This is an album and an artist Adult Rock Radio can truly call its own.

SUGGESTED SONGS: "(I Don't Want To Go Uptown"; "The Ring"; "You Don't Love Me Anymore."

CONTACT: Dave Einstein 212.333.8196 & Chris Stacey 615.340.8448



THE MOON SEVEN TIMES

ALBUM: *Sunburnt*

LABEL: Roadrunner (8911)

MEMBERS: Lynn Canfield (vocals); Henry Frayne (guitar); Don Gerard (bass); Brendan Gamble (drums/keys/guitar/cello).

GUEST ARTISTS: Jeff Helgesen (trumpet); Jay Bennett (guitar); Todd Fletcher (guitar); Trina Shoemaker (backing vocals).

PRODUCER: Trina Shoemaker

ORIGIN: Champaign, IL

WHAT YOU SHOULD KNOW: The music of The Moon Seven Times is dreamy, suggestive and intelligent. Each member of the band is a veteran of the upper Illinois music scene, but until Lynn, Henry, Don and Brendan found each other, none felt musically fulfilled. They have been together since 1990, releasing their first album in 1993, which was recorded for an ill-fated label - Roadrunner picked up the album and the act. *7-49* was MX7's next album, released in 94 - it garnered positive reaction from the press and began to spread the word about the band beyond their region. *Sunburnt* is a musical triumph produced by Sheryl Crow's engineer, Trina Shoemaker. It clearly shows an evolution in the band's sound - they've crystallized their songs, finetuned their sonics and allowed breathing room for each member to express himself/herself. The three-song sampler you recently received was a good introduction to this new album, but don't stop there - song for song, this album rules.

SUGGESTED SONGS: "Some Of Them Burn"; "Further"; "Bug Collection."

CONTACT: Billy Cox 281.251.0577



CHRIS WHITLEY

ALBUM: *Terra Incognita*

LABEL: WORK (67507)

MEMBER: Chris Whitley (vocals/guitar/bass).

GUEST ARTISTS: Daniel Lanois (guitar); Pat Place (guitar); Louie Lepore (guitar); Steve Almas (bass); Melvin Gibbs (bass); Matt Greenberg (bass); Dougie Browne (drums).

PRODUCER: Toby Wright, Mark Howard & Dougie Browne.

ORIGIN: Houston

WHAT YOU SHOULD KNOW: After taking a sharp left turn with his last project, *Din Of Ecstasy* (perhaps to free himself of the Hendrix specter - every guitar player's gotta do it), Chris Whitley has returned to a more bluesy, rootsy center. Now don't get me wrong, he's still pushing the limits of his guitar, song structure, lyrical phrasing and vocal reach. Says Whitley, "I like paradox, contradiction. Expression that's not about technique, something that's crudely human, not polished, but that's also complex in terms of its intent." Much of this has to do with his ever-wandering soul - he's never stayed anywhere for very long, although he touches back with hometown Houston every now and again. For *Terra Incognita*, it took three producers to help pin him down musically, plus the contributions of other adventurous players to fully realize his vision. The result is stark, compelling, challenging and disturbing - but, that's a good thing!

SUGGESTED SONGS: "Automatic Love"; "Weightless"; "Alien."

CONTACT: Pam Edwards 310.449.2203

DONOVAN

LABEL: American/WB (43075)

MEMBER: Donovan Leitch (vocals/guitar/keys).

GUEST ARTISTS: Benmont Tench (keys); Danny Thompson (bass); Josh Haden (bass); Jonny Polanski (bass); Evan Hartzell (drums); Steve Ferrone (drums); David Navarro (keys/sitar/vocals); Michael Severens (cello); Gerri Sutjak (cello); Pavinder Singh (tabla); Juliet Prader (percussion); Lili Hayden (violin).

PRODUCER: Rick Rubin

ORIGIN: Glasgow, Scotland

WHAT YOU SHOULD KNOW: After all these years, Donovan Leitch still remains a human being who resides in that transitional zone between the transcendental and the temporal. Indeed, Donovan is probably one of the few artists who has remained steadfast to both the message and the beliefs he formulated in the 60s psychedelic era. *Sutras*, produced by comeback wizard Rick Rubin, is his first album in 13 years. The music is mellow, cerebral and totallydonovan. The lyrics for many of the songs were inspired or excerpted from passages from literary works such as Fiona Macleod's *Blessing For The Soul's Release*, a "Spiritual Melody" by The Sai Baba Community, *Tao Te Ching* by Lao Tsu, *The Miracle Of Mindfulness* by Thich Nhat Hanh, *The Love Songs Of Sappho* and Edgar Allan Poe's *Eldorado*, among others. This is a magical album which remains true to all of Donovan's finest works.

SUGGESTED SONGS: "Please Don't Bend"; "Sleep"; "Eldorado."

CONTACT: Mark Neiter 818.973.4545



SISTER HAZEL

ALBUM: *Somewhere More Familiar*
LABEL: Universal (53030)
MEMBERS: Ken Block (vocals/guitar); Andrew Copeland (vocals/guitar); Ryan Newell (guitar/vocals); Jeff Berer (bass/vocals); Mark Trojanowski (drums).

GUEST ARTISTS: Kevin Paige (keys); Darwin Martin (keys); Todd Schieltz (percussion).

PRODUCER: Paul Ebersold

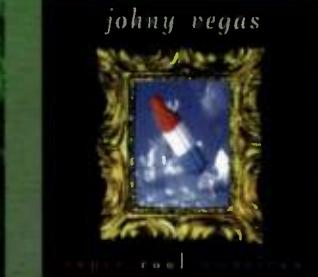
ORIGIN: Gainesville, FL

WHAT YOU SHOULD KNOW: Taking their name from a Gainesville rescue missionary, Sister Hazel has been putting across its own brand of help and healing via their positive-minded music for a few years now. The band has established a solid base for themselves throughout Florida, selling over 9,000 copies of their self-titled, self-released CD. Further, they can easily draw over 1,000 people to any show they play. Now Sister Hazel wishes to spread their blues-based rock across this great country of ours, and Universal is there to help. The lead track from *Somewhere More Familiar*, "All For You," has already been a regional hit and is presented to you on the companion *TuneUp* to this ~~totallyadult~~ issue in remixed form. Look for the band on the road - they're out now and the tour will continue through the spring.

SUGGESTED SONGS: "All For You"; "Happy"; "Wanted It To Be."

CONTACT: Howard Leon 212.373.0711

JOHNY VEGAS



ALBUM: *Super Cool American*

LABEL: Leprechaun (002)
MEMBERS: Keith Calveric (vocals/guitar/keys); Mike Shumshack (guitar/vocals/keys); Mike Miller (bass/vocals); Alex Smolinski (drums).

GUEST ARTIST: Ron Hirschberg (keys).

PRODUCER: Johny Vegas

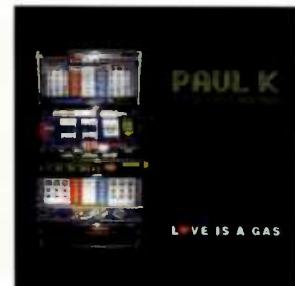
ORIGIN: Syracuse, NY

WHAT YOU SHOULD KNOW: Keith Calveric and Mike Shumshack met over five years ago while attending Oswego State College, where they performed as an acoustic duo. Not much later, Mike Miller and Alex Smolinski joined the band and Johny Vegas was born. Since then, they have built a reputation as one of the Northeast's best live bands. Their first album, *DOG*, released regionally, has sold several thousand copies, prompting them to go back into the studio to record *Super Cool American*. The disc contains 12 organic, vocally rich songs that are not only enjoyable to listen to, but also sound like they should be on the radio. Find out why *The Syracuse New Times* says, "Johny Vegas has enough power to put its name in lights," and Rochester's *Freetime* describes the band as "solid, guitar-driven, melodic guitar rock."

SUGGESTED SONGS: "Thank You Ringo Star"; "Good Day Henry"; "Just One Trip."

CONTACT: Sean O'Connell 716.886.0313

PAUL K & THE WEATHERMEN



ALBUM: *Love Is A Gas*

LABEL: Alias (109)
MEMBERS: Paul K (vocals/guitar); Steve Poulton (bass); Glenn Kotche (drums).

PRODUCER: Mo Tucker

ORIGIN: Detroit

WHAT YOU SHOULD KNOW: *Love Is A Gas* is Paul K's eighth album. Produced by The Velvet Underground's Mo Tucker, it beautifully captures both the rage and serenity that embodies this artist - rage because he sees the world as it is and doesn't like what he sees, and serenity because he's come through the other side of drug addiction and a hard life on the streets. As for his music, this gifted songwriter smoothly transverses the genre of acoustic-leaning country folk, gospel, blues and all-out rock & roll. Basically, he's old school in his influences, but fully 90s in his delivery. Overall, *Love Is A Gas* is more refined than his previous efforts, without losing any of its spontaneity. Find out why *Raygun* calls Paul K "one of our dark yet great Americana songwriting resources."

SUGGESTED SONGS: "Another Night On This Earth"; "David Ruffin's Tears"; "Liar's Prayer."

CONTACT: Greg Tomlinson 818.566.1034



GREY EYE GLANCES

ALBUM: *Eventide*

LABEL: Parachute/Mercury (534198)
MEMBERS: Jennifer Nobel (vocals/guitar); Dwayne Keith (keys); Eric O'Dell (bass).

GUEST ARTISTS: Brett Kull (guitar); Bill Belcher (guitar); John Avarese (keys); Paul Ramsey (drums).

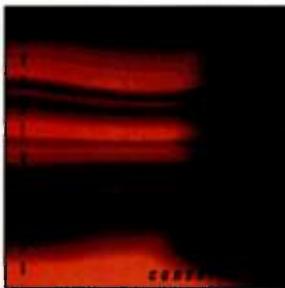
PRODUCER: Glenn Rosenstein

ORIGIN: Philadelphia

WHAT YOU SHOULD KNOW: Grey Eye Glances (taken from the Edgar Allan Poe poem "To One In Paradise") have been building an active base for the past three years throughout the Philadelphia and South Jersey area. They've put out two self-released CDs and have been regular performers at the Border's Books & Music outlets in the region. Guided by the musical vision of songwriter/keyboardist Dwayne Keith, which is fleshed out by the vocal talents of Jennifer Nobel and a tight rhythm section, GEG create a sound that's a smooth blend of folk, Celtic and Caribbean influences. Further, Grey Eye Glances have a beautiful sense of melody and arrangement. If you need to relax and regroup, this is the type of music that will help you do just that! And be sure to check out the hidden track, "Here," at the end of the disc.

SUGGESTED SONGS: "Halfway Back"; "Hard"; "Something To Live For."

CONTACT: Dave Einstein 212.833.8196



TON OF BRICKS

ALBUM: *Conscience*
LABEL: Marble Head (103)
MEMBERS: Ken Barsky (vocals/keys/guitar); Scott Wild (drums/vocals); Brent Stewart (guitars); Paul Britt (bass/vocals).

PRODUCER: Jim Dean

ORIGIN: San Francisco

WHAT YOU SHOULD KNOW: What happens when you take strong harmonies, jazz-like melodies draped with tension, super hot playing and a solid sense of rhythm? You get a band called Ton Of Bricks. Led by Marble Head label chief Ken Barsky, Ton Of Bricks enjoy an avid following throughout the Bay area. And their latest effort, *Conscience*, is destined to spread the word to a broader audience waiting to hear a "sharp contrast to the grunge and experimentation of other current bands" (*College Broadcaster*). Indeed, the sound of Ton Of Bricks was custom made for the Adult Rock format. Radio: check out the copy that was included in your package with this magazine.

SUGGESTED SONGS: "200 Horses"; "This Job"; "Short Memory."

CONTACT: Ken Barsky 415.383.1788



AMANDA GREEN

ALBUM: *Junk And Stuff*
LABEL: Y&T Music (003)
MEMBERS: Amanda Green (vocals/guitar/keys); Matthew Sabatella (bass/percussion/Jew's harp); Derek Murphy (drums/percussion).

PRODUCER: Amanda Green

ORIGIN: Miami

WHAT YOU SHOULD KNOW: From the label that discovered Mary Karlzen, The Mavericks and For Squirrels comes its latest find. Amanda Green is another fine example of the vibrant music happening in Miami. This past spring she was named "Best Songwriter" by *The Miami Herald*. Green has also been featured in Miami's alternative newsweekly, *New Times*, and in *Billboard's* "Continental Drift" column. Although Green has been writing songs for many years, she has only ventured out into the public in the past year or so. Her songs on her impressive debut effort, *Junk And Stuff*, are pop-minded, with a penchant for minor chords, odd changeovers and image-laden lyrics. In addition to having a highly expressive voice, she is also adept at both guitar and keyboards. In short, it's quite clear we'll be hearing a lot from this young and gifted artist.

SUGGESTED SONGS: "Never Too Late"; "Twenty Years"; "Closer Than This."

CONTACT: Richard Ulloa 305.221.2223



LISA CERBONE

ALBUM: *Mercy*
LABEL: Ichiban (24890)
MEMBERS: Lisa Cerbone (vocals/guitar); Dave Vergauwen (guitar/vocals); Gary Mosca (bass); Frank Young (drums).

GUEST ARTISTS: Eric Jensen (guitar); Jimmy O'Neil (guitar); Danny Chauncey (keys); Tom Grose (keys); Dave Webb (upright bass); Frank Amato (keys/percussion); Edd Miller (backing vocals); Beth Vennerstrom (backing vocals); Don Conoscenti (recorder).

PRODUCER: Edd Miller

ORIGIN: Baltimore

WHAT YOU SHOULD KNOW: You may recall my constant barrage of praise for the sweet, humble, Baltimore-based English teacher Lisa Cerbone a few years back. Well, she's back with her Ichiban-released sophomore effort *Mercy*, an album that shows tremendous growth for Cerbone, not only in her songwriting (she wrote all 12 songs on the album), but also in terms of increased confidence and grace. The project also radiates more of an edge than her previous work, a well-balanced counterpart to her lovely vocals. She attributes this to producer Edd Miller, stating, "Edd and I spent a lot of time talking about what the vision for the album was...he helped me flesh out my ideas and add this raw energy to my atmospheric style." If there's any "mercy" in this world, Lisa Cerbone will get the real shot she deserves with *Mercy*.

SUGGESTED SONGS: "Watching You Dream"; "Black Holes Don't Disappear"; "Calm As Houses."

CONTACT: Lindsay Shannon 770.419.1414



TOWNES VAN ZANDT

ALBUM: *Rear View Mirror*

LABEL: Sugar Hill (1054)
MEMBERS: Townes Van Zandt (vocals/guitar); Danny Rowland (guitar); Owen Cody (fiddle).

PRODUCER: Townes Van Zandt

ORIGIN: Born in Texas, but he resides in Nashville

WHAT YOU SHOULD KNOW: Perhaps the best way to remember an artist is by the work he leaves behind. If that's the case, then the songs of the late Townes Van Zandt will live on forever, allowing us to continuously peek inside of a psyche that was often hidden in darkness and mysticism when he was alive. The list of artists who point to Van Zandt as an influence could probably circle the globe at least once, and as time goes by, that list will surely continue to grow. *Rear View Mirror*, a live collection of some of his most memorable songs (easily the best way to appreciate his tragic genius), happened to already be in the works and its timely release almost immediately after his untimely death is fitting tribute. Of Van Zandt, Steve Earle probably says it best: "He went into the dark, scary places we couldn't go. Sometimes I think he went there so we didn't have to."

SUGGESTED SONGS: It's your choice, they're all masterpieces.

CONTACT: Gail High 919.489.4349

AMERICAN ROOTS

BEAUSOLEIL



ALBUM: *L'Amour Ou La Folie*
LABEL: Rhino (72622)

Sure, there are several cajun bands worth their hot sauce, but few have the respect and worldwide following that Beausoleil commands. For over 20 years, they've reigned supreme as the "best damn cajun band on the planet," receiving six Grammy nominations during their career. Now Michael Doucet, Billy Ware, Jimmy Breaux, Tommy Alesi, David Doucet and Al Tharp return with *L'Amour Ou La Folie* (Love Or Folly), which features guest performances by Richard Thompson, Augie Meyers and others. They shared the spotlight this weekend with Mary Chapin Carpenter at this year's Super Bowl halftime extravaganza.

SUGGESTED TRACKS: "Can't You See"; the title track.
CONTACT: Jim Neill & Eric Kayser 310.441.6651

THE BURNS SISTERS



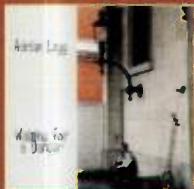
ALBUM: *In This World*
LABEL: Philo/Rounder (1198)
Ithaca, NY's The Burns Sisters - Annie, Marie and Jeannie - have been singing most of their lives. They performed throughout the 80s as a five-sister group, only to find each eventually drifting off to do their own thing. In 1995,

these three reunited and released their Rounder debut *Close To Home*, which established an entirely new base of appreciation for the siblings. It seems The Burns Sisters' sense of family connection and faith have impressed a growing legion of fans as much as their seamless harmonies and comfortable songs. *In This World*, which was produced by Garry Tallent, is a graceful progression of their modern folk sound.

SUGGESTED TRACKS: "I Won't Turn Back"; "Old Friend."

CONTACT: Leslie Rouffe 617.354.0700

ADRIAN LEGG



ALBUM: *Waiting For The Dancer*
LABEL: Red House (99)
Although English, Adrian Legg has long taken many American music styles and given them his own, quite unique, signature. He is world-renowned as one of the best fingerstylists ever. In fact, he's been voted "Best Fingerstylist"

four years running in *Guitar Player* magazine. Since 1990, Legg has released one amazing album after another, numbering six with *Waiting For The Dancer* - his first for Red House. He recently finished touring on the famous "G3" tour, which also featured Joe Satriani, Eric Johnson and Steve Vai. This opens his appeal to a much broader audience.

SUGGESTED TRACKS: "Ragged Wall"; "Kalahari Blues."
CONTACT: Megan Rubiner Zinn 612.379.1089

MERRIE AMSTERBURG

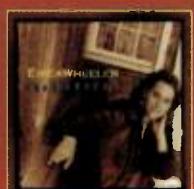


ALBUM: *Season Of Rain*
LABEL: QDivision (1004)

In Boston, it seems that singer/songwriters are as common as well. The Commons, so it takes a lot to stand out from the crowd. The latest to accomplish this is Merrie Amsterburg - a young talent who plays guitar, mandolin, bass, cottage organ, Indian banjo, bousouki, trumpet and piano. She was recently named the "Best Female Vocalist" in Boston's Acoustic Underground competition and has already enjoyed airplay on both WXRV and WBCN. In addition, Amsterburg has enjoyed features in the *Boston Globe*, *Boston Phoenix* and *Billboard*. Her debut effort, *Season Of Rain*, was produced by Mike Denneen and also features the instrumental skills of her partner Peter Linton.

SUGGESTED TRACKS: "Say Good-Bye"; "Belonging."
CONTACT: Maxanne Sartori 800.666.7321

ERICA WHEELER



ALBUM: *The Harvest*
LABEL: Signature Sounds (1237)

If you like your music on the simple, yet poignant, side then singer/songwriter Erica Wheeler is a perfect choice. She has a way of carrying on the honored traditions of folk music, while lending a fresh and intimate perspective to the genre. Over the past five years, Wheeler has been touring nationally, opening for such artists as Shawn Colvin, Iris DeMent and the Indigo Girls, as well as becoming a regular at the festivals. Because of this, she's been building an awesome underground reputation and has quietly sold over 10,000 copies of her two self-issued CDs! Her first nationally released effort, *The Harvest*, was produced by Laurie Lewis and she was backed by Psychograss.

SUGGESTED TRACKS: "Arrowheads"; "Colorado Town."
CONTACT: Jim Olsen 413.665.4036

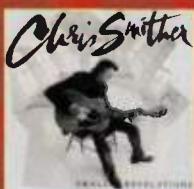
RICHARD JULIAN



ALBUM: *Richard Julian*
LABEL: Blackbird/EEG (62014)
Blackbird Records is quickly establishing a reputation as a label that finds exciting talent with both strong songmanship and musicianship. Their latest offering is New York City-based Richard Julian. Julian has been writing and perfecting his songs for the past six years (after spending the latter half of the 80s in Las Vegas as a keyboardist) and has recently emerged as one of the most respected newer singer/songwriters on the Manhattan scene. Furthermore, he has already begun to establish a loyal following abroad, especially in France, Germany, Italy and Switzerland.

SUGGESTED TRACKS: "Sick Sick Love"; "Living With Ramona."
CONTACT: Will Hawkins 212.226.5379

CHRIS SMITHER



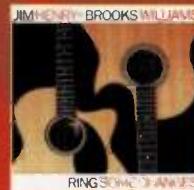
ALBUM: *Small Revelations*
LABEL: HighTone (8077)

Since the early 70s, Chris Smither's been putting out his own records, playin' on his friend's projects and writing some of the most memorable songs of the past three decades. In 1995, he started a new phase of his career

with the Stephen Bruton-produced *Up On The Lowdown*, where he began to reach a broader audience due to the resurgence of interest in American roots music. He now returns with his second HighTone release, *Small Revelations*, once again produced by Bruton. It features some of the best songs he's ever penned and leaves little wonder why Smither's often been called an American original.

SUGGESTED TRACKS: "Slow Surprise"; "Cave Man."
CONTACT: Darrell Anderson 212.930.7083

JIM HENRY & BROOKS WILLIAMS

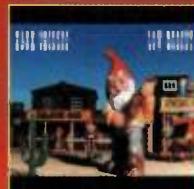


ALBUM: *Ring Some Changes*
LABEL: Signature Sounds (1238)

Recognized by many as two of the most skilled guitarists in contemporary acoustic music today, Jim Henry and Brooks Williams have gotten together to produce a collection of 12 dazzling instrumental songs that capture the liveness of a relaxed, friendly, front porch jam session. There are no overdub tracks on the disc, and each musician displays an awesome range of playing styles. *Ring Some Changes* features reworkings of 10 dearly loved songs as well as an original by each. Each highly successful in his own right, something bigger than both of them emerged during these sessions.

SUGGESTED TRACKS: "Time To Ring Some Changes"; "Angie."
CONTACT: Jim Olsen 413.665.4036

HANK SHIZZOE



ALBUM: *Low Budget*
LABEL: Ruf (1006)

German-based Ruf Records is beginning to find a warm spot in my heart. First, they released some cool live blues projects, then the wonderful Taj Mahal album, *An Evening Of Acoustic Music*, and now *Low Budget* by Hank Shizzoe. Born in Zurick, Switzerland (you'd swear he's from the Mississippi Delta), Hank's been a student of American roots music for many years - there are influences ranging from Robert Johnson to Woody Guthrie to J.J. Cale. Shizzoe's guitar work is awe-inspiring and his sense of vocal phrasing is uncanny. You'll find the music on *Low Budget* kinda bluesy, kinda rootsy and all the way cool.

SUGGESTED TRACKS: "Knock Some More"; "Hank Williams Must Be In Heaven Now."
CONTACT: Aliza Rabinoff 212.447.0077

Blues Corner

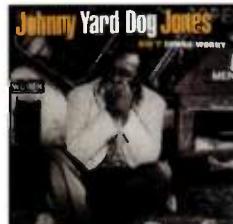


THE HOLMES BROTHERS

ALBUM: *Promised Land*
 LABEL: Rounder (2142)
 Ever since The Holmes Brothers - Wendell, Sherman and Popsy - hit the national scene back in 1989 (after 20 years of playing clubs in New York City), they have enjoyed a rapid growth in popularity paralleling their personal musical growth. By taking a variety of roots influences, including gospel, R&B, country and (especially) the blues, and injecting a healthy dose of three-part harmonies, the brothers have formulated a sound that is both inspiring and entertaining. *Promised Land* was produced by Scott Billington and Andy Breslau, and features an impressive collection of self-penned numbers as well as songs by Tom Waits and Lennon/McCartney, among others.

SUGGESTED TRACKS: "Start Stoppin'", "Train Song."

CONTACT: Leslie Rouffe 617.354.0700



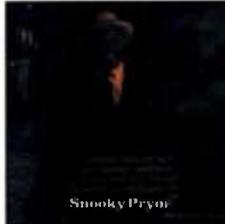
JOHNNY "YARD DOG" JONES

ALBUM: *Ain't Gonna Worry*
 LABEL: Earwig (4937)
 This is the real blues! Johnny "Yard Dog" Jones was born on a cotton plantation in Arkansas and later moved to Chicago, where he played guitar for various gospel groups for over 15 years. He then settled in Detroit where he returned to his original musical calling - the blues. For many years he struggled for recognition, comparing himself to his neighbor's yard dog who was always trying to get out. Well this "yard dog" has finally escaped with his debut album, *Ain't Gonna Worry*. The disc features all original songs highlighting Jones' heartfelt vocals and wailin' harmonica. His band is comprised of other veteran players itchin' to play for a broader audience.

SUGGESTED TRACKS: "Don't Leave Me Broken-Hearted";

"Ain't No Hootchie Coochie Man."

CONTACT: Michael Frank 773.262.0278



SNOOKY PRYOR

ALBUM: *Mind Your Own Business*
 LABEL: Antone's/Discovery (74708)
 Blues harp-master Snooky Pryor has been there from just about the beginning - he's presently in the seventh decade of his career. He was instrumental in the formulation of the Chicago blues sound, right alongside Muddy Waters, Willie Dixon and Little Walter. In fact, Snooky was the first harmonica player to ever amplify his instrument, giving it the up-front position that's so integral to modern blues. And with his latest effort, *Mind Your Own Business*, Pryor proves he's still got what it takes. He was joined by some of the best session players in the business, who formulate the perfect musical bed for Pryor's well-seasoned singing and playing.

SUGGESTED TRACKS: The title track; "I'm So Glad."

CONTACT: Leigh Annistead 310.828.1033

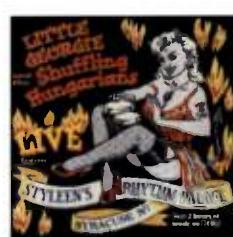


ZAKIYA HOOKER

ALBUM: *Flavors Of The Blues*
 LABEL: Pointblank/Virgin (41588)
 To say that Zakiya Hooker was born into the blues would be an understatement - her father is none other than Mr. John Lee...but this lady of the Bay (she lives in San Francisco) delivers a very different style than her father is famous for. Her's has more of a big-city, big-band sound that incorporates smooth jazz-inflections in the tradition of legends such as Sarah Vaughan, Dinah Washington and Ella Fitzgerald. The album was produced by the legendary Ollan Christopher, and boasts a lineup of top-notch players. And, of course, her dad makes a cameo appearance in the closing track, "Bit By Bit (Hard Times)."

SUGGESTED TRACKS: "Stones In My Passway"; "Bit By Bit (Hard Times)."

CONTACT: Ted Edwards 310.288.2726



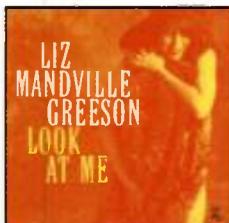
LITTLE GEORGIE AND THE SHUFFLING HUNGARIANS

ALBUM: *Live From Styleen's Rhythm Palace*
 LABEL: Queen Bee (96662)

There's a club in Syracuse, NY, called Styleen's Rhythm Palace that jumps every weekend. And every Saturday night at this club, there's a band that packs 'em in called Little Georgie And The Shuffling Hungarians (the band has also released a studio album that enjoyed plenty of airplay throughout the Northeast and in Europe). They play three hours of stompin', R&B-style blues, which leaves the crowd screamin' for more. After all, when you have 13 members rockin' onstage, it's hard not to get the audience going! Now, we all have a chance to be in the crowd with *Live From Styleen's Rhythm Palace* - a double-disc collection of explosive music.

SUGGESTED TRACKS: It's your choice, they're all great!

CONTACT: Desi Day 800.476.0967

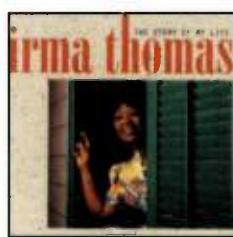


LIZ MANDEVILLE GREESON

ALBUM: *Look At Me*
 LABEL: Earwig (4938)
 Liz Mandeville Greeson has been bluesin' like no one else for over 12 years. For many of them she was backed by the now-immortal supernaturals, but when they parted ways, Greeson's determination to succeed became even stronger. After putting music on the back burner for a few years while she went back to college, she has re-emerged as a force to be reckoned with. Over the past four years she has become one of the hottest new performers on the Chicago club scene, and is now ready to take it to the rest of the country. Greeson composed all 14 songs on *Look At Me Now* and assembled a hot group of players to back her up.

SUGGESTED TRACKS: "I'm On A Rocket Tonight"; "Shoulda Been A Love Song."

CONTACT: Michael Frank 773.262.0278



IRMA THOMAS

ALBUM: *The Story Of My Life*
 LABEL: Rounder (2149)
 From an R&B star in the early 60s to a clerk at Montgomery Wards in the 70s to becoming a major live attraction again in the Crescent City beginning in the 80s, Irma Thomas's career has certainly seen its ups and downs. However, when Rounder began to explore the New Orleans music scene, they picked up on her almost immediately. Since then, the label has released some retrospectives and a live disc, but this album, *The Story Of My Life*, is our first contemporary release from Thomas for many years. On it, she displays the kind of class and professional delivery that only comes with maturity and experience.

SUGGESTED TRACKS: The title track; "Love Don't Get No Better Than This."

CONTACT: Leslie Rouffe 617.354.0700



MONSTER MIKE WELCH

ALBUM: *Axe To Grind*
 LABEL: Tone Cool/Rounder (1159)
 Young, gifted and rarin' to go, Monster Mike Welch (a nickname given to him by Dan Aykroyd when, just 13, Welch helped open the Cambridge, MA, House Of Blues) he has quickly taken the blues world by storm. Just barely old enough to drive, he attacks a guitar like an eagle after its prey. *Axe To Grind* is Welch's second effort of all original, rockin'-style blues, and even though he's clearly paying homage to a broad variety of his blues guitar heroes, his very own sound is already beginning to emerge. He was described in *Rolling Stone* as "a young teen who can rip off the top of your head."

SUGGESTED TRACKS: The title track; "She Couldn't Know."

CONTACT: Leslie Rouffe 617.354.0700



MISS LAVELLE WHITE

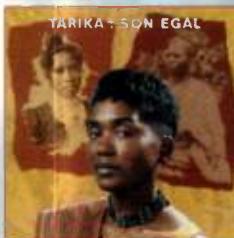
ALBUM: *It Haven't Been Easy*
 LABEL: Antone's/Discovery (74709)
 As you may recall, Miss Lavelle White made her long-overdue return to the recording world with her CD for Antone's/Discovery in 1994. She now returns with *It Haven't Been Easy*, a solid new effort that continues to display her broad musical repertoire which includes soul, Texas blues and jazz. Most of the music and lyrics were written by White and there are a few well-chosen covers. Her band includes Clarence Holiman and Derek O'Brien on guitars, Riley Osborne on keys, Larry Fulcher on bass and Brennan Temple on drums, as well as a broad array of guest players. Miss Lavelle is set to hit the road throughout February.

SUGGESTED TRACKS: "I've Never Found A Man To Love"; "Black Widow Spider."

CONTACT: Leigh Annistead 310.828.1033

WORLD ROOTS

TARIKA



ALBUM: *Son Egal*
LABEL: Xenophile (4042)
 By taking the rich musical heritage of their native Madagascar and blending it with the exciting influences of the growing world music movement, Tarika have quickly become one of the hottest young bands

on the scene today. Their trademark harmonies, joyous and funky, bounce along the top of invigorating rhythms as musical sounds jump out from both traditional Malagasy and modern instruments. The album was produced by Simon Emmerson, who has contributed greatly to the success of acts like Baaba Maal and Afro-Celt Sound System.

SUGGESTED TRACKS: "Tsy Kivy"; "Avelo."
CONTACT: Tom Frouge 203.730.0333

VARIOUS ARTISTS



ALBUM: *The Event Horizon*
LABEL: City Of Tribes (014)
 There's a label out of San Francisco that is forging into new and exciting musical territory. It's called City Of Tribes. As its name suggests, it harbors a unique group of musicians who have the talent and

insight it takes to put cutting-edge sonics and timeless sounds of the many cultures of the world together. The result reaches deep inside. This compilation - the third in a series - gives us a taste of some of this music. It features pieces by Kenneth Newby, Trance Mission, Ring, AlterRing, Aether, Plush Monkey, Stella Mara, Ayola and Beth Custer with Christian Jones.

SUGGESTED TRACKS: "Soul To The Pleasure (Ring); "Bedroom Eyes" (Plush Monkey).

CONTACT: Kalonica 415.621.7549

AETHER



ALBUM: *The Smoke Of Vanished Kisses*
LABEL: City Of Tribes (012)
 This is the latest effort from harpist Barbara Imhoff and vocalist Diana Trimble and it's simply breathtaking. *The Smoke Of Vanished Kisses* was produced by Chuck Kentis and David

Palmer, who have both helped these two talented ladies reach their fullest potential in creating music that is vastly different from what you're used to hearing. If you're drawn toward the ethereal music of artists such as the Cocteau Twins, Elizabeth Frazier or Dead Can Dance, then Aether will be quickly added to your list of favorites.

SUGGESTED TRACKS: "Lipstick Traces"; "Half Light."
CONTACT: Kalonica 415.621.7549

VARIOUS ARTISTS



ALBUM: *The Pulse Of The Planet*
LABEL: Global Beat (51050)
 There's a new label out there called Global Beat, which represents artists who mix world music with elements of dance, R&B and reggae. It features talent from around the world who clearly demonstrate how musical influences are now more universal than ever. *The Pulse Of The Planet* offers us tastes of its first four releases by Zaire's Symbios, Native American singer/songwriter Wayquay, a Florida-based Caribbean-style band called The Coconutheads and one of the world's most exciting young pianists, Shanghai-born Tian. The diversity of these artists is staggering. The vital statistics on each album are listed below:

SYMBIOSE

ALBUM: *Symbiose*
LABEL: Global Beat (51010)

The sound of Africa with an R&B twist, featuring original music sung in Lingala, Swahili and English.

SUGGESTED TRACKS: "I Need Love"; "Mbatu Mbantu"

WAYQUAY

ALBUM: *Tribal Grind*
LABEL: Global Beat (51020)

New York-based Wayquay takes her Native American roots and adds just a touch of urban sound for flavor. The result is something she calls medicine music.

SUGGESTED TRACKS: "Navigate"; "We're Mighty."

TIAN

ALBUM: *Shanghai Dreams*
LABEL: Global Beat (51040)

Tian takes the best of classical music, as well as his own compositions influenced by exciting elements of traditional Chinese folk music, and performs them on piano.

SUGGESTED TRACKS: "Shanghai Dream"; "Old Spirit."

THE COCONUTHEADS

ALBUM: *The Roots Side*
LABEL: Global Beat (51030)

The Coconutheads deliver a mellow and sophisticated style of reggae sprinkled with other Caribbean influences such as soca and rhumba.

SUGGESTED TRACKS: "I-3 Step"; "Roots Side."

CONTACT FOR ALL ALBUMS LISTED ABOVE: Rachelle Schlosser 212.843.8000

AD VIELLE QUE POURRA



ALBUM: *Menage a Quatre*
LABEL: Xenophile (4048)
 French/Breton/Quebecois neo-traditionalists Ad Viele Que Pourra take a variety of musical influences, from Jewish to Celtic and from Arabic to Franco-European, and give it an odd but intriguing treatment that borders on the realm of jazz. Comprised of Daniel Thonon, Alain Leroux, Jean-Louis Cros, Pierre Imbert, Benoit Bourque, Gaston Bernard, Luc Thonon, Felix Thonon and Claude Schneegans, they play instruments as varied as hurdy-gurdy, diatonic accordion and Flemish bagpipes, along with a variety of stringed instruments.

SUGGESTED TRACKS: The title track; "Andromadere."
CONTACT: Tom Frouge 203.730.0330

ESTA



ALBUM: *Mediterranean Crossroads*
LABEL: Newance (1002)
 Esta, featuring Amir Qwirtzman, Ori Binshot, Shlomo Deshet and Bentzi Gafni, can easily be cited as one of Israel's most ambitious and original instrumental bands. Conceived

while its members were still in the Israeli army, they have since taken a diverse selection of musical styles and melded them into something exciting, tempestuous and engaging. Whether you spot Moroccan, Turkish, Arabic, Celtic, Mediterranean folk, rock or jazz influences, the final result remains elusive to classify - let's just call it great music!

SUGGESTED TRACKS: "Deror Yik'ra"; "Turkish Western."

CONTACT: Aliza Rabinoff 212.447.0077

FOLK SCAT



ALBUM: *Folk Scat*
LABEL: Nomad (53010)
 Folk Scat is another great example of the melting pot of world music. These five Bulgarian a capella singers (embellished with subtle musical accompaniment) is led by Kiril Todorov, a major innovator in modern Bulgarian music. They are mainly rooted in Eastern European soil, but the improvisatory nature of their music quickly brings to mind the all-pervasive influence of jazz. Imagine if Manhattan Transfer were from somewhere in the Ural Mountains and you get the idea.

SUGGESTED TRACKS: "Repne, Kalinke"; "Fur Elise."

CONTACT: Richard Klecka 919.932.9600



KEY RETAIL

accounts

Hey gang, in hopes of making it easier for everyone to begin the new year with some new time-buys, **totallyadult** has put together a list of all the **totallyadult** stations and their key retail accounts, plus a ballpark figure of a basic spot price on these stations.* We get you to the game, you hit the homer. Enjoy.

CIDR

Detroit, Michigan

:60 Second Spot: \$50-60

- Harmony House in Detroit
- Repeat The Beat in Royal Oak
- Schoolkids Records in Ann Arbor

KAEP

Spokane, Washington

:60 Second Spot: \$30-40

- 4000 Holes in Spokane
- Hastings in Spokane

KAFR

Angel Fire, New Mexico

:60 Second Spot: \$10-20

- Que Pasa in Taos
- Rare Bear in Sante Fe

KBAC

Sante Fe, New Mexico

:60 Second Spot: \$20-30

- Candyman in Sante Fe
- Disc Jockey in Sante Fe
- Rare Bear in Sante Fe

KBCO

Boulder, Colorado

:60 Second Spot: \$200

- Albums On The Hill in Boulder
- CD Cellar in Boulder
- Wax Trax in Boulder

KBXR

Columbia, Missouri

:60 Second Spot: \$10-20

- Slackers CDs in Columbia
- Streetside Records in Columbia

KCRW

Los Angeles, California

:Underwriting Announcement: \$100

- Aron's Records in Hollywood
- Border's Books & Music in Los Angeles
- Fingerprint's in Long Beach
- Hear Music in Santa Monica
- Moby Disc in Los Angeles
- No Life Record Shop in Hollywood
- Penny Lane in Los Angeles
- Rhino Records in Westwood
- Tower Records in Los Angeles
- Virgin Records in Los Angeles

KEGR

Concord, California

:60 Second Spot: \$20-30

- Rasputin's Records in Pleasant Hill
- Rock Bottom in Antioch
- Tower Records in Concord

KERA

Dallas, Texas

:Underwriting Announcement: \$20-30

- Border's Books & Music in Dallas

KFAN

Fredericksburg, Texas

:60 Second Spot: \$10-20

- CD Warehouse in San Antonio
- Hastings in Kerrville
- Waterlou Records in Austin

KFLX

Flagstaff, Arizona

:60 Second Spot: \$10-20

- Gopher Sounds in Flagstaff
- Hastings in Flagstaff
- The Whereshouse in Flagstaff

KFOG

San Francisco, California

:60 Second Spot: Call station for details

- Blockbuster Music in San Francisco
- Tower Records in San Francisco
- The Whereshouse in San Francisco

KFMU

Steamboat Springs, Colorado

:60 Second Spot: \$20-30

- All That Jazz in Steamboat Springs

KFXD

Boise, Idaho

:60 Second Spot: \$20-30

- The Record Exchange in Boise
- Silverdisc in Boise

KGSR

Austin, Texas

:60 Second Spot: \$90-100

- Encore Music in Austin
- Waterloo Records in Austin

KHBG

Santa Rosa, California

:60 Second Spot: \$20-30

- Disc Jockey in Santa Rosa
- Musicland in Santa Rosa
- The Whereshouse in Santa Rosa

KINK

Portland, Oregon

:60 Second Spot: \$185

- Books & Music in Portland
- Music Millenium in Portland
- Tower Records in Portland

KISM

Bellingham, Washington

:60 Second Spot: \$30-40

- Avalon Records in Bellingham
- Cellophane Square in Bellingham
- Encore Entertainment in Bellingham

KIWR

Omaha, Nebraska

:Underwriting Announcement: \$10-20

- Homer's CDs & Tapes in Omaha

KKNB

Lincoln, Nebraska

:60 Second Spot: \$20-30

- Homer's CDs & Tapes in Lincoln
- Recycled Sounds in Lincoln

KKQQ

Brookings, South Dakota

:60 Second Spot: \$10-20

- On Cue in Brookings
- Sound Station in Brookings

KLRQ

Independence, Missouri

:60 Second Spot: \$20-30

- 7th Heaven in Sedalia
- Sound Spectrum in Sedalia

KLRR

Bend, Oregon

:60 Second Spot: \$20-30

- Boomtown CDs & Tapes in Bend

KMBY

Monterey, California

:60 Second Spot: \$30-40

- Blockbuster Music in Santa Cruz
- Cymbaline Records in Santa Cruz
- Do Re Mi Music in Monterey
- Recycled Records in Monterey
- Sam Goody in Capitola

* Note: These prices are all estimates. Call the station's Sales Department for more information.



KEY RETAIL

a c c o u n t s

KMMS
Bozeman, Montana
:60 Second Spot: \$10-20
 • Cactus Records in Bozeman
 • CD Warehouse in Bozeman
 • Hastings in Bozeman
 • Mountunes in Bozeman

KMTN
Jackson, Wyoming
:60 Second Spot: \$20-30
 • Mountunes in Jackson Hole

KMTT
Seattle, Washington
:60 Second Spot: Call station for details
 • Cellophane Square in Seattle
 • Tower Records in Seattle
 • The Wherehouse in Seattle

KNBA
Anchorage, Alaska
:Underwriting Announcement: \$10-20
 • Metro Music & Books in Anchorage

KOTR
San Luis Obispo, California
:60 Second Spot: \$20-30
 • Boo Boo Records in San Luis Obispo
 • Cheap Thrills in San Luis Obispo
 • The Wherehouse in San Luis Obispo

KOZT
Mendocino, California
:60 Second Spot: \$10-20
 • Red Rooster Records in Mendocino
 • Sound Company in Ukiah
 • Soundwaves in Fort Bragg

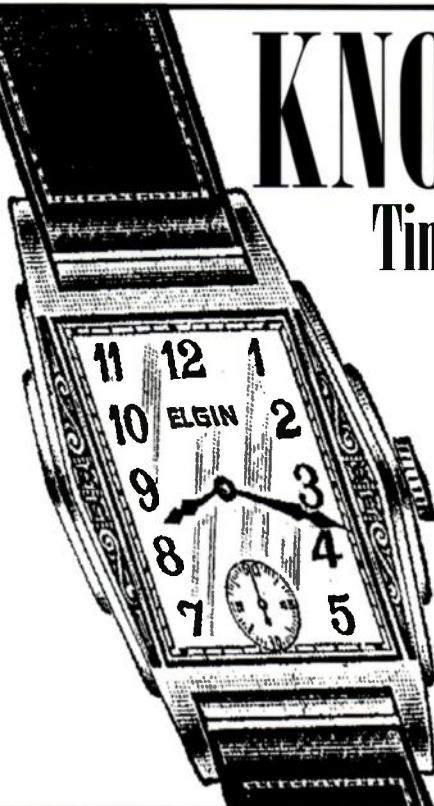
KPEK
Albuquerque, New Mexico
:60 Second Spot: \$40-50
 • Best Buy in Albuquerque
 • Blockbuster Music in Albuquerque
 • Circuit City in Albuquerque
 • Hastings in Albuquerque

KPFT
Houston, Texas
:Pacifica Radio: Call station for details
 • Border's Books & Music in Houston
 • Cactus Music in Houston

KPIG
Monterey, California
:60 Second Spot: \$30-40
 • Do Re Mi Music in Carmel
 • Music Madness in Watsonville
 • Recycled Records in Monterey
 • 21st Century CDs in Santa Cruz

KQPT
Sacramento, California
:60 Second Spot: \$90-100
 • Dimple Records in Sacramento
 • Tower Records in Sacramento
 • Virgin Records in Sacramento
 • The Wherehouse in Sacramento

KRCC
Colorado Springs, Colorado
:Underwriting Announcement: \$10-20
 • Earth Pig Music in Colorado Springs
 • Independent Tapes & CDs in Colorado Springs
 • Toons in Colorado Springs



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*Note: These prices are all estimates. Call the station's Sales Department for more information.



KEY RETAIL

a c c o u n t s

KRCL

Salt Lake City, Utah

:Underwriting Announcement: \$20-30

- Blockbuster Music in Salt Lake City
- Cosmic Aeroplane in Salt Lake City
- Gray Whale CDs & Tapes in Salt Lake City
- Modified-Alternative Music Source in Salt Lake City
- Raspberry CDs & Tapes in Salt Lake City
- Salt City CDs in Salt Lake City

KROK

Deridder, Louisiana

:60 Second Spot: \$10-20

- Radio America in Leesville
- On Cue in Deridder

KRSH

Santa Rosa, California

:60 Second Spot: \$30-40

- Back Door Disc & Tape in Cotati
- Copperfield's Music in Santa Rosa
- The Last Record Store in Santa Rosa
- Music Coop in Petaluma

KRVM

Eugene, Oregon

:Underwriting Announcement: \$10-20

- Cat's Meow in Eugene
- CD World in Eugene
- House Of Records in Eugene
- Record Exchange in Eugene
- Record Garden in Eugene

KSPN

Aspen, Colorado

:60 Second Spot: \$30-40

- Sam Goody in Aspen

KSUT

Durango, Colorado

:Underwriting Announcement: \$10-20

- Cabin Fever Music in Pagosa Springs
- The Record Man in Durango
- Rocky Mountain One-Stop in Cortez
- Southwest Sound in Durango

KTAO

Taos, New Mexico

:60 Second Spot: \$10-20

- CD World in Taos
- Gordon's CDs Records & Tapes in Los Alamos
- Que Pasa in Taos

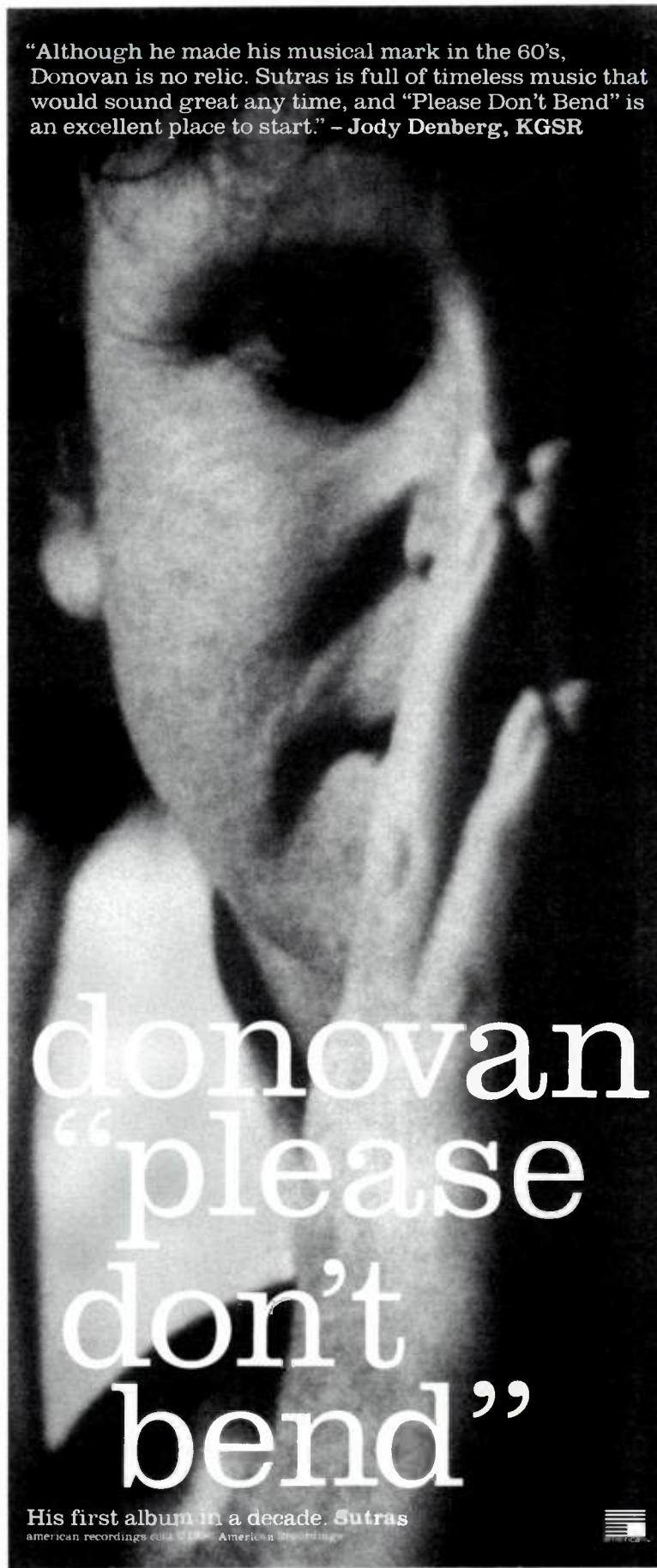
KTCZ

Minneapolis, Minnesota

:60 Second Spot: \$225

- Best Buy in Minneapolis
- Down In The Valley in Golden Valley
- Electric Fetus in Minneapolis
- Let It Be Records in Minneapolis
- Sam Goody in Minneapolis
- Target in Minneapolis

"Although he made his musical mark in the 60's, Donovan is no relic. Sutras is full of timeless music that would sound great any time, and "Please Don't Bend" is an excellent place to start." – Jody Denberg, KGSR



donovan
“please
don’t
bend”

His first album in a decade. **Sutras**

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KEY RETAIL

accounts

KTHX

Reno, Nevada

:60 Second Spot: \$50-60

- J.J.'s Ear Candy in Carson City
- Joby's Music in Truckee
- Mirabelli's Music City in Reno
- Soundwaves CDs in Reno

KTMN

Sante Fe, New Mexico

:60 Second Spot: \$20-30

- Border's Books & Music in Albuquerque
- Bow Wow Records in Albuquerque
- Candy Man in Sante Fe
- Encore in Albuquerque
- Hastings in Sante Fe
- Rare Bear in Sante Fe

KTNP

Omaha, Nebraska

:60 Second Spot: \$40-50

- Homer's CDs & Tapes in Omaha

KTUN

Vail, Colorado

:60 Second Spot: \$20-30

- Affordable Music in Silverthorne
- Eagle Valley Music in Vail
- Poor Richard's Music in Vail

KUMT

Salt Lake City, Utah

:60 Second Spot: \$50-60

- Blockbuster Music in Salt Lake City
- Grey Whale CDs in Salt Lake City
- Rasberry Records in Salt Lake City

KUNC

No. Colorado, Colorado

:Underwriting Announcement: \$10-20

- All That Jazz in Steamboat Springs
- Barnes & Noble in Fort Collins
- Budget Tapes & Records in Frisco
- The Finest Records, Tapes & CDs in Greeley

KUWR

Cheyenne, Wyoming

:Underwriting Announcement: \$10-20

- Budget Tapes & Records in Casper
- DJ's in Cheyenne
- Hastings in Laramie
- Top Notch in Laramie

KXGO

Eureka, California

:60 Second Spot: \$20-30

- The Metro CDs & Tapes in Arcata
- The Works in Eureka

KXPK

Denver, Colorado

:60 Second Spot: \$200

- Blockbuster Music in Denver
- Media Play in Denver
- Tower Records in Denver
- Twist & Shout in Denver
- Wax Trax in Denver

KXPT

Las Vegas, Nevada

:60 Second Spot: \$50-60

- Tower Records in Las Vegas

KYIS

Oklahoma City, Oklahoma

:60 Second Spot: \$50-60

- Blockbuster Music in Oklahoma City
- Hastings in Oklahoma City
- Randy's Music & Movies in Oklahoma City

WBJB

New York City, New York

:Underwriting Announcement: \$30-40

- Almost Live CD Center in Belmar
- Jack's Music in Red Bank

WAPS

Akron, Ohio

:Underwriting Announcement: \$10-20

- Digital Daze in Akron
- Heartbeat Records in Kent
- Quonset Hut in Akron
- Time Traveler in Cuyahoga Falls

WBOS

Boston, Massachusetts

:60 Second Spot: \$325

- HMV in Boston
- Letchmere Music Department in Boston
- Strawberries in Boston
- Tower Records in Boston

WCBE

Columbus, Ohio

:Underwriting

Announcement:

\$20-30

- Border's Books & Music in Columbus
- For The Record in Columbus
- Singing Dog in Columbus
- Used Kids in Columbus
- World Record in Columbus

WCBR

Chicago, Illinois

:60 Second Spot: \$30-40

- The Compact Disc Store in Buffalo Grove
- Disc Go Round in Harwood Heights
- Hear Music in Schaumburg
- Paradise Records in Buffalo Grove
- Rainbow Records in Palatine
- Record Breakers in Hoffman Estates
- Rolling Stones Records & Tapes in Norridge

WCLZ

Portland, Maine

:60 Second Spot: \$20-30

- Amadeaus in Portland
- Border's Books & Music in Portland
- Bull Moose Music in Portland
- McBean's Music in Brunswick
- Play It Again in Yarmouth

WDET

Detroit, Michigan

:Underwriting Announcement: \$30-40

- Car City Records in St. Clair Shores
- Record Time in Roseville
- Repeat The Beat in Royal Oak
- Street Corner Music in Southfield

WDJB

Ft. Wayne, Indiana

:60 Second Spot: \$20-30

- Wooden Nickle in Ft. Wayne

WEBK

Killington, Vermont

:60 Second Spot: \$20-30

- National Record Mart in Rutland
- The Sound Barrier in Rutland
- Strawberries in Rutland

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THE CLARKS

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WXRC	KTMN
WRLT	KTAO

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Note: These prices are all estimates. Call the station's Sales Department for more information.



KEY RETAIL

accounts

WEBX

Champaign, Illinois

:60 Second Spot: \$20-30

- Periscope Records in Champaign
- The Record Service in Champaign
- The Record Swap in Champaign
- Village Green Records in Champaign

WEHM

Long Island, New York

:60 Second Spot: \$30-40

- Long Island Sound in East Hampton
- The Wall Record Store in Bridge Hampton

WERU

Blue Hill Falls, Maine

:Underwriting Announcement: \$10-20

- Amadeus in Portland
- Border's Books & Music in Bangor
- The Grasshopper Shop in Bangor
- Wild Rufus Records in Camden

WEVL

Memphis, Tennessee

:Underwriting Announcement: \$10-20

- Cat's Compact Disc in Memphis
- Planet Music in Memphis
- Shangri La in Memphis

WFPK

Louisville, Kentucky

:Underwriting Announcement: \$10-20

- Ear X-tasy in Louisville
- Holly Cooke in Louisville
- HMV in Louisville

WFUV

New York City, New York

:Underwriting Announcement: \$100

- Border's Books & Music in Paramus
- Tower Records in Manhattan

WHPT

Tampa, Florida

:60 Second Spot: \$160

- Blockbuster Music in Tampa
- Spec's Music in Tampa

WIIS

Key West, Florida

:60 Second Spot: \$20-30

- Record & Rogues in Key West
- Sam Goody in Key West
- Spec's Music in Key West

WJBX

Ft. Myers, Florida

:60 Second Spot: \$30-40

- Blockbuster Music in Ft. Myers
- CD Warehouse in Ft. Myers
- Spec's Music in Ft. Myers

WKOC

Norfolk, Virginia

:60 Second Spot: \$80-90

- Blockbuster Music in Virginia Beach
- Planet Music in Virginia Beach
- The Wall in Virginia Beach

WKZE

Sharon, Connecticut

:60 Second Spot: \$20-30

- Oblong Books & Music in Millerton
- Strawberries in Torrington
- Tune Street in Great Barrington
- The Wall in Kingston

WLUP

Chicago, Illinois

:60 Second Spot: \$275

- Best Buy in Chicago
- Blockbuster Music in Chicago
- Border's Books & Music in Chicago
- Tower Records in Chicago

WMAX

Rochester, New York

:60 Second Spot: \$40-50

- The House Of Guitars in Rochester
- The Record Archive in Rochester

WMKY

Lexington, Kentucky

:Underwriting Announcement: \$10-20

- Bear's Wax Records in Lexington
- Cut Corner Records in Lexington
- Main Street Music in Morehead
- On Cue in Morehead

WMMM

Madison, Wisconsin

:60 Second Spot: \$30-40

- Best Buy in Madison
- The Exclusive Company in Madison

WMMO

Orlando, Florida

:60 Second Spot: \$110

- East West Records in Orlando
- Musicland in Orlando
- Peaches in Orlando
- Spec's Music in Orlando

WMVY

Martha's Vineyard, Massachusetts

:60 Second Spot: \$20-30

- Above Ground Records in Edgartown
- Island CD in Vineyard Haven
- Newbury Comics in Hyannis
- Strawberries in Vineyard Haven

WMWV

Conway, New Hampshire

:60 Second Spot: \$10-20

- The Music Shop in North Conway
- Sound Resort in North Conway

WNCS

Burlington, Vermont

:60 Second Spot: \$30-40

- Buch Spelier in Montpelier
- Pure Pop in Burlington

WNCW

Wilmington, North Carolina

:60 Second Spot: \$20-30

- Almost Blue in Asheville
- Horizon Records in Greenville
- New City Records in Knoxville
- Revolution in Charlotte

WNKU

Cincinnati, Ohio

:Underwriting Announcement: \$20-30

- Border's Books & Music in Cincinnati
- Disc Jockey in Florence
- Everybody's Records in Cincinnati
- Joseph-Beth Books in Cincinnati
- Phil's Records Ft. Thomas
- Wizard's in Cincinnati

WOXF

Manchester, New Hampshire

:60 Second Spot: \$40-50

- Relax Music in Manchester
- Strawberries in Manchester

WRLT

Nashville, Tennessee

:60 Second Spot: \$50-60

- Blockbuster Music in Nashville
- Lucy's Record Shop in Nashville
- Sound Shop in Nashville
- Tower Records in Nashville

WRNR

Baltimore, Maryland

:60 Second Spot: \$80-90

- Phantasmagoria in Wheaton
- Record & Tape Traders in Baltimore
- Tower Records in Annapolis
- Waxie Maxie in Wheaton

WRNX

Amherst, Massachusetts

:60 Second Spot: \$40-50

- Dynamite Records in North Hampton
- For The Record in Amherst
- Newbury Comics in Amherst
- Platter Pus Records in Westfield
- Strawberries in Springfield

WRRX

Gainesville, Florida

:60 Second Spot: \$20-30

- Babalu's in Gainesville
- Hyde and Zeke in Gainesville
- Mediaplay in Gainesville

WRSI

Greenfield, Massachusetts

:60 Second Spot: \$10-20

- About Music in Greenville
- Dynamite Records in North Hampton
- For The Record in Amherst

*Note: These prices are all estimates. Call the station's Sales Department for more information.

KEY RETAIL

accounts



WSMS

Tupelo, Mississippi

:60 Second Spot: \$10-20

- Be Bop Records in Starkville
- On Cue in Starkville

WTTS

Bloomington, Indiana

:60 Second Spot: \$30-40

- Disc Jockey in Bloomington
- Karma Records in Bloomington
- Rick's Records in Indianapolis
- Streetside Records in Bloomington
- Track's Records in Bloomington

WWAY

Wilmington, Vermont

:60 Second Spot: \$20-30

- Bartleby's in Wilmington
- Rap City in Brattleboro

WVOD

Dare County, North Carolina

:60 Second Spot: \$20-30

- Radio Shack in Nagshead
- Outer Banks Music in Nagshead

WVRV

St. Louis, Missouri

:60 Second Spot: \$100

- Streetside Records in St. Louis
- Vintage Vinyl in University City

WXKR

Toledo, Ohio

:60 Second Spot: \$30-40

- Boogie Records in Toledo
- Finders Records in Findlay
- Harmony House in Toledo
- Medioplay in Toledo
- National Record Mart in Toledo

WXLE

Albany, New York

:60 Second Spot: \$80-90

- Border's Books & Music in Colonie
- Coconuts in Albany
- Strawberries in Albany

WXPN

Philadelphia, Pennsylvania

:Underwriting Announcement: \$80-90

- Border's Books & Music in Brynmawr
- Mad's in Ardmore
- Main Street Music in Manayunk
- 3rd Street Jazz & Rock in Philadelphia
- Tower Records in Philadelphia

WXRC

Charlotte, North Carolina

:60 Second Spot: \$40-50

- Blockbuster Music in Charlotte
- Border's Books & Music in Charlotte
- Camelot Music in Charlotte
- Record Exchange in Charlotte

WXRT

Chicago, Illinois

:60 Second Spot: Call station for details

- Best Buy in Chicago
- Blockbuster Music in Chicago
- Border's Books & Music in Chicago
- Coconuts Music in Chicago
- Crow's Nest Records in Chicago
- Rock Records in Chicago
- Tower Records in Chicago

WXRV

Boston, Massachusetts

:60 Second Spot: \$80-90

- Border's Books & Music in Boston
- Lechmere's in Boston
- Newbury Comics in Boston
- Strawberries in Boston
- Tower Records in Boston

WYEP

Pittsburgh, Pennsylvania

:Underwriting Announcement: \$20-30

- Border's Books & Music in Pittsburgh
- National Music Mart in Pittsburgh
- Paul's CDs in Pittsburgh
- Premiere CDs in Pittsburgh
- Record Rama in Pittsburgh



**What do Tracy Chapman,
Michelle Shocked,
Neil Young
and Woodstock
have in common?**

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* Note: These prices are all estimates. Call the station's Sales Department for more information.



CHUCKLEHEAD STRIKES!

WELCOME BACK MY FRIENDS TO THE SHOW THAT NEVER ENDS...
WE'LL WE'RE ALL ADULTS HERE. SORRY FOR THE SHOT OF CLASSIC REALITY. AND NEW ON WITH THE SHOW. HAPPY NEW YEAR! LET'S HEAR FROM ALL YOU ADULT TYPES.
LOVE, CHUCKLEHEAD.

A man made an appointment with his doctor, complaining of his lack of energy and weight loss. When he arrived at the clinic, the man had a carrot protruding from one ear, a cucumber sticking out of the other ear, a pea pod filling one nostril, and a kernel of corn in the other. The doctor took one look at him and said, "I know what your problem is...you're not eating right."

When the Lord made man, all the parts of the body argued over who would be boss. The brain explained that, since he controlled all the parts of the body, he should be boss. The eyes spoke up, "I should be boss, because without me he'd not see the beauty of the world." The legs argued that since they took man wherever he wanted to go, they should be the boss. The stomach countered with the explanation that since it digests the food, it should be the boss. Then the asshole applied for the job. The other parts of the body laughed so hard at this that the asshole became mad and closed up. After a few days the brain went foggy, the legs got wobbly, the stomach got ill, and the eyes got crossed and unable to see. They all conceded and made the asshole boss. This proved that you don't have to be a brain to be boss...just an asshole!

A very rich man dies and goes to the Pearly Gates where he meets God and St. Peter. God says to him, "Since you accumulated so much wealth on Earth, I'd like to know how much you gave to charity to help those less fortunate than you." The guy says, "Well, I once ran into a homeless man on the street and gave him 50 cents." God gets this incredulous look on his face and says, "Is that all?" The guy thinks for a second and says, "No, I once gave 50 cents to a blind man begging for money on the street." God says to St. Peter, "Go down to

Earth and check this out." St. Peter returns in a little while and tells God that what the guy said was true and he asks God what he should do. God says, "Give him his buck back and tell him to go to hell."

DILBERT'S LAWS OF WORK: **10.** If you can't get your work done in the first 24 hours, work nights. **9.** A pat on the back is only a few centimeters from a kick in the butt. **8.** Don't be irreplaceable...if you can't be replaced you can't be promoted. **7.** It doesn't matter what you do, it only matters what you say you've done and what you're going to do. **6.** After any salary raise, you'll have less money at the end of the month than you did before. **5.** The more crap you put up with, the more crap you're going to get. **4.** You can go anywhere you want if you look serious and carry a clipboard. **3.** To err is human, to forgive is not our policy. **2.** When you don't know what to do, walk fast and look worried. **1.** The last person that quit or was fired will be held responsible for everything that goes wrong.

Q: Your mother-in-law and your lawyer are in a burning building and you can only save one of them. What do you do?
A: Go out to lunch. **B:** Go rent a movie.

A hobo came up to the front door of a large, beautiful farmhouse and rapped gently on the door. When the owner answered, the hobo asked, "Please sir, could you give me something to eat? I haven't had a good meal in several days." The owner said, "I've made a fortune in my lifetime by supplying goods for people. I never give anything away for nothing. However, if you go around the back, you'll see a gallon of paint and a clean paint brush. If you'll paint my porch, I'll give you a good meal." So the hobo went around back and a little later he again knocked at the front door. The owner said, "Finished already? Good. Come on in. Sit down. The cook will bring your meal right in." The hobo said, "Thank you very much, sir. But there's something that I think you should know. It's not a porch, it's a Mercedes."

A vacationing penguin was driving through Oregon when his Volvo broke down. He called AAA and his car was towed to a local garage where the mechanic told him he'd need a couple of hours to check out the problem. Since the penguin wasn't in a particular hurry, he wandered off to look around. In a local supermarket he bought fish sticks and vanilla ice cream for lunch, and then hung out in the frozen foods section until it was time to return to the garage. The mechanic, seeing him enter the garage, came over wiping his hands on a rag and, shaking his head, said, "It looks like you blew a seal." Blushing, the penguin quickly wiped his bill with his flipper and replied, "Oh no! That's just ice cream."

Did you hear about the three guys who saved Bill Clinton's life? One day three guys were walking down the street when they saw Bill Clinton jogging. He was about to cross the street when a car suddenly came out of nowhere, heading straight toward Clinton. The three guys saw this and lunged and grabbed Clinton before the car could hit him. Afterwards, Clinton said they could have anything they wanted. The first guy asked if he could go to Stanford University. The President said, "Sure." The second guy asked if he could go to U.C.L.A. The President said, "No problem." The third guy asked if he could be buried at Arlington National Cemetery. The President said, "Sure, but why?" The third guy answered, "Because when my dad finds out that I saved your life, he'll kill me."

Q: What do you call a hooker working a highway exit?
A: A tollhouse cookie.

God looked upon Adam and spoke, "I've got some good news and some bad news. The good news is that I'm going to give you a brain and a penis." "And the bad news?" Adam asked. "I'm going to give you enough blood," God declared, "to use only one of them at a time."

ON-LINE JOKES: E-MAIL THE "CHUCKLEHEAD" AT BOBUK@NETWORKMAGS.COM

ROBERT "CHUCKLEHEAD" ENGLAND (I WENT INTO A MCDONALD'S YESTERDAY AND SAID, "I'D LIKE SOME FRIES." AND THE GIRL AT THE COUNTER SAID, "WOULD YOU LIKE SOME FRIES WITH THAT?")

The Story This Week:

WYRT - Chicago

KRVN

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KLRQ

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World Cafe

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Too often record companies try to tell a "story" about a new artist when there isn't one to tell.

Vic Chesnutt "Ladle"

From the album *About To Choke*.

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"A" - ENTERTAINMENT WEEKLY

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Lucky for us Vic Chesnutt's got a story.

Actually he's got several.

A boatload of critical acclaim.

Four indie albums.

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And the most heady kind of

cult following imaginable,

including Garbage, R.E.M.,

The Smashing Pumpkins

and

other artists who covered

his extraordinary songs

for Sweet Relief II.

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the man

Spin calls "genius."

Now that you don't

have to listen to us,

you can listen to

Vic.

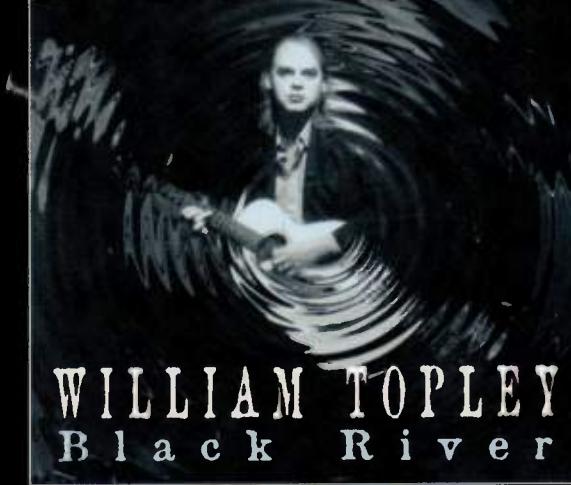
Lucky you.

Management: Kevin O'Neill, K.M.O. Management

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WRH

WILLIAM TOPLEY



WILLIAM TOPLEY
Black River

“(I Don’t Wanna Go) Uptown”

Former lead singer of THE BLESSING
("Delta Rain", "Highway Five" & "Hurricane Room")

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