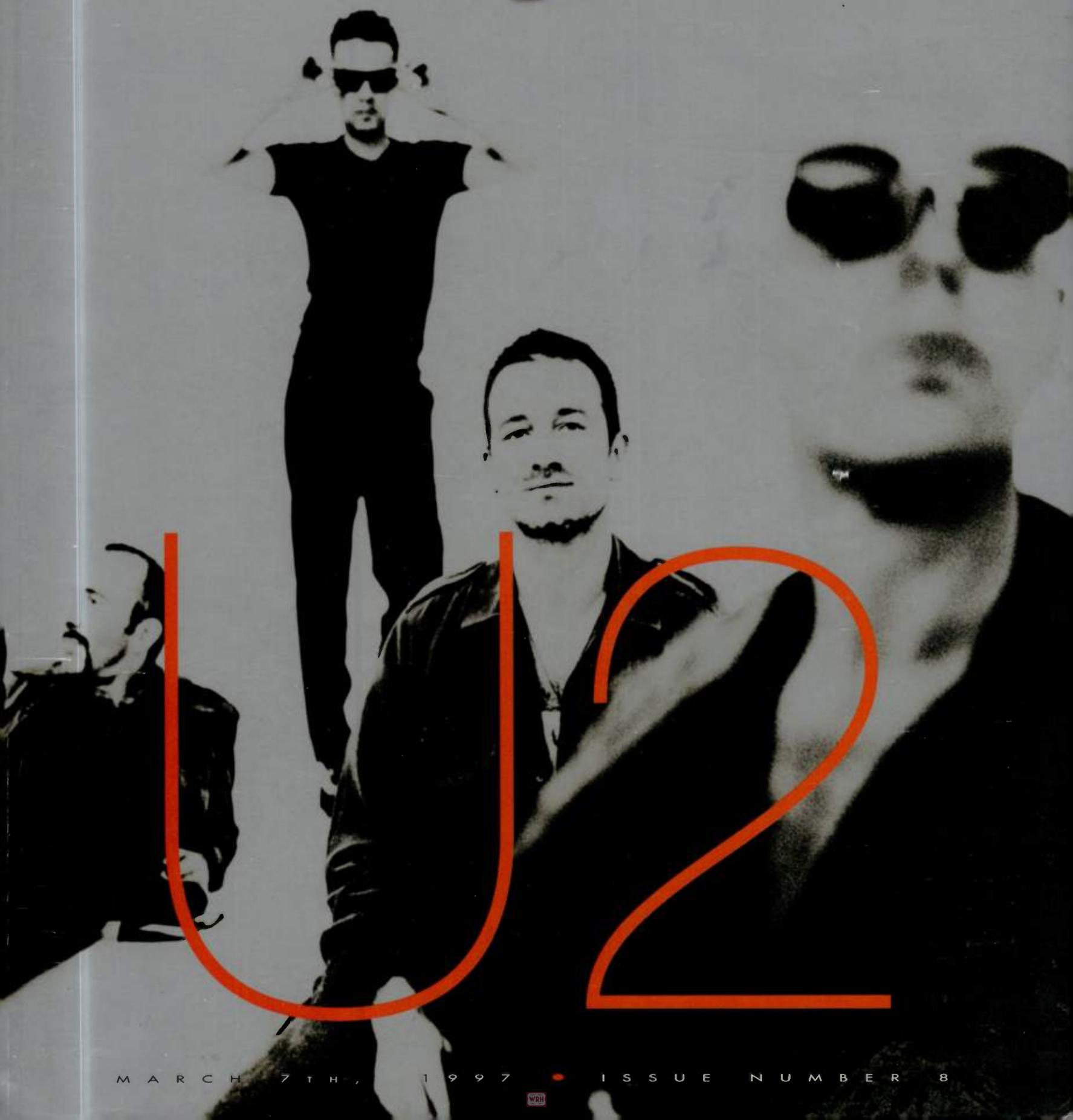


totallyadult



MARCH 7TH, 1997 • ISSUE NUMBER 8

INXS

ELEGANTLY WASTED

THE NEW SINGLE AND VIDEO FROM THE FORTHCOMING ALBUM

EXCLUSIVE CLUB TOUR:

April 17 New York City

April 18 Boston

April 21 Atlanta

April 23 Chicago

April 25 Minneapolis

April 28 Los Angeles

April 30 San Francisco

**APPEARING ON THE LATE SHOW
WITH DAVID LETTERMAN APRIL 15TH**

APPEARING ON ROSIE O'DONNELL APRIL 16TH

Management: Paul Craig & Martha Troup

Produced by Bruce Fairbairn with Andrew Farriss

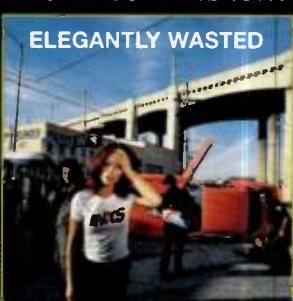
Mixed by Tom Lord-Alge

LIVE PERFORMANCE FROM ASPEN AIRING ON **1 VH** IN MARCH & APRIL



WRH

IN STORES APRIL 15TH



letter from the e d i t o r

It's hard to believe it's March already—I guess we're havin' a good time! We've certainly seen a great deal of music come across our desks already. Labels both large and small are wasting no time kicking off new projects such as U2, Roomful Of Blues, Gravin' Melon, Widespread Panic, Bruce Cockburn, Mexico 70, Grey Eye Glances, Big Head Todd & The Monsters, The Clarks, Odds, Live, David Bowie, Vic Chesnutt, Brigid Boden, James, Erykah Badu, Jonny Lang, The Moon Seven Times, The Dear Janes, Pigeonhed, Morphine, Collective Soul, Van Morrison, Freedy Johnston, Sneaker Pimps, William Topley, Chris Whitley, Sister Hazel, Lisa Cerbone, Ton Of Bricks, Matthew Sweet, Dan Bern, Rebecca Blasband, Tara MacLean, Jupiter Coyote, Phil Cody, Walter Clevenger, Ben Folds Five, Jill Sobule, Merrie Amsterburg, OMC and The Mighty Mighty Bosstones, to mention just a few!

Plus several important releases are waiting in the wings, such as Robert Earl Keen, Nanci Griffith, Son Volt, TDE, Kim Richey, Lori Carson, Orquestra Was, John Lee Hooker, Cool For August, Third Eye Blind, INXS, Mary Black, Abra Moore, Nick Cave & The Bad Seeds, Kyle Vincent, The Bone Shakers, Spearhead, Sparkler, Big Back 40, Mark Eitzel, Venice, Tarnation, Tone Poets, Maia Sharp, Annette Ducharme, Robert Gray and others. Finally, several projects have remained strong as they carry over from 1996—Sheryl Crow, Counting Crows, The Wallflowers, Fiona Apple, John Mellencamp, R.E.M., Shawn Colvin, Paula Cole, BoDeans, Wilco, Jewel, Duncan Sheik, The Verve Pipe, Dave Matthews Band, The Cardigans, Suzanne Vega, Tracy Chapman, Better Than Ezra, Patty Griffin, The Low & Sweet Orchestra, Eric Hamilton Band, Darden Smith, Dishwalla and many, many more!

Whew! Who says there isn't enough good music out there to program—let me at 'em! Now, all kidding aside, it is quite clear the labels, although a bit more restrained as they roll out their initial campaigns, still have faith in the power of music and the power of radio to expose it to the public. It is also quite clear that many of the bands—the bands the labels want to develop into a long-lasting careers—are being targeted for Adult Rock Radio first. It's no wonder, because when we get behind a band we stick with them for the long haul, a characteristic that I believe will make this format have stability and longevity, in addition to helping launch or sustain artists' careers.

So, it's now time for another issue of *totallyadult*—a beacon that dedicates itself to pointing out the success stories on both sides of the industry fence, as well as sharing ideas and visions. In this issue, we feature an interview with Progressive Radio veteran Tom Yates, owner/manager of KOZT/Mendocino, CA, who shares with us his perspective and hard-learned lessons. Our cover story is on an up-and-coming band called U2! The feature was written by WBCN/Boston MD Carter Alan, who's an authority on the evolution of this Irish institution and gives us much to think about as U2 redefines itself with *Pop*.

We also have artist features on Morphine, written by J. Mikel Elcisor, and Robert Earl Keen, written by TA's Matthew Lawton.

There's a story on "Mountain Stage," written by regular contributor Dave Konjowan, revealing the 14-year-old show's work ethic and stamina. WMMW/Madison, WI, APD Tom Teuber continues with our music series, this time focusing on the importance blues continues to play in popular music. Plus there's an in-depth interview with Rounder's Leslie Roush. The research question this go-round looks into station events. In addition, there's lots o' reviews, updated contact pages, jokes, tips if you're going to Austin for SXSW and more photos from the recent Gavin Seminar in New Orleans.

It's a good one!

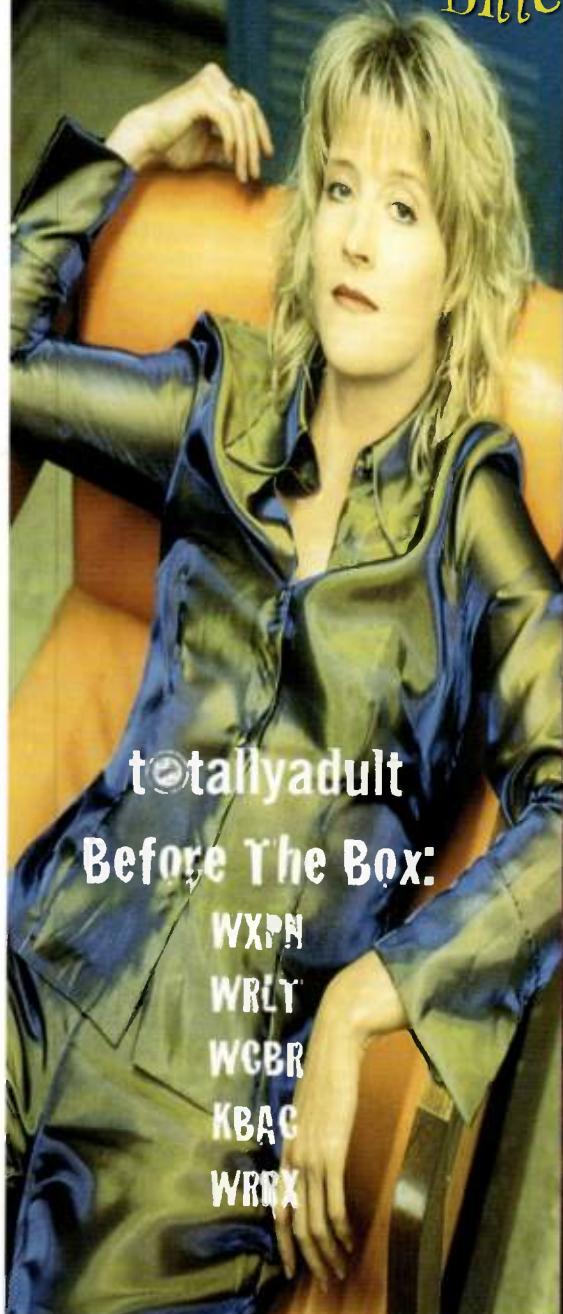


John Schoenberger
totallyjs@networkmags.com

Kim Richey

“I Know”

the new single from her new album
“Bitter Sweet”



Radio Impact Date: March 17th

For information contact:
Chris Stacey @ (800) 456-4971
or
David Einstein A3 @ (212) 333-8000

Management:
Robert Bennett Management (415) 221-9788

totallyadult
Before The Box:
WXPN
WRLY
WCBR
KBAC
WRDX

Mercury RECORDS

rebecca blasband



chill

the first track from her stellar debut album **rapt**

Produced by Warren A. Bruleigh

totallyadult

Early Action:

WXPN KTAO
WAPS WBJB
WORLD CAFE



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totally adult

issue # 8 • march 7, 1997

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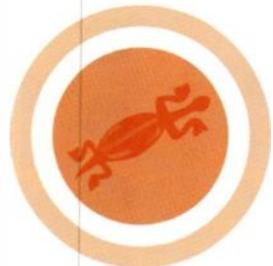
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radio contacts



stations are listed by first available music call hour

all times listed by station's time zone

MUSIC HOURS

STATION

TITLE

CONTACT

PHONE/FAX/E-MAIL

monday

MW 3-5p	CIDR/Detroit	PM MD	Murray Brookshaw Ann Delisi	313.881.8811 fax 961.1603
M 10a-3p	KEGR/Concord	PD	Steve O'Brien	510.845.2461 fax 687.7974
MTW 10-11a	KFAN/Fredericksburg	PD MD	J.D. Rose Rod Herbert	210.887.2187 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
MF 9-11a	KMBY/Monterey	PD/MD	Rich Berlin	408.757.1043 fax 757.1143
MW 10a-noon	KMTN/Jackson	PD/MD	Mark Fishman	307.733.4500 fax 733.7773
M noon-3p	KPCC/Pasadena	APD PD	Shana LiVigni Larry Mantle	818.585.7788 fax 585.7916 (E) smlivigni@paccd.cc.ca.us
MTh 12:15-2:15p	KPFT/Houston	PD MD	Eric Truax Mary Ramirez	713.528.4000 fax 526.5750
MT 8-10a/12:30-3p	KPIG/Monterey	PD/MD	Laura Hopper	408.722.9000 fax 722.7548 (E) sty@kpig.com
M 11a-1p	KQPT/Sacramento	PD APD/MD	Jim Trapp Carrie Owens	916.823.6800 fax 927.6468 (E) carrie@radiozone.com
M 10a-noon	KRVM/Eugene	PD	Don Ferrell	541.887.3378 fax 687.3573
MF 3-5p	KTAO/Taos	PD MD	Brad Hockmeyer Joanne Orner	505.758.1017 fax 758.8430 (E) hock@laplaza.org
MTW 3-5p	KTHX/Reno	PD MD	Bruce Van Dyke David Chaney	702.828.1064 fax 825.3183
MTWThF 8a-5p	KTMN/Sante Fe	PD MD	Rich Robinson Cole Croshaw	505.983.5886 fax 984.2012 (E) btm@juno.com
M 1:30-4:30p T 9-11a	KUNC/North Colorado	MD AMD	Julie Amacher Kirk Mowers	870.351.2815 fax 351.1780 (E) jamacher@kunc.univnorthco.edu
MTWTh 9a-4p	WAPS/Akron	PD/MD	Bill Gruber	330.434.1081 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
M 11a-2p	WERU/Blue Hill Falls	PD/MD AMD	Dave Piszcz Sara Willis	207.468.6600 fax 469.8961 (E) weru@celeststat.com
M 1-4p	WKZE/Sharon	PD MD	Randy Milroy Leslie Ritter	860.364.5800 fax 364.0129
MTWThF 10a-6p	WLUP/Chicago	VP/PRG APD/MD	Greg Solk Vinny Marino	312.446.5278 fax 440.9473 (E) looponlin@aol.com
M 10-2p T noon-2p	WMKY/Lexington	MD	Paul Hitchcock	803.783.2334 fax 783.2335
MT 12:30-3p	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
MTWThF 10a-1:30p	WRRX/Gainesville	PD	Jerry Gerard	352.378.1230 fax 376.2666
MTWTh 10a-2p	WSMS/Tupelo	PD	Bill Thurlow	601.327.1183 fax 328.1122
MW 11a-4p	WXRT/Chicago	VP/PRG MD	Norm Winer Patty Martin	312.777.1700 fax 286.9978 (E) comments@wxrt.com
MT 11a-1p	WXRV/Boston	PD MD	Joanne Doody Mike Mullaney	508.374.4733 fax 373.8023 (E) mike@theriverwxrv.com

BEN FOLDS FIVE

Battle of who Could Care Less



tallyadult

Now Playing On Over 50 Stations!

New This Week:

WXRT/Chicago
CIDR/Detroit
WKOC/Norfolk
WNCS/Burlington
KMBY/Monterey
KHBG/Santa Rosa
KTHX/Reno
WIIS/Key West
KIWR/Omaha
WMWV/Conway

Action Markets:

WBOS/Boston
WXRV/Boston
WRLT/Nashville
KCRW/Los Angeles
WPXN/Philadelphia
WYEP/Pittsburgh
WXRC/Charlotte
WNCW/Charlotte
KERA/Dallas
WCBR/Chicago
WCBE/Columbus
KTMN/Sante Fe
KBAC/Sante Fe
KTAO/Taos

On Tour With Counting Crows Beginning March 31

In Stores March 18



From the new album

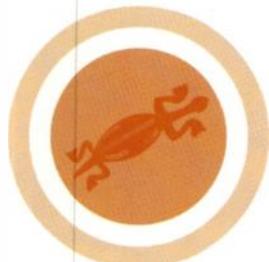


Produced and Recorded at home by Caleb Southern & Ben Folds

Mixed by Andy Wallace Management : Alan Wolmark and Peter Felstead at



radio contacts



stations are listed by first
available music call hour

all times listed by
station's time zone

MUSIC HOURS

STATION

TITLE

CONTACT

PHONE/FAX/E-MAIL

t	MTh 2:30-4:30p	WYEP/Pittsburgh	PD MD	Rosemary Welsch Greg Meitus	412.381.9131 fax 381.9126 (E) gmeitus@wyp.org
	MF 10a-4p	SBR Consulting	MD	Tom Fricke	303.444.7700 fax 444.3555 (E) sbradio@aol.com
tuesday					
l	TW 3-5p	KBCO/Denver	PD APD	Dave Benson Scott Arbough	303.444.5600 fax 444.2929 (E) kbco@kbco.com
u	T 3:15-6:15p	KGSR/Austin	PD MD	Jody Denberg Susan Castle	512.472.1071 fax 472.0143 (E) jdenberg@kgsr.com
d	TW 9a-noon/1-5p	KINK/Portland	PD APD	Carl Widing Anita Garlock	503.226.5080 fax 226.4578
a	TW noon-2p	KLRQ/Independence	PD/MD	Steve Stevens	816.885.7517 fax 885.8318 (E) kirq@aol.com
s	T 10a-1p W 11a-noon	KLRR/Bend	PD/MD	Doug Donoho	541.382.5263 fax 388.0456
u	TW 9a-noon	KOTR/San Luis Obispo	PD MD	Drew Ross Dean Kattari	805.927.5021 fax 927.0235
t	TWTh 10a-3p	KPEK/Albuquerque	PD MC	Nick Melloy Jaimey Barreras	505.299.0044 fax 299.5727
u	TTh 8:30-10:30a	KRCC/Colorado Springs	MD	Jeff Bieri	718.473.4801 fax 473.7863 (E) jbieri@cc.colorado.edu
u	T noon-3p	KRCL/Salt Lake City	MD	Bill Boyd	801.363.2801 fax 533.9136 (E) billb@krcl.org
u	TTh noon-2p	KROK/DeRidder	GM PD	Doug Stannard Lou Orleans	318.463.8298 fax 463.9291 (E) krok@lee.1stnet.com
u	TF noon-2p	KRSH/Santa Rosa	OM MD	Zoe Zuest Bill Bowker	707.588.9899 fax 588.0777 (E) krsh987@value.net
u	TW 3-6p	WEBK/Killington	APD	Jane Crossman	802.422.3156 fax 422.3158 (E) webk@vermontel.com
u	TThF 1-3p	WEBX/Champaign	PD/MD	Quintin Porter	217.355.2895 fax 355.1034 (E) qporter@webxfm.com
u	T 2-4p	WEVL/Memphis	PD/MD	Brian Craig	901.528.0561 fax 528.0561 (E) brian1965@webtv.net
u	T 11a-1p	WFUV/New York City	PD MD AMD	Chuck Singleton Rita Houston Ben Soper	718.817.4550 fax 365.9815 (E) thefolks@wfuv.org
u	TWThF 3:30-5p	WMMO/Orlando	OM MD	Fleetwood Gruver Annie Sommers	407.422.8890 fax 423.9666 (E) annies@coxlando.com
u	TW 2-4p	WMVY/Martha's Vineyard	PD/MD AMD	Barbara Dacey Rock Bergeron	508.883.5000 fax 693.8211
u	TW 1-4p	WNKU/Cincinnati	OM MD	Colin Gordy Stacy Owen	606.572.8500 fax 572.6604 (E) wnkut@nku.edu
u	TTh 1-4p	WRLT/Nashville	PD MD	Jessie Scott Keith Coes	615.242.5600 fax 242.9877 (E) jscott@wrlt.com
u	T 11a-2p	WVOD/Dare County	PD APD/MD	Johnny Crook Matt Cooper	816.473.1983 fax 473.1757
u	T 10a-noon	DMX Music	MD	Danielle Ruysschaert	318.444.1744 fax 444.1717 (E) danielle@dmxmusic.com
u	T 9a-5p	MR-35	PD MD	Cary Pail Steve Sutton	872.981.9200 fax 448.3378
u	T 9a-5p	Constantine Consulting	GM MD	Dennis Constantine Krista Koehler	303.440.5470 fax 449.5043 (E) dennver@aol.com

JASWANT'S RAIN

From the album THE BORROWERS



THE BORROWERS

The Borrowers' debut album from GUARDIAN Records

Produced by: Jay Joyce

Management: Mark Shimmel Management

WRH

GUARDIAN

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radio contacts



stations are listed by first
available music call hour

all times listed by
station's time zone

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
wednesday				
W noon-3p	KCRW/Los Angeles	PD MD	Chris Douridas Tricia Halloran	310.314.4840 fax 450.7172 (E) brave@kcrw.org
W 3-6p	KERA/Dallas	SM MD	Jeff Luchsinger Gabrielle West	214.740.8257 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 KSPN/Aspen KTUN/Vail	PD MD PD MD PD MD	D.K. Landers Carolyne Harvey Tina Lutz Carolyne Harvey Randy Waters Carolyne Harvey	870.825.5776 fax 925.1142
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	707.433.9599 fax 433.9595 (E) shannon@khbg.com
W 8:30-10a Th noon-1p	KHUM/Humboldt	MD AMD	Pam Long Gary Franklin	707.786.5104 fax 786.5100 (E) kelly@khum.com
W noon-3p	KISM/Bellingham	PD MD	Ken Richards Jon Eliot	360.734.8798 fax 733.4551
W 10a-1p WTh 3-6p	KIWR/Omaha	PD MD	Bill Stewart Connie Kellie	712.328.3254 fax 325.3391 (E) mrbillstewart@hotmail.com
WTh 10a-noon	KKNB/Lincoln	OM MD	Charlie Thomas Junior	402.483.1517 fax 483.1579
W 10:30a-12:30p/3-5p	KKZN/Dallas	PD APD	Amy Doyle Spike	214.520.2488 fax 520.4348
WTh 1-4p	KMMS/Bozeman	PD MD	Colter Langan Kim Rossi	406.586.2343 fax 587.2202
W 1-3p	KMTT/Seattle	SM/PD APD MD	Chris Mays Jason Parker Dean Carlson	206.233.1637 fax 233.8979 (E) dcarlson@kmtt.com
W 9-10a ThF 9-11a	KNBA/Anchorage	PD MD	Kathy Mitchell Loren Dixon	807.258.8887 fax 258.8803 (E) knba@alaska.net
WTh 10a-1p	KTCZ/Minneapolis	PD MD	Lauren MacLeash Jane Frederickson	612.330.0000 fax 333.2997
W 1:30-4:30p	KUWR/Cheyenne	PD	Don Woods	307.700.9824 fax 766.6184 (E) dwoods@uwyo.edu
W 11a-1:30p	KXGO/Eureka	PD/MD	Joe McNeil	707.445.8104 fax 445.3906
W 10a-1p	KXPK/Denver	PD	Gary Schoenwetter	303.988.1348 fax 989.1364 (E) gary@thepeak.com
WThF 3-4:30p	KXPT/Las Vegas	PD MD	Chris Foxx J.D. Davis	702.870.1400 fax 876.1886 (E) point97@infi.net
W 10a-1p	WBBJ/New York City	MD	Mike Ford	808.224.2432 fax 224.2494 (E) wbjbfm@aol.com
W 3-5p	WCLZ/Portland	PD APD/MD	Brian Phoenix Kim Rowe	207.720.5505 fax 725.5121 (E) wclz@wclz.com
W noon-2p	WEHM/Long Island	PD	Steve Richards	516.328.8810 fax 329.5004 (E) wehm@peconic.net
W 1-4p	WIIS/Key West	PD	Brett Guizzetti	305.292.1133 fax 292.6936 (E) island107@cis.compuserve.com
W 10a-2p	WIVI/St. Thomas	PD MD	Kristine L. Simoni Dave Wurminger	800.774.1872 fax 774.9788
W noon-2p/3-4p Th noon-1p	WJBX/Ft. Myers	PD APD/MD	Stephanie Davis Kurt Schreiner	941.275.9980 fax 275.5611 (E) wjbx@usacomputers.net
W 3-5p	WKOC/Norfolk	PD APD/MD	Perry Stone Holly Williams	757.840.8500 fax 622.9769
W 1-4p	WMAX/Rochester	PD MD	Tom Sheridan Dave Joslin	716.232.8870 fax 232.1804 (E) wmaxfm@aol.com

Matthew Sweet



WHERE YOU GET LOVE

the first single

totallyadult

Most Added for Three Weeks!

#2 Most Progress 101—303 PPWs

#1 Most Promising

Airplay Action:

KFOG
WXPN

KKZN
WXKR

WLUP
KGSR

WXRT
WMAX

WBOS
KBXR

WXRV
WEBX

WRLT
WXLE

KMBY
KMMS

plus 30 more!

from the new album

Blue Sky On Mars

Landing in stores March 25

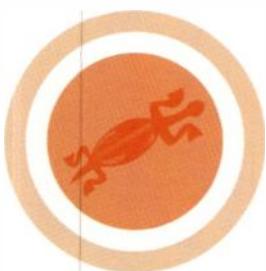
Produced by Brendan O'Brien and Matthew Sweet
Edited by Brendan O'Brien
Starring Roger Dean 1997

WRH

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Management: Russell Carter Artist Management, Ltd.



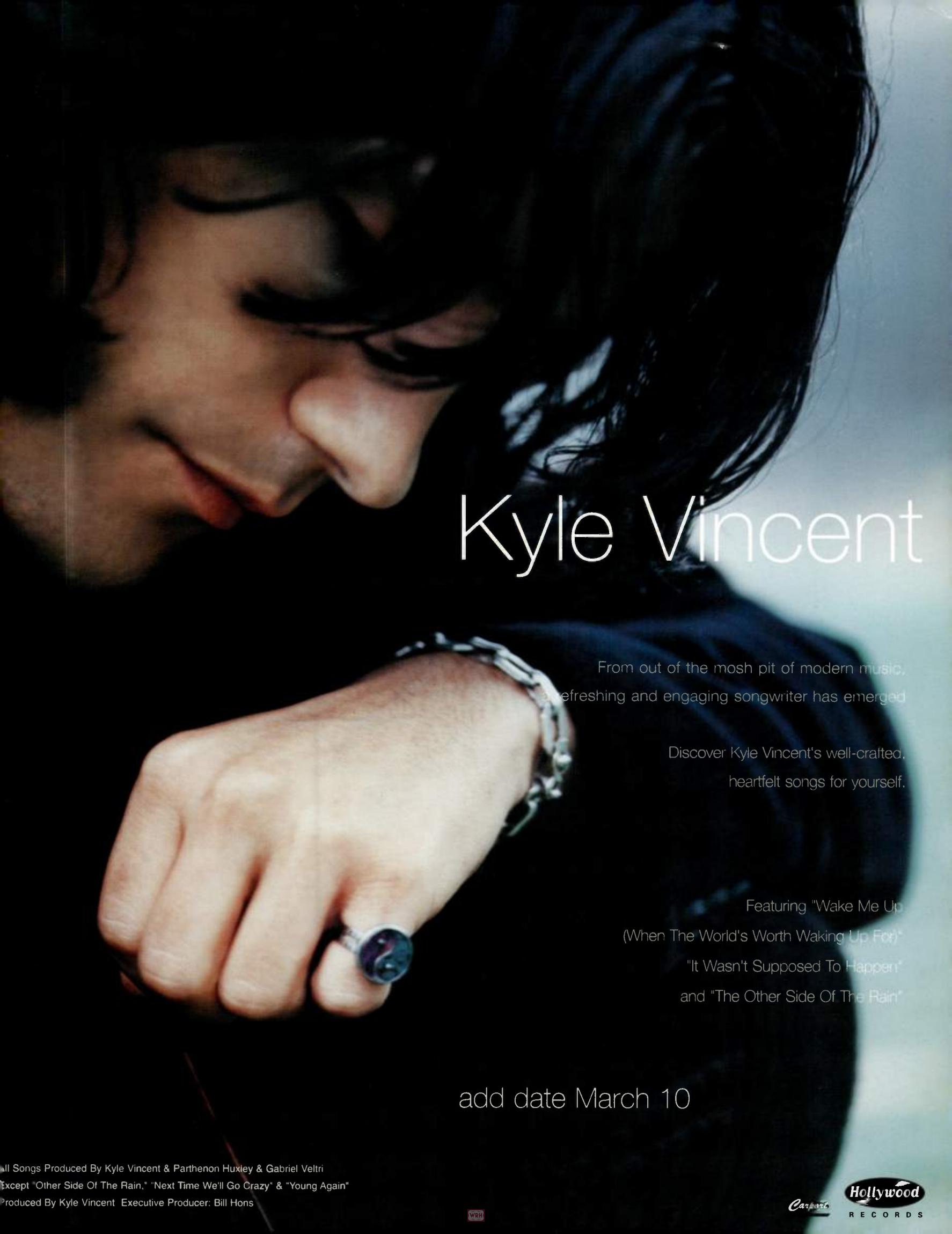
radio contacts



stations are listed by first
available music call hour

all times listed by
station's time zone

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
M W T U F	W 11a-1p	WRSI/Greenfield	GM MD	Ed Skutnik Johnny Memphis 419.774.2321 fax 774.2683 (E) wrsi@shaysnet.com
	WTh 10a-noon	WXKR/Toledo	PD MD	Dusty Scott Laura Lee 419.983.9957 fax 697.2490 (E) krock@primenet.com
	W 10a-1p	WXPN/Philadelphia	PD MD	Kim Alexander Bruce Warren 215.898.2571 fax 898.0707 (E) wxpn@pobox.upenn.edu
	W 10a-1p	World Cafe	PD MD	Bruce Ranes Bruce Warren 215.898.2571 fax 898.0707 (E) worldcafe@pobox.upenn.edu
	W 8:30a-noon	Dish-CD	PD	Tom Killorin 800.331.3340 fax 206.441.5667 (E) tjkillorin@seanet.com
thursday				
T U W T F S S U T W T F S S	ThF 9-11a	KBAC/Santa Fe	PD	Ira Gordon 505.989.3338 fax 989.3881
	Th 2-5p	KBXR/Columbia	PD/MD	Keefer 573.448.1520 fax 449.7770 (E) keef@bxr.com
	Th 1-5p	KKQQ/Brookings	PD/MD	Dan Fullick 605.892.9125 fax 692.6434 (E) e9ao@sdsumus.sdstate.edu
	Th 1-3p	KOZT/Mendocino	MC GM	Kate Hayes Tom Yates 707.984.7277 fax 964.9536 (E) thecoast@kozt.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
	ThF noon-2p	WFPK/Louisville	PD	Leslie Stewart 502.574.1040 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	WMMW/Madison	PD MD/APD	Pat Gallagher Tom Teuber 608.273.8774 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 803.988.7678 fax 669.3229 (E) keithm@965thefox.com
	Th 9:30a-1p	WRNR/Baltimore	MD	Phil Harrell 410.828.5103 fax 267.7634
	Th 11a-1p	WRNX/Amherst	MD	Bruce Stebbins 413.288.6784 fax 286.3171 (E) wrnx@javanet.com
	Th noon-2:30p	WTTS/Bloomington	PD/MD	Rich Anton 812.332.3366 fax 331.4570
	Th 1-3p	WVRV/St. Louis	PD MD	Scott Strong Mike Richter 314.231.3689 fax 259.5789
	Th 10a-2p	WXRC/Charlotte	PD	Anthony Michaels 704.464.4041 fax 464.9662
friday				
F F F F F	F 11a-1p	KAEP/Spokane	PD MD	Scott Souhrada Haley Jones 509.448.1000 fax 448.7015 (E) hjones@1057thepike.com
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	F 4-6p	WCBE/Columbus	MD	Maxx Faulkner 614.365.5555 fax 365.5060 (E) wcbe@iwaynet.net
	F 10:30-11:30a	WCBR/Chicago	PD APD	Tommy Lee Johnston Scott King 847.255.5800 fax 255.0129
	F noon-3p	WXLE/Albany	PD AMD	Cliff Nash Randi Tyler 518.381.5588 fax 381.1097 (E) wxle@global2000.net



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add date March 10

• All Songs Produced By Kyle Vincent & Parthenon Huxley & Gabriel Veltri
• Except "Other Side Of The Rain," "Next Time We'll Go Crazy" & "Young Again"
Produced By Kyle Vincent Executive Producer: Bill Hons

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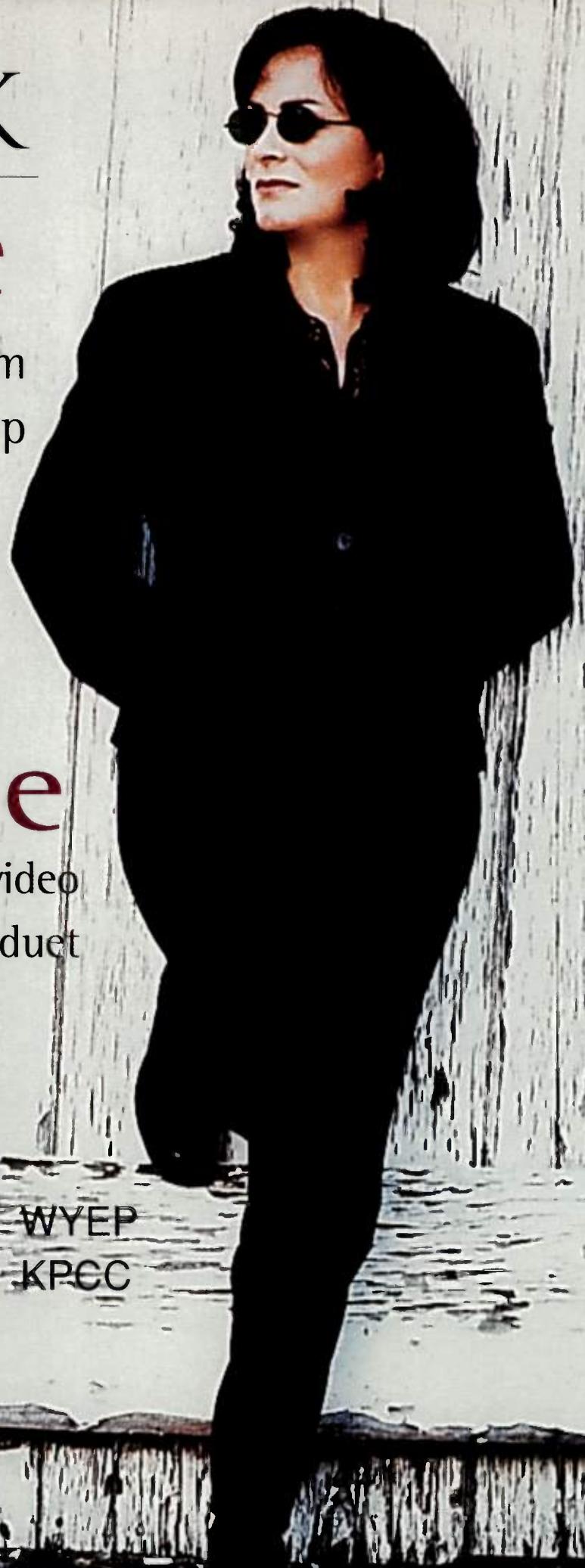


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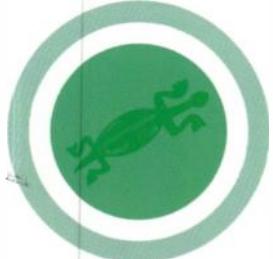
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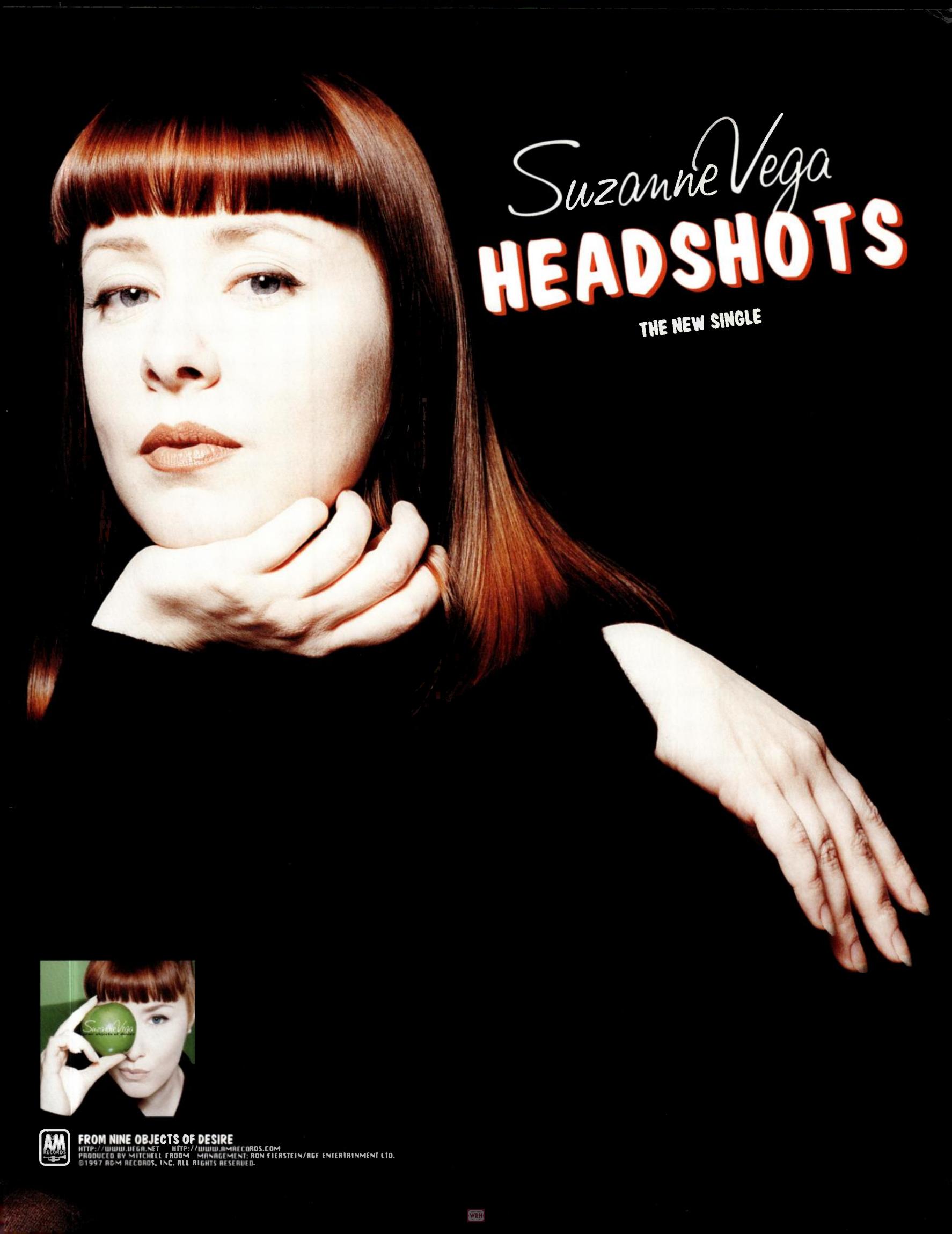
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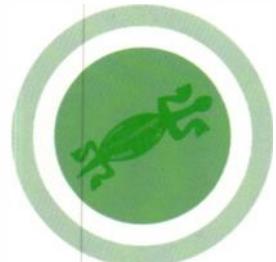


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from her debut album

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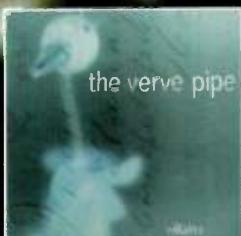
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from the album “villains”

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4	2	JEWEL <i>Pieces Of You</i>	ATLANTIC/AG • 82700
2	3	THE WALLFLOWERS <i>Bringing Down The Horse</i>	INTERSCOPE • 90055
3	4	NO DOUBT <i>Tragic Kingdom</i>	TRAUMA/INTERSCOPE • 92500
10	5	SHERYL CROW <i>Sheryl Crow</i>	A&M • 540587
7	6	SUBLIME <i>Sublime</i>	GASOLINE ALLEY/MCA • 11413
5	7	DAVE MATTHEWS BAND <i>Crash</i>	RCA • 60004
6	8	COUNTING CROWS <i>Recovering The Satellites</i>	DGC • 24975
9	9	DAVID BOWIE <i>Earthling</i>	VIRGIN • 42827
8	10	THE CARDIGANS <i>First Band On The Moon</i>	MERCURY • 533117
12	11	ALANIS MORISSETTE <i>Jagged Little Pill</i>	MAVERICK REPRISE • 45001
11	12	BIG HEAD TODD & THE MONSTERS <i>Beautiful World</i>	REVOLUTION • 24661
14	13	SQUIRREL NUT ZIPPERS <i>Hot</i>	MAMMOTH • 0137
19	14	SHAWN COLVIN <i>A Few Small Repairs</i>	COLUMBIA • 67119
21	15	TRACY CHAPMAN <i>New Beginning</i>	ELEKTRA/EEG • 61850
15	16	FIONA APPLE <i>Tidal</i>	WORK • 67439
16	17	PAULA COLE <i>This Fire</i>	IMAGO/WARNER BROS • 40424
13	18	ENIGMA 3 <i>Le Roi Est Mort, Vive Le Roi!</i>	VIRGIN • 42806
18	19	GARBAGE <i>Garbage</i>	ALMO SOUNDS/GEFFEN • 80004
17	20	WIDESpread PANIC <i>Bombs & Butterflies</i>	CAPRICORN/MERCURY • 534396
DEBUT!	21	FREEDY JOHNSTON <i>Never Home</i>	ELEKTRA/EEG • 61920
26	22	DUNCAN SHEIK <i>Duncan Sheik</i>	ATLANTIC/AG • 82879
23	23	BJÖRK <i>Telegram</i>	ELEKTRA/EEG • 61897
27	24	VARIOUS ARTISTS <i>Rent OCR</i>	DREAMWORKS/GEFFEN • 50003
28	25	ASHLEY MACISAAC <i>Hi How Are You</i>	A&M RECORDS • 540522
24	26	VARIOUS ARTISTS <i>Phenomenon OST</i>	REPRISE • 48300
29	27	JONNY LANG <i>Lie To Me</i>	FASTBREAK/A&M • 540640
22	28	THE CRANBERRIES <i>To The Faithful Departed</i>	ISLAND • 524234
20	29	ELTON JOHN <i>Love Songs</i>	MCA • 11401
25	30	TORI AMOS <i>Little Earthquakes</i>	ATLANTIC/AG • 82358
31	31	BRUCE COCKBURN <i>The Charity Of Night</i>	RYKODISC • 10306
39	32	LYLE LOVETT <i>The Road To Ensenada</i>	CURB/MCA • 24120
34	33	VARIOUS ARTISTS <i>Jerry Maguire OST</i>	EPIC SOUNDTRACK • 67910
33	34	CRAVIN' MELON <i>Red Clay Harvest</i>	MERCURY • 534385
DEBUT!	35	R.E.M. <i>New Adventures In Hi-Fi</i>	WARNER BROS • 46321
36	36	CHRIS ISAAK <i>Baja Sessions</i>	REPRISE • 48305
37	37	BETTER THAN EZRA <i>Friction, Baby</i>	SWELL/ELEKTRA/EEG • 61944
35	38	PHISH <i>Billy Breathes</i>	ELEKTRA/EEG • 61971
DEBUT!	39	PAT METHENY GROUP <i>Quartet</i>	METHENY GROUP/GEFFEN • 24978
DEBUT!	40	ANI DIFRANCO <i>Dialate</i>	RIGHTEOUS BABE • 008

HOT FUTURES

1	U2	<i>Pop</i>	ISLAND • 524334
2	NICK CAVE AND THE BAD SEEDS	<i>The Boatman's Call</i>	REPRISE • 46530
3	MORPHINE	<i>Like Swimming</i>	DREAMWORKS/RYKODISC • 50009
4	MATTHEW SWEET	<i>Blue Sky On Mars</i>	ZOO/VOLCANO • 31130
5	JOHN LEE HOOKER	<i>Don't Look Back</i>	POINTBLANK/VIRGIN • 42771

IN-STORE PLAY

1	DAVID BOWIE	<i>Earthling</i>	VIRGIN • 42627
2	ERYKAH BADU	<i>Baduizm</i>	KEDAR/UNIVERSAL • 53027
3	U2	<i>Pop</i>	ISLAND • 524334
4	FREEDY JOHNSTON	<i>Never Home</i>	ELEKTRA/EEG • 61920
5	THE WALLFLOWERS	<i>Bringing Down The Horse</i>	INTERSCOPE • 90055

BIN BURNERS

1	FREEDY JOHNSTON	<i>Never Home</i>	ELEKTRA/EEG • 61920
2	TRACY CHAPMAN	<i>New Beginning</i>	ELEKTRA/EEG • 61850
3	DUNCAN SHEIK	<i>Duncan Sheik</i>	ATLANTIC/AG • 82879
4	ASHLEY MACISAAC	<i>Hi How Are You</i>	A&M • 540522
5	JONNY LANG	<i>Lie To Me</i>	A&M • 540640

AIRPLAY

NON-COMMERCIAL

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	BRUCE COCKBURN The Charity Of Night	RYKODISC	245	260	264
2	WIDESpread PANIC Bombs & Butterflies	CAPRICORN/MERCURY	204	211	209
3	SHAWN COLVIN A Few Small Repairs	COLUMBIA	202	252	253
4	BIG HEAD TODD & THE MONSTERS Beautiful World	REVOLUTION	194	206	175
5	CHRIS SMITHER Small Revelations	HIGHTONE	192	184	176
6	ROOMFUL OF BLUES Under One Roof	BULLSEYE BLUES/ROUNDER	188	185	179
7	VAN MORRISON Healing Game	EXILE/POLYDOR/A&M	178	150	141
8	FREEDY JOHNSTON Never Home	ELEKTRA/EEG	168	166	115
DEBUT!	U2 Pop	ISLAND	166	97	89
10	COUNTING CROWS Recovering The Satellites	DGC	140	141	154
11	BRIGID BODEN Brigid Boden	A&M	140	161	145
12	WILLIAM TOPLEY Black River	MERCURY	138	162	159
13	ODDS Nest	ELEKTRA/EEG	138	168	134
14	PAULA COLE This Fire	IMAGO/WB	138	169	169
15	GREY EYE GLANCES Eventide	PARACHUTE/MERCURY	137	127	122
16	R.E.M. New Adventures In Hi-fi	WARNER BROS	135	161	160
17	SHERYL CROW Sheryl Crow	A&M	134	176	183
18	JONNY LANG Lie To Me	A&M	131	127	101
19	FIONA APPLE Tidal	CLEAN SLATE/WORK	124	136	125
20	WILCO Being There	REPRISE	124	170	183
21	MERRY AMSTERBURG Season Of Rain	QDVISION	116	113	106
22	REGGAE COWBOYS Tell The Truth	PURE/MERCURY	114	110	108
DEBUT!	DAN BERN Dan Bern	WORK	107	73	27
24	CHRIS WHITLEY Terra Incognita	WORK	107	123	101
25	THORNETTA DAVIS Sunday Morning Music	SUB POP	105	117	132
26	MADELEINE PEYROUX Dreamland	ATLANTIC/AG	103	109	126
DEBUT!	BEN FOLDS FIVE Whatever And Ever Amen	SONY 550 MUSIC	100	72	19
DEBUT!	CHRIS ISAAK Baja Sessions	REPRISE	93	100	126
29	THE WALLFLOWERS Bringing Down The Horse	INTERSCOPE	92	108	115
DEBUT!	JAMES Whiplash	FONTANA/MERCURY	91	81	82

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Contact: Scott Stewart, Director of Marketing
 Madison Radio Syndicate (608) 221.2238

COMMERCIAL

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	SHERYL CROW Sheryl Crow	A&M	1544	1609	1658
2	COUNTING CROWS Recovering The Satellites	DGC	1503	1530	1615
3	THE WALLFLOWERS Bringing Down The Horse	INTERSCOPE	1360	1400	1378
4	SHAWN COLVIN A Few Small Repairs	COLUMBIA	1230	1246	1208
5	U2 Pop	ISLAND	1171	715	579
6	BIG HEAD TODD & THE MONSTERS Beautiful World	REVOLUTION	1107	1112	1061
7	R.E.M. New Adventures In Hi-Fi	WARNER BROS	1069	1185	1168
8	WIDESpread PANIC Bombs & Butterflies	CAPRICORN/MERCURY	1031	1018	1013
9	DAVE MATTHEWS BAND Crash	RCA	957	923	1001
10	JEWEL Pieces Of You	ATLANTIC/AG	951	955	946
11	JOHN MELLENCAMP Mr. Happy Go Lucky	MERCURY	944	999	1038
12	PAULA COLE This Fire	IMAGO/WB	910	956	974
13	DUNCAN SHEIK Duncan Sheik	ATLANTIC/AG	824	816	741
14	VAN MORRISON Healing Game	EXILE/POLYDOR/A&M	802	687	588
15	FIONA APPLE Tidal	CLEAN SLATE/WORK	775	758	801
16	THE VERVE PIPE Villains	RCA	746	682	647
17	BIG HEAD COCKBURN The Charity Of Night	RYKODISC	717	680	635
18	ODDS Nest	ELEKTRA/EEG	689	625	548
19	ROOMFUL OF BLUES Under One Roof	BULLSEYE BLUES/ROUNDER	590	546	498
20	VARIOUS ARTISTS Michael OST	REVOLUTION	577	657	791
21	WILCO Being There	REPRISE	551	562	590
22	BODEANS Blend	SLASH/REPRISE	509	595	735
23	JONNY LANG Lie To Me	A&M	468	426	393
24	NIL LARA Nil Lara	METRO BLUE/CAPITOL	445	449	450
25	WILLIAM TOPLEY Black River	MERCURY	443	393	359
26	FREEDY JOHNSTON Never Home	ELEKTRA/EEG	432	389	314
27	BETTER THAN EZRA Friction, Baby	SWELL/ELEKTRA/EEG	427	439	410
28	CHRIS WHITLEY Terra Incognita	WORK	412	360	288
29	TOM PETTY & THE HEARTBREAKERS Music From She's The One	WARNER BROS	389	461	451
30	COLLECTIVE SOUL Disciplined Breakdown	ATLANTIC/AG	388	340	267
31	MORPHINE Like Swimming	DEAMWORKS/RYKODISC	379	333	170
32	CHRIS ISAAK Baja Sessions	REPRISE	364	457	503
33	THE CARDIGANS First Band On The Moon	MERCURY	360	464	427
34	PATTY GRIFFIN Living With Ghosts	A&M	359	335	269
35	DISHWALLA Pet Your Friends	A&M	348	309	222
36	THE SMASHING PUMPKINS Mellon Collie And The Infinite Sadness	VIRGIN	336	390	476
37	PHISH Billy Breathes	ELEKTRA/EEG	334	346	349
38	SUBLIME Sublime	GOALS ALLEY/MCA	330	394	412
39	NO DOUBT Tragic Kingdom	TRAUMA/INTERSCOPE	326	351	438
DEBUT!	LIVE Secret Samadhi	RADIOACTIVE	287	182	157

MOST ADDED

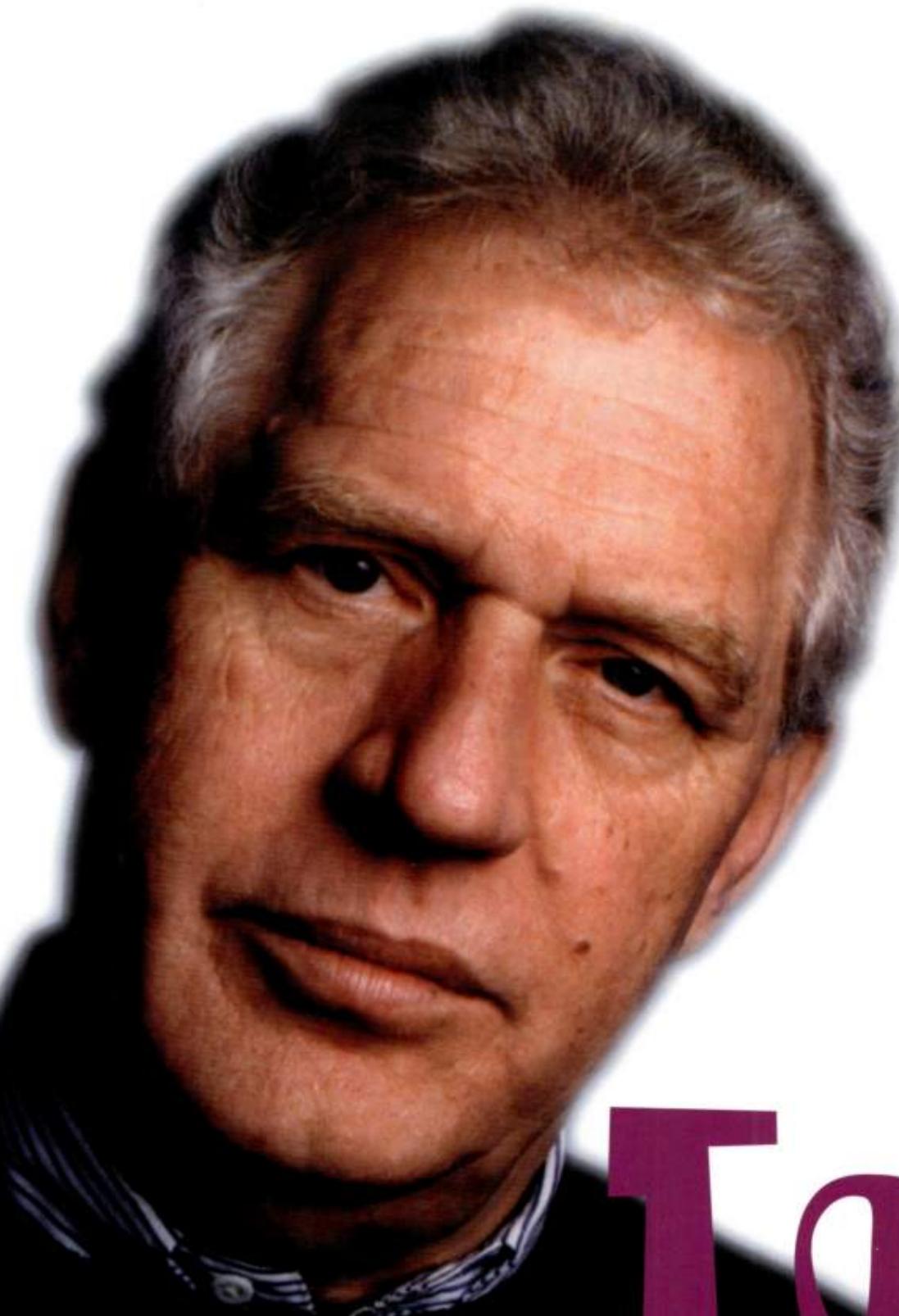
1	JOHN LEE HOOKER	Don't Look Back	POINT BLANK/VIRGIN
2	U2	Pop	ISLAND
3	MARY BLACK	Shine	GIFTHORSE/CURB
4	MATTHEW SWEET	Blue Sky On Mars	VOLCANO
5	THIRD EYE BLIND	Third Eye Blind	ELEKTRA

MOST PROGRESS

1	U2	Pop	ISLAND
2	MATTHEW SWEET	Blue Sky On Mars	VOLCANO
3	VAN MORRISON	The Healing Game	EXILE/POLYDOR/A&M
4	JOHN LEE HOOKER	Don't Look Back	POINT BLANK/VIRGIN
5	LIVE	Secret Samadhi	RADIOACTIVE

MOST PROMISING

1	MATTHEW SWEET	Blue Sky On Mars	VOLCANO
2	SISTER HAZEL	Somewhere More Familiar	UNIVERSAL
3	AMANDA MARSHALL	Amanda Marshall	EPIC
4	CHRIS SMITHER	Small Revelations	HIGHTONE
5	BEN FOLDS FIVE	Whatever And Ever Amen	SONY 550 MUSIC



Tom

"In the six years we've owned this radio station, I have used everything I ever learned in radio and I have learned more than I ever dreamed existed"

We often talk about how Adult Rock Radio strives to preserve as much of the spontaneity of the ol' progressive rock movement as is possible near the end of the 20th century. So I thought KOZT (The Coast)/Mendocino owner/manager Tom Yates would be a good person to talk to. He was a pioneer from the very beginning of FM Rock Radio, and more importantly, he still carries on many of its traditions today with his Northern California station.

As Tom and I got to talkin', it wasn't hard to grasp that he's as passionate about radio today as when he opened the mic for the first time. It's often said that we can learn from our mistakes, but I like to think we can also learn from the things we've done right. Tom Yates is a man who remembers and, more importantly, still has the dream.

Give me the rundown of your illustrious career in radio.

"I started in San Francisco 29 years ago; I was one of the lucky ones in late 68 to get involved with KMPX. It was right at the time when Tom Donahue left KMPX to create KSAN. I was actually in San Francisco to go to graduate school; I had met him—he owned some clubs and produced rock groups like Sly & The Family Stone and The Great Society—and he was a very impressive man, to put it mildly, a

Cont. →

Yates Living The Dream

By John Schoenberger

huge guy, and he said to me, 'Listen babe, got a new thing, FM Rock.' And I'm thinking, 'FM Rock?' You have to remember that AM ruled the airwaves at that time. In fact, I still remember the first FM radio I bought after I talked to Tom Donahue. I went down to Chinatown to a discount store and bought this lime green plastic radio so I could listen to FM."

And that really was the beauty of FM back then, because you had all these AM signals, which were the profit centers for the broadcast companies who also had these FM signals. To them it was like, "What the hell can we do with this? Let's let these kids do what they want with it."

"You're right, John. You know a thing that I tend to forget sometimes, and I think a lot of us do, is that, at the time, we had KFRC, which was a boss jock, big time Top 40 station, and KSFO, which was a serious, personality-driven MOR station; and Los Angeles had a very similar thing with KHJ and KRLA. People forget how monstrous and dominating stations like KHJ and KFRC were."

Oh absolutely. I grew up in Florida, and I remember at nighttime when all the part-time signals across the country would shut down, the Eastern monsters like WABC and WLS would skip all the way down to Miami. I suppose you really had to promote the FM dial as much as your station's musical stance back then.

"One of the things we did at KMPX was actually give away dipole antennas; we had volunteers in the attic of the station—probably totally illegal now with OSHA—making these dipole antennas out of antenna wire we bought by the hundreds-of-feet-at-a-time from Radio Shack. For any listener that had trouble picking us up, we would send them this brown manila envelope with a folded up dipole antenna and a little mimeograph sheet of how to install it to their radio and improve reception. It was a real revolution, a lot of this stuff was just happening around us and we were really clueless. Right place, right time, right energy, right people.

"So, I eventually became the Program Director of KMPX, mostly because there almost wasn't anybody left after Donahue started KSAN and founder Larry Miller split to WABX. In those days with that format, the Program Director made up the jock schedule and tried to keep the record library from getting plundered.

"Whenever I have a bad day, I remind myself that when I started at KMPX the deal was that all the jocks got \$4 an hour for the time you were actually on the air, and you were paid for a half hour of show prep, so you got an extra two bucks to prep your show. But the great scam was that you also got \$4 an hour for production and I still maintain that one of the reasons that FM production became so elaborate and so interesting was because the longer we spent in the studio, the more money we made.

"So when ABC beckoned in 1971, I went. And again, this is something people tend to forget: the ABC FM stations were some kind of a taped automated format, usually easy listening. Allen Shaw had come out of Chicago and had talked ABC into letting him try this experiment with album rock being played by a live local jock, usually six hours a day, sometimes four hours a day, and then the other hours were tapes from guys from the ABC stations in the other cities.

"That wasn't working, so they decided to go all live. That's when they separated the FMs and the AMs and got separate call letters. So when KLOS was born, they went searching for a bunch of us to staff the station, and they ended up with Andy Beaubien, who came out of WBCN, Tim Powell and Larry Miller, who were both from WABX/Detroit, they got me out of KMPX in San Francisco, Mike Berns, who was involved in record promotion, and Don Lennox, our original news guy, who's now with CNN. J.J. Jackson was already there. We all took it because we really believed in the music. At first, it was kind of an interesting, odd, scary thing dealing with ABC, but this was big bucks. I went to \$240 a week doing mornings, my news guy got an extra \$15 because there was an extra fee for pulling the news wire, so he was making \$255.

"When they named me Program Director of KLOS, we had a meeting at the Beverly Hilton Hotel—I had the afro and the beard and the leather jacket and so on, you know? And suddenly, in 1971, I'm an ABC Program Director without a clue. These guys are saying, 'OK, we're gonna do a license renewal,' and I'm like, 'OK. What's a license?' You see, we all had a lot to learn very quickly about the business of radio."

Was it a union station where an engineer was actually putting the record on the platter?
"All the jocks were members of AFTRA and all the engineers were members of NABET, and we were *not allowed* to fondle the vinyl. It was a really weird system. All the albums were in the library in the front of the building in a closet, and what you would do is take your official ABC sheet and go in and write down the records you were going to play and hand the sheet to the engineer. So you were doing album rock radio, but you pre-programmed yourself and then you would communicate with an engineer through the glass by talk-back microphone.

"One of my great accomplishments as the Program Director at KLOS was, when we got a new

studio built, we cut a slot in the wall and got permission from NABET for the disc jockeys to pull the records as their show was going along and hand them through the slot to the engineers."

That way when you were in the middle of a set you'd be able to go, "Wow this song would be great after that one."

"Right. I don't think any of us at ABC were ever paid all that well compared to some other places in the business, but there were all these psychological rewards; like for example, they began to hire engineers who understood, and appreciated KLOS, and *liked* working the board. Then you've got a confederate, then you've got a partner in your program.

"The first smart thing I did as a Program Director was get myself off the air and hire Jeff Gonzer. Eventually, we started getting some ratings and the station started making some money and we started getting raises and all of a sudden these AM giants started evaporating. KRLA was the first to really get hurt badly, and then KHJ."

I remember one of the big promotions back then was tying in with car stereo stores; giving away car stereos so that more people would have FM in their cars.

"Absolutely, absolutely. I remember John Winnaman, our GM, came in the day they passed the legislation on FM radios in cars. He took the Music Director and me out to lunch, bought us both our own FM stereo radios for our cars, and then got us completely plastered. It was like a major celebration. That was a real turning point.

"One of the reasons that KLOS was so successful in those early days was that the entire staff were true believers. We had huge arguments; believe

"Whatever the format is you're doing—or the non-format or the anti-format—if you're doing it well, you're doing it with consistency, you're doing it with conviction and you're doing it with passion and reliability, chances are, you're gonna win."

me, when you're working with J.J., Jim Ladd, Damion and guys like that, they're tough. They had their own opinions and they had good ideas—these are really, really bright guys—so programming meetings were not necessarily quiet. Chairs were thrown, names were called, and things like that, but when you got on the air, all that BS went away and it was about the music and it was about the culture and it was about the station and it was about pride."

It was about "beating the tribal drum," as Jim Ladd would say. "Exactly right. Whatever else we disagreed on, we all agreed about who our tribe was."

So then from KLOS what happened?

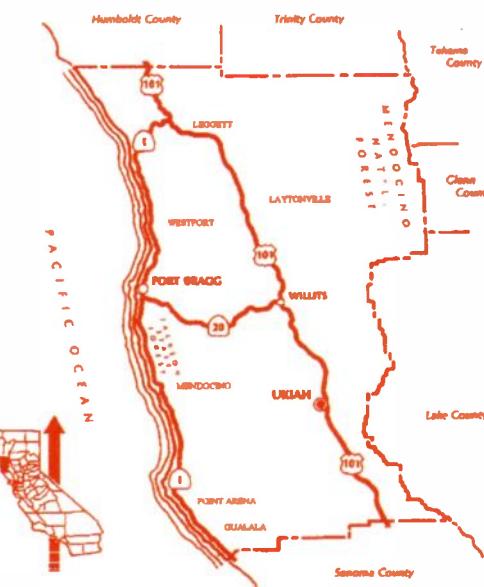
"After almost eight years at ABC and KLOS, things were changing. The big wars about whether it should be called AOR or it should be called Progressive or Free-Form were going on, like the same crap we're going through with format labels nowadays, and one of the side effects was we began to get phone calls saying, 'I've got a radio station in Tulsa, could you help me out?' And again, in the spirit of things, we were helping out.

"There were three of us at ABC that pretty much simultaneously had the opportunity to go out and do consulting work. Our thought was, 'Great, I'll stay right here at this ABC station and consult,' but this was one place where the corporation was like, 'Guys, listen, we're paying you.'

"And Lee Abrams had the guts, the courage, and I think the client list to say, 'OK, I'm no longer going to be a PD, I'm going to be a consultant.' But, finally, opportunities were beckoning and it just felt like the right thing to do. So I went off on my own as a consultant, too, and got real lucky and had a nice little business for a couple years, and again serendipity struck."

"David Moorehead had left KMET and had gone to KSAN, which had lost its dominance and had gone through a lot of changes after Norm [Winer] left to go to WXRT in Chicago. The offer from Bill Ward came on the table, so in 1980, I went back to San Francisco to program KSAN and the consultancy just took a backseat, because we had a real sick little radio station that needed some help. Pumping up a station like KSAN is really not exactly black magic. There are some basics you can do and we got a lot of the old values back in place and got it sort of resembling something like what Norm had left behind. Then Malrite came in and

Cont. →



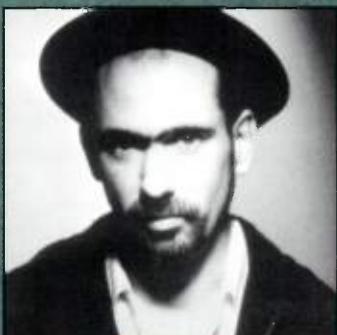
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made the offer to Metromedia and the station was sold. There I was for the first time since the late 60s thinking, 'This is cool, a nice big severance check and a big thank you from Metromedia,' but no radio station and no real prospects.

Then Olympic Broadcasting formed and we started KKCY (The City) in San Francisco with many of the old KSAN crew. Some folks consider that the modern progenitor of Adult Rock, but there were some legendary signal and financial problems, and the writing appeared on the wall pretty early, so, in 1986, I was lucky enough to connect with Bob Henneberry again, my old mentor from ABC, who was consulting Greater Media. I found out that they planned on doing Classic Rock in Los Angeles and, after spending a lot of time with Julian Breen and Fred Jacobs, whom I knew from the ABC days (networking message here!), they asked if I would be willing to go back against the monster I created at KLOS. And I said, 'Sure.' And we did some major ass-kicking, especially when KMET became 'The Wave.' But the KLSX thing got to be real binding after a few years. It's a great company and I left behind a lot of friends and professionals I really admire, but Bob Moore and I were two different guys; something was going to give and when you've got a GM generating over \$20 million a year, it's gonna be the programming guy that gives.

There were a couple of offers that came down, but nothing fantastic. My contract was coming up, and in late 89, we made a decision not to renew. And so my wife Vicky and I sat down and thought, 'Well, OK, you know we saved a couple of bucks, let's see what we can do here...maybe I should shortcut from PD to owner and see if my ideas really make sense.' We contacted brokers and we looked at the universe and nailed it down to lifestyle choices, something that we would accept for possibly the rest of our lives, you know, retirement in 15, 20 years."

"We chose KOZT because Mendocino County's always been a place I liked—it was a getaway for us in the 60s and early 70s in San Francisco. It's a beautiful place, kind of over-radioed, but the prices were good and the opportunity was there and there was a hole in the market wide enough to drive a truck through, so we made the decision to buy 'The Coast.'

Was it KOZT back then, were those the call letters?

"Yeah, John Detz, the original owner, did that."

So you got this station, you have all this history in radio, and now you get to mix all of that into KOZT.

"In the six years we've owned this radio station, I have used everything I ever learned in radio and I have learned more than I ever dreamed existed."

Especially about weather and generators. (laughs)

"Well there's that, yes. Here we're in a one-on-one relationship with nature; it's like, when the engineer's away, I'm the one who has to start the generator. We made a determination to keep the small market appeal to the station; we're an extremely community affairs-oriented station. We don't do any big events for profit. We do a big concert every fall for music in the schools, because they can no longer afford music teachers. We actually raise several thousand dollars every year for that.

"We're seriously street, we're out there all the time. Our news director is at every important meeting. We're running a 24-hour-a-day radio station with only six people. That means Vicky and I have to be four or five people. And Kate [Hayes] (who's a radio partner from the old days) is the Music Director and sometimes the Program Director, Promotions Director, an air talent and she's also helping build a float for the 'Paul Bunyan Festival.' Everyone does double or triple duty and it works. We've been #1 Arbitron 12+ A.Q.H. on the Mendocino Coast for four years, and #2 for the whole county survey area for the same time!"

"We own our own building—it's on two lots with its own backyard. The old, original radio station was very small—it was an old storefront and my office was literally a door on some two-by-fours in the hallway by the bathroom. But there was room for a computer, my books, a telephone and we could make things happen. Now we have our own offices and four studios, and I feel like I'm in luxury."

"We physically created a very professional radio station, and we've upgraded the signal twice; we've gone from a small Class A to a B. That's a major financial investment when you're dealing in a market where a station that bills \$400,000 is doing gangbusters, so spending \$40,000 on a transmitter is a major, major consideration, but we've done that. We

have the only all-digital production room in the county, a beautiful broadcast studio that's brand-new and a back-up studio. We've got generators on top of generators—we got propane, we got gas. And the thing that's really neat is you're never bored. The bad thing is there's never quite enough time; a lot of it we do with mirrors, giving up sleep and not having a life. Deal with the bankers, deal with the programming, deal with City Hall and on and on. When I get done at the transmitter, I'll be cleaning the toilet—that may be more truth than poetry, you know."

After you had rolled out KOZT in terms of the product on the air—the music, the delivery and the spirit—was it a surprise to you how the Adult Rock phenomena was sweeping across America and yet you had already been there doing it?

"It's interesting, it's encouraging and it's sort of aggravating because there is such an attempt to try and distill this thing down to some kind of basic essence, and the old saying goes: 'Those who don't remember history are doomed to repeat it.'

"One of the things I think we saw happen with AOR in the late-70s, and we saw it happen again with Rock Radio in the mid-80s, is you can distill something so much that you take all the essence out of it and it becomes a shadow of what it used to be. One of the most important things about any format, I think, is that there's a certain amount of locality you must preserve."

It's true. There was a time you could go to any town and if you didn't know you were in a different city, you would think you were listening to the same radio station.

"Yeah, that's true. I know a hit is a hit is a hit. And I think that sometimes local hits and regionalized hits are almost a figment of our imagination, but they do add to the character of the radio station."

So it really comes down to the station's personality, doesn't it?

"Exactly right. You've got to have jocks on the air that really believe in what they're doing and convey that believability. Everyone has to know what's happening. Again, we're very gifted here; we've got Vicky [Watts], who brings all of her professionalism from years in the banking business. She's turned into the world's greatest Sales Manager—it's amazing how she works with clients. We've got Kate Hayes, who has years and years of promotion and programming experience, we've got Joe Regelski, our News Director—Joe was Alex Bennett's partner for years and years at 'Camel,' [KMEL] and then at 'The Quake' [KQAK] in San Francisco."

It may not be a reinvention of the wheel, but it is about bringing back a certain amount of that Progressive spirit, isn't it?

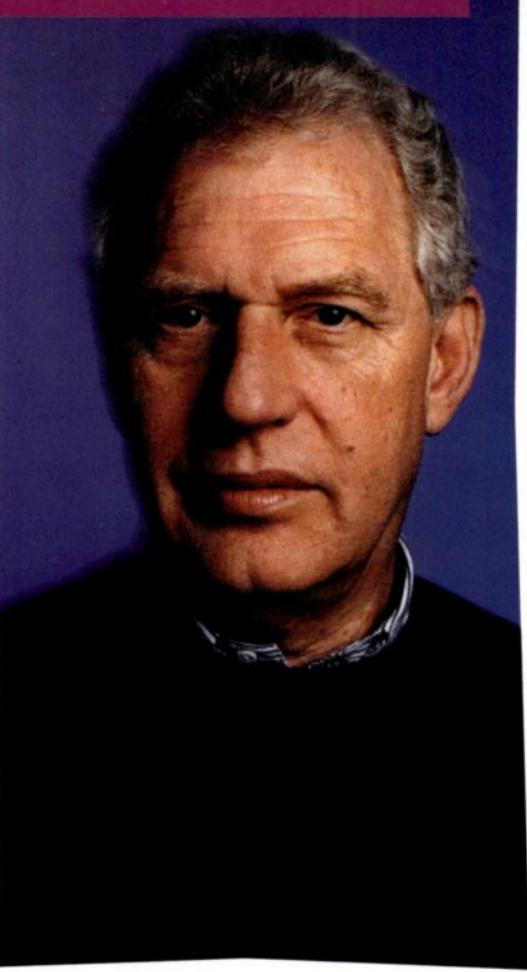
"One of the songs that I've always paid close attention to is Bruce Springsteen's 'Glory Days,' because God knows our business is full of guys who only think about the time when they were happening. And frankly, you know what Dylan once said, 'He not busy being born is busy dying.' And you've gotta be busy being born every day and looking forward to the future. Yeah, KLOS was fun and KSAN was fun and Classics was fun and I love all those guys I worked with, but now it's 1997, and this is what I'm doing."

"I think some of the values never changed. I think they've been more or less present or absent, depending on what's trendy with radio as a whole, but the fact of the matter is you've always had stations that had great personality, you've always had stations that had the ability to figure out which music is exactly the right music to play for the times and how to package it."

"Whatever the format is you're doing—or the non-format or the anti-format—if you're doing it well, you're doing it with consistency, you're doing it with conviction and you're doing it with passion and reliability, chances are, you're gonna win. If you back that up with good technical facilities and the ability for people to hear you, the odds just went up in your favor. And if you can back that up with a great sales staff, then you're gonna survive. Finally, you start adding in your marketing and promotion and you have the whole pie."

"Look, we may be a 'bedroom community' to a large city, but all I know is that many people from the city—Mendocino County is a big vacation area—tell us how refreshing The Coast is and how they wish they had a station like ours in their town." (1)

"You can distill something so much that you take all the essence out of it and it becomes a shadow of what it used to be."



totallyadult

magazine & tuneup schedule

configuration

totallyadult #9 & tuneup #20

street date

april 25

dat/ad deadline

april 10/april 18

configuration

totallyadult #12 & tuneup #23

street date

august 22

dat/ad deadline

august 7/august 15

configuration

totallyadult #10 & tuneup #21

street date

june 6

dat/ad deadline

may 22/may 30

configuration

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street date

september 26

dat/ad deadline

september 11/september 19

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totallyadult #11 & tuneup #22

street date

july 11

dat/ad deadline

june 26/july 3

configuration

totallyadult #14 & tuneup #25

street date

november 7

dat/ad deadline

october 23/october 31

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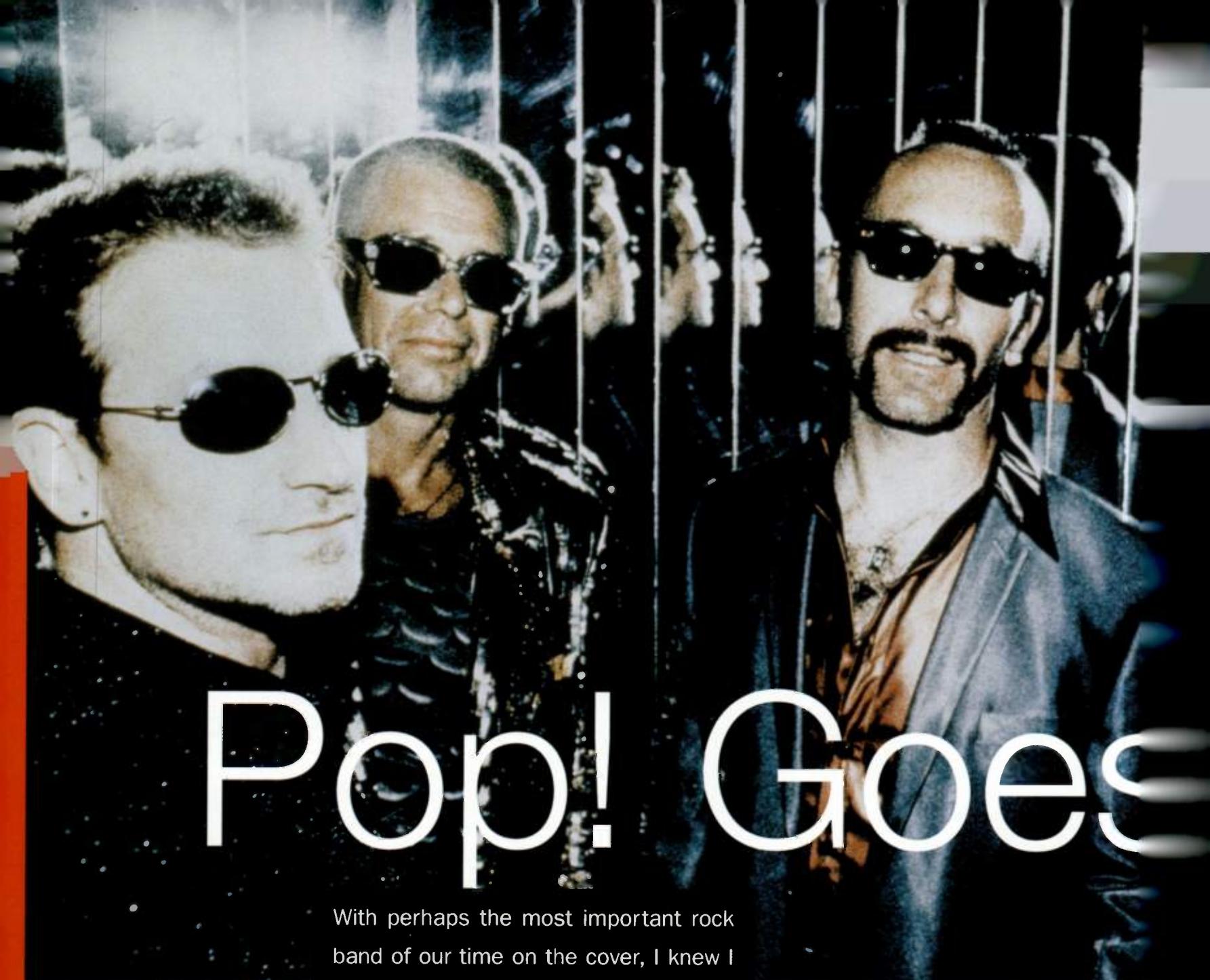
street date

december 5

ad deadline

november 15

contact: john schoenberger 818.955.4000



Pop! Goes

With perhaps the most important rock band of our time on the cover, I knew I had to assign the article to just the right person: WBCN's Carter Alan. After all, his friendship with U2 dates back to their days as a fledgling group, and he wrote a book on them at the height of their post-*Achtung Baby* popularity. What I didn't expect was a treatise which would recount the path of U2's career from the beginning to this very minute, and perhaps, more importantly, present a compelling argument for the power and genius the band once again displays with their latest release, *Pop*.



So what would you do if you found yourself at the end of 1993 as the world's most sought-after band? You started out by taking close to a year to record the traumatic, yet brilliant, career reinvention called *Achtung Baby*. Then you spent the next two years on the road hauling around one of the largest stadium productions ever, from Lakeland, Florida, to Tokyo's neon dawn, completing 157 concerts on the way. In the middle of all that touring, you defied logic by using your "vacation" during an all-too-brief recess between a US leg and the rest of the world to start a series of spontaneous recording sessions in Dublin. As you fastidiously chased the muse, and tentative riffs became completed songs, you suddenly realized you had run out of time, the European tour began the very next day. Nevertheless, you were now fully hooked on your new music and determined to finish an album. You solved the problem by jetting back over the Channel nightly to finish the sessions. Next day you flew back, slept on the Zoo-plane, napped after soundcheck, picked up ZZZZs when, where and if ever. Somehow, it all got done—another profound musical statement with the *Zooropa* album, its first video and the



ongoing gigs. But now you're completely drained, not just physically from all that non-stop activity, but in full mental remission, too. You've got a head full of traffic and all that notoriety, as pleasant as it may be at times, doesn't help at all. So what do you do?

The Kurt Cobain route to solace is never a serious consideration, fortunately, since your band's wheels spin on more solid ground. The alluring possibility of a drug-induced calm, the musician's preferred route for years, from Charlie Parker to Eric Clapton to Scott Weiland, is recognized for the annihilative path it is. That sort of comfort reorganizes your priorities in a fairly parasitic way and it may be awhile before you get started on that follow-up, then eventually, a comeback album. You could go into a self-imposed isolation, hiding out in your recently purchased and fabulous compound that you never saw because you were never home. Why not enjoy the marble tub or the stables—you paid for them. Or, you could go on a quest, seeking out your guru and sit lotus-like on the road to spiritual enlightenment.

After all, if you turned the world on its head during your three-year, globe-trotting, action-packed adventure story that read like a musical *Indiana Jones* episode, you've got a right to be confused. You let go of the steering wheel, you got the crush. But now, filled by the experience, you're tittering on the brink, wondering if you can ever get back to normal life, and then, if you can dream it all up again. You're out there on the perimeter, seriously questioning whether or not your bungee cord back to reality is still attached.

But, after returning to loved ones and familiar places, reacquainting themselves with some semblance of normalcy at the beginning of 1994, the drive that has bonded the four members of U2 into their remarkably creative unit began to reassert itself. Rather than cast themselves into that narcotic haze, isolation, madness or any of the destructive possibilities about which trash media dies to print stories, U2's members chose instead to listen to the mantra that has always ordered, and then disordered, their lives. The piper-like thrill of discovering new ways to write a song, use new sounds and, as Bono has said, "trying to make this record we've always got in our heads." Whether it's being channeled from some higher unconscious source, inspired by gospel singers or street musicians, absorbed in the pounding acidhouse beats at some disco, heard briefly during an elevator ride, or glimpsed in the clatter and knock of some industrial machine, the members of U2 have thrived and remained sane by chasing their musical aspirations. By their own admission, a short attention span for similar experiences keeps the four bandmembers moving forward, each album making stylistic and technical leaps from its predecessor. The concerns of career: the marketplace, imaging, competition and sales— as important as they are—always come second.

So now, after three years, there's a new U2 album called *Pop* and a major American tour about to arrive. A lot of people who've heard the album are already saying it's a real departure for the group. But looking at the band's musical history, its albums and many side projects, shows that *Pop* is anything but, and exactly that. Huh? How can those two opposites coexist? Easy. In U2's world, departure is something that has come with every release. If that fact is accepted, then the strangeness of U2's new album is to be understood and welcomed even before the music on it has been enjoyed and acclaimed over time. New beats, fresh sounds and a different mood than any previous U2 album is something about *Pop* that is necessary—or else this particular band wouldn't have any reason or desire to continue. That the bandmembers choose to use each album to explore their own musical hungering, rather than reaffirm the success of previous

By Carter Alan Intro by John Schoenberger

work may be disappointing to some fans at first, but in the long run it's what we've come to expect and what we *need* from U2.

Music business pros are even more prone to the initial disappointment. After *War*'s success, how many radio programmers felt thwarted by the mysterious swirling colors, murky mix and conspicuous lack of radio-friendly tracks on *The Unforgettable Fire*? For most, "Pride" was the only thing that got that album on the air. How many expressed dismay with 1993's *Zooropa*, when its cyber-flow of synthesized beats and soulful rhythms squeezed the industrial hard rock of *Achtung Baby* into a recent memory?

U2's artistic hunger isn't something that developed recently or even in mid-career. The instinct developed quickly, even as the very first rehearsals of a young Paul "Bono" Hewson, David "Edge" Evans, Adam Clayton and Larry Mullen, Jr., began. The members quickly realized that the versions of popular songs they were attempting to cover sounded horribly lame, exposing their own instrumental shortcomings. Can you even imagine U2 rehearsing the Beach Boys tunes they said they did?

cont. ••• ➤



Yeah, this is new territory. But it's still U2.



close enough to hear it and those who did stopped dead in their tracks. In 1980, bands were either hard rock outfits or keyboard-driven New Wave dance combos, so U2 sat apart from everybody except for, perhaps, Echo & The Bunnymen or Teardrop Explodes (with whom they were often compared, at first). But even at this early stage, the following year's *October* album showed the band flexing mightily in the studio by learning to use more instrumentation, like piano (which Edge taught himself during the sessions), trumpets and eerie-sounding uillean pipes. Greater strides were taken with the lyrical content, a more confident Bono opening up to write bluntly about the band's strong Christian orientation.

War was the defining moment. It marked the first time the band showed a willingness to dismantle its perceived musical strengths for the sake of artistic growth. Gone were the atmospheric, echo-drenched guitar landscapes that Edge had conjured up. His axe was out and chopping wood in jagged swipes on "Sunday Bloody Sunday" and "Red Light," in your face and visceral on "New Year's Day" and "Like A Song." Larry's drums emerged from the mix to sit up front, real close and personal, the military cadence for the anthem opening the album like a smack across the face. The messages were vivid and poignant, with Bono using the graphic images of war to get across the band's album-length sermon about surrender and brotherhood. Although U2 had broken with its own tradition, the changes on *War* produced a global hit and the first time most people ever heard of this mercurial band from Ireland.

Music industry marketing logic would dictate another smart-bomb in the same location to consolidate and enlarge the audience, but U2 chose to do no such thing when they reconvened to record in 1984 after a long year of touring. Already bored with the recording process, the band wanted to shake it down to its very toes. U2 hired the esteemed artist/producer Brian Eno to reorient their own artistic habits, then drove off to Slane Castle north of Dublin to escape the familiar confines of their customary Windmill Lane Studios. In a freely floating summer session, stream of consciousness ideas poured from the members and were put to tape in the various grand rooms of Slane. Bono described the project and the freedom it brought as "breaking up the band and reforming it under the same name and the same people—only [this time] there were no rules."



Although further grueling months of revamp work were required back at Windmill, what emerged as *The Unforgettable Fire*, with the exception of its one hit, "Pride," was hardly traditional (Editor's note: though initially on *The Unforgettable Fire*, "Bad" was a hit from the subsequent EP *Wide Awake In America*). The drums were now muffled, Edge swathing the beat in thick layers of lush instrumentation as a dense web of strings and keyboards transformed U2's previous guitar-driven approach. Many of Bono's ad-libbed first takes were left in place by Eno, because they captured what the producer believed to be essential moments. Although most of the early reviews of *The Unforgettable Fire* called attention to flaws, they lauded the group's courage to experiment. The album's beauty remains in its out-of-focus quality, an impressionistic painting with the artist showing possibilities, not necessarily answers.

Given two years to become accustomed to U2's new direction, most everyone was thrown off when *The Joshua Tree* arrived. When asked to compare the two, Edge told me, "It's more finished, more in focus. We attempted from the onset to work within the idiom of the song, which is something we never really thought too much about in the past. [We] accepted the idea that a song was [a] straightforward arrangement stripped down." Those songs would go on to become some of U2's biggest hits and exhibited newly acquired fascinations with blues, gospel, folk and country styles that the bandmembers had encountered while touring America. Again, U2's ideas did not reflect the popular spirit of the time, which favored brightly-polished, thumping pop and faux metal's hair band culture, but *The Joshua Tree* did help spark a back-to-the-roots movement which was soon reflected in the music of John Mellencamp, Bruce Springsteen and many others.

Then the Irish band's 1988 movie project, *Rattle And Hum*, reaffirmed its explorations of roots music, but effectively ended another musical phase. When U2 returned to America three years later, the group would inaugurate another one of its surprising chameleon-like shifts.

How many programmers and fans scratched their heads while listening to the angry snarl of "The Fly" for the first time? In 1991, U2 returned with its rough, raw and heavily-industrialized *Achtung Baby*. Although this dark, brooding music had been afoot for years in the work of Trent Reznor and many lesser-known bands, never before had an artist of this magnitude hitched its star to such a dubious possibility. *Achtung Baby*, however, was filled with such great songs and the bandmembers' mastery of the new sounds so complete that the album's alien presence surrendered itself after just a handful of listens, becoming, for listeners, a natural part of the

cont. •••►

odds

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Commercial Airplay ▲18

Non-Com Airplay ▲13

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KOTR	WCBR	WTTS	KMBY	WCBE	WMAX
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U2 canon. In that one statement, U2: Band Of The 80s became a force to be reckoned with in the 90s. This is more than just a neat journalistic parable, the chaotic shift in musical priorities between 1989 and 1991 sent many flourishing groups accustomed to arena and stadium tours back to doing their own laundry. The old world was gobbled up by the new school so suddenly that many bands laboring in the studio unaware found their eventual releases to be lamentably obsolete. If Nirvana's *Nevermind* effectively ended the previous decade, then *Achtung Baby* kicked it away to a safe distance.

Speculation about U2's following release favored that the band would toss off another back-to-the-roots album in unplugged form, a style that had picked up tremendous popularity and been used by U2 itself during the small stage segment of the "Zoo TV" tour. But we got *Zooropa* instead, a cybernetic-inspired curve ball that took off into icily soulful electronic worlds. Even if one expected the shift, the forewarned still had to be surprised by a bubbling computerized tale of sin and redemption that featured Johnny Cash and the Talking Heads-like take on "Disco Duck" entitled "Lemon."

So now, it's 1997, and four years have passed since *Zooropa*. The bandmembers have been far from idle, however. Mullen settled in New York City for awhile, took drum lessons and joined with Clayton to play on a Nanci Griffith album. Then the rhythm team surprised us by revamping Lalo Schifrin's famous 60s TV theme for the big screen version of *Mission Impossible*, turning it into a sizable international hit. Bono teamed up with Dublin music-mate Gavin Friday to write and record two songs for the soundtrack of *In the Name of the Father*, then grabbed Edge and went off to Italy to sing with Pavarotti and raise money for Bosnian relief. U2 lent "Hold Me, Thrill Me, Kiss Me, Kill Me," a Zeppelin-derived rocker deemed unsuitable for the streamlined *Zooropa*, to the producers of the *Batman Forever* movie and soundtrack album. The much-anticipated release of the latest James Bond thriller

Goldeneye featured a brand-new Bono/Edge-composed title track delivered by the sultry Tina Turner.

On less-restrictive and often avant-garde projects such as these, the members of U2 often "road test" their solo ideas into eventual group breakthroughs, the most important to *Pop* being the band's involvement with Eno in the *Passengers* album. Essentially, this 1995 project featured U2 as the musical backing unit for their familiar mentor, on a series of 14 soundtrack songs accompanying obscure and, sometimes, imagined films. Many of the devices and industrial sounds that had wired U2's two previous albums into the 90s were revisited as well as haunting ambient textures, and an introduction to hip-hop, especially on the cut "Elvis Ate America," which featured frantic scratching and an in-your-face mix from Howie B. U2 escaped its own mortal coil to indulge its musical whims as inspired sidemen, free from the pressure of producing an official band album.

Pop will generate as much of the usual head-scratching that accompanies any new U2 album. Although fans should now expect the band to essentially reinvent itself with every release, few rarely predict the results. The biggest rumor about the album was that it would be a techno tour de force, helping to knock the alternative dance format into the full-blown mainstream. Not true. Bono spent a lot of time talking about hip- and trip-hop leading to speculation that the album would sound like a Portishead or Tricky release. Again, not true. One other idea that gained favor was that U2 would march dumb and happy into the commercial landscape that Phil Collins dragged Genesis, a lucrative but terminal move. Don't worry, *Pop* is not *Abacab*.

But all these influences, and even some classic-sounding U2 musical elements, do make their appearance on the new album. It's all of those things, yet in typical U2 manner, the influences are so incorporated into the band chemistry, so enjoyed and learned, that they're completely natural in the members' delivery. Howie B was retained as a kindred spirit, working with Flood, who had twiddled the

knobs for *Zooropa*, to influence and channel U2's fusion of ideas into the new album.

After a couple of listens, *Pop* sounds like three albums: a danceable techno introduction, a more traditional rock and singles-oriented middle section, and then a final laid-back trip-hop grouping of songs. With more listens, these distinct parts fade into a whole, which sounds more restrained and introspective than any U2 release since *The Unforgettable Fire*. The new release is held together with the trippy and ambient house music that has formed a scene in the 90s out of electronic music and soul fans. It binds together and runs through all of the songs on the album. The most energy comes from a tongue-in-cheek update of "Lemon," the single "Discothèque," as well as the full-blown techno rave-up called "Mofo." Both will sound alien to many fans since they leave the rock firmament solidly behind, but the former song still pounds along to Mullen's unrelenting and familiar thump. The latter might be tailor made for the disco, but right there in the middle, shimmers a guitar tone right out of *The Unforgettable Fire*.

Yeah, this is new territory. But it's still U2. Just as "One" formed a touchstone in the midst of *Achtung Baby*, "If God Will Send His Angels" sits like a pearl in this new oyster. An older song, dating back to the *Zooropa* sessions, but never recorded until now, this beautiful ballad moves along with a light house shuffle and Bono's low-key delivery. As in "With Or Without You," Edge caps this melody with a similar sounding guitar figure. Not too much imagination is required to peg this one as a future multi-format staple.

Edge explained to me in 1993 about how the sounds of the guitar had become cliché, losing their power to move a listener. He spent a great deal of time trying to find new sounds for *Zooropa* and only partially succeeded, the keyboards grabbing more of his eventual attention on that album. On *Pop*, the guitar regains much more of the once-pivotal role it commanded on most of U2's earlier work. Edge combines familiar sounds with a plethora of fresh approaches. Already out of the gate as the

second single and a favorite at Adult Rock stations is "Staring At The Sun," its appeal owing as much to Bono's distinctive chorus as Edge's distorted "underwater guitar." "Last Night On Earth" and "Gone" are other "rock" tracks before the album gives way to softer, soulful textures on "Playboy Mansion," "If You Wear That Velvet Dress" and "Please." "Miami" is a hip-hop speed bump in between that rolls over a tape loop of studio junk and sounds, punctuated by buzzsawing guitar and Bono's shouts. Finally, "Wake Up Dead Man" offers a startling coda to those who felt that U2's singer had abandoned his spiritual inspirations on the past two albums and drenched his hands, MacPhisto-like, into the mortal world of lust and sin. That he may have done to a certain extent, but this track acknowledges that Bono is, like the rest of us, a lonely traveler in this world desperately in need of heavenly succor.

If you look closely enough, you find some similarities with past U2 efforts and even a few obvious strategies used on previous songs. The important thing, though, is that a fresh embrace with style and influences easily overwhelms these older devices. They are merely used to help U2 attain its new goals and evolve creatively. Imagination and risk take the front seat on the latest album, just as they did with the group's previous work.

The job for programmers then, is to try to listen to *Pop* for enjoyment, allowing the album to work its magic before the business side of us all tries to place the music in a box, concluding its appropriateness for this or that particular format, or what single goes with what station. After all, truly great albums oftentimes lead taste and trends around by the nose, into and through barriers that we've erected around ourselves. Whether or not *Pop* is a great album only gets proven in time, but it should be given the proper chance. That's our side of the deal—U2 has already completed theirs. As Bono stated at the Grammys a few years back, "We shall continue to abuse our position and fuck up the mainstream." It was a great challenge to themselves. Funny that it's reached fruition on an album as ironically entitled as *Pop*. 



Carter Alan is the Music Director at WBCN-FM/Boston. For three years running, he has won the prestigious *Billboard* award for "Music Director of the Year," including this year's recent honor. The author of 1992's *Outside Is America: U2 In The U.S.*, Carter Alan has written for *The Boston Globe*, *Music Paper*, *CD Review* and *Sno* magazines. He recently completed liner notes for London Records' worldwide release of *Exile On Classical Street*, a compilation album of favorite classical pieces chosen by famous rock and pop artists. He is currently working on a second book about artists he's encountered during his career.

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Robert Earl Keen's



Everybody knows somebody in a Robert Earl Keen song. Maybe it's your brother who spends too much time at the bar, or perhaps an old girlfriend who sneaks into your dreams. Hell, I've even seen myself in a few of 'em. Robert Earl Keen is one of those songwriters who must secretly creep into people's houses late at night and go through their journals. I mean, how else could he sing what we're all feeling?

Well, get ready for another diary entry, because Keen is about to release his first major label album, *Picnic*, on the newly formed Arista/Austin. Not only does *Picnic* feature the production work of John Keane and the guest vocals of the Cowboy Junkies' Margo Timmins, but *Picnic* also has 10 unbelievably great songs—stories of folks who are lonely, broke and on the verge of doing things that they shouldn't be doing. So grab a can of Copenhagen, crack open a Shiner Bock and join the party that never ends as *totallyadult* cruises down the road that goes on forever with Robert Earl Keen.

By Matthew James Lawton

Your new album, *Picnic*, was produced by John Keane. How did you hook up with him?

"Well, he produced some stuff for the Indigo Girls, R.E.M. and the Cowboy Junkies. My connection was the Cowboy Junkies, because they are fans of mine; I met with Margo and her husband Graham, and they said that they'd like to help me out with this record. We'd actually talked to several producers

really like being a songwriter best. I put a lot of effort into being a songwriter, 'cause when I find out somebody's done one of my songs, I feel like, by God, this is what I am. I really am a songwriter. I am putting enough into my songs where some other artist that writes better songs than I've ever even thought of writing gets up and says, 'This is what I wanted to say.'"

Yeah, when you get songwriters like Willie Nelson doing one of your songs, that's gotta be better than just about anything.

"It is, it's a big charge, probably as good a feeling as you could get."

I've seen you a couple of times live, and you guys are just rocking,

but your audience is almost louder than your band! Have your live shows always been that way, or did they slowly evolve into this Beatlemania type of show?

(laughs) "It was an evolution. I really do truly come from the singer-songwriter, almost folk balladeer deal, where you get up there and tell some stories about your life or about how this song came about and things like that. Then as I went along and I grew in popularity, I guess the nature of the songs drew in these certain kind of people that just wanted to participate, they wanted to sing along or they wanted to yell along, and I started building a band as a defense and to just be a little bit ahead of the crowd. It started about four or five years ago, and it's built up now to where it's just ridiculous...we're louder than ever as a band and the damn crowd is louder than us!"

You're like an old friend coming back to town, 'cause you've always been out there doing these shows.

"Well, yeah. I've always felt that's an important part. Going back to places and saying, you know, 'I'm not just here to jerk you off one time, I'm gonna be back.' And the whole thing about seeing people perform, when people don't come out to see you, that's when you get discouraged. I'm not even talking about me much these days, we have great crowds, but I'm just talking about live music in general. I mean, it is such a different, different sort of thing than anything you'll get on television, on the radio, on a record, or anywhere. I really believe in live music."

You seem to be on the road all the time, yet don't you just go out on three-week trips?

"Right, right. I found over the years that when you go for over three weeks, and I'm not saying that I won't go out again for any length of time, but three weeks seems to be about the cut off time where people's lives start changing. It might be your life at home might be changing, and your life on the road is OK or sometimes people get a little schizy on the road, so that three-week mark for me has been really important to stick with, because I found when it goes over that, and I'm just talking about by a day, something kind of funny always happens."

What do you do when you're not on the road, when you're not Robert Earl Keen the

musician, just Bob Keen the regular guy?

"Well, me and my friends go fishing some. Bass fishing. You know actually, we're such fisherman we would fish in toilets for snails if that's all there was. But that's pretty much what we go try to do, and other than that, I really try to just take care of my business here, we have an office and we're constantly planning shows and making sure that the band is happy and that sort of thing. When I get off, all I like to do is kind of hang out with my wife and my baby."

"It used to be a breeze, of course, when I didn't have the notoriety I do now and I certainly didn't ever have the money that I do now, but man, I remember not too long ago thinking, 'Should I go fishing or should I go rent another video?' And really that was pretty much my two choices for the day."

Not only is *Picnic* your seventh album, but it's also your first on a major label, Arista/Austin. After being a part of the Sugar Hill gang for 11 years, why the change in labels?

"I had always made it real clear to Sugar Hill that I wanted to get the biggest opportunity I could possibly get and they were aware that I was trying to make my career work with their label as much as possible, which I did. We still have

Big Picnic

and hadn't had much luck finding the right guy, and all of a sudden John's schedule opened up and he was real open to working with me. I had some pretty specific ideas about some things and he's just a great guy to talk to. It all worked out and we were one big happy family."

Margo sings on five of the 10 songs on the new album...what was that like?

"It was really nice for me, because I never considered myself any kind of great singer or anything, and any help that I can get to help me sound a little prettier was certainly welcome. The interesting thing, I think, about it was that our voices blend pretty well and I was really happy with that, 'cause you never know."

You guys sound great together. This new album, like all of your past six albums, features some great cover tunes. This time around, you do 'The Coming Home Of The Son And Brother' by J.D. Hutchison, 'Fourth Of July' by Dave Alvin and 'Levelland' by James McMurtry. How did you go about choosing these songs?

"Well McMurtry's song I'd heard on his record, *Where'd You Hide The Body*, and I've known him for a long time and I just really liked that song—it was just right down my alley. I have always, in the past, done a song or two of someone else's, 'cause I felt like there are songs that I can't write that I would like to write, so I like to round out an album with somebody else's songs. With the Dave Alvin song, once I recorded it, I found out that it had been done by a lot of different people over the years, but I picked it up off of his *King Of California* album.

"I really like those strong-man-against-the-world sort of songs. The J.D. Hutchison song I've known for years, we've been friends forever. He's an obscure, bluegrass, musical genius, sort of guy. When we started out to record this album, I wanted to see how everybody worked, I wanted to test the waters, I wanted to make sure everybody worked well together. So I just decided, well, I'm gonna pull out this song that I know really well and say, 'Here we go, let's do this and see how everybody works together.'"

You always have some great guest musicians

on your albums, too. Obviously Margo on this one, and on past ones you've had folks like Gary Tallent from the E Street Band, Lyle Lovett, Nanci Griffith and you even had Gillian Welch on *Gringo Honeymoon*, which was the first record she ever sang on. Do these people search you out, or do you have to seek them out?

"I've been really lucky, they haven't really searched me out, it just sort of happens. All of a sudden you're starting to make a record and through a series of circumstances, somebody's interested in it, or they're interested in talking to you about it, and then you get together with them and boom, it happens. I've just really been lucky, 'cause I never have had some kind of contrived label-oriented deal. I've liked having people on my records that I like and admire, and it's worked out for me."

Not only have you had great people on your records, but you've had great people cover your songs—Joe Ely, Nanci Griffith and even The Highwaymen. What's it like hearing that someone's going to do one of your songs?

"Well, I can't really make up my mind whether I like performing best or if I



cont. ➔

a really good relationship, 'cause I still have six records with them. But when this whole thing grew so much and my grassroots following got so large, people started coming after me to try and get me to sign to a major label. I had quite a lot of thinking to do about what the trade-off was, however I always felt that a major label could provide me with the ability to get out and show a bit more presence. I wanted to be connected with something that had a little bit more muscle and that's what I thought of Arista, I was really happy with them, 'cause I researched them and I found out they were a really good bunch of people."

I don't know if this is rumor or what, but I always heard that in the beginning, for your first album, *No Kinda Dancer*, you actually put down a collateral loan using a couple of cars and a shotgun so you could make the album.

"Right, I pawned a shotgun and I took a loan out on a car and I also went to all these people that I knew and borrowed \$100 a piece from anybody I thought that might have a \$100, which cut out about half my friends. I said, 'I will not stiff you, you may not make a bunch of money here, but you're helping me, I'm asking you for a favor and I promise you I will pay you back,' and I did. But it was definitely hook and crook trying to get it together."

Yeah, and that was back in the days when you and Steve Earle were hangin' out. Wasn't he the one who convinced you to move to Nashville?

"Yeah, he did and that was kind of an off-chance meeting. I met him at a barbecue place that I played, like, three nights a week and he just came in and listened to me and we got to be friends—you know, talked a bunch and spent a few days together and the weirdest thing is, and I always think back on this, he said, 'Man, you can't just stay here in Austin, you'll pretty much waste away. You need to move to Nashville.' I had really never thought about it one minute before then, and as soon as he said it I said, 'God, that's the next thing I should do,' and I did. I didn't spend any time at all checking out of my place and packing up my car."

And also around that time, weren't you and Lyle Lovett roommates or something?

"That always gets kind of stretched out of proportion. Lyle lived about a half a block from me and our house was like this free-for-all sort of bus station deal, you know? We went to Texas A&M together and we were friends from our first year in school. We were like college friends are: we hung out 24 hours a day for three years and then when we got out, we all played the same places all the time. Nanci [Griffith] and Lyle and I, everybody was just trying to open up for this person or open up for that person or get in to play at this club—we really worked hard."

It seems like you learned a lot together as songwriters, because all three of your songwriting styles are kind of camouflaged in comedy every now and then.

"That's true. We have some similar styles and I'm sure that we borrow from each other. I remember instances where, for some reason or another, say, Lyle would mention something in a song, like, say, an old jeep or something, and then the next thing I know, I had a song that had an old jeep in it, and then Nanci would have one. It still happens today. I can't speak for them, I'm just saying for me."

Speaking of songwriters, what cassettes are melting on the dashboard of your pickup truck right now? (laughs)

"Let's see, I was listening to the most recent Greg Brown album, *Further In*, and somebody sent me the Merle Haggard box set from Capitol about three months ago—I listened to that about a zillion times. I love that. Merle Haggard probably goes down as the greatest country singer. I mean, some

people say George Jones, but that's not where my vote would go. My vote would definitely go to Merle Haggard."

All right, let's go over a couple of the new songs here. The first single from your new album, *Picnic*, is "Over The Waterfall," and it features Margo Timmins on background vocals. How did you come up with this one?

"I was trying to get out of myself and the way I normally write. I worked real hard for a long time to become a good narrative songwriter, where I really got the story told well, and people enjoyed it and they got it. I got to where I could do it so well that I felt like I was in a rut, so what I was trying to do with 'Waterfall' was, I was looking at it as 'How would I dream up this?' If I were dreaming this relationship had gone sour, how would I dream it, and that's what I was doing, it was like a dream sequence."

How about the song "Undone"? I love that one.

"'Undone' I wrote on the porch. I bought a little house in the town of Menard where my grandmother was from. I have this little house and I just went out there to fix it up and clean it up. The people that had been living there had an old car parked there and old mattresses and old mildewed

couches set out in the rain and busted up little kids' toys with faded plastic, and it was a really hard thing for me. I would work in the daytime on this house, and then in the evening, I would sit around and play the guitar. I wrote that song for all the ghosts of whoever had lived there."

Any thoughts on "Shades Of Gray"?

"'Shades Of Gray' is something I'd always wanted to do in a song. I wanted to connect a song with a historic event. In the end of that song, what's really happening, of course, is that all the people that have stopped these kids are the people that are looking for the person who did the bombing in Oklahoma City. And, of course, the kids don't know that and it freaks them out and that's why they turn around and try to make a new start. The implication to me is that if you caught somebody young enough, if you did the right thing and you scared the crap out of 'em, maybe they would change their ways."

A lot of people attempt to write good songs, but not many people do it well. You know, you're definitely a great songwriter, but I always get so hungry listening to your records. Do you have an infatuation with food and beer?

"I would say so, sure."

What's your favorite beer?

"Shiner Bock is my favorite beer."

All right, one more question and then I'll let you go chug some Shiner. Your new album is entitled *Picnic*. Is Robert Earl Keen's life one big picnic? (both laugh)

"I'd like to think so. I've definitely had a really great life, you know? I've kicked stuff and cussed stuff, but I'll tell you what, it's been good for me. I've always been able to write, since I was about five years old. Being able to write and knowing that that was my gift, coupled with starting to play the guitar, put me on the right road. And from then on, I've never had a moment's

thought as far as doing something else. Besides, I'm really bad at anything else. I drip glue everywhere, I always bend the nail, everything."

But you bend the strings just right.

"Yeah, I guess I can bend the strings all right."



For more information on Robert Earl Keen, call the REK fan club at: 210.796.SHOW, or E-mail Robert at: RobertEShw@aol.com, and if you're looking for some Keen insites (yuck yuck), go to: www.robertearlkeen.com



THE SCREAMIN' CHEETAH

WHEELIES

M A G N O L I A

radio edit from the album "Magnolia"

Produced and mixed by Michael Barbiero

Mgmt: Joint Management



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WRH

The Living Blues

INTRODUCTION BY JOHN SCHOENBERGER

WMMW/Madison, WI, Tom Teuber is our featured writer in this issue for our continuing series on what's happening in music. Not to date myself or anything, but I've known Tom since the early 70s, and therefore remember much of what he refers to in this piece (yes Tom, I saw that *Shindig* show, too!). As you can tell by the title, Tom's focus is on the influence of blues in contemporary music, and how it's as vibrant today as when those 60s British bands reintroduced a new American generation to one of its own cultural pillars.

The blues had a baby, and they named it rock & roll. That's what Muddy Waters sang something like 20-plus years ago, and he should know. The Rolling Stones took their name from one of his songs, after all.

Since 1954, when Elvis Presley walked into Sun Studios in Memphis and recorded Arthur "Big Boy" Crudup's "That's All Right," blues has been at the root of some of the best contemporary music. The Beatles paid homage to the blues back in 1963 with Barrett Strong's "Money." In addition to giving their props to Muddy Waters, the Stones got Howlin' Wolf on prime-time, national television (does anyone else remember seeing Wolf sing "Little Red Rooster" on *Shindig*?), and Led Zeppelin insured that large checks made their way to various blues composers' bank accounts all through the 70s.

In the 60s and early 70s, as progressive radio evolved, the original songs by the original artists—Buddy Guy, Junior Wells, Luther Allison, as well as Waters and Wolf—became staples of regular programming. And a new generation of musicians was developing, determined to keep the blues alive. I can still remember the first time I heard the debut album by the Paul Butterfield Blues Band. Right there on the cover, it said, "This album is intended to be played loud!" It was, and I did. Thank God CDs were invented; I've lost count of the number of vinyl copies of that album I've worn out.

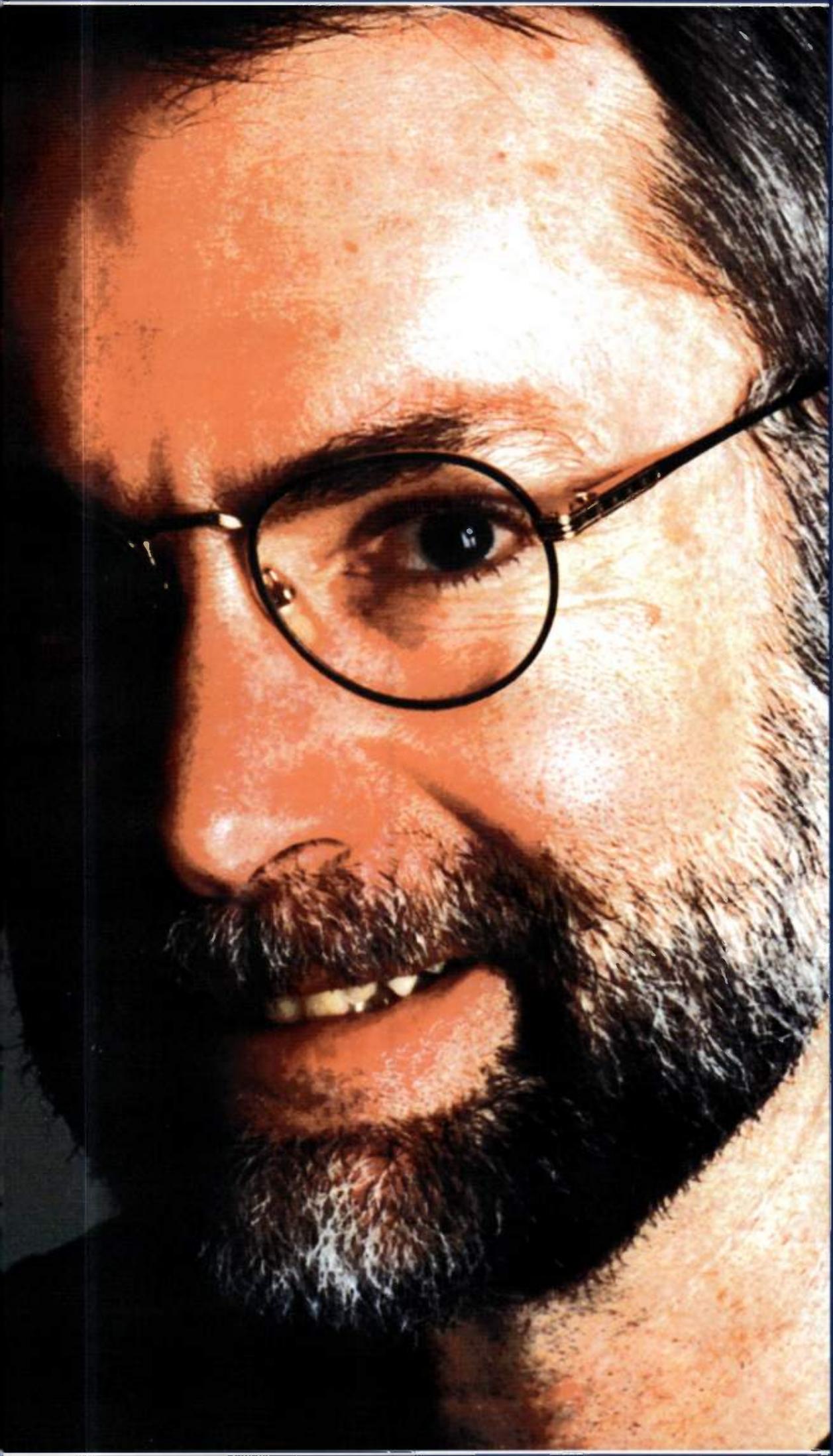
Then along about 1973, a very cool band from New England showed up at The Upstate New York Roadhouse, where I moonlighted from my radio gig at WCMF in Rochester. With a huge horn section, they spilled off the tiny bandstand...they blew the roof off the place. They were called Roomful Of Blues, and they've been performing non-stop since 1968. In fact, they have just released a new album on Bullseye Blues, *Under One Roof*, which can be found on the playlists of stations from sea to shining sea, including the notoriously picky KFOG in San Francisco. Today in 1997, the press is writing about what a lousy year 1996 was in the record business. "All That Music, And Nothing To Listen To," blares the headline in *The New York Times*. Sales of recorded music have been flat for a couple of years, we are told, and in the executive suites of record companies, highly paid professionals look at the SoundScan figures for Alanis Morissette and say, "Bring me one of those." Which is why so much of what comes across the desk of the average radio programmer all sounds like everything else. It's also why successful radio stations programming the Adult Rock format are finding out that the blues has always been what rock & roll is all about.

The Fourth Annual State-of-the-Format Poll, published in *totallyadult* #7, listed a wide range of artists strongly influenced by the blues: Eric Clapton, Bonnie Raitt, Van Morrison, The Rolling Stones, Led Zeppelin and Stevie Ray Vaughan. That list is growing. Widespread Panic's current track, "Hope In A Hopeless World," a Pops Staples tune. Mike Henderson And The Bluebloods run down the history of mistreated artists on "Pay Bo Diddley" on their debut release, *First Blood*, which features Double Trouble keyboard player Reese Wynans. And Big Head Todd & The Monsters join the list of artists who have collaborated with the legendary John Lee Hooker by including his "Boom Boom" on their new album, *Beautiful World*.

Hooker is another artist who has survived the fads and whims of the music business, still rolling along as he approaches his 80th birthday. John Lee Hooker had his first million-seller on the legendary Modern Records label in 1948—before most of us were born. He was rediscovered during the folk/blues boom of the 1960s, then exposed to yet another new generation in the *Blues Brothers* movie in 1980 and reappeared on the sales charts and on Adult Rock playlists in 1989 with the release of *The Healer*. Now, in 1997 comes a new John Lee Hooker album, *Don't Look Back*, featuring collaborations with Los Lobos, Charles Brown and album producer Van Morrison.

Ted Edwards, Director/Album Promotion at Virgin Records (and fellow WCMF alumnus), says he's honored to

By
Tom
Teuber



this unique American art form, will continue to grow and evolve, and entertain radio listeners for many generations to come.

be working with an artist of Hooker's stature. "He's an icon...one of only a handful of artists who is worshipped by other musicians. He and Van Morrison are friends, and they've been talking about doing an album together for 10 years. Van Morrison produced every song on the album except one, and that's 'Dimples,' with guest stars Los Lobos. They're wonderful musicians, and this collaboration is very special." *Don't Look Back* is on Pointblank, which Edwards describes as "our soul, R&B and blues imprint." The label was founded in 1989 by John Wooler, who had been A&R Director at Virgin's London-based headquarters and had supervised the creation of Gary Moore's blues album *Still Got the Blues*, which was a huge international smash.

It's a busy time at Pointblank, with new collections coming from former Roomful Of Blues frontman, Duke Robillard, veteran blues harp player Charlie Musslewhite and a new band, The Boneshakers, about which Edwards is particularly excited. "This is an unusual project for a blues label because traditionally there haven't been a lot of young people coming along making this kind of music. The Boneshakers are a five-piece blues band with a rock edge." Two former members of Was Not Was, Sweet Pea

Cont. →

*“The blues
came
out of
Mississippi,
sniffed
around
Memphis and
then settled
in Chicago,
where most
likely it will
peacefully
live out the
rest of its
days.”*

Atkinson and Randy Jacobs, the latter described by Edwards as “the best guitarist that a lot of people haven’t heard of,” are part of the group. In addition to these new releases, Pointblank has also been reissuing legendary sides from the Modern Records vaults via its Pointblank Classic imprint. So, in a sense, John Lee Hooker has come back to where his recording career started 50 years ago.

On the parent Virgin label, Boz Scaggs’s eagerly awaited *Come On Home* will be in stores in April. It’s a tribute to the music that influenced him while he was growing up—songs by people such as Bobby Blue Bland, Jimmy Reed, T-Bone Walker and Fats Domino. “I wish I could release it today,” says Edwards. Earl King’s song “It All Went Down The Drain” will be the first single.

The death of Stevie Ray Vaughan left a void for many music fans and musicians alike. Some say the blues player with the potential to be the next Stevie Ray is the one they call “Youngblood,” Kenny Wayne Shepherd. Signed to Giant (now Revolution Records) when he was all of 16 years old, Kenny Wayne’s blistering style is combined with strong songs on his debut album, *Ledbetter Heights*. Not every Adult Rock station embraced him, but those that did made their listeners very happy. Barry Lyons, VP/Rock Promotion at Polydor, held a similar position at Giant when Kenny Wayne’s album came along. “My approach, and the company’s approach, was to go against the grain. Everyone was rushing to sign alternative bands, like the next Pearl Jam, but having grown up in Buffalo and having lived in Chicago, I was used to meat and potatoes,” Lyons remembers. “We felt we had a record for people over the age of 25, while everyone else was catering to the younger end. Stevie Ray Vaughan was a guitar icon for a generation, just as Jimi Hendrix and Duane Allman were before him,” says Lyons. “There’s always room for someone who’s got the goods, and Kenny Wayne Shepherd’s got the goods.”

Initial reaction came from two cities: Albuquerque, NM, and Madison, WI. In Albuquerque, it was a Classic-leaning mainstream station that first embraced Kenny Wayne. In Madison, it was the *totallyadult* WMMM (“Triple M”), where I currently labor as Music Director. Triple M needed a band for its birthday party on the Fourth of July weekend in 1995. Kenny Wayne Shepherd was brought in for the show. The only problem was, the album wasn’t due for another two months. Lyons supplied an advance copy, which the station promptly put on the air. “We got a bigger reaction to the show, and to this album, than we’ve gotten for anything else we’ve ever done at Triple M. Kenny cut IDs, calling us ‘the first radio station in the country to play my record,’” says Triple M Program Director Pat Gallagher.

This past January, on Triple M’s “Super Bowl Of Rock And Roll Weekend,” the Green Bay Packers weren’t the only winners. Kenny Wayne knocked off Stevie Ray to win this annual on-air battle of the bands. The torch may have been passed to a new generation. Not only did James Brown give “Youngblood” his stamp of approval in the *Ledbetter..* liner notes, Kenny Wayne was invited to open for B.B. King this past summer, and he duets with James Cotton on “The Spider And The Fly” on the soundtrack for the John Travolta film *Michael*. Not bad for someone who just turned 20.

Kenny Wayne is pictured on his album cover with his first guitar at age of nine. Robert Johnson, composer of “Crossroads” and “Sweet Home Chicago,” was dead at 27. Randy Jacobs of The Boneshakers got his first guitar when he was 13. Howlin’ Wolf’s father got him his first guitar when he was 17. It’s not all that unusual for teenagers to be good at this, yet it still seems amazing that Jonny Lang, whose major label release, *Lie To Me*, on A&M, is only 16. What’s even more amazing is that according to SoundScan, “Lie To Me” debuted at #1 in the Twin Cities and has remained there for four consecutive weeks. Lang, originally from Fargo, ND, now lives with his family in the Minneapolis/St. Paul area, which has had a vibrant blues scene for many years. That scene is reflected in the playlist of KTCZ (“Cities 97”), whose Music Director, Jane Frederickson, has been a Jonny Lang fan

for a long time. “Jonny Lang is not an overnight success,” Frederickson says. “He’s been playing clubs in the Twin Cities area for a couple of years and building an audience. We played his independent release, *Smokin’*, when it came out in 1995, and, of course, we’re playing the new one. We’ve always believed in supporting artists that are getting to the next tier.”

KTCZ includes blues in its regular music mix in addition to featuring it on the weekly program, “Cities’ Blues,” which has been on the air for 10 years. “It’s the only local blues show on a commercial station. By doing it ourselves, we can be more localized and more immediate, featuring artists who are coming to town,” Frederickson points out. “Cities’ Blues” runs on Sunday nights, back to back with the station’s local music show, “Minnesota Music.” Blues tuneage currently being programmed at “Cities 97” includes Corey Stevens, Storyville and Roomful Of Blues. Minnesota has a long tradition of supporting the blues. For example, Bruce McCabe, who plays keyboards in Lang’s band, has been a fixture on the Twin Cities music scene for many years as a member of bands such as Hoop snakes and Lamont Cranston. Old folkies will remember Koerner, Ray and Glover (Spider John Koerner and Tony Glover still live and play in the area).

In his classic book *Feel Like Going Home*, Peter Guralnick sums up the evolution of the blues by saying, “The blues came out of Mississippi, sniffed around Memphis and then settled in Chicago, where most likely it will peacefully live out the rest of its days.” Chicago’s Alligator Records has just entered its second quarter-century of keeping the blues very much alive. New releases on Alligator include the third album by the best slide guitar player in Perth, Australia, Dave Hole, and another chapter in the triumphant return of former ex-patriot, Luther Allison. *Reckless* will have its national radio debut on CBS Radio’s “House Of Blues Radio Hour.” The entire program on the weekend of March 22-23 will be devoted to Luther Allison, and be on the lookout for a Luther Allison appearance in your area between May and July.

On the radio in Chicago, the blues continues to be very much alive on WXRT—also about to enter its second quarter-century. Not only is this music a staple of ‘XRT’s regular playlist, it has found a home on Monday nights on “Bluesbreakers,” which has been hosted by Tom Marker since he joined the station in 1984. “XRT was the first place I ever heard blues on the radio,” Marker recalls. “I had been a modern rock kid, very much into the music of the 80s. Then I went to my first New Orleans Jazz And Heritage Festival, and it changed my life. “Bluesbreakers” has always had a contemporary emphasis—partly because other blues shows on the air in Chicago have taken a historical approach, and because, at least in the beginning, the blues library at ‘XRT was pretty slim. “We emphasize new releases and artists who are coming to town,” Marker says. Asked if he ever lobbies PD Norm Winer to get blues releases added, Marker instantly replies, “That’s pretty much how all blues records get added! Robert Gray started out that way...so did Magic Slim.”

Winer doesn’t always act on his blues host’s recommendations because, as Marker puts it, “That’s his job. When he makes a decision, it really counts.” Upcoming releases Marker is excited about include Magic Slim on *Blind Pig*, a new Joe Louis Walker, the forthcoming Robert Cray album and *Reckless* by Luther Allison, which will reach ‘XRT listeners the same way it hits the rest of the country—on the “House of Blues Radio Hour,” airing on ‘XRT Sunday nights. Marker and ‘XRT will be involved in the City of Chicago’s Free Blues Festival in Grant Park, too, which this year expands from three days to four. Blues fans who want to make the pilgrimage will want to mark June 5-8 on their music calendars.

Everything old is new again. With the success and survival of veterans such as John Lee Hooker and the new blood of artists from the Grammy-winning Keb’ Mo’ to The Boneshakers to Jonny Lang, this unique American art form will continue to grow and evolve, and entertain radio listeners for many generations to come. **Ta**



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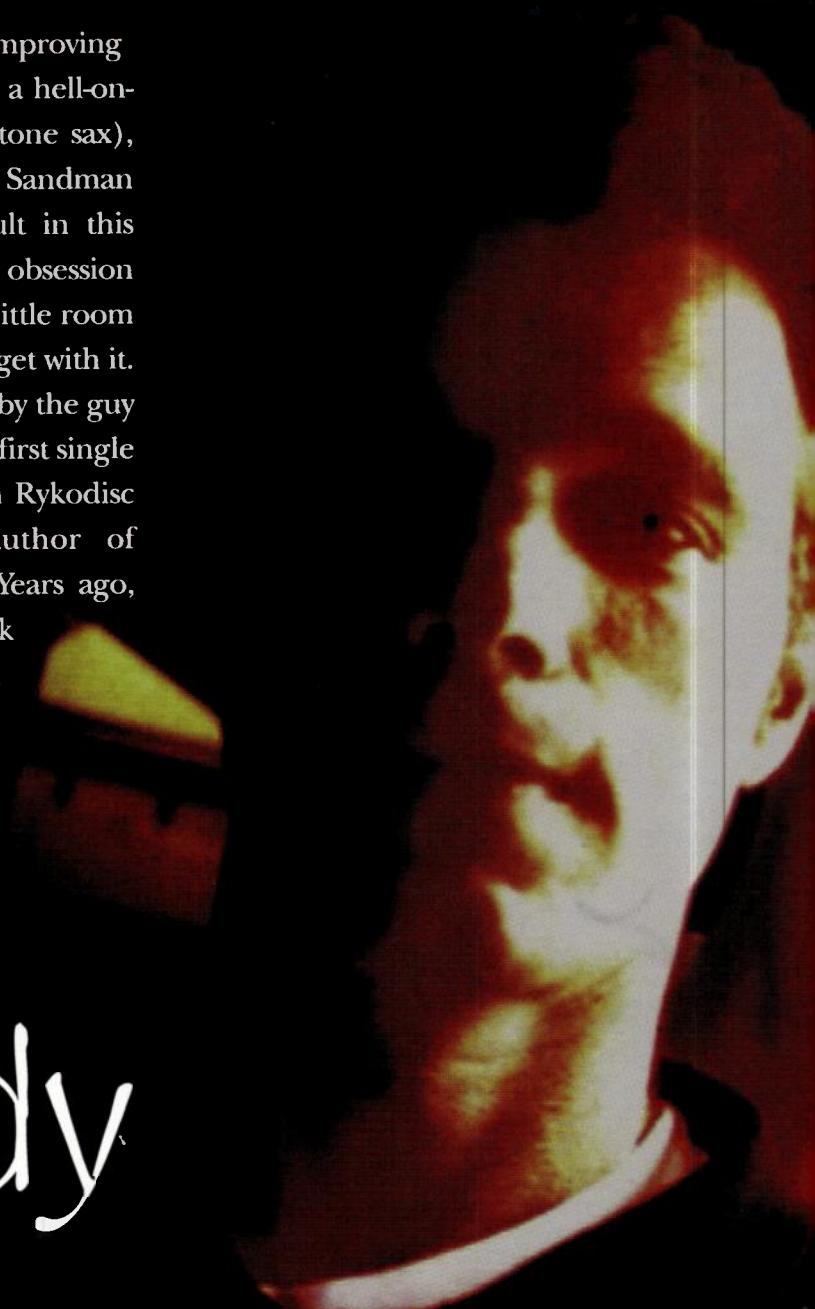
Morphine is the perfect modern band, operating, in the words of Robert Fripp, as a "small intelligent unit" that works.

By J. Mikel Elcessor

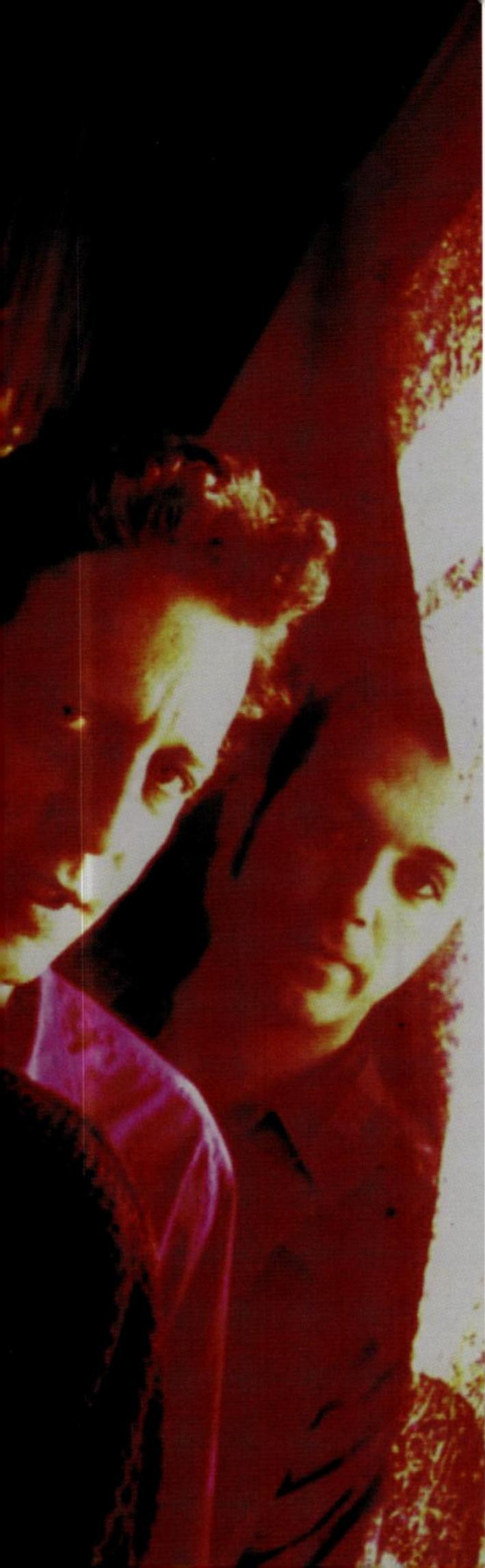
They work the road, the studio, the process, and the result is an even flow of steadily improving records supported and propelled by a hell-on-wheels live show. Dana Colley (baritone sax),

Billy Conway (drums) and Mark Sandman

oicals, two-string slide bass), who was the consenting adult in this interview, hammer away like a vintage Evinrude motor. Groove obsessions arrangements spar with rapier-thick lyrics as Morphine leaves little room the edges. Get on board or get with the consequences, but get with it. Promising an "over the top production" for "Early To Bed" by the guy who did the latest Soul Coughing video—"Early To Bed" is the first single from *Like Swimming*, the band's latest, and a co-issuing from Rykodisc and the new DreamWorks imprint—Sandman, the author of Morphine's lyrical snapshots is to the point and pointed. Years ago, embers of Morphine anchored a Boston-based outside rock and blues band called Treat Her Right. A quintessential cult (read: few record sales on a couple of labels, monster live shows and, the sure-fire giveaway, widespread critical acclaim), Treat Her Right evidenced early the whip-like energy and dry delivery that is the basis of Morphine's appeal.



Everybody Needs Morphine



Morphine is still based in Boston, the hometown for your earlier band Treat Her Right. Is there any lingering affinity going on for Morphine from the Treat Her Right days?

"I might run into three people a year that knew Treat Her Right. We were well known in Kansas City, Denver, Chicago and Boston. We played around the country some, but mostly as an opening act. That's why, as Morphine, we decided we didn't want to do any opening tours like that, because it just didn't seem like it got Treat Her Right anywhere. We would go back to these towns and they would be like, 'Well, you've never really played here before.' In a way, they were right."

That's an interesting lesson to carry from Treat Her Right to Morphine. So the logic ran: if you're not the headliner, you're not the draw and you haven't built an audience.

"Right. So [as Morphine] we started out playing smaller places and we're much happier that way."

But you have toured extensively and you're now playing a lot of 1,000-plus venues. The awareness of the band is pretty high. How did the new DreamWorks deal come through?

"They came and saw us in San Francisco a little over a year ago and basically made us an offer to sign up with them after our Rykodisc deal was over. After that, it all happened pretty quickly. They, in turn, went to Rykodisc to get our last two records with them, which they did, but just for North America."

The work now starts on the new disc, then. When you look down the road and see the regimen that accompanies a new release, are you looking forward to the promotional gauntlet that you'll pass through for *Like Swimming*?

"Well, we do pretty much standard promotional activities. We try to set some limits, like the time of day we start, how long a photographer can torture us. Things like that. We're pretty cooperative, I think. It's all for our good, basically. One by one, all of these things are fine, it's just that cumulatively they can wear you out."

There's the usual wide range of textures and emotions on *Like Swimming*. Morphine records seem to have a few basic components and this one is no exception. On *Like Swimming*, you have revved-up monsters like "Murder For The Money," grungy swing pieces like "Potion," dank withdrawn works like "Hanging On A Curtain" and these minimal, highly cinematic grooves like "Early To Bed" and my favorite "Eleven O'Clock." Tell me about "Eleven O'Clock."

"That song is very reduced, lyrically, obviously. I like that about it. It was funny, because we started doing it live and that was the song everyone said, 'Yeah, I liked that "Eleven O'Clock" song right away.' I don't know, there's something about repeating words so people can really understand them after awhile."

The piece is completely evocative of a time and mood. If Martin Scorsese was doing *Taxi Driver* today, that song would be required for the soundtrack.

(laughs) "Thanks. I would love to do something with Scorsese, so if you run into him, let him know for me."

I'll make a note about that right now. Let's talk a little more about the songs you collected to make *Like Swimming*.

"They weren't all written at the same time, so it's hard for me to talk about them as a group of songs. To me, they each have their own genesis. In general, I have a pile of musical ideas, melodies and riffs, and then I have a pile of words, so there's a little bit of mix and match."

"I try a lot of the new songs out with other friends of mine—even sometimes playing them in totally different styles. I figure if a song can be played in different ways then it's a good song. If the melody can hold its own no matter what's happening around it, arrangement-wise, then it helps me sort out the song and sort out the lyrics. Also, lyrically, by performing the song and singing the words out loud, you learn a lot about how

"At a certain point, you have to let the record company pick the song they think they can do the best with. You gotta pick your battles, and that's one that's not always worth winning."

Cont. →

"People like Johnny Cash and Muddy Waters are the people I like. You know, people that have played music their whole lives, had their ups and downs, and made good music the whole time."



the song is going to work live. That's a lot of the focus for us, making the arrangement support the song so that people can hear the words live.

"Sometimes you might not have many words and you think you're saying something plainly, but for some reason, some linguistic fluke happens so you have to reorder or change the syntax or substitute a couple of words. And all of a sudden the song clicks. It's just unpredictable like that. Most all of the songs go through this process. At the least, we'll start playing them live. In the course of last year, we played most of these songs on this new album live—a lot of them quite regularly toward the end. And then it's like, 'Never mind if people can hear the words, do they like the song?' That's something you really don't know until you start playing it live.

"That's why we're OK with overdubs in the studio, because we know we can make the song work live with just the three of us."

Were you at a point with the "Morphine sound" where you were ready to try something new when you made this record? The addition of the synth and that new instrument, the tritar, has shifted the sound of the band somewhat.

"We try to take it song by song. In the course of recording a song, we may be inspired to experiment, like the synth on 'Early To Bed.' For example, that was just some dusty old 80's synth that was leaning against the wall in the studio. We plugged it in, it worked, we got a sound really fast, I did an overdub in just one time through and we all got a really good laugh out of it. We moved on—we never dreamed we'd ever even use a synth, let alone make it a featured sound in one of our songs. But when it came time to mix, it sounded good, so we decided to go for it. I like the way that one came out. I think of it as vintage Prince, myself."

Do you ever get to the mix, finish with a song and say, "That's the single"?

"Yeah, but it never is. At a certain point, you have to let the record company pick the song they think they can do the best with. You gotta pick your battles and that's one that's not always worth winning. It's complicated, but the radio promotion people get very emotionally involved with the songs and their success. It's a political aspect, the way I see it."

The relationship with Paul Q. Kolderie and Fort Apache studio remains intact with *Like Swimming*. How did you originally hook up with Kolderie?

"We go back a long time. He worked on the original *Treat Her Right* recordings with us and he went to college with Billy. We've all been friends for a long time, and in the meantime, he's become a big-time producer. We work quickly together—we have a good rapport.

"It's all a part of simplicity. The simpler things are, the more time is left over to enjoy what you're doing. That's the way I look at it: Speaking as a member of the band, if the songs are simple, then you don't have to spend a lot of time rehearsing, and people don't have to remember all these complicated arrangements while they're trying to play a song. That leaves a lot left over to put into dynamics, for example, which is another big thing for us. If there's not a lot of chord changes and we keep the arrangements fluid, the songs usually change a bit from night to night. This leaves room for improvisation within the arrangements—not in the form of long sax solos, but in the form of opening up or closing down a section quickly if we don't feel like it's working right.

"See—dynamics, simplicity, flexibility...it sounds like a new self-help course!"

Or a new "empower your employees" management strategy.

"Dynamic simplicity can apply to...well, maybe I shouldn't go out on this limb..."

Go ahead.

"Simplicity works good outside of the playing situation, at least with us. The way we've always toured has been stripped down, very streamlined, very efficient and we like it that way."

So what does that leave you time to do outside of the band? That's kind of like a "what are your hobbies" question, but not quite.

"I have a studio in my house and I find myself pretty attracted to that. Where I live, you can play the drums and have a lot of people come by. When I'm not on the road, I like to record. I always have a lot of things I want to get on tape when I get home. But I also like to read, I like to draw, I like to take pictures. Those are also all the things I like to do on the road to be semi-constructive—you do a lot of waiting around on the road."

What were you reading when you were writing these songs? Are there any that are stuck together with whatever else you were doing at the time they were written?

"I'm not sure if there are any direct links between particular songs. 'Lilah,' the instrumental at the beginning of the record, is actually the prelude to this longer, Egyptian-style opus that is definitely the result of many hours of listening to Umm Kulthum records. That's going to be good. That'll be on the next record. The song 'Honey White' on the last album was totally inspired by a story by an Egyptian writer named Naguib Mahfouz from a book called *Midaq Alley*, which is basically the same story that's in half the old country & western songs: the story of the young girl moving to the big city against the advice of her family and falling into bad companions, so to speak. It's a classic theme."

I was always struck by the almost Faustian edge of that song.

"Well, it happens every day. It's happening right now, probably, in downtown Pittsburgh at the Greyhound station."

If you weren't doing this band, what would you be doing?

"It's hard to say, isn't it? What would you be doing if you weren't writing this interview? I saw John Singleton get asked this question on TV the other night and he said, 'I'd be teaching underprivileged kids how to read.' I thought, 'That's nice, John.' But is that what you say? I don't know. I could say that I'd spend the rest of my life finding a cure for...whatever, but who could say?"

"I could say that I can't imagine not playing music and I'm sure that's what I'll be doing until I die. People like Johnny Cash and Muddy Waters are the people I like. You know, people that have played music their whole lives, had their ups and downs, and made good music the whole time." 

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GO TELL IT ON THE



BY DAVID KONJOYAN

INTRO BY JOHN SCHOENBERGER • PHOTOS BY BRIAN BLAUSER

There is a certain circuit of shows and radio programs that many artists who dwell within the Adult Rock world frequent. "World Cafe," "Acoustic Cafe" and "E-Town" are a few, but the granddaddy of them all is "Mountain Stage," which takes place at the Culture & History Center in Charleston, SC. Over the years, the show has had the uncanny knack of zeroing in on newer acts before they've broken to a larger audience. And perhaps even more importantly, many artists who've reached a certain level of success still deem Mountain Stage as an important part of their touring/PR schedule. Further, close to 15 multi-artist compilations—some featuring a variety of musical styles, and others, focused in on a particular genre of music—from these shows have already been released as a *Best Of Mountain Stage* or *Live From Mountain Stage* series on Blue Plate Music, with more to come.

With this in mind, I asked Dave Konjoyan, a regular contributing writer for *totallyadult*, to look into the history and vision of Mountain Stage. He talked to West Virginia Public Radio's Larry Groce and Blue Plate Music's Chris Framer to get the story you're about to read.

R.E.M.'s done it. Counting Crows have done it. Bruce Hornsby, Cracker and Sarah McLachlan have done it, too. And so has indie starlet Ani DiFranco and a lengthy list of other talented artists who are not necessarily the proverbial household names: Irish singer Paul Brady, early progressive punk art-rockers Pere Ubu, singer/songwriters John Gorka and Victoria Williams, blues artists John Hammond, Charlie Musselwhite and Duke Robillard have all done it. Alternative, rock, blues, cajun, country, pop, and everything and everyone in-between have graced the 14-year-old Mountain Stage; an eclectic, live-performance radio program aired by over 110 stations nationwide and generated by a three-man skeleton crew at West Virginia Public Radio in Charleston.

"Stylistically, we have a very wide range," understates one of the team members, Larry Groce, who serves as the show's de facto artistic director. "I think it's safe to say we put on the widest range of music of any show on radio or television; everything from college/alternative—whatever you call that nowadays—all the way to very basic

folk and ethnic music, and in between there's vestiges of jazz, country and so on."

Groce knows whereof he speaks for two reasons. Like his fellow Mountain Stage staff members—Andy Ridenhour, who initially developed the idea for the program and engineer Francis Fisher—Groce's tenure with the show dates back to its inception, which was a pilot event staged in 1981. But also, Groce understands the performer's side of the equation as well. His background as a singer/songwriter of some renown (his more playful side resulted in the 1976 Top 10 novelty hit "Junk Food Junkie") makes him uniquely sympathetic to the concerns of both the show and the participating musicians. It is, in part, what makes Mountain Stage must-hear radio for its core of loyal listeners. The team never forgets the primary attraction they offer.

"[The artists] are the stars of our show," Groce emphasizes. "Our job is to make them look as good as possible. We give them artistic freedom to the max, which means sometimes they have enough rope to hang themselves." Groce pauses. "But



PRESHOW REHEARSAL: HOLLY COLE, LARRY GROCE, DUKE ROBILLARD, SUSAN FORREST & DR. JOHN

that's their problem," he insists, noting it takes enough of his energy to get the 26 yearly broadcasts produced.

When Mountain Stage began in earnest in 1983, the goal was always to take the show nationwide, and in 1986, after about two and a half years of building a reputable program, Mountain Stage did, in fact, launch nationally through National Public Radio. By that time the program had blossomed into an ambitious and rewarding mix of new and established artists, which steadfastly refused to be relegated to an upper demo, specialty-music ghetto. And the production team has remained dedicated to presenting both big-name pop and rock acts even as they exposed fringe and up-and-coming talent. And, as fortunes have conspired, they've even been able

hour of live music as a show with unlimited potential for the right cable outlet or appropriate network time slot.

In 1990, the program teamed with the newly formed Blue Plate Music—a Nashville-based record company founded by Dan Einstein and Al Bunetta, who had built Oh Boy Records around John Prine—to produce CDs from the extensive backlog of live performance recordings made over the course of some 400 shows. Already, the label has produced 15-plus compilations under the guidance of Groce and particularly, in Blue Plate's offices, producer Chris Framer, who oversees the CDs from concept to retail store.

"This isn't a huge money-making proposition. We do make money, but mostly it supports these up-and-coming artists and a portion of the royalties goes to West Virginia Public Radio." —Chris Framer, Blue Plate Music

to do both simultaneously. Lyle Lovett, Mary Chapin Carpenter, Sheryl Crow and Counting Crows are among the list that Groce says Mountain Stage helped introduce to audiences before the artist's careers grew to their now familiar levels.

Like any artistic undertaking, Mountain Stage is an ever-evolving event (initial shows included storytellers and comedy sketches) that has seen peaks and valleys in its overall success story. Now airing 26 new shows per year on about 110 radio stations through their current affiliation with American Public Radio International, Mountain Stage at its pinnacle spent several years producing as many as 40 shows a year for over 140 stations. "Stations change formats, the program directors change, they lose their funding," explains Groce of the show's fluctuating station base, even as he acknowledges that their determination to pursue bravely eclectic bills has scared off a few programmers.

And even though Groce states his goal is simply "always to stay alive," Mountain Stage continues to propose and implement ambitious new ideas. Recently, Groce has been pitching the show to various producers as a 30- or 60-minute television program, and though he's yet to land a deal, he's optimistic that others will see his vision of a tightly edited, creatively shot

"We wanted to do [records] for a long time, but we don't hardly have the staff even to run this show," Groce concedes. According to Framer, "Dan [Einstein] saw an opportunity with this live national radio program, which plays incredible music every week, to put together a series called *Live From Mountain Stage*, so the parties struck an agreement."

The discs, which range from simple, multi-artist compilations to rich, genre-specific collections (the most recent is an upcoming gospel-themed CD), are culled from the multitude of Mountain Stage recordings that Framer spends countless hours wading through in Blue Plate's Nashville studios. Framer digs out the finest of the recordings and sends them first to the respective artists for their approval. "If they say no, we don't proceed," says Framer, "though I'll do everything I can to get a track. Generally, the artists only say no if they don't like the track, and often it's something only they hear; so I'll just go find another track."

"The big name artists, like Counting Crows or R.E.M., are usually no problem. It's the smaller artists that tend to be more concerned," says Framer, noting that more independent artists often feel the Mountain Stage discs are competing on the same turf. "We're trying to get these



ONSTAGE:
JOHN HIATT



Cont. →



ON STAGE: SUSAN LAKELAND & J.J. CALE • JOAN BAEZ

artists exposed to a bigger audience—we're on the same side of the fence. Getting them to understand that is the challenge." To try to alleviate those concerns, Blue Plate links their Mountain Stage Web site (www.ohboy.com) to the artist's homepages, and includes informational, biographical liner notes on each artist in the CDs.

By keeping costs low and expectations realistic, Blue Plate has managed to grow the CD series and keep it profitable. "We're faced with the most difficult sell in the industry," Framer admits. "A live package—which is always hard—and a various artist compilation, which tends to get thrown into the various artist graveyard section of a retail store. So we design nice bright covers and make efforts to get them placed properly in stores. And we also do a lot of direct sales through the Web site and by mail order." Mail orders can be placed by calling 800.521.2112.

"This isn't a huge money-making proposition. We do make money, but mostly it supports these up-and-coming artists and a portion of royalties goes to West Virginia Public Radio, so it supports the program."

Not surprisingly, as Mountain Stage's reputation has grown, the staff has turned from beggars to, if not exactly choosers, certainly better prospects where talent is concerned. Boasting a list of participants hinted at the top of this article, Mountain Stage has presented a beguiling array of top-notch talent, and artists and record companies now, whenever scheduling permits, have embraced the opportunity to participate with Mountain Stage. The show now receives between 1,000 and 2,000 unsolicited tape submissions every year, from large corporate labels to homemade demos.



people. Once R.E.M. did it, many others said, 'Well, if they've done it, we'll certainly consider it.'

As with all endeavors where business meets art, Mountain Stage's success has come fraught with growing pains. "Growing pains are constant. The thing about this show is that for the whole time we've been walking as if on the edge of a cliff—one false move and we're gone," says Groce, who points out that Mountain Stage's funding comes from a number of sources, including subscriber station fees, show ticket sales, and corporate underwriting.

"We don't have wide commercial appeal so it's hard to attract money, but we've always lived in this environment so we're used to it. There's still anxiety involved, but like any good guerrilla fighter or small business person, we've learned how to do things with low or no overhead, so when the weather's cold we've been able to survive because we don't need a lot of food to get along."

Still, Mountain Stage continues to produce 26 entertaining and diverse shows a year. And Blue Plate has several new CDs in the planning or development stages. This spring will see an impressive folk compilation (featuring, among others, Richard Thompson, Iris DeMent, Richie Havens and Taj Mahal) and a Celtic collection (Eleanor McEvoy, Andy Irvine, Altan). Later in 1997, or perhaps early 1998, Blue Plate will release a jazz/lounge CD and an African music volume. All the upcoming releases, says Framer, "will continue to highlight what makes these CD collections special to music fans."

"It's live music that's meant to be heard live," he offers simply. "I mean,



"Our goal is to keep going without the pressure to conform to somebody else's idea, whether it be to narrow our focus or to commercialize the show's lineup." —Larry Groce, Mountain Stage

A lion's share of the program's reputation was built with a single, memorable event, according to Groce. "R.E.M. was on the show in 1991," he says with a tone of sweet recollection. "At the time, they were the most famous band in the world and they weren't going to tour for the *Out Of Time* album, so there was a tremendous desire to see them. They did only three shows—"MTV Unplugged," "Saturday Night Live" and "Mountain Stage." And they called us to ask if they could do it! Peter Buck had been on [Mountain Stage] with Kevin Kinney and he said [the show] had the kind of integrity he liked. So he said, 'I'm gonna bring my band back,' and we said, 'Sure,'" Groce deadpans.

"It was great," he continues. "A 1,000-seat hall, press from all over, a huge clamor for tickets. If we had to do that every week it'd wear us out because we don't have the staff to deal with that. But it opened the door to a lot of other

Louisiana/cajun/zydeco music is meant for dancing, that's the nature of the music, [and] you're gonna want to get up and dance when you get this [CD]. believe me. That's the appeal to a lot of it—the spontaneity. We don't go back and fix or overdub anything. It's exciting."

Still, when asked about immediate goals, both Framer and Groce independently echo each other.

"To keep going," says Framer.

"To stay alive," Groce states more viscerally. "We have a saying here, I read it in Oscar Wilde: 'It's better to have a permanent income than to be fascinating.' Success is survival. Our goal is to keep going without the pressure to conform to somebody else's idea, whether it be to narrow our focus or to commercialize the show's lineup."

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COLUMBIA

A Conversation With Rounder's Leslie Rousse

A day doesn't
go by that I don't

get another package in the mail from Rounder Records. For over 25 years, the label, and its affiliates, have been the home of many artists, all of which represent one form of American music or another. From its folk-based Philo, the blues-based Bullseye Blues and the roots-rock Upstart labels, to the reggae-based Heartbeat, the insurgent country-based Dead Reckoning and their Texas-based Bohemia Beat, as well as Flying Fish and the mother label, Rounder, which catches all the other genres, the Rounder Group stands proud as the label that can be realistic about its artists and diversified in the way it promotes and markets them.

Those many years of effort and commitment finally began to pay off big time for the label, first with the retail and airplay success of Alison Krauss's *Now That I Found You* and now with the impressive rollout of *Roomful Of Blues' Under One Roof*. Heading up the promotional efforts for both these projects, as well as hundreds more, is Rounder's Leslie Rousse—an I'm-ready-so-let's-go dynamo known as *Kid Leslie* to her friends.

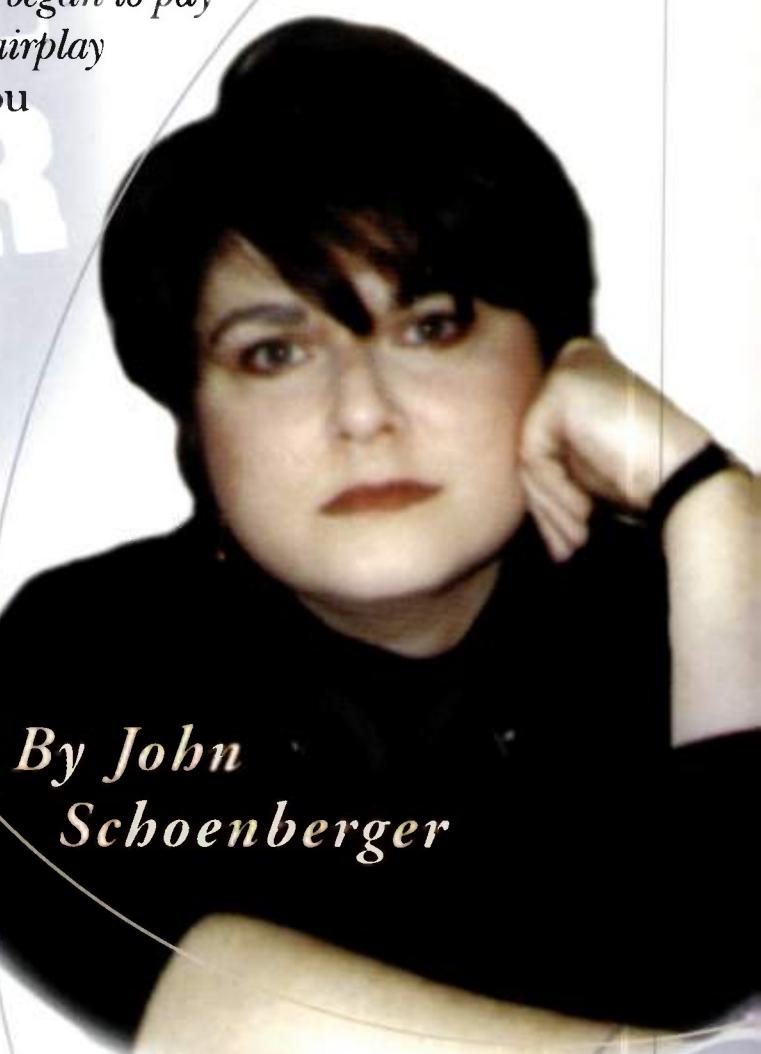
Give me a rundown of your history in the music industry.

"It can get a little confusing. Basically, I was working at *Software* magazine around six years ago and I was at a cushy job making good money, but I was really bored. It was a nine-to-five job and I decided I needed to have a passion for my career. So, I started doing some investigating and informational interviews in the area, and hooked up with a music retailer called Hear Music. I went over to the Hear Music headquarters, which was actually in Massachusetts, and just got to know the folks over there. Then a few months later, *Software* magazine laid off half their staff, including me, and I decided that it was time for me to switch my career, so I ended up doing odd jobs at Hear Music for a few months.

"Then there was an opening at WADN, a commercial folk station in Concord, MA, for an entertainment sales rep to take care of all the labels and promoters in the area and also do some promotion for the station. I decided to go for that. I worked at WADN for about a year and I really got to know a lot of the different labels in the area, including Rounder. I really liked the music that came out of Rounder and I decided I wanted to work there, and in particular, work with Brad Paul, Rounder's VP of Promotions & Publicity."

Yeah, Brad's a good guy.

"Yes, Brad's the best. I'd heard he was a horse lover, so I bought a toy horse, got up really early one morning and put it on his desk with a little note on it that said, 'Hey Brad, you should hire Leslie, she's gonna rock your promotion department.' Brad called me that day when he got the little horsey on his desk and said, 'There are no permanent openings here, but we do need someone to work a special project for us. We want someone to work Cheryl Wheeler to the Adult Contemporary format.' I said, 'What the hell, OK.' So I did, and Cheryl ended up charting at # 23. It was very successful and they were pretty psyched.



*By John
Schoenberger*

"Here's where it gets more confusing: At the same time, Hear Music called me and said, 'We're opening up a bunch of retail stores and we want you to work for us in the merchandising department.' There was no permanent position open at Rounder, so I went to Hear Music."

So that marketing thing was for all their stores?

"Yes. I would help pick out the music. Hear Music is the retail store for the Adult Radio format. It was created to educate people and help assist them in learning about new artists."

Yeah, make 'em feel comfortable.

"Exactly. It's a wonderful store concept, so I decided to go for it, but in just a little under a year, I was totally bored—I was crunching numbers, monitoring stock levels, and helping select the music for in-store play. Finally, I heard there was a position open at Rounder, so I went for the job and got it. I've been here for two years and I love it."

So in a six-year period you've gotten a well-rounded education as to how the whole industry works.

"Yeah, I really have. I really appreciate it, too. I do enjoy working on the label side and I love my job—I like talking to the radio stations."

Rounder Records is probably one of the leading labels in the independent label field and the product flow out of the Rounder Group is just amazing.

"Yes, it is. And it keeps me busy."

What's the basic philosophy of Rounder?

"That's a good question. It's simple: the bottom line is the music, and promotionally speaking, it comes down to micro-marketing; going zip code to zip code, and understanding how to market the genre of music an artist represents."

And it seems like you start out with realistic expectations.

"Yep, realistic expectations. I mean, with our sales, some major labels would probably drop the artist, but we consider it a success."

Generally speaking, there's a broad variety of music that comes out on the Rounder label proper. But there's Philo, which is a little more folk focused, then you have the Bullseye Blues label and you have your new relationship with Upstart. What's the decision process as to what's going to be your priority projects to work?

"Brad and I get together and have music meetings. If we make a project a priority, we also want to make sure all the ducks are in a row, that the artist is touring, that their record is really solid and that it will work for the particular format that we're gonna work it at. For example, we have 'priority one' and 'priority two' projects. Roomful Of Blues is 'priority one.' They're touring, we've laid down the groundwork and they've laid down the groundwork as well for the past 25 years, so we feel this project has a shot. Clearly, it's doing well. Then we have other artists who are a 'priority two'—developing acts we believe in, but they're not touring. So 'priority two' means we're not going to hire an indie, we're not going to do any trade advertising, but we are doing other things to help move that type of artist along."

Focused in terms of radio airplay expectations?

"Right."

So if a certain release isn't going to be radio driven, do you have other departments of the company that are spinning the wheels in different directions?

"Yes, we do. We have a person that's in charge of special marketing. Take the band Disappear Fear—he'll make sure that it's in all the women's CD catalogs. He also deals with special distributors, retailers and libraries."

What is that relationship with Upstart?

"We call them an NDL, a Nationally Distributed Label, and our publicist here, Glenn Dicker, is one of the owners of Upstart. All of the owners of Upstart actually work at Rounder. It's the same relationship we have with Dead Reckoning and Bohemia Beat: they're a nationally distributed label, we don't own the label, but our marketing, promotion and distribution departments assist them in all areas."

Rounder's been around for about 26 years, and besides just promoting the artists, you're beginning to try to promote a different perception of the label, aren't you?

"That has been a big problem for me. I feel the Adult Rock community perceives Rounder as doing one thing, and that's folk. When in fact, we do many things from world music to jazz to 'A3.' My challenge is to get people to understand that Rounder has developed into a viable player in the Adult Rock arena. Some recent success stories have given us the resources to help demonstrate this and slowly, but surely, people are catching on. So when it comes to certain project, we aren't going away."

Well, those radio folks are pretty smart out there, they realize that eight out of 10 times in a month, a record that's being promoted will be gone. Fortunately, I think we're lucky, we have a much longer, wider window than any other rock format does in developing an artist.

"I agree. We've realized we definitely need to be more focused on how we promote records here. I think the owners are starting to get it and are behind us on this. It's also important to let the totallyadult world know that when we have a 'priority' artist, and we hire an indie and we take out advertisements, we mean business."

"Another point I'd like to make is I think a good promotion person needs knowledge of the station they're talking to and knowledge of their market, knowledge of your artist and how it's going to sound at that station."

I agree. That's probably the most important area to develop credibility.

"Right. And that's something I do take pride in. I might have five records, but if I'm talking to Mike Mullaney at WXRV [in Boston], for example, I might only talk to him about two records, not even tell him about the other three. I want him to take me seriously and I think knowledge and trust is a huge part of it—I believe I do have that trust out there."

"Another important thing is intuition; you gotta know when to back off. Sometimes you want that add so bad from that station, you know you're close, but have the intuition to know when to back off and realize you have next week."

Getting the add is one thing, then there's all the rest of the machinery that comes behind that add in terms of support of the record in that market; getting the band in the market to do a show, getting the record in the stores and so on—things that bump that add into some kind of meaningful rotation. In seeing how records develop week to week, there are a number of smaller or independent labels that are having more success in terms of getting that add, but it's tough to get it out of a three-to-five-spins-a-week situation.

"Exactly. You can plant that seed, but then you have to water it and tend to it and hopefully it will grow. But eventually, that record's got to stand on its own, and if it's a good record, you can stand out of its way and watch it go. But in the beginning, you have to make

"I feel the Adult Rock community perceives Rounder as doing one thing, and that's folk. When in fact, we do many things from world music to jazz to 'A3.'"

sure you keep calling the station and provide what they need to help make this happen.

"That's where we are at with our Roomful Of Blues record right now. It is starting to grow on its own and it is a good record, and the phones and scans are increasing. Right now is when something really cool can happen."

So Roomful Of Blues is your "priority one" project right now, what are going to be your next "priority one" projects?

"Our next big 'priority one' project will be Alison Krauss. It's coming out March 25, and it is an incredible record. I think she's a stunning artist—she strikes a chord in people, and that voice of hers is just killer. The Non-Coms love her. The challenge will be the Commercial stations. However, every station I convinced to add her last release had a very successful run with it."

"I think a good promotion person needs knowledge of the station they're talking to and knowledge of their market, knowledge of your artist and how it's going to sound at that station."

Her last album certainly opened a lot of doors for the label, not just in the promotion world, but by selling a lot of records. I think it catapulted Rounder to a whole new level of perception.

"It definitely did. That was my first year at Rounder, and we were also celebrating our 25th anniversary—that was an incredible year. Alison Krauss definitely has opened doors and has given us a new respect."

"Then our next 'priority one' will be the Night Of Reckoning—all the Dead Reckoners playing together. That's going to be really cool, hopefully the Steve Earle fans out there will embrace this."

What kind of successes have you seen on the Americana side?

"We've definitely had a lot of success with Americana, a lot of Top 5 records there. The first full-time Americana station has opened up in Dallas giving the format more credibility. We are starting to see new touring markets for many of our artists, we're starting to see sales, we're slowly starting to see concrete results. Again, the expectation level comes into play here; we know it's a young format, so we don't have expectations like it's going to skyrocket immediately. But we'll have to see what happens next, especially with the climate of the Telecommunications Act and all these mergers happening; these huge companies may not want to take a chance on this or other niche music formats. But Americana is starting to have a life of its own and gets a lot of publicity, so I feel it can overcome this. Further, the major labels are clearly getting into the act—I mean, The Delavantes have been signed by Capitol, Robert Earl Keen has just signed with Arista/Austin, and look at BR5-49. Warner's has seen real success with Steve Earle, too. I do have a strong feeling Americana is going to bust wide open in 1997."

Is your promotional approach to Americana similar to your promotional approach to Adult Rock stations? Or do you have to come on a different way?

"It's pretty much the same. The only difference is we don't send them singles. Americana is still evolving and there has been a big complaint out there about getting way too much music; music that doesn't

belong on the format."

All of a sudden Adult Rock isn't the dumping ground any more?

"Yeah, that's what's happening. But the question is, what is Americana? Is it cajun, is it folk, is it blues, is it country? Right now there seems to be two camps: the rootsy rock camp, like The Delavantes and Joe Ely, and the more insurgent country camp, like Whiskey Town and Son Volt. That's how it seems to be evolving, and whether cajun and the blues music will remain there, I don't know."

Well, maybe not as much, but I think it will remain as a spice element.

"I hope so."

What kind of airplay universe is out there now for a folky Philo artist?

"There's a lot! We have a huge public radio database here. And a lot of the Americana stations will embrace quality singer/songwriters, as well."

More than that New England corridor which certainly seems to be the home of that genre of music?

"You're right. A lot of it is here, but throughout the country, there are different pockets where airplay does happen for the folk artist and the bluegrass artist."

Is this airplay something you have to actively promote or is it more like, as long as you provide it to them, they'll pretty much give it some play?

"You provide it and they come to the party. There are a lot of people out there that just adore Rounder."

Well, they certainly know you exist. I mean, they get a record from you every other goddamn day. (laughs)

"Yes, they do know we exist and they are very excited to get records from us. They tell me Rounder is the first package they open up when they receive their mail."

Any other points you want to make?

"Play Roomful Of Blues, you won't be disappointed!"

[Editor's Note: if you'd like to E-mail Leslie, you may do so at: leslier@rounder.com]

push

the follow-up to the top 5 track "long day"

from **matchbox 20**

totallyadult

Couldn't Wait

KMBY KKQQ

BIG ROCK STORY:

After Just Three Weeks...

The Album Network

Powercuts **36**

BDS Monitor

Rock Radio debut **39***

STORY OF THE WEEK:

WRAX/Birmingham

1) #1 Call Out Record!

20-24 & 25-32 both
males & females!

2) #11 airplay!

3) #19 in sales!

on tour now

produced by matt serletic for melisma productions, inc. management - LIPPMAN ENTERTAINMENT

LAVA

ATLANTIC

the atlantic group

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1997 GAVIN SEMINAR

The Gavin Seminar in New Orleans this year was a blast. Of course, the week after, I talked to all kinds of people who were there that I never saw, but then again, I did see plenty of people, and bands, and crazy taxi drivers, not to mention eating some awesome food. Below is proof that many other TA's had some fun, too!



THANK YOU, ADULT ROCK RADIO, FOR YOUR SUPPORT ON
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962 PPWs!!

Commercial Airplay #1 !!
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RYKODISC'S PLEDGE TO DONATE \$5/BDS SPIN OF
"NIGHT TRAIN" FOR THE AIRPLAY PERIOD 1/20 - 2/4
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APR 11 — BOSTON MA; APR 12 — PORTLAND ME; APR 13 — NORTHAMPTON MA; APR 14 — PORTSMOUTH NH; APR 15 — NEW AVEN CT; APR 17 — BALTIMORE MD; APR 18 — PHILADELPHIA PA; APR 19 — NEW YORK NY; APR 20 — ALBANY NY; APR 22 — OCESTER NY; APR 25 — TORONTO ONT; APR 27 — OTTAWA ONT; APR 30 — DETROIT MI; MAY 1 — KALAMAZOO MI; MAY 2 — HICAGO; MAY 3 — MADISON WI; MAY 4 — MINNEAPOLIS MN; MAY 25 — VANCOUVER BC; MAY 26 — VICTORIA BC; MAY 28 — TATTLE WA; MAY 29 — PORTLAND OR; MAY 30 — GARBERVILLE CA; MAY 31 — SAN FRANCISCO CA; JUNE 1 — SANTA ROSA CA; JUNE 3 — SAN LUIS OBISPO CA; JUNE 5 — LOS ANGELES CA; JUNE 6 — SAN JUAN CAPISTRANO CA; JUNE 12 — FT. COLLINS CO; JUNE 13 & 14 — BOULDER CO MUCH MORE TBA.....

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L SXSW.97

As many of you are planning your trip to Austin for the 1997 South By Southwest Music and Media Conference (or maybe some of you are reading this while travelling there), we thought a few tips on the cooler places in Austin would be in order. They're compliments of Lorraine Morse, a former *Album Network* employee who lived in Austin for awhile.

LOCAL WAKE-UP

Starbucks Coffee (corner of 6th & Congress). The House Blend and Sumatra you've come to know and love has hit downtown Austin at its most famous corner, along with Biscotti and freshly made pastries just like back home.

BEST HOTEL

The Driskill (604 Brazos). If you can get a room, even better! It comes with a broad staircase, soothing piano bar, elegant 19th-century style and its own resident ghost. During SXSW, it's also the place to weasel yourself into a balcony party to overlook the 6th Street open-air stage and festivities.

BEST DOWNTOWN BUILDING

The State Capitol (atop Congress Avenue). This political palace is at the center of Austin, both physically and spiritually. And the recently completed renovation has taken the Capitol back to its post-Civil War glory days.

BEST PUBLIC ART

The Stevie Ray Vaughan statue (Town Lake Hill & Bike Trail, southwest corner of First Street Bridge). Austin's most beloved son, cast heroically, large as the big life he led.

BEST ART GALLERY

Austin Museum of Art—Laguna Gloria (3809 West 35th Street). Gorgeous landscaping for art's sake on the outside. Art for your sake on the inside.

GROCERY STORE

Whole Foods Market (northeast corner 6th & Lamar). The ultimate natural foods store. Deli, bakery and produce departments to die for, as well as an outrageously huge beer selection, and aromatherapy and homeotherapy remedy aisles with bins of herbs and vials of oils.

BEST LOCAL RECORD STORE

Waterloo Records (northwest corner of 6th & Lamar). No disc is impossible to find. Just ask. Then slip next door to Waterloo Icehouse for live performances and the best local brews daily.

BEST BEER SELECTION

Gingerman (304 West 4th Street). Remember when you were a kid and you were leaving the grocery store and the wall was lined with gumball machines and you were ready to faint at all the choices? Well, that's how it feels when you enter the Gingerman and see the wall behind the bar bursting with taps.

BEST LOCAL COFFEE

Ruta Maya Coffeehouse (218 West 4th Street). Voted the best cup of joe in this town by locals near and far, this cavernous, non-claustrophobic haunt will provide you with numerous coffee choices, but won't give you dirty looks if you whip out your Marlboro "reds." In fact, you'll find the Ruta Maya Tobacco Shop in the back.

BEST NON-DOWNTOWN CLUB

Continental Club (1315 South Congress). Who cares if it's on the other side of the lake? Welcoming you with its giant Elvis sign above an aqua facade, the Continental Club is too cool.

BEST RESTAURANT TO PRIVATELY CUT A DEAL

Carribbas Italian Grill (11590 Research Blvd). Spago on the Prairie! Sumptuous Northern Italian cuisine and an impressive wine list to complement. You can toast your new deal with a bottle of Dom, chilled to perfection.

BEST TEXAS BBQ

The Salt Lick (only the locals know its locale). Texas's best kept secret. So secret, you won't find an address in any directory, nor a phone on the premises. It's approximately 35 minutes from downtown Austin. Get someone who lives there to take you.

BEST BBQ RIBS

County Line (on the hill—6500 West Bee Caves). Great big beef ribs they are, and best ordered all-you-can-eat (is there any other way?).

BEST ICE CREAM

Amy's (1012 West 6th Street & 3404 Guadalupe). Dozens of flavors home-made daily and galores of treats to choose from that they'll happily pound into your single, double or triple scoop selections on the counter top.

BEST EXCUSE TO AVOID YOUR DENTIST

Sweetish Hill Bakery (1120 West 6th & 922 Congress). For 20 years, decaying and satisfying sweet teeth citywide.

BEST NEWSTAND

Congress Avenue Booksellers (716 Congress Avenue). Just as you'd expect, a long wall with rack after rack of magazines and newspapers from just about everywhere...so you can catch up on what's happening at home.

BEST ANTIQUE SHOPPING

Antique Mall of Texas (1601 I-H 35 in Roundrock). Whether you're collecting Duncan Pheffe settees, French armoirs, English oaks, Italian-made, Fiesta ware, baseball cards, porcelains, Americana—you name it, this is the largest and most diversified trove to explore in all of Austin.

BEST VINTAGE CLOTHING

Flipnotics (1601 Barton Springs Road). Hot fresh java upstairs, cool old threads downstairs.

BEST GOLF COURSE

The one that can give you a tee time! Of the Top 20 courses in the state (rated by *Gulf Coast Golfer*), four are in Austin: Barton Creek Resort & CC (public), The Hills Of Lakeway, Barton Creek Lakeside and Austin Country Club.

DARDEN SMITH

BROKEN BRANCHES

**SPECIAL
EDIT
CD PRO
ON YOUR
DESK NOW!**



From the album
Deep Fantastic Blue



"This is a song called Broken Branches. It came about when I was taking my kid to daycare, and driving along out to the gulag, and this guy came up to the truck when we pulled up to a stoplight to ask for some money, and sort of was very forward about it."

"I got real defensive, you know – I was with my kid and all... The windows were down, but my kid just kind of looked at the guy, standing right there in the window, and said "hi." Didn't bother him at all! And this guy said "hi" to my child – it was like, at that moment, they were on perfect terms – they were grooving, you know?"

"I just realized that this guy, who was a scruffy looking kind of person I might just walk by, used to be looking just like my little boy – all sweet and innocent – he had a mother and a father, you know... He was somebody's Boy."

- Darden Smith Bottom Line, NYC 10/11/96

"Extraordinary... Broken Branches is a standout... Chorus driven and catchy."

Gavin 9/27/96

"Open, honest song-writing... Broken Branches, about familial expectations and a downward spiral into homelessness."

Hits 9/30/96

"Darden Smith's most compelling work ever."

FMQB 9/27/96



GOING FOR ADDS NOW! –Thank you

**Significant early believers:
WNCS, KGSR, WCLZ, WEBK, WXRC.**

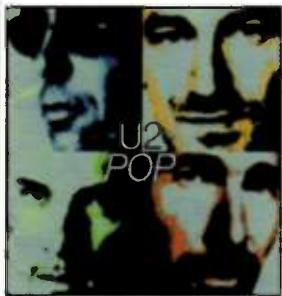


**If you're 21 or under and need help call our hotline at
1-800-999-9999.**

For more information on how you can help us help others, please call 1-800-388-3888.

**TUNE UP
SAMPLE #18
DISC 2,
TRACK 11.**

totallymusic

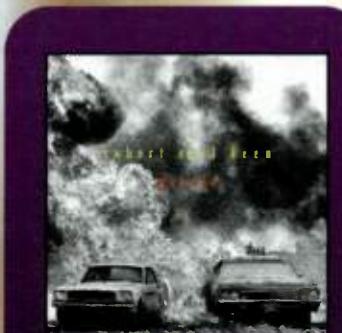


U2

ALBUM: *Pop*
LABEL: Island (524334)
MEMBERS: Bono (vocals/guitar); The Edge (guitar/keys/vocals); Adam Clayton (bass); Larry Mullen, Jr. (drums/percussion/programming).
GUEST ARTISTS: Steve Osborne (keys); Ben Hillier (programming); Howie B (keys); Flood (keys); Marius De Vries (keys); Gavin Friday (popcician).
PRODUCER: Flood, Steve Osborne & Howie B
ORIGIN: Dublin, Ireland

WHAT YOU SHOULD KNOW: Few bands can create as much expectation as U2. And of course, everybody seems ready to pounce if their new album isn't what they expect. Well, when has U2 ever delivered what we expect? Further, when has U2 ever delivered an album that, after several listens, doesn't totally captivate? Such is the case with *Pop*. After repeated listens—I, for one, like to be challenged—I'm convinced *Pop* will be considered one of the most influential albums of the 90s. As Carter Alan states in the cover feature to *totallyadult 8*, "The job for programmers then, is to try to listen to *Pop* for enjoyment, allowing the album to work its magic before the business side of us all tries to place the music in a box...truly great albums oftentimes lead taste and trends around by the nose, into and through barriers that we've erected around ourselves. Whether or not *Pop* is a great album only gets proven in time, but it should be given the proper chance. That's our side of the deal—U2 has already completed theirs."

SUGGESTED SONGS: "Staring At The Sun"; "Last Night On Earth"; "Please."
CONTACT: Jeff Appleton 212.603.3924



ROBERT EARL KEEN

ALBUM: *Picnic*
LABEL: Arista/Austin (18834)
MEMBERS: Robert Earl Keen (vocals/guitar); Mark Thomas Patterson (drums); Bill Whitbeck (bass/vocals); Rich Brotherton (guitar).
GUEST ARTISTS: Margo Timmons (vocals); John Keane (guitar/mandolin/keys/vocals); Joel Morris (drums); Dave Schools (bass); Tim White (keys); Tim O'Brien (mandolin); Gurf Morlix (guitar); Nancy Blake (cello).
PRODUCER: John Keane
ORIGIN: Bandera, TX

WHAT YOU SHOULD KNOW: *Picnic* is Robert Earl Keen's seventh album and his first for the newly formed Arista/Austin label. It, more than any other album, seems to capture the essence of Keen as a singer, player and, most importantly, a songwriter of exceptional versatility and skill. Sure, he's still a Texan all the way, but several of the songs on *Picnic* will easily get him more Adult Rock airplay than ever before. This is partly due to Margo Timmons' vocal contributions, along with John Keane's able production, but ultimately it comes down to the fact that it's Keen's time. In addition to seven self-penned songs, he also includes some choice favorites to round out the album—gems by Dave Alvin, James McMurtry and J.D. Hutchison.

SUGGESTED SONGS: "Over The Waterfall"; "Undone"; "Running With The Night."
CONTACT: Jon Peterson 615.780.9140



NANCI GRIFFITH

ALBUM: *Blue Roses From The Moons*
LABEL: Elektra/EEG (62015)
MEMBERS: Nanci Griffith (vocals/guitar); James Hooker (keys/vocals); Pat McInerney (percussion/vocals); Ron de la Vega (bass/cello/vocals); Phillip Donnelly (guitar/vocals); Doug Lanzio (guitar/vocals); Fran Breen (drums).

GUEST ARTISTS: The Crickets—Sonny Curtis (vocals), J.I. Alison (percussion); Joe B. Mauldin (bass)—Darius Rucker (vocals); Lee Satterfield (mandolin/vocals); Le Anne Etheridge (backing vocals).

PRODUCER: Don Gehman
ORIGIN: Franklin, TN

WHAT YOU SHOULD KNOW: It's been 10 years and a whole lotta live performances since Nanci Griffith gathered a band together that would become The Blue Moon Orchestra. And if you've ever been in the audience to see her and The Moons, you know what a magical experience it is! So, as a celebration of a decade together, and looking forward to 10 more years, we've been blessed with this live album; essentially, Griffith, her band, the Crickets and many friends got together in a studio and performed these songs as if onstage. The result is spontaneous, energetic and highly inspiring music. *Blue Roses From The Moons* features many Griffith written or co-written tunes, as well as songs by Nick Lowe & Paul Carrack, Guy Clark, Sonny Curtis and Suzie Elkins & Robert Field.

SUGGESTED SONGS: "St. Theresa Of Avila"; "Everything's Comin' Up Roses"; "Wouldn't That Be Fine."
CONTACT: Lisa Michelson 212.275.4260



MATTHEW SWEET

ALBUM: *Blue Sky On Mars*
LABEL: Volcano (31130)
MEMBERS: Matthew Sweet (vocals/guitar/bass/keys).

GUEST ARTISTS: Brendan O'Brien (keys/E-bow guitar); Ric Menck (drums); Stuart Johnson (drums).
PRODUCER: Brendan O'Brien & Matthew Sweet

ORIGIN: Lincoln, NE, but he now resides in LA

WHAT YOU SHOULD KNOW: "I always wanted to make an album that really stood up for the pop idea." So says Matthew Sweet of his latest effort, *Blue Sky On Mars*. Produced by Brendan O'Brien, we find Sweet taking most of the songs down to bare bones, paying more attention to structure, arrangement, sonic balance (there's a lot of cool keyboard sounds going on in the background) and melody. Don't get me wrong, raw power and let-loose energy still abound; however, each song contains it within its shell. At the end of the day, Sweet has delivered his best album ever, in spite of the fact that the bulk of recording was done at Sweet's home in "demo" form, which O'Brien and friends then beefed up in the studio in just a month's time.

SUGGESTED SONGS: "Where You Get Love"; "Hollow"; "Behind The Smile."
CONTACT: Ray Gmeiner 805.371.9026

BY JOHN SCHOENBERGER



T.D.F.

ALBUM: *Retail Therapy*
LABEL: Reprise (46489)
MEMBERS: x-sample: Simon Climie; other friends... (all instruments).

PRODUCER: x-sample & Simon Climie
ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: Strange personnel names you say! Well, we can't really say, but if you listen closely, it shouldn't be hard to figure out. The bio simply states *Retail Therapy* is the debut by T.D.F., implying that there may be future projects by this enigmatic combo. The music simply cannot be classified—it's a collage of ambient soundscapes, jazz meets jungle, soul, acid blues, rave dance and smooth jazz. Suffice it to say that the entire 54 minutes are highly enjoyable to listen to, with each piece flowing into the next, much like an Enigma or Deep Forest album. Many formats, dance and rave clubs, clothing stores, restaurants and who knows what else will be embracing this project. Adult Rock should take their piece, too.

SUGGESTED SONGS: "Angelica"; "Blue Rock"; "Sno-God."

CONTACT: Rich Garcia 303.554.1402



LORI CARSON

ALBUM: *Everything I Touch Runs Wild*
LABEL: Restless (72923)
MEMBER: Lori Carson (vocals/guitar).
QUEST ARTISTS: Bill Laswell (bass); Alan Bezozi (drums/percussion); Anton Fier (drums); Steve Bernstein (trumpet); Knox Chandler (guitar/bass); Chris Cunningham (guitar/sarod/E-bow guitar); Russ Irwin (keys); Rachelle Garnier (accordion); Jane Scarpantoni (cello/string arrangements); Beth Sorentino (keys); Brian Gocher (programming); Lydia Kavanagh (backing vocals).

PRODUCER: Lori Carson & Anton Fier

ORIGIN: New York City

WHAT YOU SHOULD KNOW: *Everything I Touch Runs Wild*, Lori Carson's third solo effort, was basically recorded in the bedroom of her New York City apartment throughout 1996. Since her days as the lead singer of The Golden Palominos, Carson's skills as a vocalist and songwriter have become creative and compelling. As is the case with much of her music, the songs on this album explore the darker and sadder sides of the human experience, yet somehow, when you've finished listening, you feel renewed and wiser for doing so. Each song has a subtle arrangement that's meant to complement rather than stifle. And she hasn't lost any of her seductive qualities, either—indeed, one could almost imagine that she's alone with each listener whispering "like one does with a lover." Perhaps the new muscle behind Restless (they just merged with Regency Enterprises and established a distribution deal with BMG) will finally get Carson the mass recognition she deserves.

SUGGESTED SONGS: "Something's Got Me"; "Black Thumb"; "Fade."

CONTACT: Rich Schmidt 213.957.4357



PHIL CODY

ALBUM: *The Sons Of Intemperance Offering*
LABEL: Interscope (90054)

MEMBERS: Phil Cody (vocals/guitar); Roger Lee Smith (bass/vocals); Andrew Kamman (drums); Bill Bonk (guitar/accordion/vocals); Matt Carlsonis (vocals/banjo/mandolin guitar).

QUEST ARTISTS: Bryan Smith (percussion); Sheldon Gomberg (upright bass); Rami Jaffe (keys).

PRODUCER: Thom Wilson

ORIGIN: Cincinnati, but he now resides in LA

WHAT YOU SHOULD KNOW: Interscope has been methodically and patiently building toward this "official" release of Phil Cody's debut effort, *The Sons Of Intemperance Offering*, waiting for the moment when they could give this impressive album its undivided attention. But Cody's used to being patient: prior to signing with Interscope he played in a variety of cover bands, until he realized he'd never grow musically unless he stepped out on his own. He also drove a taxi for a couple of years and was a maintenance worker on the swing shift of a train line. Many of you have had the CD for awhile and may have even seen him perform live in a town near you. All this has helped to build a slow but powerful groundswell for this extremely talented singer-songwriter. The bottom line is Cody has a good, earthy sound wrought with thoughtful lyrics and biting vocals.

SUGGESTED SONGS: "Hats Off"; "House Of Lust"; "The Loneliest Girl In The World."

CONTACT: James Evans 310.443.4559



ANNETTE DUCHARME

ALBUM: *Don't Argue With Her*
LABEL: Fuel (51566)

MEMBER: Annette Ducharme (vocals/guitar).

QUEST ARTISTS: Al Verne (guitar); Rob Lulic (guitar); Steve Crane (guitar); Jerry Wong (guitar); John Webster (keys); Tad Olson (bass); Niko Quantil (drums); Saffron Henderson (backing vocals); Tara MacLean (backing vocals).

PRODUCER: John Webster

ORIGIN: French Algiers, but she now resides in Vancouver, BC

WHAT YOU SHOULD KNOW: Born of a native French Canadian father who was a commander in the French Foreign Legion (and later joined a French Canadian Cajun band called the *Reveurs*) and a French traveling gypsy mother, Annette Ducharme has certainly led an exciting life. In the 80s, Ducharme was the keyboard player in John Lee Hooker's band. After that tour ended, she busked in San Francisco for a few months before returning to Vancouver. She signed with EMI Canada and released *Blue Girl*, which produced two Top 10 hits and a Juno Award nomination. Then her highly successful Canadian release, *Sanctuary*, came out and she began writing songs for other artists such as Tom Cochrane. Now we have her first US release, *Don't Argue With Her*, which displays her mature songwriting skills, impressive sense of dynamics and intelligent lyrical phrasing—not to mention the fact that this gal rocks!

SUGGESTED SONGS: "Talk To The Waves"; "Flowers In The Concrete"; "Waste Of Time 153."

CONTACT: Serious Bob 212.580.3311

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THIRD EYE BLIND

ALBUM: *Third Eye Blind*

LABEL: Elektra/EEG (62012)

MEMBERS: Stephan Jenkins (vocals/guitar); Kevin Cagogan (guitar); Arion Salazar (bass); Brad Hergreaves (drums).

PRODUCER: Stephan Jenkins & Eric Valentine

ORIGIN: San Francisco

WHAT YOU SHOULD KNOW: Third Eye Blind is a San Francisco-based quartet that likes to do things its way. Band leader Stephan Jenkins has been a regular fixture in the Bay area music scene for a number of years, but until he hooked up with the other three members in 1994, his musical vision had yet to be realized. The band has a strong work ethic and a fierce loyalty to San Francisco. Despite offers from big managers and producers in New York and LA, they've chosen to handle both duties themselves. They even designed the artwork for their eponymous debut album! Although Third Eye Blind's sound easily places them in the pop rock mainstream, these young musicians seem to have an inner instinct that enables them to sonically stand out from the crowd—they only get loud to affect, not for effect. Their first single, "Semi-Charmed Life," is already beginning to explode at several formats.

SUGGESTED SONGS: "Semi-Charmed Life"; "Jumper"; "London."

CONTACT: Lisa Michelson 212.275.4260



JAMIROQUAI

ALBUM: *Travelling Without Moving*

LABEL: WORK (67903)

MEMBERS: Jason Kay (vocals); Toby Smith (keys); Stuart Zender (bass); Derrick McKenzie (drums); Wallis Buchanan (didgeridoo).

GUEST ARTISTS: Simon Katz (guitar); Sola Akingbola (percussion).

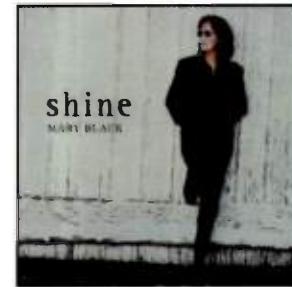
PRODUCER: Jason Kay & Al Stone

ORIGIN: London, England

WHAT YOU SHOULD KNOW: Already a smash in the UK, Europe and the Far East, Jamiroquai's latest million-selling effort, *Travelling Without Moving*, continues to push the band's sound into new dimensions. Blending a mixture of funk, soul, jazz and world beats into mellow, melodic grooves focused by the smooth vocals of Jason Kay, Jamiroquai remind me of the sophisticated and enlightened sound of 70s recordings by Earth, Wind & Fire, Ramsey Lewis and Stevie Wonder. The difference between *Travelling Without Moving* and the band's previous two efforts is a keener pop sense in both the lyrics and the melodies, but this is not at the expense of expansive arrangements. Says Kay, "I wanted this to be an up album, with memorable choruses and stronger hooks." By the way, the band's name is from Kay's fascination with the Iroquois Indian nation, hence jammin' and Iroquois Jamiroquai.

SUGGESTED SONGS: "Virtual Insanity"; "Cosmic Girl"; "High Times."

CONTACT: Pam Edwards 310.449.2203



MARY BLACK

ALBUM: *Shine*

LABEL: Gifhorse/Curb (1341)

MEMBERS: Mary Black (vocals/percussion); Carl Geraghy (sax); Dave Earky (drums/percussion); Garvan Gallagher (bass); Pat Crowley (keys/accordion); Frank Gallagher (keys/violin/whistle/vocals); Decian Sinott (guitar/vocals).

GUEST ARTISTS: Larry Klein (bass); Jerry Moratta (drums); Michael Landau (guitar).

PRODUCER: Larry Klein

ORIGIN: Ireland, but she now resides in Nashville

WHAT YOU SHOULD KNOW: Worshipped in her Irish homeland, and revered around the world for her simply awesome voice, Mary Black has slowly expanded her music horizons, always keeping her Celtic traditions as her touchstone—until now, that is! With her latest effort, *Shine*, she elicited the help of Grammy Award-winning producer Larry Klein, who has helped to guide Black into entirely new musical territory. Klein has preserved her Celtic roots and expanded her American country & western influences while wrapping them both in tasty, organic, pop trappings. The result is quite powerful and is sure to expand Black's appeal to Adult Rock audiences. Nothing was spared in the recording of *Shine*, from over a year of recording, to the use of top players in addition to her band, and by using studios in both LA and Dublin—everything was clearly done right.

SUGGESTED SONGS: "One And Only"; "Nobody Lives Without Love"; the title track.

CONTACT: Matt Duffy 615.321.5080



ERYKAH BADU

ALBUM: *Baduizm*

LABEL: Kedar/Universal (53027)

MEMBER: Erykah Badu (vocals).

GUEST ARTISTS: various session players.

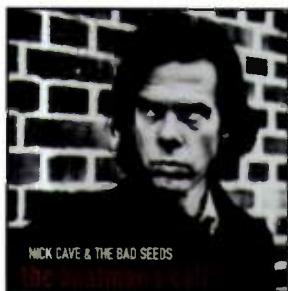
PRODUCER: Madukwa Chitwah, Bob Powers, JaBorn Jamal, Ike Lee III, The Roots, Richard Nichols, James Povster, Tone The Backhoe, JaiFar Barron, Robert Bradford & Erykah Badu

ORIGIN: Dallas

WHAT YOU SHOULD KNOW: A lot of producers and a plethora of musicians may have been used to create *Baduizm*, an impressive debut album by any standards, but it's the overwhelming power of Erykah Badu herself that makes this album a cohesive, flowing entity. Described by label President Kedar Massenburg as an "old soul with a hypnotic flow," this dance instructor-turned-singer has been compared to the alluring qualities we love in artists such as Billie Holiday, Curtis Mayfield and Marvin Gaye. But old school though her influences and wisdom may be, she is firmly planted in the 90s: through a seamless blend of soul and jazz, Badu creates a universal sound for the times. *Baduizm*, which also subtly reveals her black cultural influence straight back to its African roots, is already exploding at retail, as well as both urban and pop radio, but this shouldn't scare you off. Much like The Fugees or Dionne Farris, she transcends musical boundaries.

SUGGESTED SONGS: "On & On"; "Appletree"; "Certainly."

CONTACT: Howard Leon 212.373.0711



NICK CAVE & THE BAD SEEDS

ALBUM: *The Boatman's Call*

LABEL: Mute/Reprise (46530)

MEMBERS: Nick Cave (vocals); Mick Harvey (guitar); Blixa Bargeld (guitar); Thomas Wydler (drums); Martyn P. Casey (bass); Conway Savage (keys); Jim Selvunos (percussion).

PRODUCER: Nick Cave & The Bad Seeds & Flood

ORIGIN: Melbourne, Australia

WHAT YOU SHOULD KNOW: Ever since the demise of Cave's first band, the Birthday Party, he has gradually gone through an internal and external exploration to find the true essence of life, faith, love, loyalty and everything in between. And although we may not have to like all of what he's found out about us over the course of a decade and 10 albums (along with his all-star band, The Bad Seeds), you have to admire the man for his tenacity at getting at the truth. At this stage of his career, Cave is considered a songwriter on the caliber of Richard Thompson, Tom Waits, Lou Reed or Leonard Cohen: each song is like the next chapter in a never-ending novel by an incisive and insightful author bent upon stripping away pretense (Cave is that kind of author, too, by the way). Now we have *The Boatman's Call*, a more "upbeat" album, if you will, simply for the fact that he's brought things down to the basics—things we can each have a different point of view on, but nevertheless agree upon.

SUGGESTED SONGS: "Into My Arms"; "(Are You) The One I've Been Waiting For?"; "West Country Girl."

CONTACT: Rich Garcia 303.554.1402



KYLE VINCENT

ALBUM: *Kyle Vincent*

LABEL: Hollywood (62094)

MEMBER: Kyle Vincent (vocals/guitar/keys).

GUEST ARTISTS: Parthenon Huxley (guitar/vocals); Tommy Dunbar (guitar/Bouzouki vocals); Jamie Wollam (drums); Gordon Townsend (drums); Rob Miller (bass); Mark Stidham (bass); Ken Barry (guitar); David Carr (keys); Chris Darrow (mandolin); Bill Hulting (percussion); Jim Lang (keys); Karl Theobald (flute); Hank Linderman (guitar); Connie Nassios (backing vocals); Ginger Freers (backing vocals).

PRODUCER: Parthenon Huxley, Gabriel Veltre & Kyle Vincent

ORIGIN: San Francisco, but he now resides in L.A.

WHAT YOU SHOULD KNOW: This is Kyle Vincent's first album and it clearly discloses his love for pop music, particularly the kind he grew up on in the 70s. But don't go thinkin' this guy's hung up in the past or anything—there's a huge pop revival goin' on out there, don't you know? *Kyle Vincent* is full of hook-laden songs loaded with sweet, sweet harmonies, sing-along melodies and 12-string, jangly guitars. Vincent wrote or co-wrote every song on the album, sharing production chores with veteran knob man Gabriel Veltre and L.A. pop-meister Parthenon Huxley. The album was recorded in an old studio in Pasadena that still has analog equipment; they did all the vocals in the bathroom to capture that crisp sound you hear in the mix. "I am not trying to be Mr. Cool Retro Guy," says Vincent. "There's just much more warmth when you have real people playing real instruments...the way all my favorite records were made."

SUGGESTED SONGS: "Wake Me Up"; "Other Side Of The Rain"; "All Your Promises."

CONTACT: Mike Leiberman 818.560.6386



YO YO MA/MARK O'CONNOR/EDGAR MEYER

ALBUM: *Appalachia Waltz*

LABEL: Sony Classical (68460)

MEMBERS: Yo Yo Ma (cello); Mark O'Connor (fiddle/violin/mandolin); Edgar Meyer (double bass/piano).

PRODUCER: Edgar Meyer & Mark O'Connor

WHAT YOU SHOULD KNOW: What do you get when you put world-renowned classical cellist (and 10-time Grammy winner) Yo Yo Ma, Nashville composer/fiddler Mark O'Connor and classical composer/bassist Edgar Meyer together? *Appalachia Waltz*, that's what you get! Released by Sony Classical, this album has already taken that musical universe by storm and it's now beginning to spill over. Ma, O'Connor and Meyer have taken a number of newly composed pieces and rearranged traditional numbers, all possessing the spirit of an American musical style that was born in the Appalachian Mountains; on the 16 selections, the trio explores the diversity of the instrumental style that was developed in this region of the country. If you put aside your presuppositions about *Appalachia Waltz* and simply listen to it for what it is, its majesty and simple beauty will captivate you.

SUGGESTED SONGS: "Butterfly's Day Out"; "The Green Groves Of Erin"; the title track.

CONTACT: Max Horowitz 212.465.2444



LISA CERBONE

ALBUM: *Merry*

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, bumble, Baltimore-based English teacher Lisa Cerbone a few years back. Well, she's back with her Ichiban-released sophomore effort *Merry*, 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 *Merry*.

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

CONTACT: Lindsay Shannon 770.419.1411

AMERICAN ROOTS

JIMMY LAFAVE



ALBUM: *Road Novel*
LABEL: Bohemia Beat/Rounder (0007)

Repeatedly named "Songwriter Of The Year" in Austin music polls, Jimmy LaFave comes with his latest, *Road Novel*. Once again, there's rockers, rootsy, slowly building epics and ballads that will bring a tear to your eye many of which could qualify as his best songs ever. And driving them all home is LaFave's amazing voice; it's gritty and smooth at the same time! Helping him and his band Night Tribe - bassist Randy Glines, drummer Eric Hansen, keyboardist Stewart Cochran and guitarist Rick Poss - out this go around are some of Austin's hottest guitar slingers, including Mitch Watkins, Danny Barnes, David Murray, Kim Platko and Brent Miller. So set back and take a journey on the back roads of America and the inner roads of the heart with *Road Novel*.

SUGGESTED TRACKS: "Hold On"; "Long Time Since The Last Time."

CONTACT: Leslie Rouffe 617.354.0700

THE BACKSLIDERS



ALBUM: *Throwin' Rocks At The Moon*
LABEL: Mammoth/Atlantic/AG (92747)

If you wanna know where the true direction of Americana is headed, one listen to North Carolina's The Backsliders will give you the complete curriculum in 11 easy lessons known as *Throwin' Rocks At The Moon*. By combining elements of rock, country, folk and western into an interface style of playing, Chip Robinson (vocals/guitar), Steve Howell (vocals/guitar/mandolin), Danny Kurz (bass), Brad Rice (guitar) and Jeff Dennis (drums) have contrived a sound that's somewhere between Gram Parsons' country spirit and the high energy delivery of Jason & The Scorchers. Add the production skills of Pete Anderson to the mix, and you end up gettin' one of the most exciting debut albums to come down the pike in a long time.

SUGGESTED TRACKS: "Crazy Wind"; "My Baby's Gone."

CONTACT: Sean Maxson 919.932.1882

CHIP TAYLOR



ALBUM: *The Living Room Tapes*
LABEL: Gaddly (223)

Legendary singer-songwriter Chip Taylor returns with his first album of all-new songs in almost 20 years! Taylor saw tremendous success in the 60s and 70s as a hit songwriter, a sought-after producer and performer, but he drew back into the shadows in the 80s. It took a song on Bonnie Raitt's *Luck Of The Draw* and a tour with Midge Ure, Rosie Flores, Don Henry and Darden Smith to get his creative juices flowin' again. Last year saw his release of *Hit Man*, which revisited many of his most famous songs in a new musical light and now we have *The Living Room Tapes*, which features the contributions of guitarists John Sholle and David Mansfield.

SUGGESTED TRACKS: "Something About Losing It All"; "Heroes Of This Song."

CONTACT: Mitch Cantor 802.865.2406

DANKO/FJELD/ANDERSEN



ALBUM: *Ridin' On The Blinds*
LABEL: Rykodisc (10371)

Ridin' On The Blinds is the follow-up to the critically acclaimed 1992 self-titled debut by Rick Danko, Jonas Fjeld and Eric Andersen. We all know Danko's history with The Band and the style of music he still purveys to this day, but Norway's Fjeld (he brings many of Scandinavia's folk instruments into the sound mix of this outfit, which prides itself on using many traditional instruments) is a newer name to American audiences. And, of course, Eric Andersen has legendary status as one of the folk greats. All three have contributed in the songwriting department on this outing, as well as choosing songs by writers such as Robbie Robertson, Richard Thompson, David Olney and Tom Paxton. In addition, the trio is joined by such luminaries as keyboardists Garth Hudson and Kristin Skaare to round out their earthy sound.

SUGGESTED TRACKS: "Twilight"; the title track.

CONTACT: Mike Marrone 508.744.7678

SLAID CLEAVES



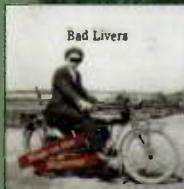
ALBUM: *No Angel Knows*
LABEL: Philo/Rounder (1201)

Raised in Maine, Slaid Cleaves began his musical career the day he discovered old records by Woody Guthrie, Hank Williams, Buddy Holly, Elvis Presley and Gene Vincent in his parents' attic - he was 20 years old. Now 27, Cleaves has taken these and many other influences, such as Springsteen's *Nebraska* and forged his own sound - a sound that's organic and timeless, and yet fresh and vibrant. And complementing his everyday subject songs is his wonderfully expressive voice. Since moving to Austin, he's won the prestigious "New Folk" songwriter competition at the Kerrville Folk Festival and many critical accolades: *The Dallas Morning News* said, "Combining the rootsy rawness of the early BoDeans and the Gothic twang of Gillian Welch, Slaid Cleaves has made the first great album of 1997."

SUGGESTED TRACKS: "Not Going Down"; "Dance Around The Fire."

CONTACT: Leslie Rouffe 617.354.0700

BAD LIVERS



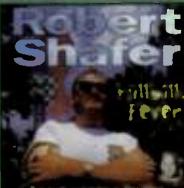
ALBUM: *Hogs On The Highway*
LABEL: Sugar Hill (3862)

Bluegrass and hillbilly music have always been a wonderful vehicle for musicians to strut their stuff and few bands today can rival the skills of Austin's Bad Livers. But it's important to note that these fellas aren't your traditional bluegrass band. For one thing, they cover songs by many punk icons. In fact, there was a time when Danny Barnes, Bob Grant, Mark Rubin and Ralph White III were one of those punk bands! But in late 1990, they saw the light and they've been delighting audiences from coast to coast ever since with their new musical direction. As *No Depression* quipped, "The Bad Livers have taken a somewhat twisted sonic step beyond the traditional bluegrass to form something by turns that is darker, brighter, moodier and goofier."

SUGGESTED TRACKS: "Counting The Crossties"; "The National Blues."

CONTACT: Gail High 9 WBR 189.1349

ROBERT SHAFER



ALBUM: *Hillbilly Fever*

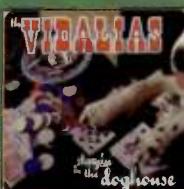
LABEL: Upstart/Rounder (028)

People in the know know that West Virginian Rob Shafer is one of the hottest pickers in the country. He's considered by the likes of Robyn Hitchcock, David Grissom, Jimmy Vivino, Sleepy LaBeef, Slim Dunlap and Mark O'Connor to have the best chops in a broad variety of musical styles. For many years, Shafer was the choice of Alison Krauss as her backing guitarist for fiddle contests. Further, he's won countless state and national awards as a flatpicking guitar and mandolin champion. Now, the rest of us get a taste of this amazing player (he sings pretty good, too). To help attract us to this man's roasty, rockin' debut, *Hillbilly Fever* (don't let the title mislead you!), Shafer was joined by Don Dixon and Marti Jones on vocals, Gary Boggs on fiddle and pedal steel, and Michael Lipton on rhythm guitar, among others.

SUGGESTED TRACKS: "Just Another Ambush"; the title track.

CONTACT: Leslie Rouffe 617.354.0700

THE VIDALIAS



ALBUM: *Stayin' In The Doghouse*

LABEL: Upstart/Rounder (034)

Atlanta's The Vidalias - Page Waldrop (guitar), Charles Walston (vocals/guitar/harmonica), Henry Bruns (pedal & lap steel), Martin Keams (keys), Jim Johnson (bass) and Randy Arrant (drums) - have been deliverin' countrified roots rock for about five years now. After a few indie releases, the band was signed to Upstart, which immediately released *Melodyland*, an album that landed the band in the pages of *Rolling Stone*, on VH1 and on radio stations throughout the country. The song "Carry Me" even ended up on the soundtrack to the indie film *Heavy*. Now they return with the more produced and broadscooped *Stayin' In The Doghouse*. This album fully reveals the songwriting skills, the musicianship and the attitude that have been delighting audiences throughout the South.

SUGGESTED TRACKS: "Misery Love Company"; "Such A Mystery."

CONTACT: Leslie Rouffe 617.354.0700

TAYLOR BARTON



ALBUM: *Thoroughbred*

LABEL: Surewill (2427)

Former Generic Blondes' lead singer Taylor Barton steps out on her own with *Thoroughbred*, an album produced by G.E. Smith and released on his new Green Mirror Music indie label.

This new setting leaves plenty of room for Barton's unaffected vocal style, her sharp, compassionate lyrics and her ability to slip into rockers, mid-tempo numbers or ballads with ease. In addition to her own material, Barton has also drawn songs from other writers, such as Willie Nile and G.E. John Mellencamp's guitarist, Andy York, also appears on the disc. Find out why Rosanne Cash says, "This is a very fresh record, combining an alternative, modern vocals rooted in classic underpinnings...very interesting and unique."

SUGGESTED TRACKS: "Alice"; "Down In The Water."

CONTACT: Promotion 516.267.3947

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WRH

WORLD ROOTS

VARIOUS ARTISTS



ALBUM: *Divine Divas*
LABEL: Rounder (5071)
 As you may recall, the original *Divine Divas* collection was released in 1995 to commemorate the historic United Nations Fourth World Conference on

Women in Beijing, China. Now, producer and UNIFEM member Brooke Wentz has assembled another collection in celebration of the contributions of women to world culture via their music. This time, the spotlight is on lesser-known artists as well as world-renowned names from around the planet. Included are selections from Cassandra Wilson, Ani DiFranco, Alison Krauss, June Tabor, Claudia Gomez, Rose Moe, Noirlin Ni Riain, Najma, Dark City Sisters and many, many more. By the way, March is International Women's Month.

SUGGESTED TRACKS: The choice is yours.

CONTACT: Leslie Rouffe 617.354.0700

NOOVODOODOO



ALBUM: *Holylands*
LABEL: Fore Reel (1359)
 NooVooDoo is the creative child of percussionist Jimmy Daniel and vocalist Mary DeSarte. Inspired by the tribal beats of traditional voodoo ceremonies of Cuba

and Haiti, they, along with a culturally diverse ensemble of musicians, have come up with a world beat/pop/rock style that is exotic, engaging, deeply moving and jam-packed with energy. *Beat* magazine stated, "Holylands captures a band at a surprisingly mature stage in its growth, capable of seamlessly switching from one rhythm and ambience to another, and of injecting roots sensibilities into some very strong pop-rock songs."

SUGGESTED TRACKS: "Pray For Rain"; "Chante."
CONTACT: Eliza Rabinoff 212.447.0077

ISMAEL LO



ALBUM: *Jamma Africa*
LABEL: Triloka/Sankara (534233)
 Few artists I've ever heard have more passion and finesse than Ismael Lo. Born on the banks of the Niger

River and raised in Senegal, he was exposed to both African and European influences, which helped to mold him into an artist of universal appeal: it truly makes no difference whether he's singing in English or his native language, his music is still penetrating and hauntingly beautiful. This collection of songs, all penned by Lo, is a testament to his musical genius. And be sure to check out "Without A Flame," a duet with Marianne Faithful.

SUGGESTED TRACKS: "Dibi Dibi Rek"; "Without A Flame."

CONTACT: Anne Ruth 505.820.2833

VARIOUS ARTISTS



ALBUM: *World Music That Speaks To The Spirit*
LABEL: Worldly/Triloka (534658)
 If you're looking for the ultimate collection of world beat/world roots music, then Triloka/Worldy Music has got the compilation for you! *World Music That Speaks To The Spirit* features India's Ali Akbar Khan and Krishna Das, Polynesia's Tahitian Choir, Africa's Jai Uttal, Vieux Diop, Wasis Diop and Ismael Lo, Native American Little Wolf and the ambient trance music of Tulka and Jim Wilson & Olga Kharitidi. This collection is designed to instill a sense of purpose and a connection to the universe that listeners can take with them into their daily lives. The artists on this disc fully represent the transglobal power music has in bringing us all closer together.

SUGGESTED TRACKS: The choice is yours.

CONTACT: Anne Ruth 505.820.2833

MARIA KALANIEMI



ALBUM: *Iho*
LABEL: Hannibal/Rykodisc (1396)
 Finland's Maria Kalaniemi has taken the usual musical avenues of expression for the free-bass accordion and thrown them out the window; by conceiving her instrument as a fluid and versatile means of melodic and spiritual expression, she literally makes the instrument sing. On *Iho*, Kalaniemi, backed by Aldergaz - a five piece band comprised of some of Finland's finest players - takes both traditional songs as well as several new compositions and instills character and a vitality into them. The result is music that has timeless qualities along with modern appeal.

SUGGESTED TRACKS: "Lomasavel"; the title track.

CONTACT: Mike Marrone 508.744.7678

ALTAN



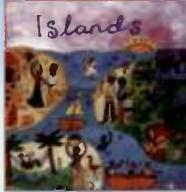
ALBUM: *The Best Of Altan*
LABEL: Green Linnet (1177)
 If you like your Irish music pure and undiluted, then Dublin-based Altan - Mairead Ni Mhaonaigh, Frankie Kennedy, Mark Kelly, Clarian Curran and Paul

O'Shaughnessy - is the band for you. Over the years, they've remained true to their love for and preservation of the jigs, reels, hornpipes, barn dances, strathspeys, mazurkas and highlanders of Donegal and other counties in Ulster. Now, we have many of the most spirited recordings of Altan featured on a single disc - *The Best Of Altan*. And as a bonus, this package also contains a special CD of the band recorded live in Germany in 1989.

SUGGESTED TRACKS: "Moll Dubh A Ghleanna"; "The Sunset."

CONTACT: Tom Frouge 203.730.0333

VARIOUS ARTISTS



ALBUM: *Islands*
LABEL: Putumayo (129)
 Ah, tropical islands...sandy beaches, the warmth of the sun, exotic food, swaying palms, leisure and passion. Just the thought begins to make you feel more relaxed.

To help us with our mental vacation, Putumayo has put together another excellent compilation of some of the world's finest musicians, this time with a tropical theme. The package features Cape Verde's Tito Paris and Maria Alice, Martinique's Kali, Puerto Rico's Jose Gonzalez y Banda Criolla, Cuba's Los Tradicionales de Carlos Peubla, Madagascar's D'Gary & Jihe and Tarika, Tahiti's Bobby & Angelo, Hawaii's Hapa and Tortola's Quito Rymer. Clearly, *Islands* is your antidote to civilization.

SUGGESTED TRACKS: It's your choice.

CONTACT: Daren Gill 212.995.9400

3RD FORCE



ALBUM: *Vital Force*
LABEL: Higher Octave (7099)
 3rd Force - William Aura (producer/keys/guitar/bass/vocals), Craig Dobbin (keys/drums) and Alain Eskinasi (drums/percussion/keys/guitar) - are challenging

musical barriers by taking influences from jazz, R&B, urban dance, roots and ethnic music and synthesizing them into a sound that is experimental and pan-cultural. Joining them to record *Vital Force* were Peter White (guitar/accordion), Rick Braun (flugelhorn), Craig Chaquico (guitar), Shahin Shahida (guitar), Jim Elliot (trumpet) and Gary Herbig (sax). Says Aura, "The success of our music has given us a clear vision to continue moving forward, breaking fertile ground in the evolution of modern music."

SUGGESTED TRACKS: "No Doubt"; "Echoes Of A Dream."

CONTACT: Scott Bergstein 310.589.1515

THE CONGOS



ALBUM: *Natty Dread Rise Again*
LABEL: RAS (3238)
 Roots reggae at its finest can be both moving and inspiring: drums and bass set the all-important beat; guitars, keyboards and horns

layer it; and the words of struggle, faith and hope focus it. It was during the 70s that this style of music took shape, and one of the groups crucial to this development was The Congos, which was formed in 1975 by Cedric Myton and Roydel Johnson. However, by the 80s, these two, along with the other members of the band, had moved on to solo projects. Now, we have *Natty Dread Rise Again*, the first album by all the original members of The Congos in 14 years.

SUGGESTED TRACKS: "Rock Of Gibraltar"; "Music Is The Key."

CONTACT: Teresa Altoz 301.588.9641

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MOOSE AND SQUIRREL, and nearly three decades of good music and good times!)

OUR MOTTO:
“Nothing Up Our Sleeve”

BLUES PIONEER

John Lee Hooker



ALBUM: *Don't Look Back*
LABEL: Pointblank/Virgin (42771)

The one and only John Lee Hooker returns with his umpteenth effort, *Don't Look Back*, which finds him as vibrant and as vital as ever. This powerful disc was produced by Van Morrison, who also plays and sings on the album, plus one tune produced by and performed with Los Lobos. Certainly, any personality, even someone's as strong as Morrison, can't really sway Hooker from his lifelong mission of playing his own brand of blues, but Morrison does bring some interesting elements into the mix. In addition, Hooker is joined by some choice players, including guitarist Danny Caron, keyboardist Charles Brown, drummer Kevin Hayes, bassist Ruth Davies and John "Juke" Logan on harmonica. *Don't Look Back* is a classy recording.

SUGGESTED TRACKS: "Dimples"; "Spellbound."
CONTACT: Ted Edwards 310.288.2726

Tony Furtado

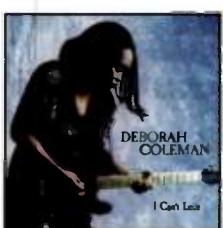


ALBUM: *Roll My Blues Away*
LABEL: Rounder (0343)

From the title one would think that Tony Furtado is yet another blues artist trying to make his mark, but that would be selling this artist way too short. Sure, his music has many traditional Delta blues elements in it, but like the roots of that style of music, there's also other traditional influences at play. At the heart of all is the amazing skill of Furtado himself. Known by many as an accomplished banjo player, *Roll My Blues Away* reveals his slide guitar talent. Furtado is joined by many impressive players this time, including Stuart Duncan (fiddle), Kelly Joe Phelps (lap top slide guitar) and Mike Marshall (guitar/mandolin/mandocello). Clearly, this is an album that draws from all over the musical map and succeeds.

SUGGESTED TRACKS: "The Ghost Of Blind Willie Johnston"; "Mudville."
CONTACT: Leslie Rouffe 617.354.0700

Deborah Coleman

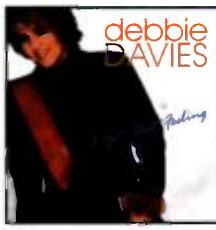


ALBUM: *I Can't Lose*
LABEL: Blind Pig (5038)

Music has been a big part of Deborah Coleman's life ever since she was child, but it wasn't until the late 80s when she began to realize her dream. After playing in a variety of rock and R&B bands, this Virginia native finally heard the blues callin' her name. In 1993, she and her band won the Charleston Blues Festival's National Amateur Talent Search, and she hasn't looked back since. *I Can't Lose* is Coleman's first effort for Blind Pig (and her second recording), and it fully showcases her aggressive guitar playing, gutsy vocal style and advanced sense of timing. In a world dominated by men, Coleman easily has the chops and the talent to make it.

SUGGESTED TRACKS: "My Heart Bleeds Blue"; "Feelin' Alright."
CONTACT: Sarah Sweet 415.550.6484

Debbie Davies



ALBUM: *I Got That Feeling*
LABEL: Blind Pig (5039)

As a solo artist, Debbie Davies is just beginning to get her name out there, but to insiders, she's on the front end of the female blues guitar curve. This LA native started her blues journey as a member of Maggie Mayall (John's wife) And The Cadillacs, an all-female blues band that rocked the clubs in LA for many years. Through an introduction to Albert Collins from her friend Coco Montoya (who plays on this album), Davies ended up playing with him for three years, where Collins took her under his wing and shared much of his experience. After his death, she stepped out on her own. OK. She knows how to play that guitar of hers, but she can sing with the best of them, too. I got a feeling that *I Got That Feeling* is gonna take this red-hot player to the next level.

SUGGESTED TRACKS: "Howlin' At The Moon"; "Lucky For Love."
CONTACT: Sarah Sweet 415.550.6484

Various Artists



ALBUM: *The Best Of Fat Possum*
LABEL: Fat Possum/Capricorn (534130)

We've written before about many of the artists on Fat Possum in Blues Corner. About how the label is dedicated to preserving the blues that came from the small town juke joints dotted throughout the South and to recording the key artists who are still preserving this sound, artists such as R.L. Burnside, Junior Kimbrough, Dave Thompson, Paul "Wine" Jones, Cedell Davis and the Jelly Roll Kings. One listen to *The Best Of Fat Possum* will help you to understand why *The New York Times* said, "Fat Possum Records is perhaps the most important label recording blues today," and why *CMJ* wrote, "Fat Possum Records is bringin' the real deal to world."

SUGGESTED TRACKS: It's your choice.
CONTACT: Jeff Cook 404.873.3918 & Michelle Meisner 707.763.0599

Jelly Roll Kings

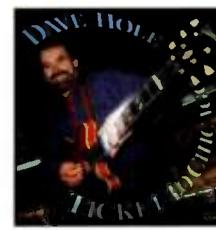


ALBUM: *Off Yonder Wall*
LABEL: Fat Possum/Capricorn (534131)

The Jelly Roll Kings—Big Jack Johnson (guitar/vocals), Frank Frost (keys/harmonica/vocals) and Sam Carr (drums)—are as close to living legends as you can get. Individually, and collectively, they've played everywhere from juke joints to the major motion picture *Crossroads*, they've been in television commercials for Bill Clinton, in TV documentaries about Delta Blues and on Japanese national television. But these things haven't changed the guys a bit—they've been around forever, playing the blues as they were taught, and as they now teach the younger players. *Off Yonder Wall*, their latest, was produced by Robert Palmer and also features the guitar stylings of Terry Jackson.

SUGGESTED TRACKS: "Jack Frost Blues"; "So Lonesome."
CONTACT: Jeff Cook 404.873.3918 & Michelle Meisner 707.763.0599

Dave Hole



ALBUM: *Ticket To Chicago*
LABEL: Alligator (4847)

That smokin' slide guitarist from down under, Dave Hole, is back and he's set to blow you away. For this outing, he came to Chicago to record the album, eliciting the help of many Chitown veterans, such as bassist Johnny B. Gayden, drummer Ray "Killer" Allison and pianist Tony Z. Says Hole, "It was incredible to be able to play with musicians of this caliber. It was inspirational to say the least." *Inspirational!* If you know Hole's previous efforts, it's hard to think he could ever be more fired up, yet, somehow, he is. Every track on *Ticket To Chicago* simply bristles with excitement and virtuosity. *Guitar World* summed it up when they wrote, "Exhilaratingly relentless...he produces solo upon blistering solo."

SUGGESTED TRACKS: "Phone Line"; "Bermuda Triangle."
CONTACT: Tim Kollath 773.973.7736

Gary Primich

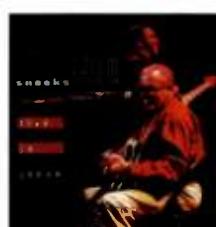


ALBUM: *Company Man*
LABEL: Black Top (1136)

Gary Primich plays your basic workin' man's blues—gritty, sweaty and passionate. As a longtime resident of Austin, Primich has been singin', writin' and blowin' his harp for many years, but he still can't hide his Indiana influences, especially in his lyrics. He's also about as far away as you can get from the cookie-cutter blues that plagues many of the clubs across America. For *Company Man*, Primich was joined by such hot players as guitarists Shorty Lenoir, Mark Korpi and Steve Jones, keyboardists Gene Taylor and James Polk and a couple of supertight rhythm sections. The result is big city blues, with a healthy nod toward the masters.

SUGGESTED TRACKS: The title track; "Turn Your Damper Down."
CONTACT: Heather West 504.895.7239

Snooks Eaglin



ALBUM: *Live In Japan*
LABEL: Black Top (1137)

They don't come much cooler than guitarist extraordinaire Snooks Eaglin. This Crescent City vet has been playin' the blues a long time and is often called "The Professor Longhair of Guitar." He's admired by many of the best players in the world for his taste and dexterity, choosing to take a smoother and tastier road, instead of flash and speed. On *Live From Japan*, we hear Eaglin in his element—in front of an audience of fans. He performs a selection of originals, as well as classics by such writers as Earl King, Charles Brown, Fats Domino and labelmate Tommy Ridgley. Whatever this man chooses to play, it comes out golden.

SUGGESTED TRACKS: "I Went To The Mardi Gras"; "Don't Take It So Hard."
CONTACT: Heather West 504.895.7239

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station events

Here's a sample of some of the *totallyadult* stations' main promotional events for 1997. From great live music to serious benefits to wacky parades, these events prove that just because you're an adult station, doesn't mean you have to be an adult!

KBCO Boulder, Colorado

- **The 18th Annual KBCO Kinetics Sculpture Challenge (May)**
Costume-clad teams race over land and water in homemade man-powered crafts.
- **KBCO's 20th Anniversary (All Year)**
Major events in the works.

KBXR Columbia, Missouri

- **4th Annual 'BXR Moo Dah Parade (April)**
The only "un-parade" around in which you can do whatever you want. It's all about fun, letting your hair down, and helping out a local charity through the \$1.06 entry fee and bribes to the judges. The day is topped off with live music and a street party for both participants and spectators.
- **Community Bike Project (May)**
KBXR's Green Team helps out the Community Bike Project where they paint donated bikes yellow and place them at various points throughout the city to indicate they are for public use.
- **KBXR's 4th Annual Birthday Celebration (October)**
KBXR puts on a free concert for their listeners. Past birthday performances have featured the Dave Matthews Band, Rusted Root and The Wallflowers.

KCRW Los Angeles, California

- **Rare On Air Volume Three (March)**
The third compilation CD of live performances from KCRW's "Morning Becomes Eclectic" program. Volume Three features some stellar performances by The Wallflowers, Fiona Apple, Patti Smith, the Cowboy Junkies and James Taylor among others. All three of the Rare On Air CDs are available through Mammoth Records.
- **Summer Day (June)**
Need a good excuse to spend the day drinking wine and enjoying a variety of great foods? Then attend "Summer Day," because all the proceeds support KCRW's fine eclectic programming. Your friends will think you're so sophisticated (but we'll know better!).
- **Pledge Drive (August)**
Pledge your support for "NPR For More Of Southern California," KCRW.

KERA Dallas, Texas

- **Pledge Drive (June)**
Pledge your support for "One Of A Kind," KERA.

KFAN Fredericksburg, Texas

- **Texas Music Festival (August)**
Texas Rebel Radio KFAN is the host station for this listener appreciation free concert.
- **KFAN Annual Birthday Bash (December)**
This free KFAN concert features multiple acts and starts at noon and ends at midnight. As you can tell, when it comes to parties, Texans don't mess around.

KFLX Flagstaff, Arizona

- **The Verde Valley Music Festival (October)**
This annual Jackson Browne concert is always a special event because you're never quite sure who Jackson is going to bring along with him. Past guest performers have included Bonnie Raitt, Bruce Cockburn and Keb' Mo'.
- **The KFLX Quality Rock Compilation CD (October)**
The first in what plans to be a yearly disc, will feature various Quality Rock artists with all proceeds benefiting local Flagstaff charities.
- **The Quality Rock Giveaway (December)**
Can't decide what to get your sweetie for Christmas? Don't get her another Pet Rock, score her a Quality Rock, for free! Flagstaff's Quality Rock is giving away just that, a \$5,000 diamond "Quality Rock" just in time for the gift-giving season.

KFMU Steamboat Springs, Colorado

- **The KFMU Cardboard Classic (April)**
On the last day of the ski season, KFMU listeners build crafts of cardboard, paper, tape, glue and string then race them down the mountain. Geranimmoooo!
- **The KFMU 105 Days Of Summer (Summer)**
All summer long, KFMU celebrates the best time to be playing in the Rockies with various contests, concerts and outdoor events for all. The cure for cabin fever.
- **The KFMU Battle Of The Bands (September)**
Who is the best band in all of Steamboat Springs? Find out when 12 local bands kick out the jams for one night only at the Sheraton Ballroom. All proceeds benefit the United Way.
- **The KFMU Putt Off (October)**
Costumed KFMU listeners go from bar to bar playing miniature golf at holes restaurants build. Prizes for best score, worst team, best spirit and more. Is this what they mean by the 19th hole?

KGSR Austin, Texas

- **KGSR's Unplugged At The Grove (April-August)**
Live weekly acoustic music series at The Shady Grove.
- **KGSR T-Shirt Party (May)**
The unveiling of KGSR's newly designed T-shirt. Local artists participating in the "Ultimate Austin T-Shirt" design contest will earn cash and prizes plus the top design will be used for the Official 1997 KGSR T-Shirt.

station events

- **Hearts For The Arts (June)**

A blood drive that includes musical entertainment and benefits the Austin Performing Arts.

- **KGSR's Blues On The Green (Summer)**

Live blues and jazz music on the lawn at the Arboretum, a popular outdoor shopping area in north Austin.

- **KGSR's 6th Anniversary Party (December)**

Get ready party people, KGSR is celebrating their birthday in a big way with live music showcasing bands from the entire history of KGSR.

KKNB Lincoln, Nebraska

- **Sheryl Crow Ticket Giveaway (March)**

The Point celebrates St. Patrick's Day with a Sheryl Crow show in Omaha.

KLRQ Independence, Missouri

- **The Q-96 Showcase (March)**

While thinking globally yet acting locally, Q-96 supports the live local music scene by showcasing seven local bands in hopes of helping them get a global audience.

- **The Surge And Q-96 Chevy Blazer Giveaway (August)**

Surge/Coca Cola are teaming up with Q-96 to give away a brand new Chevy Blazer. All summer long, Q-96 will be out and about in this new Blazer and listeners may sign up to win and enjoy the great taste of the new Surge soda.

- **The 7th Annual Q-96 Birthday Party (October)**

This annual listener appreciation party is just one of the many ways throughout the year that Q-96 thanks their listeners for all their support.

KLRR Bend, Oregon

- **Clear Nights Concert Series (Summer)**

Various rock, blues and jazz artists perform in an outdoor setting for this summertime concert series.

KMBY Monterey, California

- **KMBY Spring Break Party (April)**

This yearly concert takes place at the famed Catalyst club in Santa Cruz, and features some great live performances.

- **Monterey Rock & Art Festival (May)**

Coinciding with the 30th anniversary of the Monterey Pop Festival, this Rock & Art Festival is taking place at the famed Monterey Fairgrounds and KMBY is the hosting station.

- **KMBY Anniversary Party (September)**

KMBY is having a party, and you're all invited! Come celebrate KMBY's second anniversary bash at the Catalyst in Santa Cruz.

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station events

KMMS Bozeman, Montana

- **I Ski With The Moose (Winter)**

During the ski season, The Moose gives away free lift tickets, good for the following day, at different secret locations. They announce on the air where the location is and within a matter of minutes all the tickets are gone. Then on the following day, The Moose is on the mountain skiing with the listeners and giving away prizes. This is a super fun event for all involved.

- **Moose Mystery Word Scramble (April)**

Listeners hear various letters throughout the day, and put them together day after day to come up with the phrase of the week and win various prizes. Then the one who figures out all the phrases of the month wins a trip to Hawaii.

- **I Raft With The Moose (Summer)**

During the summer season, The Moose gives away free rafting tickets at different secret locations. Hmmm...skiing, rafting, trips to Hawaii...are all these people on permanent vacation or what?

KMTT Seattle, Washington

- **2nd Annual Rock And Roll Swap Meet (March)**

Collectors and listeners set up booths and sell their wares. National acts play live.

- **Birthday Earth Day Celebration (April)**

Concert and fair celebrating Earth Day and The Mountain's fourth birthday.

- **Winter Warmth Concert (December)**

Benefit for homeless kids in the Seattle area.

KOTR San Luis Obispo, California

- **The Avila Beach Blues Festival (May)**

The Otter's annual full day of live blues under the sun and on the beach this year will feature John Lee Hooker, Charlie Musselwhite, and a very special guest.

- **The Morro Bay Harbor Festival (Summer)**

A three-day event of fun in the sun. Featuring live local music, fresh seafood, and plenty more for the whole family.

KOZT Mendocino, California

- **The Whale Festival (March)**

This day of wine tasting, whale watching and live music benefits the Mendocino Coast Children Fund.

- **Local Licks Live (November)**

The Coast supports the live local music scene in Mendocino County with their weekly Local Licks program. Then every November they have this live benefit Local Licks concert featuring six or seven of Mendocino's best local musicians. All proceeds from this annual event help keep music in the local schools.

KPIG Monterey, California

- **Shortest Parade In The World (July)**

K-Pig listeners crash...um, march in this parade wearing pig noses and carrying boom boxes tuned to "107 oink 5" while following the K-Pig float—which is a trash dumpster. By the way, this event is sponsored by a competing radio station, keeping the spirit of the radio wars alive and well.

- **Mystery Oinker Contest (September)**

OK, check this one out. At the Santa Cruz County Fair, K-Pig listeners wear "PIG" lapel stickers, then all day long contestants oink, grunt and snort at the fellow swines wearing these stickers. K-Pig has "plants" walking around the crowds who give away prizes to those who are making these rude noises to other folks. They also sponsor the, guess what, Pig Races! Oink oink oink.

KQPT Sacramento, California

- **Paint The Neighborhood (March)**

Listeners and staff volunteer to paint a half-dozen homes of underprivileged or elderly persons in the Sacramento area.

- **Free Concert In The Park (July)**

Free concert in Old Sacramento for listeners. This year's artist to be announced soon.

- **Christmas Wishes (December)**

The Zone solicits listeners to sponsor an underprivileged child by buying them a gift. Last year they helped 900 children receive Christmas gifts through this great promotion.

KRCC Colorado Springs, Colorado

- **Pledge Drive (Spring and Fall)**

Pledge your support for "Member Supported Public Radio," KRCC.

KROK Deridder, Louisiana

- **The 5th Annual KROK Eggstravaganza (April)**

The Wave staff gets together the Thursday before Easter and colors 4,000 Easter eggs. Then on Easter Sunday, they have a huge Easter egg hunt at the city park for all the kids in town.

- **Catch The Wave (All Summer Long)**

This summer, The Wave listeners will be signing up for their chance to actually "Catch The Wave" with their very own Wave Runner.

KRSH Santa Rosa, California

- **Rhythm & Blues Cruise (March)**

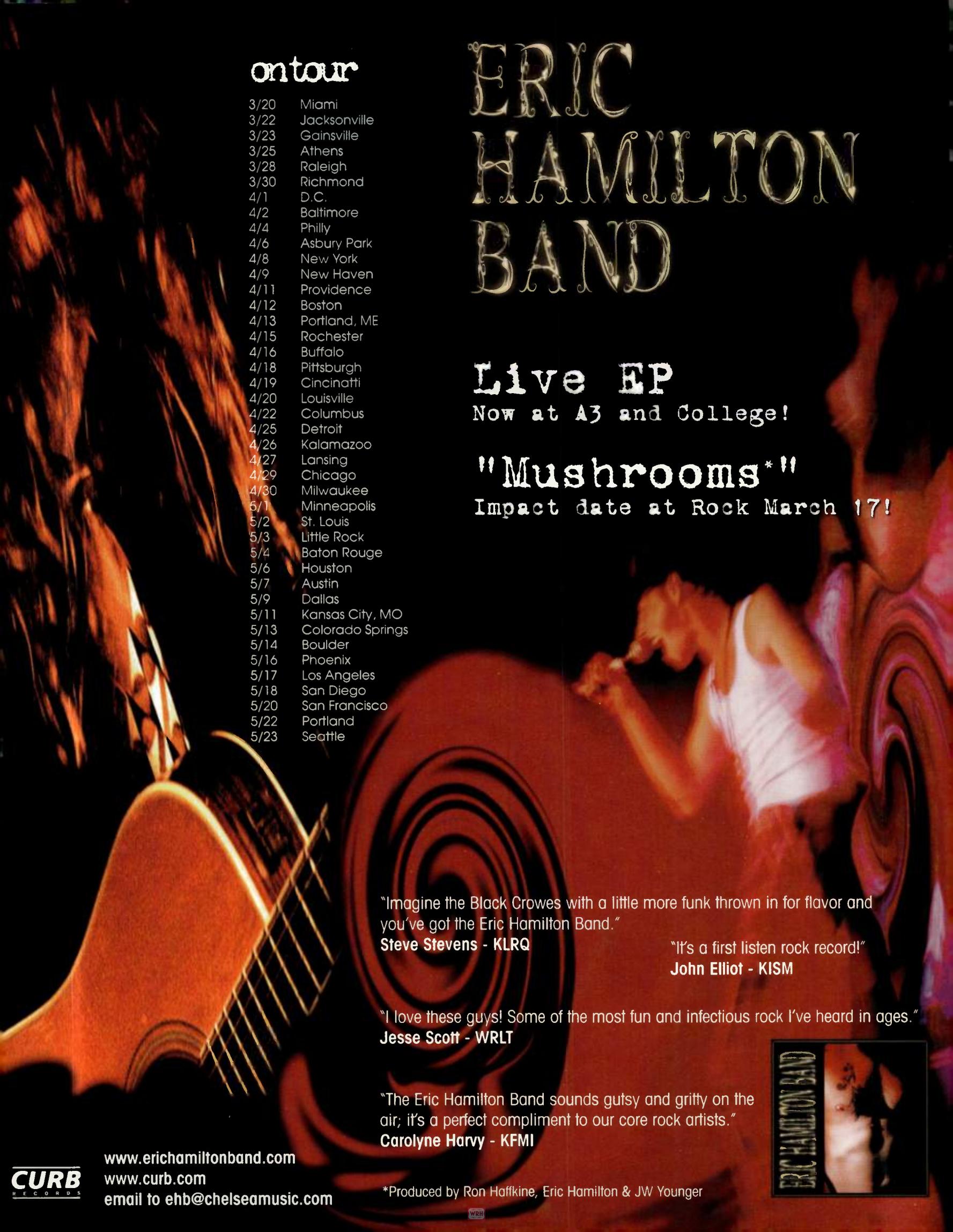
Dance to a live blues band as you cruise down the Petaluma River in this old time Mississippi delta boat.

- **The 4th Annual Krush Cellarbration (September)**

In honor of KRSH's fourth birthday, all their listeners, the "Cellar Rats," as they are affectionately known, get together with the KRSH staff for a wild birthday party featuring live music. Don't forget your party hats!

- **The Big Turkey Drop (November)**

A live concert with an admission price of a frozen turkey. All the birds are then distributed through the Northern California area via the Salvation Army. Last year The Crush's Cellar Rats were responsible for feeding over 500 families.



ontour

3/20 Miami
3/22 Jacksonville
3/23 Gainsville
3/25 Athens
3/28 Raleigh
3/30 Richmond
4/1 D.C.
4/2 Baltimore
4/4 Philly
4/6 Asbury Park
4/8 New York
4/9 New Haven
4/11 Providence
4/12 Boston
4/13 Portland, ME
4/15 Rochester
4/16 Buffalo
4/18 Pittsburgh
4/19 Cincinnati
4/20 Louisville
4/22 Columbus
4/25 Detroit
4/26 Kalamazoo
4/27 Lansing
4/29 Chicago
4/30 Milwaukee
5/1 Minneapolis
5/2 St. Louis
5/3 Little Rock
5/4 Baton Rouge
5/6 Houston
5/7 Austin
5/9 Dallas
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"It's a first listen rock record!"

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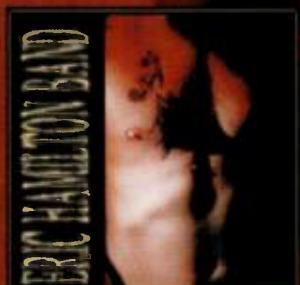
Jesse Scott - WRAL

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Carolyne Harvey - KFMI

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*Produced by Ron Haffkine, Eric Hamilton & JW Younger



station events

KRVM Eugene, Oregon

- **KRVM Hit-List (March)**

Listeners write in with their Top 5 songs that they never want to hear again. Then KRVM compiles the list and plays the five worst songs of all time. "Seasons In The Sun" anyone?

- **The 4th Annual Lake Jam (September)**

This annual concert by the lake is always a huge success.

KSPN Aspen, Colorado

- **More Than Mountains Festival (March)**

A three-day environmental concert festival featuring 12 bands.

- **4th Of July Celebration (July)**

A great place to spend your Fourth of July. Live music, parade and a fantastic fireworks show all at the base of the mountain.

- **Three On Three Basketball Tournament (August)**

Teams of three compete for the glory of being the best team in the entire valley. They also include the kids in the "Kids' Competition," and the "Dribble Off." Look out Shaquille!

- **Thanksgiving Jam (November)**

A full week of live music at all the local venues where canned goods are collected for the homeless.

KTAO Taos, New Mexico

- **1st Annual K-TAO Solar Music Festival (June)**

K-TAO marks its 15th birthday with a solar powered music festival featuring nationally known recording artists concerned about the environment.

KTCZ Minneapolis, Minnesota

- **Basilica Block Party (July)**

A huge two-day festival featuring three different stages of live music on the grounds of the entire Basilica. This annual event benefits the Basilica Of St. Mary.

- **Listener Appreciation Concert (August)**

Past performers have included Hootie And The Blowfish, Little Feat and Mark Cohn, among others.

KTHX Reno, Nevada

- **Getaway To New York, New York, Casino In Las Vegas (March)**

KTHX is sending a few lucky listeners to New York, New York...Las Vegas style. This brand-new casino features all the craziness of the Big Apple in the heart of Sin City.

- **Special Olympics Celebrity Winterfest (March)**

KTHX is helping out with this great event at the Kirkwood Ski Resort. Not only can you meet some of the Special Olympians and the KTHX "celebrity" crew, but Arnold Schwarzenegger will be there, too.

- **"X-Files" UFO Getaway Weekend To Roswell, New Mexico (April)**

A few brave and curious KTHX listeners are going to get the chance to get to the bottom of the "Hanger 18" conspiracy.

KTUN Vail, Colorado

- **The KTUN Blood Drive (June)**

This annual event pulls the community together for the good of all.

KUNC Northern Colorado, Colorado

- **The Longs Peak Scottish Highland Festival (September)**

One of the largest Gaelic festivals in the country, includes musicians, dancers, competitions and a large parade.

- **Tuna Fish & Peanut Butter (August)**

This tenth annual event will feature live music from Wind Machine. Admission to the show is a donation of food or money which goes to the food banks of Northern Colorado.

KXGO Eureka, California

- **Tax Relief (April)**

On April 15, KXGO will be out in force at all the local post offices serving up plenty of coffee and helping out those last-minute filers.

- **The 27th Annual Kinetic Sculpture Race (May)**

This hysterical...uh, historical event features man-powered crafts that will have to endure land, water and sand. This annual event draws people from all over the world, and KXGO will be the official station keeping everyone informed and rockin'.

KXPK Denver, Colorado

- **The Bolder Boulder (May)**

The Peak sponsors the 19th Annual Bolder Boulder 10K race. Last year over 40,000 people entered this event.

- **Elephant Rock Bicycling Adventure (June)**

This is the kick-off event for the summer cycling season. Up to 6,500 cycling enthusiasts participate in on and off road tours.

- **The 14th Annual Mudd Volleyball Tournament (August)**

This event easily draws over 3,000 people who "play dirty" for healthier babies with all proceeds going to the March Of Dimes.

- **The Twin Peak American Music Festival (July)**

This annual two-day music festival takes place on the slopes of Winter Park. Most of the performances are aired "live" on The Peak.

WBJB New York City, New York

- **Red Bank's Jazz In The Park (Summer)**

Every Thursday night throughout the summer, WBJB sponsors an evening of free live jazz at the Riverside Gardens Park.

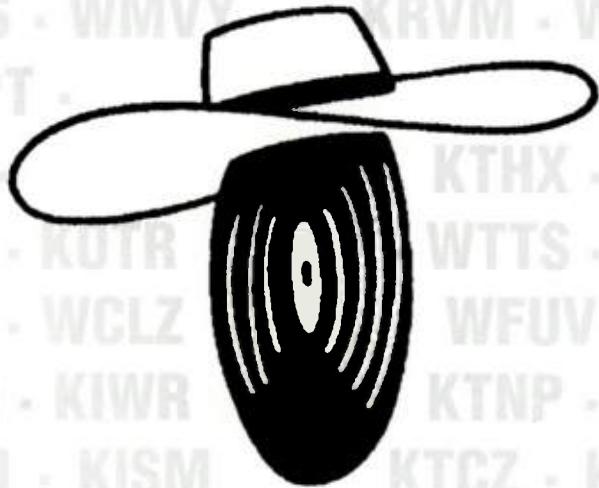
WBOS Boston, Massachusetts

- **4th Annual WBOS Earth Day Concert & Festival (April)**

This annual free concert along the Charles River has not only attracted huge audiences, but has also attracted attention to the state of our mother nature. Past performers have included John Hiatt, Bruce Cockburn, Barenaked Ladies, and The Samples.

IT'S ALWAYS THE MUSIC!!!

KMBY - KPIG - WJBX - WKOC - WRRX - WXRC - KENZ
- KUMT - WBOS - WXRV - KBCO - KXPK - WXPN -
KMTT - KAEP - KBBT - WMMO - WVRV - KTCZ - KFOG
KSCA - KTMN - KERA - KCRW
- WPLL - WXLE -
CIDR - WDET - KFXD - KGSR - KQPT
- KINK - WAPS - WMVY - KRVM - WNLU - WMMM
- WRNR - KXPT - WTTS - KPFT -
WRLT - KBXR - KTHX - WMAX - KRSH
KHBG - WNCS - KOTR - WTTS - WRNX - WCBE
KTAO - WYEP - WCLZ - WFUV - KLRQ - KSPN
WEVL - WXKR - KIWR - KTNP - KMMS - KRCC
WNCW - WRSI - KISM - KTCZ - KFMU - KPEK -
KMTN - KLBB - WSMR - WEHM
- WDJB - WRNBX - WWAY
- WKZE - KXCI - WEBK - WERU - KUWR - KFAN -
WVOD - KOZT - WOXF - KKNB - KBHR - WIIS - KNBR -
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station events

- **WBOS Rock & Jock Celebrity Softball Game (September)**
A great way to spend the day watching the 'BOS Crew take on folks like Peter Wolf, Edwin McCain, Matthew Sweet, local newscasters and even a few of Boston's real players.
- **WBOS Music Festival For The Earth (November-March)**
Twice a month, WBOS features a live, free, lunchtime concert at the train station.

WCBE Columbus, Ohio

- **Pledge Drives (April & October)**
Pledge your support for "Your True Alternative," WCBE.

WCLZ Portland, Maine

- **WCLZ Seven Day No Repeat Music Marathon (February)**
For a full week, WCLZ solicits requests from listeners and goes seven days without repeating a song. Listeners love the Music Marathon.

WEBK Killington, Vermont

- **Mountain Jam (July)**
This annual event starts off with a bang, and ends up being a blast, literally. An all-day music festival featuring 10 bands, plenty of food and beverages and a fireworks show that will blow your mind.

WEBX Champaign, Illinois

- **Pounds Of Porter Benefit (February-May)**
The Web's morning show host, Quintin Porter, is gearing up to lose 40 pounds in a three-month weight loss program. Individuals sponsor Quintin with per-pound pledges and all the proceeds go to The Century Council Coalition in their campaign to raise awareness of substance abuse and drunk driving.

WEHM Long Island, New York

- **The 4th Annual March Madness (March)**
All month long, WEHM has daily giveaways including concert tickets, cassettes and CDs.
- **Coats For Kids Drive (December)**
For the holiday season, WEHM collects and distributes coats for the needy kids of Long Island.

WHPT Tampa, Florida

- **Sunset Music Concert Series (May-September)**
Bands play live on the beach, Saturday night at sunset, for free. What else could you ask for? Past performances have included Nil Lara, Duncan Sheik, and the BoDeans, to name a few.
- **The 4th Annual Point Fest (October)**
An all-day music festival at the park which includes food, drinks, Frisbees, dogs, kites and some great live music. Last year Chris Isaak, Joan Osborne, and Bob Weir played The Point Fest.

WIIS Key West, Florida

- **Spring Break Island Keg Party (March)**
The Island will be rockin' all month long with various live local bands and a beer bash featuring the band, Sister Hazel.

WJBX Ft. Myers, Florida

- **Free Concert In The Park (Summer)**
This concert helps create a community bond.
- **WJBX Annual Birthday Bash (Fall)**
Look out Florida! Here comes a party that you'll never forget, as 99X puts another candle on the cake...and you thought hurricanes were wild!

WKOC Norfolk, Virginia

- **In Search Of Howard Stern's Private Parts (March)**
As the only **totallyadult** Howard Stern affiliate, The Coast launched the premiere of *Howard Stern's Private Parts*, literally, by tying 300 helium-filled balloons to a 10' by 10' foot Howard stand-up and letting him sail over the entire Norfolk area. The first listener who found the Howard stand-up won 20 tickets to the film opening.
- **Earth Day Celebration (May)**
The Coast is the exclusive radio sponsor for this nationally televised event. 20,000 are expected to attend this annual event which features live music, food, and celebrity speakers who will share their views and ideas on ways to better our mother Earth.

WKZE Sharon, Connecticut

- **3rd Annual Live Autumn Concert (September)**
A very special evening of live music that benefits the Lyme Disease Foundation.

WLUP Chicago, Illinois

- **Taste Of Chicago (June)**
This week-long lifestyle festival sponsored by the city of Chicago, promotes various restaurants, live music, the arts and everything else this great city has to offer. My kind of town, Chicago is!

WMAX Rochester, New York

- **1st Annual Artic Fest (March)**
Featuring plenty of live rock & roll bands and sledding.

WMMW Madison, Wisconsin

- **6th Annual Birthday Celebration (July)**
Six years ago on the Fourth of July, Madison had quite a party when WMMW went on the air, and this year they plan on having an even bigger blast with an outdoor concert celebration. And you thought all the fireworks were for some independence thing.

WMWV Conway, New Hampshire

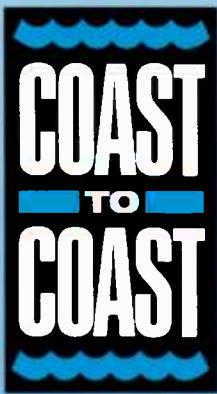
- **93 1/2 Days Of Summer (All 93 1/2 Days Of Summer)**
93.5 WMWV will be celebrating summer by giving away prizes galore every single day of summer. From TVs, video cameras, to even a \$1,200 canoe package, listeners will be tuned in daily to score some cool summer prizes.

totally adult

Q: What do these artists have in common?

ODDS • PAULA COLE • BODEANS
ABRA MOORE • KYLE VINCENT
THE SMASHING PUMPKINS • JASON FALKNER
CHRIS ISAAK • BRYAN FERRY • THE CURE
BRUCE HORNSBY • VAN MORRISON
MARRY ME JANE • BILLY MANN • CRAIG ROSS
THE SAMPLES • DC TALK

A:



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station events

WNKU Cincinnati, Ohio

- **Pledge Drives (April & October)**

Pledge your support for "Your Natural Alternative," WNKU.

- **Music From The Hills Of Home (August)**

Their annual live broadcast performance featuring music, interviews and your host, Katie Laur.

WOXF Manchester, New Hampshire

- **The Rotating Pot O' Gold (St. Patrick's Day Weekend)**

The Fox takes their "pot o' gold" to various bars and pubs all weekend long and patrons "bob" for prizes. Oh, by the way, the "pot o' gold" is a gold painted toilet. Can you say "photo op?"

- **The Fox's 1st Birthday Bash (June)**

All month long, WO XF celebrates with daily prize giveaways and a soon-to-be announced concert.

- **The 12 Days Of Christmas (December)**

For the 12 days of Christmas, The Fox gathers canned goods for the Manchester Food Bank.

WRLT Nashville, Tennessee

- **Team Green Earth Day Celebration (April)**

Featuring music, booths, live local music and special "surprise" musical guests.

WRRX Gainesville, Florida

- **Rock And Roll Up Your Sleeve (June & October)**

Come on ya woos, rock and roll up your sleeve and help out the Civitan Regional Blood Systems keep the local hospitals blood supplies full and ready when they need them.

WTTS Bloomington, Indiana

- **The Two Car Giveaway (May)**

Is your two-car garage empty? Never fear, WTTS is giving away not one, but two cars to one lucky listener. The first car will be a snazzy brand new car, and the second one will be a piece of... uh, junk. But don't worry 'cause in the back seat of the junker will be 5,000 dollars in cold hard cash.

- **You Choose It Concert Weekend (All Summer Long)**

WTTS listeners mail and fax in tons of entries all summer long for their chance to win tickets, lodging and transportation to a weekend concert of their choice.

WVOD Dare County, North Carolina

- **The Annual Typewriter Toss (April)**

In honor of Secretary's Day, The Sound gathers up 10 lucky secretaries and 10 unlucky typewriters and they all proceed to the very top of the highest building in Dare County, the Holiday Inn, where they all do an experiment in aeronautics. The closest one to the target down below wins some crazy prizes in this crazy event.

WXPN Philadelphia, Pennsylvania

- **World Cafe Anniversary Party (March)**

Celebrating the fifth anniversary of the Cafe will be Chris Smither and Los Straightjackets with a live concert celebration.

- **New Music Showcase (March)**

All month long, WXPN will be showcasing live new music at the local clubs in town. Featured artists will include Madeline Peyroux, Dan Bern, The Low & Sweet Orchestra, Morphine and September 67.

- **Pledge Drive (June)**

Pledge your support for "Commercial Free Radio," WXPN.

WXRC Charlotte, North Carolina

- **Earth Day Charlotte (April)**

This annual two-day event draws over 100,000 people and features plenty of live music, recycling games, food and plenty of fun.

- **4th Of July Summer Slam & Pig Pickin' (July)**

This benefit for The Shelter For The Homeless features a massive volleyball tournament with over 200 teams. And when you get done spikin' the ball, you can spend the rest of the day piggin' out and pickin' all the BBQed pork you'd like. Oink Oink.

- **2nd Annual Deep Cuts Battle Of The Bands (May)**

This three-day festival is the second largest event of the year and features not only tons of great live music, but a parade as well.

- **Great Carolina Chili Cook-Off & Natural High Festival (October)**

Held in conjunction with the Chemical Dependency Center, this food feast features some of the best chili ever, served in a natural high environment with no drugs or alcohol.

WXRV Boston, Massachusetts

- **WXRV The River's 2nd Annual Birthday Bash (August)**

Still in the planning stage, this event is sure to be a wild time with live bands and more.

WYEP Pittsburgh, Pennsylvania

- **Pledge Drives (March & September)**

Pledge your support for "Where The Music Matters," WYEP.

- **The 3rd Annual Pittsburgh Blues Festival (July)**

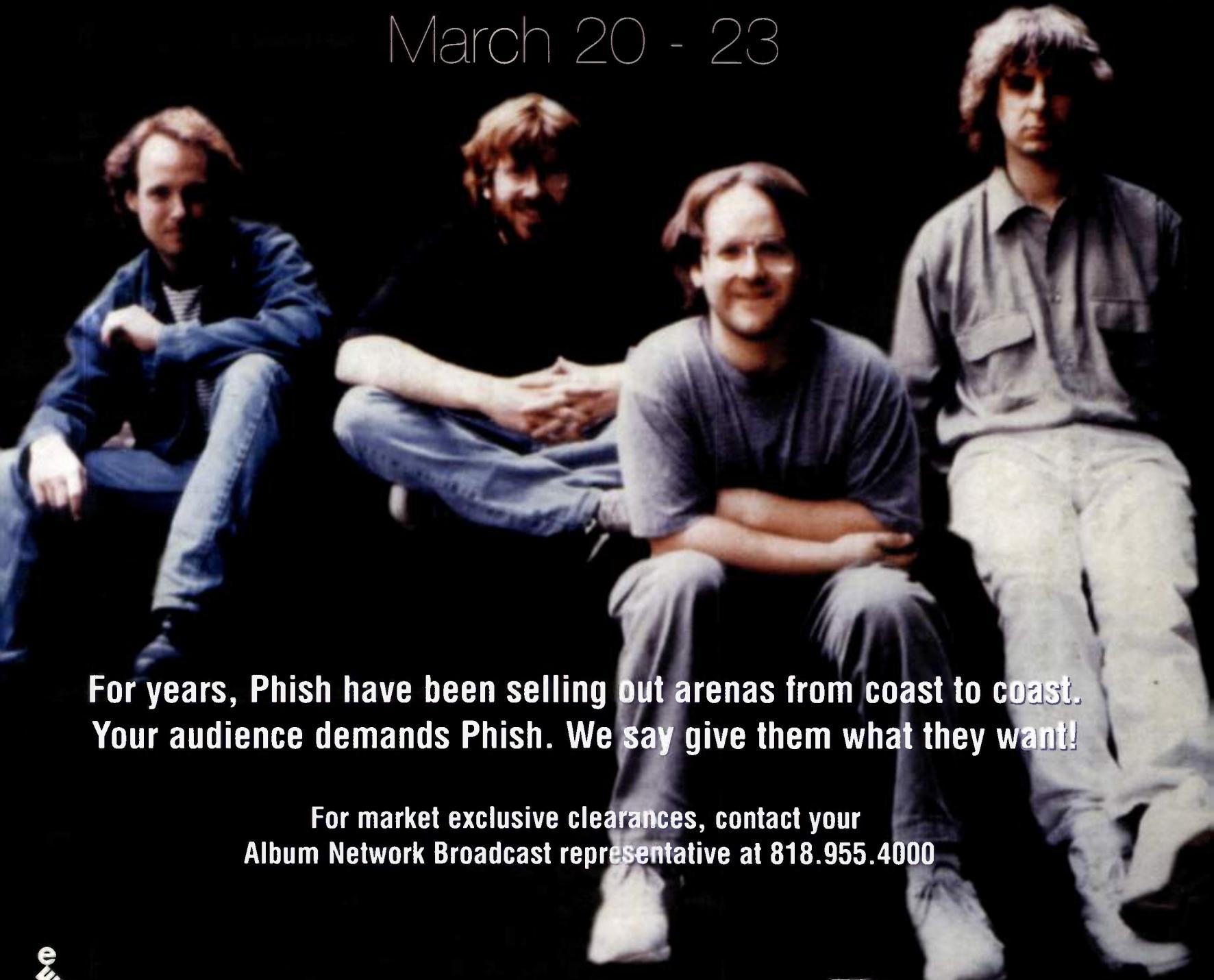
This three-day festival features some great national and local blues acts with all the proceeds benefiting the Pittsburgh Community Food Bank.

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CHUCKLEHEAD

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We used to laugh at Grandpa when he'd head off and go fishing. But we wouldn't be laughing that evening when he'd come back with some where he picked up in town.

A man walks into a bar just outside of Lincoln, Nebraska, and asks the bartender if he wants to hear a joke about how stupid the Nebraska football team is. The bartender tells the man that he wouldn't mind hearing the joke, but that he needs to point out a couple of people to him that are in the bar. The bartender then points to a HUGE man and explains that this guy was an All-American offensive lineman for Nebraska last season. Then he points out another HUGE man and explains that he was a Nebraska linebacker a couple of years ago. The bartender goes on to explain that he himself was a quarterback for Nebraska several years ago, and that he has a baseball bat behind bar. "So," wonders the bartender, "do you still want to tell your joke?" "Heck no," he exclaims, "I don't want to have to explain it three times!"

Q: Why do pilgrims' pants always fall down?
A: Because they wear their belt buckle on their hat.

One night, a father overhears his son saying his prayers: "God bless Mommy, God bless Daddy, God bless Grammy, good-bye Grampa." The father thinks this is strange, but he soon forgets about it. The next day, the grandfather dies. A month or two later, the father hears his son saying his prayers again: "God bless Mommy, God bless Daddy, good-bye Grammy." The next day the grandmother dies. Now the father's getting more than a little worried about the whole situation. Two weeks later, the father once again overhears his son's prayers: "God Bless Mommy, good-bye Daddy." This alone nearly gives the father a heart attack. He doesn't say anything, but he gets up early to go to work and stays there until midnight. Once he knows that he's survived the day, he heads home. When he gets there, he apologizes to his wife, "I'm sorry I'm late, but I had a very bad day at work today." "You think you've had a bad day?" the wife yells. "The mailman dropped dead on our doorstep this morning!"

Q: Last word of a frontier man to his son right before they're stampeded by buffalo.
A: "Bison."

Jack and Jill are on their way home from the bar one night when Jack gets pulled over by the police. The officer tells Jack that his taillight is burned out, to which Jack says, "I'm very sorry officer, I didn't realize it was out. I'll get it fixed right away." Just then Jill chimes in, "I knew this would happen when I told you two days ago to get that light fixed." So the officer asks for Jack's license, and after looking at it, says, "Sir, your license has expired." Again Jack apologizes and mentions that he didn't realize it had expired and would take care of it first thing in the morning. Jill declares, "I told you a week ago that the state sent you a letter telling you your license had expired." Well, by this time Jack is a bit upset with his wife for contradicting him in front of the officer, and he says in a rather loud voice, "#S&% Jill, will you SHUT UP!?" Concerned for her safety, the officer leans over toward Jill and asks, "Does your husband always talk to you like that?" "Only when he's drunk," she says.

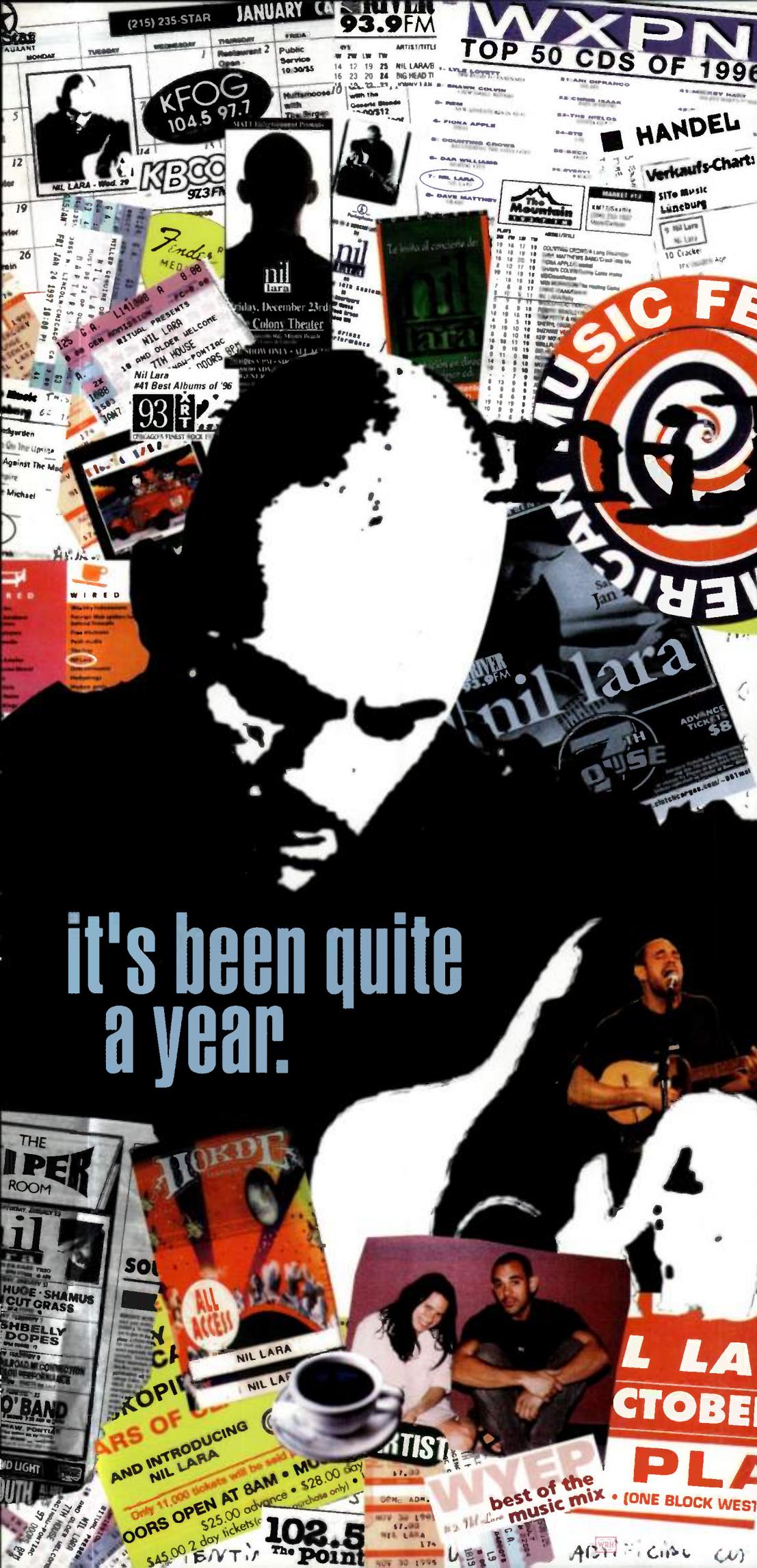
A pair of Polish brothers move to New York City. They want to fit into American society, so they watch the inhabitants very closely and try to do the things other New Yorkers do. One day they're wandering around midtown Manhattan at lunchtime, and they spot a hot dog vendor. Brother one turns to brother two and says, "They eat dogs in America? Do you think we should try some?" Brother two replies, "Well, we want to be like other Americans, so I think we should try it." So they each order a hot dog, and when brother one unwraps his, he makes a face and turns to his brother, asking, "What part did you get?"

Q: Why do all Texans have two-inch balls?
A: So they can tow each other's trailers.

A new car salesman accompanies a client on a test drive of the latest model in his showroom. "Note the advanced technology that allows you to select a radio station of your choice without your hands leaving the steering wheel," explains the eager salesman. "Try it out. Say 'rock.'" The prospective buyer obliges and says, "Rock." Sure enough, the radio automatically recognizes the word and selects a rock & roll station. "This is wonderful!" exclaims the test driver. "Let's see if this voice recognition really works!" At this, the salesman responds, "Be assured that the technological advances in this radio not only recognize your voice, but have the ability to respond to your command." With that, the prospective buyer says, "News," and the news station comes on. "Classic," he says, and the local classical music station comes on, and so on. The driver is mesmerized with his ability to verbalize a command and instantly hear the radio comply, when all of a sudden another driver cuts in front of the demo car, almost resulting in a collision. "Idiot!" cries out the prospective buyer. Instantly Rush Limbaugh comes on the radio.

Q: Why does it take three women with PMS to change just one light bulb?
A: IT JUST DOES!! OK?!?!





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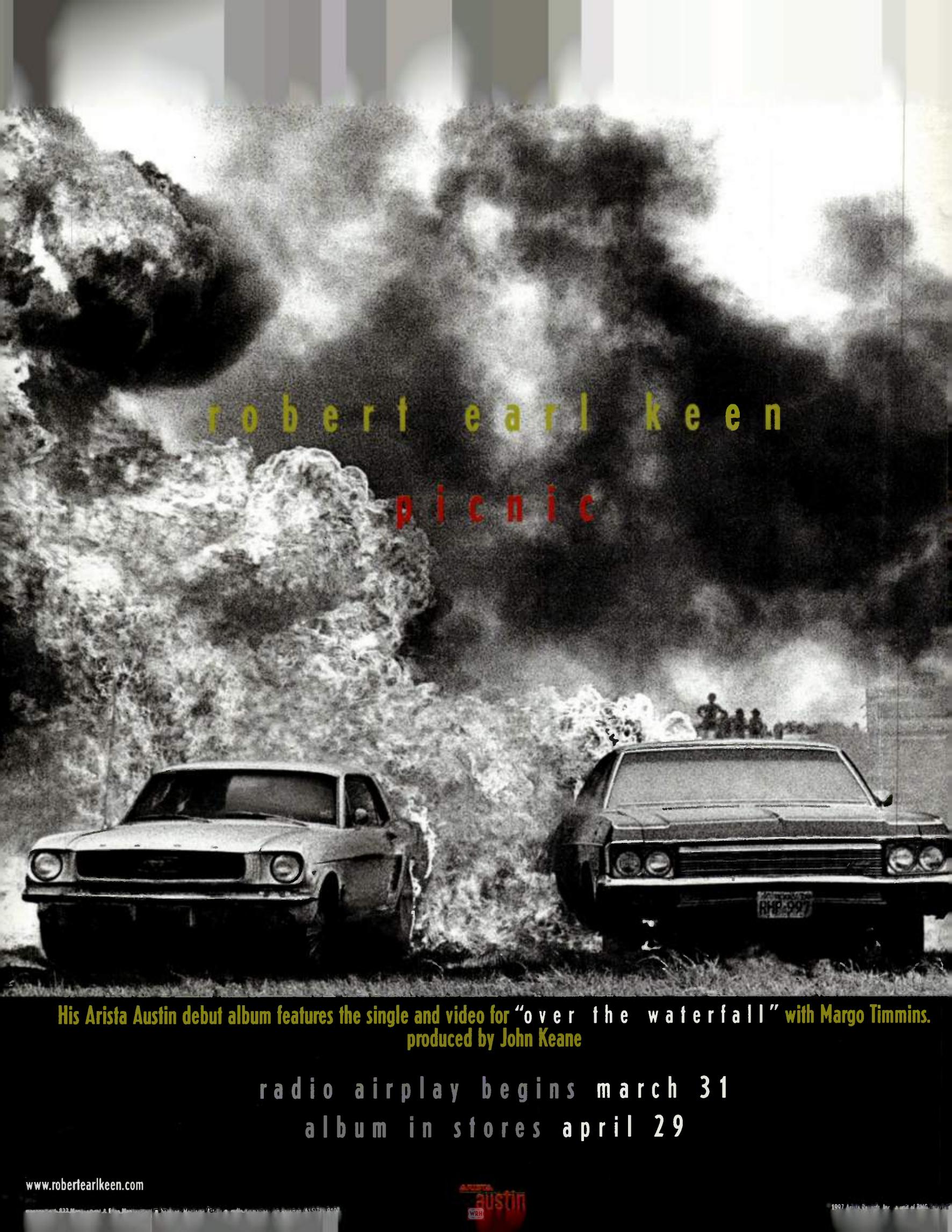
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His Arista Austin debut album features the single and video for "over the waterfall" with Margo Timmins.
produced by John Keane

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