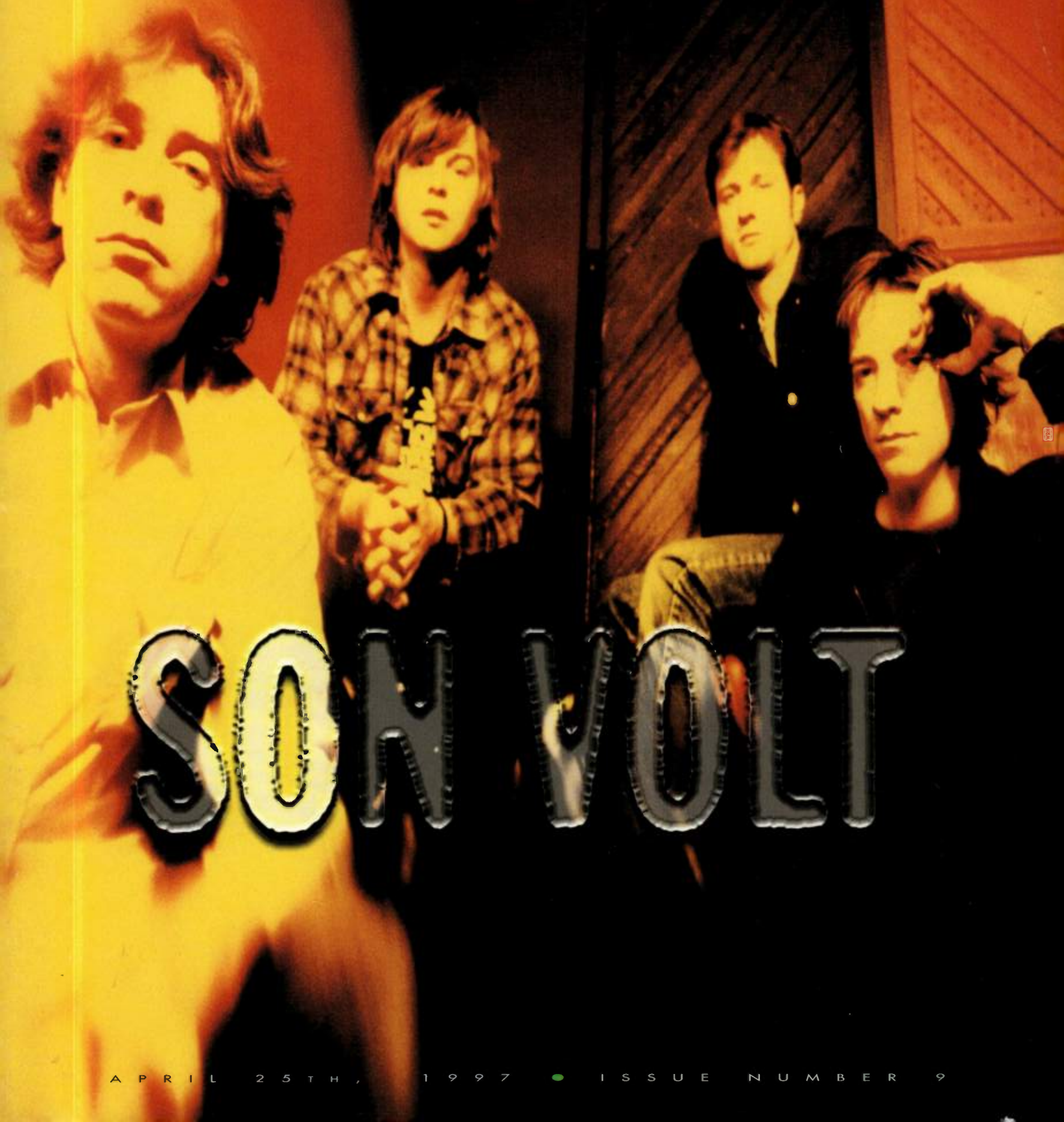


totallyadult



SON VOLT

LAURA LOVE



octoon

totallyadult

Early Action At:

KGSR
KERA
KTAO
KPFT
KPIG
WMNF
KUWR
KFAN
KSUT
KHUM
World Cafe



the debut album

"...startlingly original. Her music is spare, yet striking. Her voice is ripe, supple, strong, and impossible to ignore." -Billboard Magazine

Management: Mary McFaul, McFaul Booking & Management



PolyGram company

© 1997 Mercury Records <http://www.mercuryrecords.com/mercury>

WRH

letter from the editor

It's becoming increasingly clear to me that we all need to be playing the game a little better to help the common cause. On the broadcasting side, I feel that even though the Adult Rock panel is comprised of a ragtag group of diversely programmed radio stations, there's more commonality than difference. And this commonality must be exploited. We need more leaders.

Now, don't get me wrong, there's certainly an

impressive group of stations out there in both major and medium markets who are proving this format works. Yet,

far too often, I'll see only a few of

these stations proving the viability of a song that somehow seems to fall on

deaf ears with the rest of panel. Many next-of-kin

formats are taking the opposite approach; they talk amongst themselves,

and when one or two stations are seeing

success with an artist,

the rest rally behind it and make it a hit.

This does much for the perception of any given format and the support they receive from the industry at large.

Not to mention the excitement they create. After all, there are certain rules to the game, so why not take the best advantage of them you can?

On the label side, we need to regain our excitement for what we do, for the importance of the format we interact with and for the artists we represent. Sure, it's easy to get caught up in the frustration and overwhelming tasks each day presents, but remember, our universe understands the importance of the phrase, "It's all about the music," more than most.

Within this issue of *totallyadult* you'll find an in-depth look at our cover artist, Son Volt (an act that was clearly broken by Adult Rock Radio) and their sophomore effort *Straightaways*, written by Steve Balin. There's also a feature by Matthew Lawton on former American Music Club member Mark Eitzel, along with Peter Buck,

with whom Eitzel collaborated on his second solo effort,

West. In addition, we discover what's on Boz

Scaggs' mind as he rides the biggest radio wave he's caught in a long time with

Come On Home in a piece by J. Mikel

Elcessor, and I talk with veteran

bluesman John Mayall

as he tells it like it

is in an interview

that coincides with

the release of his

40th-plus recording, *Blues For The Lost Days*.

KMTT/Seattle's Dean

Carlson reminds us why the Adult Rock format is so

important to the adult listener

and revels in the broad diversity

of music that's at our fingertips to

program. Abbey Goldstein, formerly

of KERA/Dallas and now with

Levitation Entertainment, brings us up to

speed with the changing challenges of Public

Radio. Further, there are articles on two exciting young

talents in our corner of the world: WNCN/Burlington, Vermont's

PD Glenn Roberts and Capitol Records' promo wildman Nick

Bedding.

The research question this issue features station liners for artists

to use when doing IDs. And, as usual, there are updated radio and

label contacts, eight pages of music views and, of course, Mr.

Chucklehead's joke page.

Let's rededicate ourselves to our vision and belief. True passion

and commitment always succeed.



John Schoenberger

totallyjs@networkmags.com

1997

totallyadult

magazine & tuneup schedule

configuration

totallyadult #10 & tuneup #21

street date

june 6

dat/ad deadline

may 22/may 30

configuration

totallyadult #13 & tuneup #24

street date

september 26

dat/ad deadline

september 11/september 19

configuration

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

configuration

totallyadult #12 & tuneup #23

street date

august 22

dat/ad deadline

august 7/august 15

configuration

totallyadult calendar

street date

december 5

ad deadline

november 15

contact john schoenberger 818.955.4000

t o t a l l y a d u l t

CEO issue # 9 • april 25, 1997

ELI BIRD

PRESIDENT

STEVE SMITH

SENIOR VP/GM

TOMMY NAST

VP/EDITOR

JOHN SCHOENBERGER

VP/MANAGING EDITOR

JIM NELSON

VP/RADIO

ROBERT ENGLAND

EDITING COORDINATOR

MELISSA BLAZEK

ASSOCIATE EDITOR/ADULT ROCK

MATTHEW LAWTON

CONTRIBUTING WRITERS

STEVE BALTIM

J. MIKEL ELLCESSOR

DEAN CARLSON

ABBEY GOLDSTEIN

MATTHEW LAWTON

MR. CHUCKLEHEAD

TRANSCRIPTION

STACEY MURPHY

DIRECTOR OF ART

LANCE WHITFIELD

ASSOCIATE ART DIRECTOR

MELLE KARAKAWA

GRAPHIC DESIGNERS

HELLEN WAGNER

AFRODITE "DEDE" NARDINI

DENISE BAKER

YVETTE MARIANI

CECILIA FRANCONI

PRODUCTION DIRECTOR

DAVE AUTHER

PRODUCTION MANAGER

FRANK ANASTASIA

IMAGING CENTER MANAGER

ALDEN KEITH STUBBLEFIELD

IMAGING

JAKE PLOTKIN

THE WEBMASTER

BEN PLOTKIN

VP/RETAIL

CHARLY PREVOST

SENIOR RETAIL MUSIC EDITOR

CARTER ARMSTRONG

ASSOCIATE RETAIL EDITORS

GERRY T. SHAI SCOTT MEISTER

NIR SEROUSSI

NEWS EDITOR

MARINA WILLIAMS

VP/CLIENT INFORMATION SERVICES

VICTOR CABALLERO

TECHNICAL SUPPORT

STAN PRIMMER RALPH PLOTKIN

SENIOR DIRECTOR BROADCAST SERVICES

MARK FELSOT

ASSOCIATE DIRECTOR BROADCAST SERVICES

JOHNNY VALENZUELA

DIRECTOR OF AFFILIATE RELATIONS

NEAL BIRD

AFFILIATE RELATIONS

REGINA LIVESAY MARIA MUSAITEF

BROADCAST SERVICES

BETH ARZY

CIRCULATION DIRECTOR

JACKIE BODNER

EDITOR YELLOW PAGES OF ROCK

PAUL CARTELLONE

BOOKKEEPING

PAM WILEY GAIL AGUILAR

OPERATIONS MANAGER

VANESSA ROCCKI

COMMUNICATIONS

KATHY BISSONETTE HANSEN

LOGISTICS

ERIC HARTER

MIKE DAVIS DEREK DEARMON

TIM STEPHENS BRIAN DAVIS

SECURITY DIRECTORS

JESSIE BUENASEDA EDDIE GONZALES

totallyadult

120 North Victory Blvd.

Burbank, CA 91502

818.955.4000 fax:818.955.8048

e-mail: totallyjs@networkmags.com

Published by The Alpha Network, Inc.

c o n t e n t s

contents



radio contacts

6

label contacts

14

retail chart

20

airplay chart

21

wncs/glenn roberts

22

son volt

28

totallypersonality

34

mark eitzel/peter buck

36

boz scaggs

40

abbey goldstein

44

john mayall

46

nick bedding

50

reviews

56

station liners

68

jokes

78



radio contacts

Stations are listed by first available music call hour.

All 'Music Hours' are based on the station's own time zone.



totally adult

| MUSIC HOURS | STATION | TITLE | CONTACT | PHONE/FAX/E-MAIL |
|-------------------------|---|----------------------------------|---|--|
| monday | | | | |
| MTWThF 9:30a-3:30p | KBZD/Amarillo | OM PA | Kip Frazer Denise Spiser | 806.356.7464 fax 359.4294 |
| M 10a-3p | KEGR/Concord | PD | Steve O'Brien | 510.845.2481 fax 687.7974 |
| MTW 10-11a | KFAN/Fredericksburg | PD MD | J.D. Rose Rod Herbert | 210.887.2187 fax 997.2198 (E) txradio@kfc.com |
| MW 9a-noon | KFMU/Steamboat Springs KSPN/Aspen KTUN/Vail | PD MD PD MD PD MD | Ron Bostwick Carolynne Harvey Tina Lutz Carolynne Harvey Randy Waters Carolynne Harvey | 970.825.8778 fax 925.1142 |
| M 9:30a-1p | KFXD/Boise | PD MD | Greg Roberts Kevin Welch | 208.888.4321 fax 888.2841 (E) kfxd@micron.net |
| M 3:15-6:15p | KGSR/Austin | PD MD | Jody Denberg Susan Castle | 512.472.1871 fax 472.0143 (E) jdenberg@kgssr.com |
| MF 9-10:45a | KMBY/Monterey | PD/MD | Rich Berlin | 408.788.1043 fax 757.1143 |
| MW 10a-noon | KMTN/Jackson | PD/MD | Mark Fishman | 307.733.4500 fax 733.7773 |
| M 10-3p | KPCC/Pasadena | APD PD | Shana LiVigni Larry Mantle | 818.585.7708 fax 585.7916 (E) smlivigni@paccd.cc.ca.us |
| MTh 12:15-2:15p | KPFT/Houston | PD MD | Eric Truax Mary Ramirez | 713.828.4000 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 | Carmey Ferreri Carrie Owens | 916.823.8800 fax 927.6468 (E) carrie@radiozone.com |
| M 10-11:30a | KRYM/Eugene | PD | Don Ferrell | 541.887.3378 fax 687.3573 |
| MF 3-5p | KTAO/Taos | PD/MD | Brad Hockmeyer | 505.758.1817 fax 758.8430 (E) hock@laplaza.org |
| MTW 3-5p | KTHX/Reno | PD MD | Bruce Van Dyke David Chaney | 782.828.1884 fax 825.3183 |
| M 1:30-4:30p T 9-11a | KUNC/North Colorado | MD AMD | Julie Amacher Kirk Mowers | 970.351.2815 fax 351.1780 (E) jamacher@kunc.univnorthco.edu |
| MTWTh 9a-4p | WAPS/Akron | PD/MD | Bill Gruber | 338.781.3088 fax 761.3240 (E) wgruber@akron.ohio.gov |
| MT 1-4p | WDET/Detroit | PD AMD | Judy Adams Chuck Horn | 313.577.4146 fax 577.1300 (E) wdetfm@wdet.wayne.edu |
| M 11a-2p | WERU/Blue Hill Falls | PD/MD AMD | Dave Piszcz Sara Willis | 207.498.8600 fax 469.8961 (E) weru@celestat.com |
| M 1-4p | WKZE/Sharon | PD MD | Randy Milroy Leslie Ritter | 860.384.5800 fax 364.0129 |
| MTWThF noon-5p | WLUP/Chicago | VP/PRG MD | Greg Solk Tim Virgin | 312.448.5278 fax 440.9473 (E) looponlin@aol.com |
| MT noon-2p | WMKY/Lexington | MD | Paul Hitchcock | 888.783.2134 fax 783.2335 |
| MT 12:30-3p | WMWV/Conway | PD APD/MD | George Cleveland Mark Johnson | 883.447.5888 fax 447.3855 |
| 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 | 352.378.1238 fax 376.2666 |

MAIA SHARP

"MAIA'S NEW CD IS ABSOLUTELY WONDERFUL. I'M SO GLAD I GOT TO WRITE WITH HER. MAIA IS AN OLD SOUL AND A NEW FRIEND. HER ALBUM IS MOST TASTEFUL AND I HOPE IT'S A HUGE SUCCESS."
—CAROL KING

"IT'S BEEN A PRIVILEGE ACCOMPANYING MAIA ON HER JOURNEY THUS FAR. THERE IS A MATURITY TO HER ARTISTRY THAT ONE RARELY FINDS AND IT INSPIRES ME AND ALL THOSE AROUND HER. EVERY TIME I HEAR A NEW SONG OF HERS, I WISH I'D WRITTEN IT."
—MARK ADDISSON
(THE BORROWERS)

"MAIA SHARP HAS A WAY OF EXPLORING THE MORE UNCOMFORTABLE AND PAINFUL SIDE OF LOVE, BUT SOMEHOW STILL LEAVES YOU WITH THE IMPRESSION THAT NO MATTER WHAT THE COST, IT WAS WORTH IT."
—JOHN SCHOENBERGER

YOU'LL BE TESTIFYING TOO

GOING FOR ADDS MAY 6TH

FROM THE DEBUT "HARDLY GLAMOUR"
ONLY ON ARK21

CONTACTS:
KAREN LEE (310) 841-4115
EMAIL: KALEE@ARK21.COM
MARK NAYLOR (310) 841-4173
EMAIL: MNAYL@ARK21.COM

MAIA SHARP



radio contacts

Stations are listed by first available music call hour.

All 'Music Hours' are based on the station's own time zone.

t
u
d
a
y
a
l
l
t
a
t
a
t



MUSIC HOURS

MTWTh
10a-2p

MW
11:30a-4:30p

MT
11a-1p

MTh
2:30-4:30p

MF
10a-4p

TW
3-5p

TW
3-5p

TW
9a-noon/1-5p

TW
noon-2p

T 10a-1p
W 11a-noon

TW
9a-noon

TWTh
10a-3p

TTh
8:30-10:30a

T
noon-3p

TTh
noon-2p

TF
noon-2p

TW
3-6p

TThF
1-3p

T
2-4p

T
11a-1p

TWThF
3:30-5p

T
9a-5p

TW
3-5p

TW
1-4p

TTh
1-4p

T
11a-3p

STATION

WSMS/Tupelo

WXRT/Chicago

WXRV/Boston

WYEP/Pittsburgh

SBR Consulting

CIDR/Detroit

KBCO/Denver

KINK/Portland

KLRQ/Independence

KLRR/Bend

KOTR/San Luis Obispo

KPEK/Albuquerque

KRCC/Colorado Springs

KRCL/Salt Lake City

KROK/DeRidder

KRSH/Santa Rosa

WEBK/Killington

WEBX/Champaign

WEVL/Memphis

WFUV/New York City

WMMO/Orlando

WMNF/Tampa

WMVY/Martha's Vineyard

WNKU/Cincinnati

WRLT/Nashville

WVOD/Dare County

TITLE

PD

VP/PRG
MD

PD
MD

PD
MD

MD

PM
MD

PD
APD

PD
APD

PD/MD

PD/MD

PD
MD

PD
MC

MD

MD

GM
PD

OM
MD

APD

PD/MD

PD/MD

PD
MD
AMD

OM
MD

PD
AMD

PD/MD
AMD

OM
MD

PD
MD

PD
APD/MD

CONTACT

Bill Thurlow

Norm Winer
Patty Martin

Joanne Doody
Mike Mullaney

Rosemary Welsch
Greg Meitus

Tom Fricke

Murray Brookshaw
Ann Delisi

Dave Benson
Scott Arbough

Carl Widing
Anita Garlock

Steve Stevens

Doug Donoho

Drew Ross
Dean Kattari

Nick Melloy
Jaimey Barreras

Jeff Bieri

Bill Boyd

Doug Stannard
Lou Orleans

Zoe Zuest
Bill Bowker

Jane Crossman

Quintin Porter

Brian Craig

Chuck Singleton
Rita Houston
Ben Soper

Fleetwood Gruver
Annie Sommers

Randy Wynne
Jeff Stewart

Barbara Dacey
Jason Howard

Colin Gordy
Stacy Owen

Jessie Scott
Keith Coes

Johnny Crook
Matt Cooper

PHONE/FAX/E-MAIL

801.327.1163
fax 328.1122

773.777.1700
fax 286.9978
(E) comments@wxrt.com

508.374.4733
fax 373.8023
(E) mike@theriverwxrv.com

412.381.8131
fax 381.9126
(E) gmeitus@wyep.org

383.444.7700
fax 444.3555
(E) sbradio@aol.com

tuesday

313.961.9411
fax 961.1803

303.444.5600
fax 444.2929
(E) kbco@kbco.com

503.226.5080
fax 226.4578

816.885.7517
fax 885.8318
(E) klrq@aol.com

541.362.5263
fax 388.0456

805.927.5421
fax 927.0235

505.889.8899
fax 323.2924

719.473.4401
fax 473.7863
(E) jbieri@cc.colorado.edu

801.363.2801
fax 533.9136
(E) billb@krcl.org

318.463.8206
fax 463.9291
(E) krok@lee.1stnet.com

707.588.9999
fax 588.0777
(E) krsh987@value.net

802.422.3156
fax 422.3158
(E) webk@vermontel.com

217.356.2695
fax 355.1034
(E) qporter@webx.com

801.528.0561
fax 528.0561
(E) brian1965@webtv.net

719.817.4550
fax 365.9815
(E) thefolks@wfuv.org

407.422.9890
fax 423.9666
(E) asommers@coxorlando.com

813.238.8001
fax 238.1802
(E) wmnf@wmnf.org

508.883.5000
fax 693.8211

606.572.6500
fax 572.6604
(E) wnku@nku.edu

615.242.5800
fax 242.9877
(E) jscott@wrlt.com

919.473.1993
fax 473.1757
(E) wvdfm@interpath.com

Toad Is Back. Coil Is New. Down Is Up.

come down

THE FIRST
SINGLE AND
VIDEO FROM

COIL

the new album

in stores Tuesday,

May 20.

totallyadult

#3 MOST ADDED FOR THREE WEEKS!!

#2 MOST PROGRESS FOR TWO WEEKS!!

COMMERCIAL AIRPLAY **16**

R&R ADULT ALTERNATIVE 16*-7*

BDS TRIPLE A MONITOR 16*-7*

TOAD THE WET SPROCKET

PRODUCED BY
GAVIN MACKILLOP
AND TOAD.

MANAGEMENT:
CHRIS BLAKE/BLAKE &
BRADFORD

Columbia Reg. U.S. Pat. & Tm.
© 1997 Sony Music Entertainment
Inc.

COLUMBIA

<http://www.houseoftoad.com>

U.S. TOUR BEGINS IN MAY.
ON THE RADIO EVERYWHERE!

WVRV
WXOC
WHPT
KMBY

KFOG
KBCO
KTCZ
KFXD

WBOS
WNCS
WXRV
KXPT

WXRT
KMTT
CIDR
WTTS

AND MANY MORE

radio contacts

Stations are listed by first available music call hour.

All 'Music Hours' are based on the station's own time zone.



totally

| MUSIC HOURS | STATION | TITLE | CONTACT | PHONE/FAX/E-MAIL |
|------------------------------|------------------------|--------------------|--|---|
| T 9a-noon | DMX Music/USA | MD | Danielle Ruysschaert | 310.444.1744 fax 444.1717 (E) danielle@dmxmusic.com |
| T 9a-5p | MR-35/USA | PD MD | Cary Pall Steve Sutton | 972.991.9299 fax 448.3378 |
| T 9a-5p | Music Choice/USA | APD PD | Adam Neiman Jim Kressler | 201.884.5421 fax 864.2009 (E) comments@musicchoice.com |
| T 9a-5p | Constantine Consulting | GM MD | Dennis Constantine Krista Koehler | 303.440.5470 fax 449.5043 (E) dennver@aol.com |
| wednesday | | | | |
| W noon-3p | KCRW/Los Angeles | PD MD | Chris Douridas Tricia Halloran | 310.314.4840 fax 450.7172 (E) brave@kcrw.org |
| W 12:30-2:30p | KERA/Dallas | SM MD | Jeff Luchsinger Gabrielle West | 214.740.8257 fax 740.9369 |
| W 11a-1p | KFLX/Flagstaff | PD | Rich Malone | 520.770.1177 fax 774.5179 (E) rich@kflx.com |
| WThF 2-5p | KFOG/San Francisco | PD MD | Paul Marszalek Bill Evans | 415.543.1045 fax 995.6867 |
| W 11:30a-1p Th noon-1p | KHUM/Humboldt | MD MD | Pam Long Gary Franklin | 707.780.5104 fax 786.5100 (E) kelly@khum.com |
| W noon-3p | KISM/Bellingham | PD MD | Ken Richards Jon Eliot | 360.734.9700 fax 733.4551 |
| WTh 3-5p | KIWR/Omaha | PD/MD | Bill Stewart | 712.325.3254 fax 325.3391 (E) mrbillstewart@hotmail.com |
| W 10:30a-12:30p/3-5p | KKZN/Dallas | PD APD | Amy Doyle Spike | 214.528.2400 fax 520.4343 |
| WTh 1-4p | KMMS/Bozeman | PD MD | Colter Langan Kim Rossi | 406.588.2343 fax 587.2202 |
| W 1-3p | KMTT/Seattle | SM/PD APD MD | Chris Mays Jason Parker Dean Carlson | 206.233.1837 fax 233.8979 (E) dcarlson@kmtt.com |
| WThF 9-11a | KNBA/Anchorage | PD MD | Kathy Mitchell Loren Dixon | 907.258.8887 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 | 307.708.8824 fax 766.6184 (E) dwoods@uwyo.edu |
| W 11a-1:30p | KXGO/Eureka | PD MD | Linda Jo Doss Joe McNeil | 707.445.8104 fax 445.3908 |
| WThF noon-1p | KXPK/Denver | PD APD | Gary Schoenwetter Eric Schmidt | 303.899.1340 fax 989.1364 (E) gary@thepeak.com |
| WThF 3-4:30p | KXPT/Las Vegas | PD MD | Chris Foxx J.D. Davis | 702.878.1480 fax 876.1886 (E) point97@infi.net |
| W 3-5p | WCLZ/Portland | PD APD/MD | Brian Phoenix Kim Rowe | 207.725.5505 fax 725.5121 (E) wclz@wclz.com |
| W noon-2p | WEHM/Long Island | PD | Steve Richards | 516.329.0010 fax 329.5004 (E) wehm@peconic.net |
| W 1-4p | WISL/Key West | PD | Brett Guizzetti | 305.282.1133 fax 292.6936 (E) island107@cis.compuserve.com |
| W 10a-2p | WIVL/St. Thomas | PD MD | Kristine L. Simoni Dave Wurmlinger | 808.774.1072 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 | 757.848.8500 fax 622.9769 |
| W 1-4p | WMAX/Rochester | PD MD | Tom Sheridan Dave Joslin | 716.232.8870 fax 232.1804 (E) wmaxfm@aol.com |

THE HAUNTING VOICE BEHIND NATALIE MERCHANT'S "CARNIVAL" HAS A LIFE ALL HER OWN.

KATELL KEINEG

ONE HELL OF A LIFE

THE PREMIERE SINGLE FROM HER
FORTHCOMING NEW ALBUM **JET**

"A voice so charged with feeling that it lifts everything
she sings to the level of a primal wail." - New York Times

"Among the most glorious voices in pop music." - Time

GOING FOR ADDS MONDAY MAY 12TH



Produced by Eric Drew Feldman, Katell Keineg & John Hill
Engineered by John Holbrook
Management: Dave Lory and Jack Bookbinder
for Worldwide Entertainment Group, Inc.

ALBUM IN STORES JUNE 3



radio contacts

Stations are listed by first available music call hour.

All "Music Hours" are based on the station's own time zone.



totally a d u l y a d u l t

MUSIC HOURS

W
11a-1p

WTh
10a-11:30a

W
10a-1p

W
10a-1p

W
8:30a-noon

ThF
9-11a

Th
2-5p

Th
10a-noon

Th
1-4p

Th
1-3p

Th
9a-noon

Th
11a-1p/3-6p

ThF
3-5p

ThF
noon-2p

Th
3-5p
F 10a-noon

ThF
3:15-4:30p

Th
1-3p

Th
10:30a-1p

Th
11a-1p

Th
noon-2:30p

Th
1-3p

ThF
1-3p

Th
9a-2p

F
11a-1p

F
4-6p

F
10:30-11:30a

STATION

WRSI/Greenfield

WXKR/Toledo

WXPB/Philadelphia

World Cafe/USA

Dish-CD/USA

KBAC/Santa Fe

KBXR/Columbia

KKNB/Lincoln

KKQQ/Brookings

KOZT/Mendocino

KSUT/Durango

KTNP/Omaha

WBOS/Boston

WFPK/Louisville

WHPT/Tampa

WMMM/Madison

WNCS/Burlington

WOXF/Manchester

WRNR/Baltimore

WRNX/Amherst

WTTS/Bloomington

WVRV/St. Louis

WXLE/Albany

WXRC/Charlotte

KAEP/Spokane

WCBE/Columbus

WCBR/Chicago

TITLE

PD
MD

PD
MD

OM/PD
MD

MD
OM/PD

PD

PD

PD/MD

OM
MD

PD/MD

MC
GM

PD
MD

PD
MC

PD
MD

PD

PD
APD

PD
MD/MD

PD
MD

MD

MD

PD/MD

PD
MD

PD
APD

MC

PD
MD

MD

PD
APD

CONTACT

Tim Tobin
Johnny Memphis

Dusty Scott
Laura Lee

Bruce Ranes
Bruce Warren

Bruce Warren
Bruce Ranes

Tom Killorin

Ira Gordon

Keefer

Charlie Thomas
Junior

Dan Fullick

Kate Hayes
Tom Yates

Steve Rauworth
Stasia Lanier

Kevin Callahan
Tony Matteo

Jim Herron
Cliff Nash

Leslie Stewart

Chuck Beck
Chris Taylor

Pat Gallagher
Tom Teuber

Glenn Roberts
Jody Petersen

Keith Murray

Phil Harrell

Bruce Stebbins

Rich Anton

Scott Strong
Mike Richter

Neal Hunter
Randi Tyler

Greg Hils

Scott Souhrada
Haley Jones

Maxx Faulkner

Tommy Lee Johnston
Scott King

PHONE/FAX/E-MAIL

413.774.2321
fax 774.2683
(E) wrsi@shaysnet.com

410.803.9957
fax 697.2490
(E) krock@primenet.com

215.898.2571
fax 898.0707
(E) wxpn@pobox.upenn.edu

215.898.2571
fax 898.0707
(E) worldcafe@pobox.upenn.edu

206.256.2346
fax 441.5667
(E) tjkillorin@seanet.com

505.989.3338
fax 989.3881

573.448.1520
fax 449.7770
(E) keefer@bxxr.com

402.483.1517
fax 483.1579

605.882.8125
fax 692.6434
(E) e9ao@sdsumus.sdstate.edu

707.884.7277
fax 964.9536
(E) thecoast@kozst.com

870.563.8255
fax 563.0399

402.537.1000
fax 537.1295

617.254.8267
fax 782.8757
(E) wbosonline@aol.com

502.574.1040
fax 574.1671
(E) wfpk@iglou.com

813.577.7131
fax 578.2477

608.273.8774
fax 273.8832
(E) 1055triple@wcinet.com

802.223.2346
fax 223.1520
(E) pointfm@together.net

603.888.7979
fax 669.3229
(E) keithm@965thefox.com

410.828.0163
fax 267.7634

413.258.8764
fax 256.3171
(E) wrnx@javanet.com

812.332.3386
fax 331.4570

314.231.3888
fax 259.5789

518.381.3586
fax 381.1097
(E) wxle@global2000.net

704.464.4041
fax 464.9662

thursday

friday

Tara MacLean

Evidence: the first single

"...alarmingly beautiful voice and intimate pop sensibility."
The Denver Post

Recently on tour with
Ashley MacIsaac,
Paula Cole and
on this summer's
Lilith Fair Tour.

Early Evidence:
WXRV - Boston
CIDR - Detroit
WCLZ - Portland
KBAC - Santa Fe
World Cafe

her debut album
silence



067003010627



NETTWERK

USA: NETTWERK RECORDS INC., 632 BROADWAY, SUITE 301, NEW YORK, NY, U.S.A., 10012 TEL: (212) 477-8198 FAX: (212) 477-6874
E-MAIL: info@nettwerk.com COMPUSERVE: 74777,547 NETTWEB: <http://www.nettwerk.com/> FOR MORE INFORMATION CONTACT ANY OF THE ABOVE ADDRESSES.

label contacts

t a l l y a d u l t



| LABEL | CONTACT | PHONE | FAX | E-MAIL |
|-----------------------|---|--|--|---|
| A&M | Mike Rittberg Mark Tindle Charlie Londono | 213.856.7168 213.856.2677 213.856.6608 | (F) 856.2694 (F) 856.2694 (F) 856.2694 | (E) rckguy@aol.com (E) mgtindle@aol.com |
| ALIAS | Greg Tomlinson | 818.566.1034 | (F) 566.6623 | (E) gt@directnet.com |
| ALLIGATOR | Tim Kolleth | 773.973.7736 | (F) 973.2088 | (E) tim@allig.com |
| ALMO | Alan Oremán | 310.289.3080 | (F) 289.8662 | (E) aolajgeffen.com |
| AMERICAN | Mark Neiter | 818.973.4545 | (F) 973.4571 | (E) neiter@american.recordings.com |
| ANTONE'S/DOS | Thomas Wood | 512.322.0617 | (F) 477.2930 | (E) twood@antonesrec.com |
| ARISTA | Tom Gates | 212.830.2274 | (F) 830.2248 | (E) labelsime@aol.com |
| ARISTA/AUSTIN | Jon Peterson | 615.780.9140 | (F) 780.9143 | (E) jpeter1@bmgmusic.com |
| ARK 21 | Mark Naylor Karen Lee | 310.841.4173 310.841.4115 | (F) 838.0610 (F) 838.0610 | (E) mnayl@ark21.com (E) kalee@ark21.com |
| ATLANTIC | Bonnie Slifkin | 212.707.2247 | (F) 405.5525 | |
| AUTONOMOUS | Larry Mills | 404.733.5505 | (F) 724.0889 | (E) autonomous@mindspring.com |
| AVENUE COMMUNICATIONS | Erik Nielsen | 800.528.3683 | (F) 415.321.7491 | (E) erik@5avenue.com |
| AVENUE JAZZ | Steve Topley | 310.824.6393 | (F) 824.6399 | |
| AWARE | Mark Cunningham | 312.226.6335 | (F) 226.6299 | (E) mark@awaremusic.com |
| BACK NINE | Brad Colerick Kim Johnson | 213.969.0077 213.969.0077 | (F) 874.4308 (F) 874.4308 | (E) brad@back9.xo.com (E) b9records@aol.com |
| B&W MUSIC | Scott Taves/Brice Rosenbloom | 773.880.5375 | (F) 880.5379 | (E) staves@interaccess.com |
| BAR/NONE | T. Simon | 201.222.0207 | (F) 795.5048 | (E) barnonerec@aol.com |
| BIG MO | Mark Papagno | 301.933.3315 | (F) 946.1687 | (E) mark@bigmo.com |
| BIG POP | Rick Winward | 215.551.3191 | (F) 467.2048 | (E) bigpop@bigpop.com |
| BLACKBIRD | Will Hawkins | 212.226.5379 | (F) 226.3913 | (E) hawkins@blackbirdusa.com |
| BLACK OLIVE | Rene Lechuga | 408.394.7176 | (F) 394.3545 | (E) oliveblk@aol.com |
| BLACK TOP | Heather West | 504.895.7239 | (F) 891.1510 | (E) blacktnola@aol.com |
| BLACK VINYL | Gary Klebe | 847.746.3767 | (F) 746.3779 | (E) bvr@blackvinyl.com |
| BLIND PIG | Edward Chmielewski | 415.550.6484 | (F) 550.6485 | (E) blindpig@sirius.com |
| CAPITOL | Nick Bedding | 213.871.5704 | (F) 462.7489 | (E) virgiltb2@aol.com |
| CAPRICORN | Jeff Cook Michelle Meisner | 404.873.3918 707.763.0599 | (F) 874.2204 (F) 763.4137 | (E) themeis@aol.com |
| CAROLINE | Errol Kolosine | 212.886.7521 | (F) 643.5573 | (E) radio@caroline.com |
| COLUMBIA | Kid Leo Jenni Drozd | 212.833.8605 212.833.8368 | (F) 833.4008 (F) 833.4008 | (E) kleo@sonymusic.com (E) jdrozd@sonymusic.com |
| COOKING VINYL | Dave Nives | 516.484.2863 | (F) 484.6179 | (E) cookusa@cookingvinyl.com |
| CURB | Matt Duffy | 615.321.5080 | (F) 327.1964 | (E) mduffy@curb.com |
| DAMIAN | Anita Reinsch | 818.845.6402 | (F) 845.0437 | (E) eyesinc1@aol.com |
| DEJADISC | Steve Wilkison | 615.262.9680 | (F) 650.2957 | (E) dejadisc@eden.com |
| DINOSAUR | Georgia Graham | 504.529.3033 | (F) 529.1387 | (E) dinosaur@bellsouth.net |
| DISCOVERY | Leigh Armistead | 310.828.1033 | (F) 828.9763 | (E) info@discoveryrec.com |
| DON'T | Scott Zeil | 414.224.9023 | (F) 224.8021 | (E) dont@execpc.com |
| EAGLE THUNDER | Robby Romero | 505.983.2267 | (F) No Fax | |
| EASTERN FRONT | Matthew Kaltman | 800.337.3747 | (F) 508.359.8090 | (E) matt@easternfront.com |
| EDEL AMERICAN | Bernie Corrigan | 818.787.9022 | (F) 787.1030 | (E) bcorrigan@juno.com |
| ELEKTRA | Lisa Michelson | 212.275.4260 | (F) 974.9314 | |
| EMI | Diane Gentile | 212.253.3184 | (F) 253.3162 | |
| THE ENCLAVE | Dara Kravitz | 212.253.4975 | (F) 253.4993 | (E) dkravitz1@aol.com |
| EPIC | Laura Curtin Mike Jansta | 212.833.5011 310.449.2939 | (F) 833.4119 (F) 449.2948 | (E) laura_curtin@sonymusic.com (E) mike_jansta@sonymusic.com |
| E-SQUARED | Elisa Sanders | 615.320.1200 | (F) 327.9455 | (E) e2rex2@aol.com |
| 57/SHOTPUT | Maia Scharma | 404.237.5757 | (F) 237.5739 | (E) 57records@mindspring.com |
| 4AD | Rich Holtzman | 310.289.9593 | (F) 289.8680 | (E) rich@4ad.com |
| GEFFEN/DGC | Alex Corontly | 310.285.2760 | (F) 273.9389 | (E) acorontly@geffen.com |
| GREEN LINNET | Tom Frouge | 203.730.0333 | (F) 730.0345 | (E) grnlinnet@aol.com |
| GRP/BLUE THUMB | Suzanne Berg | 212.424.1186 | (F) 424.1027 | (E) sberg@unistudios.com |
| GUARDIAN | Susanne White | 212.603.8643 | (F) 603.8711 | (E) susannewh@aol.com |
| HIGHER OCTAVE | Scott Bergstein | 310.589.1515 | (F) 589.1525 | (E) homusik@aol.com |
| HIGHTONE | Darrell Anderson | 510.763.8500 | (F) 763.8558 | (E) dander959@aol.com |
| HOLLYWOOD | Tim Burruss Michael Lieberman | 818.560.5670 818.560.6386 | (F) 567.4837 (F) 567.4837 | (E) tim_burruss@studio.disney.com (E) mike_jeiberman@studio.disney.com |

WIDESPREAD PANIC

TALL BOY



from the album
BOMBS & BUTTERFLIES

ALREADY POPPIN' AT:

totallyadult

KRSH KISM WIIS KFLX
KLRQ KTMN KIWR KBZD
KKQQ KNBA KOTR WIVI

Produced and engineered by JOHN KEANE
Mixed by CLIF NORDELL & JOHN KEANE



© 1997 Capricorn Records. Manufactured and marketed by Mercury Records, a PolyGram company.
<http://www.capri.com>

WRH

label contacts

tattalya dudult



| LABEL | CONTACT | PHONE | FAX | E-MAIL |
|----------------------|-------------------------------|------------------------------|------------------------------|--|
| HYBRID | Kalun Lee Jesse Barnett | 212.868.6136 212.868.6367 | (F) 629.3605 (F) 629.3605 | (E) pezzkanddy@aol.com (E) promoboy@aol.com |
| ICE HOUSE | John Phillips/Mark Maynard | 901.388.1108 | (F) 388.2366 | (E) soh@worldnet.att.net |
| ICHIBAN | Lindsay Shannon | 770.419.1414 | (F) 419.1230 | (E) altlindsay@aol.com |
| IGUANA | Carl Porcaro | 914.428.8600 | (F) 949.5005 | (E) iguana@inch.com |
| IMAGO | Clay Farmer | 212.343.3400 | (F) 343.3344 | (E) info@imagorec.com |
| IMI | Welly Garza | 312.245.9334 | (F) 245.9327 | (E) onlyimi@interaccess.com |
| INTERSCOPE | James Evans | 310.443.4559 | (F) 208.7343 | (E) jevans@unistudios.com |
| INTERSOUND | Susan Rosko | 770.664.9262 | (F) 664.7316 | (E) suerocks@mindspring.com |
| ISLAND | Jeff Appleton | 212.603.3924 | (F) 603.3965 | |
| JUSTICE | Larry Wall | 713.520.6669 | (F) 525.4444 | (E) justice@justicerecords.com |
| KOCH | Scott Kuchler | 516.484.1000 | (F) 484.4746 | (E) skuchler@koch.e-mail.com |
| KOMOTION | Grace Cawley | 408.353.8597 | (F) 353.8527 | (E) rick@netpower.com |
| LEPRECHAUN | Sean O'Connell | 716.886.0313 | (F) 886.7404 | (E) dblpromo@johnyvegas.com |
| MAGIC | Steve McCarthy | 818.986.0351 | (F) 986.6950 | |
| MAMMOTH | Sean Maxson Tom Osborn | 919.932.1882 310.205.5732 | (F) 932.1885 (F) 205.5935 | (E) airwaves@mammoth.com (E) tomosborn@mammoth.com |
| MARBLE HEAD | Ken Barsky | 415.383.1788 | (F) 383.1789 | (E) ken@marbleheadrecords.com |
| MAVERICK | Lelle Lutts | 213.852.1177 | (F) 852.1505 | |
| MCA | David Fleischman | 818.777.4051 | (F) 866.1407 | (E) dfleischman@unistudios.com |
| MERCURY | David Einstein | 212.333.8196 | (F) 333.8245 | (E) deinstein@aol.com |
| MERCURY NASHVILLE | Chris Stacey | 615.340.8448 | (F) 329.9619 | (E) tunedaddy@aol.com |
| MIDNIGHT FANTASY | Steve Bogen | 301.942.9200 | (F) 942.2826 | (E) midfantasy@aol.com |
| MILAN | Beth Krakower | 212.782.1085 | (F) 782.1078 | (E) beth_krakower@bmgmusic.com |
| MIRAMAR | Esther Shin | 800.245.6472 | (F) 206.286.4433 | (E) miramar@usa.net |
| MONKEYHILL | Brad Roberts | 504.944.4776 | (F) 944.7053 | (E) monkeyhill@aol.com |
| MOTOWN | Connie Breeze | 310.996.7206 | (F) 575.3138 | |
| MUSICMASTERS | Richard Leclercq | 908.531.3375 | (F) 531.1505 | (E) musmasters@aol.com |
| MUTE | Mattie White Mark Fotiadis | 212.255.7670 212.255.7670 | (F) 255.6056 (F) 255.6056 | (E) cradio@mute.com (E) fotiadis@mute.com |
| N2K | Mike Stone | 212.378.1120 | (F) 742.1775 | (E) mstone@n2k.com |
| NETTWERK | Mark Algheni | 212.477.8198 | (F) 477.6874 | (E) alghini@nettwerk.com |
| NIKI | Peter Martin | 914.339.7043 | (F) 339.3031 | |
| OCTOBER | Melissa Langer | 612.545.9266 | (F) 545.7116 | (E) melissa@october-rec.com |
| OH BOY/BLUE PLATE | Dan Einstein | 615.742.1250 | (F) 742.1360 | (E) ohboy@ohboy.com |
| OVERTURE | Linda Wilson | 810.349.0115 | (F) 349.9140 | (E) overrec@aol.com |
| PERMANENT PRESS | Ray Paul | 818.981.7760 | (F) 981.7760 | |
| PLUMP | Jeremy Morrison | 212.366.6633 | (F) 366.0465 | (E) plumprec@aol.com |
| POLYDOR USA | Dave Darus Barry Lyons | 213.856.6617 213.856.6600 | (F) 856.6610 (F) 856.6610 | (E) docrocks@juno.com |
| PRIME CD | Eric Seifert | 212.366.5982 | (F) 366.0615 | (E) mail@primecd.com |
| PURE | Teny Coen | 203.938.0555 | (F) 938.0579 | (E) pureltd@aol.com |
| PUTUMAYO | Sophie Darve-Johnson | 212.995.9400 | (F) 460.0095 | (E) putumayowm@aol.com |
| PYRAMID | Michael Preger | 305.893.2007 | (F) 893.0059 | |
| RADIOACTIVE | Kerry Marsico | 310.659.6598 | (F) 659.1679 | (E) keymars@aol.com |
| RAS | Teresa Altoz | 301.588.9641 | (F) 588.7108 | (E) teresaa@rounder.com |
| RAZOR & TIE | Liz Opoka/Edith Bellinghausen | 212.473.9173 | (F) 473.9174 | (E) razntie@aol.com |
| RCA | Art Phillips | 310.358.4074 | (F) 358.4031 | (E) art_phillips@bmgmusic.com |
| REAL WORLD/GYROSCOPE | Errol Kolosine | 212.886.7521 | (F) 643.5573 | (E) radio@caroline.com |
| RED ANT | Michelle St. Clair | 310.246.5958 | (F) 246.5977 | (E) micstc@aent.com |
| RED HOUSE | Megan Rubiner Zinn | 612.644.4161 | (F) 644.4248 | (E) rhpub@aol.com |
| REPRISE | Rich Garcia | 303.554.1402 | (F) 554.1408 | (E) rcosworld@aol.com |
| RESTLESS | Rich Schmidt | 213.957.4357 | (F) 957.4355 | (E) richs@restless.com |
| RE:THINK | Jim Houser | 615.371.4300 | (F) 371.6997 | (E) jim_houser@emimusic.com |
| REVOLUTION | Jean Johnson | 310.289.5507 | (F) 289.7338 | (E) info@revolution.wbr.com |
| RHINO | Jim Neill Eric Kayser | 310.441.6651 310.474.4778 | (F) 441.6578 (F) 441.6578 | (E) jim_neill@rhinorecords.com (E) eric_kayser@rhinorecords.com |

m70 MEXICO 70

"I WANT YOU"

Now at the Red Ant farm.

label contacts

totality ad ult



| LABEL | CONTACT | PHONE | FAX | E-MAIL |
|------------------------|--|--|--|--|
| RISING STAR | Patrick Nugent | 404.636.2050 | (F) 636.5051 | (E) ristar@mindspring.com |
| RISING TIDE | Tim Murphy | 615.254.5050 | (F) 313.3800 | (E) tzmurph@unistudios.com |
| RIGHTEOUS BABE | Mary Begley | 716.852.8020 | (F) 852.2741 | |
| RITE-OFF | Terry Selders | 717.374.0696 | (F) 374.0858 | (E) riteoff@sunlink.net |
| RIVER NORTH | Ed Mascolo | 615.327.0770 | (F) 327.0011 | |
| ROADRUNNER | Billy Cox | 281.251.0577 | (F) 251.5474 | (E) cox@mail.roadrun.com |
| ROUNDER/PHILO/BULLSEYE | Leslie Rouffe | 617.354.0700 | (F) 354.4840 | (E) leslier@rounder.com |
| RYKODISC | Mike Marrone | 508.744.7678 | (F) 741.4506 | (E) marrone@rykodisc.com |
| SCOTTI BROS. | Damon Greenfield | 310.656.1100 | (F) 656.7430 | |
| SETANTA | Tim Broun | 201.659.7333 | (F) 659.7372 | (E) setanta@aol.com |
| SHANACHIE | Claudia Stewart Navarro Wayne Martin | 213.258.3817 212.334.0284 | (F) 258.3875 (F) 334.5207 | (E) shanach@haven.ios.com |
| SIGNATURE SOUNDS | Jim Olsen | 413.665.4036 | (F) 665.9036 | (E) info@signature-sounds.com |
| SILVERTONE | John Butler Damon Grossman | 212.620.8798 310.247.8300 | (F) 645.3783 (F) 247.8366 | (E) jbutler2@concentric.net |
| SONY 550 | Neda Leppard Tobin | 310.449.2818 | (F) 449.2932 | (E) neda_tobin@sonymusic.com |
| SPARK | Julie Zeitlin | 213.653.7727 | (F) 653.7728 | (E) sprkrecor@aol.com |
| SQUIRREL BOY | Willy Mason | 408.927.9762 | (F) 927.8443 | (E) willy(a)squirrelboy.com |
| SUB POP | Monica Mylod | 212.334.1073 | (F) 334.1088 | (E) monicam@subpop.com |
| SUGAR HILL | Gail High | 919.489.4349 | (F) 489.6080 | |
| TANGIBLE | Gary Brody | 516.379.5820 | (F) 379.8015 | (E) gary@tangible-music.com |
| TELARC | Vikki Rickman | 216.464.2313 | (F) 464.4108 | |
| THIRSTY EAR | Lulu Cohen | 212.889.9595 | (F) 889.3641 | (E) thirstye@aol.com |
| TOUCHWOOD | Dick Vanderbilt | 212.977.7800 | (F) 977.7963 | (E) scott@touchwood.com |
| TRISTAR | Howard Gabriel | 212.337.5300 | (F) 337.5433 | (E) howard_gabriel@sonymusic.com |
| TVT | Gary Jay | 212.979.6410 | (F) 979.6489 | (E) gary@tvrecords.com |
| TWIN VISION | Peter Hay | 800.899.4464 | (F) 212.967.1524 | (E) twinvision@aol.com |
| UNITY | Bill Clodfelter George Garrity | 503.231.7078 310.581.2700 | (F) 231.6016 (F) 581.2727 | (E) higherrep1@aol.com |
| UNIVERSAL | Howard Leon | 212.373.0711 | (F) 373.0662 | (E) hleon@unistudios.com |
| VANGUARD | Meg MacDonald | 310.451.5727 | (F) 394.4148 | (E) myrtle6@aol.com |
| VAPOR | Mia Klein | 310.450.2710 | (F) 452.4435 | |
| VELVEL | Nick Bull Mike Abbattista Laura Bender | 818.992.4715 212.353.8800 773.489.5726 | (F) 992.6170 (F) 228.0660 (F) 489.5742 | (E) maddbul13@aol.com (E) abbatude@aol.com |
| VERVE | Bud Harner Julie Kerr | 310.996.7905 212.333.8449 | (F) 477.7622 (F) 333.8194 | (E) bharner102@aol.com |
| VICEROY | Bob Lau | 212.465.2357 | (F) 279.6520 | |
| VIRGIN | Scott Douglas Ted Edwards | 212.332.0418 310.288.2726 | (F) 489.9330 (F) 288.2433 | (E) lojack@ix.netcom.com (E) tedwards@ix.netcom.com |
| VOLCANO | Ray Gmeiner | 805.374.9026 | (F) 374.9393 | (E) rgmeiner@ix.netcom.com |
| WAGON WHEEL | Rick Wagner/Paul Collins | 212.929.5116 | (F) 477.2930 | |
| W.A.R.? | Denise Warshany | 303.440.0666 | (F) 447.2484 | (E) warinfo@war.com |
| WARNER BROS. | Nancy Stein Jenifer Polenzani | 818.953.3559 818.953.3559 | (F) 840.2350 (F) 840.2350 | (E) nstein@wbr.com (E) jpolenzani@wbr.com |
| WATERBUG | Andrew Calhoun | 847.332.1583 | (F) 332.1583 | |
| WATERMELON | Eric Zappa | 512.472.6192 | (F) 472.6249 | |
| WAY COOL | Michael Prince | 770.908.1683 | (F) 908.1220 | (E) wcmrp@earthlink.net |
| WESTERN FRONT | Al Krockey | 773.384.9200 | (F) 384.9256 | (E) westfrnt@aol.com |
| WILDCAT RECORDS | Mike Gormley | 213.848.9200 | (F) 848.9448 | |
| WINDHAM HILL GROUP | Crystal Ann Lea Andrea Paulini | 310.358.4845 310.358.4849 | (F) 358.4826 (F) 358.4826 | (E) clea@bmgmusic.com (E) apaulin@bmgmusic.com |
| WIND-UP | Shanna Fischer | 212.843.8300 | (F) 843.0786 | (E) shanfish@aol.com |
| WINTER HARVEST | David Ezzell | 615.227.7770 | (F) 226.0346 | (E) winharvest@aol.com |
| THE WORK GROUP | Pam Edwards | 310.449.2203 | (F) 449.2095 | (E) pam_edwards@sonymusic.com |
| ZERO HOUR | Todd Cronin | 212.337.3200 | (F) 337.3701 | (E) todd@zerohour.globalcenter.net |

AUDIO THERAPY



BIG BLUE HEARTS
(gigantus pumpus)



COUNTING CROWS
(ravens mathematica)



MORPHINE
(droopus junquia)



THE SEAHORSES
(aquaticus equinus)



10,000 MANIACS
(multitudas locos)



totally RETAIL



*In A Crowded Field,
One Stands Out.*

abra moore *Four leaf clover*

The first single from her Arista Austin debut album

Strangest Places

Now on at:

| | | | | |
|------|------|------|------|------|
| WXRT | WRLT | WVRV | KTHX | WEBX |
| WBOS | KKZN | WKOC | WXPB | WCBR |
| KGSR | WXKR | KBZD | WFUV | WXLE |
| WHPT | WXRW | KFXD | KCRW | KPEK |
| KXPK | KAEP | KMBY | KERA | KTAO |
| KMTT | WNCS | KMMS | KFLX | KBAC |

PLUS 35 MORE!

totallyadult

#1 Most Added 63/20

#2 Most Progress 310-513 PPWs

Commercial Airplay **34** Debut!

"Abra Moore's 'Four Leaf Clover' feels so comfortable on the air; the hooks seem to emanate from everywhere. This could be the story of the summer!" *Dean Carlson/KMTT*

ARISTA
austin

Produced by Mitch Watkins • Mixed by Jack Joseph Puig

© 1997 Arista Records, Inc., a unit of BMG Entertainment

| LW | TW | ARTIST/Title | LABEL |
|--------|----|---|-------------------------------|
| 1 | 1 | THE WALLFLOWERS Bringing Down The Horse | INTERSCOPE • 9005 |
| 4 | 2 | U2 Pop | ISLAND • 524334 |
| 3 | 3 | ERYKAH BADU Baduizm | KEDAR/UNIVERSAL • 53027 |
| 2 | 4 | JEWEL Pieces Of You | ATLANTIC/AG • 82700 |
| 5 | 5 | SUBLIME Sublime | GASOLINE ALLEY/MCA • 11413 |
| 9 | 6 | SQUIRREL NUT ZIPPERS Hot | MAMMOTH • 0137 |
| DEBUT! | 7 | INXS Elegantly Wasted | MERCURY • 534531 |
| 6 | 8 | NO DOUBT Tragic Kingdom | TRAUMA/INTERSCOPE • 92580 |
| 7 | 9 | SHERYL CROW Sheryl Crow | A&M • 540587 |
| DEBUT! | 10 | JERRY GARCIA BAND How Sweet It Is | GRATEFUL DEAD/ARISTA • 14051 |
| 16 | 11 | PAULA COLE This Fire | IMAGO/WARNER BROS • 46424 |
| 8 | 12 | THE VERVE PIPE Villains | RCA • 68809 |
| 12 | 13 | FIONA APPLE Tidal | WORK • 67433 |
| 10 | 14 | DAVE MATTHEWS BAND Crash | RCA • 68804 |
| 11 | 15 | COLLECTIVE SOUL Disciplined Breakdown | ATLANTIC/AG • 82984 |
| 21 | 16 | VAN MORRISON The Healing Game | POLYDOR/A&M • 537101 |
| 13 | 17 | JONNY LANG Lie To Me | A&M • 540640 |
| DEBUT! | 18 | SAVAGE GARDEN Savage Garden | COLUMBIA • 67954 |
| 23 | 19 | SHAWN COLVIN A Few Small Repairs | COLUMBIA • 67119 |
| 17 | 20 | BOZ SCAGGS Come On Home | VIRGIN • 42984 |
| 26 | 21 | MATTHEW SWEET Blue Sky On Mars | VOLCANO • 31130 |
| 22 | 22 | THIRD EYE BLIND Third Eye Blind | ELEKTRA/EEG • 62012 |
| 14 | 23 | ALISON KRAUSS & UNION STATION So Long So Wrong | ROUNDER • 365 |
| 29 | 24 | BEN FOLDS FIVE Whatever And Ever Amen | SONY 550 MUSIC • 67762 |
| 28 | 25 | MORPHINE Like Swimming | DREAMWORKS/RYKO/ODISC • 50009 |
| 24 | 26 | DUNCAN SHEIK Duncan Sheik | ATLANTIC/AG • 82879 |
| 31 | 27 | US3 Broadway & 52nd | BLUE NOTE/CAPITOL • 30027 |
| 15 | 28 | COUNTING CROWS Recovering The Satellites | DGC • 24975 |
| 20 | 29 | VARIOUS ARTISTS Jerry Maguire OST | EPIC SOUNDTRAX • 67910 |
| 18 | 30 | ALANIS MORISSETTE Jagged Little Pill | MAVERICK/REPRISE • 45901 |
| 30 | 31 | NANCI GRIFFITH Blue Roses From The Moons | ELEKTRA/EEG • 62015 |
| 19 | 32 | THE CARDIGANS First Band On The Moon | MERCURY • 533117 |
| 33 | 33 | JOHN LEE HOOKER Don't Look Back | POINTBLANK/VIRGIN • 42771 |
| 34 | 34 | CESARIA EVORA Cabo Verde | NONESUCH/AG • 79450 |
| 32 | 35 | BIG HEAD TODD & THE MONSTERS Beautiful World | REVOLUTION • 24661 |
| 38 | 36 | CHARLIE HADEN & PAT METHENY Beyond The Missouri Sky | VERVE • 537130 |
| 35 | 37 | VARIOUS ARTISTS Rent OCR | DREAMWORKS/GEFFEN • 50003 |
| 37 | 38 | SISTER HAZEL ...Somewhere More Familiar | UNIVERSAL • 53030 |
| DEBUT! | 39 | JOHN PRINE Live On Tour | OH BOY • 15 |
| DEBUT! | 40 | AMANDA MARSHALL Amanda Marshall | EPIC • 80229 |

HOT FUTURES

- 1 THE JAYHAWKS
Sound Of Lies
AMERICAN/REPRISE • 43114
- 2 ANI DI FRANCO
Living In Clip
RIGHTEOUS BABE • 11
- 3 INDIGO GIRLS
Shaming Of The Sun
EPIC • 67891
- 4 ROBERT CRAY
Sweet Potato Pie
MERCURY • 534483
- 5 TOAD THE WET SPROCKET
Coll
COLUMBIA • 67862

IN-STORE PLAY

- 1 MATTHEW SWEET
Blue Sky On Mars
VOLCANO • 31130
- 2 SQUIRREL NUT ZIPPERS
Hot
MAMMOTH • 0137
- 3 U2
Pop
ISLAND • 524334
- 4 BEN FOLDS FIVE
Whatever And Ever Amen
SONY 550 MUSIC • 67762
- 5 INXS
Elegantly Wasted
MERCURY • 534531

BIN BURNERS

- 1 INXS
Elegantly Wasted
MERCURY • 534531
- 2 SAVAGE GARDEN
Savage Garden
COLUMBIA • 67954
- 3 JERRY GARCIA BAND
How Sweet It Is
GRATEFUL DEAD/ARISTA • 14051
- 4 CHARLIE HADEN & PAT METHENY
Beyond The Missouri Sky
VERVE • 537130
- 5 JOHN PRINE
Live On Tour
OH BOY • 15

totality AIRPLAY

NON-COMMERCIAL

| TW | ARTIST/Title | LABEL | PLAYS | LW | 2W |
|--------|---|------------------------|-------|-----|-----|
| 1 | MORPHINE Like Swimming | DREAMWORKS/RKODISC | 269 | 259 | 258 |
| 2 | NANCI GRIFFITH Blue Roses From The Moons | ELEKTRA/EEG | 259 | 254 | 237 |
| 3 | VAN MORRISON Healing Game | POLYDOR/A&M | 253 | 275 | 272 |
| 4 | BRUCE COCKBURN The Charity Of Night | RYKODISC | 234 | 264 | 262 |
| 5 | BOZ SCAGGS Come On Home | VIRGIN | 231 | 205 | 137 |
| 6 | KIM RICHEY Bitter Sweet | MERCURY | 224 | 185 | 187 |
| 7 | BEN FOLDS FIVE Whatever And Ever Amen | SONY 550 MUSIC | 224 | 219 | 201 |
| 8 | FREEDY JOHNSTON Never Home | ELEKTRA/EEG | 223 | 199 | 201 |
| 9 | JOHN LEE HOOKER Don't Look Back | POINTBLANK/VIRGIN | 196 | 197 | 186 |
| 10 | ALISON KRAUSS & UNION STATION So Long So Wrong | ROUNDER | 184 | 177 | 153 |
| 11 | U2 Pop | ISLAND | 183 | 181 | 186 |
| 12 | MARY BLACK Shine | GIFTHORSE/CURB | 183 | 181 | 167 |
| 13 | ROBERT EARL KEEN Picnic | ARISTA/AUSTIN | 182 | 174 | 146 |
| 14 | SON VOLT Straightaways | WARNER BROS. | 175 | 128 | 52 |
| 15 | INDIGO GIRLS Shaming Of The Sun | EPIC | 165 | 154 | 111 |
| 16 | BIG HEAD TODD & THE MONSTERS Beautiful World | REVOLUTION | 164 | 178 | 209 |
| 17 | DAN BERN Dan Bern | WORK | 160 | 151 | 151 |
| 18 | WIDESPREAD PANIC Bombs & Butterflies | CAPRICORN/MERCURY | 154 | 162 | 157 |
| 19 | GREY EYE GLANCES Eventide | PARACHUTE/MERCURY | 151 | 158 | 146 |
| 20 | PHIL CODY The Sons Of Intemperance | INTERSCOPE | 146 | 150 | 143 |
| 21 | JONNY LANG Lie To Me | A&M | 143 | 143 | 147 |
| 22 | WILLIAM TOPLEY Black River | MERCURY | 142 | 134 | 154 |
| 23 | COUNTING CROWS Recovering The Satellites | DGC | 139 | 143 | 145 |
| 24 | MATTHEW SWEET Blue Sky On Mars | VOLCANO | 136 | 133 | 118 |
| DEBUT! | JILL SOBULE Happy Town | LAVA/ATLANTIC/AG | 127 | 123 | 132 |
| 26 | SHAWN COLVIN A Few Small Repairs | COLUMBIA | 126 | 159 | 162 |
| 27 | ZAP MAMA 7 | LUAKA BOP/WB | 119 | 135 | 109 |
| 28 | PAULA COLE This Fire | IMAGO/WB | 116 | 125 | 145 |
| 29 | ODDS Nest | ELEKTRA/EEG | 116 | 129 | 133 |
| 30 | ROOMFUL OF BLUES Under One Roof | BULLSEYE BLUES/ROUNDER | 116 | 141 | 147 |

COMMERCIAL

| TW | ARTIST/Title | LABEL | PLAYS | LW | 2W |
|--------|---|------------------------|-------|------|------|
| 1 | U2 Pop | ISLAND | 1587 | 1606 | 1607 |
| 2 | COUNTING CROWS Recovering The Satellites | DGC | 1289 | 1280 | 1200 |
| 3 | THE VERVE PIPE Villains | RCA | 1245 | 1237 | 1148 |
| 4 | SHAWN COLVIN A Few Small Repairs | COLUMBIA | 1111 | 1132 | 1177 |
| 5 | INXS Elegantly Wasted | MERCURY | 1075 | 1075 | 891 |
| 6 | THE WALLFLOWERS Bringing Down The Horse | INTERSCOPE | 1055 | 1131 | 1070 |
| 7 | SHERYL CROW Sheryl Crow | A&M | 984 | 1152 | 1118 |
| 8 | BIG HEAD TODD & THE MONSTERS Beautiful World | REVOLUTION | 883 | 972 | 1017 |
| 9 | BOZ SCAGGS Come On Home | VIRGIN | 844 | 761 | 658 |
| 10 | INDIGO GIRLS Shaming Of The Sun | EPIC | 840 | 750 | 560 |
| 11 | ODDS Nest | ELEKTRA/EEG | 807 | 807 | 832 |
| 12 | FIONA APPLE Tidal | CLEAN SLATE/WORK | 788 | 780 | 782 |
| 13 | VAN MORRISON Healing Game | POLYDOR/A&M | 784 | 921 | 938 |
| 14 | COLLECTIVE SOUL Disciplined Breakdown | ATLANTIC/AG | 706 | 740 | 749 |
| 15 | MORPHINE Like Swimming | DREAMWORKS/RKODISC | 703 | 712 | 699 |
| 16 | TOAD THE WET SPROCKET Coil | COLUMBIA | 699 | 401 | 49 |
| 17 | JOHN MELLENCAMP Mr. Happy Go Lucky | MERCURY | 685 | 727 | 836 |
| 18 | JONNY LANG Lie To Me | A&M | 684 | 671 | 703 |
| 19 | SISTER HAZEL Somewhere More Familiar | UNIVERSAL | 678 | 633 | 541 |
| 20 | PAULA COLE This Fire | IMAGO/WB | 658 | 690 | 721 |
| 21 | WIDESPREAD PANIC Bombs & Butterflies | CAPRICORN/MERCURY | 655 | 720 | 833 |
| 22 | DUNCAN SHEIK Duncan Sheik | ATLANTIC/AG | 602 | 670 | 740 |
| 23 | MATTHEW SWEET Blue Sky On Mars | VOLCANO | 588 | 611 | 528 |
| 24 | JEWEL Pieces Of You | ATLANTIC/AG | 567 | 663 | 760 |
| 25 | BEN FOLDS FIVE Whatever And Ever Amen | SONY 550 MUSIC | 545 | 522 | 492 |
| 26 | ROOMFUL OF BLUES Under One Roof | BULLSEYE BLUES/ROUNDER | 545 | 565 | 592 |
| 27 | WILLIAM TOPLEY Black River | MERCURY | 531 | 602 | 629 |
| 28 | DAVE MATTHEWS BAND Crash | RCA | 482 | 485 | 514 |
| 29 | SON VOLT Straightaways | WARNER BROS. | 474 | 373 | 173 |
| 30 | BRUCE COCKBURN The Charity Of Night | RYKODISC | 462 | 556 | 600 |
| 31 | JOHN LEE HOOKER Don't Look Back | POINTBLANK/VIRGIN | 459 | 475 | 503 |
| 32 | FREEDY JOHNSTON Never Home | ELEKTRA/EEG | 442 | 454 | 503 |
| 33 | DISHWALLA Pet Your Friends | A&M | 441 | 478 | 455 |
| DEBUT! | ABRA MOORE Strangest Places | ARISTA/AUSTIN | 424 | 260 | 62 |
| 35 | THIRD EYE BLIND Third Eye Blind | ELEKTRA | 421 | 348 | 302 |
| 36 | ROBERT EARL KEEN Picnic | ARISTA/AUSTIN | 398 | 319 | 256 |
| 37 | OMC How Bizarre | HUHI/MERCURY | 337 | 315 | 279 |
| 38 | WHITE TOWN Women In Technology | EMI | 331 | 319 | 241 |
| DEBUT! | THE WHY STORE The Why Store | WAY COOL/MCA | 319 | 280 | 296 |
| DEBUT! | ROBERT CRAY BAND Sweet Potato Pie | MERCURY | 309 | 309 | 211 |



Arista/Austin recording artist Abra Moore recently invaded the **totalityadult** offices. Flanking Moore are TA's John Schoenberger & Matthew Lawton.

MOST ADDED

- ABRA MOORE**
Strangest Places
ARISTA/AUSTIN
- THE JAYHAWKS**
Sound Of Lies
AMERICAN/REPRISE
- THE CICADAS**
The Cicadas
WARNER BROS.
- THE BONESHAKERS**
Book Of Spells
POINTBLANK/VIRGIN
- TOAD THE WET SPROCKET**
Coil
COLUMBIA

MOST PROGRESS

- TOAD THE WET SPROCKET**
Coil
COLUMBIA
- ABRA MOORE**
Strangest Places
ARISTA/AUSTIN
- SON VOLT**
Straightaways
WARNER BROS.
- BOZ SCAGGS**
Come On Home
VIRGIN
- INDIGO GIRLS**
Shaming Of The Sun
EPIC

MOST PROMISING

- NANCI GRIFFITH**
Blue Roses From The Moons
ELEKTRA/EEG
- MATCHBOX 20**
Yoursell Or Someone Like You
LAVA/ATLANTIC/AG
- THE JAYHAWKS**
Sound Of Lies
AMERICAN/REPRISE
- JAMIROQUAI**
Travelling Without Moving
WORK
- KIM RICHEY**
Bitter Sweet
MERCURY

by john schoenberger

It can be said that a radio station's personality often reflects the programmer's own personality, and if that's the case, WNCN must be a wonderful station to listen to on a regular basis. In my conversation with Program Director Glenn Roberts, I found him to be warm, friendly, intelligent and focused.

WNCN's Glenn Roberts Gets To The Point

Roberts certainly well represents a new breed of radio programmer—he's is willing to learn from his elders and peers, but also has his own ideas as to what will work. He started his radio career while still in high school and later majored in radio and television at Ohio University. But as he neared graduation, he believed the economic opportunities in this field were limited; Roberts' involvement with radio continued, nonetheless. He started his professional radio career as a part-timer at KFMU/Steamboat Springs, Colorado, where he was "bussing tables and teaching kids how to ski. I was supposed to go to law school on a scholarship, but as soon as I was supposed to put a deposit down for school, they offered me the morning show full-time and it was, 'Well, law school will always be there, this is an opportunity I can't pass up,' so I jumped on it." After two years of programming at 'FMU, Roberts headed to a different mountain range and a new radio challenge, WNCS/Burlington, Vermont. The station is owned by Northeast Broadcasting, a forward-minded company helmed by President Steve Silberberg that's dedicated to the Adult Rock format. In fact, the company also owns WXRV/Boston.

So when it's all been said and done, it looks like Glenn Roberts stayed where he belonged.

KFMU was a really a nice station, with a good philosophy, on which to cut your teeth, don't you think?

"I thought it was a great station to get going. Working at a small market station like that, you really get to do everything between going out and doing the remotes, doing your air shift, writing and producing commercials and coming up with promotions.

"It's was definitely a great place to work, too; you can't beat the location. Steamboat Springs and the Colorado carefree attitude was really great. In addition, that station has a really good history, some great people went through that station; Roger Mayer who went on to *The Album Network* and then Capricorn, Nancy Levin who's now with Red Ant and Dave Ross, who's with Columbia—he was actually the guy who hired me. Some great people went through there and had really developed a very eclectic format for that station."

Ward Holmes has been a fixture there for a long time, too.

"Ward was a great mentor, he really taught me a lot. I came in there all wild-eyed and full of radical programming ideas and he taught me to take that enthusiasm and make it fit into the overall business plan. He told me, 'Hey, radio is a lot of fun and it's a great creative outlet, but don't forget you gotta pay the bills.' He was intimately involved with the programming philosophy, as well, 'cause he came from the programming side. He was a really good source to have right there as the General Manager."

So how did it come down for you to go from KFMU to WNCS?

"I pretty much just felt that I had done all I could for KFMU; it was time to get somebody else in there to take over and cut their teeth on things and learn the ropes, and time for me to go on and see if I could do this elsewhere. The opportunity presented itself thanks to Kevin Sutter. He knew that WNCS was looking and he knew I was keeping my ear to the ground to see if there was another possibility somewhere, so I got in

touch with Steve Zind, the former Program Director and things went from there."

WNCS is another station with a very long history; it embraced a broader variety of music, brought a lot of singer/songwriters into the mix and had a more intelligent, adult approach.

"It definitely did. June of 1977 is when this station got underway, and I've seen some of the playlists from that era and they are a riot, country artists into Miles Davis into the Mahavishnu Orchestra, I mean there's some stuff on there you just would not believe."

Yeah, well back then, jocks within the progressive format knew which songs from each of those diverse artists they could play together.

"Yeah. The art of the segue was definitely practiced here, and still is. We actually still do segue songs. It's so funny to hear the new trend of song, liner, song, liner, song, liner. I find that a little bit troubling, but I guess with so much shared music out there, it seems to be a way to try to hold on to some of the artists that you've broken."

When you first started at WNCS, Steve was there to help you out. Wasn't he also there when the station initially signed on?

"Steve actually just retired after being here for 20 years! Steve was, and

still is, the voice of the station. Even though he's left, his voice has been identified with 'NCS for so long that having him do the IDs and liners continues to make sense. And he still wants to be involved with the station and go to concerts and do other things for us. When I first came to WNCS, it was good to have Steve here to give me some background and not just say, 'Well, here are the keys, good luck.'

"He was such an integral part of the essence of this radio station, it really came from Steve's heart

and his programming mind, so there were a lot of people that were anxious when he decided to leave, and I think that this was a good way for him to slowly work his way out of the building without causing too much anxiety."

Jody Peterson, your Music Director, is also a long-termer at the station.

"Yes. Jody's been here since the early 80s. She's been on the air and has done a variety of different shifts and then stepped into the Music Director's position. She's always had such great relationships with the record companies and the different people that service the station. It's comforting to have her here and to know all of that's being handled."

WNCS has repeater signals now that broadened the reach of the station considerably, right?

"Right. We're broadcasting to about three-quarters of the state and all of western New Hampshire and eastern New York. We basically are our own satellite head end. We have three radio stations: the 'NCS signal serving Central Vermont/Burlington market, another station serving



(cont.) →

the St. Johnburg/Littleton, New Hampshire, area and another signal serving the White River Junction/Hanover, New Hampshire, market."

That's where the idea of WNCS, 'The Point', came together, to give it a commonality amongst the three different signals?

"Exactly. We didn't want to get into the alphabet soup and the whole

'Well, it's a hit now, let's not play it anymore,'

frequency thing. Instead we let modern technology take care of the identifiers and we just have the air staff say, 'The Point,' across the airwaves of all three stations. All three markets basically get the same thing, it's just for simplicity sake and it definitely worked out—we're very pleased with it. There was some arguing over what we were gonna be, Planet Radio or The Pulse or all of these other names that were thrown out there, including some very bizarre suggestions like the Acme Radio Company. But we settled on 'The Point' and it's worked out for the best."

You've brought in the element of "alternative music" within the mix, particularly in the evenings. Would you have done that if it was still just the NCS signal, or was it because of the broader region you're now servicing and the potential of targeting a much broader spectrum of the audience?

"I did that mostly because at the time when I got into the market, there was no alternative station in any of the areas. We thought, 'Hey, at night, let's sound more like a heritage alternative station, just shy away from the Joni Mitchells, Bonnie Raitts and the Joan Armatrading's a bit, we'll leave that for the day play and get a little more experimental at night.' Now there's a couple of alternative stations here. We were starting to see some success and I don't think that just because we saw success these stations popped up; it was only a matter of time before somebody came in and did the alternative thing. We just didn't want to make the wholesale change, because there was too much history to simply throw away."

Especially, I'm sure, with many of your advertising clients.

"Exactly. The advertisers wouldn't have come along for the ride, not a vast majority of them, anyway. It would have been a whole different way of selling and that's one of the keys of Adult Rock Radio and making it a success. As much as we talk about programming and clocks and all that, not too many people talk about the sales staff and we have a killer staff that gets it; they know how to sell the station. If your salespeople are out it like they're selling Top 40 or they're selling Rock Radio, it just won't work. You've got to have a sales staff who understands the format, understands the lifestyle and can convey that to the client. I think that has really been critical to the success of WNCS."

Does National Public Radio have a strong presence in your area of the country?

"I think that the philosophy in the past has been,

but I think now people are starting to come around and say,

"No, we developed it, we exposed it first, let's hold onto it."

"Very strong. As a matter of fact, our largest crossover is with the non-commercial station. People listen to 'Morning Edition' and then around 9am, when they start playing classical music, listeners turn over to us and then in the afternoon around 5pm they go back to NPR and get some news and join us later on at night if they're still up to listening."

How's the local club scene?

"Pretty strong, actually. The Burlington market has some great clubs that bring in not only the local acts that are starting to create their own CDs, but they also pull in artists like Joan Osborne, Sonia Dada, John Mayall and Beausoleil, as well. It helps to have the University of Vermont, St. Michael's College, and Champlain College all within a pretty small area and that really feeds into the club scene."

That area of the country is also renowned for harboring the singer/songwriter. Do you make special singer/songwriter elements, such as a specialty show, part of the station's programming?

"It's not only a special element of the station, it's also in regular programming, too. We have our 'Sunday Morning Coffee House' program which is wildly successful. Valerie Adams, the show's host, does a

wonderful job of putting this together and works with the coffee house-style clubs in Burlington to get those artists that are playing there to appear on her show. Artists such as Brooks Williams, Diane Ziegler, Patty Casey and Barbara Kessler and a number of others have all appeared on her show. Live music on a Sunday morning: it's a nice touch."

What other things have you introduced into the station
(cont.)



Glenn, Jody & Los Lobos.

WNC

please don't tell her
the new single

on tour

4/24 houston
4/25 austin
4/26 dallas
5/1 phoenix
5/2 san diego
5/3 tuscon
5/5 los angeles
5/6 san francisco
5/8 portland
5/9 seattle
5/10 vancouver

on h.o.r.d.e.

on air

early adds:

| | |
|----------|-----|
| cidr | 19x |
| kkzn | 15x |
| ktcz | 11x |
| kfog | 9x |
| kbco | 9x |
| kxpk | 7x |
| wxrc | 5x |
| kink | 3x |
| and more | |

add date may 20

big head todd & the monsters

From the album *Beautiful World*

Produced & Arranged by Jerry Harrison
Mixed by Tom Lord-Alge
Management: Morris Bliesener & Associates

www.revolution-online.com



© 1997 Revolution Records



since you've been there? What did this new-fangled kid come into town and try to do?

"The station was doing very well; it's not like the station was in any sort of trouble when I came. It was just a matter of fine-tuning a few things, like creating a recurrent category; there was no recurrent category whatsoever. Counting Crows' *August And Everything After*, for example: when it came off, the song got thrown into a category with about 600 or 700 hundred other songs and rotated through maybe once a month. So it was just a process of going through the clocks, pulling out things that I felt we needed to keep playing and trying to hold onto the bands we were breaking. I think that the philosophy in the past has been, 'Well, it's a hit now, let's not play it anymore,' but I think now people are starting to come around and say, 'No, we developed it, we exposed it first, let's hold onto it.'"

Yeah. You have to keep owning it, which I think is an issue that our format in general needs to address. There's a lot more sharing of artists, and if they were yours first, maybe you can't own them 100%, but you can still drive home the point that if this is an artist they like, they can always tune in there to hear it.

"I see this in your column every week, you know, 'Hey, here's the second single, here's the third single.' To me, it was so disappointing to see how long it took for programmers to come around to Jewel. I mean, she is just ripe for the picking for Adult Rock and now the lines have gotten so blurred I think it's a little bit more difficult for Adult Rock to say, 'We own this,' because I think a lot of programmers waited so long to get around to the second single on that. Duncan Sheik's "She Runs Away" is another great example: if you're not on that, get on board now, start building up some equity in that artist and

"Get on board and get to the second single, start building up some equity in that artist and ownership before it starts taking off."

ownership before it starts taking off."

That's true, it's very true. Just because the first single did well, it doesn't automatically mean the second single's gonna happen.

Unfortunately, just by the nature of the competition and the way music and radio interact, things have gotten much more song-by-song oriented. But certainly that second one deserves a chance to see whether it's really there or not, and more often than not, it almost seems like you're back at square one trying to break a brand-new artist all over again.

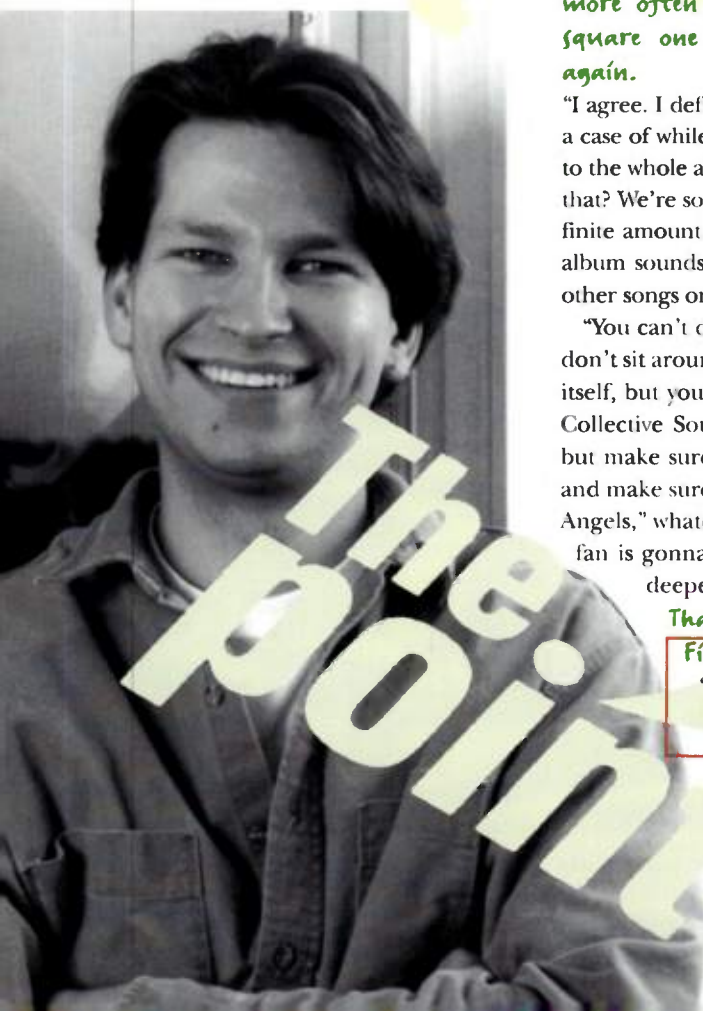
"I agree. I definitely think you should at least give it a fair shake. It's just a case of while you're working, drop the CD in the CD player and listen to the whole album and get a feel for it. I mean, do programmers still do that? We're so busy doing a million different things all in the course of a finite amount of time during the day, but get a feel for what the whole album sounds like and go, 'OK, here's the single, but there's a couple other songs on here that I really think we can do something with, too.'"

"You can't deny when a song is a great song; it should be on the air; don't sit around and wait. You might have some question with the artist itself, but you gotta have those cross-cumer songs. You gotta have the Collective Souls and the Counting Crows, play "A Long December," but make sure that you're playing "Another Horse Dreamer's Blues," and make sure you're playing "Recovering The Satellites" and "Miller's Angels," whatever works for your station. Get into it deeper, the music fan is gonna know to tune into your station because you're getting deeper into the album."

That's right, "The Point", Where Music Comes First."

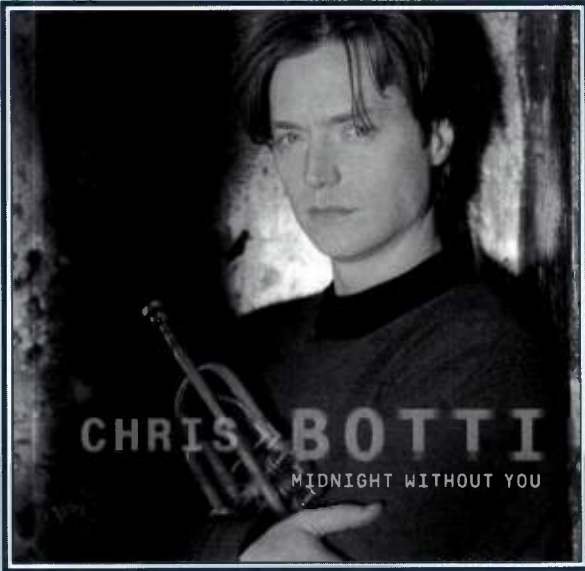
"The music is the point, that's why we're here."

EDITOR'S NOTE: Get to "THE POINT" on your own, by pointing your browser to www.pointfm.com and feel free to E-mail THE POINT at pointfm@together.net.



Great Grooves from the

Verve Group



CHRIS BOTTI

Midnight Without You



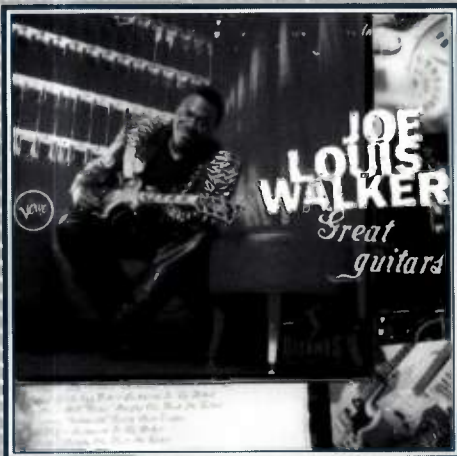
A sensual new vision from the
emerging pop instrumentalist.

includes the track "Midnight Without You"
featuring Paul Buchanan & The Blue Nile

GOING FOR ADDS 5/6!

JOE LOUIS WALKER

Great Guitars



The hot blues guitarist
plus friends like Taj Mahal,
Buddy Guy, Ike Turner,
Clarence "Gatemouth"
Brown, Steve Cropper,
and more. Featuring the
focus track, "**Low Down
Dirty Blues**" (with a very
special guest). Watch for
Joe Louis on tour!

ORQUESTRA WAS

Forever's a Long, Long Time



Don Was with an amazing
band featuring Sweet Pea
Atkinson, Terence Blanchard,
Herbie Hancock, Randy
Jacobs, Harvey Mason, and
the lyrics of classic Hank
Williams songs. Watch for
special screenings of the
Francis Ford Coppola film
along with live Orquestra
Was performances!

now playing

| | | | | | |
|------|------|------|------|------|------|
| KFOG | WXRT | KTHX | WCLZ | WMVY | WNCW |
| WXPB | WDET | WKUV | KTMN | KPFT | KEGR |
| KRVM | KLCC | KTAO | WFPK | WKZE | KPCC |
| WEBX | KSUT | KVNF | WYSO | KEPC | |
| KPIG | KZZK | WMKY | KBSU | KRCB | |
| KTMN | WCBE | WXPB | KZZK | WYEP | |
| KRCC | KSMF | DISH | KFAN | WNKU | |



a PolyGram company
© 1997 PolyGram Records, Inc.

now playing

| | | | | |
|------|------|------|------|------|
| WXPB | WNCW | KTAO | WYEP | WCBE |
| WEBX | KVNF | WFPK | KBSU | KSUT |
| WKZE | WYSO | KUWR | KRCC | KRCB |
| WFUV | WFHB | KPFT | KRCL | KRVM |
| KPCC | DISH | | | |

and more coming every week!

SON VOLT



KEEPING IT SIMPLE

by steve baltin

As bands like Prodigy, The Orb and Tricky propel electronic music to the masses for the first time, and Tool, Korn and Marilyn Manson demonstrate that, as much as we would like it to, hard rock will never go away, the gorgeous roots-rock strains of Son Volt would almost seem to be obsolete.

True, it's only been a year and a half since the band released *Trace*, a stellar debut that laid the groundwork for the heavy anticipation by radio and critics that's awaiting Son Volt's sophomore album, *Straightaways*. However, in today's fast-paced, remote-control-raised generation, who sport the attention spans of puppies on crystal meth, a year and a half is enough time to have 10 different favorite bands, forget the names of nine of 'em, and have seen the first three of those bands on their reunion tours.

Then again, there's nothing about Son Volt that seemingly fits into this generation. Lead singer and songwriter Jay Farrar conjures up the ghosts of such great troubadours as Hank Williams and Woody Guthrie with his beautifully direct roots-rock melodies, while lyrically, legendary purveyors of Americana, like John Steinbeck, would be proud of the way Farrar has kept the torch lit into another era.

As was the case with the critically hailed *Trace*, *Straightaways* is another schizophrenic masterpiece, equally divided into up-tempo, radio-friendly rockers ("Caryatid Easy," "Cemetery Savior" and "Picking Up The Signal") and dark, brooding tales ("Been Set Free," "Way Down Watson" and "Left A Slide") that one could easily imagine the hobos telling each other as they sit by the railroad tracks in the middle of the night, struggling to keep warm.

Yet, despite all this, Son Volt find themselves in the position of trying to follow up a surprise debut hit album. How? Because, the simplest things can be the most profound. In an era where mates can be determined by computer, couples are engaged before they ever see each other's faces (other than on a fax), you can hold a

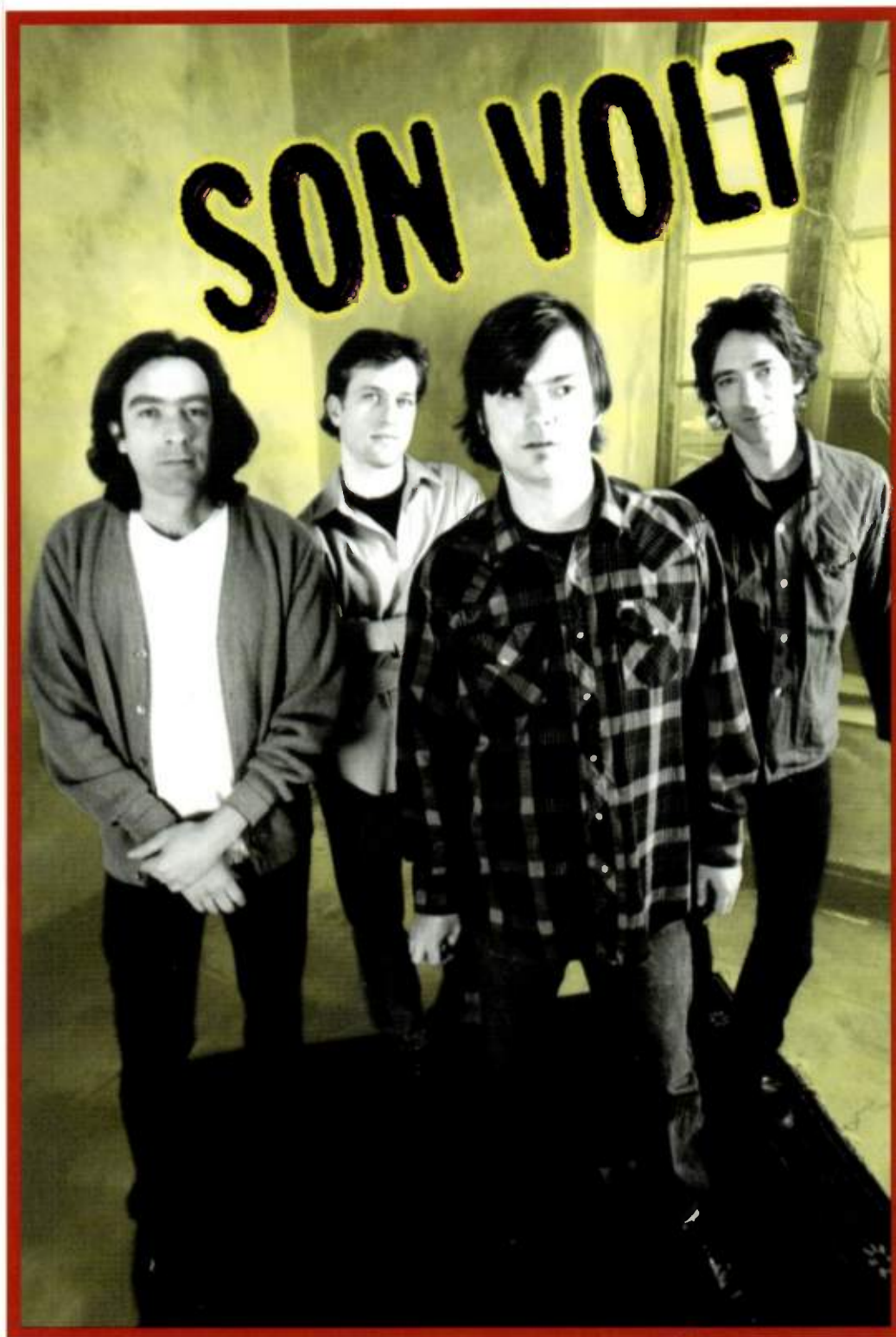
job of global implications without ever leaving your house, and films require over \$100 million worth of special effects to even hit your local theaters, there's something both refreshing and reassuring about Son Volt's simplistic sound, the soft jangles of the guitars on the first album's "Windfall" are soothing and familiar. And, perhaps just as importantly, unique. Or, it could just be that Farrar is a great songwriter. And, in Mike Heidorn and brothers Dave and Jim Boquist, he's found the perfect complement to his gift.

Whatever it is, there's little doubt that what made Son Volt such an innocent success story in 1995 is definitely subject to the intrusions of both big business and expectations in 1997. At least to everyone not in the band. For Son Volt, the second time around sees little difference from the first go through. They just want to keep making music.

In a phone interview from Europe, where he was heavily pushing the promotional grindstone, Farrar said of the process behind *Straightaways*, "The only idea I went into the recording studio with was I just wanted to reflect what the band had been going through and the fact that the band had progressed." The 10 songs on *Straightaways* do show a natural extension of the band's talents. At the same time, anyone enamored of *Trace* will be able to easily tell that they're once again listening to Son Volt. While some bands go out of their way to change their sound like Madonna changes costumes on stage, Farrar said, "We weren't trying to do a complete about-face in musical terms."

Nor would it likely be possible for them to. Farrar gives the band a signature sound that is

cont. ➤



everything involved with the recording of the album went more smoothly. "It was a bit more of an easygoing process this time around," something Farrar attributes to "the level of familiarity, both personally and musically, between the members."

From a scientific (chemistry) standpoint, that the recording of *Straightaways* was easier is a believable hypothesis; but, from a music industry perspective, that's almost unheard of. If it were indeed true, it would certainly have to be considered an aberration. Why? Because *Trace* was the group's debut, and while not a smash along the Bush/Counting Crows/No Doubt lines, it definitely made its mark, rising far above the normal debut in terms of recognition. "Drown" was a certified hit at radio, garnering medium-sized support from Rock and Alternative Radio and a strong base at Adult Rock, while the follow-up single, "Route," also made inroads at all formats, though, once again, Adult Rock paved the way. Critically, the disc made an even larger impression, popping up on several year-end Top 10 lists for 1995, including the *Rolling Stone* critics' poll. In addition, the band was the subject of an excellent profile in *Newsweek*.

Farrar conceded a certain amount of pressure did creep in. But, to him, that was to be expected. "Even if *Trace* had done something different, there's always sort of a sophomore pressure involved with the second recording." Heidorn seconded that the success played little part in that. "I don't really think we thought of

cont. ➔

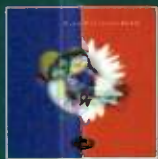
Lead singer and songwriter Jay Farrar conjures up the ghosts of such great troubadours as Hank Williams and Woody Guthrie with his beautifully direct roots-rock melodies, while lyrically, legendary purveyors of Americana, like John Steinbeck, would be proud of the way Farrar has kept the torch lit into another era.

instantly recognizable. Drummer Heidorn, who played with Farrar in the now seminal band Uncle Tupelo (who released four albums at the beginning of the decade, sold maybe 25 of each, and have gone onto "legendary" status in the two or three years since they broke up) says of Son Volt, "The root of the sound is always there and we do swing from the root—Jay and his guitar."

With *Trace*, both Farrar and Heidorn admitted, in separate interviews, that Farrar was largely responsible for the record, with the majority of the songs having been written and recorded on four-track demos before the quartet ever got into the studio. In fact, Heidorn thought he would merely be helping out a friend by playing drums for Farrar while on vacation from his job at a newspaper. He said, "I thought initially I'd just take a couple of weeks...I was just going to help him record that album." But, according to Heidorn, from the beginning the chemistry was there. "It was so much fun, even though it was nerve-racking, it was almost an unspoken thing, 'Let's keep playing.'"

And play they did, for over a year on the road. And, as Farrar stated, "You play on the road for a year and a half, you're a band." For that reason, *Straightaways*, according to Farrar, was not only more of a group project,

Dave Matthews Band tripping billies



the new single and video from
the **grammy-winning** album crash
produced by Steve Lillywhite mixed by Tom Lord-Alge
www.dmband.com

the *Trace* record as a success story. It was nice that *Rolling Stone* mentioned us in year-end reviews and all that stuff, but it didn't really seem like we had too much to live up to."

The little they feel they did have to live up to still caught them by surprise. Farrar, a man of notoriously few words when not singing, said simply, "I was definitely surprised that radio was receptive to one song, anyway." As for Heidorn, who couldn't have possibly had any expectations given the circumstances with which he got involved in the project, he says completely unassumingly, "I was glad some radio stations played 'Drown.'"

Of course, having first played in Uncle Tupelo, and now going through all of this with Son Volt, both Heidorn and Farrar have seen enough to understand with a certain amount of savvy that even if they didn't see *Trace* as a "hit," the ante was raised by the radio support. The simple fact is there's no way the band would've been on the road for a year if they hadn't had two tracks get airplay. Heidorn recognized this, saying, "That kept us going, because we found ourselves in...somewhere after we recorded that record, the cities that we play in turned into markets. They don't call them cities anymore. You have to do secondary markets. What the hell is that? Well, that's your Cincinnati as opposed to your Chicagos and all this stuff. Whatever. I'd want to play there anyway. It doesn't matter to me, but they thought, 'Hey, we got some radio, why don't we take it to the streets?' We just happened to be on the same page with them until the end there—we were getting kind of fried by then. But we hung in there as long as we could with that album and then we had to get off." For Farrar, the length of the tour did wear on him a bit, as well. "Over the course of playing on the road for *Trace* as long as we did, you do start to get that 'feeling' we did—you know, 'I've had enough!' Fortunately, we were able to start working on some new songs before we recorded them."

Straightaways has been done for some time. Farrar said they finished recording the album last September, but success once again came into play when determining the CD's release date. Heidorn explained: "We're fortunate to have Warner Bros. as a label, but in that big labelness comes a large number of bands that they have to promote or will do their business with, so we fell in line with a release date. There's a process you go through." Not that they're looking a gift horse in the mouth. Heidorn added, "We're lucky to have the resources of Warner Bros., 'cause they get internationally distributed and all that stuff, but you do have to take your turn to get an album released, so I'm really anxious. I'm just beside myself to go on the road and play some of these new songs and maybe even some newer stuff we just recently threw together in this rehearsal studio."

One reason the band is so psyched to get on the road again is to be able to showcase how much they've developed as a unit. Certainly, it was evident as the tour progressed (and progressed... and progressed...); however, the distance they've had from performing (the last band performance was in December) will make it easier for them to spot. For Farrar, the journey back onto the highways is also not the arduous task it is for so many musicians. Once again keeping it simple, he said, "I think we've just reached a point where every one of us is content with going out on the road."

Certainly not someone I'd ever want to play poker with, as he reveals little emotion at any time, Farrar is nonetheless excited by their June tour of Europe, their first. He said of the upcoming swing, "I think the band is looking forward to it in general. It's a new experience. It will just be interesting for us to tour Europe together."


One of the most stunning events of 1997 has been the surprise announcement that famed novelist and recluse J.D. Salinger (*Catcher In The Rye*) will be publishing a new novel; the first for the 85-year-old author in over three decades. For fans of the writer, the news can very well be

argued to be a miracle. Adding to the euphoria is that some who've seen the story, which was originally published in the *New Yorker* in 1965, feel it may offer a hint as to why Salinger withdrew so completely from the public eye. What in the hell does this have to do with Son Volt? Because, one gets the feeling in talking with both Farrar and those around him that...you get the picture. Heidorn, who's now playing in his second band with Farrar, said of him, "I'm glad that Jay was given a good voice, 'cause I don't think he'd ever say anything. I'm glad he can sing it."

R completely enigmatic individual, Farrar was, during our interview, pleasant, receptive to questions, accommodating and fine overall. But it's clear, both from his interviews and his lyrics, that there's a lot going on there, something he's not comfortable drawing attention to or receiving attention from. For example, when the subject of whether he looks at his own press came up, Farrar said, laughing, "Sometimes it comes to our attention. But for the most part, it's not one area we put a lot of concentration into." However, perhaps his most telling answer came when asked if he had any interest in accentuating the focus he receives as a songwriter, by including lyrics with the album. He said, "Uh, no" and chuckled. This from a guy whose song titles on the new album include "Caryatid Easy" and "Creosote," such unusual words to ever hear in life, let alone a rock song, that it's inevitable that more attention will be focused on the lyrics. When this is presented to Farrar, he responds, "That's fine if the words draw attention to the lyrics, as long as it's just another component of the overall whole, you know, music and lyrics together."

In a way though, it makes sense. There are those who *say* and those who *do*. And while the two can overlap on occasion, many of the most prolific and gifted songwriters have been among the most media reclusive (Bob Dylan, Van Morrison, Tom Waits, Bruce Springsteen, Joni Mitchell and the list goes on). And as Heidorn said of Farrar, "I'm glad Jay lays his feelings down in a song, because you know those feelings are important."

Listening to the new album's moving "Way Down Watson" or the first record's "Tear Stained Eye" and the magnificent "Too Early," you comprehend just how important those feelings are. And that's what makes Son Volt stand apart more than anything else—they have great songs. When everything is said and done, you can listen to both *Trace* and *Straightaways* and you'll hear talent and songs shine through. While it's true that nothing

about Son Volt may seemingly fit into this generation, the fact that they're finding their niche offers a lot of hope that maybe we're not as detached as it would appear. 



Steve Baltin is a well-known Los Angeles writer who regularly contributes to such publications as *Venice*, *VIRTUALLYALTERNATIVE* and, of course, *totallyadult*.

The 10 songs on *Straightaways* do show a natural extension of Son Volt's talents. At the same time, anyone enamored of *Trace* will be able to easily tell that they're once again listening to Son Volt.

"Topical-political-poetical-sarcastic-punk-pop-folk."

- Lydia Mann, New York Letter

THE single from dan bern

"This young kid from Iowa cuts his own uniquely skewed path through matters of the world, the heart and the soul. A poet for the skateboard generation ...Bern moves language like mountains."

A-

Robert Christgau,
VILLAGE VOICE

"The most talented singer-songwriter to come along in the last ten years."



Steve P. Wheeler,
L.A. Music
Connection

the self-titled
debut album
produced by
CHUCK PLOTKIN

WORK

totally

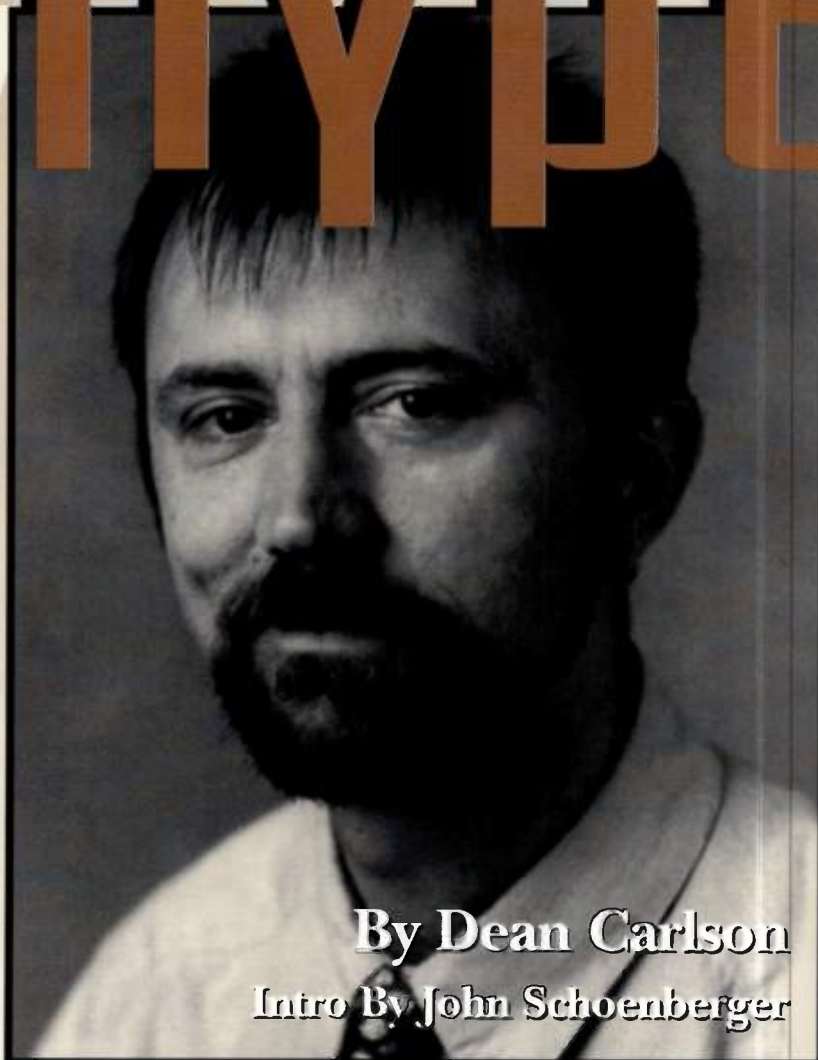
I had originally asked KMTT (The Mountain)'s vivacious MD Dean Carlson to write a piece in our ongoing theme of music and trends. To my delight, he took the idea about four steps further and ran with it. What you're about to read is his take on the psyche of the Adult Rock Radio listener. But perhaps even more importantly, this piece clearly reveals Carlson's (and I'm sure the entire KMTT staff's) belief and enthusiasm in the format and its music—a theme you will spot over and over and over again in this issue.

Ready to get fired up? Read on....

I have a theory about why Adult Rock is such a great format and why listeners relate to it so well. I believe that our format is like a mirror of life itself for an average 40-year-old: we have our childhood memories based in the late-60s, our adolescence through the 70s, college and shit jobs in the 80s, and then families and careers here in the 90s. We reflect our listeners' lives with the music we play and by the way we entertain. This equates to a passionate relationship between radio station and listener, and the end result is good ratings. My belief in this format has never been stronger and the key to success is to know your audience.

According to Freud, a child develops its basic personality by the age of five. This is about the time we form our genetic disposition, becoming either an extrovert or introvert. We may be fascinated by bugs and frogs and want to play rugby, or we may find an interest in flower arrangements and stamp collecting.

When we become teenagers, we develop our social personality, the part of ourselves that we project to our friends and society. We'll spend lots of energy experimenting with and fine-tuning our persona, desperately looking for acceptance and status. This is the time when we start to wear trendy clothes and worry about our hair. Advertising agencies have made billions focusing on this demographic and its social needs. It's at this point in our lives that we discover music and we quickly find out how important music is to our social standing. It works to distance ourselves from our parents and more clearly defines our own identity. A lot is at stake. Being Goth means wearing lots of black and getting your tongue pierced. Being a Phishhead means wearing hemp jeans and learning how to roll a spleef in the dark. I, personally, went through several musical stages while in high school. First, I was into dance and Top 40—I even landed a job spinning records at a discotheque. Then, I got into progressive rock and started buying Pink Floyd and Kraftwerk albums. By my senior year, I was a full-fledged punk rocker and dove headfirst into New Wave. All this happened while dating a Deadhead.



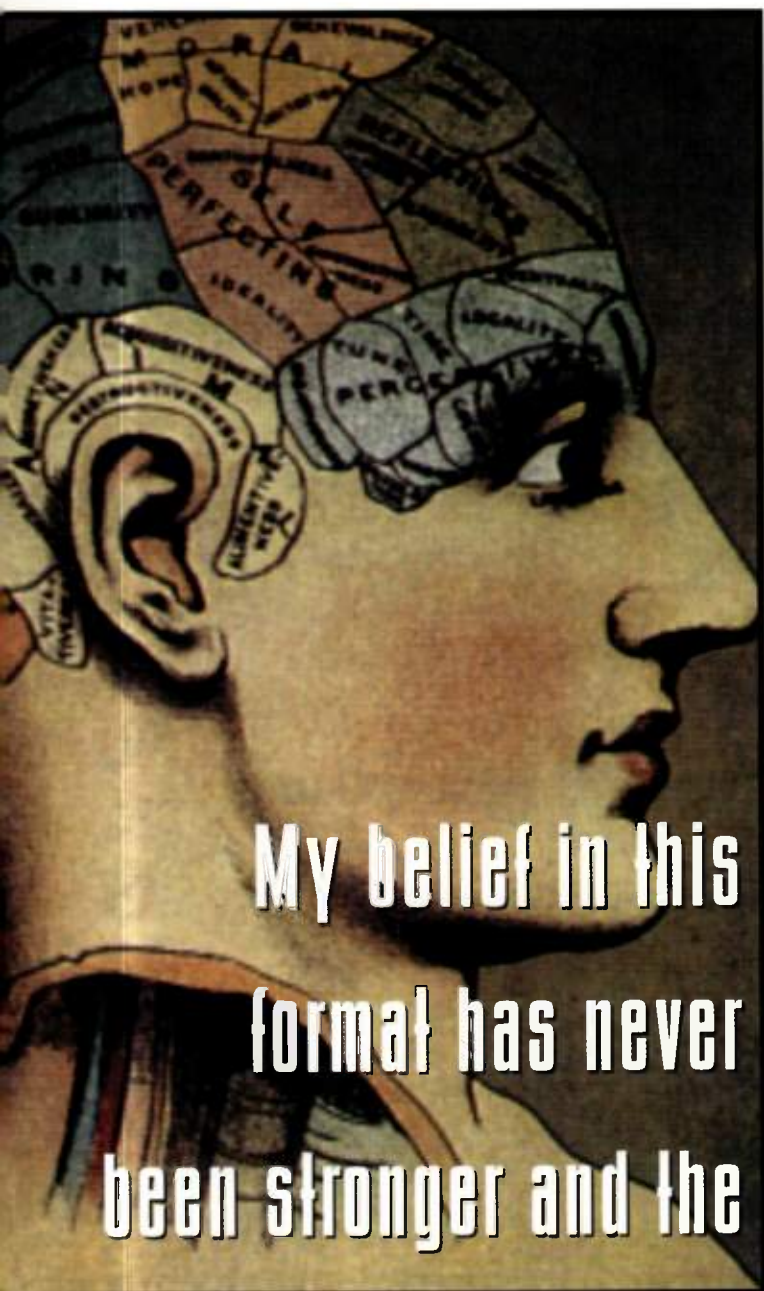
By Dean Carlson
Intro By John Schoenberger

Each stage carried with it a look and a crowd, which had many social implications. I'm sure many of our listeners have also gone through numerous musical phases, some they're not too proud of, but all have meaning to them one way or another. Look at the sudden resurgence of New Wave and dance, two forms of music that were fun to be part of at the time, but quickly became embarrassing as the years went by. Time does heal though, and now it's perfectly OK to dig out your old Devo tapes, or even an Earth, Wind & Fire album.

Then, we're suddenly adults struggling with our careers, relationships, families and mortgages. We become so entrenched in our daily patterns that we forget how to discover new things and be playful. This is the age many adults seem to give up on new music and listen to classic rock, regressing to their childhood and listening to the music they grew up with. A little bit is OK, but I believe a solid diet of nostalgia cannot be healthy. It means you're basically giving up on the future, because it seems so scary. Life was so much easier back then, we were young and the world was simpler.

Well—hello—it's not 1972 anymore! And that's where Adult Rock Radio comes in. Our format is a healthy balance of one's past and present, like a musical inner child who rears its head every now and then, but knows when to go back to its room. We also can play new music that reminds people of their past; music that psychologically works like an oldie, because the feeling and vibe is so similar. Along this line of reasoning, I believe funk and soul is about to make a huge comeback, and adults can relate to it as much as the kids. We grew up on this stuff and we're used to hearing it mixed in with other styles of

personality



My belief in this
format has never
been stronger and the
key to success is to
know your audience.

music. The response we see at The Mountain when we play records by Me'Shell NdegéOcello, Morcheeba and Jamiroquai is genuine and passionate—the people love it. Album and ticket sales for these artists are starting to show, and as I write this, Jamiroquai's new CD, *Travelling Without Moving*, is currently #2 at both Tower stores. KMTT is the only station playing this album in Seattle! And look at the great new albums just released by Boz Scaggs, The Boneshakers and Erykah Badu, not to mention a strong new interest in the blues. Rhythm-based music is universal, and it speaks to your heart *and* butt.

And by now, we're all aware of how big neo-hippie bands are, and how many adults are relating to this "new sound," in addition to the kids. The fact that Phish and the Dave Matthews Band are playing in arena-sized venues should be a clear sign that this music is the mainstream rock of today. More and more adults are ready for something different—our challenge is knowing how much of this "different" they really want and can digest. We serve as the backdrop, or soundtrack, for their busy lives.

When I first started working at 'The Mountain,' I was struck by all the phone calls from listeners who were grateful we provided something challenging and entertaining for someone over the age of 18. They felt that, finally, there was a radio station that "acted its age," but still had fun and actually played new music. I believe that the wide musical scope that we draw from is our nostalgia factor. Our variety is like an oldie. The template of the format is familiar and comfortable, while the music inside is contemporary and engaging—not unlike the personality of our listeners. We become a mirror to our audience and they end up relating to our station as if it was personally created with them in mind. I think it's healthy radio and its success makes total sense to me.

It's 1997, and being a 40-year-old today is totally different now than when our parents were our age. As adults in today's fast-paced world, we're forced to face up to the technological, political and economical changes racking our society. Our radio stations should reflect those changes in our listeners' lives. In order to compete with the 20-somethings of the world, adults need to be computer savvy and on top of new trends in business. We can't be old farts; the world is constantly changing and so must we. The science is figuring out how fast to move forward, because you don't want to leave your listeners behind. We want our listeners to be able to comfortably catch up with us.

So, to be "adult alternative" means to be reality-based. That was the problem with AOR five to 10 years ago when Alternative Radio appeared on the commercial level; AOR was escapist and decadent, while Alternative came storming in with real feelings of anger and confusion. No wonder it became so popular so fast; it spoke for a new generation that was pissed off at the world and demanded change. That movement made an enormous splash and got everyone's attention, but now what? Now that everyone's listening, they've run out of things to say. The sudden flux of mindless pop on the Alternative airwaves is kind of like putting Prozac in the water supply. It's just weird hearing "Love me, love me" being segued into "I hate you, I hate you." Don't get me wrong, I do believe the format will continue to evolve, it's just going through an interesting stage right now.

Adult Rock Radio is poised to become a very mainstream format. The timing is right and everything is falling into place; the listeners are ready and the music is there. I've seen it firsthand, and, at this point, it's only a matter of time before other owners see the light. Choose your direction and stay on the path. The passion we're receiving from our listeners surely will lead to success in the end. ☺

Mark Eitzel

On his new album, *West*, Mark Eitzel warns how he will “sneak like smoke through a crack in your window pane, then curl up your stairs and light a fire in your brain,” and that’s exactly what he does.

After spending 15 years with the critically acclaimed American Music Club, Eitzel went solo with last year’s *60 Watt Silver Lining*, and now delivers the brilliant *West*. Co-written with R.E.M.’s Peter Buck in three days and recorded in about a week, *West* is a musical gem. Performed by Eitzel and Buck’s other band, Tuatara, *West* has a worldly yet intimate sound of tablas, bass marimbas, saxophones, vibes and guitars, and lyrics that will sneak into souls and spark dying fires—just like Eitzel said it would.

Let’s talk about the obvious. How did the two of you hook up?

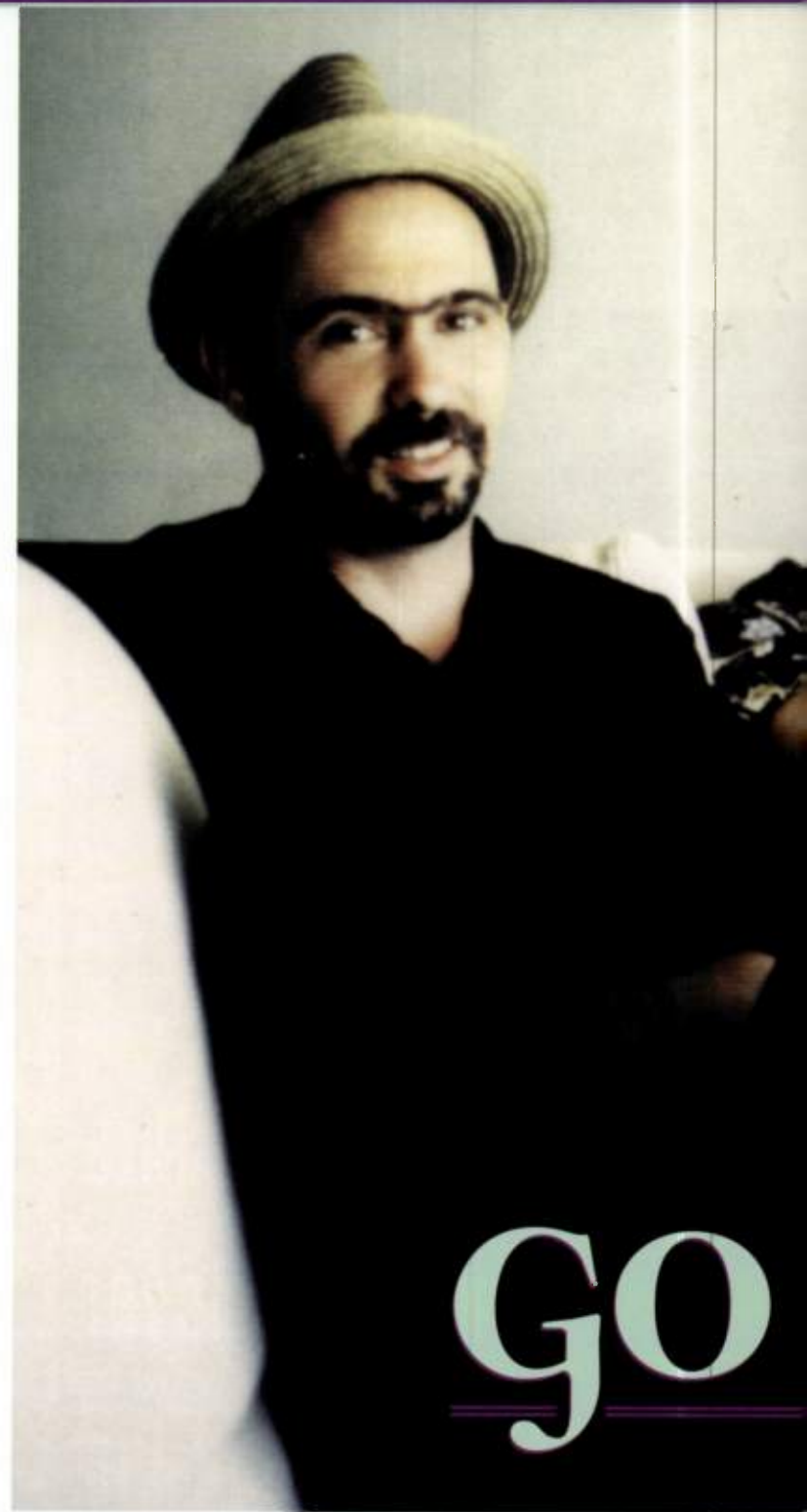
MARK: “He came to a show I played at in Seattle and we just hit it off. Basically, we just had drinks after the show, hung out, closed the bar down, sat there some more and talked about film mostly.”

Then you decided to get together and play some music?

MARK: “Well, I said, ‘If you’re ever in San Francisco we should go to a restaurant or something,’ and I gave him my phone number. A couple of months later he actually called. I was surprised to hear from him. But we had a good time, I mean, I really liked the guy. I didn’t expect to either—I’m not very good around pop stars—but he’s, like, the real thing. So, he came down to San Francisco and said, ‘Look, I’ll be here a week and I’ll play bass on one of your songs or maybe we could work on some of my songs a little bit.’ Basically it just went from there.”

PETER: “Yeah. It was really open-ended. I figured I’d play bass and he’d play guitar and we’d demo something. But within the first couple hours we had already written three songs; it was like, ‘Gosh, that’s interesting.’ And they were good songs, too. So we got together the next day and wrote four more songs, and on the third day we wrote five more songs and I think one of them we forgot to tape. But it was basically an album’s worth of stuff and it just seemed natural that we should carry on in that manner, not necessarily overthinking it, just putting the thing together as it went along.”

“It was really weird. We kept looking at each other thinking, ‘This is really odd that the songs are coming out so fast and so well,’ and we didn’t even really need to rewrite them. We’d work for maybe half an hour or 40 minutes on the original



idea we’d come up with and boom, it was down. It’s the biggest burst of sustained work I’ve ever done, really.

“Mark had a little DAT player; a week later we listened to the tapes and there were really good songs on them. We felt like, ‘Well, let’s just do this record.’ So I booked studio time and hired an engineer without talking to either of our respective managers or record company or anything like that. I did all that, and I then I thought, ‘I’ve committed to about \$12,000 worth of studio time and engineers and session fees, I should probably talk to someone and make sure we can do this.’ But everyone concerned said, ‘Sure. Yeah. Go ahead.’ I don’t think anyone really knew what we were gonna come up with; it was an inexpensive record to make. But, in fact, it’s fairly produced and arranged.”

& peter buck



“it’s the biggest burst of sustained work I’ve ever done, really.” —peter buck

Backing you up on the new album is Tuatara, which includes Scott McCaughey of Young Fresh Fellows and The Minus Five, Barrett Martin of Screaming Trees, Sherik of Critters Buggin and of course Peter, plus Mike McCready from Pearl Jam and Steve Berlin from Los Lobos help out. How did they get involved in all of this?

PETER: “Once the songs were together, it was just a matter of playing and recording them. I thought another band that I play in, Tuatara—they’re kind of an instrumental, cinematic group—would be perfect for the material.”

Now the two of you, Mark and Peter, along with Tuatara and The Minus Five, are all going on the road for the entire month of May. That sounds like a wicked time. What’s that gonna be like?

PETER: “Luckily enough, The Minus Five, Tuatara and Mark’s band on the record are all basically the same people. I play on all those records and Barrett plays on all of them. It’s not like it’s gonna be three bands and three sets, you know. We’ll go out and just mix and match. Scott will sing lead on a couple songs, and Mark will sing a few and there’ll be some instrumental stuff. It should be pretty interesting.”

MARK: “It’s gonna be a one-off thing, it’ll never happen again and that’s a nice aspect to it. It’s like everybody who’s playing in these bands, excluding me, is a great, great musician.”

You have any favorite songs on West?

MARK: “I don’t know, probably ‘Old Photograph,’ I also like ‘Helium’—hell, I like them all. I especially like the slower, more evil-sounding songs.”

Peter, didn’t you write ‘In Your Life’ for R.E.M.?

PETER: “That one I had before R.E.M. started the last tour and I knew we were gonna be writing a lot of songs on the road, so I had a demo of, like, six songs—no lyrics—and no one in R.E.M. seemed really excited by anything on the tape, so I felt, ‘OK, fine, I won’t deal with them now.’ ‘In Your Life’ was one of those songs.”

How about the song ‘Free Of Harm’?

PETER: “That’s the one that changed most from its inception; it was real quiet, and I was thinking it should have a timpani and clarinet, but when Barrett started playing it, he immediately locked into this Hal Blaine kind of folk-rock groove and the tempo picked up a little bit and the melody changed a little and all of a sudden it became what it is.”

Any thoughts on ‘Three Inches Of Wall’?

PETER: “It’s definitely the weirdest one on the record. I think it was one of the last things I threw at Mark and it was one of those things where I just went, ‘Well, OK, everything I’ve thrown at Mark so far has worked out really well, what in the world will he do with this?’ My assumption was he would just say that it’s unsingable. But I played it, we worked on the melody together, then he had words. Until we actually had a take of it, I was pretty sure that once we started recording it that it would just fall to pieces, we wouldn’t be able to get it. But everyone was into it and kind of transformed it.”

It’s a bit like the song ‘Live Or Die,’ which has that wild sax in it, that honking sax, that reminds me of Tom Waits in his Rain Dogs era.

MARK: “Yeah, Tom Waits is God.”

So Mark, what’s it like working in the studio with Peter?

MARK: “He’s awesome. He’s really funny because he’s got all the money, critical acclaim, everything he needs, but he’s still really eager to make music. I think with R.E.M. he’s gotten used to having the luxury to sit around and do nothing in the studio. I’m not used to that, because I’m always thinkin’, ‘Oh my God, it’s a \$1,500-a-day lock-out, we gotta use all the time we possibly can until we can’t walk anymore,’ and Peter’s whole thing is like, ‘Well, let’s go eat, let’s have some margaritas.’”

“I realized it’s a really healthy way too, because then, as the artist, you feel that you’re in control of something, because you’re looking for good performances as opposed to spending your money properly. You know, it took me like a week after I was working with him to realize just how successful he was, but music and his family are both number one to him. I respect him.”

continued

mark eitzel & peter buck go wes

PETER: "That was the one that Mark wrote by himself; he's playing guitar and I'm playing bass. Mark's songs were kind of odd; I mean, he uses this odd tuning and you can basically play any note. You pick one note, you can play it to every chord that he plays because there are always these ringing open notes so you have to define the song by just arbitrarily deciding what goes where. We had to just sit around and go, 'Well, OK, why don't we put an F sharp here,' or something like that and we only did a couple of passes of it and it was cool and loose and I think the saxophone was overdubbed and it was like, 'Wow!'"

So Mark, this is your second solo album after putting out seven with your old band, American Music Club. What caused the breakup of AMC?

MARK: "Many, many things, and the first thing was that we were together for 15 years and we were never successful. I'd have to start writing pop songs to get some kind of success to keep the

Where do you find time to ever do any of this stuff?

PETER: "Well, one of the things I've done is pared down my life to the essentials. Basically, it's my wife, my children, music, taking walks and that's it. I really don't do anything else. My wife and kids travel with me everywhere we go. For example, when I went down to San Francisco to work with Mark, my whole family went and we stayed in a hotel and it was fun. One of the good things about my situation is I can hire someone to help out when we travel. I don't want to be away from my kids, I don't want to be a father who isn't around."

You've had an amazing life, and you're one of the lucky few who've actually gotten the opportunity to live the rock & roll dream. I'm sure you've had great ups and great downs, but I was just wondering what's one of the most rocking events that has happened in your life?

bumped into someone from San Luis Obispo not long ago. When I was working as a dishwasher—I was, like, 18—and I had a friend who always took one course at the college each quarter so he could be a deejay at their radio station. It was 1977 and it was, like, if you didn't play the Grateful Dead and Hot Tuna you were the Antichrist. So he let me do one show and I didn't think it was too far out to play Graham Parker, Elvis Costello, the Sex Pistols and the Ramones. But the station manager came down, kicked me off the air and wrote in the book never to allow Peter Buck to deejay at this station ever again. And apparently it's still in the book, 'cause this guy that I was talking to saw the play log with that mentioned in it. Yes, I was the first person to play that kind of mainstream punk rock on the radio in San Luis Obispo, and I got jerked off the air for it.

"Then the last time I drove through there I went to Boo Boo Records and picked up a bunch of albums and stayed at one of the new motels on

"I don't hear a lot of bands playing really dark music unless they're like heavy metal bands or something. I don't hear it and I love it and for me it's just the thing that makes me want to jump up and down with joy." —mark eitzel

band together, and I wasn't willing to do that. I wasn't willing to work with the managers we had at the time, either. I mean they were great guys, but we needed to move on. And the band didn't agree with me.

"You just have to make decisions for your life and I had to do that. I get flak, a lot of people think I was the little prick in the band, but people don't understand. We were together 15 years, that's a really long time. But for me, as soon as Bruce (Kaphan) quit the band, the pedal steel player, the whole thing musically didn't work on stage anymore; something was lacking."

So then you went out on your own and released your first solo album, *60 Watt Silver Lining*. What was that like?

MARK: "During *60 Watt*..., AMC had just got dropped from Virgin, and then I got a solo deal which paid for the legal fees that I had. I was in litigation, my friend was in the hospital—she almost died—and I was trying to make this upbeat record. It was hard. In America people are so health-conscious that when they hear me sing these depressing songs, they're like, 'Take Prozac,' or, 'Go to the gym, stop all your negativity.' And I'm like, 'Fuck you, I'm doing OK, fuck you.' So *60 Watt*... was my last attempt to try to translate what I do to a public that's largely ignorant of what I do. I don't hear a lot of bands playing really dark music, unless they're heavy metal bands or something. I don't hear it and I love it, and for me it's just the thing that makes me want to jump up and down with joy."

OK, now on to Peter. You have a wife and twin girls at home, you're a member of Tuatara, you just wrote and recorded this album with Mark, you're also part of The Minus Five, you're going on tour with all these guys in May, you produce records and you're in that other little group from Athens.

PETER: "I'm not one of those people who believes in luck; you make your own luck. But I think the luckiest thing that's ever happened to me is having twins. It's such a cool thing. I wanted twins and I wanted girls, so I just got really lucky. I thought it would be cool, especially because we spend so much time traveling; it's nice that they each have a friend their own age, otherwise they'd only be around adults."

Peter, I used to live in San Luis Obispo, worked at a radio station up there, and you used to work at the Apple Farm restaurant in San Luis Obispo.

PETER: "I sure did. It's funny because I just

the main drag. I had lunch at the Apple Farm and I even noticed a punk rock hangout and kids with piercings."

So what have you guys been listening to lately?

MARK: "Well, I just got the new Son Volt record, and it's great. I like this record on Asphodel called *Tipsy*. Let me see, I got this pile of CDs on my desk here, Hildegard von Bingen, *Canticals Of Ecstasy*. *Red Hot* on Impulse—that's a great CD. It's got this really weird stuff with, like, Alice Coltrane and Pharaoh Sanders, which is really good, too. Don Rickles' *Hello Dummy*, I love Don Rickles. Sometimes I go through periods where I just don't listen to anything, but at this point in my life music feeds me and makes me change, and that's really good."

PETER: "Vic Chesnutt, Laura Nyro, I was just listening to that Jerry Garcia and David Grisman record, which is really good. You know, lots of stuff; it depends on my mood."

You have any last thoughts on the Mark Eitzel experience?

PETER: "I'm just looking forward to the tour. I think it'll be fun—I haven't played a series of club gigs like this in a long time."

MARK: "Yeah, and you know, it's weird to find somebody to collaborate with because usually people are really precious about things they write. Peter basically said, 'Here's some chords, let's see what we can come up with.' We wrote about 11 songs in three days in about five hours. It was nice, a real gift and I'm proud of it." ☺



For more Mark Eitzel news, check out his Web site at www.wbr.com/markeitzel

E-mail Mark Eitzel at: plevi@flip.net

E-mail Tuatara at: tuatara@worldnet.att.net

E-mail The Minus Five at: mcmalt@seanet.com

MARY BLACK

shine

The ground-breaking new album
from Ireland's legendary pop
superstar MARY BLACK...

The new track...

"I MISUNDERSTOOD"

from...

shine

totallyadult

Non-Com Airplay  12

On over 40 stations including

| | | | | |
|------|------|------|------|------|
| WRLT | WCBE | KTAO | WCLZ | WVOD |
| WFUV | WCBR | KERA | KPFT | WYEP |
| WDET | KLFX | WNCW | WNKU | WFPK |

Produced by Larry Klein

CURB
RECORDS



BOZ

SCAGGS

GENTLEMAN CAN

Mark Twain completely encapsulated our development as individuals when he noted that, "When I was a boy of fourteen, my father was so ignorant I could hardly stand to have the old man around. But when I got to be twenty-one, I was astonished at how much the old man had learned in seven years."

Without ever daring to make any claims about Boz Scaggs' relation to his youth or upbringing, it is, nevertheless, illustrative to the point that his latest release, *Come On Home*, is a solid return to his roots as a young man.

**BY
J. MIKEL
ELLCESOR**



Following a long career that began in Texas and continued through years of both stardom and abstention from the music industry, Scaggs has recorded a collection of R&B powerhouses that have been instrumental to his development as an artist. Peppered with a quartet of originals, *Come On Home* is a bright, light-handed testament to the enduring power and aching beauty of fundamental rhythm & blues.

There are two major pitfalls with a collection of this type. In one, the artist selects material that places them too far afield from their central abilities as an interpreter and too far outside their range. By consulting closely with executive producer Harry Duncan on the song selection, Scaggs has avoided this mistake. *Come On Home* features Scaggs' quavering delivery in supple, generous arrangements that grant an enormous amount of space for him to reach deep inside himself for the song's best parts. The second major pitfall is that the musicians and arrangers, seeking to do the original performance justice and perhaps unwilling to risk offending anyone that knows the source material too well, present the tunes as respectfully emulated museum pieces. The final result is that the musicians rip off the listener by not giving up themselves in the performance. The powerful presence of legendary Hi Records arranger and producer Willie Mitchell, who contributed on one song, musicians that are certain of their abilities and Scaggs' willingness to produce a spare, emotive record yields a collection that exudes warmth, originality and character. Tunes by Jimmy Reed ["Found Love"], T-Bone Walker ["T-Bone Shuffle"], Hayes & Porter ["Your Good Thing (Is About To End)"], and one of Scaggs' biggest influences, Bobby "Blue" Bland ["Don't Ask Me 'Bout Nothin' (But The Blues)" & "Don't Cry No More"], are alive and well and in good hands.

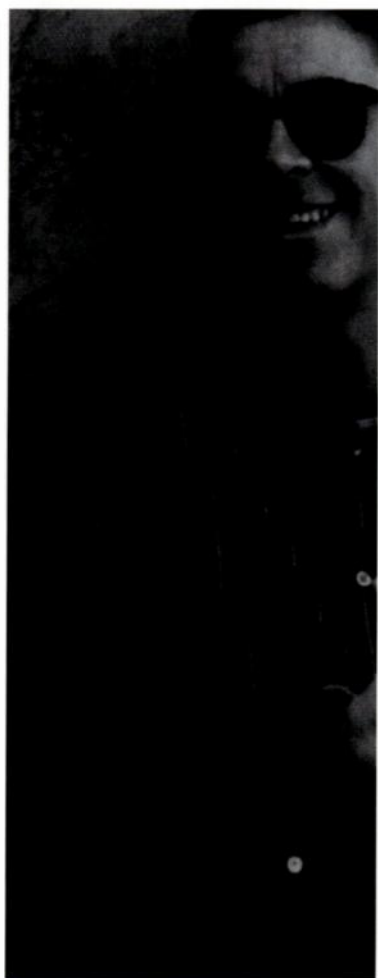
Boz Scaggs is so far beyond having anything to prove that he can now look into his art and find exactly where his expression

SING THE BLUES

is strongest. In conversation, he's enthusiastic, playful and thoughtful. He does not work hard to sell his work. There isn't a huge demand for blue-eyed soul anymore, and yet Scaggs has produced an album that proves the viability of the form. Boz Scaggs completely inhabits the material on *Come On Home* and there is no doubt that at this point in his career he has complete mastery of his presence as the consummate artist, musician and gentleman.

cont. ➤

"THE POINT OF THIS RECORD IS TO TRY TO GIVE A REAL MEANINGFUL LIFE TO THESE SONGS FOR PEOPLE WHO HAVE ALREADY HEARD THEM, AS WELL AS FOR PEOPLE THAT HAVEN'T HEARD THEM BEFORE, AND TO MAKE THEM RING TRUE. THE SONGS THAT FINALLY MADE IT ON THE RECORD ARE THE RESULT OF HUNDREDS THAT WERE LOOKED AT AND MANY THAT WERE DEMOED."



What took you so long to make this record, because it seems like such a natural.

"I don't really know. I've thought about it from time to time but never really got down to doing it. I've always drawn from rhythm & blues as part of my experience. That's where I learned from. I listened to a lot of R&B radio in the 60s and 70s, but I've always sort of adapted and stole the ideas and wrote my own songs from it. So the idea of just doing the songs by themselves hadn't really occurred to me as an important thing to do until, I think, before I made *Some Change*. That's when I started thinking more and more about doing this, as these songs seemed to become more relevant, in a way. I just think more and more people are curious about where a lot of today's music came from and where the great singers and songwriters drew their influences from. So, I actually brought it up to my record company before I did *Some Change*, and it was suggested then that, 'Hey, that's a great idea, that's what we should be doing.' But I didn't do it then, so it wasn't exactly a surprise to anybody when it was suggested again for this album."

When you were looking to make this record, what was most important to you?

"Well, I think the best thing that could happen is that millions and millions of people all over the globe hear this record!"

And go buy their own copy....

(laughs) "Yeah. Actually, that they hear it is really important and then perhaps they'll go back and hear the original Bobby Bland recording or the original Jimmy Reed recording. Maybe they'll get turned on to something that has really given me so many years of deep pleasure. Maybe they'll get turned on to it, too."

One of the things that struck me about the recording, after listening to it repeatedly, is there's a very unhurried quality to the recording; there's nothing frantic about it, there's a lot of passion, but there's nothing pushy about it. It seems kind of relaxed. What were the sessions like?

"I think that would, to some extent, define the sessions. The musicians that were chosen to do these songs have been around this music for a long time. In some cases, like for me, it was their formative music. So to go into the studio and work on that stuff was more low key than going in with a bunch of songs that aren't tried or tested at all yet. We are going over old material and trying to give it new life, in some ways. So these were relaxed sessions."

"We could've done three or four or five or six songs in one day if we had wanted to, instead of the usual, which is one or two, when you're in a typical recording situation. We were just trying to get to the essence of the song rather than trying to make them work. We already know they work. This is material that, to some extent, has been successful for someone in the past and the songs work so you don't have to try and sell 'em like you're not sure they'll work. I don't think it was ever the intent of this record to create radio hits. That takes a lot of pressure

off. The point of this record is to try to give a real meaningful life to these songs for people who have already heard them, as well as for people that haven't heard them before and to make them ring true. My approach to this material would not be to try to dress it up and spiff it up and give it some energy that doesn't really belong to it. I think that's a mistake that's made time and time again when people try to recreate a Motown song or a Stax song—they try to contemporize it or give it a life that usually doesn't work."

When you were climbing into the tune and creating your own performance, was there anything you had to keep an eye on or any special preparation you had to do to separate out your performance from the original?

"I found that in many cases it was already separated out for me because, although, I'd already been singing a particular Bobby Bland song in my head for 20 years, when I heard my version back it didn't sound anything like Bobby Bland and I had to learn to bring the song alive with my own approach. It was a very difficult process in many ways. Some of these singers are so stylized and some of these songs are so well known for their original vocalist that not every song worked. I couldn't really do a lot of the material I wanted to do simply because my voice wouldn't do it. My approach just would not allow me to do it. I wanted to have a song by one of my favorite singers, Little Willie John, but I just couldn't find a song of his that I could sing. The songs that finally made it on the record are the result of hundreds that were looked at and many that were demoed that I sang on, which I didn't feel quite worked or were quite right with the other material."

That's a remarkable bit of honesty and restraint on your part to step back and say, "This just isn't doing it."

"That's the reality of it. This music is sacred to me. There's nothing included on this collection that is not, I feel, valid in its own right. I really wanted to avoid anything that would sound like somebody just trying to remake, let's say, a Jimmy Reed song. In some ways, people who know Jimmy Reed think of it as being—myself included—some of the simplest music that could possibly be done. However, when you try to recreate it, it becomes enormously complex and challenging to the point where I can say that I've never heard a Jimmy Reed song given a real life of its own. I've never heard anybody recreate a Jimmy Reed song that got anywhere near what Jimmy Reed got out of an original performance. By trying to force this music out or trying to force something to happen with this, it would prove very early on to be false. The songs and their composition maybe, in some senses, are very simple, but the delivery of these songs and the emotion you have to balance to deliver these songs is extremely volatile. It's playing with fire and if you don't ring true in performing these songs it can't come out right at all. It can really be

misinterpreted badly. If it worked, then it worked, but that was a fine line that I walked the whole time."

What did you learn about yourself or these songs from having to reinterpret them?

"Well, that these songs aren't as simple as they seem, first of all. But then, another thing that became increasingly apparent was that if this is a rhythm & blues album, what a vast area this thing called rhythm & blues is! There is so much material, there are so many forms of it, with so many influences that I've hardly scratched the surface. To me, it's just a treasure of American music."

There aren't many blue-eyed soul singers out there anymore. What's up with that?

"Well, let's see. When I was around in the 70s and that term came around, who was there? There was Daryl Hall, he was always included."

I always think of the Righteous Brothers. And Robert Palmer could certainly stake a bit of ground there.

"Yeah. The Righteous Brothers and Robert Palmer. There's Bobby Caldwell. That music was so innovative at that time. That's an interesting question and I'm not sure how to answer that. You know, no one really tries to cop a black thing too much, these days."

It's interesting, because even for the guys that weren't trying to cop a black thing, they were climbing out into their own territory and seeing what they could find out there.

"Well, it's dangerous territory. It's real tricky. It really is a different idiom and a lot of white guys can't do it. All the people we mentioned did it. They understood. They really loved that genre and they understood what it was about and they used those elements and they worked. A lot of people use them and it's kind of obvious to everybody but them that it doesn't work."

I know you'll tour to support this album; what is playing out like for you now?

"I love touring. I used to tour quite a lot. Not as much as some people, but pretty much—then I lost some of my taste for it. But you know, I laid out for years and years, so now to go out and play again is just a party. I can't get enough of it."

How have you reevaluated or reappraised working as a musician after that time off?

"I got it out of my system. I wasn't enjoying playing and there just wasn't music in me for years. I just didn't think about it, didn't care. Then it started coming back to me the way it came to me in the first place and there's no greater joy than that. I don't think about what I do one way or another. I just do what I do. I've been fortunate to be able to do what I do, but if I'm not moved by it, I don't feel compelled to do it. Right now, I am very much moved by it and compelled to get out there and do it." 🎸

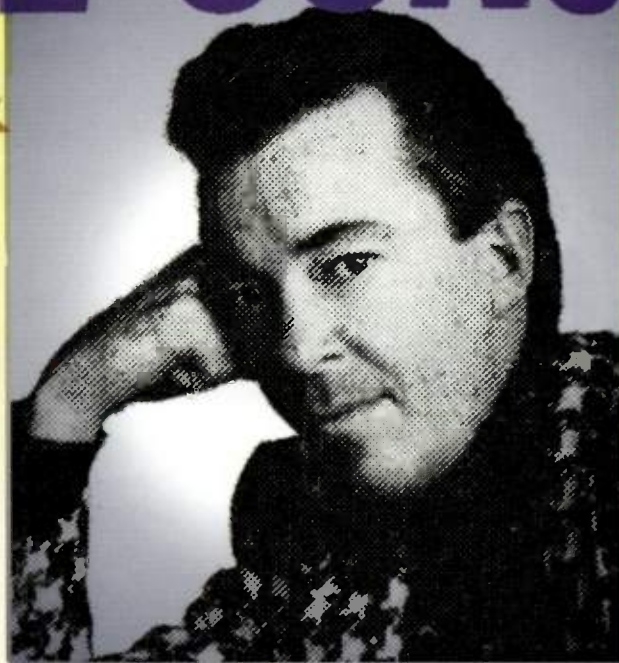
(EDITOR'S NOTE: If you're a consistent reader of *totallyadult*, you know that J. Mikel Elcessor is a regular contributor to the magazine. We think he's the shit.)

The Album Network Presents

In Concert

★ THE ONE AND ONLY ★

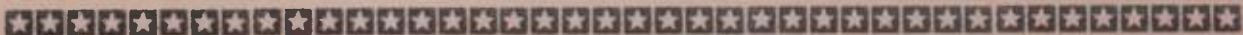
BOZ SCAGGS



"COME ON HOME"

Memorial Day Weekend May 23-26

**live performance recorded at The Supper Club in New York City
interview by Album Network's Nicole Sandler**



For market exclusive clearances contact The Broadcast Department at 818.955.4000

Representation: Craig Fruin / H K Management



(S)S entertainment

Changing The Perceptions

When you say "Public Radio" to the average radio consumer, they think "news, classical, jazz." Most people don't recognize the diversity and wide range of programming that many Public Radio stations offer, not to mention the impact that they have on their community. Yes, National Public Radio is a network and, yes, many Public Radio stations carry NPR programs; however, locally

It's time to clear up some common misconceptions. Public Radio programmers are not all a group of twisted cacophony-fringe programmers wearing Birkenstocks and sipping carrot juice. Some are, many are not. It's no secret that Public Radio stations were among the first of those who created the skeleton of the Triple-A format. The non-commercial pioneers, stations like WXPB/Philadelphia, KCRW/Los Angeles, WYEP/Pittsburgh, KERA/Dallas and WCBE/Columbus, OH, saw the need to give their diverse audiences something to sink their teeth into. These stations strove to change that "news, classical, jazz" label, and to change the way people perceived Public Radio. The non-commercial Triple-A format was originally folk-based, mixing in adult favorites like Paul Simon and Joni Mitchell and retaining elements of classical and jazz with some blues and acoustic World music thrown in for spice. Due to this type of programming, these stations became known as "granola stations."

When charts were formed to represent this new format, the non-commercial programmers, some of them experiencing commercial radio competition in their own markets for the first time, saw the need to expand their sound, including more rock and pop. But the "granola" perception was a hard one to shake. We did some music testing when I was Music Director at KERA, and one of our participants even referred to us as the "Hootenanny Station."

But slowly, perceptions are changing, partly because of the introduction of promotions—a function often misunderstood and ignored by Public Radio. Non-commercial stations started doing benefit concerts with popular artists, in-store appearances and community events. WHRV/Norfolk, VA, does biannual benefit concerts with local blues bands performing at the local art movie house. The space and talent are donated and the money raised goes to the radio station. "We make over \$3,000 for the station at these events," says Music Director Rollie Bristol, "and it's a great way to get out there in the community." Some stations

donate portions of their proceeds from benefit events to local food banks or homeless shelters. Many public stations connect themselves with local events, attaching their name and logo to already established success stories. It takes a lot of manpower to handle these promotional events and volunteers are an excellent source of manpower. WXPB has a group of volunteers affectionately known as "concert sluts" who bring banners and bumper stickers to all the concerts sponsored by the radio station. People who might never have known each other have been coming together for these concerts and events, forming a fiercely loyal, close knit group of Public Radio listeners and supporters.

In addition, membership dollars are rising for music programming. KUNC/Greeley, CO, has seen a 15% increase in membership for each successive pledge drive since they increased their music content. WYEP recently cut the time of their pledge drive from 14 to eight days, and still surpassed their membership goal. WFPK/Louisville, KY, added a second frequency to satisfy the music needs of their audience. And due to the fact that KERA recently changed their midday format from music to NPR news and information, they have seen membership for evening music programming double.

These communities have seen the impact their Public Radio stations have and are responding to it. Concerts that once couldn't sell 10 tickets are now standing-room-only. Records that might have become dust collectors on retailers shelves are now selling. Concert promoters, club owners and record stores recognize the potential here and offer promotional opportunities never before seen in non-commercial radio. KSUT/Durango, CO, began offering special incentives during their fund drives and local companies took notice. "We started getting calls from people wanting to offer tickets for local activities," says Stasia Lanier, Music Director. "It's an organic thing. They call us, we offer their stuff on the air and the phones go crazy."

Of Public Radio

By Abby Goldstein



produced programming varies greatly from market to market. If you were to drive across the country and keep your radio dial tuned to the lower end of the FM band, you'd sample not just news, classical and jazz, but a little bit of everything. Unfortunately, this creates its own set of problems. How do we categorize this blend? How do we define these sounds? How do we perceive public broadcasting?

When you think of Public Radio, don't think "news, classical, jazz"—think tastemakers, community-minded and music-intensive.

It stands to reason that underwriting dollars are growing as well as membership dollars. Public Radio audiences are very pro-active. They participate in community activities. They are concerned with their quality of life. Diverse and eclectic Public Radio music programming is part of that quality of life. Some public stations have begun selling spots for events, rather than extended underwriting contracts. WUWF/Pensacola, FL, began selling spots for concerts a couple of years ago after a local promoter approached them. Music Director John MacDonell says, "It's very common now for us to sell a week's worth of spots for a show. It's an added source of revenue we hadn't tapped into before." At WXPB, one of their largest underwriters is Electric Factory concerts. The local promoter spends upwards of \$50,000 a year with the station.

Another common misconception is that Public Radio stations don't get ratings. This is just plain silly. Public Radio does indeed receive information from Arbitron and other sources, like Autographics. Public Radio managers look closely at ratings and use that information when making programming decisions. In fact, with the decrease in federal funding, more Public Radio managers are taking a realistic approach to ratings. KUNC gets information from Autographics. "We are seeing our highest cume ever," says MD Julie Amacher, "our ratings are up, includ-

ing TSL and AQH. We've also found that our audience is strongest with people 25-34, which is a younger demographic than our traditional Public Radio competitor." Instead of cume being the most important number, non-commercial radio looks closely at their AQH and TSL numbers. The longer someone listens, the greater the chance is that they'll become a member. Listener loyalty is quite important because most

Public Radio members come from the core audience.

The biggest misconception by far is that Public Radio does not sell records. At one time Public Radio didn't even merit a phone call from the label reps and indie promoters. Now, Public Radio Music Directors find their time is in demand. *Finally*, the music industry is recognizing the contribution of non-commercial radio to selling records. Several years ago, Minnesota Public Radio started a service to help listeners locate and order the music they hear on their Public Radio stations. The Public Radio Music Source sports a database with over 100,000 titles and they sell thousands of records in a year. Would this service even be necessary, let alone this successful, if Public Radio didn't sell records?

So, when you think of Public Radio, don't think "news, classical, jazz"—think tastemakers, community-minded and music-intensive. And if you are not convinced, listen to the Public Radio in your area. You might just be pleasantly surprised! 🎧

Editor's Note: When Abby Goldstein's not listening to Public Radio, she's calling them in her new capacity with Levitation Entertainment. You can E-mail Abby at abell35@aol.com or call her at 214.874.0559.

John Mayall— Dedicated To The Blues

By
John
Schoenberger

Certainly, anyone around my age (mid-40s) immediately thinks of John Mayall when they think of the blues. His efforts in the 60s to introduce the art form to a new, hungry-for-all-kinds-of-music generation became the spearhead for a complete blues revival, not only for young white British and American players, but also for many of the veteran black players who had been, up until that point, playing for a largely black audience. Well, many of those young players moved on to different musical expressions as their careers advanced, but some held onto their initial vision. A shining example is John Mayall and his band, The Bluesbreakers. As you'll see in this interview and hear on his latest album, *Blues For The Lost Days*, Mayall wants to make sure we all remember where and why it started. He's also very excited about the next generation of players who have chosen to continue the tradition. But in Mayall's case, he's not quite ready to pass on the baton yet. As always, he remains dedicated the blues.

It's pretty clear that with this album you talk a lot about the past and particularly your beginnings. How were you first introduced to the blues? Was there a particular person?

"My father was a musician and he had a very, very large jazz record collection, so, basically, that's all I ever heard when I was growing up, rather than a lot of people who listened to radio and whatever was the popular music at the time. I was being fed a diet of Django Reinhardt, Louis Armstrong, Duke Ellington and people like that. When I got to be about 12, 13, I started picking my own favorites. I began to discover artists like Lonnie Johnson, Leadbelly and Josh White. Once you start record collecting, you find your own path."

Exactly. Was there one cool store that had all that stuff for you?

"Not particularly. I lived out in the country, so there weren't any record stores. In Manchester, which is the nearest big town, there were maybe a couple of big record stores that I used to go to on my way to work or on my way to art school. They had all the latest stuff in all categories."

of a big deal mission of any kind—maybe it was a lot of fun to play, it was a kind of music that with the guitar you could get something going and it was something that was in everybody's grasp. I think The Beatles were the main encouraging factor to show everybody that you didn't have to learn music, classically speaking...you could just pick up a guitar and make your own music. They were an inspiration for everybody."

It certainly was an early showcase means, as you mentioned, for guitar players, because blues really allows for a lot of solo playing. "Yeah, that's certainly true."

Having grown up in America, it seemed to me that most British guitarists sprang from playing the blues. And more importantly, most of them seemed to have started out with your band.

"I think the blues was the place to get a showcase for that kind of music, of course, and Eric Clapton, Peter Green and Mick Taylor emerged as incredibly gifted players who really understood, right from the grassroots, what the music was really all about and had the ability to express themselves through it."

"I think The Beatles were the main encouraging factor to show everybody that you didn't have to learn music, classically speaking...you could just pick up a guitar and make your own music."

Why do you think the blues took on a strong influence in British music, particularly in the 60s. Further, by many of you over there discovering many of the great blues legends from America, you reintroduced a new generation of Americans to their own music.

"I think mainly this was sort of a backlash against, you know, the cultural change that was happening; the youth thing coming in, the fashion and everything else was sort of changing in the early 60s and music seemed to have to go along with that. Ten years of traditional New Orleans jazz was really what was going on in the clubs up until that time, and so, you know, when we brought our amplifiers in and started plugging into Muddy Waters and Bo Diddley material, it was a refreshing change. That was really what it was all about and it took on very quickly; it seemed to appeal to everybody. And all these young musicians got the inspiration to play the American black Chicago blues music."

Do you think it became something like a mission: you know, "We've discovered something and it's time to teach everybody"? "I don't think anybody took it upon themselves to think they were on any kind

How did each of those members get into your band? Did they seek you out?

"Well, with Eric, when he left the Yardbirds, it was the best thing for both of us—he was basically just a phone call away. When Eric left, Peter Green had already become known to me and he was the obvious replacement. Consequently, Mick Taylor, who also was known to me, took over for Peter. That seemed to be the pattern."

So it was basically a small world and everybody kind of knew everybody? "Yeah, basically. Everybody, whichever part of the country they came from, moved down to London to get established. You know, people like the Animals coming down from Newcastle, and Stevie Winwood with Spencer Davis coming from Birmingham, The Beatles from Liverpool and me from Manchester. You had to come down to London in order to establish your work center."

Were there any particular showcase clubs?

"Well, they weren't really called showcase clubs, they were just regular venues that were open seven days a week. The

cont. →

Flamingo and The Marquee were the main ones in the center of London. But there were pubs all over the place, all along the outskirts, that played host to blues shows on certain nights of the week."

You mentioned in one of the songs on *Blues For The Lost Days* that the guitar was the first instrument you picked up.
"Well, guitar, yes, because my father was a guitar player so that was around the house, but the piano was my main love. We didn't have a piano, so it was kind of hard to get started on that one, but I started using the art school piano when I was 13, and I would just practice on other people's pianos when they would let me."

Did you take any kind of formal training, or was music something you just picked up?
"No. I don't read or write music to this day, never learned; a bit late now."

Well, I guess when you're playing the blues, it really does come from the soul, doesn't it?
"Yeah. John Lee Hooker's been getting by with one chord and about six notes for a long time. It's what you do with them that counts."

You've lived in the United States for a very long time now, haven't you?
"For nearly 30 years."

What prompted you to move, and did you move straight to California?

"Yeah, California is where I recognized as being the home for me and it's remained so ever since. It's the climate, it's the American way of life; let's face it, my generation was brought up on the American culture. My life was literature, movies and, of course, music—much of which came from America."

I think many of us who live in America didn't fully grasp the power our culture has as an export, so to speak. Do you think there's any kind of parallel between that blues revival and today's revival, or can you even really compare the two?
"You can't really compare them, because when it was revived in the 60s, it was more of a novelty thing that white people were playing black blues. It didn't really last all that long. But in the last 10 years, of course, it's become so much a part of what everybody's listening to that it's become a way of life, so to speak; it's totally absorbed all over the world. I mean, you can't go see a movie or switch on the TV without hearing some blues in the soundtrack. So it's slightly different and it's definitely here to stay."

In the last five to 10 years have you seen increased interest in you as a performer?

"Yeah. The audiences are always growing and they're always a younger crowd joining year by year—the younger element of the audience is always very apparent before our eyes. And it's very much a worldwide thing; the appreciation in different countries is very, very similar. At least it is for my music."

Certainly after all these years of touring, you've shared the stage with many legends. Are there any shows that were special moments for you?

"There's been so many. Probably one of the most famous ones was when we were on our first trip to America and we shared the stage with Albert King and Jimi Hendrix. Of course, we'd played with Jimi quite often in England, but Jimi was very excited to be playing with Albert King and so were we. And Albert King was very excited to be playing to a white audience for the first time, so that was kind of a unique thing. It's become one of those landmark concerts that people talk about, even today."

Now, with the younger kids you mentioned you see in your audience, do you think these kids, who seem to be interested in the blues, go back and learn about the blues as you and your contemporaries did?

"Well, that's one of the reasons why I put those names in

"All Those Heroes." But at the same time, there are quite a number of young players out there today, and the fact that they exist is pretty amazing. It's very encouraging for the future of the blues."

Very young! I'll say! Jonny Lang, Kenny Wayne Shepherd and Mike Welch—all three of those guys are like 15, 16, or 17 years old, which I think is very exciting. Have you ever done any outside producing?

"No. In the early days I produced most of my own albums, but outside of that, it's something I don't have the time or even the inclination to do."

You've always been John Mayall with The Blues Breakers—and, of course, prior to that Powerhouse Four and Blues Syndicate so you've always been known as the leader of a band and the finder of great players. But it also seems that you've always presented your music as a band all performing together and not frontman with a band backing him up.

"That's what it is for me, because I get my inspiration from playing with other people. I've never been a solo player. You know, it's never been my thing. I think the music really, as a whole, tells it all."

Speaking of bands, your current lineup has been with you a while, hasn't it?

"Well, John Paulus [bass] is the newest one—he's only been with the band two years, which is already twice as long as Clapton was in the band. Buddy Whittington [guitar] has been with me for nearly four years and Joe Yuele [drums], of course, holds the record for the longest running musician of any of my bands; he's been with me nearly 12 years now."

Has their history always been with the blues?

"Exactly, Yeah, yeah. It sounds right, and it shows."

You have well over 40 albums to your credit. How would you compare or contrast this album with any of the others?

"It is a continuum, but, at the same time, this is probably a stronger actual blues album than the ones in the recent history. A lot of that has to do with the freedom of working with John Porter, who is strictly a blues producer—instead of the record company giving me a bunch of material to check out. This way I told John right from the outset that I had a lot of my own songs to do and he said, 'Well, do yours and, then, if you run out, we'll look somewhere else.' So it never really came to that; I wrote eight out of the 12 songs and the others are ones the band's been playing live for quite some time."

I noticed there's almost a ragtime feel and almost a Mississippi country feel to the music in a couple songs, with the banjo and things like that. It appears you're going all the way back to the roots that helped form the blues in the first place.

"Well, that was my intention: to really push the boundaries and be creative with instrumental choice and also mood choices. You know, I just wanted to make as many references as I could to things that I felt were important to me back then and still are today."

In the song "Trenches," you talk about the sadness, or if you will, the blues of war, which is really not a subject that's in a blues song very often.

"I know. It's just that my interest in World War I has always been very strong and I'm of a generation where, you know, when I was young there were still many people alive who fought in that war. It was an incredibly sad time. I never initially set out to do a song about it, it's just that I came up with the chord sequence on my own and thought, 'Well, why not touch on that subject?' You know, it shows that you can talk about anything that's real in the blues."

Big touring plans ahead?

"We'll pretty much be on the road continually throughout the summer. Every year we do 120 shows, regardless of whether there's an album out or not."

You're a real road warrior, aren't you?

"Yep. Always have been. I really love the road." 🎸

"There are quite a number of young players out there today, and the fact that they exist is pretty amazing. It's very encouraging for the future of the blues."

JOHN MAYALL

AND THE BLUESBREAKERS

BLUES FOR THE LOST DAYS

His journey began by launching a British blues invasion that influenced every rock band for thirty years and along the way he nurtured the most influential rock guitarists of our time.

What have you been doing for the past thirty years?

Music inspired by the
stories, souls and legends
of days gone by
featuring the lead track
"Dead City"

and includes:

"All Those Heroes"

"One In A Million"

and

"You Are For Real"

Produced by John Porter

Alive And Well On: KRSH
KOTR

WBOS
WCBE

WXRV
WNCW

KTAO
WRLT

WDET
WCLZ

WRNR
WNC5

KTHX
KBXR

SILVERTONE
RECORDS®

© 1997 Silvertone Records Ltd.

Even though the Adult Rock world is made up of many industry veterans from both radio and records, there are some youngbloods out there who've proven they have what it takes to succeed via their stamina, dedication and passion. Such a person is Capitol Records' Nick Bedding. Perhaps one of the best examples of belief and perseverance we've seen in the past year or so has been Nick's undaunted efforts for Nil Lara. Through Bedding's efforts and the commitment of his company,

Capitol's

Lara has been on the Adult Rock Airplay charts for a year, providing him with the familiarity he's needed to remain touring for almost the same period of time, not to mention that Lara graced the cover of *totallyadult* 6 near the end of last year. Clearly, Nil Lara is another example of how this format can recognize an original talent and establish a career for that artist. And as you'll see when you read this interview, both Bedding and I want this format to remember how important doing that really is for a variety of different reasons.

It may surprise you to learn that Bedding originally expressed himself via another avenue—namely hairstyling, first at a salon and later for MTV. It was while he was working at MTV that Nick got bit by the music bug.

What made you decide the music business was your true calling?

"While I was still cutting hair my thoughts turned toward wanting to get into the music business, 'cause I saw how it influenced fashion to such a degree. I thought, 'Wow, this is a powerful force!' So from hairstyling, I got a job with MTV. I worked on the production side. My first event was the 1990 MTV Awards and then I went into doing a show called 'SK8TV,' which was a skateboard and music show. It was like, 'OK, here we go, I've got to figure out how to get into this—get out of the production side and get into the music side.' So I basically cold-called Virgin. Being English, I thought, 'OK, yeah, I want to work for Virgin Records.'"

Yeah, they're your tribe...

"Right. So I went down there with my resume and pretty much hounded the Human Resources Department until I got an interview. I ended up getting an interview with Tom Callahan, who was running the AC department and Iris Dillon, who was running the crossover department. I got a call back to have a meeting with Michael Plen, but when I came back, Plen was out of the office, so I ended up being interviewed by Phil Costello and as they say, 'The rest is history.' I was very fortunate getting in so quickly."

How long were you at Virgin?

"I was at Virgin for a year. Then I got offered a job over at Geffen by Claire West [now Claire Parr], so I went and worked at Geffen in the AC department. Then Tom and Claire went out on their own and asked me if that sounded like something I'd like to do—I think at that point in time I was just up for trying something new and challenging, and so I did the

Nick Bedding

AC indie thing for a good two years. Eventually, Tom gave me the reins to try doing Triple-A—it was very early in those days. I just knew that Triple-A was definitely a place that I wanted to be in. Eventually, Capitol was looking for a person to come in to do AC and Adult Rock—the adult formats, basically."

Which you had experience in and you knew Phil Costello, now the Sr. VP/Promotion at Capitol, from Virgin. It's funny how it all works, isn't it?

"Yeah. It was good fortune for me."

And I'm sure it's been exciting, 'cause you've been there during the reinvention of Capitol under the direction of Gary Gersh. The label certainly has a lot of tenure and history, but how would you describe Capitol's new philosophy?

"It was definitely hit-song driven, not that that's a bad thing. But I think with the passion for music that Gary Gersh brings with him wherever he goes, that attitude has definitely gone into the building of today's Capitol—we build artists here, instead of just having hit songs."

It seems that, step by step, the whole roster has been rebuilt.

"Not quite. We've kept some of the artists. You see, holding onto artists like Richard Thompson and signing artists like John Hiatt shows the vision Gary and Phil Costello have—they want to build a roster of artists with careers; it's about having a roster with artists that help build a label with integrity."

It seems when you guys decide a certain artist really has it, you set your goals for the long term, even if it takes a year or two years or five years.

"I think when Capitol makes a commitment to the artist, the commitment is long term. It's not like, 'Well, if this one song doesn't adhere we're gonna walk away.' I think when you look at the recent history since Phil joined the company...look at US3 and Mazzy Star, for example—those were not just one-listen artists. They're artists and records that needed to be developed, and I think it was about sticking to the original goals and focusing on what we wanted to achieve."

Now Nil Lara is falling into that category.

"Yeah. I mean, from the get-go, Capitol Records has been committed to Nil Lara, the same as we are with other artists. Look at the Luscious Jackson story right now. Luscious has been out for a good 28 weeks, we're sticking to the fact that we know Luscious Jackson is a band that will break and there's no backing off. If you look at what has happened from Alternative into Top 40 and now Hot AC, you can see that. And in the beginning, there were a handful of Adult Rock stations that understood what Luscious Jackson could be for them, and although some of those chapters are still to be read, they'll slowly but surely unfold.

"By no stretch of the imagination do I *not* want to see Luscious Jackson on the Adult Rock charts, because I think the band appeals to the 25-40 demo. The record was produced by Daniel Lanois and he gave it a certain flavor. Ultimately, I think that it's great that Adult Rock Radio has the ability to share artists and even sometimes get things kicked off by pioneering them, such as The Wallflowers and the Counting Crows. But on the same hand, what happens to Richard Thompson and Vic Chesnutt? Both are artists of massive integrity that get huge press, yet Adult Rock Radio, which is the logical home for them, has yet to really embrace them."

Both also have a tremendous amount of respect amongst their peers to the point where many other artists cover their songs.

"Absolutely. So I don't know why we won't take advantage of keeping that flair of what we are built on, which is obviously quality music. That's what this whole thing was built on...it was an outlet for where you couldn't get your more commercial records played."

We can own them, too. Every station needs certain ways to make themselves different from everybody else in the market, whether it's a sister station or a fierce competitor down the street. And the best way to do that is through the artists you're playing on the air and by choosing certain ones the others won't play. And the only way that you can own these is to really play them, and not just give them four spins a week.

"Hearing that loud and clear."

OK. Now that I got that off my chest! When you guys are in your marketing meeting on Wednesday, what are the signposts that you want to see that tell you this is a project that's got it?

"Honestly, I think the commitment to the artist comes before we even go to radio, because I think as any promotion person understands, what you may be working may not be the easiest of projects, but you know there's a certain amount of integrity within that artist and it may be that just sticking to your guns for awhile is what it takes to break through those barriers.

"So in the marketing meeting we normally discuss how we're gonna develop these artists. If it's with the help of radio, and we've made the commitment, we know we're gonna have good weeks and we're gonna have bad weeks, but we're always going to be moving forward and taking advantage of the positives that we have. If you look at Nil Lara today, we are a year into this project and KGSR/Austin just recently came in, as did KKZN (The Zone)/Dallas—these are markets where we've never had

(cont.) →

ding

by john schoenberger

RECO



RECORDS



meaningful airplay, so we're absolutely gonna be taking advantage of that. In fact, we've got Nil routed through there with Big Head Todd & The Monsters. Just because we're a year in, we don't go, 'Oh, it's a shame that we're a year in and this didn't happen for us six months ago.' We're in the business of developing Nil Lara as an artist and this is only another huge positive for Nil in his road up the ladder of success."

Yes, and Nil sort of came through the back door of being signed to one of the boutique labels with your organization, Metro Blue. How did the the mother company get turned onto Nil?

"How did that whole thing roll out? Basically what happened was Steve Shenfeld had seen Nil in Miami. He was truly excited about what he had seen, because it was such a fresh, exciting twisting of alternative, pop and world beat. He went back to Bruce Lundval, and Bruce and he went to see Nil perform and they instantly felt, 'We have to sign this guy.' At that point Bruce grabbed Gary and they went to see Nil together. Taking Gary down there was like throwing the match on the gasoline. Everyone was just so excited about what they had seen, because Nil's live performance is so outstanding. I think everybody just knew that we had something very special on our hands."

And Nil is someone you have to deal with in creative ways, because he's not an artist you can fit into a specific category. He's a pop act, he's a rock act, he's this and he's that, he's everything and at the same time he's none of these.

"I do agree with that, but I also truly believe that people like the Talking Heads, Peter Dinklage and Dave Matthews have proven that it doesn't just have to be a typical sound to have multi-format appeal. Dave Matthews is now on AC Radio! When we were all at Boulder three years ago, that format was probably the last place we ever expected to see him succeed. But ultimately the music speaks for itself and that's what I think makes the emotional impression on people and that's what will take down those barriers."

In your position at Capitol, you work AC Radio, too.

"Yes. I do."

It seems like there's a certain segment of AC Radio today that's jumping on artists early, and indeed may be the first format to help break an artist. This is not the

usual perception we have of that format.

"Right. I think at this point in time there are 10 to 15 radio stations around the country, including the 'Stars', the 'Alices', the 'BMXs', the 'KTIs' and the 'TMXs' that really understand the new 30-something generation; it's a generation of MTV-viewing kids that are now grown up, going to work, making a decent living and these stations are accommodating that. They're recognizing that these people don't want to just hear Kenny G and Michael Bolton. Luscious Jackson and Radiohead are indeed artists that appeal to the new 30-something generation. There is a certain amount of repetition on these stations to create familiarity, but the way they build the familiarity by really pounding the record can be viewed as incredibly monotonous by some of us."

They can burn records pretty quick?

"Perhaps. But one of my biggest beefs with Adult Rock Radio is that we don't play many of the new artists we embrace enough to create that familiarity, to create the want and maybe the demand to hear

those artists. While recently in Austin for SXSW, I was listening to KGSR and I heard Sheryl Crow, I heard the Counting Crows, I heard what is core to our format, but I also heard in a very active rotation things like Jamiroquai and even Nil, and that to me was very exciting. Here's a situation where someone's taking the initiative to create familiarity with artists that are absolutely important to the continuing growth of this

format, because now that Sheryl Crow, the Counting Crows and the Dave Matthews Band are such shared artists, how do we maintain our own identity and what we're about?"

Yeah, it's nice getting the add, but it's frustrating when it's a month later and you're still getting two or three spins a week.

"And I think that's what Hot AC has done: they've taken Jewel, Duncan Sheik, Fiona Apple and others, and they've really played them and to some degree I think have stolen some of our profile with these artists. They work on the premise of 'familiarity keeps people around,' so they get in there and jam these records, where we're still developing a lot of different things—maybe a few different tracks in some cases—and we lose a little bit of that concentrated focus."

Do you think these forward-minded AC programmers are paying attention to what we're doing? And are the labels developing parallel courses for certain artists who might appeal to the needs of both formats?

"Well, I think that the labels are trying to be careful with that, because you want your artists to have a home and a place where people are gonna come back and play the next track. I mean no disrespect to the Hot AC thing, but I certainly feel like they're very hit driven and they create hit records; there's a group of people that decide they're

(cont.)



“As an industry—both on the radio and record side—we see things in categories. To get the support you need, you have to play by the rules, somewhat.”



ROLL OUT THE RED CARPET, A3 HAS GONE HOLLYWOOD!

COOLBONE

FASTBALL

KYLE VINCENT

LEFTOVER SALMON*

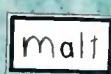
LOUNGE-A-PALOOZA

PISTOLeros

ROGER MCGUINN

THE JAMES TAYLOR QUARTET

THE MINUS 5



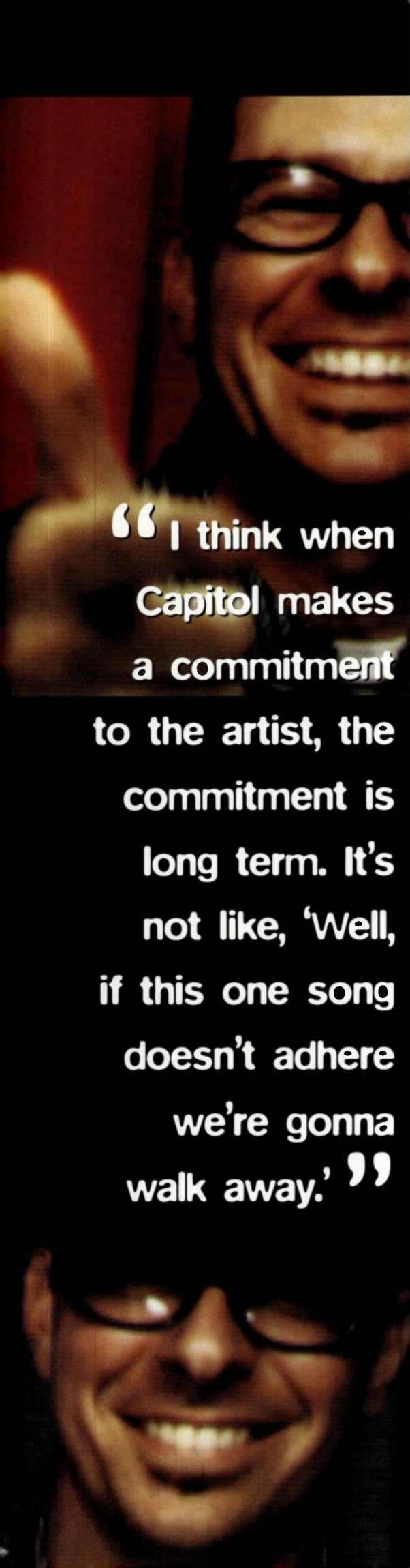
HAVE YOUR PEOPLE CALL OUR PEOPLE AT (818) 560-6386

<http://www.hollywoodrec.com>

* A joint release w/ Mountain Division Recordings

©1997 Hollywood Records





“I think when Capitol makes a commitment to the artist, the commitment is long term. It's not like, 'Well, if this one song doesn't adhere we're gonna walk away.'”

gonna play something—like WPLJ, and 'Alice'. They sort of throw down on a record and create that hit.”

But it's more hit-minded, less artist-minded?

“Yes and no. They realize the advantage of being able to present an artist in the marketplace to help them be competitive with other radio stations that are also playing that artist. I think they realize that Duncan Sheik has been successful at Adult Rock and is reaching success within the alternative arena, and they know that they're gonna have to be competitive to keep a piece of that artist. They are looking to build new core artists, too, and they are aware of what's going on on the other charts. But ultimately, they want it to be familiarity-driven and they will cherry pick from Alternative and Adult Rock charts, and even from the AC charts, because they're not gonna cut their nose off to spite their face when trying to create cume.

“But as aggressive as they may seem, if Celine Dion just happens to be the #1 record, there's gotta be a couple of AC stations in town playing Celine Dion already, so instead of it being a record that they will bang at 25 spins a week, that would be a flavor record to them with maybe seven spins.”

Is that enough to separate them from the more traditional AC station?

“Absolutely.”

That group of 15 or so pay attention to each other. One guy gets running on something, starts getting some good feedback and good research, he'll spread the word to the other guys and they'll all stand in force. We also see that happen on the Alternative Side with 99X/Atlanta, KROQ/Los Angeles and four or five other stations who can literally break an artist within that format. We don't seem to have that at Adult Rock, do we?

“That's true. I think that, as a format, we need to address the fact of continuing to create validity in what we're doing. I've been doing AC for years and every time we would go to a convention, we would sit in a room and hem and

haw about getting new artists onto the radio, and in the next room over there's the Country format and their chart is full of new artists. Demographically no different, but a commitment to what they were doing was going on in that room. Hot AC has realized that by sticking together, they help each move forward.

“But I look at who's playing Nil Lara and it's 'The Mountain' in Seattle, it's KFOG in San Francisco, it's 'XRT in Chicago, 'BOS in Boston, it's 'BXR, it's 'RLT, it's 'GSR, it's 'KZN. I think that I couldn't ask for more qualitative radio stations to be playing Nil Lara, but why doesn't that translate to the rest of the format in a bigger way? In a way, it almost seems they're saying, 'Oh, they don't know what the hell they're talking about.' In the long run, that attitude won't help. As an industry—both on the radio and record side—we see things in categories. To get the support you need, you have to play by the rules, somewhat.”

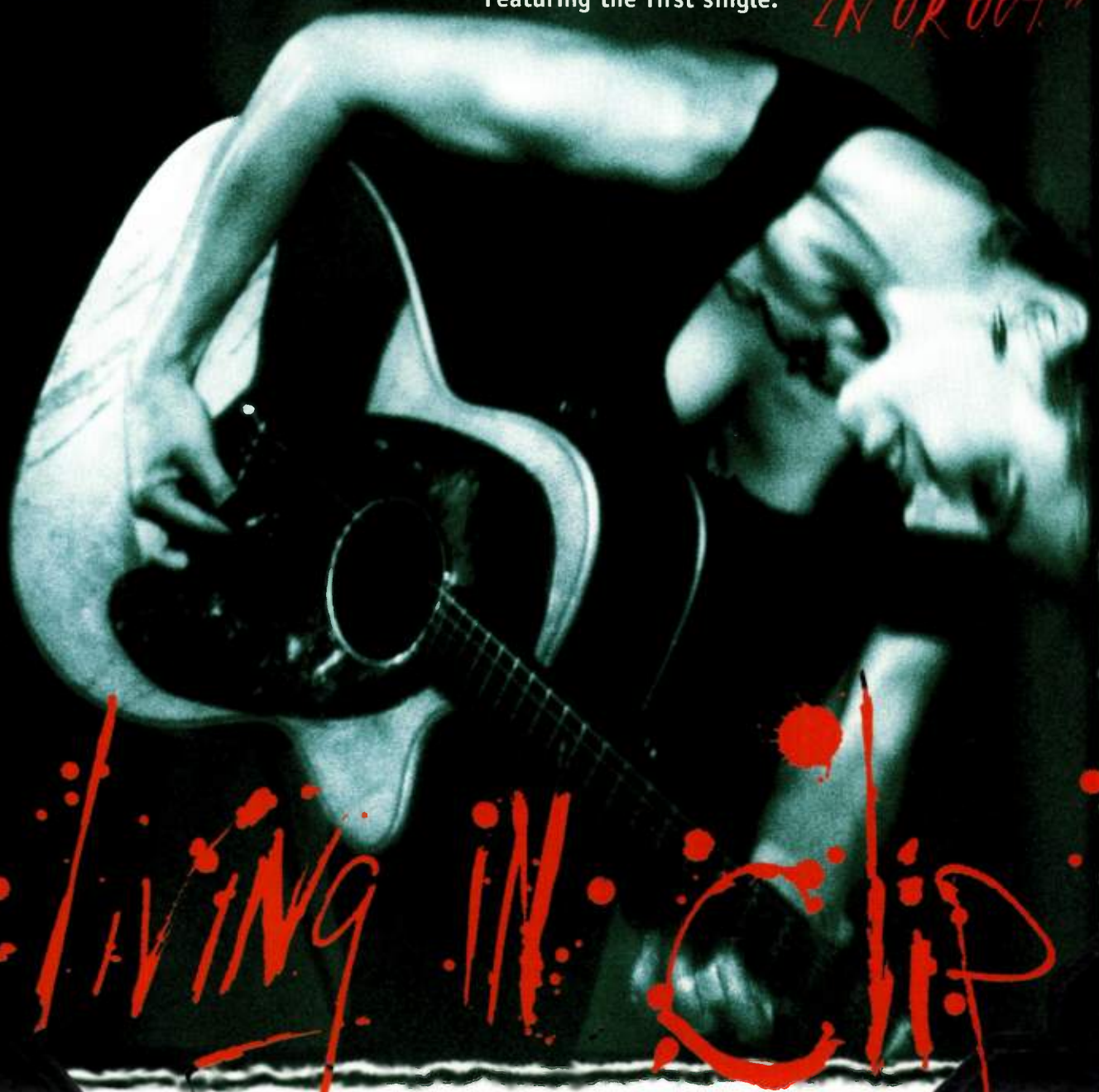
I think it comes down to everybody's perhaps a little bit of a victim of terminal uniqueness. I think within this format we do have a rag tag bunch of renegade radio stations all under one banner, but there's still more commonality than maybe a number of the programmers are willing to admit.

“I don't disagree with that. Unfortunately, I find it a little disappointing. But again, I'm not looking for a generic homogenized format, either, but it takes a while for the OMCs, the Morcheebas and the Jamiroquais to get those opportunities to get airplay, when the 'produced' singer/songwriter vibe continues to be the reigning champion and that's where I feel we're becoming homogenized. Isn't it time to change that up a little bit? But having said that, I must also say that my enthusiasm and excitement for this format has not waned in any way, because it's still the number one outlet for new kinds of music.”

ANI DiFRANCO

Ani DiFranco's self-produced first live album, containing over two hours of music, plus a spankin' 36 page photo album in a 2-CD boxed set.

Featuring the first single: "IN OR OUT"



Living in a CLIP

Now in fine stores everywhere.

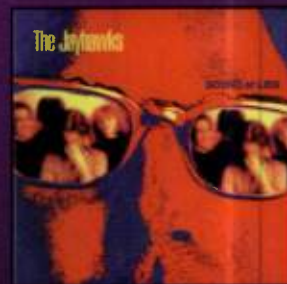


look for the new rib-ticklin' video for "IN OR OUT." directed by Ani D. herself...
appearing soon on a t.v. near you!



Righteous Babe Records
P.O. Box 95 Ellicott Station
Buffalo, NY 14205
phone: 716-852-8020
fax: 716-852-2741

totallymusic



THE JAYHAWKS

ALBUM: *Sound Of Lies*
LABEL: American/Reprise (43114)
MEMBERS: Gary Louris (vocals/guitar); Marc Perlman (bass/vocals); Tim O'Reagan (drums/vocals); Karen Groberg (keys/vocals); Kraig Johnson (guitar).
GUEST ARTISTS: Matthew Sweet (vocals); Pauli Ryan (percussion); George Drakoulas (chamberlin); Jessy Greene (violin/viola).
PRODUCER: Brian Paulson & The Jayhawks
ORIGIN: Minneapolis
WHAT YOU SHOULD KNOW: Contrary to the rumors we've heard, The Jayhawks have not broken up. Yes, the band has gone through a transition with Gary Louris now acting as the primary songwriter and vocalist, but the Jayhawks' sound remains pretty much intact, as does the style of instrumentation and those unmistakable vocal harmonies. *Sound Of Lies* represents an artistic rebirth for the band and, song for song, it's easily the deepest album they've ever done. If the first single, "Think About It," is a little edgy for your sound, rest easy—there's plenty more to choose from. You can expect The Jayhawks to be touring for many, many months in support of the album.
SUGGESTED SONGS: "The Man Who Loved Life"; "Trouble"; "Big Star."
CONTACT: Mark Neiter 818.973.4545 (neiter@american.recordings.com) & Rich Garcia 303.554.1402 (ricasworld@aol.com)



SON VOLT

ALBUM: *Straightaways*
LABEL: Warner Bros. (46518)
MEMBERS: Jay Farrar (vocals/guitar/keys/harmonica); Jim Boquist (bass/vocals); Mike Heidorn (drums); Dave Boquist (guitar/fiddle/banjo/lap steel); Eric Heywood (pedal steel/mandolin).
GUEST ARTIST: Pauli Ryan (tambourine).
PRODUCER: Brian Paulson & Son Volt
ORIGIN: Belleville, IL
WHAT YOU SHOULD KNOW: Son Volt's 1995 release, *Trace*, was one of the most critically acclaimed albums of the year. That album produced the Top 10 Adult Rock and Rock track, "Drown," which allowed the band to tour continuously for close to a year and a half. They now return with *Straightaways*, a recording that continues the lonesome and rustic sound Son Volt is known for. That touring has made them a more cohesive unit; even though songwriter and frontman Jay Farrar still remains the guiding force for the band, the rest of the members had more input and influence in the overall sound of the album. Expect Son Volt to move significantly forward with *Straightaways*, a brilliant album from an important American band.
SUGGESTED SONGS: "Back In Your World"; "Caryatid Easy"; "Cemetery Savior."
CONTACT: Nancy Stein 818.953.3559 (nstein@wbr.com) & Jenifer Polenzani 818.953.3559 (jpolenzani@wbr.com)



INDIGO GIRLS

ALBUM: *Shaming Of The Sun*
LABEL: Epic (67891)
MEMBERS: Amy Ray (vocals/guitar); Emily Saliers (vocals/guitar/keys/banjo); Sara Lee (bass); Jerry Morotta (drums/percussion).
GUEST ARTISTS: Steve Earle (vocals/guitar); Lisa Germano (violin); Andy Stochansky (drums); Michelle Malone (backing vocals); Utali (backing vocals/Native American instruments).
PRODUCER: David Leonard & Indigo Girls
ORIGIN: Atlanta
WHAT YOU SHOULD KNOW: *Shaming Of The Sun* is the Indigo Girls sixth studio effort (they've also released two live albums). Musically, it represents a more ambitious and diverse collection of songs and arrangements compared to their previous releases, but centering it all is the sharp, descriptive songs that both Amy and Emily craft, and, of course, their distinctive vocal harmonies. This album took four months to produce and was recorded in Nashville, Austin and Atlanta. As you may know, The Indigo Girls have been nominated for five Grammys to date and were the winners of "Best Contemporary Folk Album" in 1991, they've sold over 7,000,000 albums and have played for over 3,000,000 people. Expect these impressive statistics to be smashed by *Shaming Of The Sun*.
SUGGESTED SONGS: "Shame On You"; "Shed Your Skin"; "Hey Kind Friend."
CONTACT: Laura Curtin 12.833.5011 (laura_curtin@sonymusic.com) & Mike Jansta 310.449.2939 (mike_jansta@sonymusic.com)



JOHN MAYALL AND THE BLUESBREAKERS

ALBUM: *Blues For The Lost Days*
LABEL: Silvertone (41605)
MEMBERS: John Mayall (vocals/guitar/keys/harmonica); Buddy Whittington (guitar); John Paulus (bass); Joe Yule (drums).
GUEST ARTISTS: Tommy Eyre (keys); Red Holloway (sax); Darrell Leonard (trumpet); Clifford Solomon (sax); George Bohanon (trombone); Mike Martsoff (banjo/dobro); Debra Dobkin (percussion).
PRODUCER: John Porter
ORIGIN: Manchester, England, but he now resides in Los Angeles
WHAT YOU SHOULD KNOW: *Blues For The Lost Days* is John Mayall's 40th-plus effort and his third for Silvertone. On it, he takes us back to the beginning, revealing his early influences both lyrically and through the instruments and arrangements chosen for some of the songs. He also touches on many of the problems plaguing our society today. After a couple of listens, it becomes quite clear that John Mayall and his Bluesbreakers are as vital a force today as they were over 30 years ago. "My intention was to really push boundaries and be creative with instrumental and mood choices," revealed Mayall in a recent conversation I had with him for *totallyadult 9*.
SUGGESTED SONGS: "Dead City"; "All Those Heroes"; the title track.
CONTACT: John Butler 212.620.8798 (jbutler2@concentric.net) & Damon Grossman 310.247.8300

BY JOHN SCHOENBERGER



ANI DIFRANCO

ALBUM: *Living In Clip*

LABEL: Righteous Babe (011)

MEMBERS: Ani DiFranco (vocals/guitar); Sara Lee (bass/vocals); Andy Stochansky (drums); Amy Ray (backing vocals).

PRODUCER: Ani DiFranco

ORIGIN: Buffalo, NY

WHAT YOU SHOULD KNOW: Due to the lack of radio airplay support (until recently), it has mainly been Ani DiFranco's engaging live performances that have driven the word of mouth for this dynamic artist. Over years of constant touring, an avid press allegiance, an ever-growing fan base and at least 14 different fan-generated Web sites, she has managed to release nine self-produced albums on her own label, which combined have sold hundreds of thousands of copies. And all this by the time she was 27 years old! So what better way to bring your audience up to speed with this important artist than by getting behind her new double-disc live CD, *Living In Clip*? The album was recorded on A-DAT directly from the sound board and has no overdubs. All her most powerful songs are captured, as is the energy of her band and the dedication of her audience. Clearly, Ani DiFranco's time is now—don't miss it. By the way, *Living In Clip* refers to the overloading of musical amplifiers.

SUGGESTED SONGS: "In Or Out" (featured on *TA TuneUp* #20); "Whatever"; "Shy."

CONTACT: Mary Begley 716.852.8020



ROBERT CRAY

ALBUM: *Sweet Potato Pie*

LABEL: Mercury (534483)

MEMBERS: Robert Cray (vocals/guitar); Karl Sevaried (bass); Jim Pugh (keys); Kevin Hayes (drums).

GUEST ARTISTS: The Memphis Horns

PRODUCER: Robert Cray

ORIGIN: Portland, OR, but he now resides in San Francisco

WHAT YOU SHOULD KNOW:

Robert Cray returns with his first fully self-produced effort—and his 10th recording—showing a keen sense of arrangement and layering, in addition to his distinctive vocal and guitar style. Joining the band for most of the songs were The Memphis Horns, which readied a familiar dimension to the Robery Cray sound which was absent on 1995's *Some Rainy Morning*. In fact, *Sweet Potato Pie* was recorded in its entirety in Memphis, which accounts for the 60s and early 70s soul feel to much of the material. Cray wrote seven of the 10 tracks, and his band penned two of the others. Says Cray of this album, "Some people want to categorize what we do, but what we've always done is blues and soul."

SUGGESTED SONGS: "I Can't Quit"; "Jealous Minds"; "Not Bad For Love."

CONTACT: Dave Einstein 212.333.8196 (dainein@aol.com)



MAIA SHARP

ALBUM: *Hardly Glamour*

LABEL: Ark 21 (10001)

MEMBERS: Maia Sharp (vocals/guitar/keys/sax); Randy Sharp (guitar/balalaika/mandolin/bass/keys/drum sequencing/vocals); Mark Addison (guitar); Josef Zimmerman (bass); Ron Manaog (drums).

GUEST ARTISTS: Daris Adkins (guitar); Janet Robin (guitar); Derek Zimmerman (percussion); Greg Leisz (dobro/lap steel); J.C. Crowley (guitar); Joshua Segal (violin/mandolin); Tony Braugnagel (drums); Pam Rose (backing vocals).

PRODUCER: Randy Sharp, Mark Addison & Maia Sharp

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: Music has always been part of Maia Sharp's life, from piano lessons at 11, to oboe, guitar and saxophone through high school and just about every musical endeavor in college. Further, she's always been surrounded by music due to her father—Randy Sharp—a highly successful songwriter in his own right. But even though all these things can happen for you, it doesn't guarantee that you'll have what it takes to make it. Well, in Sharp's case, she doesn't need to worry about that! Beyond her singular voice, obvious musical dexterity and good musician friends (such as The Borrowers), this 24-year-old talent is a profoundly sensitive and succinct songwriter. She has a way of exploring the more uncomfortable and painful side of love, but somehow leaves you with the impression that no matter what the loss, it was worth it. *Hardly Glamour* deserves your undivided attention.

SUGGESTED SONGS: "I Need This To Be Love"; "Don't Come Around Tonight"; "Good Thing."

CONTACT: Mark Naylor 310.841.4173 (mnayl@ark21.com) & Karen Lee 310.841.4115 (kalee@ark21.com)



BETH ORTON

ALBUM: *Trailer Park*

LABEL: Heavenly/Dedicated (44007)

MEMBERS: Beth Orton (vocals/guitar/bouzouki); Ted Barnes (guitar/mandolin); Ali Friend (double bass); Will Blanchard (drums); Lee Spencer (keys); David Boulter (keys).

GUEST ARTISTS: Sean Reed (keys); Sean Kilbride (dulcimer); Andrew Hackett (guitar); Tasha Lee McCluney (backing vocals); Beki Doe, Lucy Wilkins, Howard Gott & Nia Bevan (violin); Rob Spriggs & Becca Ware (viola); Oliver Kraus & Sara Wilson (cello).

PRODUCER: Victor Van Vught & Andrew Weatherall

ORIGIN: Norwich, England

WHAT YOU SHOULD KNOW: Beth Orton has worked with William Orbit on several projects, guested with the hip-hop outfit Red Snapper, sang on "Alive: Alone" for The Chemical Brothers' highly successful *Exit Planet Dust*, has been involved with Primal Scream and even toured with Evan Dando. Knowing all these influences, I was quite surprised when I heard *Trailer Park*, her first solo effort. Orton's a singer/songwriter who has the advantage of the London underground club scene to draw from; she has clearly ingested these influences into her neo-traditional, sometimes folk, sometimes jazzy style, but not at the expense of her gorgeous voice and ultra-sensitive songs. Although young (she was born in 1970), Orton is not another angry 20-something belly-button girl. Says Orton of *Trailer Park*, "I wanted to see what I had...to lay my cards on the table for myself." She has a winning hand!

SUGGESTED SONGS: "She Cries Your Name"; "Tangent"; "Wish I Never Saw The Sunshine."

CONTACT: Ben Weber & Jennie Davis 212.334.5959

totallymusic



SPARKLER

ALBUM: *Wicker Park*

LABEL: Revolution (24669)

MEMBERS: Rick Parker (vocals/guitar/keys); Tommy Black (bass/vocals); John Wilmer (drums/percussion/vocals).

PRODUCER: Keith Cleversley

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: In the tradition of Big Star and other legendary pop bands, Sparkler offers up its 90s version of the genre. Now before you start thinkin', "Oh great! Another pop band," give *Wicker Park* a good listen. Sure these guys love a big hook and have solid harmony skills, but they also write very good songs. You'd have to be living in a hole for the past six months to not know that Revolution is dedicated to breaking this band; they've been on the road for several months doing meet-and-greets and press interviews, playing showcase performances and visiting retail accounts. It's now time for the official roll out.

SUGGESTED SONGS: "Discover"; "Don't Despair"; "What Are You Waiting For."

CONTACT: Jean Johnson

310.289.5507 (info@revolution.wbr.com)



LOVE RIOT

ALBUM: *Maybe She Will*

LABEL: Squirrel Boy (60001)

MEMBERS: Lisa Matthews (vocals/guitar); Ron Campbell (drums/percussion/vocals); Mike Gehl (guitar/vocals); Willem Elzevir (violin/mandolin/vocals); Mark Evanko (bass/vocals).

GUEST ARTISTS: Troy Stuart (cello); Eric Ambel (guitar/percussion).

PRODUCER: Eric "Roscoe" Ambel

ORIGIN: Baltimore

WHAT YOU SHOULD KNOW: You may have initially seen Love Riot's *Maybe She Will* cross your desk near the end of last year. Well, the folks at Squirrel Boy feel that the album didn't get the attention it deserved so they've decided to go after it again. Three of the members were in a pop band called Beyond Words before forming Love Riot. They make romantic music that's part rock, part folk and always strong in both song and performance, especially the emotionally charged singing of Lisa Matthews. They, more than most bands, understand how dynamics can help the impact of a song. Love Riot has a solid following around the mid-Atlantic region and have played in national showcase events such as SXSW.

SUGGESTED SONGS: "Lost In You" (featured on 7A TuneUp #20); "Home"; the title track.

CONTACT: Willy Mason 408.927.9762 (willy@squirrelboy.com)



MATT KEATING

ALBUM: *Killjoy*

LABEL: Alias (60093)

MEMBERS: Matt Keating (vocals/guitar/keys/bass/drums); Joey Stone, Ken Bono & Pete DeCosta (drums); Chris Erikson (guitar); Adam Lasus & Russ Alderson (bass).

PRODUCER: Adam Lasus & Matt Keating

ORIGIN: Boston, but he now resides in New York City

WHAT YOU SHOULD KNOW: This is Matt Keating's fourth album for Alias and it clearly demonstrates a more confident and assured artist. Each of the songs are complete thoughts and fully explore the emotion at hand; emotions which usually drift toward the darker side of the human psyche. Keating also displays his full musical talents on *Killjoy* by handling most of the playing during the sessions, as well as adding his insight into the production department. *Killjoy* will easily boost the national awareness of this dedicated singer/songwriter. Look for Keating in your town; he's touring from May through July.

SUGGESTED SONGS: "The Fruit You Can't Eat"; "By The Way"; the title track.

CONTACT: Greg Tomlinson 818.566.1034 (gt@directnet.com)



THE HANG UPS

ALBUM: *So We Go*

LABEL: Clean/Restless (80279)

MEMBERS: Brian Tighe (vocals/guitar/sax/keys/drums); Jeff Kearns (bass/vocals/guitar); Stephen Itner (drums/vocals/guitar/percussion); John Crozier (guitar/keys).

GUEST ARTISTS: Jim Bartell (drums); Dan Kalal (keys); Maria Bullock (backing vocals); Bryan Hanna (keys/percussion); John Fields (keys).

PRODUCER: Bryan Hanna & The Hang Ups

ORIGIN: Minneapolis

WHAT YOU SHOULD KNOW: The Hang Ups are at the forefront of a new musical renaissance that's happening in the Twin Cities. They write invigorating, pop-minded songs that focus in the quiet, special moments in life we can certainly appreciate, but are often too busy to notice. *So We Go* is The Hang Ups' second full-length album and features a more cohesive sound from the band. The Minneapolis *City Pages* calls them "a groundbreaking pop band, that brings an unprecedented beauty to a club scene that's often been limited to loudness. The Hang Ups' careful interplay of and gorgeous vocal harmony brings a warm glow to the cool, hard underground."

SUGGESTED SONGS: "Top Of Morning"; "What It's All About"; the title track.

CONTACT: Rich Schmidt

213.957.4357 (richs@restless.com)



SHERRI JACKSON

ALBUM: *Sherri Jackson*

LABEL: Hybrid (20002)

MEMBERS: Sherri Jackson (vocals/guitar/violin); Glenn Esparza (bass/guitar); Brian McCrea (drums/percussion).

GUEST ARTISTS: Steve Berlin (guitar); John Medeski (keys); Greg Leisz (mandolin/pedal & lap steel guitar).

PRODUCER: Steve Berlin

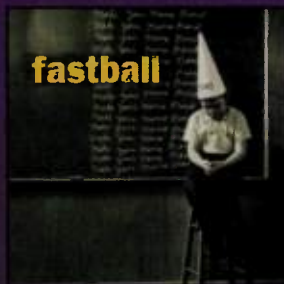
ORIGIN: Denver

WHAT YOU SHOULD KNOW: If you've spent any time in the Denver/Boulder area, then you've already heard of Sherri Jackson and her hot band. I was first introduced to her a couple of A3 Summits ago—needing relief from the crowded Fox Theater, I walked into a small club just up the street and happened to catch Jackson and her band onstage. I was immediately impressed by her lack of pretense and diversity of song. I was equally impressed by the musicianship of her band; this innovative trio has a special talent for mixing time signatures with unusual melodies to give their songs a soaring, rhythmic quality that's irresistible. I then noticed that she had a couple of songs on *AWARE III* and I knew things were beginning to happen for her. This brought her to the attention of Metropolitan Entertainment mogul John Scher who signed her to his newly formed, New York-based label, Hybrid. Look for Jackson on tour all summer as part of the "Furthur Festival" with The Black Crowes, Bob Weir and Mickey Hart.

SUGGESTED SONGS: "Maple Tree";

"Worlds Away"; "Misery."

CONTACT: Kalun Lee 212.868.6136 (pezzkanddy@aol.com) & Jesse Barnett 212.868.6367 (promohoy@aol.com)



FASTBALL

ALBUM: *Make Your Mama Proud*

LABEL: Hollywood (62045)

MEMBERS: Miles Zuniga (guitar/vocals); Tony Scalzo (bass/vocals); Joey Shuffield (drums/percussion).

GUEST ARTISTS: Matthew Sweet (guitar).

PRODUCER: Jerry Finn

ORIGIN: Austin

WHAT YOU SHOULD KNOW: As the name Fastball suggests, this Texas-based band is a rockin' trio that throws out tight, concise songs that'll wiz right by ya' if you're not paying attention. Formed in 1994, the members have all had experience in other bands, including Big Car and The Wild Seeds. Fastball's sound incorporates a variety of influences ranging from Buddy Holly to AC/DC, with an almost 50/50 balance between sweetness and ferocity. "I think collectively we've got more influences in common than the average band," says Zuniga, "and it makes our music more cohesive. When we write songs together, the hooks contain all three of our signatures."

SUGGESTED SONGS: "Are You Ready For The Fallout?" (featured on *TA TuneUp #20*); "Human Torch"; "Altamont."

CONTACT:

Michael Lieberman 818.560.6386 (mike_lieberman@studio.disney.com)



LISA CANNON

ALBUM: *More Than 12 Stories Under The Sun*

LABEL: Cannongate (61815)

MEMBERS: Lisa Cannon (vocals/piano); Blake Windal (drums/vocals); Bart Samolis (bass/flute); Margaret McIntyre (backing vocals); Liz Shropshire (accordion/arrangements).

GUEST ARTISTS: John Molo (drums); Tom Hopkins (guitar); John Sargent (banjo/mandolin); Lawrence Juber (guitar); Greg Matheison (keys); D. Jon Pappenbrook (cornet); George Shelby (sax); Steve Reid (percussion); Tom Hopkins (guitar).

PRODUCER: Eric Throngren, Liz Shropshire & Lisa Cannon

ORIGIN: Laguna Beach, CA, but she resides in Los Angeles

WHAT YOU SHOULD KNOW: Lisa Cannon is another one of those overnight sensations that's been 20 years in the making. She's been studying guitar and music since childhood, and after graduating from Stanford University she began to pursue her musical career in earnest. Cannon was in several bands that frequented the clubs in both San Francisco and Los Angeles. She's since gone solo and continued to be a regular performer in the Los Angeles area. Now we have her first recording for her own label, Cannongate, most of which was produced by famed producer Eric Throngren. Acoustic-based and song-driven, Cannon's music deals with the ups and downs we all face in life, and the hope we tap into to get through them. Her honest voice and willingness to experiment musically makes *More Than 12 Stories Under The Sun* an endearing introduction.

SUGGESTED SONGS: "Life On The Mississippi"; "Della's Cafe"; "Some Kind O' Love."

CONTACT: Carrie Wood 310.470.0895 (info@cannongate.com)



TARA MACLEAN

ALBUM: *Silence*

LABEL: Nettwerk (30106)

MEMBERS: Tara MacLean (vocals); Michael Been (guitar); Mark V (sequencing); Ash Sood (drums/percussion); Tony Marryatt (bass).

GUEST ARTISTS: Daniel Presley (keys); David Kershaw (keys); Veda Hille (keys); Bruce Kaphan (pedal steel); Chris Von Sneider (guitar); Norm Kerner (guitar); Stephen Nikleva (guitar); Mark Jowett (guitar); Jack Hines (bass); Peggy Lee (cello); Robin Winburn (sax); Dave Revelli (percussion).

PRODUCER: Norman Kerner, Greg Reely, Stephen Nikleva, Kevin Hamilton & Tara MacLean

ORIGIN: Born on Prince Edward Island, but she now resides in Vancouver, BC

WHAT YOU SHOULD KNOW: Although young, Tara MacLean has moved around quite a bit—Prince Edward Island to the Caribbean to Toronto to the UK and, finally, Vancouver. And traveling has not only given MacLean a unique overview, but it's also made her comfortable with being alone with herself—that silent place is where she says her music comes from, music that's often searching and dreamy. She wrote or co-wrote all the songs for the album, which deals with such diverse subjects as child abuse, loss, self-affirmation, hope and travel. Imagine how deeply moving an album would be if Sarah McLachlan and Loreena McKennitt were to collaborate together and you'll begin to get the idea of the beauty and mystery of Tara MacLean's *Silence*.

SUGGESTED SONGS: "Evidence" (featured in edited form on *TA TuneUp #20*); "Red"; the title track.

CONTACT: Mark Algheni 212.477.8198 (algheni@netwerk.com)

AMERICAN ROOTS

LEFTOVER SALMON



ALBUM: *Euphoria*
LABEL: Mountain Division/Hollywood (62095)
 Boulder's Leftover Salmon has created a rabid following by touring, touring and more touring. Since forming in 1990, they've virtually lived on the road and can command multiple-night stands at such prestigious clubs as The Fillmore in San Francisco and the Variety Theater in Atlanta. *Euphoria* is the quintet's latest effort; it was produced by Justin Niebank (Blues Traveler, Phish) and is being released via the new Mountain Division/Hollywood label. The band describes themselves as a "polytechnic Cajun slamgrass" band, and it's quite evident that these fellas—Drew Emmitt (vocals/mandolin/fiddle/flute/guitar), Vince Herman (vocals/guitar/washboard), Tye North (bass), Mark Vann (banjo) and Michael Wooten (drums)—know how to have a good time!

SUGGESTED TRACKS: "Highway Song"; "River's Rising."
CONTACT: Michael Lieberman 818.560.6386
 (mike_lieberman@studio.disney.com)

5 CHINESE BROTHERS



ALBUM: *Let's Kill Saturday Night*
LABEL: Prime CD (034)
 The 5 Chinese Brothers—Tom Melzer (vocals/guitar), Neil Thomas (keys), Paul Foglino (bass), Steve Antonakos (guitar) and Pete DeMeo (drums)—like country-flavored music (and not one of them is of Chinese descent). They've been favorites of the press for several releases now, with *Billboard* saying, "Reframes country- and folk-rock in a thoroughly updated and enjoyable way." And *Rolling Stone* said they have "craft, cleverness and charm." *Let's Kill Saturday Night* was produced by David Seitz and features 15 songs, many of which they wrote themselves. Regardless of their musical influences, 5 Chinese Brothers sure can spin a harmony-rich, pop-minded tune.

SUGGESTED TRACKS: "It's A Secret"; the title track.
CONTACT: Eric Seifert 212.366.5982
 (mial@primecd.com)

SUPERSUCKERS



ALBUM: *Must've Been High*
LABEL: Sub Pop (380)
 What's this? The Supersuckers, those college-y, underground-y, punk dudes, doing a "country" album? Yep. You bet. And it's pretty damn good, too. Now,

granted, perhaps much of it was done in a lighthearted way, but I suspect that underneath it all the boys really like what they've come up with. It all started when they had the chance to record with Willie Nelson for Justice Records' *Twisted Willie* tribute album. So they decided to go a few steps further and *Must've Been High* was born. It's actually more of a Western than a country album and several legit players—Willie Nelson's Mickey Raphael, Dwight Yoakam's Brantley Kearns, Jesse Dayton and Kelley Deal—joined in the sessions to make sure it sounded good.

SUGGESTED TRACKS: "Hungover Together"; the title track.
CONTACT: Monica Mylod 617.628.6557

RICHARD BUCKNER



ALBUM: *Devotion + Doubt*
LABEL: MCA (11564)
 Born in Fresno, nurtured in San Francisco and ripened in Atlanta, Richard Buckner has quickly established himself as an original-minded singer/songwriter. His musical journey really got goin' in 1994 with the release of *Bloomed*; an album that both the press and his peers hailed as a "graceful tightrope between beauty and tragedy" (*No Depression*). He now returns with *Devotion + Doubt*, which incorporates much of what Buckner's seen and learned over the past two and a half years of touring. He got J.D. Foster involved as the producer, and both of them drew in the help of Giant Sand's Joey Burns, John Convertino and Howe Gelb, as well as Champ Hood, Rich Brotherton and Marc Ribot. Together they've come up with a masterpiece about heartbreak and angst.

SUGGESTED TRACKS: "Pull"; "A Goodbye Rye."
CONTACT: David Fleischman 818.777.4051
 (dfleischman@unistudios.com)

THE WASHINGTON SQUARES



ALBUM: *The Complete Washington Squares*
LABEL: Razor & Tie (2128)
 The Washington Squares are one part Peter, Paul & Mary, one part The Mamas & The Papas and one part Arlo Guthrie, with a dash of lighthearted humor on the side. They hail from Greenwich Village, and they, perhaps more than anybody, carry on the proud folk and beat traditions of the 60s. Comprised of Lauren Agnelli (vocals/guitar), Tom Goodkind (vocals/bass/piano/banjo) and Bruce Jay Paskow (vocals/guitar/piano), along with help of some friends such as Mitch Easter and J. Stephens Soles, The Washington Squares deliver what's basically a primer on their music; *The Complete Washington Squares* is the best from their two previous releases, *The Washington Squares* and *Fair And Square*.

SUGGESTED TRACKS: It's your choice.
CONTACT: Liz Opoka/Edith Bellinghausen 212.473.9173 (razrntie@aol.com)

MARTIN SIMPSON



ALBUM: *Live*
LABEL: Red House (106)
 Although Martin Simpson hails from Britain, I've included him in this American Roots, because it's quite clear he's been influenced by many of the legendary singers, songwriters

and pickers of America. Playing professionally since his teens, Simpson has had a long career as a performer, composer and teacher; over the years, he's played with June Tabor, Steeleye Span, the Albion Band and Richard Thompson. This past year he was named one of acoustic guitar's premiere pickers by the editors of *Guitar Magazine*. But Simpson is also a formidable lyricist and singer, and when you combine these elements, you get nothing short of an awesome performance. *Live* allows us all to be in the audience.

SUGGESTED TRACKS: "Dreamtime"; "Forgotten The Blues."
CONTACT: Megan Rubiner-Zinn 612.644.4248
 (rhrpub@aol.com)

JACK INGRAM



ALBUM: *Livin' Or Dyin'*
LABEL: Rising Tide (53046)
 A native of Houston, Jack Ingram paid his dues by playing every Tuesday night at a club called Adair's. Over time, he began to get a good stash of songs, a cookin' band and a loyal enough following to branch out all over Texas and the Southeast. Ingram released a series of self-made CDs from 1992 through 1995, which spread the word about this youngblood even further. This led to his signing with Rising Tide in 1996. Ingram's style is within the new sound that's emerging from Nashville—somewhere between the retro-sensibilities of The Mavericks and the rebel panache of Steve Earle. Either way, this guy's good! *Livin' Or Dyin'* was produced Steve Earle, along with creative contributions by Ray Kennedy. Further, Jerry Jeff Walker joined in for a duet on the disc.

SUGGESTED TRACKS: "Ghost Of A Man"; "Picture On My Wall."
CONTACT: Tim Murphy 615.254.5050

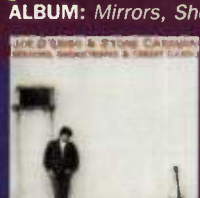
GUY CLARK



ALBUM: *Keepers*
LABEL: Sugar Hill (1055)
 Ask any songwriter who's been around for awhile about Guy Clark, and his eyes will start to sparkle. The man has truly written some classics that have transcended generations and genres. Last fall, Clark, along with a few hand-picked acoustic players—Travis Clark (vocals/bass), Verlin Thompson (guitar/vocals), Suzi Ragsdale (accordion/vocals), Darrell Scott (mandolin/dobro/dulcimer/vocals) and Kenny Malone (drums/percussion)—performed at Nashville's Douglas Corner. He revisited many of his most-known and durable songs in a cozy, intimate way. *Keepers* also includes two new Guy Clark songs, "A Little Of Both" and "Out In The Parking Lot."

SUGGESTED TRACKS: "Like A Coat From The Cold"; "Better Days."
CONTACT: Gail High 919.489.4349

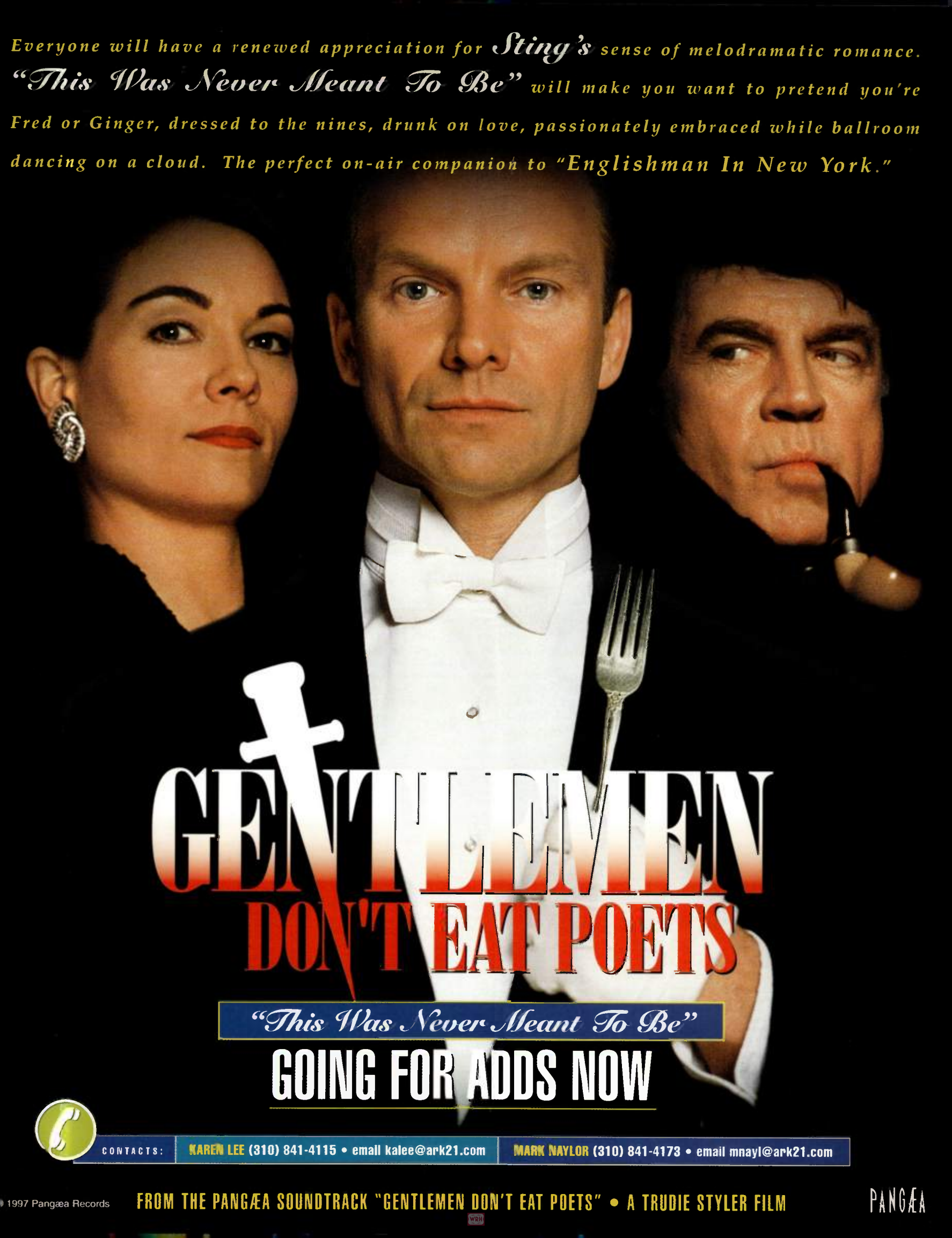
JOE D'URSO & STONE CARAVAN



ALBUM: *Mirrors, Shoestrings & Credit Cards*
LABEL: Schoolhouse (0002)
 Joe D'Urso & Stone Caravan is a straight-ahead roots rock band from Rockland County, New York. *Mirrors, Shoestrings & Credit Cards* (there's 17 tracks on the disc!) is the band's fourth release, the first coming out in 1992. Over the past five years, they've opened for a broad variety of artists, such as Gin Blossoms, Joan Osborne, The Why Store and Big Head Todd & The Monsters. The band has also enjoyed quite a bit of success in Europe. Further, D'Urso has done quite a bit of solo performing, supporting artists ranging from Shawn Colvin to the BoDeans. Now's the time for the rest of America to discover this honest, rockin' band.

SUGGESTED TRACKS: "Stand For You"; "Running To You."
CONTACT: David Kimmelman 914.735.5266

Everyone will have a renewed appreciation for *Sting's* sense of melodramatic romance. *"This Was Never Meant To Be"* will make you want to pretend you're Fred or Ginger, dressed to the nines, drunk on love, passionately embraced while ballroom dancing on a cloud. The perfect on-air companion to *"Englishman In New York."*



GENTLEMEN DON'T EAT POETS

"This Was Never Meant To Be"

GOING FOR ADDS NOW



CONTACTS:

KAREN LEE (310) 841-4115 • email kalee@ark21.com

MARK NAYLOR (310) 841-4173 • email mnayl@ark21.com

WORLD ROOTS

CESARIA EVORA



ALBUM: *Cabo Verde*
LABEL: Nonesuch/AG (79450)
 Before Cesaria Evora's self-titled debut US release in 1995, she was barely known outside the African island of Cape Verde—her home. Since then, her popularity has literally exploded

in the US: she toured three times before an ever-growing audience, which now includes Madonna, Natalie Merchant and Cassandra Wilson; her album has passed the 150,000 mark; she was nominated for a Grammy last year; and she reached the "year's best" status with many major US publications. Now we have her second domestic release of *mornas* (Cape Verde blues), which is every bit as entrancing and moving as her first album; her beautiful voice conveys a message of sadness and longing that transcends any language barrier.

SUGGESTED TRACKS: "Tchinchirote"; "Coragem Irmon" (featuring James Carter on sax).

CONTACT: Abby Goldstein 214.874.0559 (abell35@aol.com)

LORIN GREAN



ALBUM: *Hand Woven*
LABEL: Silver Wave (912)
 Lorin Grean takes her rich Celtic heritage and blends it with a diverse tapestry of musical influences creating music that's pancultural and breathtaking. In addition to her Celtic harp

playing and ethereal vocalizations, you'll hear the sounds of violinist Cagile Bisharat, Native American flutist Edward Rockett, bassist Randy Tico, guitarist James Cutsinger, cellist Jami Sieber and percussionist Junior Homrich, along with a wealth of other players. Says Grean, "My goal was to create an instrumental album with my voice as one of the components. I feel this recording has accomplished this with a very individual sound." You could call it Celtic Fusion or World Harp—I'd simply call it beautiful.

SUGGESTED TRACKS: "Starlight Journey"; the title track.

CONTACT: Robert Newman 303.443.5617 (robert@silverwave.com)

STEVE SHEHAN & BILLY OTHMANI



ALBUM: *Assarouf*
LABEL: Worldly/Triloka Music (534757)

By combining the rich and diverse musical heritage of the Sahara Desert as expressed through the voice, lute playing and songwriting of Billy Othmani and a Western sense of structure and improvisation as guided by master percussionist Steve Shehan, these two musical giants have come up with a sound and an album which is melodically moving and rhythmically intoxicating. Helping the two realize their musical vision for *Assarouf* were The Baly Vocal Ensemble, Mimoun Ounani (derbouka), Ibrahim Naimi (derbouka), Carol Robinson (ducluk), Anello Capuano (Turkish lute) and Abdallah Helmi (Egyptian ney).

SUGGESTED TRACKS: "Tare"; "Damas."

CONTACT: Anne Ruth 505.820.2833

BERES HAMMOND



ALBUM: *Getting Stronger*
LABEL: Heartbeat/Rounder (205)
 Beres Hammond took the reggae world by storm several years ago as the lead singer of Zap Pow. But he really came into his own beginning in the late 80s when he had a number of reggae hits

as a solo artist, culminating with his 1994 Elektra release, *In Control*, which not only enjoyed reggae chart success, but also crossed to become successful at R&B radio with the song "No Disturb Sign." Since then, Hammond has regrouped, deciding it was best for him to take a few steps back and reassess his musical goals. The result is *Getting Stronger*—song for song the strongest album he's ever done. It clearly showcases Hammond's soulful voice, his elegant skill as a lyricist and his deep desire to preserve the roots and hopeful message of reggae music.

SUGGESTED TRACKS: "Try If You Want"; "Take A Tip."

CONTACT: Leslie Rouffe 617.354.0700 (leslie@rounder.com)

CATHIE RYAN



ALBUM: *Cathie Ryan*
LABEL: Shanachie (78008)

Although she was born and raised in Detroit, Cathie Ryan is a prime example of how Irish Americans have preserved much of their heritage via their vibrant music. You may have first heard of Ryan from the seven years she sang with the renowned women's ensemble Cherish The Ladies. Now, we have Ryan's debut effort as a solo artist. But before you start thinking this is a traditional Celtic album, you better put *Cathie Ryan* in your CD player. Sure, her musical roots stand tall and proud, but this Seamus Egan production is a contemporary album rife with modern arrangements, folk-minded harmonies and pop-style song structures.

SUGGESTED TRACKS: "Garden Valley"; "When Detroit Was Burning."

CONTACT: Claudia Stewart-Navarro 213.258.3817

KARAN CASEY



ALBUM: *Songlines*
LABEL: Shanachie (78007)

Another golden-voiced singer has decided to step out on her own—Karan Casey of Solas. In 1996, Solas was chosen by many Irish critics and publications as the best new Irish traditional band.

Now mind you, Casey hasn't left the band, but its popularity has drawn so much attention to her that she felt compelled to record an album with music that had a bit more flair and adventure than Solas allows. Before migrating to the US and picking up her studies at Long Island University, Casey studied music at Dublin's prestigious Royal Irish Academy of Music. In addition to her love of Celtic music, she has studied classical and jazz.

SUGGESTED TRACKS: "She Is Like The Swallow"; "Ballad Of Accounting."

CONTACT: Claudia Stewart-Navarro 213.258.3817

VARIOUS ARTISTS



ALBUM: *The Alan Lomax Collection*

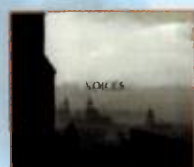
LABEL: Rounder (1700)

For over 60 years, Alan Lomax's work helped to bring attention to a broad variety of music. He pioneered recordings of American folk balladeers, African-American prison songs, Caribbean island singers, Irish, English and Scottish ballads, Spanish and Italian folk songs, music from Indonesia, Japan, Mexico and many other locales. In a time before the "global village" and the "the information superhighway" Lomax was bringing the world a little closer together by exposing cultures in their most universal light—via their music. The folks at Rounder have taken it upon themselves to make sure these historic recordings live on by developing an extensive CD series of most of Lomax's work.

SUGGESTED TRACKS: The sampler gives you many choices.

CONTACT: Leslie Rouffe 617.354.0700 (leslie@rounder.com)

VARIOUS ARTISTS



ALBUM: *Voices*

LABEL: Alula (1001)

Famed World Music producer Angel Romero has recently started a new label with Japanese musician/producer Arika Satake called Alula Records. The mission of the label is to bring to a broader public the music of the world. Says Romero, "It seems the more I discover about the richness and variety of the world's cultures and music, the more I become inspired to seek it out." Kicking off the label's first series of releases is a collection of songs from many different cultures and eras. It features polyphonic, monophonic, with accompaniment and without, sacred and secular music by artists from Bulgaria, Tuva, Georgia, the Ukraine, Italy, Morocco, Zaire and other countries.

SUGGESTED TRACKS: The choice is yours.

CONTACT: Andrew Seidenfeld 201.433.3907 (noprod@delphi.com)

GERARDO NUNEZ



ALBUM: *Jucal*

LABEL: Alula (1002)

Another hot release from the above-mentioned label is the debut from breakout Flamenco guitarist Gerardo Nunez. This ultra-talented musician hails from Jerez de la Frontera in the Andalusia region of Southern Spain. Jerez is home of the only Flamencology College in the world, as well as a Flamenco Museum. So to say this brilliant player had good teachers would be an understatement. But what makes Nunez stand out is his blending of traditional Flamenco styles with World and jazz influences. He has played to awe-struck audiences all over the world.

SUGGESTED TRACKS: "Jucal"; "El Duendecillo."

CONTACT: Andrew Seidenfeld 201.433.3907 (noprod@delphi.com)

Levitation *Entertainment*

PROUDLY PRESENTS

SPRING & SUMMER '97

THE COLLECTION:

| | | |
|------------------|----------------|-------------------|
| Akron | Denver | Omaha |
| Albany | DeRidder | Orlando |
| Albuquerque | Detroit | Philadelphia |
| Amarillo | Durango | Pittsburgh |
| Anchorage | Eugene | Portland, ME |
| Aspen | Eureka | Portland, OR |
| Austin | Flagstaff | Reno |
| Baltimore | Ft. Myers | Rochester |
| Bend | Fredericksburg | Sacramento |
| Bloomington | Gainesville | Salt Lake City |
| Blue Hill Falls | Greenfield | San Francisco |
| Boise | Houston | San Luis Obispo |
| Boston | Humboldt | Santa Fe |
| Bozeman | Independence | Santa Monica |
| Brookings | Jackson | Santa Rosa |
| Burlington | Key West | Seattle |
| Cape Cod | Killington | Sharon |
| Charlotte | Las Vegas | Springfield |
| Champaign | Lexington | Spokane |
| Cheyenne | Lincoln | St. Louis |
| Chicago | Los Angeles | Steamboat Springs |
| Cincinnati | Louisville | Taos |
| Colorado Springs | Madison | Tampa |
| Columbia | Manchester | Toledo |
| Columbus | Mendocino | Tupelo |
| Concord | Memphis | Vail |
| Conway | Minneapolis | Virgin Islands |
| Dallas | Monterey | Watsonville |
| Dare County | Nashville | |
| | New York | |
| | Norfolk | |

10850 Wilshire Blvd. Suite 710, Los Angeles CA. 90024

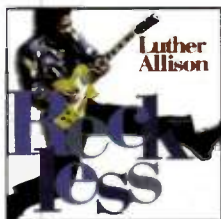
phone: 310-470-3220 fax: 310-470-1892

e-mail: aaaman259@earthlink.net

BLUES

BY MATTHEW LAWTON

LUTHER ALLISON



ALBUM: *Reckless*
LABEL: Alligator (4849)
 Luther Allison is back with his latest release, and there's no denying, that when it comes to the blues, Allison is "reckless." With his screeching guitar solos and his screaming, soulful vocals, Allison plays as if his very own life depended on it.

Recorded mostly in Memphis and produced by Jim Gaines (Stevie Ray Vaughan, Santana), *Reckless* will definitely go down as one of the best blues albums of 1997. Featuring 14 songs that range from acoustic blues, to slow-burn, late-night grooves, to full-tilt scorchin' rock, *Reckless* proves once and for all that Allison is what he plays.

SUGGESTED TRACKS: "You Can, You Can"; "Low Down And Dirty."

CONTACT: Tim Kolleth 773.973.7736 (tim@allig.com)

OMAR & THE HOWLERS



ALBUM: *Southern Style*
LABEL: Watermelon (1061)
 Born and raised in McComb, Mississippi, the same small town as Bo Diddley, Omar learned to play guitar at 13, and play guitar he did. Performing as a kid in the blues clubs on the outskirts of town, Omar mastered the music of his mentors. And now with the release of *Southern Style*, Omar and his gang of Howlers deliver the blues just the way you like 'em, Southern fried and smothered in Texan sauce on a hot August night. Reuniting with producer Richard Mullen (Stevie Ray Vaughan, Eric Johnson), and with the help of Stephen Bruton on guitar and Nick Connolly on organ, Omar & The Howlers have never sounded more at home and more in style.

SUGGESTED TRACKS: "Snake Rhythm Rock"; "Ton Of Blues."

CONTACT: Eric Zappa 512.472.6192

COREY HARRIS



ALBUM: *Fish Ain't Bitin'*
LABEL: Alligator (4850)
 Twenty-eight-year-old Corey Harris sounds as if he's been playing the blues for 100 years. With his second album, *Fish Ain't Bitin'*, Harris proves that 1995's *Between Midnight And Day* was no fluke. The new album features nine original tunes along with

outstanding covers of songs by Son House, Blind Willie Johnson, Big Maceo Marriwether, Mississippi Fred McDowell and even Memphis Minnie. Harris' deep mournful voice and guitar playing makes this a timeless album of timeless music.

SUGGESTED TRACKS: "You Got To Move"; "Fish Ain't Biting."

CONTACT: Tim Kolleth 773.973.7736 (tim@allig.com)

CHARLIE MUSSELWHITE



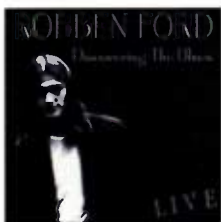
ALBUM: *Rough News*
LABEL: Pointblank/Virgin (42856)
 As Charlie Musselwhite says in the liner notes, "When I hear real emotion, I can't help but recognize its power," and when you hear this album, you, too, will hear that emotional power. Musselwhite's harp playing has never sounded better and he's

even playing the guitar a bit more this time around. Guest musicians include Kid Ramos (James Harmon Band) and Cesar Rosas (Los Lobos). *Rough News* features some classy Musselwhite-penned tunes and a few covers that might catch you by surprise, including a great harmonica version of Santos & Johnny's, "Sleepwalk." With news like this, reading the paper wouldn't be so rough.

SUGGESTED TRACKS: "Rough Dried Woman"; "Feel It In Your Heart."

CONTACT: Scott Douglas 212.332.0418 (lojack@ix.netcom.com) & Ted Edwards 310.288.2726 (tedwards@ix.netcom.com)

ROBBEN FORD



ALBUM: *Discovering The Blues*
LABEL: Avenue Jazz (72727)
 This album of never-before-released material was recorded back in 1972 when Robben Ford was only 21 years old, and when you listen to this disc, you'll be amazed at how great Ford is, and was. Taken from live recordings at the famous Ash Grove in

Hollywood and The Golden Bear in Huntington Beach, Ford, who plays saxophone as well as guitar, and his band, burn through some classic cuts, including B.B. King's "Sweet Sixteen" and John Lee Hooker's "It's My Own Fault." This is a great uncovered gem of vintage, sweaty, bar blues.

SUGGESTED TRACKS: "You Drive A Hard Bargain"; "Blue & Lonesome."

CONTACT: Steve Topley 310.824.6393

ETTA JAMES



ALBUM: *Love's Been Rough On Me*
LABEL: Private Music (82140)
 The term "living legend" gets thrown around a lot these days, and mostly undeservedly so, but that's not the case with Etta James. She's a Grammy winner, she was inducted into the Rock and Roll Hall of Fame and has given us four decades of hits in

R&B, pop, blues and jazz. Now, with the release of *Love's Been Rough On Me*, James delivers for the first time ever an album of country blues! You know James, you know her voice and you know she always sings the truth. *Love's Been Rough On Me* is the perfect record for anyone who's fallen in and out of love.

SUGGESTED TRACKS: "I've Been Lovin' You Too Long"; "The Rock."

CONTACT: Crystal Ann Lea 310.358.4845 (clea@bmgmusic.com)

JOHN MOONEY



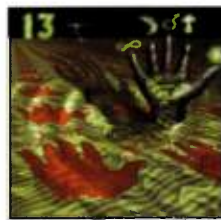
ALBUM: *Dealing With The Devil*
LABEL: Ruf (1015)

John Mooney's rough voice might remind you of blues great Son House, and that shouldn't surprise anyone since Mooney spent a great deal of time as a kid playing with and learning from Son House himself. *Dealing With The Devil* is Mooney's eighth album and was recorded live last year in Germany. Featuring 13 tracks of originals and covers, *Dealing With The Devil* is an extraordinary recording that strips everything away except the soul and the passion of these songs. When it comes to dealing with the devil, John Mooney will get you through that crossroad with your soul intact and enriched.

SUGGESTED TRACKS: "Baby Please Don't Go"; "New Someday Baby."

CONTACT: Serious Bob 212.580.3314

13 featuring LESTER BUTLER



ALBUM: *13*
LABEL: Hightone (8078)
 13 is a group of blues players led by singer and harp master Lester Butler (The Red Devils), and includes Alex Shultz (guitar), James Moore (bass) and Steven Hodges (drums). This album smokes, and so will your speakers when you're blasting

this Chicago-style blues. 13 includes a number of original tunes as well as songs penned by Howlin' Wolf, Muddy Waters, Elmore James, Dr. Ross, and Big Joe Williams. 13 is full of raw, gritty, late-night boogie that will make you shake and sweat.

SUGGESTED TRACKS: "Sweet Tooth"; "Smokestack Lightning."

CONTACT: Darrell Anderson 510.763.8500 (dander959@aol.com)

JUMPIN' JOHNNY SANSONE



ALBUM: *Crescent City Moon*
LABEL: Bullseye Blues/Rounder (9585)

Crescent City Moon, Jumpin' Johnny Sansone's second album, was originally issued to sell at live gigs, but after winning multiple "Best Of" awards, Bullseye Blues decided to give the people what they want, and

what they wanted was Jumpin' Johnny Sansone. *Crescent City Moon* features none other than slide-guitar great Sonny Landreth and the Iguanas sax players, and when combined with Sansone's harp and accordion playing, what you get is a record that'll make the Crescent City proud.

SUGGESTED TRACKS: "Give Me A Dollar"; "Your Kind Of Love."

CONTACT: Leslie Rouffe 617.354.0700 (leslier@rounder.com)

"I AM TIGER WOODS"

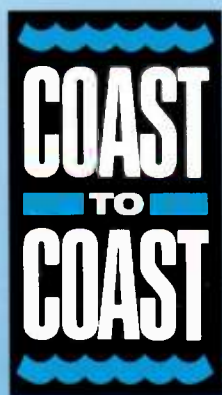
Susan B. Levin

"I AM TIGER WOODS"

Crissy Zagami

"I AM TIGER WOODS"

Laura Sanano



totally *tiger* **totally *adult***

Adult Rock/Adult Alternative/A3

Radio Promotion & Tour Support

Coast To Coast Promotion, Inc.

205 East 42nd Street, Suite 1307, New York, NY 10017

212-682-1990, (fax) 212-682-1984, E-mail: sblctc@aol.com

Also available for: NAC/Smooth Jazz & Vocals
and Jazz Radio Promotion

SONIC

EXCURSIONS

CHARLIE HADEN & PAT METHENY



ALBUM: *Beyond The Missouri Sky*
LABEL: Verve (537130)

It's certainly a special moment when two modern jazz/contemporary giants like Charlie Haden and Pat Metheny team up to create music together. But there's a common thread between them that goes beyond

the music: both hail from small towns in Missouri—Haden from Forsythe and Metheny from Lee's Summit. So together these two expressionists have fashioned an album of understated beauty and stalwart musicianship. Many of the songs were inspired by experiences and memories of their childhoods and the new perspectives they've achieved, while others are traditional pieces or songs written by others. These duets have a timeless quality that will keep them fresh for a very long time.
SUGGESTED TRACKS: "The Moon Is A Harsh Mistress"; "Our Spanish Love Song."

CONTACT: Bud Harner 310.996.7905

MYCHAEAL DANNA



ALBUM: *Kama Sutra OST*
LABEL: TVT (8100)

The music for the Mira Nair film inspired by the famous (and to some, infamous) book, *Kama Sutra*, impresses me with the beauty and mystery this film must capture (I haven't seen it yet, but I hope to). Obviously the setting is in India and revolves

around the spiritual and physical universe of love and all its variation and profundity. The music—composed, produced and arranged by Mychael Danna, uses a broad variety of musicians, almost all of which play traditional instruments—is atmospheric and spatial, and is nestled somewhere between the past and the future, but certainly not in the present. The entire score is beautiful and peaceful.

SUGGESTED TRACKS: The choice is yours.

CONTACT: Gary Jay 212.979.6410 (gary@tvrecords.com)

RYUICHI SAKAMOTO



ALBUM: *Smoochy*
LABEL: Milan (35789)

Ryuichi Sakamoto has been successfully merging the East and West for quite a while. Through his use of subtle Japanese musical sensibilities loosely veiled by Western, urban lounge arrangements,

he's become a huge international star and an underground favorite in the US. His latest domestic release, *Smoochy*, was recorded in New York, which accounts for its accessible elements: however, Sakamoto's all-pervasive influences remain intact. He produced the disc, composed all the songs, sang most of the vocals and played all the keyboards as well as accomplishing the computer programming.

SUGGESTED TRACKS: "Bibo No Aozora"; "Hemisphere."

CONTACT: Beth Krakower 212.782.1085

(beth_krakower@bmgmusic.com)

STRUNZ & FARAH



ALBUM: *Live*
LABEL: Selva (1002)

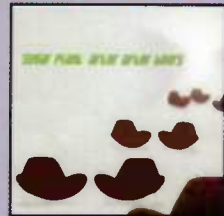
Fans of Jorge Strunz and Ardeshir Farah will be happy to know these two outstanding guitarists have finally fulfilled the wishes of many—to make a live recording. This disc was recorded last August at Leeds, in North Hollywood, CA, and features

choice songs from the previous three studio efforts by these amazing musicians. As Strunz & Farah said in the liner notes, "We enjoyed having more space to stretch out improvisationally on many of these pieces." The disc also features a previously unrecorded piece, "Chinca," which was recorded at the soundcheck before the concert. Joining the duo were bassist Elisco Borrero, drummer Paul Tchounga, and percussionists Cassio Duarte and Ramon Yslas.

SUGGESTED TRACKS: "Heat Of The Sun"; "Dark Fire."

CONTACT: Promotion 818.703.1251 (selvasound@aol.com)

SUGAR PLANT



ALBUM: *After After Hours*

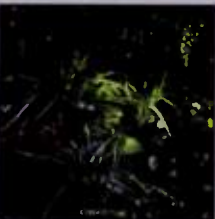
LABEL: World Domination (046)
 Sugar Plant surreptitiously got its start in Tokyo in 1993 and they've slowly built a reputation for themselves via Japanese, European and American indie releases. They've garnered glowing reviews—"Star quality..."

Sugar Plant wraps itself around you like a tourniquet" (*Magnet*). Or "A priceless specimen...Sugar Plant reveal the power of a whisper, the bliss of languorously downstroked electric guitars, the satisfaction of strategic cymbal splashes" (4/5 *Alt Press*). The band—Shin'ichi Ogawa (guitar/vocals/effects) and Chinatsu Shoyama (bass/vocals/effects/guitar)—fit right in the same pocket as Mazzy Star, Galaxie 500, Stereolab and The Velvet Underground.

SUGGESTED TRACKS: "Guide"; "Here Rain Comes."

CONTACT: Promotion 800.818.6377 (dominate@netvotage.com)

BANYAN



ALBUM: *Banyan*
LABEL: CyberOctave (2005)

Banyan is an experimental sonic ensemble guided by Porno For Pyros drummer Stephen Perkins and was produced by his partner in this journey, David Turbin. Their intention was to bring a free-form ethic to music not seen since the days of *Bitches Brew*, *On The*

Corner or early King Crimson rantings. Joining the two for this inspirational flow were bassist Mike Watt (former leader of Firehose) and The Dust Brothers, who recorded and mixed *Banyan*. As the name suggests, the roots of this musical collage reach deep and wide. The end result is separate and random sounds, bytes and grooves that somehow all flow together.

SUGGESTED TRACKS: The choice is yours.

CONTACT: Scott Bergstein 310.589.1515 (homusik@aol.com)

MARDEN HILL



ALBUM: *Hijacked*

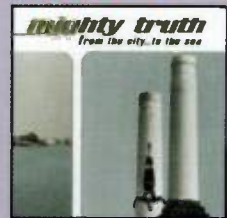
LABEL: Stepping Stone (71202)
 Marden Hill is a run down 17th century mansion in the English countryside. It's also the name of, as well as the place where, Mark Daniels, Pete Moss, Chris Bermand, Ian D. Smith and Matt Lipsey—Marden Hill—live. *Hijacked* is this acid jazz ensemble's second

release, and perhaps best represents the state-of-the-art of this musical genre; their cool, funky grooves, hip, jazzy instrumentation and poetrylike lyrics are spearheading this style into a brand-new direction. However you want to describe it, it acts as an antidote to the high-speed society in which many of us live.

SUGGESTED TRACKS: "Harlem River Drive"; "Come On."

CONTACT: Steve Zelewka 310.393.0125 (steppingstone@aol.com)

MIGHTY TRUTH



ALBUM: *From The City To The Sea*

LABEL: Stepping Stone (71203)
 Labelmates to Marden Hill, Mighty Truth is another English band taking the roots of soul and jazz into new territory. Slightly more trippy and seductive than the above-mentioned band, Mighty Truth nevertheless makes

music to soothe the frazzled nerves of the urban dweller. The main thing that sets this band apart from many in the acid jazz scene is its looser approach to music; rather than keeping everything tightly arranged and over-processed, there's a clear sense of spontaneity and improvisation. The collaborative team of Alex Gray and Julian Bates are at the heart of this band, along with the vocalizations of Vanessa Freeman, Dwight Clarke and Willy Wondera.

SUGGESTED TRACKS: "Rebirth"; "Don't You Ever Learn?"

CONTACT: Steve Zelewka 310.393.0125 (steppingstone@aol.com)

PHILIP GLASS



ALBUM: *Heroes Symphony*

LABEL: Point Music (454388)

In 1993, Philip Glass entered new compositional territory with his *Low Symphony* based on the pioneering music of David Bowie and Brian Eno. Glass continues in this area with the *Heroes Symphony*—a full-blown, modern

classical music symphony, once again based on the music of David Bowie and Brian Eno; this time his inspiration came from the 1977 Bowie/Eno album *Heroes*. Comparing the two, Bowie states that, "Philip has more of himself in the new album, but the irony is I believe that he's actually put his finger on more of my original voice." Further, the music from the *Heroes Symphony* has been adapted to a ballet choreographed by Twyla Tharp.

SUGGESTED TRACKS: The choice is yours.

CONTACT: Randy Dry 212.333.8314

We Get It On.



SEAN COAKLEY LOUISE COOGAN

PROGRESSIVE MUSIC MARKETING & PROMOTION

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

TEL: 914-241-3669 • FAX: 914-241-3601



Station Liners

Hey there, this is Matt Lawton from *totallyadult*, and you're reading the *totallyadult* back pages...oh, wait a minute, wrong script.

Hey label cats, why not get some of your artists into your conference rooms, make 'em a pot of coffee, grab a working tape deck, and ask them to rattle off some station IDs? Have them be as creative and loose as they want, but remember to have them at least mention their name, what group they're from, if any, and then read the liners. It's fun, it's easy, and it's a cool segue into one of their songs on the air.

CIDR

Detroit, Michigan

- ...93-9, The River, quality rock.

KAEP

Spokane, Washington

- ...1-0-5-7, The Peak.
- ...whenever I'm in Spokane, I listen to 1-0-5-7, The Peak, but, um...I've never been to Spokane.

KBAC

Santa Fe, New Mexico

- ...98 FM, radio free Sante Fe.
- ...the highly caffeinated morning show with Sam Ferrara.

KBCO

Boulder, Colorado

- ...97 point 3, K-B-C-O, world class rock.

KBXR

Columbia, Missouri

- ...1-0-6-1, B-X-R, where the music comes first.

KBZD

Amarillo, Texas

- ...catch the Buzz in Amarillo at 99-7.
- ...you're listening to Amarillo's new attitude in rock, 99-7, The Buzz.

KCRW

Los Angeles, California

- ...K-C-R-W, 89 point 9 FM.
- ...a community service of Santa Monica College, National Public Radio for more of Southern California, K-C-R-W, 89 point 9 FM.
- ...National Public Radio for more of Southern California, K-C-R-W, 89 point 9 FM.

KEGR

Concord, California

- ...K-E-G-R, 97 point 7 FM, Contra Costa's musical alternative.
- ...K-E-G-R, 97 point 7 FM, playing a different kind of classic rock.
- ...K-E-G-R, 97 point 7 FM, progressive adult radio.

KERA

Dallas, Texas

- ...one of a kind, member-supported public radio in North Texas, K-E-R-A, 90 point 1.

KFAN

Fredericksburg, Texas

- ...keep The Fan on and you'll stay cool, 1-0-7 point 9.
- ...your home of Texas music, 1-0-7 point 9, The Fan.
- ...last on the dial, but first in your heart, 1-0-7 point 9.
- ...the final stop on your FM dial, 1-0-7 point 9, The Fan.
- ...Texas radio, The Fan.

KFLX

Flagstaff, Arizona

- ...quality rock on 1-0-5-1, The Eagle.

KFOG

San Francisco, California

- ...quality rock, true variety, 1-0-4 point 5, 97 dot 7, the Bay Area's, K-FOG.
- ...world class rock, 1-0-4 point 5, 97 dot 7, the Bay Area's K-FOG.
- ...world class rock, the Bay Area's, K-FOG.

KFMU

Steamboat Springs, Colorado

- ...radio in tune with you for over 20 years, K-F-M-U.
- ...legendary wind and solar-powered radio, K-F-M-U.
- ...always first with the best new music, K-F-M-U.
- ...Colorado's finest, K-F-M-U.

KFXD

Boise, Idaho

- ...the music difference, K-F 95.

KGSR

Austin, Texas

- ...1-0-7 point 1, K-G-S-R, radio Austin.
- ...1-0-7 point 1, K-G-S-R, where the music comes first.

KHUM

Humboldt, California

- ...K-H-U-M, radio without the rules.

KISM

Bellingham, Washington

- ...92 point 9 FM, independent rock.

KIWR

Omaha, Nebraska

- ...quality rock, less repetition, that's what they're all about. 89-7, The River.
- ...89-7, The River, inside another long River cruise.
- ...you asked for it, you got it, another instant request on 89-7, The River.
- ...hey, if you wanted to hear the same song 15 times a day, you'd buy a CD player, wouldn't you? The difference is variety, 89-7, The River.
- ...89-7, The River. So hip, they're practically torso.
- ...you're listening to Bill Stewart, hey, he tries real hard. 89-7, The River.
- ...89-7, The River, they're cleaner than the Missouri.
- ...more hits than you get at a Royals game, 89-7, The River.

KKNB

Lincoln, Nebraska

- ...The Point, 1-0-4 point 1.
- ...Lincoln's new radio station, The Point, 1-0-4 point 1.

KKQQ

Brookings, South Dakota

- ...K-Q, 1-0-2.
- ...all the best new and classic music, K-Q, 1-0-2.

KKZN

Dallas, Texas

- ...listening to The Zone.
- ...93-3, The Zone.
- ...more music from the new music Zone, 93-3, The Zone.
- ...93-3, The Zone, quality rock, true variety.
- ...93-3, The Zone, where the music comes first.

KLRQ

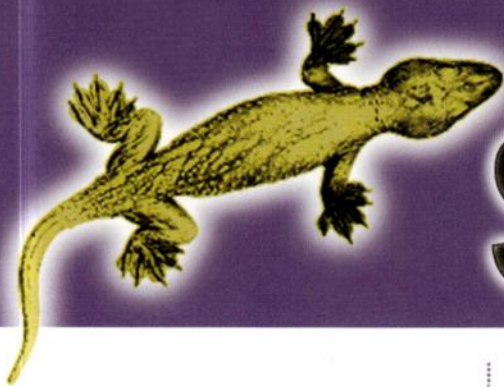
Independence, Missouri

- ...you're crankin' Q-96 FM.
- ...you're rockin' the stix, Q-96.

KLRR

Bend, Oregon

- ...you're on Clear, 1-0-7 point 5, where the music matters most.
- ...the station for the best variety of music, Clear, 1-0-7 point 5.



Station Liners

KMBY

Monterey, California

- ...K-M-B-Y is the alternative for the Monterey Bay Area.
- ...the alternative for the Monterey Bay Area, K-M-B-Y.

KMMS

Bozeman, Montana

- ...when the music matters, it's The Moose, 95-1, K-M-M-S.
- ...your home of rock and roll, 95-1, The Moose.

KMTN

Jackson, Wyoming

- ...Jackson Hole's Mountain of music, 96 point 9, K-M-T-N.

KMTT

Seattle, Washington

- ...1-0-3 point 7 FM, The Mountain.
- ...a rock and roll adventure, 1-0-3 point 7 FM, The Mountain.

KNBA

Anchorage, Alaska

- ...K-N-B-A, 90 point 3, Alaska's new native voice.
- ...a signal of change, K-N-B-A, 90 point 3.
- ...the station making a difference, K-N-B-A, 90 point 3.
- ...K-N-B-A, 90 point 3, native broadcasting for Alaska.

KOTR

San Luis Obispo, California

- ...rock and rhythm and blues, K-Otter, K-O-T-R, 94 point 9 FM.
- ...in the water with The Otter, K-Otter.
- ...free-form radio on the Central Coast, K-Otter, 94 point 9 FM.
- ...you're listening to Lady Tie Di on The Otter, K-Otter.
- ...you're tuned to The Otter, K-O-T-R, Cambria, San Luis Obispo.

KOZT

Mendocino, California

- ...The Coast.
- ...from The Coast.
- ...the best music from The Coast.
- ...locally programmed, 95-3, 95-9, all digital, The Coast.

KPCC

Pasadena, California

- ...FM 89 point 3, K-P-C-C.
- ...FM 89 point 3, K-P-C-C, Pasadena, Los Angeles, Orange County.
- ...hand-picked music, FM 89 point 3, K-P-C-C.

KPEK

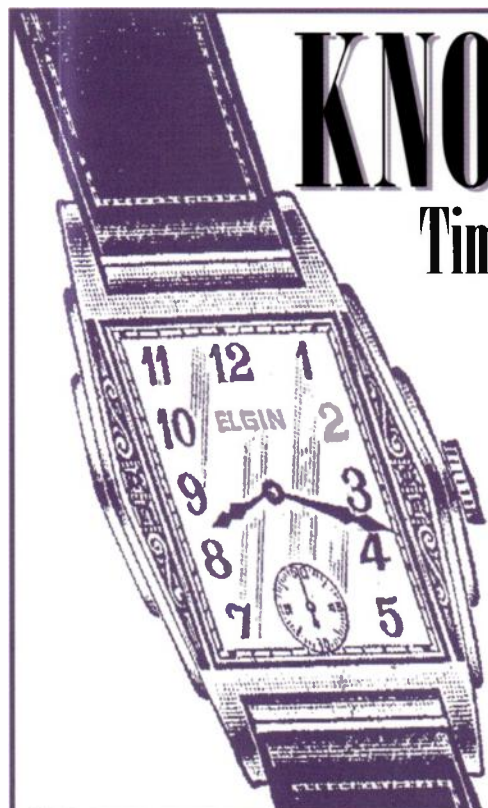
Albuquerque, New Mexico

- ...talk is cheap, music is priceless, The Peak at 100 point 3.
- ...the all new Peak, 100 point 3.
- ...Gene and Julie, it's like when you get caught in your zipper, 100 point 3.
- ...luscious, low-cal and easy to make, 100 point 3, the all new Peak.

KPFT

Houston, Texas

- ...90 point 1, K-P-F-T.
- ...you're listening to Crossroads on 90 point 1, K-P-F-T.



KNOW WHAT TIME IT IS?

Time to renew your subscription to **tallyadult**

My check for \$200 is enclosed

Or

Charge to my Credit Card



(circle one)

ACCOUNT NUMBER _____ EXP. DATE: _____

NAME _____ COMPANY _____

BILLING ADDRESS _____

CITY, STATE & ZIP CODE _____

Mail this form with your payment to: 120 North Victory Boulevard, Burbank, CA 91502

Or for faster service, call 1-800-222-4382



Station Liners

KPIG

Monterey, California

- ...1-0-7 oink 5, K-Pig radio.
- ...1-0-7 oink 5, Freedom, California.
- ...K-Pig radio, 1-0-7 oink 5.
- ...The Pig.

KQPT

Sacramento, California

- ...today's music alternative, 100 point 5, The Zone.

KRCC

Colorado Springs, Colorado

- ...K-R-C-C, Colorado Springs, member supported public radio for Southern Colorado.
- ...pledge your support now to K-R-C-C, call, 473-4801 or 1-800-748-2727.

KRCL

Salt Lake City, Utah

- ...K-R-C-L, 91 FM, in Salt Lake City, radio free Utah.

KROK

Deridder, Louisiana

- ...dig it, it's digital, 92 point 1, K-R-O-K.
- ...it's cool, it's digital, it's 92 point 1, K-R-O-K.
- ...your alternative to ordinary radio, K-R-O-K.

KRSH

Santa Rosa, California

- ...Sonoma County's music alternative, 98 point 7, The Crush, K-R-S-H.
- ...The Crush, 98 point 7, K-R-S-H.
- ...98 point 7, The Crush, K-R-S-H.

KRVM

Eugene, Oregon

- ...more variety in music, K-R-V-M, 92-V.
- ...listener powered, 92-V.
- ...92-V, K-R-V-M.

KSPN

Aspen, Colorado

- ...K-S-P-N, The Valley's quality rock.

KSUT

Durango, Colorado

- ...Four Corners public radio, K-S-U-T.
- ...K-S-U-T, a service of the Southern Ute Tribe.
- ...K-S-U-T, a service of the Southern Ute Tribe, for the Four Corners.

KTAO

Taos, New Mexico

- ...1-0-1 point 5, K-T-A-O, Taos, the world's most powerful solar radio station.
- ...the world's most powerful solar radio station, K-T-A-O, 1-0-1 point 5.

KTCZ

Minneapolis, Minnesota

- ...Cities 97.
- ...quality music, true variety, Cities 97.

KTHX

Reno, Nevada

- ...100 point 1, The X.
- ...X-Radio, 100 point 1.
- ...music without borders, 100 point 1, The X.

KTNP

Omaha, Nebraska

- ...Omaha's new station, The Point, 93 point 3.
- ...The Point, 93 point 3.

KTUN

Vail, Colorado

- ...adult rock, 1-0-1 point 5, 95-3, K-T-U-N.
- ...adult rock, K-T-U-N.

KUNC

Northern Colorado, Colorado

- ...K-U-N-C, diverse music and in-depth news from National Public Radio.

KUWR

Cheyenne, Wyoming

- ...Wyoming public radio.

KXGO

Eureka, California

- ...when I'm in Northern California, I listen to the home of quality rock and roll, 93 point 1, K-X-G-O.
- ...you're listening to the North Coast's favorite rock station, 93 point 1, K-X-G-O.

KXPK

Denver, Colorado

- ...96-5, The Peak.

KXPT

Las Vegas, Nevada

- ...quality rock, 97-1, The Point.

WAPS

Akron, Ohio

- ...91 point 3, W-A-P-S, Akron's unique music mix.

ALISON KRAUSS & UNION STATION



"Looking in the Eyes of Love"

from their latest release
So Long So Wrong

"Alison Krauss's new CD is a gift sent from heaven."

—Richard Corliss,
Time Magazine

"Krauss and company have shaped a unique sound that is both rootsy and contemporary."

—**USA Today's Best Bet**

"Alison Krauss....powerful, but understated, emotionally transparent and achingly irresistible."

—Don McLeese, **Rolling Stone**

**Over 70,000 scans
in the first
three weeks!**

totallyadult
Non-Commercial 
Adult Retail 

**Appearing on the
Conan
O'Brien Show
May 8th
National Tour!**

Kim Richey

"I Know"

the new single from her
new album **Bitter Sweet**



totallyadult

Commercial Airplay #5 Most Promising
Non-Commercial Airplay **A**

Now On Over 60 stations!

*Catch Kim Richey in the states
before she hits Europe with Wilco*

| | | |
|-----|------|------------------|
| Fri | 3/21 | Chicago, IL |
| Sat | 3/22 | Cleveland, OH |
| Wed | 4/2 | Philadelphia, PA |
| Thu | 4/3 | New York, NY |
| Fri | 4/4 | Boston, MA |

Schuba's
Wilbert's
Tin Angel
Bottom Line
Johnny D's

* Dates subject to change

For information contact: Chris Stacey @ (800) 456-0971 or David Einstein @ (212) 333-8000

Management: Robert Bennett Management @ (415) 221-9188

WILLIAM TOPLEY



"I Don't Wanna Go (Uptown)"

See what the buzz is all about—
catch William Topley on tour:

| | |
|-------------------|---------------------|
| 5/7 Pittsburgh | 5/14 Athens, GA |
| 5/8 New York City | 5/15 Orlando |
| 5/9 Philadelphia | 5/16 Key Largo |
| 5/10 Boston | 5/17 St. Petersburg |
| 5/11 Albany, NY | 5/18 Pensacola |

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

Management: Paul Crockford Management
London Tel: 011-44-171-792-4313





Station Liners

WBOS

Boston, Massachusetts

- ...W-B-O-S, when you're looking for something fresh and different.
- ...rock of the 80s and 90s, W-B-O-S.
- ...world class radio, W-B-O-S.
- ...the B-O-S new music file.
- ...no repeat workday on W-B-O-S.

WCBE

Columbus, Ohio

- ...your true alternative, W-C-B-E, 90 point 5 FM, Columbus.
- ...W-C-B-E, 90 point 5 FM, your true alternative.

WCBR

Chicago, Illinois

- ...92-7, W-C-B-R.

WCLZ

Portland, Maine

- ...you'll never hear the same song twice on the same day, Portland's album station, 98 point 9, W-C-L-Z.

WDET

Detroit, Michigan

- ...your connection for music variety in the Motor City is W-D-E-T FM, Detroit.
- ...W-D-E-T FM, Detroit.

WEBK

Killington, Vermont

- ...W-E-B-K, Killington, New England's finest rock.
- ...1-0-5 point 3, W-E-B-K, Killington.

WEBX

Champaign, Illinois

- ...The Web, 93-5, the way music radio should be.
- ...more fun than a poke in the eye, and a lot easier to drive with, The Web, 93-5.
- ...the best music, anytime, anyplace, anywhere, 93-5, The Web.
- ...you're caught on The Web, 93-5 on your FM dial, W-W-W dot W-E-B-X-F-M dot com on the World Wide Web.

WEHM

Long Island, New York

- ...96-7, E-H-M.
- ...you're listening to Richards in the morning on 96-7, E-H-M.

WERU

Blue Hill Falls, Maine

- ...W-E-R-U Blue Hill, listener sponsored community radio.
- ...W-E-R-U FM, Blue Hill.

WEVL

Memphis, Tennessee

- ...FM 90, W-E-V-L.

WFPK

Louisville, Kentucky

- ...commercial free, W-F-P-K, Louisville, a service of The Public Radio Partnership.
- ...commercial free 92 FM, W-F-P-K, Louisville, alternative music for grownups.
- ...commercial free 92 FM, deal with it.

WFUV

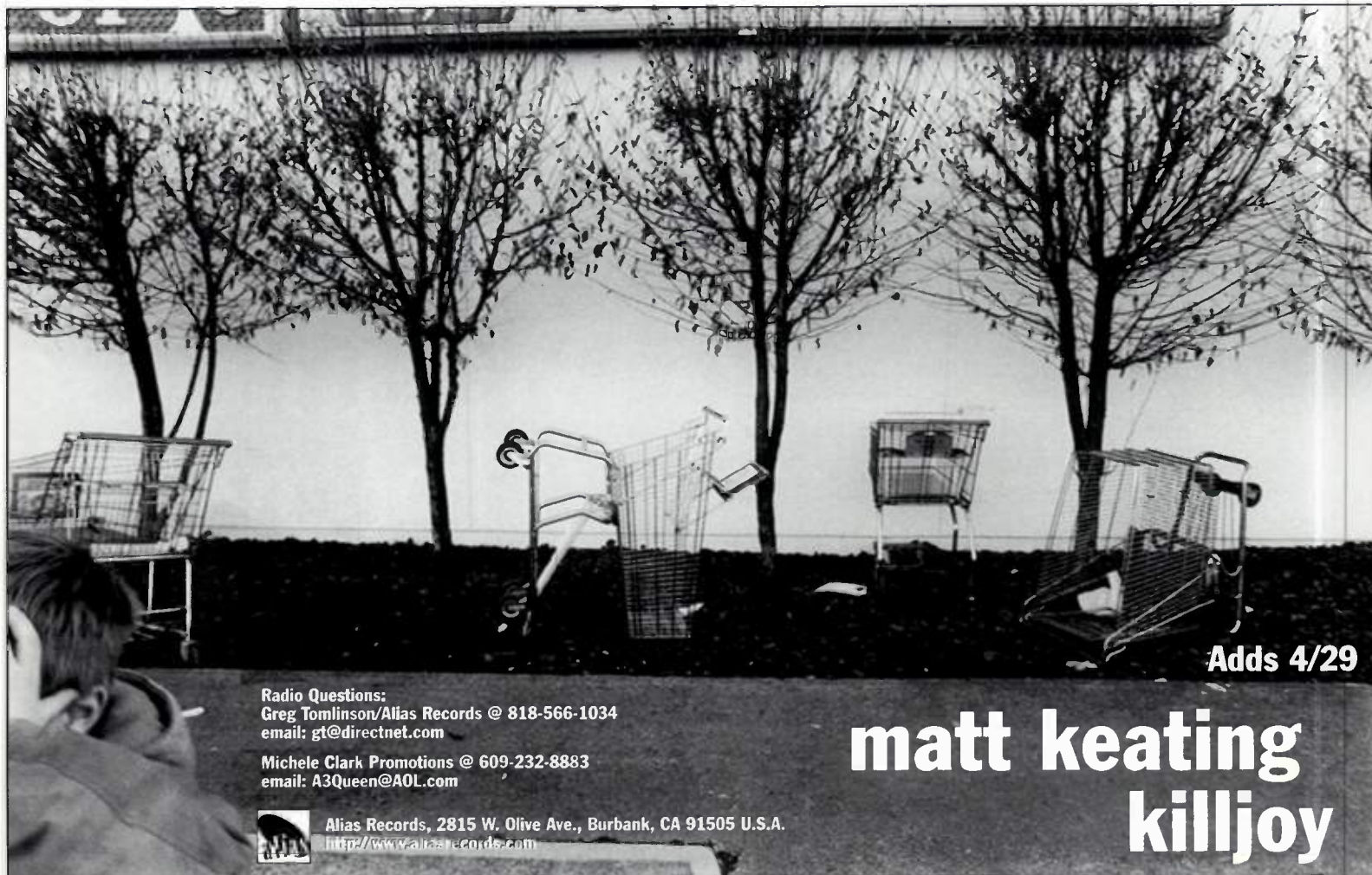
New York City, New York

- ...90 point 7 FM, W-F-U-V.
- ...90 point 7 FM, W-F-U-V, in New York.

WHPT

Tampa, Florida

- ...world class rock and roll on 1-0-2 point 5, The Point.
- ...it's your world, your music, world class rock, The Point.



Adds 4/29

Radio Questions:
Greg Tomlinson/Alias Records @ 818-566-1034
email: gt@directnet.com

Michele Clark Promotions @ 609-232-8883
email: A3Queen@AOL.com



Alias Records, 2815 W. Olive Ave., Burbank, CA 91505 U.S.A.
<http://www.aliasrecords.com>

matt keating
killjoy

The Album Network is
ELEGANTLY WASTED

with

INXS

**A Concert Broadcast
May 9-11**

**Recorded at The Mayan Theatre
in downtown Los Angeles**

Before their world tour begins, INXS makes a quick visit to North America for a few concert dates in support of *ELEGANTLY WASTED*, their 10th studio album and first for Mercury Records. Our one-hour show will take us through the band's rich musical past, plus a sampling of new songs!

For market-exclusive clearances, contact The Broadcast Department at 818.955.4000

Management: Paul Craig & Martha Troup





Station Liners

WIIS

Key West, Florida

- ...Key West's choice for choice music, The Island.
- ...our island, our music, 1-0-7 point 1, The Island.

WIVI

St. Thomas, Virgin Island

- ...quality rock and roll for the Caribbean, 96 Rock.
- ...music for the mind, 96 Rock.

WJBX

Ft. Myers, Florida

- ...the difference is the music, 99X.
- ...the longer you listen, the cooler you become, 99X.
- ...99X, you know, the cool station.
- ...image is nothing, substance is everything. Your music, 99X.

WKOC

Norfolk, Virginia

- ...world class rock, 93-7, The Coast.
- ...93-7, The Coast, world class rock.

WKZE

Sharon, Connecticut

- ...you're tuned to W-K-Z-E, 98 point 1 FM, your album alternative.
- ...you're listening to Michael Wright on W-K-Z-E, 98 point 1.
- ...you're listening to Randy Milroy on W-K-Z-E, 98 point 1.

WLUP

Chicago, Illinois

- ...the music's back on The Loop, 97-9.
- ...the best music on the planet, 97-9, The Loop.

WMAX

Rochester, New York

- ...world class rock of the 80s and 90s, W-M-A-X, 1-0-6-7, 1-0-2 dot 3.
- ...W-M-A-X, 1-0-6-7, 1-0-2 dot 3.

WMKY

Lexington, Kentucky

- ...90 point 3 FM, W-M-K-Y, listener supported Public Radio from Moorehead State University.

- ...90 point 3 FM, W-M-K-Y, the best in adult alternative music, W-M-K-Y.

WMMM

Madison, Wisconsin

- ...1-0-5-5 Triple M.
- ...Madison's progressive radio, 1-0-5-5 Triple M.

WMNF

Tampa, Florida

- ...radio for the rest of us, 88 point 5.
- ...radioactive, 88 point 5.

WMVY

Martha's Vineyard, Massachusetts

- ...92 point 7, W-M-V-Y.
- ...album radio, 92 point 7, W-M-V-Y.

WMWV

Conway, New Hampshire

- ...W-M-W-V, 92 point 5.
- ...the voice of the Valley, 93 point 5.



**outsourc
music**

NATIONAL PROMOTION AND REGIONAL STAFFING SERVICES

PROJECT BY PROJECT, ONGOING OR TEMPORARY

CALL MICHAEL EHRENBURG

415.681.6043

FAX: 415.665.6476

E-MAIL: OUTSRCEMUSIC@EARTHLINK.NET



**Every 60 Seconds,
Someone In America Succumbs
To Leukemia, Cancer, or AIDS.**

Shocking.

Over half a million cancer or AIDS-related deaths are expected to occur this year... 1,500 victims each and every day... with one out of every 4 deaths in America attributable to these dreaded diseases.

And we are all at risk.

In the U.S., 1 of every 2 men and 1 of every 3 women will face cancer during his or her lifetime. A truly sobering statistic.

Right now, The T.J. Martell Foundation needs your help more than ever.

Because every minute counts.

We're All Part Of The Cure.

Please join us:

Thursday, May 8, 1997

**The T.J. Martell Foundation
For Leukemia, Cancer & AIDS Research
1997 Humanitarian Award Dinner**

**Guest Of Honor
David R. Glew
Chairman, Epic Records Group**

**The New York Hilton
New York City
Reception 6:30 PM
Dinner 8:00 PM**

**Emcee
Gloria Estefan**

**Presenter
Mariah Carey**

**Entertainment
Celine Dion**

For tickets or more information please
contact Muriel Max 212-245-1818
<http://www.tjmartellfoundation.org>

Be a part of the 1st Annual T.J. Martell Internet Auction of
Celebrity Memorabilia, featuring items from some of music's biggest stars.
Link your station to the event. Contact Aaron Foreman at
Epic Records 310-449-2057 or visit our website at:
<http://streammedia.com/auctionline/>



WNCW

Wilmington, North Carolina

- ...a world of music and N.P.R. news, W-N-C-W, Spindale.

WNKU

Cincinnati, Ohio

- ...your natural alternative, 89-7, W-N-K-U.

WOXF

Manchester, New Hampshire

- ...the new 96 point 5 FM, The Fox.
- ...70 minute super sets of rock and roll favorites without the hard edge, The Fox.

WRLT

Nashville, Tennessee

- ...on Nashville's progressive radio, Lightning 100.
- ...David Hall rocks y'all, on Lightning 100.
- ...you're listening to Morning Lightning on W-R-L-T, Nashville's progressive radio.

WRNR

Baltimore, Maryland

- ...WR-N-R free-form progressive radio.

WRNX

Amherst, Massachusetts

- ...the Valley's only quality rock, 100 point 9, W-R-N-X.

WRRX

Gainesville, Florida

- ...97-X is rock, rhythm and roll.
- ...97-X, W-R-R-X.
- ...music for people with brains, 97-7, W-R-R-X.

WRSI

Greenfield, Massachusetts

- ...The River, 95 point 3 FM, W-R-S-I, Greenfield, Northampton, Brattleboro.
- ...The River, 95 point 3 FM, W-R-S-I.

WSMS

Tupelo, Mississippi

- ...99 point 9, The Storm.

WTTS

Bloomington, Indiana

- ...and I like it here on Indiana's 92 point 3, W-T-T-S.
- ...thanks for listening to the station that supports my music, Indiana's 92 point 3, W-T-T-S.
- ...Indiana's 92 point 3, W-T-T-S.

WVOD

Dare County, North Carolina

- ...the Outer Bank's modern music station, 99 point 1, The Sound.
- ...Carolina's rock and roll alternative, 99 point 1, The Sound.

WXKR

Toledo, Ohio

- ...rock's new perspective, 94-5, K-Rock.
- ...I got a new perspective, sounds like you do, too. 94-5 K-Rock.

WXLE

Albany, New York

- ...quality rock from the 80s and 90s, X-L 1-0-4 dot 5.
- ...progressive rock for the Capitol region, X-L 1-0-4 dot 5.
- ...rock and roll adventure, X-L 1-0-4 dot 5.

WXPB

Philadelphia, Pennsylvania

- ...and you're listening to the World Cafe with David Dye.
- ...and you're listening to The Difference with Elise Brown.
- ...and you're listening to 88-5, X-P-N.
- ...and you're listening to the Morning Show with Michaela Majoun at 88-5, X-P-N.

WXRC

Charlotte, North Carolina

- ...Deep Cuts, 95 dot 7.
- ...Charlotte's most talked about radio station, Deep Cuts, 95 dot 7.

WXRT

Chicago, Illinois

- ...93 X-R-T, radio Chicago.
- ...93 X-R-T, Chicago's finest rock.

WXRV

Boston, Massachusetts

- ...always music first, 92 point 5, The River.
- ...Boston's rock alternative, 92 point 5, The River.
- ...92 point 5, The River.

WYEP

Pittsburgh, Pennsylvania

- ...your station where the music matters, 91 point 3, W-Y-E-P.
- ...the local music connection, W-Y-E-P.
- ...the station that gets you the new music first, W-Y-E-P.
- ...91 point 3, W-Y-E-P, your station where the arts come alive.

Moody ballads, drum-driven rave-ups, coffee-house guitar and gypsy violin — all swirling around the emotional hurricane of Lisa Mathews' voice.



"Lisa Mathews can sing big and and she can sing small...these guys deserve a shot at the national stage."
— Charles M. Young, Musician

"Love Riot deftly blends delicate melodies, cunning instrumental flourishes ...a well developed portrait of a band on it's way up"
— Swing Magazine

"Maybe She Will"

The debut release from
LOVE RiOT

Produced by Eric "Roscoe" Ambel
On your desk NOW

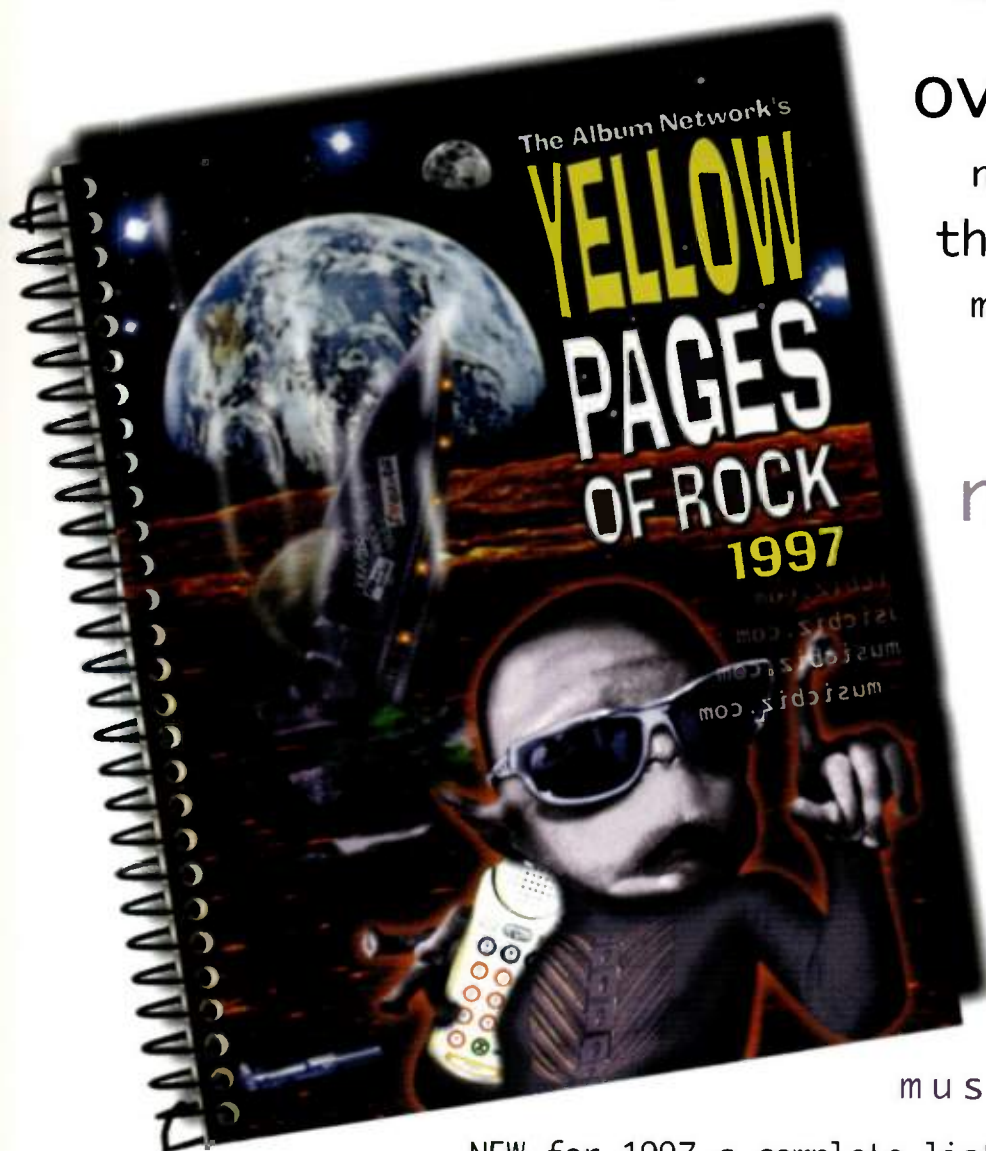


Start a Love Riot Today



www.squirrelboy.com

The truth is in here.



over 400 pages of...

names, addresses, numbers & faxes
the 1997 yellow pages of rock
master volume includes a complete
listing of:

public relations
urban radio
networks
independents
entertainment lawyers
press
booking agents
rock radio
top 40 radio
music retailers
music publishers
cd manufacturing
consultants
college radio
artist managers & artist talent buyers
classic rock radio
recording studios
record labels
music television

NEW for 1997 a complete list of E-mail Addresses and Web Sites!

Plus a section devoted to New Media Services!

We're The Original, the Ultimate Music Industry Directory!

USE THIS COUPON FOR A \$35 SAVINGS...3 VOLUME SET IS REGULARLY \$150!

Please send me _____ 1997 Yellow Pages Of Rock set(s) at \$115.00 each!

Please send me _____ additional copy(ies) of Junior! at \$25.00 each!

Please send me _____ additional copy(ies) of Spot! at \$10.00 each!

☐ I'm enclosing a check payable to The Album Network

☐ Bill my    (Circle One)

Name _____

Company Name _____ Nature Of Business _____

Address _____ Suite/Floor _____

City _____ State _____ Zip _____

Work Phone _____ Home Phone _____

Credit Card # _____ Expiration Date _____ Signature _____

How Did You Hear About YP? _____

Total \$ _____ + \$6.00 (Shipping & Handling) All orders= _____ + \$10.00 CA State Sales Tax (residents of CA only) = _____

* International orders add \$35.00 shipping & handling

Detach coupon and mail to: Album Network
120 North Victory Boulevard, Burbank, CA 91502 USA

For Faster Service, Call (800) 222-4382 or (818) 955-4000. Fax (818) 955-8048. E-mail Address: yp@networkmags.com

© 1997 The Album Network, Inc. This coupon expires October 31, 1997



chucklehead strikes!

M. A traveling preacher comes to a prairie family home, trying to sell the lady of the house a Bible. "Wait here a minute," she says, and scurrying back to the outhouse. Soon she returns and says, "Not today thank you, we haven't used up the last one yet."

Q. What's the difference between a toilet and a waitress?

A. A toilet only has to deal with one asshole at a time.

Two escapees are running across the roof of their mental institution when they come to the edge of the building. One of them jumps across to the next building, but the other is too scared. The first one says, "I'll turn on the flashlight and you can walk across the beam like a bridge. The other says, "How can I be sure you won't turn it off when I'm in the middle?"

A guy walks into a bar and orders a beer. The bartender hands it to him, and pushes over a bowl of peanuts. The man is having a sip of his beer when he hears a tiny voice say, "Nice tie." He quickly looks around but sees nothing. He takes another sip when he hears, "Nice hat, too." He quickly puts down the beer, but there's no one around, so he asks the bartender, "I keep hearing a tiny voice saying nice things. What's going on?" The bartender nods understandingly and says, "Oh, it's the peanuts—they're complimentary."

A traveling ventriloquist, on the road between performances, decides to practice his craft before his next show. So he stops at a farmhouse and approaches the farmer. "Hello there, Mr. farmer," he says, "I was just passing by and wondering if I might speak to your dog." The farmer replies, "Well, everyone knows dogs don't talk." The ventriloquist says, "You'd be surprised what a dog might tell you. Can I speak with him?" The farmer, eyeing the ventriloquist suspiciously, calls his dog. "Hi there, Mr. dog," says the ventriloquist. "How does the farmer treat you?" The dog replies, "Oh, he's great! He throws a stick for me and scratches my belly; I just love him!" Needless to say, the farmer is dumbfounded. Wanting to see if he can fool the farmer again, the ventriloquist asks if he can speak with the farmer's horse. "Well, you know, horses don't talk." Again the ventriloquist explains, "You'd be surprised what a horse might tell you." So the farmer brings out his horse. "Say, Mr. horse, how does the farmer treat you?" asks the ventriloquist. The horse responds, "Oh, I think he's great. He feeds me oats and puts a blanket over me at night; I just love him!" Again the farmer is amazed. Wanting to try his luck a third time, the ventriloquist asks, "Mr. farmer, would you like to hear what the sheep has to say about you?" "Well," declares the farmer, "Sheep lie, ya know."

Triplets were seated in their high chairs waiting for their breakfast when their mother asks the first one, "What would you like for breakfast?" "I'll have some of those goddamn eggs!" he exclaims. The mother immediately picks him up and whips his little ass in good fashion. Putting him back in his chair roughly, she asks the second one politely, "What would you like?" The second triplet says, "I guess I'll have some of those eggs and a piece of that fucking sausage." His mother immediately picks him up and whips his ass just as good as the first. Slamming him back into his high chair she turns to the third and says, "What will you have?" He responds, "I'll have anything you've got except for those goddamn eggs and that fucking sausage."

There once were twin brothers named Joe and John Jones. Joe, the single brother, was the proud owner of a dilapidated boat. It so happened that John's wife died the same day that Joe's boat sank. A few days later, a kindly old lady runs into Joe on the street and, mistaking him for John, says, "Oh, Mr. Jones, I'm sorry to hear about your great loss. You must feel terrible." Not realizing she was referring to John's wife, Joe casually and callously replies, "Well, I'm not the least bit sorry; she was a rotten old thing from the beginning. Her bottom was all shriveled up, she smelled like a dead fish and the first time I got into her she made water faster than anything I'd ever seen. She had a bad crack in the back and a pretty big hole in the front—which got bigger every time I used her. And she leaked like anything. But this is what finished her: four guys from the other side of town were looking for a good time and asked if I would rent her to them. I warned them that she wasn't so hot, but they said they'd take a crack at her anyway. The crazy fools all tried to get into her at one time and it was too much for her. She cracked down the middle." Upon hearing all this, the poor old woman dropped to the ground in a dead faint.

One day, little Billy's teacher asked the class to go home and think of a story with a moral at the end. When it comes time for the kids to read their stories in class, little Suzy goes first: "My dad owns a farm and every Sunday we load the chicken eggs on the truck and drive into town to sell them at the market. One Sunday, we hit a big bump and all the eggs flew out of the basket and onto the road." When the teacher asks for the moral of her story, Suzy answers, "Don't keep all your eggs in one basket." Young Lucy goes next: "My dad owns a farm, too. Every weekend we take the chicken eggs and put them in the incubator. Last weekend only eight of the 12 eggs hatched." Again, the teacher asks for the moral of the story. Lucy says, "Don't count your chickens before they hatch." Next up is our hero, Billy. "My uncle Ted fought in the Vietnam war, and his plane was shot down over enemy territory. He jumped out before it crashed, but could only take a case of beer, a machine gun and a machete. He drank the case of beer on the way down, then landed right in the middle of 100 Vietnamese soldiers. He shot 70 with his machine gun before he ran out of bullets. Then, he pulled out his machete and killed 20 more before the blade broke, so he killed the last 10 with his bare hands." The teacher, looking more than a little shocked, clears her throat and demands to know what possible moral there could be to this story. "Well," Billy calmly explains, "Don't fuck with uncle Ted when he's been drinking."

Staking out a notoriously rowdy bar for possible D.U.I. violators, a cop watches from his squad car as a fellow stumbles out the door, and, as he sings something unintelligible at the top of his lungs, trips on the curb and tries about 45 cars before he opens the door to his own and falls asleep on the front seat. One by one, the drivers of the other cars drive off. Finally, the sleeper wakes up, starts his car and begins to leave. The cop pulls him over before he can even get out of the parking lot and administers a breathalyzer test. When the results show a 0.0 blood-alcohol level, the puzzled policeman asks him how that's possible. "Easy," the man says without a hint of slurring, "tonight was my turn to be the decoy."

THE WORLD TONIGHT

PAUL McCARTNEY

The first single from
Flaming Pie



www.flamingpie.com

Chat and webcast live

from London with **1** May 17

Produced by Jeff Lynne/Paul McCartney



www.flamingpie.com

©1997 MPL Communications Ltd. and MPL Communications Inc. under exclusive licence to Capitol Records, Inc.



"Shame On You"

The first track from the new album

"Shaming of the Sun"

In Stores April 29th

Headlining Arena Tour
Starts May 23rd In Atlanta

totallyadult Commercial Airplay ▲10

Non-Commercial Airplay ▲15

BDS Triple A Monitor 9*

Already On Over
80 *totallyadult* Stations!

INDIGO girls®

Produced by Indigo Girls and David Leonard

Management: Russell Carter Artist Management, Ltd.

www.indigogirls.com



67891



"Epic" and 卐 Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1997 Sony Music Entertainment Inc.