

# totallyadult



APRIL 25TH, 1997 • ISSUE NUMBER 9

# Laura Love



*octoRoon*

**totallyadult**

**Early Action At:**

KGSR

KERA

KTAO

KPFT

KPIG

WMNF

KUWR

KFAN

KSUT

KHUM

World Cafe



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Management: Mary McFaul, McFaul Booking & Management

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WRH

# letter from the editor

**I**t'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 Baltin. 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 Elcressor, 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: WNCS/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](mailto: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

# totallyadult

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# radio contacts

Stations are listed by first available music call hour.

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



MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
<b>monday</b>				
MTWThF 9:30a-3:30p	<b>KBZD</b> /Amarillo	OM PA	Kip Frazer Denise Spiser	<b>806.359.7484</b> fax 359.4294
M 10a-3p	<b>KEGR</b> /Concord	PD	Steve O'Brien	<b>510.845.2481</b> fax 687.7974
MTW 10-11a	<b>KFAN</b> /Fredericksburg	PD MD	J.D. Rose Rod Herbert	<b>210.997.2187</b> fax 997.2198 (E) txradio@ktc.com
MW 9a-noon	<b>KFMU</b> /Steamboat Springs <b>KSPN</b> /Aspen <b>KTUN</b> /Vail	PD MD PD MD PD MD	Ron Bostwick Carolyne Harvey Tina Lutz Carolyne Harvey Randy Waters Carolyne Harvey	<b>870.825.5778</b> fax 925.1142
M 9:30a-1p	<b>KFXD</b> /Boise	PD MD	Greg Roberts Kevin Welch	<b>208.888.4321</b> fax 888.2841 (E) kfxd@micron.net
M 3:15-6:15p	<b>KGSR</b> /Austin	PD MD	Jody Denberg Susan Castle	<b>512.472.1871</b> fax 472.0143 (E) jdenberg@kgsr.com
MF 9-10:45a	<b>KMBY</b> /Monterey	PD/MD	Rich Berlin	<b>408.788.1943</b> fax 757.1143
MW 10a-noon	<b>KMTN</b> /Jackson	PD/MD	Mark Fishman	<b>307.733.4500</b> fax 733.7773
M 10-3p	<b>KPCC</b> /Pasadena	APD PD	Shana LiVigni Larry Mantle	<b>818.585.7700</b> fax 585.7916 (E) smlivigni@paccd.cc.ca.us
MTh 12:15-2:15p	<b>KPFT</b> /Houston	PD MD	Eric Truax Mary Ramirez	<b>713.528.4000</b> fax 526.5750
MT 8-10a/12:30-3p	<b>KPIG</b> /Monterey	PD/MD	Laura Hopper	<b>408.722.9000</b> fax 722.7548 (E) sty@kpig.com
M 11a-1p	<b>KQPT</b> /Sacramento	PD APD/MD	Carmey Ferreri Carrie Owens	<b>916.823.6800</b> fax 927.6468 (E) carrie@radiozone.com
M 10-11:30a	<b>KRYM</b> /Eugene	PD	Don Ferrell	<b>541.887.3378</b> fax 687.3573
MF 3-5p	<b>KTAO</b> /Taos	PD/MD	Brad Hockmeyer	<b>505.758.1817</b> fax 758.8430 (E) hock@laplaza.org
MTW 3-5p	<b>KTHX</b> /Reno	PD MD	Bruce Van Dyke David Chaney	<b>702.828.1984</b> fax 825.3183
M 1:30-4:30p T 9-11a	<b>KUNC</b> /North Colorado	MD AMD	Julie Amacher Kirk Mowers	<b>870.351.2915</b> fax 351.1780 (E) jamacher@kunc.univnorthco.edu
MTWTh 9a-4p	<b>WAPS</b> /Akron	PD/MD	Bill Gruber	<b>330.781.3088</b> fax 761.3240 (E) wgruber@akron.ohio.gov
MT 1-4p	<b>WDET</b> /Detroit	PD AMD	Judy Adams Chuck Horn	<b>313.577.4140</b> fax 577.1300 (E) wdetfm@wdet.wayne.edu
M 11a-2p	<b>WERU</b> /Blue Hill Falls	PD/MD AMD	Dave Piszcz Sara Willis	<b>207.400.6600</b> fax 469.8961 (E) weru@celestast.com
M 1-4p	<b>WKZE</b> /Sharon	PD MD	Randy Milroy Leslie Ritter	<b>860.384.5800</b> fax 364.0129
MTWThF noon-5p	<b>WLUP</b> /Chicago	VP/PRG MD	Greg Solk Tim Virgin	<b>312.448.8278</b> fax 440.9473 (E) looponlin@aol.com
MT noon-2p	<b>WMKY</b> /Lexington	MD	Paul Hitchcock	<b>800.783.2334</b> fax 783.2335
MT 12:30-3p	<b>WMWV</b> /Conway	PD APD/MD	George Cleveland Mark Johnson	<b>863.447.5988</b> fax 447.3855
M 11a-1p W 1-6p	<b>WNCW</b> /Charlotte	PD MD	Dan Reed Bill Buchinsky	<b>704.287.8000</b> fax 287.8012 (E) wncw@blueridge.net
MTWThF 10a-1:30p	<b>WRRX</b> /Gainesville	PD	Jerry Gerard	<b>352.370.1230</b> fax 376.2666

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

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

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
MTWTh 10a-2p	WSMS/Tupelo	PD	Bill Thurlow	801.327.1163 fax 328.1122
MW 11:30a-4:30p	WXRT/Chicago	VP/PRG MD	Norm Winer Patty Martin	773.777.1700 fax 286.9978 (E) comments@wxrt.com
MT 11a-1p	WXRV/Boston	PD MD	Joanne Doody Mike Mullaney	508.374.4733 fax 373.8023 (E) mike@theriverwxrv.com
MTh 2:30-4:30p	WYEP/Pittsburgh	PD MD	Rosemary Welsch Greg Meitus	412.391.9131 fax 381.9126 (E) gmeitus@wyep.org
MF 10a-4p	SBR Consulting	MD	Tom Fricke	303.444.7700 fax 444.3555 (E) sbradio@aol.com
<b>tuesday</b>				
TW 3-5p	CIDR/Detroit	PM MD	Murray Brookshaw Ann Delisi	313.961.9611 fax 961.1603
TW 3-5p	KBCO/Denver	PD APD	Dave Benson Scott Arbough	303.444.5600 fax 444.2929 (E) kbcos@kbcos.com
TW 9a-noon/1-5p	KINK/Portland	PD APD	Carl Widing Anita Garlock	503.226.5080 fax 226.4578
TW noon-2p	KLRQ/Independence	PD/MD	Steve Stevens	816.885.7817 fax 885.8318 (E) klrq@aol.com
T 10a-1p W 11a-noon	KLRR/Bend	PD/MD	Doug Donoho	541.382.5263 fax 388.0456
TW 9a-noon	KOTR/San Luis Obispo	PD MD	Drew Ross Dean Kattari	805.927.5621 fax 927.0235
TWTh 10a-3p	KPEK/Albuquerque	PD MC	Nick Melloy Jaimey Barreras	505.889.8899 fax 323.2924
TTh 8:30-10:30a	KRCC/Colorado Springs	MD	Jeff Bieri	718.473.4881 fax 473.7863 (E) jbieri@cc.colorado.edu
T noon-3p	KRCL/Salt Lake City	MD	Bill Boyd	801.363.2881 fax 533.9136 (E) billb@krcl.org
TTh noon-2p	KROK/DeRidder	GM PD	Doug Stannard Lou Orleans	318.463.8288 fax 463.9291 (E) krok@lee.1stnet.com
TF noon-2p	KRSH/Santa Rosa	OM MD	Zoe Zuest Bill Bowker	707.588.9999 fax 588.0777 (E) krsh987@value.net
TW 3-6p	WEBK/Killington	APD	Jane Crossman	802.422.3156 fax 422.3158 (E) webk@vermontel.com
TThF 1-3p	WEBX/Champaign	PD/MD	Quintin Porter	217.355.2685 fax 355.1034 (E) qporter@webxfm.com
T 2-4p	WEVL/Memphis	PD/MD	Brian Craig	901.528.0561 fax 528.0561 (E) brian1965@webtv.net
T 11a-1p	WFUV/New York City	PD MD AMD	Chuck Singleton Rita Houston Ben Soper	718.817.4550 fax 365.9815 (E) thefolks@wfuv.org
TWThF 3:30-5p	WMMO/Orlando	OM MD	Fleetwood Gruver Annie Sommers	407.422.9890 fax 423.9666 (E) asommers@coxorlando.com
T 9a-5p	WMNF/Tampa	PD AMD	Randy Wynne Jeff Stewart	813.238.8001 fax 238.1802 (E) wmnf@wmnf.org
TW 3-5p	WMVY/Martha's Vineyard	PD/MD AMD	Barbara Dacey Jason Howard	508.663.5000 fax 693.8211
TW 1-4p	WNKU/Cincinnati	OM MD	Colin Gordy Stacy Owen	800.572.6500 fax 572.6604 (E) wnkut@wnku.edu
TTh 1-4p	WRLT/Nashville	PD MD	Jessie Scott Keith Coes	815.242.5600 fax 242.9877 (E) jscott@wrlt.com
T 11a-3p	WYOD/Dare County	PD APD/MD	Johnny Crook Matt Cooper	919.473.1993 fax 473.1757 (E) wvodfm@interpath.com



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WHPT	KTCZ	WXRV	CIDR
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AND MANY MORE

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Stations are listed by first available music call hour.

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

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	972.881.8288 fax 448.3378
T 9a-5p	Music Choice/USA	APD PD	Adam Neiman Jim Kressler	201.864.5421 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	214.748.8287 fax 740.9369
W 11a-1p	KFLX/Flagstaff	PD	Rich Malone	520.778.1177 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	707.786.5104 fax 786.5100 (E) kelly@khum.com
W noon-3p	KISM/Bellingham	PD MD	Ken Richards Jon Eliot	360.734.8788 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	406.586.2343 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 Fredericksen	612.336.0000 fax 333.2997
W 1:30-4:30p	KUWR/Cheyenne	PD	Don Woods	307.788.8824 fax 766.6184 (E) dwoods@uwyo.edu
W 11a-1:30p	KXGO/Eureka	PD MD	Linda Jo Doss Joe McNeil	707.448.8184 fax 445.3906
WThF noon-1p	KXPK/Denver	PD APD	Gary Schoenwetter Eric Schmidt	303.888.1348 fax 989.1364 (E) gary@theppeak.com
WThF 3-4:30p	KXPT/Las Vegas	PD MD	Chris Foxx J.D. Davis	702.878.1488 fax 876.1886 (E) point97@infi.net
W 3-5p	WCLZ/Portland	PD APD/MD	Brian Phoenix Kim Rowe	207.725.5565 fax 725.5121 (E) wclz@wclz.com
W noon-2p	WEHM/Long Island	PD	Steve Richards	516.328.0010 fax 329.5004 (E) wehm@peconic.net
W 1-4p	WLLS/Key West	PD	Brett Guizzetti	305.282.1133 fax 292.6936 (E) island107@cis.compuserve.com
W 10a-2p	WIVI/St. Thomas	PD MD	Kristine L. Simoni Dave Wurmlinger	808.774.1872 fax 774.9788
W noon-2p/3-4p Th noon-1p	WJBX/Ft. Myers	PD APD/MD	Stephanie Davis Kurt Schreiner	941.275.9980 fax 275.5611 (E) wjbx@usacomputers.net
W 3-5p	WKOC/Norfolk	PD APD/MD	Perry Stone Holly Williams	757.848.8500 fax 622.9769
W 1-4p	WMAX/Rochester	PD MD	Tom Sheridan Dave Joslin	718.232.8878 fax 232.1804 (E) wmaxfm@aol.com



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

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Engineered by John Hollenbeck  
Management, Dave Lory and Jack Bookbinder  
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ALBUM IN STORES JUNE 3

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W 11a-1p	WRSI/Greenfield	PD MD	Tim Tobin Johnny Memphis	413.774.2221 fax 774.2683 (E) wrsi@shaysnet.com
WTh 10a-11:30a	WXKR/Toledo	PD MD	Dusty Scott Laura Lee	419.863.9957 fax 697.2490 (E) krock@primenet.com
W 10a-1p	WXPN/Philadelphia	OM/PD MD	Bruce Ranes Bruce Warren	215.898.2571 fax 898.0707 (E) wxpn@pobox.upenn.edu
W 10a-1p	World Cafe/USA	MD OM/PD	Bruce Warren Bruce Ranes	215.898.2571 fax 898.0707 (E) worldcafe@pobox.upenn.edu
W 8:30a-noon	Dish-CD/USA	PD	Tom Killorin	206.256.2246 fax 441.5667 (E) tjkillorin@seanet.com

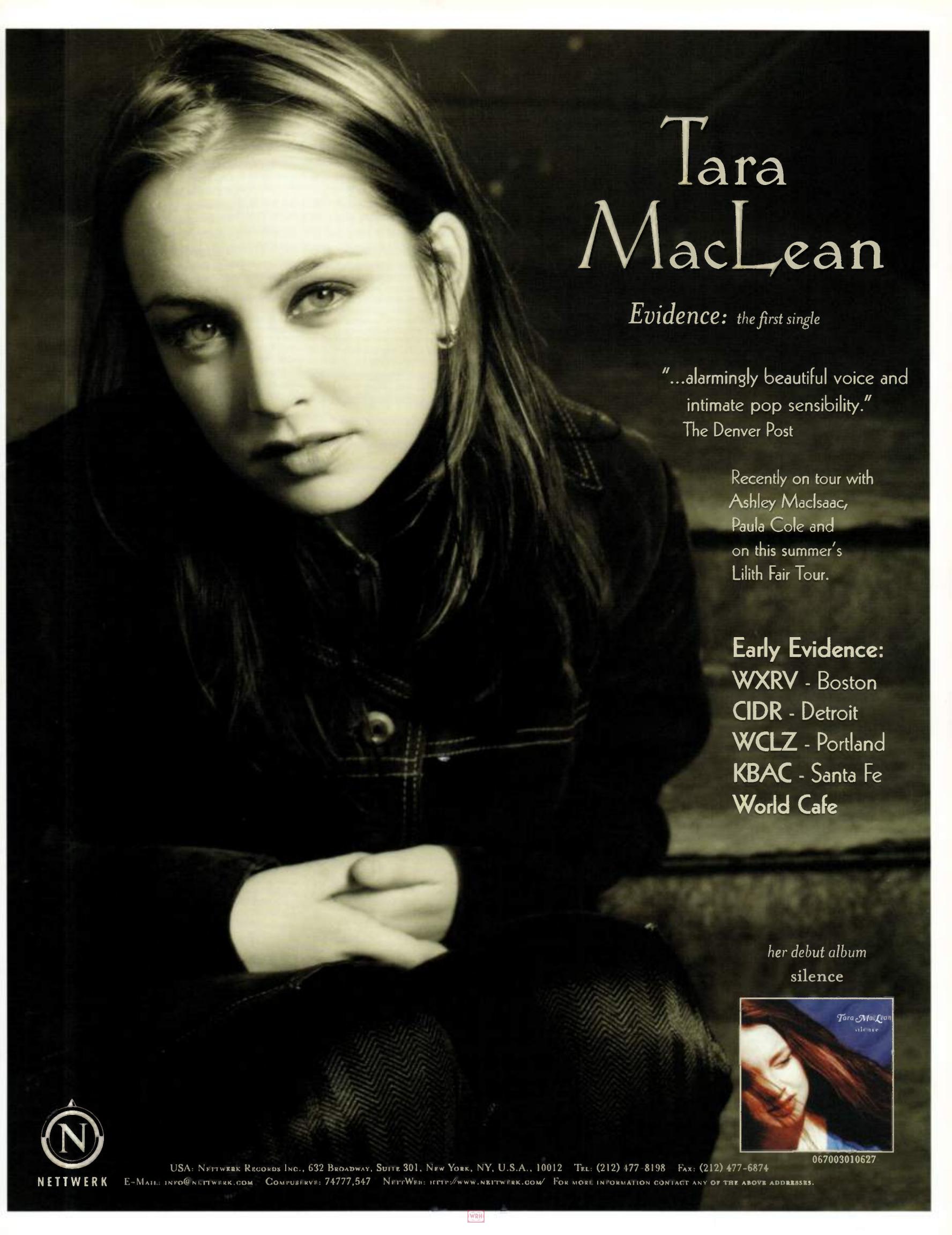
## thursday

ThF 9-11a	KBAC/Santa Fe	PD	Ira Gordon	505.988.3338 fax 989.3881
Th 2-5p	KBXR/Columbia	PD/MD	Keefer	573.449.1520 fax 449.7770 (E) keefer@bxr.com
Th 10a-noon	KKNB/Lincoln	OM MD	Charlie Thomas Junior	402.483.1517 fax 483.1519
Th 1-4p	KKQQ/Brookings	PD/MD	Dan Fullick	605.882.8126 fax 692.6434 (E) e9ao@sdsumus.sdstate.edu
Th 1-3p	KOZT/Mendocino	MC GM	Kate Hayes Tom Yates	707.884.7277 fax 964.9536 (E) thecoast@kozt.com
Th 9a-noon	KSUT/Durango	PD MD	Steve Rauworth Stasia Lanier	878.563.8215 fax 563.0399
Th 11a-1p/3-6p	KTNP/Omaha	PD MC	Kevin Callahan Tony Matteo	402.537.1000 fax 537.1295
ThF 3-5p	WBOS/Boston	PD MD	Jim Herron Cliff Nash	617.284.8287 fax 782.8757 (E) wbosonline@aol.com
ThF noon-2p	WFPK/Louisville	PD	Leslie Stewart	502.574.1040 fax 574.1671 (E) wfpk@iglou.com
Th 3-5p	WHPT/Tampa	PD APD	Chuck Beck Chris Taylor	813.577.7131 fax 578.2477
Th 3-5p F 10a-noon	WMMM/Madison	PD MD/APD	Pat Gallagher Tom Teuber	800.273.8774 fax 273.8852 (E) 1055triplem@wcinet.com
ThF 3:15-4:30p	WNCS/Burlington	PD MD	Glenn Roberts Jody Petersen	802.223.2306 fax 223.1520 (E) pointfm@together.net
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Th 10:30a-1p	WRNR/Baltimore	MD	Phil Harrell	410.828.0163 fax 267.7634
Th 11a-1p	WRNX/Amherst	MD	Bruce Stebbins	413.256.8784 fax 256.3171 (E) wrnx@javanet.com
Th noon-2:30p	WTTS/Bloomington	PD/MD	Rich Anton	812.332.2366 fax 331.4570
Th 1-3p	WVRV/St. Louis	PD MD	Scott Strong Mike Richter	314.281.3899 fax 259.5789
ThF 1-3p	WXLE/Albany	PD APD	Neal Hunter Randi Tyler	518.381.3596 fax 381.1097 (E) wxle@global2000.net
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## friday

F 11a-1p	KAEP/Spokane	PD MD	Scott Souhrada Haley Jones	509.448.1000 fax 448.7015 (E) hjones@1057thepk.com
F 4-6p	WCBE/Columbus	MD	Maxx Faulkner	614.398.5555 fax 365.5060 (E) wcbe@iwaynet.net
F 10:30-11:30a	WCBR/Chicago	PD APD	Tommy Lee Johnston Scott King	847.255.8800 fax 255.0129





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**austin**

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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 • 67439
10	14	DAVE MATTHEWS BAND Crash	RCA • 68904
11	15	COLLECTIVE SOUL Disciplined Breakdown	ATLANTIC/AG • 82834
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/EGG • 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/RYKODISC • 50029
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	DOC • 24975
20	29	VARIOUS ARTISTS Jerry Maguire OST	EPIC SOUNTRAX • 67910
18	30	ALANIS MORISSETTE Jagged Little Pill	MAVERICK/REPRISE • 45901
30	31	NANCI GRIFFITH Blue Roses From The Moons	ELEKTRA/EGG • 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 <i>Sound Of Lies</i> AMERICAN/REPRISE • 43114
2	ANI DIFRANCO <i>Living In Clip</i> RIGHTEOUS BABE • 11
3	INDIGO GIRLS <i>Shaming Of The Sun</i> EPIC • 57891
4	ROBERT CRAY <i>Sweet Potato Pie</i> MERCURY • 534483
5	TOAD THE WET SPROCKET <i>Coil</i> COLUMBIA • 67862

## IN-STORE PLAY

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

## BIN BURNERS

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

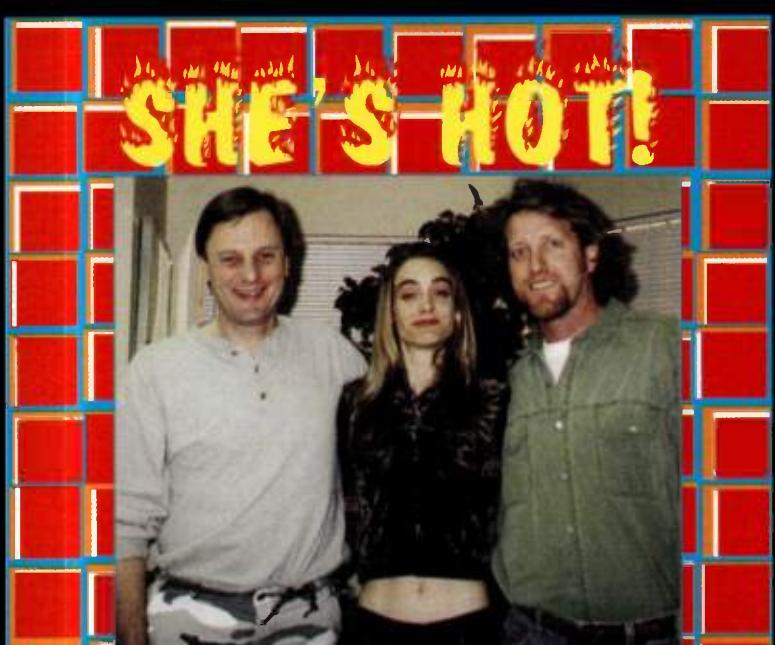
# AIRPLAY

## NON-COMMERCIAL

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

## COMMERCIAL

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



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

## MOST ADDED

1	<b>ABRA MOORE</b> <i>Strangest Places</i>	ARISTA/AUSTIN
1	<b>THE JAYHAWKS</b> <i>Sound Of Lies</i>	AMERICAN/REPRISE
2	<b>THE CICADAS</b> <i>The Cicadas</i>	WARNER BROS.
3	<b>THE BONESHAKERS</b> <i>Book Of Spells</i>	POINTBLANK/VIRGIN
3	<b>TOAD THE WET SPROCKET</b> <i>Coil</i>	RYKODISC

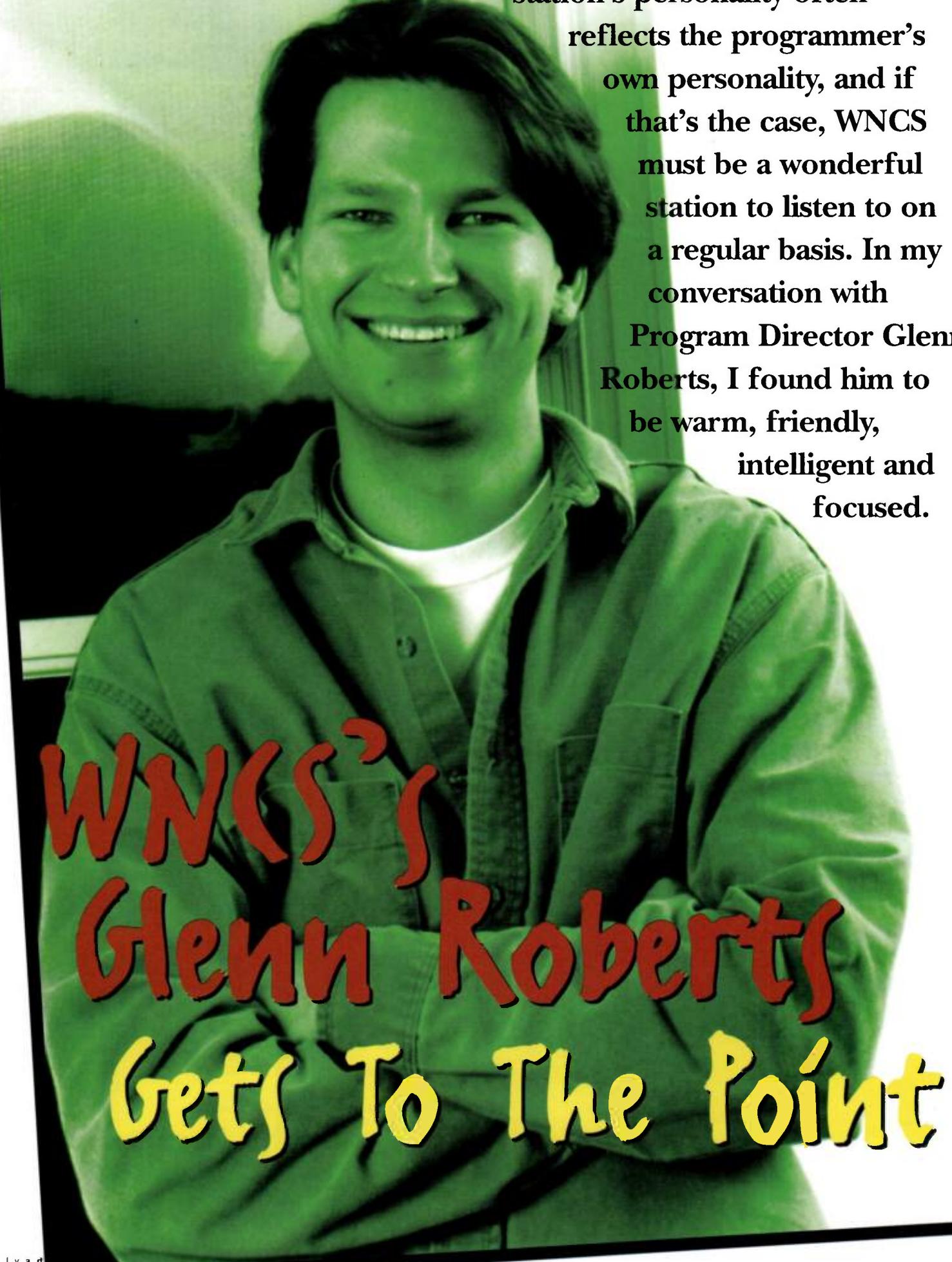
## MOST PROGRESS

1	<b>TOAD THE WET SPROCKET</b> <i>Coil</i>	COLUMBIA
2	<b>ABRA MOORE</b> <i>Strangest Places</i>	ARISTA/AUSTIN
3	<b>SON VOLT</b> <i>Straightaways</i>	WARNER BROS.
4	<b>BOZ SCAGGS</b> <i>Come On Home</i>	VIRGIN
5	<b>INDIGO GIRLS</b> <i>Shaming Of The Sun</i>	EPIC

## MOST PROMISING

1	<b>NANCI GRIFFITH</b> <i>Blue Roses From The Moons</i>	ELEKTRA/EEG
2	<b>MATCHBOX 20</b> <i>Youself Or Someone Like You</i>	LAWA/ATLANTIC/AG
3	<b>THE JAYHAWKS</b> <i>Sound Of Lies</i>	AMERICAN/REPRISE
4	<b>JAMIROQUAI</b> <i>Travelling Without Moving</i>	WORK
5	<b>KIM RICHEY</b> <i>Bitter Sweet</i>	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, WNCS 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.

# WNCS's Glenn Roberts Gets To The Point

Roberts certainly well represents a new breed of radio programmer—he's 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-timer 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,' 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."**

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 Raits and the Joan Armatradings 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 there 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 stations 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.

**WNCS**

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**What other things have you introduced into the station**

*(cont.)*

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

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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.

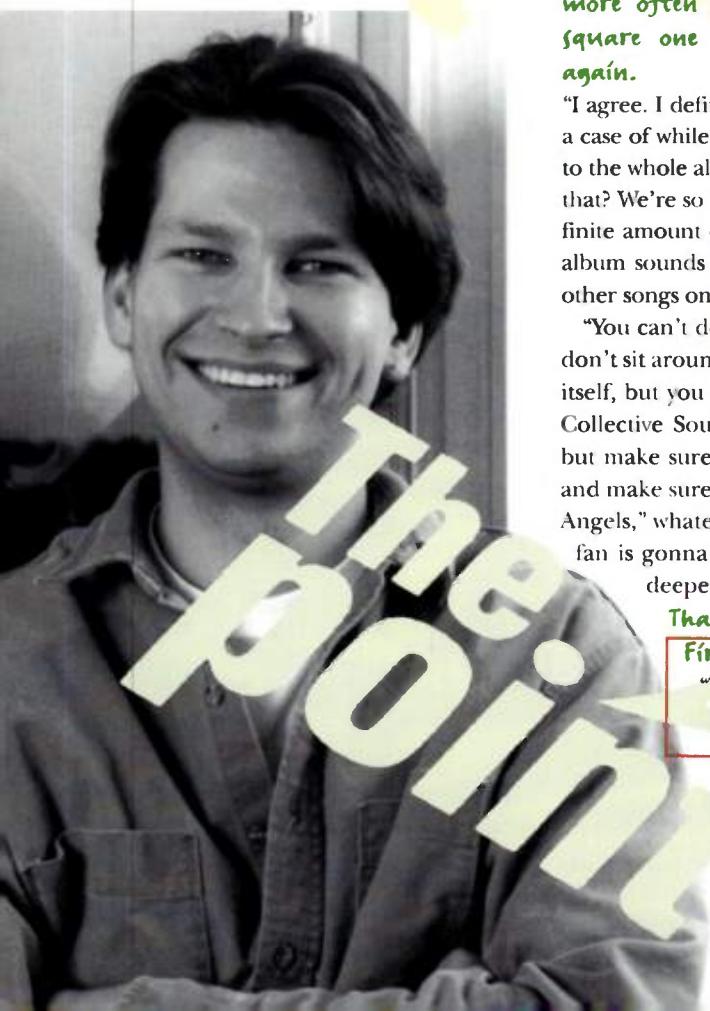
"I agree. I definitely think you should at least give it a fair shake. It's just a case of while you're working, drop the CD in the CD player and listen to the whole album and get a feel for it. I mean, do programmers still do that? We're so busy doing a million different things all in the course of 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."

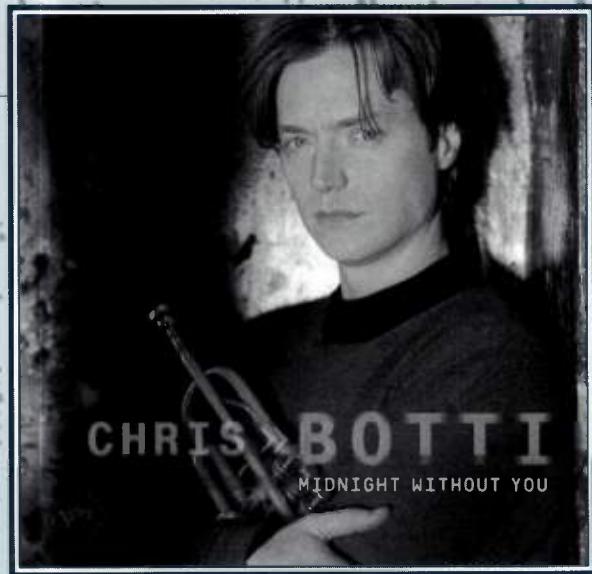
That's right, "The Point", Where Music Comes First.

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](http://www.pointfm.com) and feel free to E-mail THE POINT at [pointfm@together.net](mailto:pointfm@together.net).



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BOTTI

*Midnight Without You*

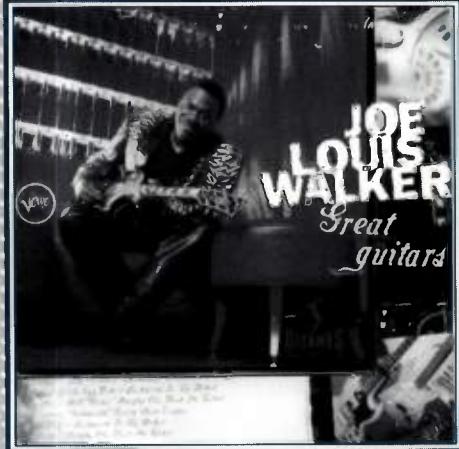


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KPIG	KZZK	WMKY	KBSU	KRCB	
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WXPN	WNCW	KTAO	WYEP	WCBE
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*and more coming every week!*

# SON VOLT



# KEEPING IT SIMPLE

by steve batlin

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.

**T**rue, 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

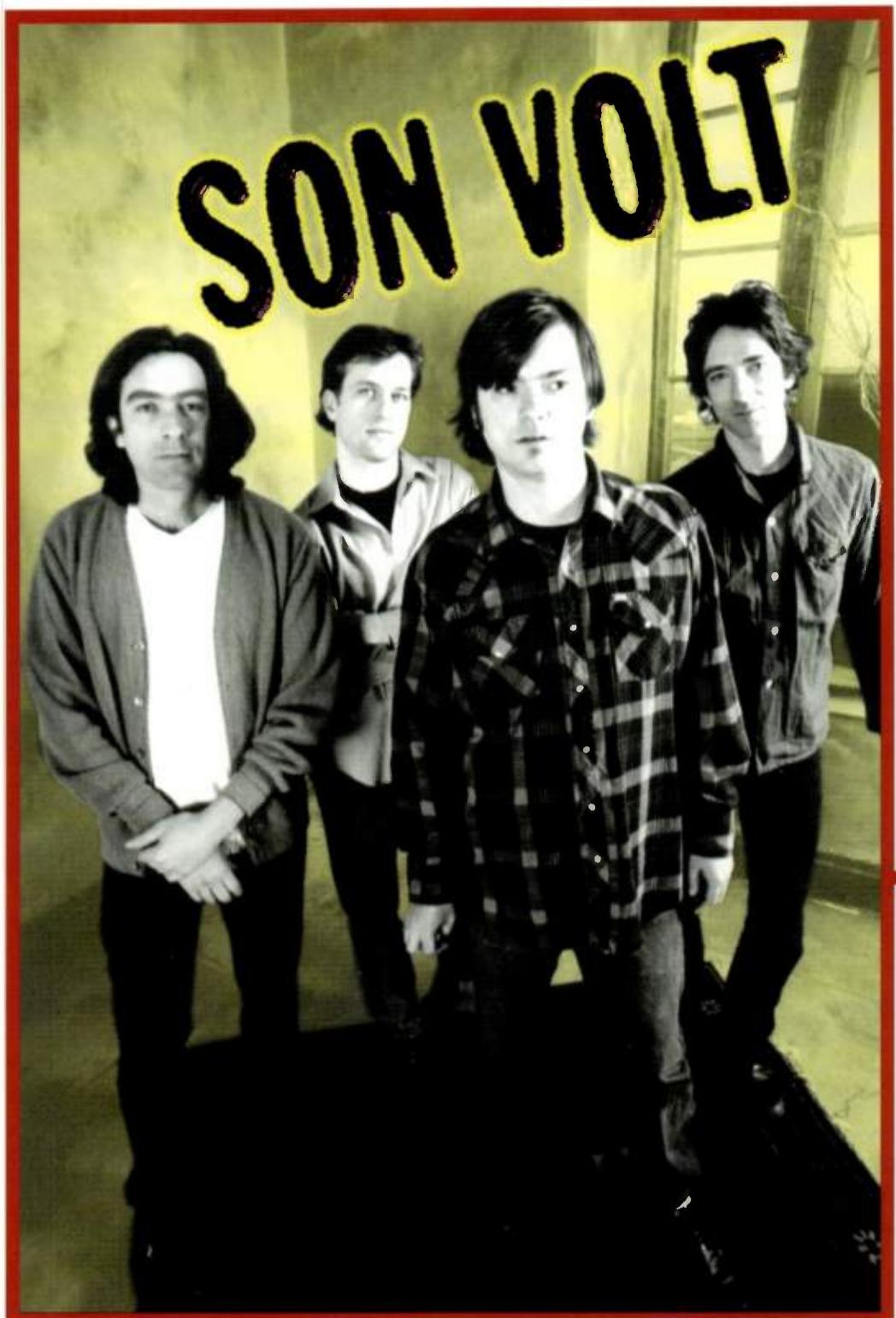
job of global implications without ever leaving your house, and films require over \$100 million worth of special effects to even hit your local theaters, there's something both refreshing and reassuring about Son Volt's simplistic sound, the soft jangles of the guitars on the first album's "Windfall" 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

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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,

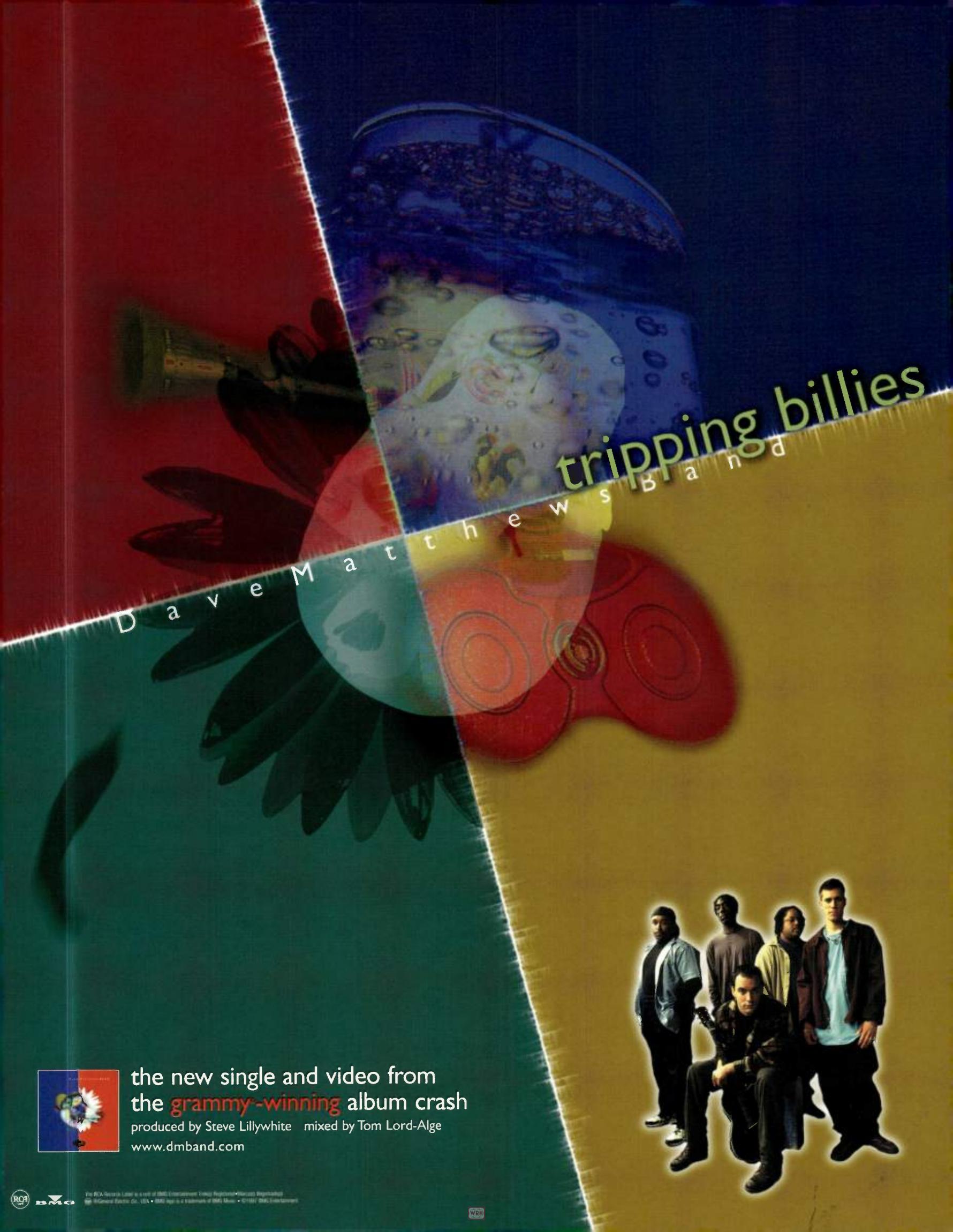
everything involved with the recording of the album went more smoothly. "It was a bit more of an easygoing process this time around," something Farrar attributes to "the level of familiarity, both personally and musically, between the members."

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.



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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 Chicago 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."

**S**traightaways 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*, *VIRTUALLY ALTERNATIVE*, 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  
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"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-**

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the self-titled  
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**WORK**

# totally type

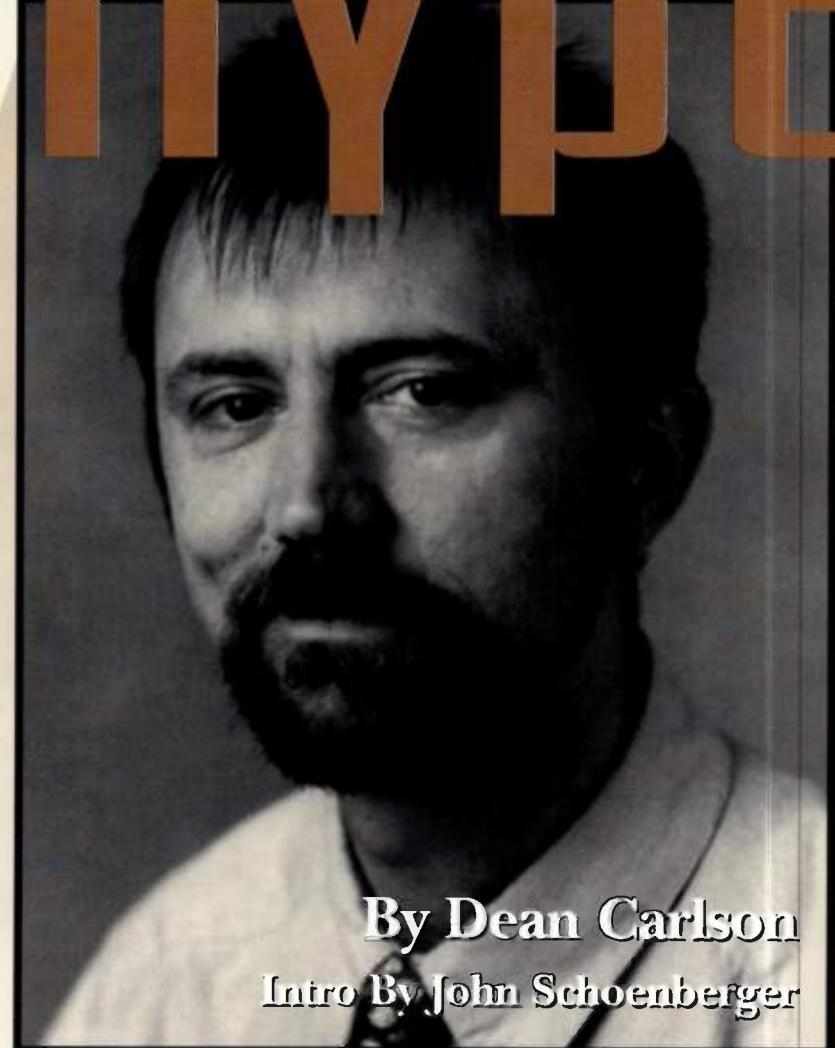
I had originally asked KMTT (The Mountain)'s vivacious MD Dean Carlson to write a piece in our ongoing theme of music and trends. To my delight, he took the idea about four steps further and ran with it. What you're about to read is his take on the psyche of the Adult Rock Radio listener. But perhaps 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

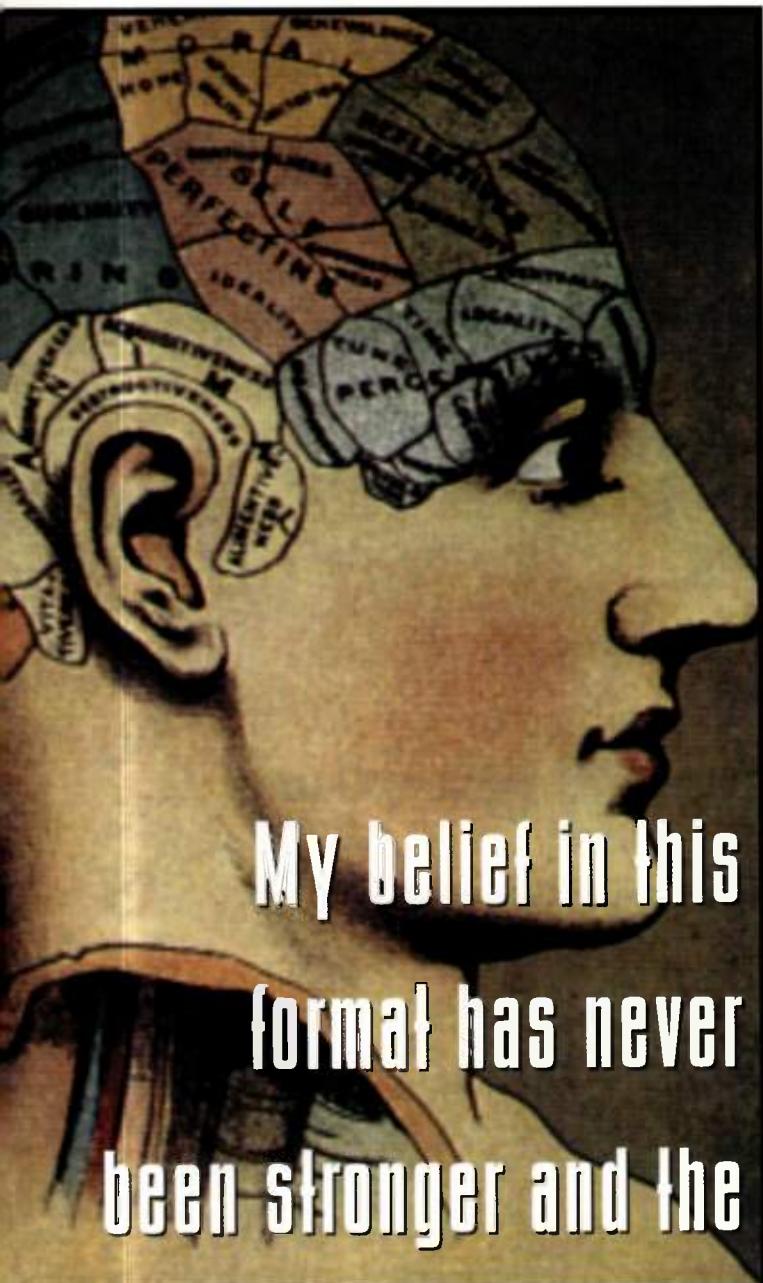
Intro By John Schoenberger

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



**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

**O**n 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

**BY**  
**Matthew Lawton**

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

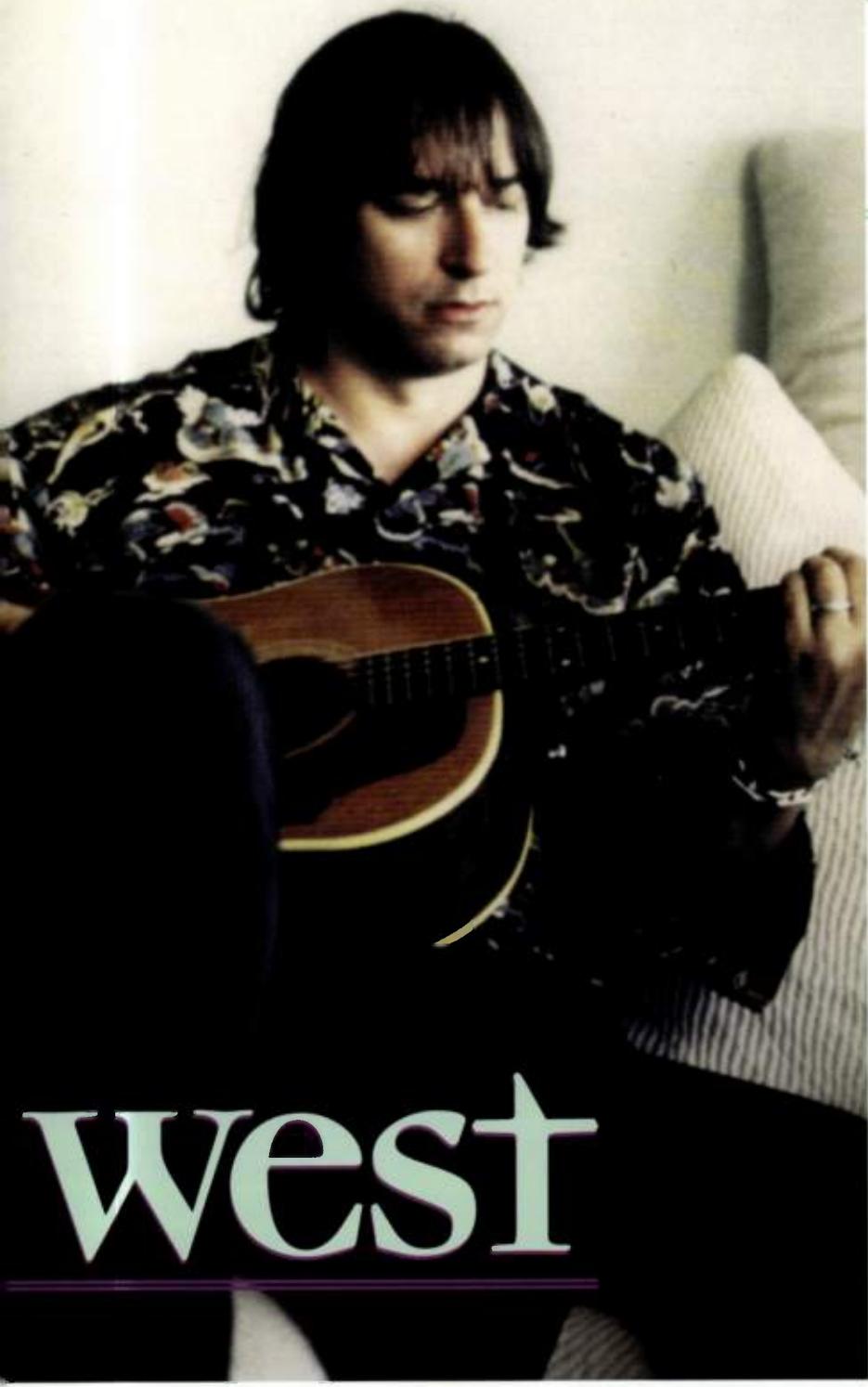


idea we'd come up with and boom, it was down. It's the biggest burst of sustained work I've ever done, really."

"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."

# GO

# & peter buck



## 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."

**"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."

continued

# Mark Eitzel & Peter Buck Go West

**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?

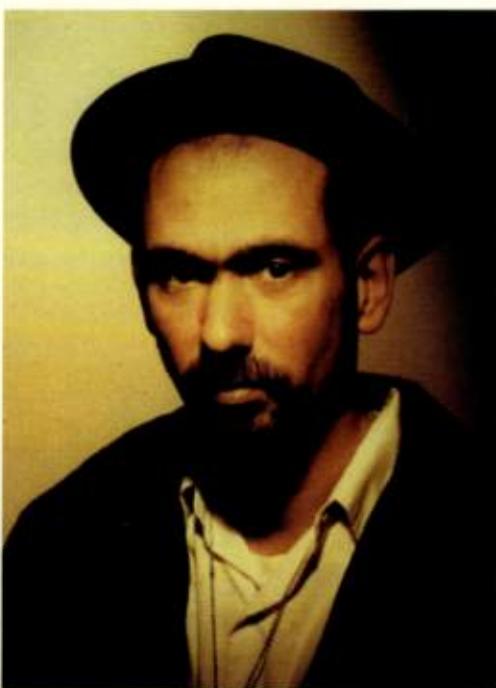
**MARK:** "Well, I just got the new Son Volt record, and it's great. I like this record on Asphodel called Tipsy. Let me see, I got this pile of CDs on my desk here, Hildegard von Bingen, Canticles Of Ecstasy. Red Hot on Impulse—that's a great CD. It's got this really weird stuff with, like, Alice Coltrane 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](http://www.wbr.com/markeitzel)

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# BOZ SCAGGS



## GENLEMAN 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  
ELLCESSEOR**



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.

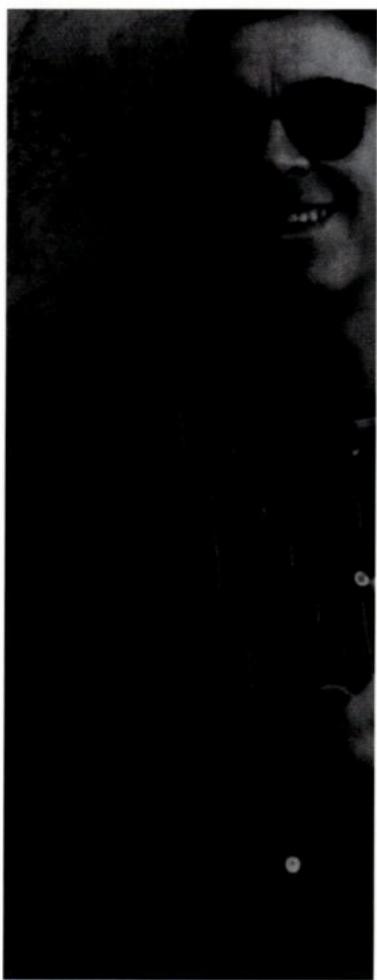
Boz Scaggs is so far beyond having anything to prove that he can now look into his art and find exactly where his expression

# 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 they 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 vocalists 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."

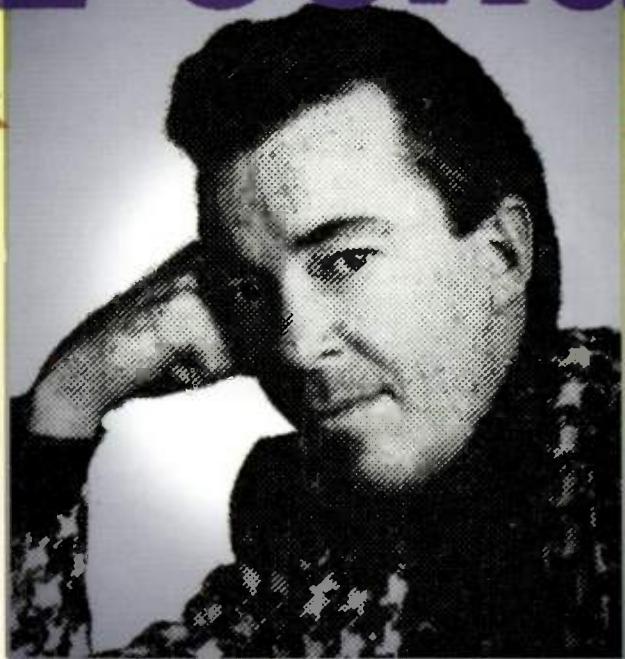
**How have you reevaluated or reappraised working as a musician after that time off?**

"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.)

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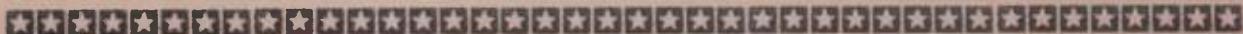
# BOZ SCAGGS



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# 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 WXPN/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. WXPN 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 WXPN, 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-

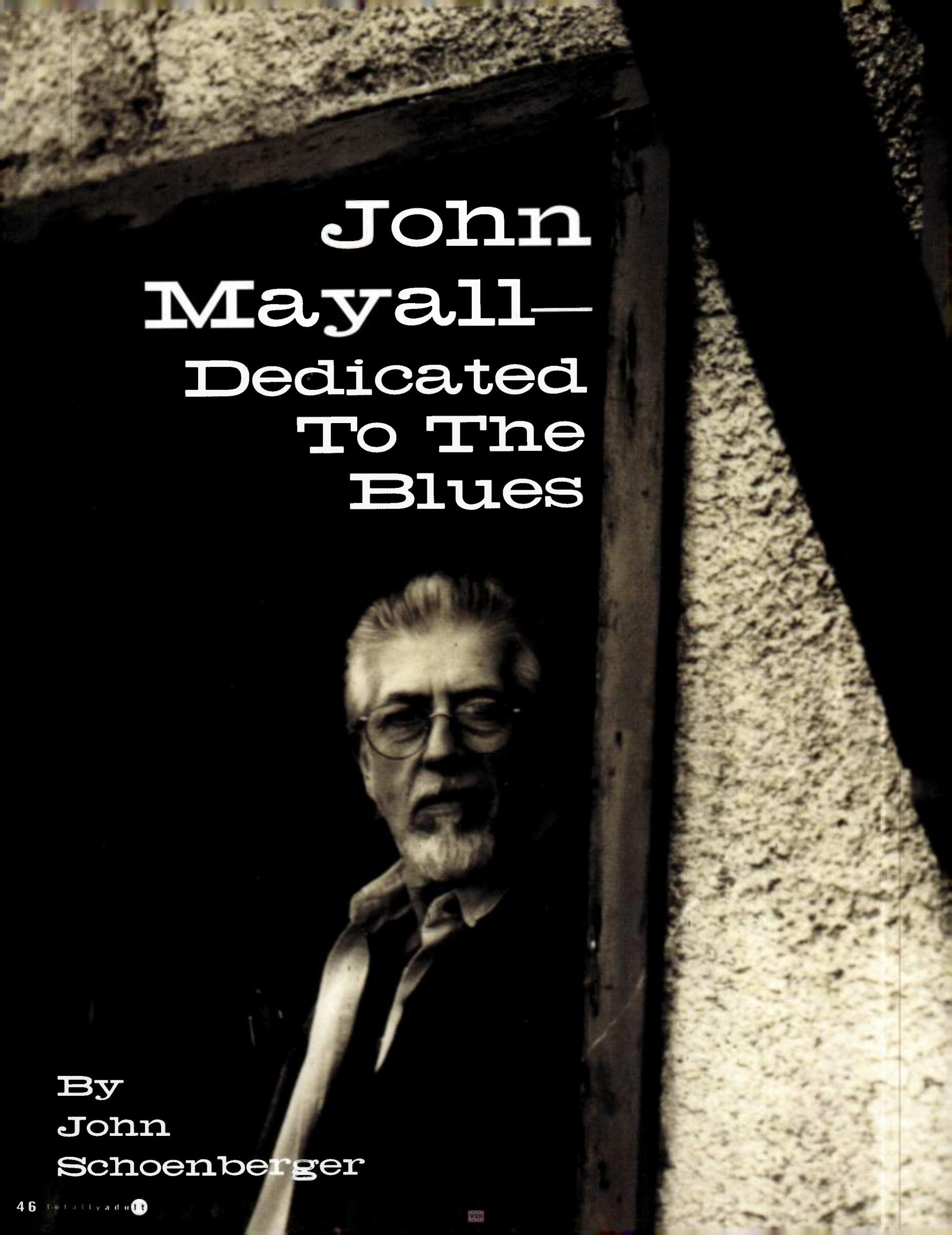
ing TSL and AQH. We've also found that our audience is strongest with people 25-34, which is a younger demographic than our traditional Public Radio competitor." Instead of cume being the most important number, non-commercial radio looks closely at their AQH and TSL numbers. The longer someone listens, 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](mailto: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 to the blues.**

**I**t'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?

"Yup. Always have been. I really love the road." (a)

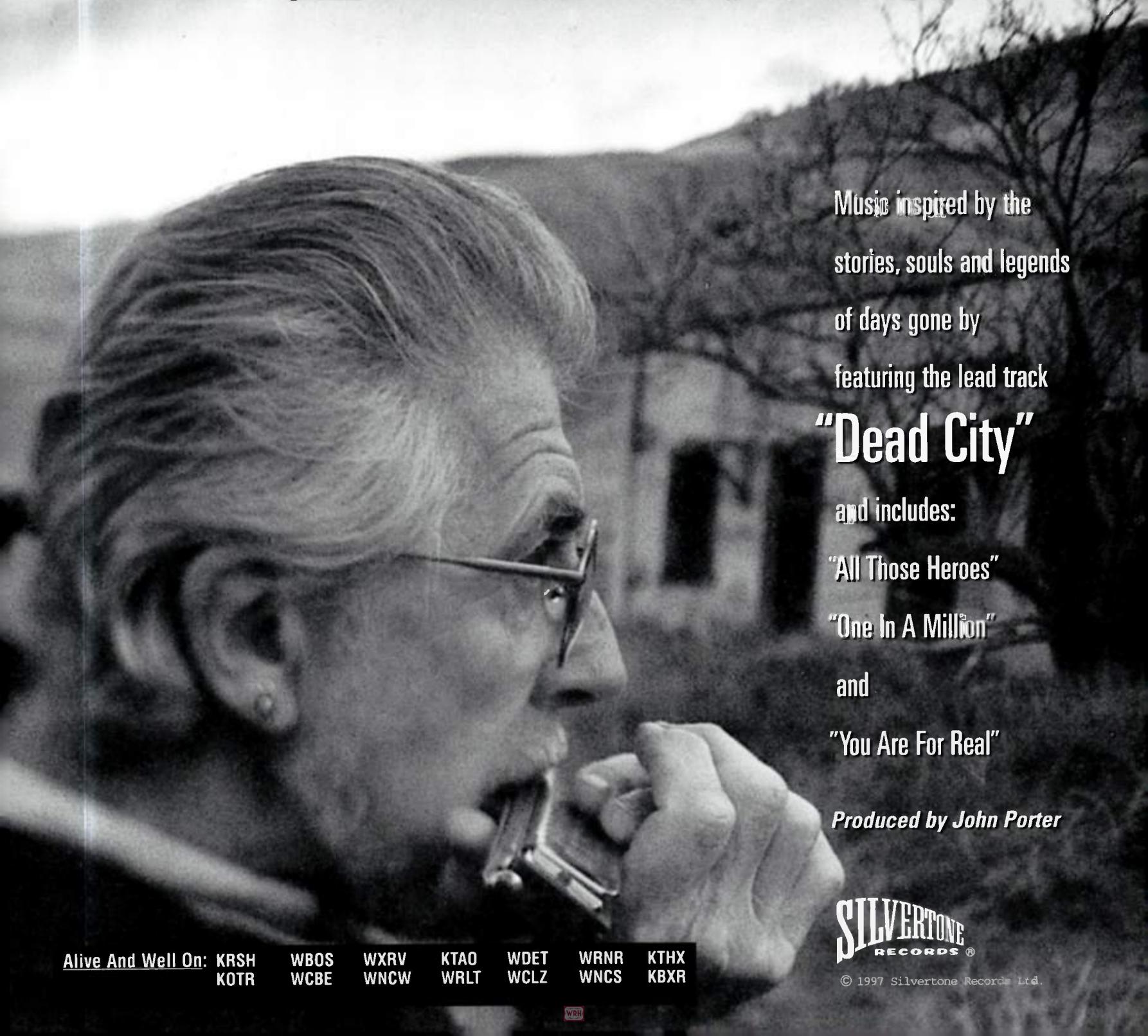
"There are quite a number of young players out there today, and the fact that they exist is pretty amazing. It's very encouraging for the future of the blues."

**JOHN MAYALL**  
AND THE BLUESBREAKERS

# BLUES FOR THE LOST DAYS

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and

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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 Nick Bedding

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

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?**

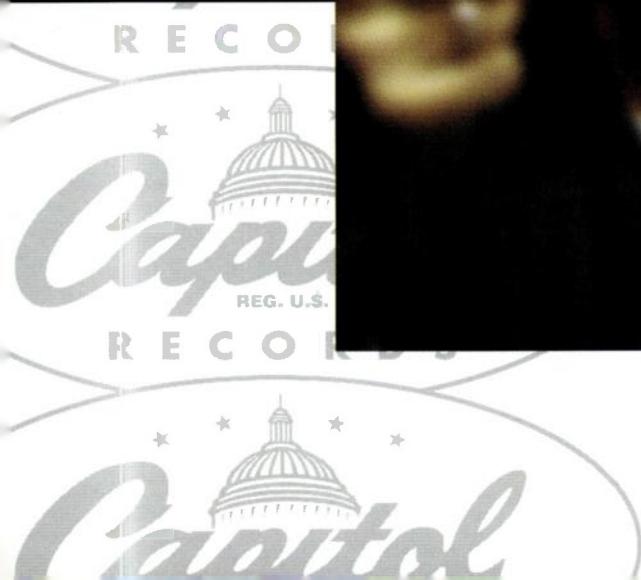
"Honestly, I think the commitment to the artist comes before we even go to radio, because I think as any promotion person understands, what you may be working on may not be the easiest of projects, but you know there's a certain amount of integrity within that artist and it may be that just sticking 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



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 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."

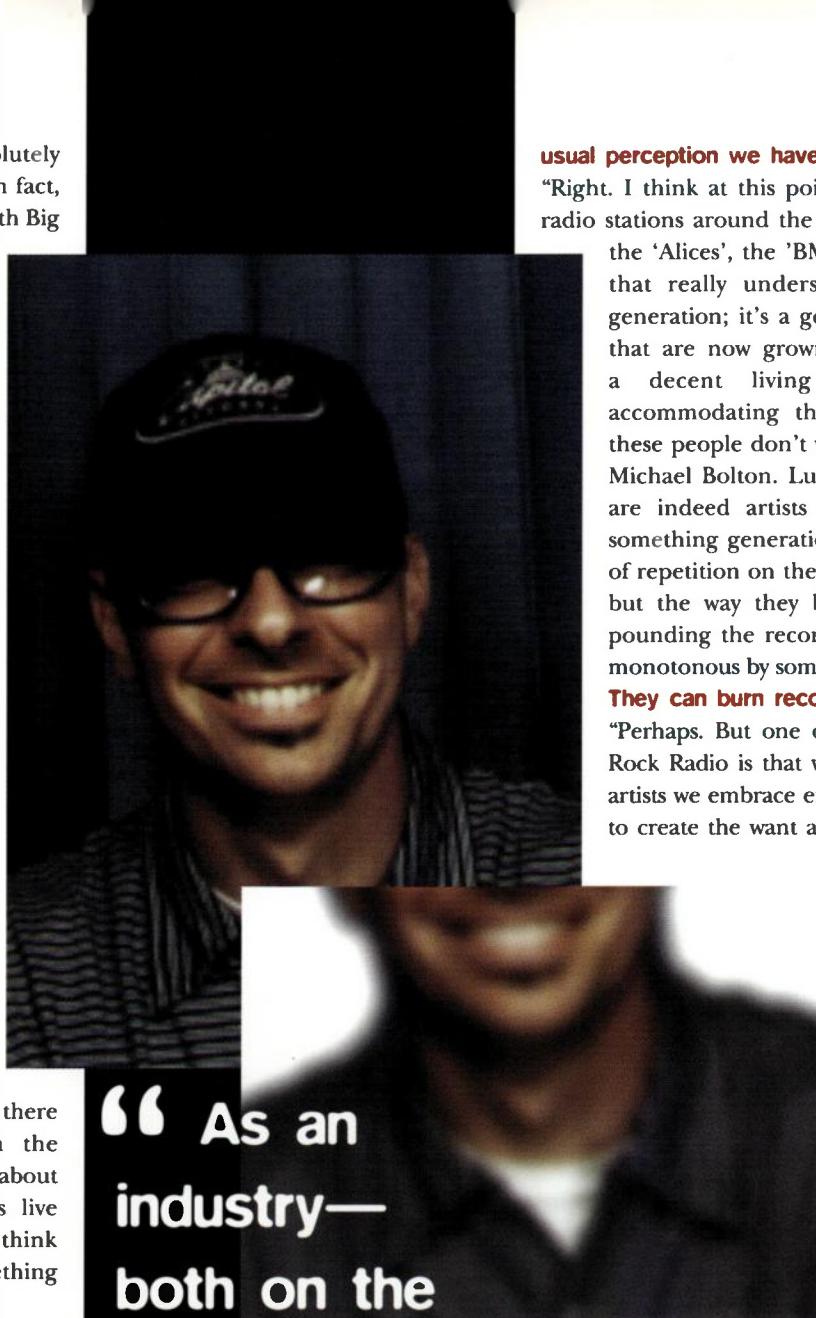
**And Nil is someone you have to deal with in creative ways, because he's not an artist you can fit into a specific category. He's a pop act, he's a rock act, he's this and he's that, he's everything and at the same time he's none of these.**

"I do agree with that, but I also truly believe that people like the Talking Heads, Peter Gabriel 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**



**“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.”**

**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 'KTLs' 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?"

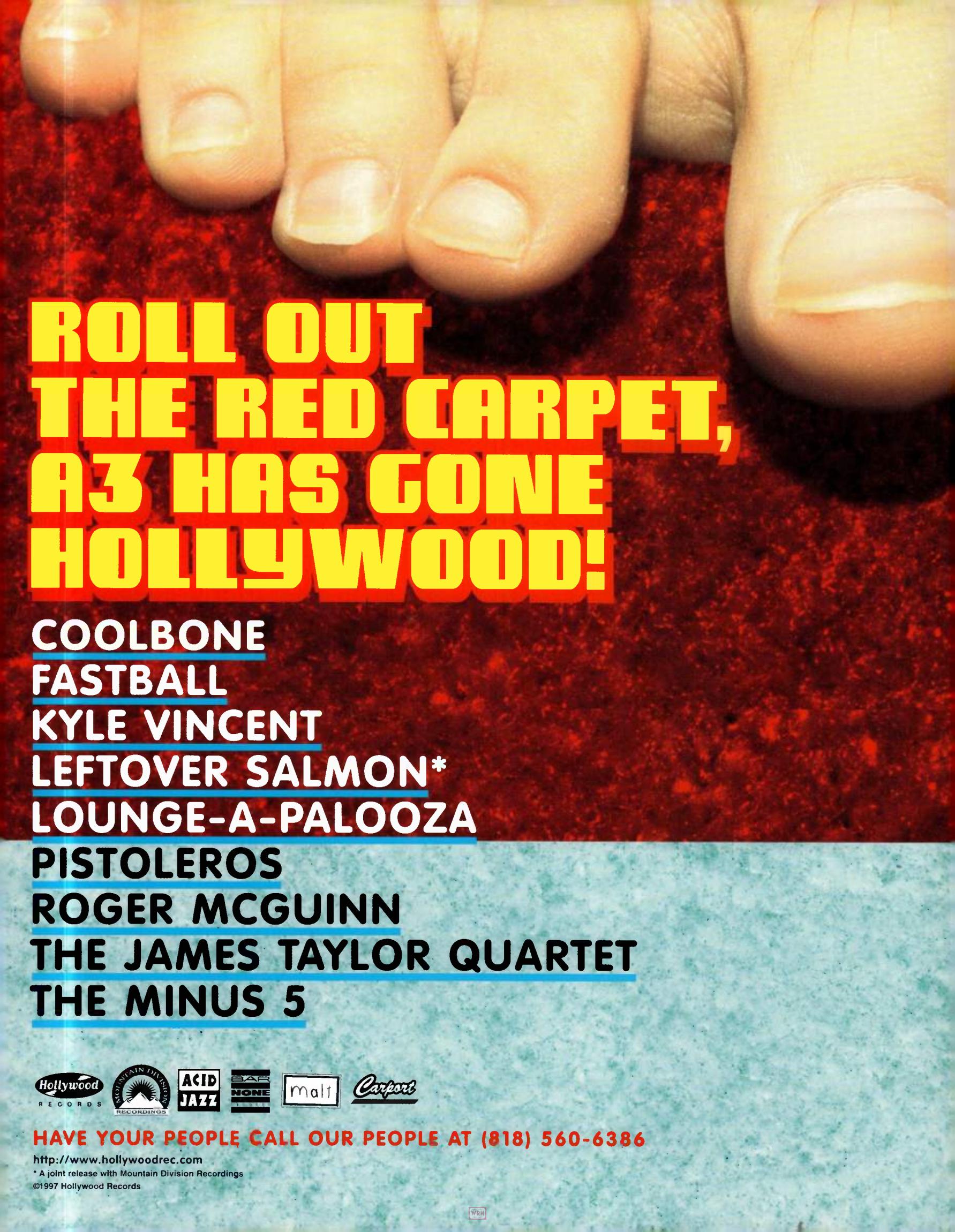
**Yeah, it's nice getting the add, but it's frustrating when it's a month later and you're still getting two or three spins a week.**

"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

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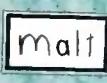
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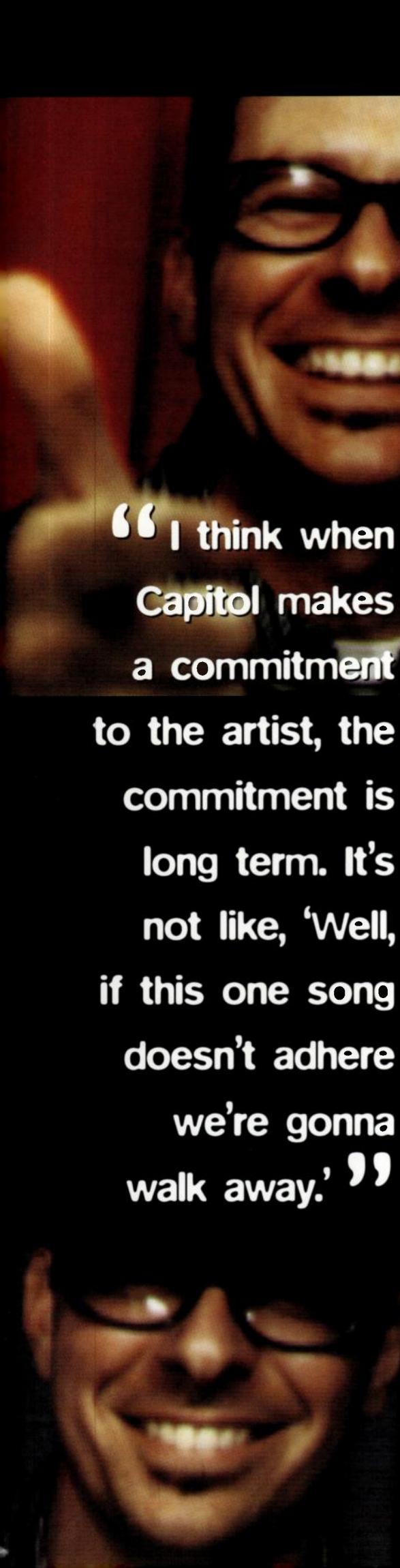


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**“I think when Capitol makes a commitment to the artist, the commitment is long term. It's not like, 'Well, if this one song doesn't adhere we're gonna walk away.”**

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.**

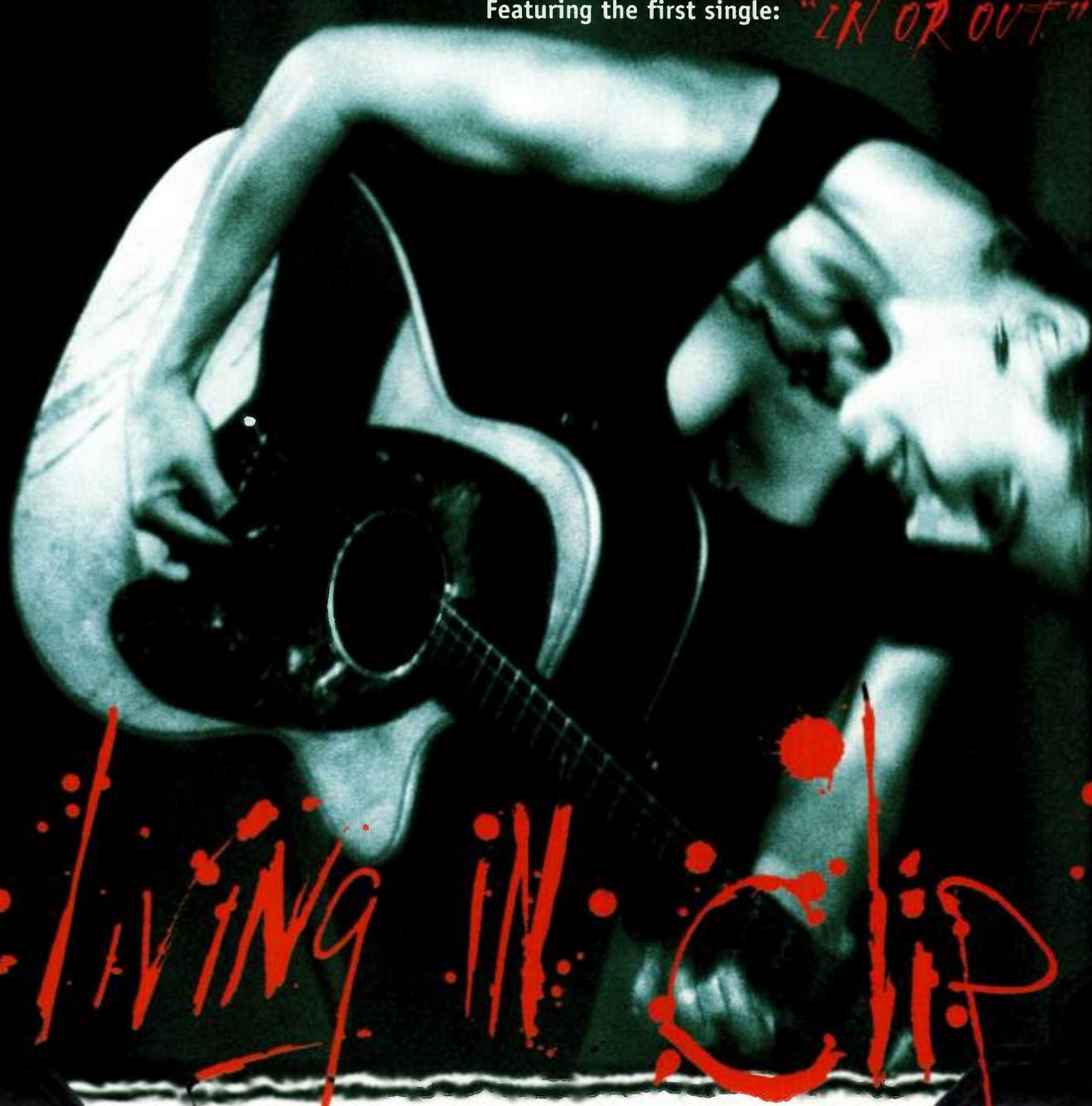
"I don't disagree with that. Unfortunately, I find it a little disappointing. But again, I'm not looking for a generic homogenized format, either, but it takes a while for the OMCs, the Morcheebas and the Jamiroquais to get those opportunities to get airplay, when the 'produced' singer/songwriter vibe 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." **ta**



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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).

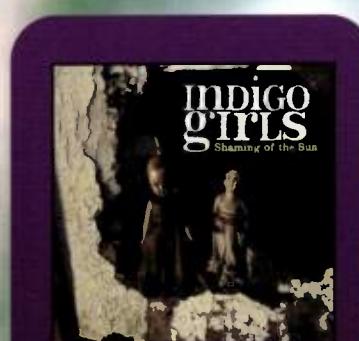
PRODUCER: Brian Paulson & Son Volt

ORIGIN: Belleville, IL

**WHAT YOU SHOULD KNOW:** Son Volt's 1995 release, *True*, 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](mailto:nstein@wbr.com)) & Jenifer Polenzani 818.953.3559 ([jpolenzani@wbr.com](mailto: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@somymusic.com](mailto:laura_curtin@somymusic.com)) & Mike Jansta 310.449.2939 ([mike\\_jansta@somymusic.com](mailto:mike_jansta@somymusic.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 Martsolf (banjo/dobro); Debra Dobkin (percussion).

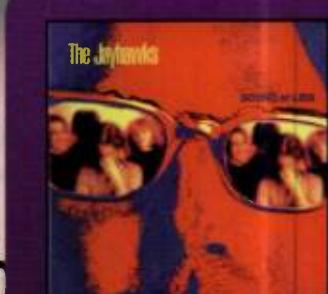
**PRODUCER:** John Porter

**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](mailto:jbutler2@concentric.net)) & Damon Grossman 310.247.8300



## 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 Grotberg (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@americanrecordings.com](mailto:neiter@americanrecordings.com)) & Rich Garcia 303.554.1402 ([ricosworld@aol.com](mailto:ricosworld@aol.com))

## 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 ADAT 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 readded a familiar dimension to the Robert 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 ([deinstein@aol.com](mailto:deinstein@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](mailto:mnayl@ark21.com)) & Karen Lee 310.841.4115 ([kalee@ark21.com](mailto: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 folky, 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).

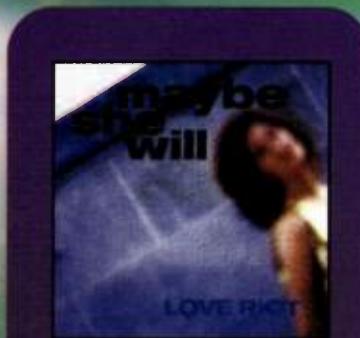
PRODUCER: Keith Cleversley

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](mailto:info@revolution.wbr.com))



## LOVE RIOT

ALBUM: *Maybe She Will*

LABEL: Squirrel Boy (60091)

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).

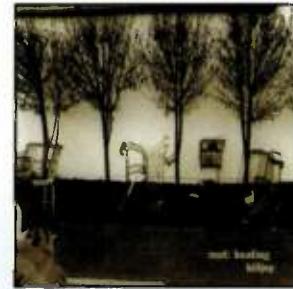
**PRODUCER:** Eric "Roscoe" Ambel

**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 *TA TuneUp* #20); "Home"; the title track.

**CONTACT:** Willy Mason 408.927.9762 ([willy@squirrelboy.com](mailto: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](mailto:gt@directnet.com))



## THE HANG UPS

ALBUM: *So We Go*

LABEL: Clean/Restless (89279)

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](mailto: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 "Further Festival" with The Black Crowes, Bob Weir and Mickey Hart.

**SUGGESTED SONGS:** "Maple Tree"; "Worlds Away"; "Misery."

**CONTACT:** Kalun Lee 212.868.6136 ([pezzkandy@aol.com](mailto:pezzkandy@aol.com)) & Jesse Barnett 212.868.6367 ([promoboy@aol.com](mailto:promoboy@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](mailto: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](mailto: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); Vedha Hille (keys); Bruce Kaphan (pedal steel); Chris Von Snider (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@nettwerk.com](mailto:algheni@nettwerk.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 slabgrass" 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-, undergroundy, 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)

## 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

## THE WASHINGTON SQUARES



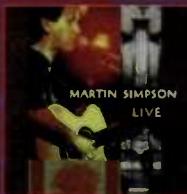
**ALBUM:** *The Complete Washington Squares*

**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



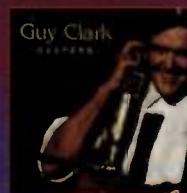
**ALBUM:** *Live*

**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)

## 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

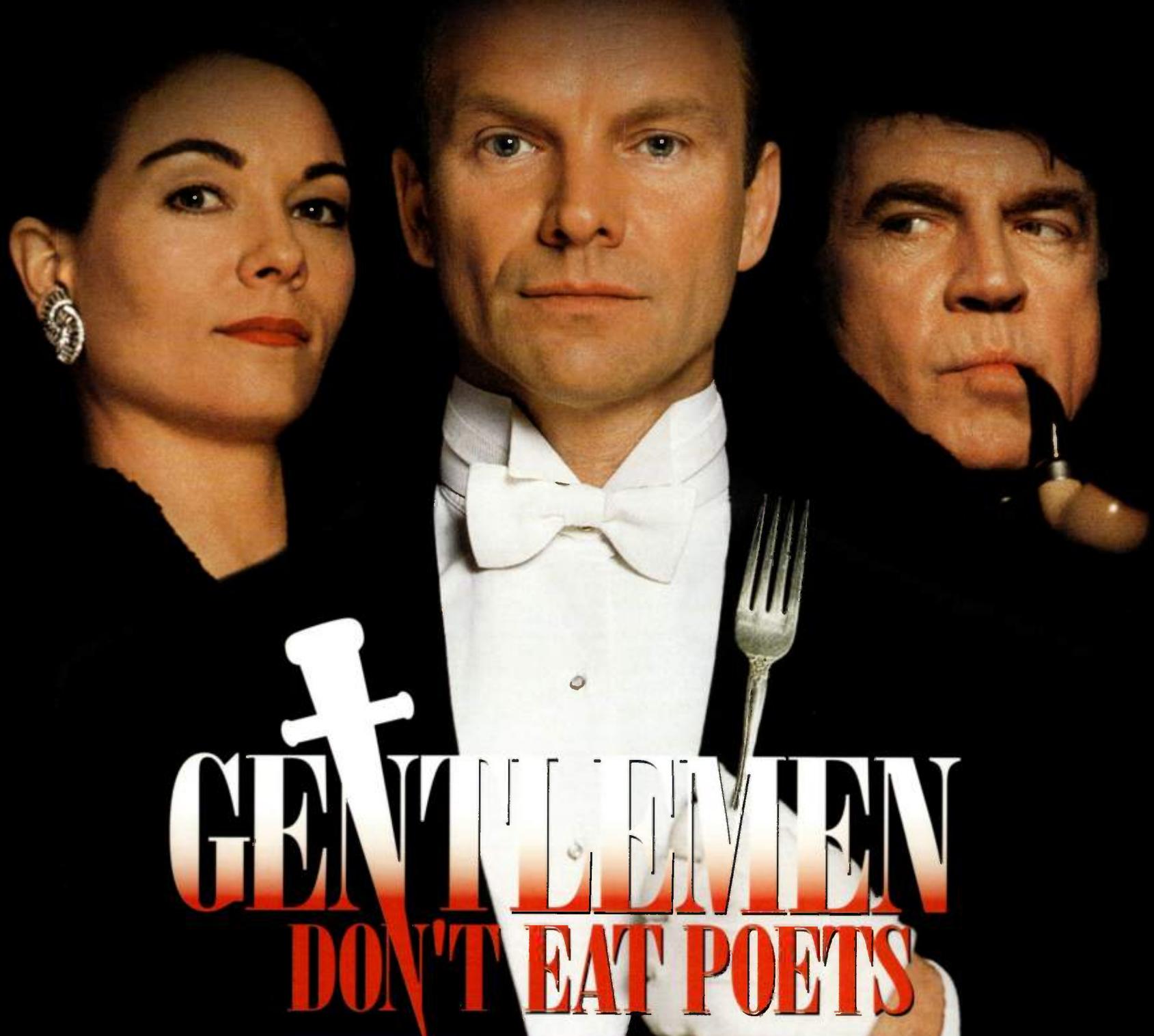
**ALBUM:** *Mirrors, Shoestrings & Credit Cards*

**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

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# 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](mailto:abell35@aol.com))

## LORIN GREEN



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

playing and ethereal vocalizations, you'll hear the sounds of violinist Cagri 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 Green, "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](mailto:robert@silverwave.com))

## STEVE SHEHAN & BALY 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 Baly Othmani and a Western sense of structure and improvisation as guided by master percussionist Steve Shehani, 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), Brahim 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

([leslier@rounder.com](mailto:leslier@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 "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  
 ([leslier@rounder.com](mailto:leslier@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](mailto: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 standout 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](mailto:noprod@delphi.com))

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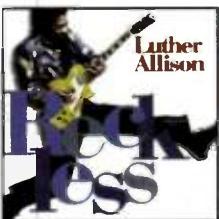
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e-mail: aaaman259@earthlink.net

# Blues Pioneers

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 Kollenth 773.973.7736 ([tim@allig.com](mailto: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 Kollenth 773.973.7736 ([tim@allig.com](mailto: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](mailto:lojack@ix.netcom.com)) & Ted Edwards 310.288.2726 ([tedwards@ix.netcom.com](mailto:tedwards@ix.netcom.com))

## JOHN MOONEY



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

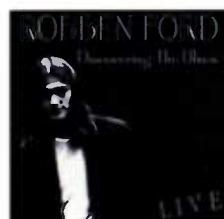
John Mooney's rough voice might remind you of blues great Son House, and that shouldn't surprise anyone since Mooney spent a great deal of time as a kid playing with and learning from Son House himself. *Dealing With The Devil* is Mooney's

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

## ROBBEN FORD

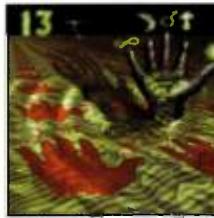


**ALBUM:** *Discovering The Blues*  
**LABEL:** Avenue Jazz (72727)  
 This album of never-before-released material was recorded back in 1972 when Robben Ford was only 21 years old, and when you listen to this disc, you'll be amazed at how great Ford is, and was. Taken from live recordings at the famous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

## 13 featuring LESTER BUTLER



**ALBUM:** *13*  
**LABEL:** Hightone (8078)

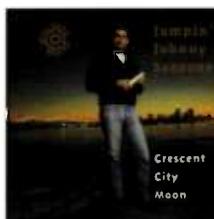
13 is a group of blues players led by singer and harp master Lester Butler (The Red Devils), and includes Alex Shultz (guitar), James Moore (bass) and Steven Hodges (drums). This album smokes, and so will your speakers when you're blasting

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](mailto: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](mailto:leslier@rounder.com))

## 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](mailto:clea@bmgmusic.com)

# “I AM TIGER WOODS”

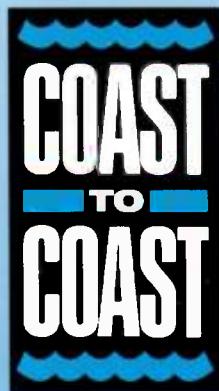
Susan B. Levin

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# 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 Hamer 310.996.7905

## MYCHAEAL DANNA



**ALBUM:** *Kama Sutra OST*  
**LABEL:** TTV (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 Ardesher 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)

## MARDEN HILL



**ALBUM:** *Hijacked*  
**LABEL:** Stepping Stone (71202)

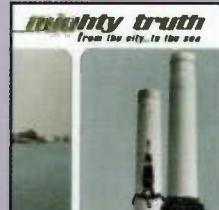
Marden Hill is a run down 17th century mansion in the English countryside. It's also the name of, as well as the place where, Mark Daniels, Pete Moss, Chris Bernand, Ian D. Smith and Matt Lipsey—Marden Hill—live. *Hijacked* is this acid jazz ensemble's second

release, and perhaps best represents the state-of-the-art of this musical genre; their cool, funky grooves, hip, jazzy instrumentation and poetry-like 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)

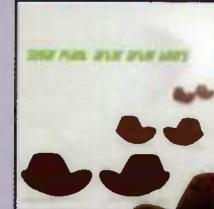
Labelmates to Marden Hill, Mighty Truth is another English band taking the roots of soul and jazz into new territory. Slightly more trippy and seductive than the above-mentioned band, Mighty Truth nevertheless makes

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)

## 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 (*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'inchi 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@netvoltage.com)

## BANYAN



**ALBUM:** *Banyan*  
**LABEL:** CyberOctave (2005)

Banyan is an experimental sonic ensemble guided by Pomo 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)

## 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

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WRH



# 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-GR, 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

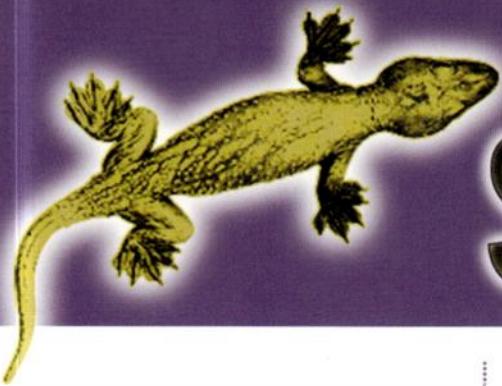
### Independence, Missouri

- ...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.

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# 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.

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*Time Magazine*

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—USA Today's Best Bet

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—Don McLeese, *Rolling Stone*

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# 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.

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Greg Tomlinson/Alias Records @ 818-566-1034  
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# 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.

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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-NR 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 Banks' 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.
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# chucklehead strikes!

**W**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. Slapping 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."

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