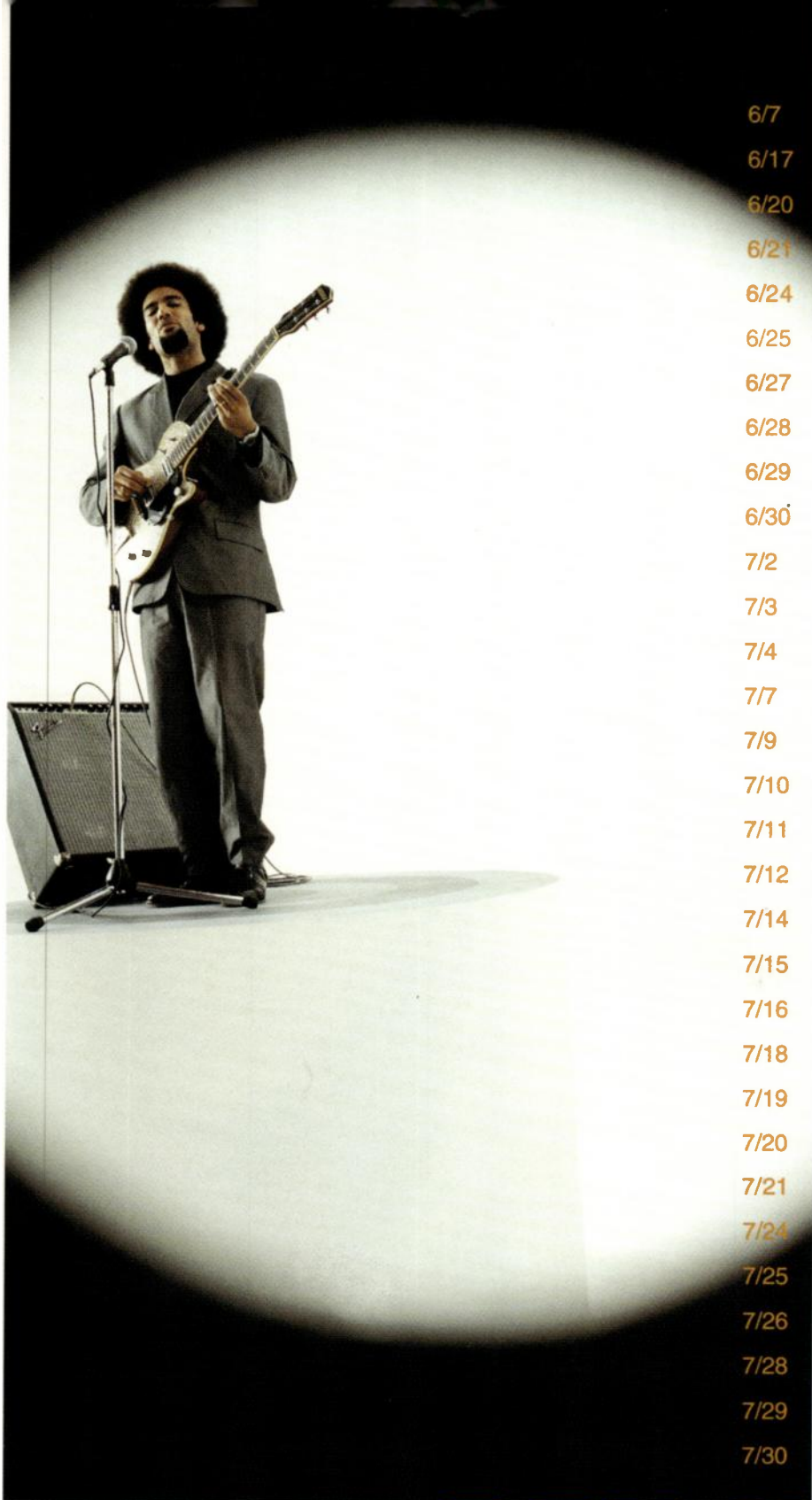


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abra

moore



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6/7 NEW YORK, NY
 6/17 ATLANTA, GA
 6/20 WASHINGTON, DC
 6/21 PHILADELPHIA, PA
 6/24 NEW YORK, NY
 6/25 NEW YORK, NY
 6/27 BOSTON, MA
 6/28 NORTHAMPTON, MA
 6/29 EDGARTOWN, MA
 6/30 CHARLOTTE, VT
 7/2 MONTREAL, QUE
 7/3 QUEBEC CITY, QUE
 7/4 TORONTO, ONT
 7/7 PONTIAC, MI
 7/9 CHICAGO, IL
 7/10 CHICAGO, IL
 7/11 MADISON, WI
 7/12 MINNEAPOLIS, MN
 7/14 BOULDER, CO
 7/15 DENVER, CO
 7/16 SALT LAKE CITY, UT
 7/18 PORTLAND, OR
 7/19 SEATTLE, WA
 7/20 VANCOUVER, BC
 7/21 VICTORIA, BC
 7/24 SAN FRANCISCO, CA
 7/25 SAN FRANCISCO, CA
 7/26 SACRAMENTO, CA
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 7/29 LOS ANGELES, CA
 7/30 LOS ANGELES, CA

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letter from the editor

As the radio landscape continues to evolve, mainly due to the Telecommunications Act of 1996, it appears that most radio programmers, music directors, promotion directors, sales directors, et al., are holding up under the pressure. As predicted, the mergers are creating a more regionally minded approach by the owners—which ultimately ends up piling more responsibility on fewer people. Last week's announcement from Chancellor Broadcasting about some of its Minneapolis holdings is the latest example: VP/GM Marc Kalman now handles those duties for *three* stations—KDWB, KTCZ and WBOB ("Real Rock 100"); Andy Bloom has just been hired as OM for KTCZ and "Real Rock 100"; and Lauren MacLeash will now be handling PD duties for the same two stations. As these people's efforts become more spread out, there's the danger of one losing focus and excitement for a particular station's goals and successes in lieu of the overall momentum of the group. Hey, it's a business necessity, to be sure, but I don't think any endeavor is being helped in the long run when passion and dedication are tempered by bottom-line demands.

At this stage of Adult Rock Radio's growth, along with the efforts and music of the record labels, we need to remain excited, creative, passionate and dedicated. I will share with you that more than a few times recently, I've heard the comment that we seem to be losing our steam and vigor. I don't agree, but perception is a very difficult thing to combat. Let's all take the vow to remain *totally committed* to our vision, a vision we know is on the right track to reach millions of adult listeners. Otherwise, why would NBC's "Today Show" be featuring artists like

James Taylor and Huey Lewis to kickoff their summer concert series? Or why would the majority of artists slated for the new PBS series "On Tour" be the very same artists Adult Rock Radio plays every day?

I'm very honored to have this issue's cover graced by Arista/Austin's Abra Moore (easily one of the most exciting breaking stories of this year), along with the feature by Steve Balin. Our favorite freelancer,

J. Mikel Elcessor, has done a piece on k.d. lang, in which he gets her to delve into the psyche of passion and obsession, as well as the responsibility an artist should carry. *The Album Network's* VP/Managing Editor Jim Nelson has written a wonderful exposé on Collective Soul, a band he's crusaded from square one. Our station spotlight is WEBX/Champaign, IL, and there's a companion story on their Web site—both were written by TA'er Matthew Lawton and clearly relay the creativity and excitement that permeates the WEBX organization.

Dennis Constantine shares his "12 Steps of Radio Programming" with us, and it's Sean Coakley's turn to get up on the soap box—he asks us all some very important questions and offers his thoughts.

Mercury's Dave Einstein and I have a talk about the state of the format and about music—Dave's quite articulate in this interview. And finally, we've decided to rerun the insightful Phil Walden/Capricorn spread that ran a few weeks ago in *The Album Network*, written by Dave Konjoyan.

In addition, we revisit the Web sites of the Adult Rock Radio panel—many have changed, and many more are up, since we last ran this section. And, of course, there's eight pages of *totallymusic*, seven pages of updated radio and label contacts and a page of jokes to keep your sense of humor fine-tuned.

See you in Boulder. We have a lot to talk about.



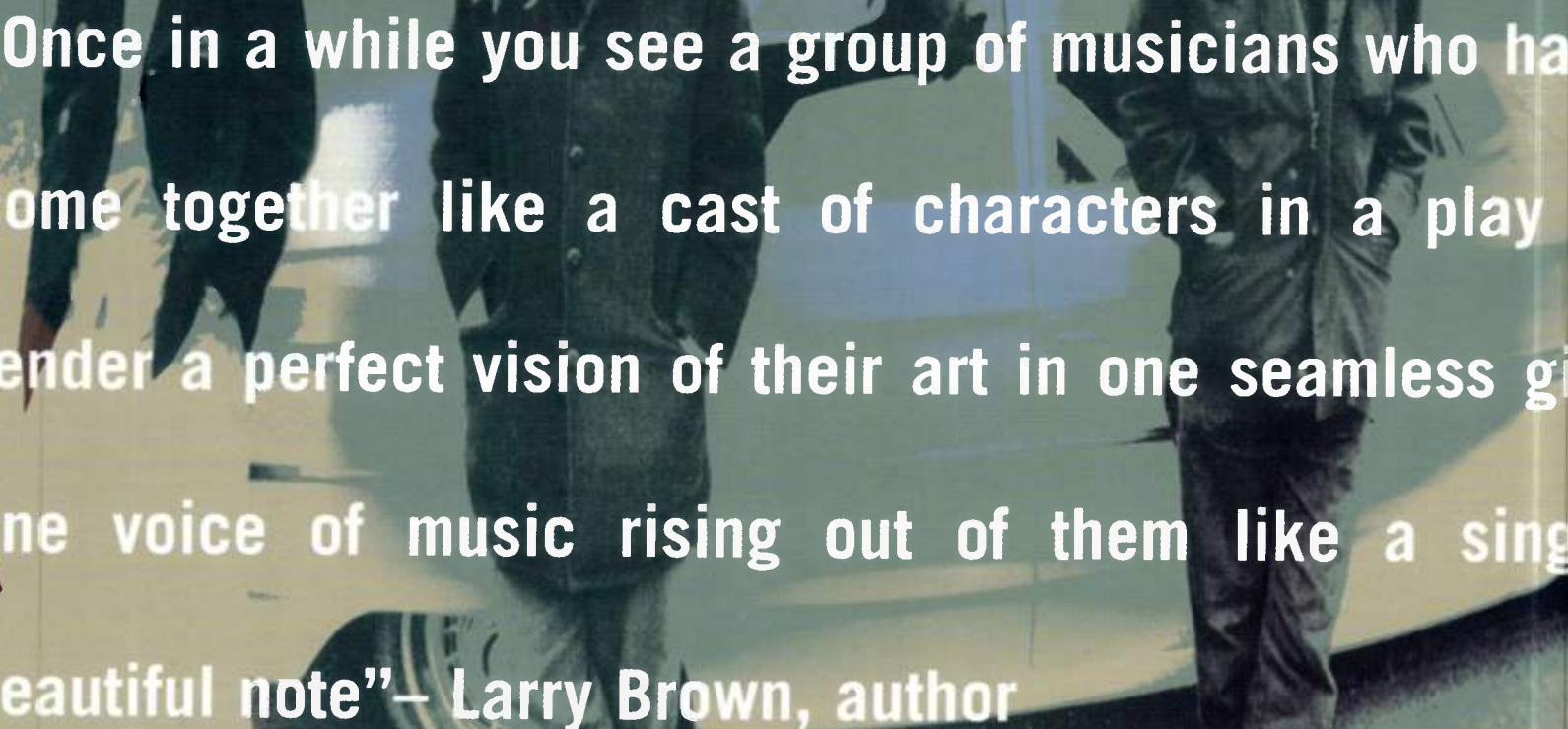
John Schoenberger
totallyjs@3nets.com

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CEO issue # 10 • june 6, 1997

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radio contacts

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totally adult



MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
		monday		
MTWThF 9a-5p	KBZD/Amarillo	OM MD	Kip Frazer Denise Spiser	888.358.7464 fax 359.4294
M 10a-3p	KEGR/Concord	PD	Steve O'Brien	510.945.2461 fax 687.7974
MTW 10-11a	KFAN/Fredericksburg	PD MD	J.D. Rose Rod Herbert	218.987.2187 fax 997.2198 (E) txradio@kfc.com
M 9:30a-1p	KFXD/Boise	PD MD	Kevin Welch Carl Scheider	208.888.4321 fax 888.2841 (E) kfxd@micron.net
MTh 10-11a	KGRC/Quincy	APD	Dennis Fuller	217.224.4102 fax 224.4133
M 3:15-6:15p	KGSR/Austin	PD MD	Jody Denberg Susan Castle	512.472.1071 fax 472.0143 (E) jdenberg@kgsr.com
MF 9-10:45a	KMBY/Monterey	PD/MD	Rich Berlin	408.788.1043 fax 757.1143
MW 10a-noon	KMTN/Jackson	PD/MD	Mark Fishman	307.733.4500 fax 733.7773
M 10a-3p	KPCC/Pasadena	APD PD	Shana LiVigni Larry Mantle	818.585.7768 fax 585.7916 (E) smlivigni@paccd.cc.ca.us
MTh 12:15-2:15p	KPFT/Houston	PD MD	Eric Truax Mary Ramirez	713.526.4000 fax 526.5750
MT 8-10a/12:30-3p	KPIG/Monterey	PD/MD	Laura Hopper	408.722.9000 fax 722.7548 (E) sty@kpig.com
M 10-11:30a	KRYM/Eugene	PD	Don Ferrell	541.887.3370 fax 687.3573
MW 9a-noon	KSPN/Aspen	PD MD	Tina Lutz Carolyn Harvey	970.925.5778 fax 925.1142
MF 3-5p	KTAO/Taos	PD/MD	Brad Hockmeyer	505.788.1017 fax 758.8430 (E) hock@laplaza.org
MTW 3-5p	KTHX/Reno	PD MD	Bruce Van Dyke David Chaney	702.828.1864 fax 825.3183
M 1:30-4:30p T 9-11a	KUNC/North Colorado	MD AMD	Julie Amacher Kirk Mowers	970.351.2915 fax 351.1780 (E) jamacher@kunc.univnorthco.edu
MTWTh 9a-4p	WAPS/Akron	PD/MD	Bill Gruber	330.781.3088 fax 761.3240 (E) wgruber@akron.ohio.gov
MT 1-4p	WDET/Detroit	PD AMD	Judy Adams Chuck Horn	313.577.4148 fax 577.1300 (E) wdetfm@wdet.wayne.edu
M 11a-2p	WERU/Blue Hill Falls	PD/MD AMD	Dave Piszcz Sara Willis	287.488.8600 fax 469.8961 (E) weru@celestat.com
M 1-4p	WKZE/Sharon	PD MD	Randy Milroy Leslie Ritter	860.384.5800 fax 364.0129
MTWThF noon-5p	WLUP/Chicago	VP/PRG MD	Greg Solk Tim Virgin	312.440.5270 fax 440.9473 (E) looponlin@aol.com
MT noon-2p	WMKY/Lexington	MD	Paul Hitchcock	888.783.2334 fax 783.2335
MT 12:30-3p	WMWV/Conway	PD APD/MD	George Cleveland Mark Johnson	803.447.5888 fax 447.3655
M 11a-1p W 2-6p	WNCW/Charlotte	OM MD	Mark Keefe Bill Buchinsky	704.287.8000 fax 287.8012 (E) wncw@blueridge.net
MTWThF 10a-2p	WRRX/Gainesville	PD	Jerry Gerard	352.378.1230 fax 376.2666
MTWTh 10a-2p	WSMS/Tupelo	PD	Bill Thurlow	601.327.1183 fax 328.1122
MW 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	412.381.8131 fax 381.9126 (E) gmeitus@wyep.org
MF 10a-4p	SBR Consulting	MD	Tom Fricke	383.444.7700 fax 444.3555 (E) sbradio@aol.com

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June 27	Philadelphia, PA
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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
tuesday				
TW 3-5p	CIDR/Detroit	PM MD	Murray Brookshaw Ann Delisi	313.861.8611 fax 961.1603
TW 3-5p	KBCO/Denver	PD APD	Dave Benson Scott Arbough	303.444.5600 fax 444.2929 (E) kbco@kbco.com
TW 9a-noon/1-5p	KINK/Portland	PD APD	Carl Widing Anita Garlock	503.228.5060 fax 226.4578
TW noon-2p	KLRQ/Independence	PD/MD	Steve Stevens	818.885.7517 fax 885.8318 (E) klrq@aol.com
T 10a-1p W 11a-noon	KLRR/Bend	PD/MD	Doug Donoho	541.382.8293 fax 388.0456
TW 9a-noon	KOTR/San Luis Obispo	PD MD	Drew Ross Dean Kattari	805.927.5021 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	719.473.4861 fax 473.7863 (E) jbieri@cc.colorado.edu
T noon-3p	KRCL/Salt Lake City	MD	Bill Boyd	801.363.2861 fax 533.9136 (E) billb@krcl.org
TTh noon-2p	KROK/DeRidder	GM PD	Doug Stannard Lou Orleans	318.463.8296 fax 463.9291 (E) krok@lee.1stnet.com
TF noon-2p	KRSH/Santa Rosa	OM MD	Zoe Zuest Bill Bowker	707.588.9899 fax 588.0777 (E) krsh987@aol.com
TW 3-6p	WEBK/Killington	APD	Jane Crossman	802.422.3156 fax 422.3158 (E) webk@vermontel.com
TThF 1-4p	WEBX/Champaign	PD/MD	Quintin Porter	217.355.9835 fax 355.1706 (E) qporter@webx.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
T 3-5:30p	WKOC/Norfolk	PD APD/MD	Perry Stone Holly Williams	757.848.8500 fax 622.9769
TWThF 3:30-5p	WMMO/Orlando	OM MD	Fleetwood Gruver Annie Sommers	407.422.9899 fax 423.9686 (E) annie@wmmo.com
T 9a-1p/2-5p	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	508.883.5000 fax 693.8211
TW 1-4p	WNKU/Cincinnati	OM MD	Colin Gordy Stacy Owen	606.572.8500 fax 572.6604 (E) wnku@nku.edu
TTh 1-4p	WRLT/Nashville	PD MD	Jessie Scott Keith Coes	615.242.5600 fax 242.9877 (E) jscott@wrlt.com
T 11a-2p	WVOD/Dare County	PD APD/MD	Johnny Crook Matt Cooper	919.473.1983 fax 473.1757 (E) wvodfm@interpath.com
T 9a-noon	DMX Music/USA	MD	Danielle Ruysschaert	318.444.1744 fax 444.1717 (E) danielle@dmxmusic.com
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	303.440.5479 fax 449.5043 (E) dennver@aol.com
wednesday				
W noon-3p	KCRW/Los Angeles	PD MD	Chris Douridas Tricia Halloran	310.314.4848 fax 450.7172 (E) brave@kcrw.org
W 12:30-2:30p	KERA/Dallas	SM MD	Jeff Luchsinger Gabrielle West	214.748.8257 fax 740.9369

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
W 11a-1p	KFLX/Flagstaff	PD	Rich Malone	520.770.1177 fax 774.5179 (E) rich@kflx.com
WThF 2-5p	KFOG/San Francisco	PD MD	Paul Marszalek Bill Evans	415.543.1048 fax 995.6867
W 11:30a-1p Th noon-1p	KHUM/Humboldt	MD MD	Pam Long Gary Franklin	707.700.5104 fax 786.5100 (E) kelly@khum.com
W noon-3p	KISM/Bellingham	PD MD	Ken Richards Jon Eliot	360.734.8700 fax 733.4551
WTh 3-5p	KIWR/Omaha	PD/MD	Bill Stewart	712.325.3254 fax 325.3391 (E) mrbillstewart@hotmail.com
W 3-5p	KKZN/Dallas	PD APD	Amy Doyle Spike	214.528.2400 fax 520.4343
WTh 1-4p	KMMS/Bozeman	PD MD	Colter Langan Kim Rossi	406.588.2343 fax 587.2202
W 1-3p	KMTT/Seattle	SM/PD APD MD	Chris Mays Jason Parker Dean Carlson	206.233.1837 fax 233.8979 (E) dcarlson@kmtt.com
WThF 9-11a	KNBA/Anchorage	PD MD	Kathy Mitchell Loren Dixon	907.254.8867 fax 258.8803 (E) knba@alaska.net
WTh 10a-1p	KTCZ/Minneapolis	PD MD	Lauren MacLeash Jane Fredericksen	612.330.0000 fax 333.2997
W 1:30-4p	KUWR/Cheyenne	PD	Don Woods	307.700.0624 fax 766.6184 (E) dwoods@uwyo.edu
W 11a-1:30p	KXGO/Eureka	PD MD	Linda Jo Doss Joe McNeil	707.445.8104 fax 445.3906 (E) joemcneil@kxgo.com
WTh 11a-noon	KXPK/Denver	PD APD	Gary Schoenwetter Eric Schmidt	303.900.1340 fax 989.1364 (E) gary@thepeak.com
WThF 3-4:30p	KXPT/Las Vegas	PD MD	Chris Foxx J.D. Davis	702.878.1400 fax 876.1886 (E) point97@infi.net
W 1-4p	KXST/San Diego	PD/MD	Dona Shaieb	619.208.1170 fax 449.8548 (E) kxst@cis.compuserve.com
W 3-5p	WCLZ/Portland	PD APD/MD	Brian Phoenix Kim Rowe	207.728.5505 fax 725.5121 (E) wclz@wclz.com
W noon-4p	WDOO/Chattanooga	PD PA	Don Riley Chris Adams	423.208.5117 fax 265.6433
W noon-2p	WEHM/Long Island	PD	Steve Richards	516.328.0010 fax 329.5004 (E) wehm@peconic.net
W noon-3p	WHFC/Harford	PD	John Fahres	410.836.4151 fax 836.4169 (E) whfc@harford.cc.md.us
W 1-4p	WIIS/Key West	PD	Brett Guizzetti	305.202.1133 fax 292.6936 (E) island107@cis.compuserve.com
W 10a-2p	WIVL/St. Thomas	PD MD	Kristine L. Simoni Dave Wurmlinger	800.774.1072 fax 774.9788
W noon-2p/3-4p Th noon-1p	WJBX/Ft. Myers	PD APD/MD	Stephanie Davis Kurt Schreiner	841.275.9980 fax 275.5611 (E) wjbx@usacomputers.net
W 2-5p	WMAX/Rochester	PD MD	Tom Sheridan Dave Joslin	716.232.8870 fax 232.1804 (E) wmaxfm@aol.com
W 11a-1p	WRSI/Greenfield	PD MD	Tim Tobin Johnny Memphis	413.774.2321 fax 774.2683 (E) wrsi@shaysnet.com
WTh 10-11:30a	WXKR/Toledo	PD MD APD	Dusty Scott Laura Lee D.C. Bash	419.883.9957 fax 697.2490 (E) krock@primenet.com
W 10a-1p	WXPB/Philadelphia	OM/PD MD	Bruce Ranes Bruce Warren	215.898.2571 fax 898.0707 (E) wxpb@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	206.256.2348 fax 441.5667 (E) tjkillorin@seanet.com

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call hour.

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are based
on the station's
own time zone.

total daily



MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
thursday				
ThF 9-11a	KBAC/Santa Fe	PD	Ira Gordon	505.989.3338 fax 989.3881
Th 2-5p	KBXR/Columbia	PD/MD	Keefer	573.448.1520 fax 449.7770 (E) keefer@bxr.com
Th 1-3p	KFMU/Steamboat Springs	PD/MD	John Johnston	878.878.5346 fax 879.5843
Th 10a-noon	KKNB/Lincoln	OM MD	Charlie Thomas Junior	482.483.1517 fax 483.1579
Th 1-4p	KKQQ/Brookings	PD/MD	Dan Fullick	605.882.8125 fax 692.6434 (E) e9ao@sdsumus.sdstate.edu
Th 1-3p	KOZT/Mendocino	MC GM	Kate Hayes Tom Yates	707.864.0095 fax 964.9536 (E) thecoast@kozt.com
Th 9a-noon	KSUT/Durango	PD MD	Steve Rauworth Stasia Lanier	878.863.8285 fax 563.0399
Th 11a-1p/3-6p	KTNP/Omaha	PD MC	Justin Case Tony Matteo	402.537.1000 fax 537.1295
ThF 3-5p	WBOS/Boston	PD MD	Jim Herron Cliff Nash	817.254.8287 fax 782.8757 (E) wbosonline@aol.com
ThF noon-2p	WFPK/Louisville	PD	Leslie Stewart	502.574.1640 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 10:30a-1p	WMMM/Madison	PD MD/APD	Pat Gallagher Tom Teuber	808.273.8774 fax 273.8852 (E) 1055triple@wcinet.com
ThF 3:15-4:30p	WNCS/Burlington	PD MD	Glenn Roberts Jody Petersen	882.223.2386 fax 223.1520 (E) pointfm@together.net
Th 1-3p	WOXF/Manchester	PD/MD	Keith Murray	883.888.7878 fax 669.3229 (E) keithm@965thefox.com
Th 10:30a-1p	WRNR/Baltimore	MD	Phil Harrell	410.828.0183 fax 267.7634
Th noon-2:30p	WTTS/Bloomington	PD/MD	Rich Anton	812.332.3388 fax 331.4578
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ThF 1-3p	WXLE/Albany	PD APD	Neal Hunter Randi Tyler	518.381.3588 fax 381.1097 (E) wxle@global2000.net
Th 9a-2p	WXRC/Charlotte	GM	Dave Lingafelt	704.484.4041 fax 464.9662
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F 11a-1p	KAEP/Spokane	PD MD	Scott Souhrada Haley Jones	509.448.1000 fax 448.7015 (E) hjones@1057thepeak.com
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california phase
the first single from the album *perfect flux thing*

Jeremy Toback



Produced and mixed by Brian Malouf
Management Gigi Gerard
E-mail dervish33@aol.com

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Del Amitri

Not Where It's At

the single from
Some Other Sucker's Parade



BUT WHICH ONE
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Del Amitri is a band.
Not a guy. See this here fellow?
This is Justin Currie
and this chap on the right is Iain Harvie
of **Del Amitri**, the band from Scotland responsible
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You should play all their singles. Del would agree.

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Most Added 3 Weeks in a Row! 57/11

Most Progress 3 Weeks in a Row! 427 - 578 PPWs

Commercial Airplay  **24**



Produced and engineered by Mark Freegard Mixed by Dave Bianco Management: John Reid for JPR Management Ltd.
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BLUES TRAVELER

CAROLINA BLUES

THE SINGLE

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#1 Most Added! 46/35

#1 Most Progress! 34 - 229 PPWs
from the new album

Straight On Till Morning

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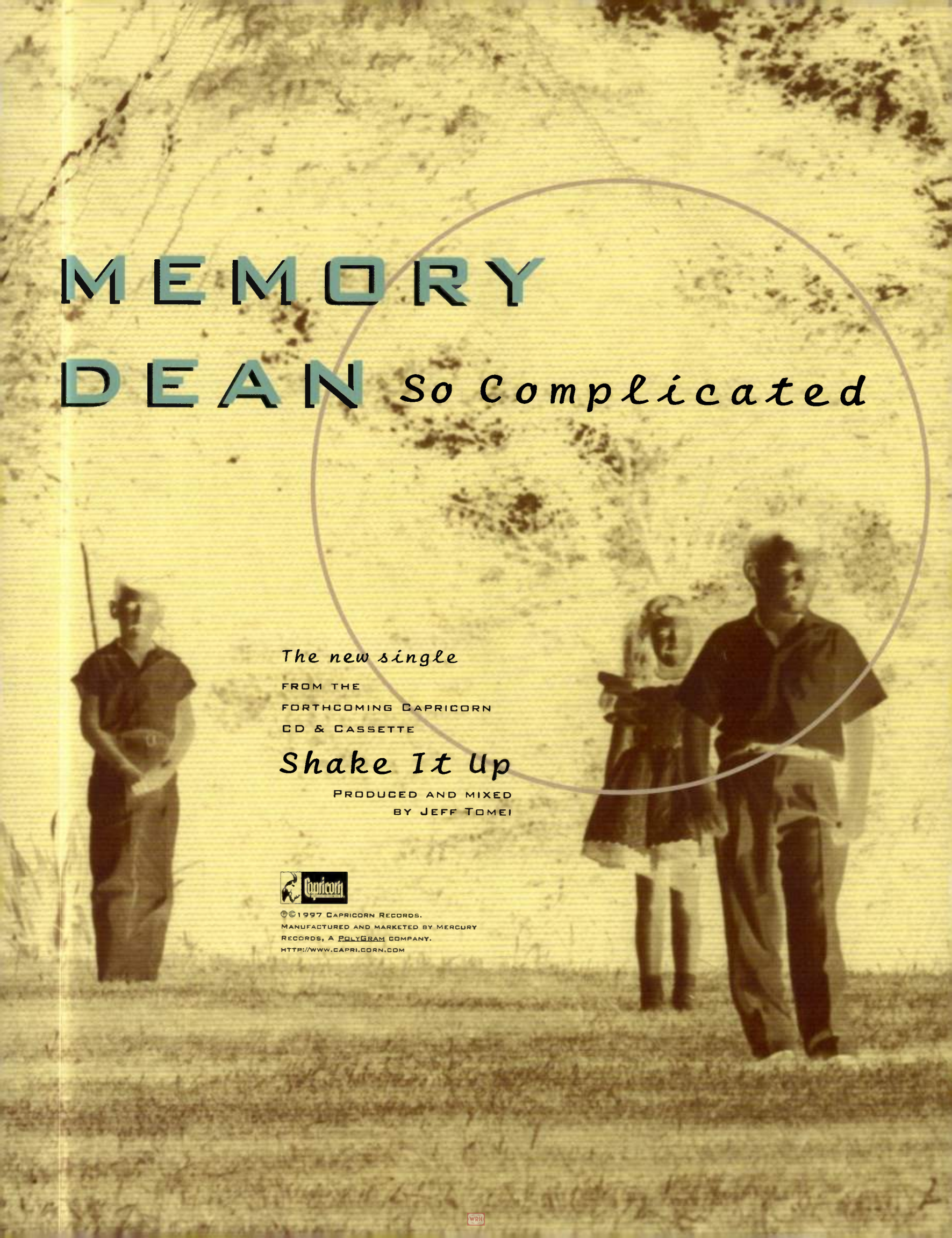
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7	6	SUBLIME	Sublime	GASOLINE ALLEY/WCA • 11413
3	7	INDIGO GIRLS	Shaming Of The Sun	BMG • 67142
2	8	TOAD THE WET SPROCKET	Coil	COLUMBIA • 67142
6	9	U2	Pop	COLUMBIA • 67142
9	10	JOHN FOGERTY	Blue Moon Swamp	WARNER BROS. • 45426
11	11	VARIOUS ARTISTS	Pure Moods	VIRGIN • 42186
10	12	JEWEL	Pieces Of You	ATLANTIC • 67142
12	13	THE VERVE PIPE	Villains	BMG • 67142
15	14	THIRD EYE BLIND	Third Eye Blind	ELEKTRA/EEB • 62012
14	15	THE DAVE MATTHEWS BAND	Crash	RCA • 67142
16	16	NO DOUBT	Tragic Kingdom	TRISTAR/INTERSCOPE • 90055
13	17	FIONA APPLE	Tidal	WARNER • 67142
18	18	PAULA COLE	This Fire	REPUBLIC • 67142
17	19	SHAWN COLVIN	A Few Small Repairs	COLUMBIA • 67142
20	20	JONNY LANG	Lie To Me	BMG • 67142
19	21	VARIOUS ARTISTS	Fifth Element OST	VIRGIN • 42186
23	22	SHERYL CROW	Sheryl Crow	A&M • 540587
21	23	ANI DIFRANCO	Living In Clip	RIGHTS OF MAN • 11
22	24	SAVAGE GARDEN	Savage Garden	COLUMBIA • 67142
26	25	VARIOUS ARTISTS	Austin Powers: International Man Of Mystery OST	HOLLYWOOD • 62112
24	26	BEN FOLDS FIVE	Whatever And Ever Amen	SEE MUSIC • 67142
25	27	VARIOUS ARTISTS	Rent OCR	DREAMWORKS/REPRISE • 45901
29	28	SON VOLT	Straightaways	WARNER BROS. • 45426
37	29	COUNTING CROWS	Recovering The Satellites	DGC • 24975
28	30	VAN MORRISON	The Healing Game	POLYGRAM • 67142
27	31	JERRY GARCIA BAND	How Sweet It Is	CENTRIC/GOOD MUSIC • 14011
32	32	ETTA JAMES	Love's Been Rough On Me	PRIVATE MUSIC/WINDHAM HILL • 82140
34	33	SISTER HAZEL	...Somewhere More Familiar	UNIVERSAL • 53030
30	34	BOZ SCAGGS	Come On Home	VIRGIN • 42186
DEBUT!	35	ALANIS MORISSETTE	Jagged Little Pill	MAVERICK/REPRISE • 45901
39	36	DUNCAN SHEIK	Duncan Sheik	ATLANTIC • 67142
33	37	ROBERT EARL KEEN	Picnic	ARISTA/ATLANTIC • 13634
DEBUT!	38	BARENAKED LADIES	Rock Spectacle	REPRISE • 46393
DEBUT!	39	JOHN LEE HOOKER	Don't Look Back	POINTBLANK/VIRGIN • 42771
36	40	ABRA MOORE	Strangest Places	ARISTA/ATLANTIC • 13634

HOT FUTURES

- 1 SINEAD O'CONNOR
Gospel Oak EP
CHRYSALIS/EMI • 58651
- 2 VARIOUS ARTISTS
Batman & Robin OST
WARNER SUNSET/WB • 46620
- 3 k.d.lang
Drag
WARNER BROS. • 46623
- 4 STEVE WINWOOD
Junction Seven
VIRGIN • 44059
- 5 MICHAEL PENN
Resigned
57/EPIC • 67110

IN-STORE PLAY

- 1 PAUL MCCARTNEY
Flaming Pie
CAPITOL • 56500
- 2 TOAD THE WET SPROCKET
Coil
COLUMBIA • 67142
- 3 JOHN FOGERTY
Blue Moon Swamp
WARNER BROS. • 45426
- 4 SINEAD O'CONNOR
Gospel Oak EP
CHRYSALIS/EMI • 58651
- 5 BETH ORTON
Trailer Park
HEAVENLY/DEDICATED • 44007

BIN BURNERS

- 1 PAUL MCCARTNEY
Flaming Pie
CAPITOL • 56500
- 2 VARIOUS ARTISTS
Pure Moods
VIRGIN • 42186
- 3 ERYKAH BADU
Baduizm
KEDAR/UNIVERSAL • 53027
- 4 SISTER HAZEL
...Somewhere More Familiar
UNIVERSAL • 53030
- 5 SHERYL CROW
Sheryl Crow
A&M • 540587

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From The Album **LIKE SWIMMING***



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totality

NON-COMMERCIAL

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
	INDIGO GIRLS Shaming Of The Sun	EPIC	317	323	297
2	ROBERT EARL KEEN Picnic	ARISTA/AUSTIN	245	237	241
3	SON VOLT Straightaways	WARNER BROS.	236	225	229
4	NANCI GRIFFITH Blue Roses From The Moons	ELEKTRA/EEG	234	255	258
5	ABRA MOORE Strangest Places	ARISTA/AUSTIN	231	240	234
6	BOZ SCAGGS Come On Home	VIRGIN	228	219	238
7	THE JAYHAWKS Sound Of Lies	AMERICAN/REPRISE	219	197	213
8	ALISON KRAUSS & UNION STATION So Long So Wrong	ROUNDER	218	203	212
9	VAN MORRISON Healing Game	POLYDOR/A&M	214	218	209
10	KIM RICHEY Bitter Sweet	MERCURY	194	209	197
11	BEN FOLDS FIVE Whatever And Ever Amen	550 MUSIC	184	158	174
12	LAURA LOVE Octoroon	MERCURY	181	152	114
13	BETH ORTON Trailer Park	HEAVENLY/DEDICATED	171	121	100
14	SHERRI JACKSON Sherri Jackson	HYBRID	167	161	134
15	ROBERT CRAY BAND Sweet Potato Pie	MERCURY	159	161	141
16	MORPHINE Like Swimming	DREAMWORKS/RKODISC	157	151	177
DEBUT!	KATELL KEINEG Jet	ELEKTRA/EEG	145	105	75
DEBUT!	JOHN FOGERTY Blue Moon Swamp	WARNER BROS.	140	97	59
19	BRUCE COCKBURN The Charity Of Night	RKODISC	137	152	169
20	PAULA COLE This Fire	IMAGO/WB	135	121	125
21	PAUL MCCARTNEY Flaming Pie	CAPITOL	133	116	116
22	LEO KOTTKE Standing In My Shoes	PRIVATE MUSIC/WINDHAM HILL	133	124	73
DEBUT!	JULIE MILLER Blue Pony	HIGHTONE	128	103	94
24	BIG HEAD TODD & THE MONSTERS Beautiful World	REVOLUTION	127	111	117
25	MARK EITZEL West	WARNER BROS.	121	109	105
26	JOHN MAYALL Blues For The Lost Days	SILVERTONE	121	124	118
27	COUNTING CROWS Recovering The Satellites	DGC	119	116	119
DEBUT!	MARY BLACK Shine	GIFTHORSE/CURB	118	105	135
29	TOAD THE WET SPROCKET Coil	COLUMBIA	118	109	87
DEBUT!	MICHAEL PENN Resigned	57/EPIC	115	75	73

COMMERCIAL

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	THE WALLFLOWERS Bringing Down The Horse	INTERSCOPE	131	1327	13
2	INDIGO GIRLS Shaming Of The Sun	EPIC	1271	1252	122
3	SHERYL CROW Sheryl Crow	A&M	1207	1212	113
4	ABRA MOORE Strangest Places	ARISTA/AUSTIN	1180	1105	99
5	U2 Pop	ISLAND	1176	1284	147
6	TOAD THE WET SPROCKET Coil	COLUMBIA	1133	1117	102
7	PAUL MCCARTNEY Flaming Pie	CAPITOL	1110	932	86
8	DAVE MATTHEWS BAND Crash	RCA	1005	927	83
9	SISTER HAZEL Somewhere More Familiar	UNIVERSAL	930	912	91
10	BIG HEAD TODD & THE MONSTERS Beautiful World	REVOLUTION	925	893	87
11	INXS Elegantly Wasted	MERCURY	904	1035	121
12	SHAWN COLVIN A Few Small Repairs	COLUMBIA	889	939	95
13	COUNTING CROWS Recovering The Satellites	DGC	889	958	101
14	THIRD EYE BLIND Third Eye Blind	ELEKTRA/EEG	887	847	78
15	THE VERVE PIPE Villains	RCA	873	922	102
16	BOZ SCAGGS Come On Home	VIRGIN	766	842	89
17	MATCHBOX 20 Yourself Or Someone Like You	LAVA/ATLANTIC/AG	754	696	66
18	JOHN FOGERTY Blue Moon Swamp	WARNER BROS.	691	641	46
19	COLLECTIVE SOUL Disciplined Breakdown	ATLANTIC/AG	636	641	63
20	SON VOLT Straightaways	WARNER BROS.	601	631	64
21	VAN MORRISON Healing Game	POLYDOR/A&M	597	619	68
22	JONNY LANG Lie To Me	A&M	578	651	72
23	WIDESPREAD PANIC Bombs & Butterflies	CAPRICORN/MERCURY	570	572	55
24	DEL AMITRI Some Other Sucker's Parade	A&M	531	405	18
25	THE JAYHAWKS Sound Of Lies	AMERICAN/REPRISE	489	506	53
26	PAULA COLE This Fire	IMAGO/WB	463	468	42
27	ROBERT EARL KEEN Picnic	ARISTA/AUSTIN	429	444	44
28	SHERRI JACKSON Sherri Jackson	HYBRID	408	367	30
29	JOHN MELLENCAMP Mr. Happy Go Lucky	MERCURY	401	473	49
30	WILLIAM TOPLEY Black River	MERCURY	363	378	41
DEBUT!	STEVE WINWOOD Junction Seven	VIRGIN	359	242	52
32	TONIC Lemon Parade	POLYDOR US/A&M	356	302	27
33	FOOL'S PROGRESS Fool's Progress	CAPRICORN/MERCURY	355	339	33
34	OMC How Bizarre	HUH/MERCURY	348	368	36
35	ROBERT CRAY BAND Sweet Potato Pie	MERCURY	346	377	35
36	KIM RICHEY Bitter Sweet	MERCURY	341	364	36
DEBUT!	MICHAEL PENN Resigned	57/EPIC	340	277	25
DEBUT!	WILCO Being There	REPRISE	323	276	29
39	MATTHEW SWEET Blue Sky On Mars	VOLCANO	307	369	46
DEBUT!	10,000 MANIACS Love Among The Ruins	GEFFEN	303	212	100

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MOST ADDED

- 1 BLUES TRAVELER *Straight On Till Morning* A&M
- 2 FIONA APPLE *Tidal* CLEAN SLATE/WORK
- 3 BEN HARPER *The Will To Live* VIRGIN
- 4 EDWIN MCCAIN *Misguided Roses* ATLANTIC/AG
- 5 PAUL MCCARTNEY *Flaming Pie* CAPITOL

MOST PROGRESS

- 1 BLUES TRAVELER *Straight On Till Morning* A&M
- 1 PAUL MCCARTNEY *Flaming Pie* CAPITOL
- 2 DEL AMITRI *Some Other Sucker's* A&M
- 3 STEVE WINWOOD *Junction Seven* VIRGIN
- 4 MICHAEL PENN *Resigned* 57/EPIC

MOST PROMISING

- 1 WORLD PARTY *Egyptology* THE ENCLAVE
- 2 MEREDITH BROOKS *Blurring The Edges* CAPITOL
- 3 JAMIROQUAI *Travelling Without Moving* WORK
- 4 THE MIGHTY MIGHTY BOSSTONES *Let's Face It* BIG RIG/MERCURY
- 5 THE BONESHAKERS *Book Of Spells* POINTBLANK/VIRGIN



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Flounder & President

OUR MOTTO:
"Nothing Up Our Sleeve"

Programming Notes

by Dennis Constantine

I admit it—I'm an addict. My life has become unmanageable. I'm a "radioholic." I am powerless over my addiction to radio. I've been addicted to radio since I was a small child. It started when I was eight. When I was alone in my bedroom, I would sneak a transistor radio under my pillow. At 12, I installed a radio on my bicycle's handlebars. When I was 14, I would sneak in through the back door of my favorite radio station and sit in the control room and watch the deejays work. At 16, my main purpose in driving the car was so I could drive around with the radio blaring. When I was 18, I got to put on headphones at a radio station and introduce songs by The Rolling Stones. And when I was 21, I was sitting in the Program Director's chair picking songs the station would play. So you see, I've been addicted to radio for most of my life.

Through the years, I've seen many great radio stations come and go. Stations change what they're doing to try and attract a larger piece of the revenue pie. There are certain people in radio who believe that for a station to be successful, all you need to do is follow in the footsteps of another successful radio station. However, following a certain formula is not an automatic recipe to success. Relate this to the music industry: how many times have you heard a song and thought it would be a hit, but no matter how hard people tried to make it a hit, it didn't get off the ground? There are always going to be winners and losers. Sometimes the ingredients will all be correct, the timing will be perfect, and the audience will respond. Take the well-documented cases of KFOG, KMTT, WXRT and KBCO. At other times, everything will be there, but the audience just doesn't support it. Why did KSAN, KMET, KPRI, KUMT and KSCA go away? Lackluster ratings. That's the bottom line. If a station doesn't deliver the big numbers, a manager or owner is always going to have his or her eyes open for a better way.

Is it possible to guarantee success? If someone tells you they have the answer, they're either lying or they have discovered a genie in a bottle. There are no guarantees. However, to maximize a radio station's success rate, there are certain rules a radio station can follow. I have put together 12 steps that any music radio station, in any format, can follow to increase the chances of success. So, with apologies to AA (Alcoholics Anonymous or Adult Alternative), following are 12 steps that can help a radio station become successful.

12-Step Programming

1. Leadership

Every successful organization needs a strong leader who can motivate the staff. The best scenario is where all staff members feel like part of a "team." Team members become part of a cause, working together to accomplish a goal. A group of people reaching for a goal is always more effective than a group of people each working independently. A good leader delegates responsibility and gets everyone involved in the process of succeeding.

2. Direction

The leader of the station "hears" the station in his or her head. A visionary leader communicates the ideas behind the station to the staff. He or she gets everyone to understand the goal of the station and draws the "road map" that will most effectively reach the destination. When everyone on the team is heading in the same direction, the goal is much easier to reach.

3. Passion

When someone is passionate about something, others follow. The passion and belief in the product starts with the leader and is communicated by everyone at the station, from the sales people to the announcers to the receptionist. Have you ever heard someone excitedly talk about a vacation spot or a place they've been? Doesn't it make you want to go there? Now, imagine a listener tuning into a radio station where the announcer is truly excited about the station and the music being played. It works the same way!

4. Strategy

Having a strategy is one of the key elements of a successful operation. There has to be a need for the product being offered. How is it different or better than the other products on the air in the market? You don't see two McDonald's restaurants next to each other. In the same way, if there's already a radio station that's serving a specific need, putting another one on that provides the same service is redundant. If the only reason is that you think you can do it better, then it will be a tough road. To attract people, offer something different than what's already being provided.

5. Congruency

A radio station needs to put a ribbon around its music so listeners can understand what kind of music the station plays. Listeners would have a hard time comprehending a station that played classical, country and urban dance music. The successful station finds a music mix that a large group can relate to. Putting an easily understood name on it is also very helpful. Country, Oldies, Classic Rock—these are terms that envelop a music style. What name can you put on the kind of music your station plays? If you can't explain it in a few words, your listeners will have a hard time, also. Remember, trying to appease too many people with one station will spread the station's appeal too thin, and the station will become unrelatable.

I'm a radioholic.

6. Mechanics

Every good business has certain mechanics that help it run effectively and successfully. In the case of a radio station, the mechanics are the organizational tools used in accomplishing the station's sound: how the deejays speak, the way in which the station identifies itself, the type of music the station plays, musical rotations, and the attitude the station projects. Define the mechanics for your station so that everyone understands why things are done a certain way. Deejays won't mind playing the same U2 song every day if they understand how that song fits into the station's mechanics.

7. Repetition

People listen to radio stations in short spurts, not for continuous hours. Therefore, a station should repeat its most appealing elements with regularity. This applies to the music, promotional announcements, in-studio performances, morning show bits, etc. When you find the correct rhythm for repetition for your station, you maximize your potential audience. And, make sure you play good music. This sounds simplistic, but it works. Find out what songs your potential audience likes, and play the best. Use research or other proven methods to find the songs that will work best to reach the biggest possible audience.

8. Attitude

Products that are memorable project an attitude. MTV, Nike, Pepsi—these products scream *attitude*. Finding the right personality connects with a person's belief system. Project the attitude for your station in the promotions you do, the style your announcers have, the production on the station, the way you answer the telephone—even the look of your logo. The outlook you project is the personality of the radio station. Make sure everyone on the staff is always representing the proper attitude for the radio station whenever they're out in public.

9. Creativity

The production elements on a radio station create the image of the station. Most stations use production elements to explain what the station does, but it's important to do it in a way that's intriguing, interesting and in tune with the station's attitude. It's what's between the songs that gets people's attention (from their perspective, many stations play the same kinds of songs). Creative production and presentation of the music make a radio station stand high above the rest. Get the right message between the songs, and people will remember they were listening to that music on *your* station.

10. Involvement

A successful radio station is involved with its listeners by getting out into the community and being a part of their lives. This means organizing events where the station and people in the community interact. Just getting on the coattails of events that already exist is not enough. Find out the activities that your listeners participate in, and then be proactive. Go where potential listeners to your station are: get the morning show out to coffee or bagel shops, set up a station booth at art and summer fairs, be visible at concerts. Being involved is one of the keys to getting listeners to connect with the radio station in a deep and meaningful way.

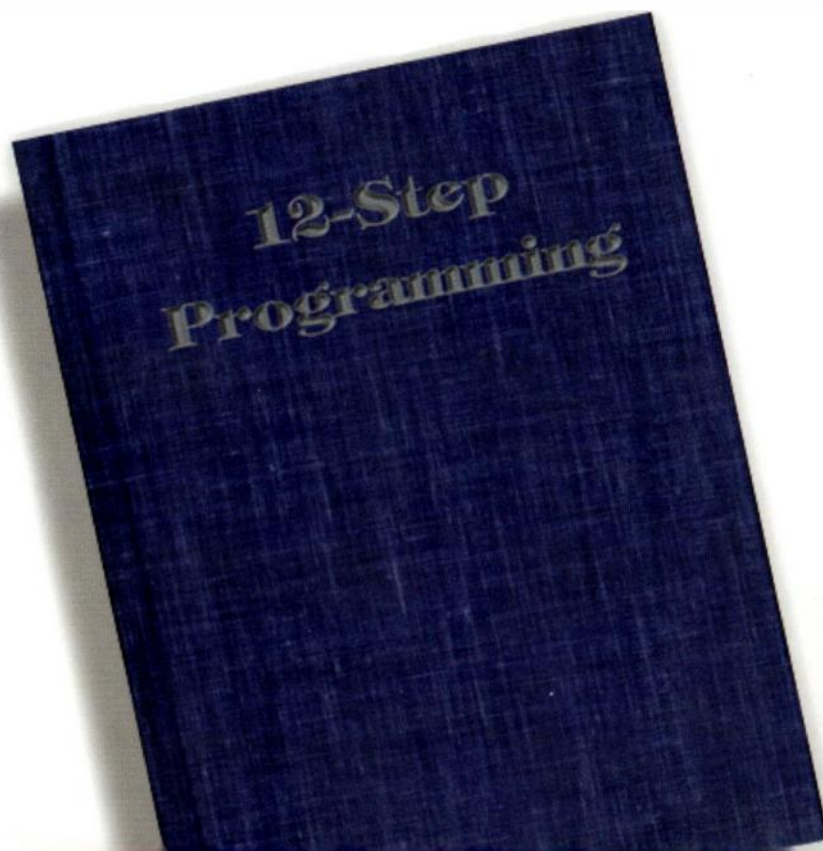
11. Communication

The difference between a communicator and a deejay is the difference between being talked to or being talked at. No matter what the style of the radio station, it's important that station announcers relate to the listener. The successful communicators of our time have learned to speak to one listener at a time. A radio station relates to listeners by breaking through the passive, background listening patterns of most people and getting their attention. You want to get the attention of listeners, so they'll remember they listened to your station.

12. Visibility

You can't rely on people just finding your station. Unless your station has programming that's incredibly different and is something people will evangelize, word of mouth is not enough to build an audience quickly enough in today's competitive environment. Get out in the market and attend events where potential listeners are. Put up signs, banners, hot-air balloons, vehicles and whatever other tools you have that make your station visible. Make your bumper stickers easily available. Create events that will get television and newspaper coverage. Buy television advertising, put up billboards, buy transit advertising, send out direct mail. Do whatever you can to be in front of potential radio listeners to let them know you are there for them.

I'd like to thank my sponsor for supporting me through my radio addiction. He taught me how to build successful radio stations. Much like the great football team that loses at the Super Bowl, or the hit song that doesn't top the charts, not all radio stations are going to be winners. However, making sure you have the 12 steps in your radio station will give your station a strong foundation that will give you a better chance at being successful. Good luck in your venture to create successful radio stations! 📻



Caught on

The Web 93⁵

TM

www.webx_fm.com

By Matthew Lawton

The Web 93.5, with Quintin Porter

Those still stuck in the 70s will not have realized that the new millennium is approaching us at warp factor five. And with that comes changes in technology that are moving at the speed of sound. One hundred years ago, radio was brand-new, and at that time, most people thought it would be used strictly for local, basic, communication needs. Well, as the saying goes, "We've Come A Long Way, Baby." And now it's time to tune into the future.



WEBX-FM, "The Web 93.5," out of Champaign Illinois, is taking that, "One Small Step For Man..." into radio's future, in a giant way. Not only are they a local FM radio station, but being that they're broadcast live, in stereo, 24 hours a day, on the Internet; The Web 93.5 is truly a world class radio station.

And the Captain Kirk controlling this *space* station is chef extraordinaire, American history fanatic, promotional guru, stand-up comedian and man of a thousand hats; Program Director, Music Director, Morning Show Host and Vice President of Programming for Magnitude Networks, Quintin Porter.

Where and when did you get your start in radio, Quintin?

"I've been in radio just over a year and a half. WEBX is the first radio station I've ever worked at! I came to radio absolutely out of the blue, never been in radio, never thought about doing radio. I did stand-up comedy for about eight years and I had been editing books; I was working on *Abraham Lincoln, From Skeptic to Prophet* by Dr. Wayne C. Temple, the head of the Illinois Archives—it was nominated for a Pulitzer Prize.

"My older brother was selling advertising for WEBX and I had listened to the station and really liked it. Bob Saldeen [Vice President of Marketing and Internet Services for Magnitude Networks] asked me to come out for a drink one night, met me and said, 'Hey, we'd really like you to be on the weekends here. We'll teach you, we think you'll actually not bore people.' I said, 'OK,' and came in and it was like coming to a second home. I started trying to fill in and pick up shifts and work for everyone. I worked the mornings, I worked the afternoons, the evenings, late nights, everything I could. I also made the effort to learn all the different automation and programming software systems—I felt like that was the best way to bring me up to speed, 'cause I was surrounded by people who had so much more experience than I did.

"Essentially, I've been doing the programming here for a long time because I was the one doing all the automation. They needed someone to program the weekends, so I started by doing that. The Powergold wasn't even being utilized—we were paying for it and they weren't even using the music selection system. So I came in, learned it and started using it and kinda took over. Then Rich Heise, the station owner, said, 'Would you like to try being the Program Director/Music Director?' I said, 'Sure, but why don't we do this: let me try it for 60 days and then we'll see if I can do it,' and at the end of 60 days it was like, 'OK, what next?' It just seemed to be going real well."

So, are you a bigger fan of music or radio?

"I'm a fan of music over radio, although I also appreciate really good radio. I was lucky enough to grow up in Glen Ellyn, Illinois, just outside of Chicago. I grew up on WXRT, the old WLUP and even some of the AM stations. So the idea that you can still have a good radio station and it didn't have to be a jukebox that had 20 songs on it, was something I realized very early. It was amazing; 'XRT was very extensive and always tried to build band equity, which is what we do here—playing deeper repetitions of more songs from an album to familiarize people with the artists."

Do you still do a show?

"Yeah, I do the morning show, six to noon, five days a week."

Wow, six to noon? You're crazy. I used to do a five-hour shift and it just kicked my ass. I finally got it down to a four-hour shift.

"To me, I'd be restless doing a four-hour shift. My morning show's called 'Wake And Bake.' I have a degree in cooking; I went to cooking school in high school in the mornings and the afternoons. I'm trained as a sauce cook and a pastry chef, so every time a band comes through, I make cookies for them. I send 'em out with buckets full of cookies; they send the buckets back from the road and we refill 'em and send 'em back out to 'em again."

Uh...are these like pot cookies? (both laugh)

"No, you idiot, they're just really good cookies. When I was doing stand-up, one of the most brutal things was never feeling like you were at home or relaxed. The one thing I really want the bands to feel when they come through here is that WEBX is a really special thing. When people are laying out their tour schedules, I want them to say, 'Guys, we gotta go to Champaign.'"

(cont.) →

How did WEBX, The Web 93.5, get its start?

"Well, The Web itself was initially an existing station here in Champaign, which I believe at the time was KTTW—it had been a Talk station, it had been a Bubba Country station, it'd been everything else for, like, 30 years and had never been rated in any way, shape or form. So Magnitude Networks and Rich Heise, out of Chicago, came in and created WEBX, The Web 93.5. They came in and essentially tore the station down, took it off the air and rebuilt it from the ground up, with the intent of getting a station going that was not only on the radio in real form, but also Internet radio. They wanted to be out in front and really prove to people that Internet radio can generate substantial revenues. WEBX, The Web 93.5, went on the air and on the Internet in October of 95.

"We're located in Champaign, Illinois, which is about two hours south of Chicago. We are the home of the University of Illinois and corn, just flat, it's like someone ironed the whole goddamned state. We broadcast in a 60-mile radius here, so we go all over the place, but then of course, through the Internet, our coverage is in 56 countries and every state in the Union. It's funny, I saw an ad the other day for Mancow Syndication, and it said, 'In Eight States' or some shit like that.

"We're in a Victorian house. The downstairs is the studio and the control room, and upstairs we have the offices and The Green Room, where we have a full kitchen and a pool table and a dart board, so that when we have bands in we can go up and relax and shoot pool."

Do you guys have a lot of live bands on the air?

"Oh, very much so. We do an average of two to three a week. In the last month, we've had Sherri Jackson, Ani DiFranco, Dan Bern, Moxxy Frivious, David Grow, Son Volt, Slim Dunlap, The Samples and Luther Allison."

Are you live, 24 hours a day, with an actual jock in the booth pulling CDs?

"Yeah, except on the overnights; the jocks prerecord their announcements and we switch on the automation equipment. The overnights are not the heaviest call traffic time for us anyhow, but, we have something different to keep in mind because we broadcast on the Internet in real time, in stereo, live, 24 hours a day, so we have to consider the European prime time audience also. In the last 27 days, 42,000 people listened for more than a 150,000 minutes just on the Internet, and that's in 56 countries, and all 50 states."

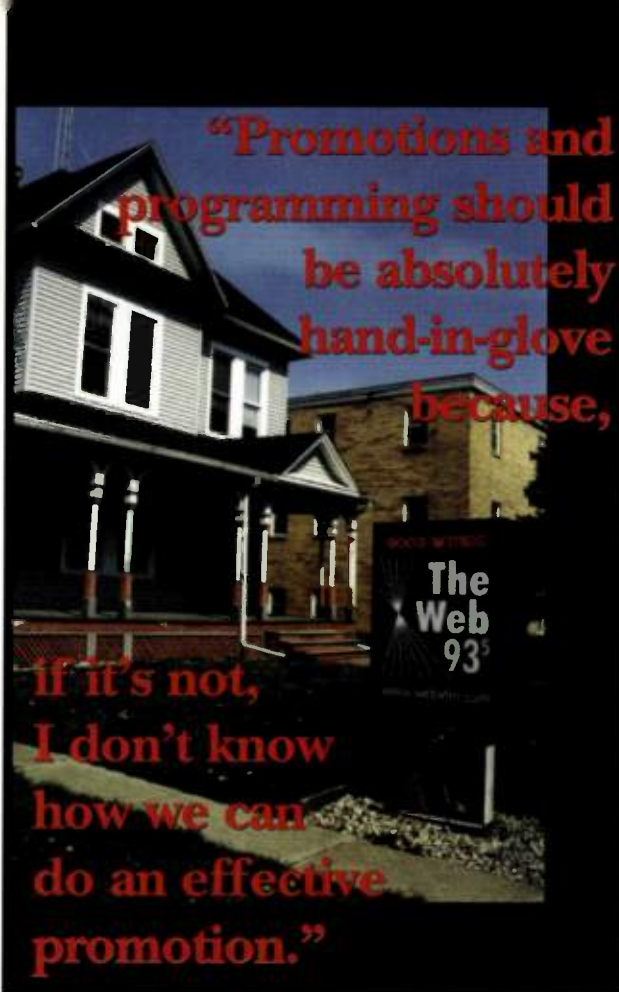
That's wild. Do you know what the people who listen to WEBX on the Internet are like and where they're from?

"Yes, we do. We gather all sorts of information from them. We know how long each person listens, where they go and what they like. It's amazing when you think about it: we have 42,000 pairs of eyes that have credit cards, are Internet literate, have computers and know the music because they listen to us. We're live, in stereo, 24 hours a day, in 56 countries and in all 50 states."

Considering that you're on the FM dial in the Champaign area as well as everywhere else on the Internet, do you try to program the station any differently?

"No, not really. Because we're on the Internet, we want to maintain a little more consistency with the type of programming and the sets we have, but the Internet allows us to do something else that most stations can't do; it gives us more freedom to play what we want to play. Because we're not solely dependent on commercial radio revenues, we can think about building a sound that's unique, going really deep on albums and finding some quality music. Because we're not solely dependent on local revenues, in the long run, we should be able to maintain an artificially low rate for ads.

"Even in that aspect we're seeing some byproducts of the Internet that we never dreamed of. For example, we had someone selling local haircare products here, selling a shampoo called Redken, and



someone in Germany heard the commercial on WEBX on the Internet and ordered 350 bucks of the product because they can't get it there. And then we had someone else in another country call That's Rentertainment, a local video place, and bought 750 bucks worth of videos and send them overseas. It's just the stuff you'd never dream of."

Well, your Web site is pretty incredible. I tell people all the time to check out your site, 'cause everything you'd ever want is there. It's really awesome.

"Well, I appreciate that, we're working hard at it. And listen to what else we're starting to do: Magnitude Networks, our parent company, is going

into the business of putting radio stations on the Internet and we're actively recruiting stations and put their signal on the Internet. If they do it on their own, inevitably what's gonna happen is they're gonna half-ass it, or they won't be willing to keep it up to date or they'll shut it down and start all over again. It takes a lot of work and they won't be able to do as well as we can."

OK. So, let's say I'm an already-existing radio station in California. I can call you guys up and say, "Hey, we don't have it together enough to be on the Web, can you help us out?"

"Yeah, absolutely. We'd do it and best of all it's just a straight barter. It wouldn't cost them any money at all."

And then you just take their signal somehow and stick it on your Web site?

"We've got a box we can roll into their studio and plug it in and they can be on the Internet fully serviceable and functional."

So then I would go to www.webxfm.com and I would click on one of these new stations and hear them on your site?

"No, each station would have their own site. We're not gonna make a jukebox or a channel selector, we're actually gonna give these people their own independent functioning Web site.

"As far as we're concerned, we're the best in the world at what we do with Internet radio. And I would challenge someone to go out and find anyone who's doing it better. I actively spend my time researching these things and it's not a matter of arrogance, it's a matter of design—we set out to try and be the best. Recently, at two different Internet conventions, one in Los Angeles and one in San Francisco, the chairman of Progressive Networks, the people who make the Real Audio software, keynoted the conventions with a talk about our station. At the NAB convention in Las Vegas, Progressive Networks put us in their booth and featured us on the floor where they put up giant slides of our Web site and streamed our audio live out onto the floor—the response has been tremendous."

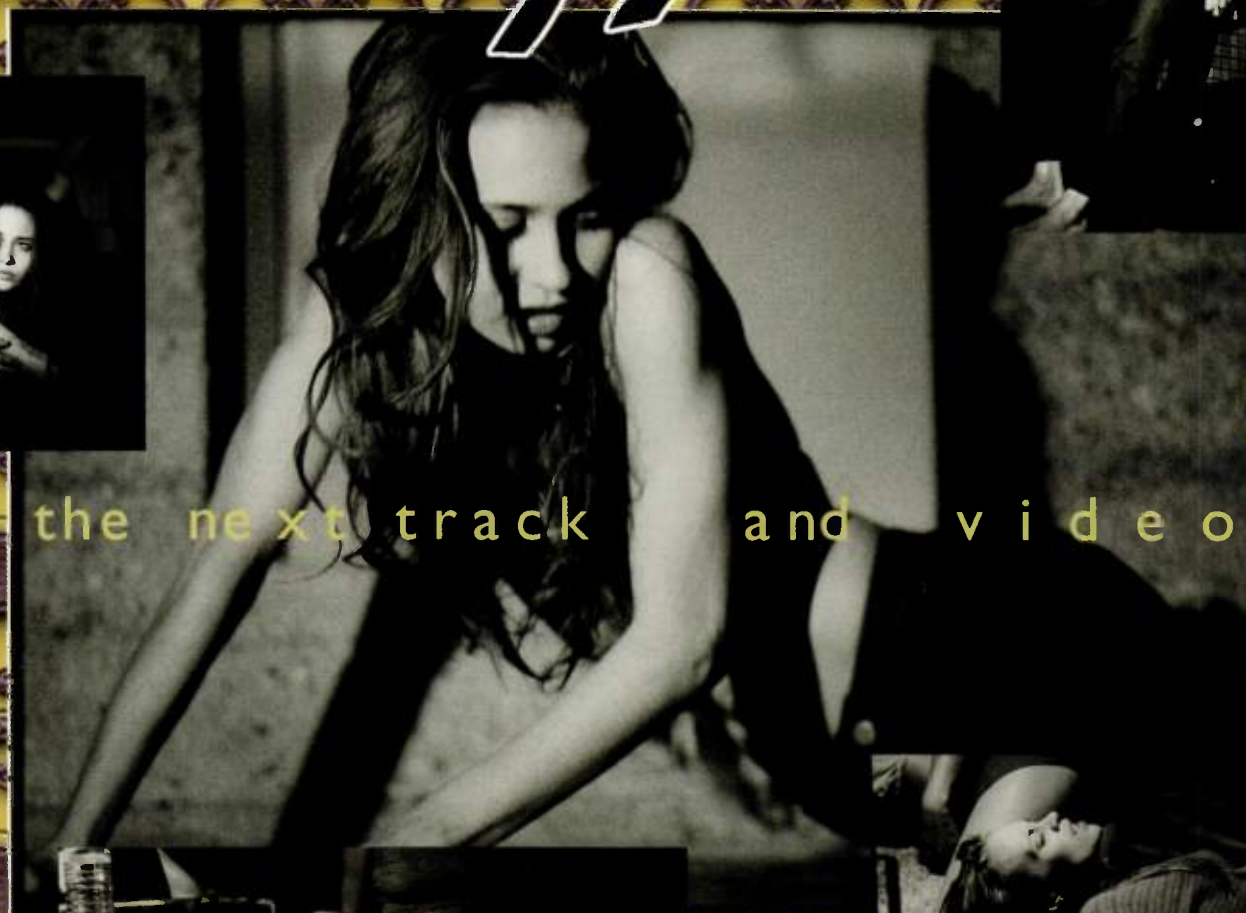
Yeah, it's a great site, but it's also a great radio station.

"Exactly, and we have a great local audience. A band like Moxxy Frivious, who no one else plays, got so much exposure down here from us that right after their album came out they sold like, 35, units the first week! They're selling hundreds of units of that album in Champaign and there's no other reason it sells but our airplay, because no one else plays them, period. Our local record stores, Periscope Records and Record Service, have people come in buying five and six WEB' albums at a time, you know, they're just buying the playlist, so we know we're having an impact."

(cont.) →



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WRH



Are you guys out on the streets a lot doing promotions and being visible?

"Yeah. If we do a WEB' show, we have a great presence; we do the in-studio stuff and we have arrangements to do in-stores at Periscope Records and Ernie's Club Twang, and we get 'em in all the local print media. We really try to make it like, 'If we're gonna do a show, it's a WEB' Show.' And I don't give a shit if we do 10 shows all year, they're gonna be good shows and they're gonna be shows that we know we'll be able to get some kind of an audience response to."

What's the local club scene like?

"The local club scene is good and getting better, I think that we've done a lot to revitalize it by making it easier for bands to come here; artists like Wilco and Cake and William Topley and many others now come here regularly. We just keep trying to bring in more and more music and the venues are good and getting better. The clubs we deal with the most are Blind Pig and Mabel's."



"In the last 27 days, 42,000 people listened for more than a 150,000 minutes just on the Internet, and that's in 56 countries, and all 50 states."

Do you have a promotions director?

"I have a promotions director—we recently moved promotions to the programming side of the station. Promotions in most stations is in the sales department and I asked the owner to pull it out and let me rebuild it. It's a more practical setup, promotions and programming should be absolutely hand-in-glove because, if it's not, I don't know how we can do an effective promotion."

"We're in the middle of a promotion right now. They came to me and said, 'We'd like to do something with a fitness center' and I said, 'Well, how about this: I'll lose 40 pounds in the next 90 days, we'll do it for charity, we'll have people sponsor me per pound and raise money for Century Council. We'll get Fitness Center and Biometrics at the health club to donate their program and a trainer to get me in shape and we'll raise money for charity.' Then the TV station came in to do the weigh-in on a local CBS affiliate here and now they're tracking my weight and we're raising some money. There's no one who participates in this thing who loses, it's just incredibly good P.R."

And in the end, you will have lost some weight.

"That's right—I've already lost over 20 pounds. At the end of it, I'm getting a tattoo that says 'Barnum Lives' on my shoulder. P.T. Barnum is one of my idols, a brilliant promoter."

What's the music like on The Web 93.5?

"It's not just one type of music, it's everything from Vivaldi to Frank Zappa, I mean, not that we play a bunch of classical, but I've been known to throw one in, in the middle of the afternoon, just to see if anyone's awake. I'd say 90 percent of what we play is the Adult Rock artists everyone else in this format can play and the other 10 percent could be anything really."

"To me, music is music, and one of our slogans here is just, 'Good Music'—in other words, the way music radio should be. My goal is to make the most listenable station

possible. If that means I'm gonna do it with a blend of reggae and rock and Americana and blues, then that's what I'll do. It either sounds good or it doesn't. It's really hard to influence our playlist because essentially if I don't care for it, I don't feel our audience is gonna care for it and we won't play it."

Do you ever brainstorm or talk with other Adult Rock PDs or MDs?

"I talk to different stations when I can—the one thing that I like about Triple-A is that I look around the town and everyone's like, 'Well, who's your competition, who are you after?' I'm not after any one person, I'm after *everyone*. If I can take a little piece of everybody's market share, I'll be happy."

Do you feel like there's a community out there of our radio stations helping other radio stations across the country?

"I think that there's a music community out there, I'm finding more and more people are calling me and saying, 'Hey Quintin, I heard an album that I think's great and would work at your station.'"

How many stop sets do you normally do an hour?

"There's actually three talk stop sets, but only two commercial sets."

I listen to you guys on the Internet and it's so great 'cause you play so much music and there's not a lot of clutter.

"But, you also notice, after every two songs you always hear an ID."

Yeah, but they're wicked, I love 'em.

"Yeah, they are. We have a guy who's a longtime National Public Radio guy out of Western Illinois named Jeff Holtz. He's got a great radio voice, and we do, you know, fairly silly liners like, 'More Fun Than A Poke In The Eye And A Lot Easier To Drive With, The Web 93.5.'"

The attitude of the liners is kind of tweaked a little, so how about the airstaff?

"I want each show to reflect the individual's personality and if that means they're a little crazy, that means the show's a little crazy. We can do as straight-up radio as they want us to, but it's more fun to do it this way."

What do you do, when you're not doing radio?

"When I'm not doing radio, I study pre-antebellum political rhetoric of the American Southeast, I've been studying American history for about 17 years and I read all the time, my house is just filled with books. Then, of course, I cook and bake cookies for all the bands when they come through."

OK. Before we wrap this up, being that you were a stand-up comedian, I think Quintin should tell us a joke.

"Quintin should tell us a joke?"

Yeah.

"OK, what kind of joke do you want, you want a clean joke, you want a dirty joke, do you want something..."

You pick it.

"Ohhh, ummm, OK. There are these two cannibals having lunch. One starts at the top, the other starts at the bottom, they're eating away and the guy at the top says, 'Hey, how you doing down there?' and the other guy says, 'I'm having a ball,' and the top guy says, 'Well, don't eat so damn fast.'"

* Feel free to E-mail Porter some new material at: qporter@webxsfm.com

* Wanna hear The Web live? It's easy, just go to The Web 93.5 at www.webxsfm.com and click on the appropriate icons.

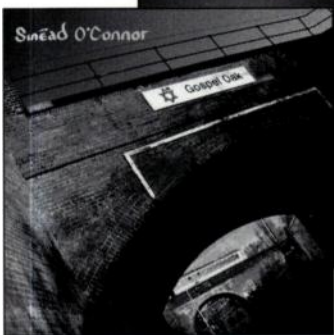
* Can't get on the 'Net? Go to track one of the *totallyadult* Tune Up #21 and hear a Web 93.5 aircheck.

* And for more info on The Web's actual Web site, be sure to read the companion article with The Web's webmaster, Bob Saldeen, in this very magazine.

Sinead O'Connor

"THIS IS TO MOTHER YOU"

The debut track and video from The Gospel Oak EP



EP InStores: June 3
On Tour

"Sinead is a very special performer. There are few voices that soar as her's does. The new EP is a shining example of what makes her an important voice in rock!" *Mike Mullaney/WXRV (The River)*

"What strikes me over the past years are the artists that Sinead has influenced. Now we have the real thing—an original!" *Rita Houston/WFUV*

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WRH

EMI Records
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If you ask Abra Moore, the path she's traversed to become the lead artist for Arista/Austin couldn't have been any smoother if she'd written the script herself. After starting out as a founding member of Poi Dog Pondering, Moore traveled around, ending up in Austin, where she released *Sing* in 1995 on indie label Bohemia Beat. Being based in Austin is part of what led to her current big break and the engaging *Strangest Places*, an album where she teamed up again with producer Mitch Watkins, who'd produced *Sing*.

The word Moore uses most often to describe the journey she's taken is "natural." That's reflected in the 12 tracks that comprise her major label debut. At a time when production and angst are up in music, Moore's straight-from-the-heart songs are rooted in an endearing honesty that mirror her down-to-earth nature.

Kicking off with the energetic roots style of the album's initial single, "Four Leaf Clover," *Strangest Places* introduces a songwriter. "Don't Feel Like Cryin'" offers an antithesis to all the melodrama of "never get over you, you broke my heart, you son of a bitch" break-up tales, with its upbeat view of seeing a former lover, while songs like the lovely piano piece "I Happiness" and the wistful "Summer's Ending" (originally intended for the first album) highlight Moore's ability to mix up her repertoire.

Musically, Moore's palette is a rainbow of influences, but one can hear traces of several vital female artists of recent years, including Sheryl Crow, Liz Phair (on the poppier selections) and Maria McKee. But, like any good artist, Moore blends those styles to develop one that is her own—one that lets you know who Abra Moore is.

Moore, who is just getting used to the rigors of the promotional blitz that comes with having a potential breakthrough album on a major label, is more than happy to oblige the demanding work schedule that's already begun and will only get heavier. As she says, she's been getting ready for this, and the time is here. In a recent phone interview from her Austin home, Moore was kind enough to let us all catch a glimpse of this rising star on the upswing.

abra moore

By Steve Baltin
Edited by John Schoenberger

Since this is your debut CD for a major label, is this the first time you've dealt with this heavy of a promotion schedule?

"Yeah, it's much busier."

And how are you finding it?

"Good. It's a good kind of busy. On my first record, *Sing*, I did quite a bit of promotional work in Europe. I did a lot of radio there, because Munich Records picked it up (they're distributed by Rounder).

"I did several trips over there. And I got played on VH1-London; London was great. And also Amsterdam, and the Holland area. Did some little baby festivals. It was a good time. I like it over there."

Are you looking forward to going back?

"Yeah, eventually. I'm going to spend a lot of time here first, trying to establish myself. The US is much harder market."

Even so, were you surprised that you broke through so much easier over there, given that you're an American artist?

"I lived there a few years back, prior to making *Sing*, and they really love American artists, in general. I was living on the coast of France and working in the little clubs, doing some gigs and busking in the streets of Paris, and the vibe was very welcoming. So, my feeling for Europe is very warm."

How long did you live there?

"I lived there for about a year—on the coast, right near Nice. I, kind of, did standards and swing—Billie Holiday songs. It was fun."

Your songs have such a universal feel. Do you feel like geography plays any part in your writing?

"I've kind of dabbled in a lot of fields, as far as my influences. I had a jazz band and did a lot of standards, then a funk band, and next I was in a band called Poi Dog Pondering."

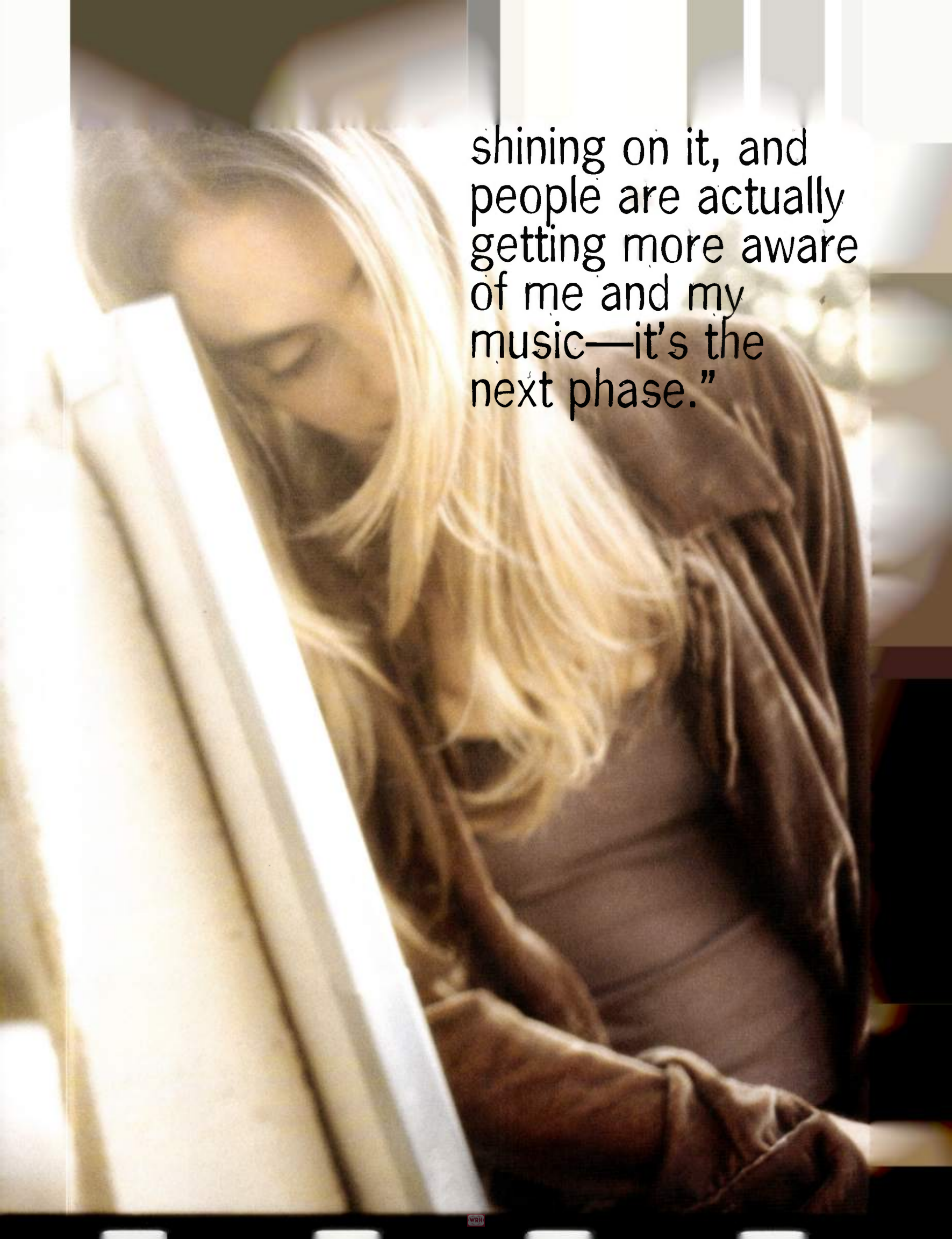
I'm familiar with them.

"I'm an original member. I'm from Hawaii, that's how I ended up over here. We were all in college, and it was like, 'All right, let's do it, man. Let's go see the mainland.'"

Did you go to school in Austin, then?

"I actually went to college in Oahu. I was born in Mission Bay, California, but I was raised in Hawaii. I guess, at 15 or so, I went to New York to study for about a year. Then, I graduated high school in Hawaii, moved to Oahu and went to college. Then I took a little sabbatical."

cont. ➔

A close-up, slightly blurred photograph of a woman with long, wavy blonde hair. She is wearing a brown, textured jacket over a dark top. She is holding a violin and bow, and her eyes are closed in a focused expression. The lighting is warm and soft, creating a moody atmosphere. The background is out of focus, showing hints of an indoor setting.

shining on it, and
people are actually
getting more aware
of me and my
music—it's the
next phase."

You've just been all over the place.

"Yeah, I lived in New York for almost a year. I lived in San Francisco, spent some time in Los Angeles—I just did the gypsy thing for awhile."

How'd you settle in Austin?

"We [Poi Dog Pondering] were traveling through here, and I just really loved it. Then a friend of mine got a Columbia deal for his first record, and he really wanted me to be a part of it, so I moved here for that. Also, it just felt like a really great place. Have you ever been here?"

I haven't been there, no.

"It's nice. It's got a familiarity of the islands for me; there's something about it. I guess it doesn't have that big-city vibe. Mind you, I love the [big-city vibe]; I love visiting; I love diving in for a few months. But, I like a little slower pace for living quarters."

A lot of people who've lived in places the size that you have would have a hard time adjusting to the "slower pace," as you put it.

"Right. I've always used Austin as a home base, and I tell people, 'I'm gonna go live in Europe for awhile. I'm gonna go spend time in the city. I'm gonna go travel around.' But, it's a good home base, as Hawaii was for me. It helps you get a really good perspective on your whole life."

At what point in all this shuffling around did you get serious about your own music?

"Eventually, I started just honing in. I've always been writing songs, since I was a little kid, making up songs and all that. I started just, kind of, standing out on my own little branch and said, 'OK, I'm gonna grab all these songs and start demoing 'em up.' That's what the first record was, a lot of work from my early years."

When was *Sing* released?

"*Sing* came out in 95."

And did you tour for it for awhile?

"Well, I toured with Poi Dog; I went on a little tour opening for them. That was fun. And I did that stuff in Europe. That project didn't really get much awareness. *Strangest Places* has

"I write from the essence of inspiration, right from the source. And I'm gonna keep it that simple; that's the only way I know how to do it."

got a brighter light shining on it, and people are actually getting more aware of me and my music—it's the next phase. *Sing* was all the tunes that I'd written from 18 to 24. This is the next chapter. The next record will be different again. This one's got a little more crunch in it, while *Sing* was a quieter work. But nothing was planned; it just grew into that. That's where I'm at."

Well, Arista/Austin is definitely behind the record.

"Yeah. I've got a great team behind me—a real hands-on supportive team. *Sing* was a very graceful introduction into the music business. I had a really wonderful group of people surrounding me [the folks at Bohemia Beat]. It wasn't, like, 'Fling it against the wall, and see if it sticks.' That's what I was ready for. I learned a lot and had some good experiences through that. And, this is the next phase; I'm ready for this."

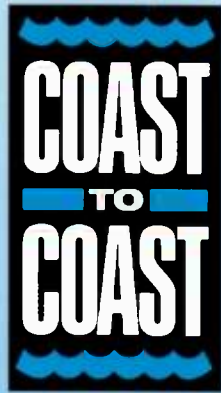
How did you come together with Arista/Austin?

"When they were deciding to start up this division, they were kicking around some artists. Cameron Randle [VP/GM] and Steve Schnur [VP A&R/Artist Development] were scheming up this concept and Cameron ran across my CD in the store, it kind of jumped out at him. He was vaguely aware that I was an Austinite. Anyway, he picked it up and really loved it. Steve Schnur was reading a little article on me that was in *Texas Monthly*—that was when *Sing* was out—and he was like, 'Who is this Abra Moore?' And at the same time, Jody Denberg, from KGSR/Austin, was telling Steve Schnur, 'Yeah, check her out.' It was coincidental that they both were buzzing

on it. They called me one Sunday, and that's how it started. And Bohemia Beat's Mark Shumate welcomed it because he wanted to get me to the next level. It wasn't like, 'I'm leaving, see you later.' It's [Bohemia Beat's] a family thing."

cont. ➔

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“Being
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a lot...
on that
level, it’s
intense.”

It sounds like you’ve definitely had fortuitous circumstances in your career.

“It just moved the way it was supposed to move, the way it all naturally worked out. I moved back from Europe and bought myself a little four-track, got a little part-time job and decided not to try to work in a bunch of bands. It was the first time I’d really committed to honing and going, ‘OK, I’m gonna work a day job and do this instead of trying to work a bunch of night gigs.’ I started demoing songs and hooked up with a producer, and that’s how I fell in with Bohemia Beat Records. Jimmy LaFave tipped [them] off on a demo that I’d done—that was how my first project started.”

We talked briefly earlier about the universality of your writing. Where do you feel that stems from?

“My writing concept is from experience. I don’t sit down and say, ‘I’m gonna write about a broken heart.’ I write from the essence of inspiration, right from the source. And I’m gonna keep it that simple; that’s the only way I know how to do it. I don’t wanna think about it too much; it just comes naturally. I write on the guitar and sometimes piano—a couple of those tunes were written on the piano.”

Let me guess: “Happiness” would be one.

“I think that’s the only one on this record. I try to keep really fluid with instruments. Then, when the inspiration comes, I can use the tools at hand at the time. My father’s an artist. My older brother’s a jazz musician; he’s a horn player. I come from that kind of creative background, so it chose me, really. I’d been running from it; I’ll tell you. I wanted to be an interpreter. But it’s something that’s in me, so I’m facing up to it. Being in the arts, it’s not easy. Being true to it takes a lot...on that level, it’s intense.”

Are you surprised by how much energy you’ve needed once the record was done?

“Yes and no. But, what feels good and is satisfying about this is that I’m getting feedback from everyone involved that they feel they’ve got a really good piece of product. On that sterile level of talking about it, they have something that they feel they can move. On that level, it feels really good. It’s not like, ‘Oh, now what do we do?’ Now it’s like, ‘All right, let’s get the awareness out there. Get everyone hearing it.’”

It must be exciting since “Four Leaf Clover” is already exploding at radio.

“It’s getting out there pretty good. It appears to be moving healthily.”

Have you heard it on the radio yet?

“I heard it here in town. So, that was nice. It’s very summerish.”

What are touring plans?

“Sarah McLachlan’s been a fan of mine; she’s putting together this ‘Lilith’ tour, and inviting a bunch of her favorite women. We turned her on to this project, and she’s like, ‘I wanna hear it.’ Steve [Schnur] got her a copy and it just knocked her out. She went, ‘I want her on this tour.’ So, I’ll do a leg of it, some time in July or August. That’s really nice of her to invite me; that’ll be fun. It’s all coming together; I’m doing some summer radio shows, too. So it looks like I’ll be busy.”

Are you looking forward to touring?

“Yeah, I’m looking forward to getting it out there.” ☺

[Visit some of Abra Moore’s Strangest Places on the Web at: www.abramoore.com]

Steve Baltin is a well-known Los Angeles writer who regularly contributes to *totallyadult*.



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What Are We

Sean Coakley

Intro by John Schoenberger

Thinkin'?

SEAN COAKLEY IS A 20-year veteran in this industry, and since he formed Songlines in 1993, he's been a voice of reason and credibility in our Adult Rock world. And it didn't take much arm twisting to get him to agree to write this piece for me, either! As you'll see, Coakley's got a few things on his mind that clearly need to be said. Indeed, I think much of what he's touched upon is on all our minds.

I'd like to make some observations and pose some questions that have been on my mind and the minds of many people I speak with every day. These questions apply to radio and records. The intent here is not to throw stones or cast aspersions (although sometimes that's fun to do). I care deeply about this thing known as "Triple-A" [i.e.: Adult Rock] and I want to open a dialogue which might help sustain this wonderful golden goose.

What makes this business fun is that the moment you think you have it figured out, it's already moved on. Musical genres, radio formats and record labels evolve like a high speed film of your summer garden. The only sure constant is change. And, that if you remain in one place too long, you will get eaten.

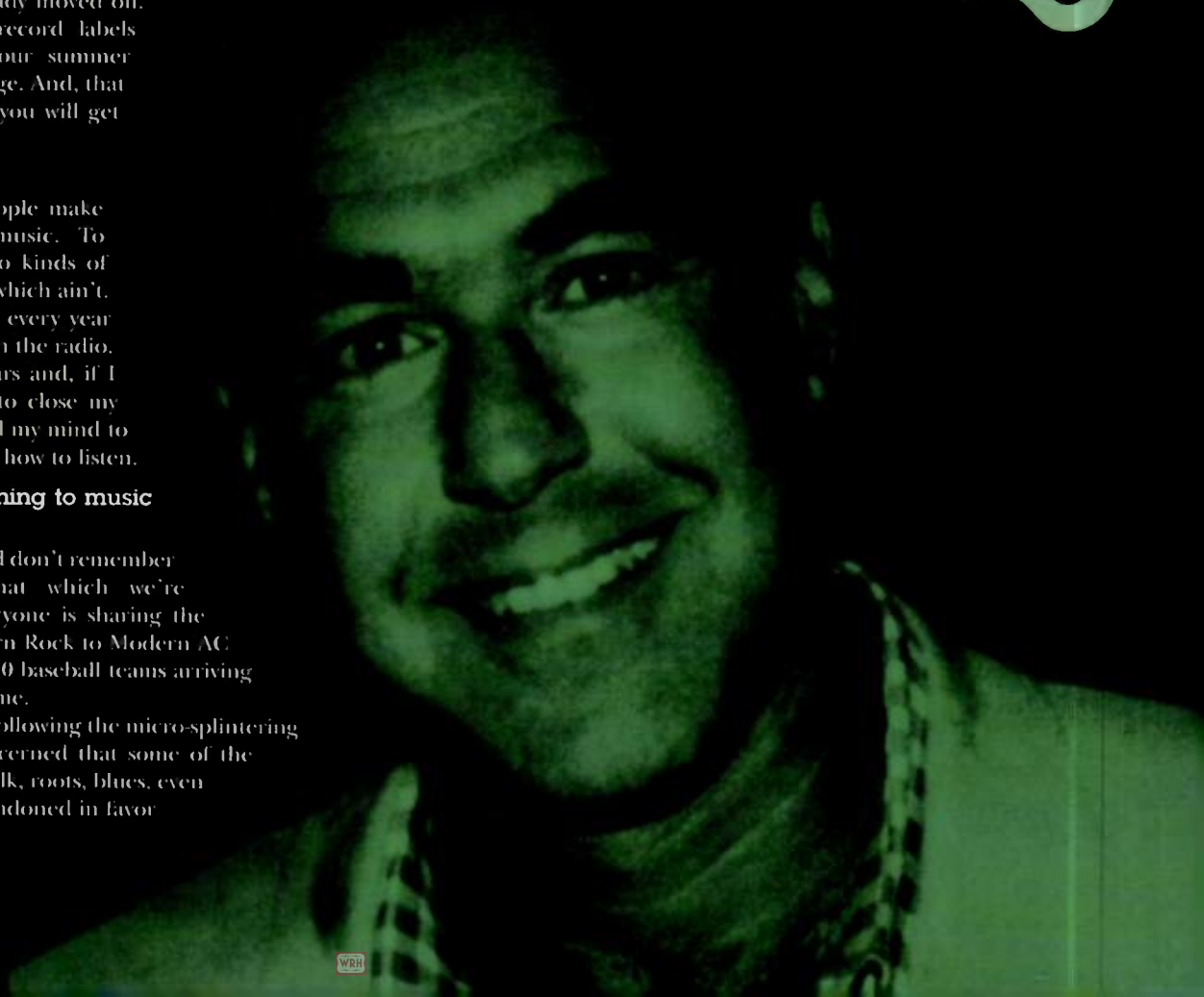
Research begins with your ears.

I'm amazed at how difficult some people make the process of gate-keeping the music. To paraphrase the Duke, there's only two kinds of music: that which is good and the rest which ain't. There's so much great music released every year that you should never hear a clunker on the radio. I worked for Clive Davis for seven years and, if I learned nothing else, I learned how to close my mouth and open my ears, my heart and my mind to a song. It was like a school for learning how to listen.

Is there a difference between listening to music and really hearing it?

I started promoting music in the 70s and don't remember a convergence of formats like that which we're experiencing today. It seems like everyone is sharing the same artists, from Adult Rock to Modern Rock to Modern AC to Hot AC to Top 40 to AOR. It's like 10 baseball teams arriving on the same field to play at the same time.

Perhaps this is the natural evolution following the micro-splintering of the thing called Rock, but I'm concerned that some of the music that made Adult Rock unique (folk, roots, blues, even reggae and World music) has been abandoned in favor of more homogenized fare.



Accepting the need to play hits, is it possible to lose the vibe you might have had with your audience if they're hearing the same music all over town?

I studied the various charts in a recent trade and noticed that nearly every record in the Adult Rock Top 10 is being "shared" by several other formats (along with substantial national video play).

At Adult Rock:

#1	The Verve Pipe	six different radio charts & MTV, VH1
#2	U2	six different radio charts & MTV, VH1
#3	INXS	four different radio charts & VH1
#4	Shawn Colvin	four different radio charts & VH1
#5	Indigo Girls	one radio chart & MTV, VH1
#6	Toad The Wet Sprocket	four different radio charts & VH1
#7	Counting Crows	four different radio charts & MTV, VH1
#8	Sister Hazel	four different radio charts
#9	Fiona Apple	two different radio charts (fell off a couple)
#10	Abra Moore	two radio charts & MTV, VH1

Why this convergence? Some would say the music is the engine that drives the machine and then generalize that the artists are creating homogenized fare more palatable to a wider population. Others would argue that technology has fanned the flames of opportunity, allowing us to pinpoint what's being played and bought throughout the country on any given day. Record labels have used this information well and maximized airplay to the fullest. They should take their bows for orchestrating these successful crossovers. Hits are made and so are careers. I'm not questioning the viability of playing any of the artists listed here—most were incubated in our crib and others came in through the back door.

Still the questions nag....

Is all this crossover healthy for Adult Rock?

Has your criteria changed for adding a record over the past year or two?

Is it harder to take records into the Adult Rock Top 10 without multi-format play?

Of course, you have to find artists who will appeal to enough people to make your investment worthwhile. But if you don't feel that connection to a song, will the targeted consumer?

If you don't feel what the "demo" feels—could you be in the wrong job?

Obvious tenets to any business that tries to sell to the public's tastes:

- Listen as your listener does.
- Know what your consumer knows.
- Buy what your "target" buys.

Sean's twisted theory of the origin of Adult Rock:

We've heard data about the average number of informational bits that bombard our senses each day. It's some ridiculously stupid number. Much of that data is advertising and lots of that, we know, is noise. We're perhaps the first generation to grow up expecting our political leaders to scheme and lie. We know that some advertising makes outrageous claims and that media, in general, is about delivering large numbers of people to those same advertisers. No wonder we've become inherently skeptical and suspicious. Doesn't it make sense that broadcasters with the courage to deliver honest, un-hyped programming which holds the listener capable of discerning truth from dreg would offer a very popular, safe haven from the media storm?

Do you consider your own veracity in the job you do every day?

Do you think your consumer is as smart as you are?

Do you scrutinize the advertising you broadcast?

Are you believable?

Five years ago there was an abundance of adult music that wasn't getting picked up by anyone on the dial, but for a patchwork quilt of old line progressive AOR types and a relatively new-fangled group of non-commercial stations who had jettisoned the classical music and polkas in order to find a more generous listening audience.

Of course, in those heady early days, record companies were delighted to have anyone playing artists like Sheryl Crow, Bruce Cockburn, Rusted Root, Shawn Colvin, Counting Crows, Paula Cole, Dave Matthews, Nanci Griffith, Joan Osborne, The Jayhawks and the list goes on forever. They mailed you the CD (sometimes with a single) and asked you what you thought and if you'd play it.

We talked of the need to make our own hits. We did. Some labels were able to build upon this foundation and finish the rest of the house in platinum colors.

I remember several years ago when we'd try to define what Triple-A was. No one could come up with a definition that suited everyone. Most said it was music that appealed to adults. Others testified that it should represent elements of folk, rock, pop, and blues that would appeal to adults. Then we couldn't agree on exactly which adults we were talking about: should it include those recently beyond college age or those heavily mortgaged in their thirties or even those who remember seeing The Beatles on "Ed Sullivan?"

After awhile, of course, we decided that a definition was unattainable, because we were simply too diverse. But we were all delighted and encouraged to be in that group of people who sought to locate and entertain a prize demographic by treating them with respect, playing music not being heard everywhere else and telling them the truth.

Are you still doing that?

Do you strive to entertain and enlighten, or are you afraid to go too far out on a limb?

If Adult Rock is to remain relevant to listeners, won't programmers have to seek ways to differentiate their station from the others who have skimmed the hits off the top?

Is your "gold" category the only thing that separates you from the competition?

Is there a middle ground between getting the priority single and receiving the whole album in order to base your airplay considerations?

Have we gotten too far away from the "album" side of Triple-A?

Generally speaking, the commercial side of Adult Rock has tightened up over the past 12 months. Curiously, the shrinking of the playlist doesn't always translate into bigger ratings or more revenue. The successful heritage stations still continue to offer a broad array of new songs. Others seem to flip-flop from tight to tighter hoping to capture an audience. Here's a random sampling of stations and the number of currents they reported to *The Album Network* the week this piece was written:

• WRLT 67	• KXPX 37	• WBOS 29
• KGSR 62	• WTTS 35	• WHPT 28
• WXRV 55	• CIDR 33	• WJBX 28
• WNCS 52	• KINK 33	• WMAX 25
• WXRT 50	• WMMM 33	• WRNX 24
• KMMS 45	• WXLE 33	• WVRV 21
• KBCO 39	• KFOG 30	• WMMO 17
• KMTT 37	• KTCZ 30	• WKOC 13


I started calling on radio as an independent promoter in 1993 after many years on the label and management side. Back then I never heard a programmer admit that they were waiting for someone else to lead the way on a record. That was something for hit radio. Now some programmers are waiting on data from other stations, consultants and charts before deciding what to do.

Is it important that others play a record before you consider it?

Will you meet your goals better by chasing the bus or driving it?

Has success spoiled the fun?

Will greed kill the golden goose?

Asking questions is the easy part. I hope this might inspire a dialogue in these pages, and in Boulder, to begin searching for some answers. 

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PROGRESSIVE MUSIC MARKETING & PROMOTION

By Jim Nelson

The BREAKDOWN and RESURRECTION of COLLECTIVE SOUL

Prologue

"We didn't know if we'd ever get to use the name Collective Soul again," relates Ed Roland by phone one morning in late March. *Disciplined Breakdown*, Collective Soul's third album, has just been released and they're in Los Angeles for an appearance on "The Tonight Show." Though he delivers it with no more anxiety than if he were reciting his breakfast order, the reality is that Roland's statement carries a great deal of weight. For in those two words, *Collective Soul*, is the equity earned from having scored hit singles at Adult Rock, Rock, Active Rock, Alternative, Top 40 and Adult Top 40 Radio. And, as a term referring to a universal consciousness—a "collective soul"—their name is an apt description of the band and its music; initially (and incorrectly) tagged as holier-than-thou purveyors of "God rock" because of the call for Heaven to let its light "Shine" down in their 1994 breakthrough hit, the fact remains that Roland and his guitar-playing younger brother Dean are the sons of a Southern Baptist minister. Consequently, Ed Roland, who writes all the lyrics, is not averse to letting a broad stroke of spiritual faith sneak into his words from time to time. So, giving up the name Collective Soul at this juncture would have forced the two Rolands—along with lead guitarist Ross Childress, drummer Shane Evans and bassist Will Turpin—to start over again, rebuilding from scratch the recognition they'd won by playing for years in relative obscurity under names like Marching Two Step and Brothers And Brides. If they had been obliged to surrender their name, Ed figured it would have been easy enough to simply switch to his favorite alternate: Sugarfuzz. Yeah, that could have worked, save for one small predicament.

"Everybody hated it, so I put it in the publishing contract. It's my mean little joke to the rest of the guys."

This phoner is the second of three conversations Ed and I will ultimately have about the new disc; the first was over breakfast in Chicago in early March, the day America first heard *Disciplined Breakdown*; our third chat comes in early May, the morning after the band has played Rochester, New York, during the first week of a nationwide theater tour. "Precious Declaration" has already spent four weeks as the #1 song at Rock Radio, a position to which Collective Soul is certainly no stranger, having seen six of their eight singles bolt to the top of *The Album Network's* Powercuts chart.

But I digress, taking you farther and farther away from that opening statement from Ed Roland: "We didn't know if we'd ever get to use the name Collective Soul again." Why, for heaven's sake, would they be forced to relinquish the rights to the name Collective Soul? The only way to properly explain it is to go back to before there was a Collective Soul.



Genesis

It was in the fall of 1992 that Ed Roland, Shane Evans and Ross Childress first played as Collective Soul, though the three childhood friends had been playing together in a group called Marching Two Step (Matt Serletic, another former member of Marching Two Step, is beginning to make a name for himself as a producer, having recently worked with Matchbox 20 and Cool For August). By the time Roland, Evans and Childress had restructured the lineup of Marching Two Step and renamed themselves Collective Soul, the elder Roland had been attempting a career in music for a decade. Twenty-nine at the time, he'd spent a year at Boston's Berklee College of Music and a number of years as an engineer at a studio owned by bass player Will Turpin's father (like Evans and Childress,

release of their sophomore outing—which, because the first CD was really an Ed Roland songwriting demo, the band thinks of as their debut—"Collective Soul has a name, but we have yet to release a record." The irony thickens.

Exodus

By the end of 1994, Collective Soul had one smash hit single, a Platinum-selling debut CD, memories of playing "Woodstock '94" and touring with Aerosmith, and a nearly completed second album. They also had an outgoing manager. By the time word of the imminent split started getting out in the spring of 1995, *Collective Soul* was well on its way to being a hit, "December" was their new single



Will Turpin had grown up within a mile of the Roland brothers south of Atlanta in Stockbridge, Georgia). Having been turned down by every major label numerous times by then, Ed Roland had had enough when, at Thanksgiving of 1992, his music was once again passed on by all the labels. Defeated, discouraged and disillusioned, Roland broke up Collective Soul two months after they'd put it together.

Back then, Ed was managed by an entrepreneur named Bill Richardson, and, as Roland told me back in 1994, they built a studio in Richardson's basement for Roland to demo some songs for a publishing deal. Having no luck securing a recording contract, the idea was that Roland would try to sell his songs to other performers. So in January, 1993, he demoed 10 new tunes, including a plea for guidance called "Shine." In addition to sending the tapes out to music publishers, Roland sent one tape (simply marked "Brothers And Brides" to avoid any connection to Collective Soul) to WRAS, Georgia State's radio station. "Shine" soon became the #1 most requested song there, so Roland quickly got Evans, Childress, Turpin and his brother Dean together to play some shows. They used the name Brothers And Brides until the fall of 1993, when they switched back to the name they all liked better—Collective Soul.

So, for the record, Ed Roland had now named, unnamed and renamed his band Collective Soul in the course of one year. Three years and two multi-Platinum albums later, he found himself coming up with new names again, because there was a very real chance that they might lose custody of the name Collective Soul in a nasty litigation. "It's strange," Roland told me just before the

and Collective Soul was on the road with Van Halen. The official word was that the impending divorce between Collective Soul and their manager was amicable and mutual; the now super-successful rock band needed a proper manager at this point, so Richardson was bowing out as soon as a suitable replacement could be found. The amicable part didn't last long.

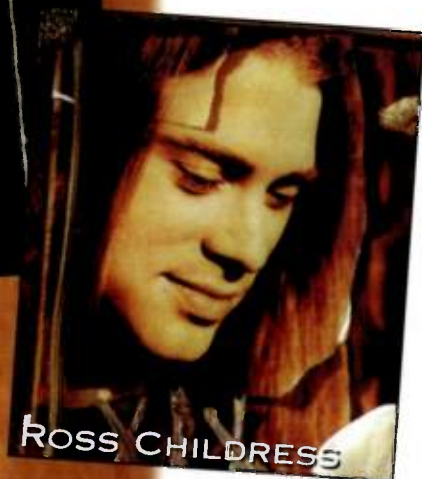
As 1995 neared its conclusion, Collective Soul was embroiled in a bitter lawsuit with Richardson. They would spend most of 1996 not knowing when or if they'd be able to record again anytime soon. Rather than being in a position to relax and enjoy the fame and fortune that should have come with two hugely successful albums, they instead entered a world for which they'd never bargained.

"Everyday life became kind of difficult," Roland recounts for me, his voice losing a bit of its verve as he does. "I mean, when an attorney wakes you up in the morning, and you start your day talking about how you may or may not have a career again, it kind of throws a wrench in everyday life, you know? One of the ways it made it difficult was we couldn't get proper funding to [make] the record; we were in a cabin, that was the only way we could record or stay sane."

The New Testament

"It was extremely small," says Ed Roland of the cabin they rented from January through October of last year. Located just outside of Stockbridge, it was initially intended to give the bandmembers a place to play and write some new songs as they went through the lawsuit. Instead, it became the setting for the most mature and self-assured Collective Soul recording to date.

(cont.) →



"Basically it was big enough to put Shane's drums up in the kitchen, and we kinda horseshoed around him. We recorded into a computer, but not with the idea of [making] the next record. It was more to just kind of keep our sanity, you know? We'd been together for 20 months straight before that, and we just wanted to continue being a band, playing as much as possible, writing. So when we finished a song it wasn't like we went, 'That's track three on the next record.' It was just, 'OK, that one's done, anything else in the pipe?'"

"There was a basement, where my wife and I stayed, and there was a kitchen, a breakfast room-type thing where we recorded, and there were two bedrooms upstairs...one where the engineer stayed and the other where we had what I guess you could call the control room."

Intermittent musical intersections notwithstanding, each of Collective Soul's three albums have their clear and distinct personalities: with its initial intention to showcase Ed Roland's songwriting proficiency, *Hints, Allegations & Things Left Unsaid* is predictably unencumbered by one specific musical style; as the first recording to include the entire band, *Collective Soul* is more focused and definitely rocks harder than any of the others; *Disciplined Breakdown*, on the other hand, further explores their softer side, which was so brilliantly hinted at on last year's multi-format smash "The World I Know." *Disciplined Breakdown* is also far more intimate than either of its predecessors; Roland's words often clearly examine his confusion over the lengthy litigation, which ultimately amounted to a traumatic divorce from a onetime friend and mentor.

"The lyrics are not directed at one person [in particular]," Roland maintains. "This is not an album to get back at someone. It is directed at emotions that we were having to deal with at the time."

"When you deal with separation from somebody, you're not dealing with a machine; there's personalities and emotions involved also. There were emotions that I'd never dealt with before, and I hope I never deal with again."

Though Roland didn't wanna go there when I brought it up, it's not a stretch to surmise that the conflicting sentiments reflected in the "fuck you" line from the lead single, "Precious Declaration reads/ Yours is yours and mine you leave alone now," and the genuinely humane words in "Forgiveness," "Used to be all I'd want to learn was wisdom, trust and truth/ Now all I want to learn is forgiveness for you" were both written about their former manager. Indeed, "Precious Declaration" was written "when documents were signed that allowed

us to have our future," Roland acknowledges. And the notion of unconditional forgiveness was something he struggled with considerably during the writing of 30-some odd songs at the cabin.

"That's an emotion I took for granted my whole life, and sometimes still do."

"I don't even know if forgiveness is an emotion. It may be an act. I consider it an emotion because it's so emotional to do. It's probably the first time ever where I actually had to really dwell on it; usually you go, 'I forgive you,' and two days later you're still pissed about it. To honestly forgive someone is a very difficult thing to do. It's something I still have to work with daily."

If, as Roland contends, the lyrics on *Disciplined Breakdown* aren't as blatantly about one person as they appear to be, but rather about a host of confusing emotions, they most certainly provide far greater insight into his feelings than either of the first two albums did. Roland says the intimate direction his words were taking became apparent early on, notably when he wrote the Zeppelin-informed guitar workout "Disciplined Breakdown," which invites anyone listening to share in his oncoming emotional collapse ("It seems I'm losing ground/ Welcome all to my disciplined breakdown") and "Forgiveness," a tour de force which attempts to ultimately find solace in the high road ("And with one accord/ I keep pushing forth/ I stretch my heart to heal some more").

"I kind of looked at [those lyrics] and went, 'I see where this is going.' So I sat down with the guys and said, 'What do you all think of this?' And they were like, 'That's great, that's how we feel.' After that I wrote 'Blame' and had another meeting; I said, 'Guys, are you sure we want to open up to this?' And they were like, 'Yes, that's being honest: we've always been honest, let's continue.'"

"I don't think I could have [been that personal] without the guys first encouraging me. I couldn't have done that on the first [CD] or the second one. Why? I don't know, but the success we'd had I think allowed me to not be as afraid."


"It was almost like I was writing notes to myself—you know, therapy. But at the same time I left [the songs] open enough to where I think they could be incorporated into anybody's life. There's always that optimism at the end. I'll always have that because if I didn't have that in my life I wouldn't have made it through 1996. We're very optimistic people—individually and as a group. When I wrote those songs, I was dealing with things I'd never dealt with before, but there was some glimmer of hope. That's all we had. It was in our mind that hopefully everything would resolve soon."

Perhaps because he grew up the son of a preacher man, perhaps because he'd called the labels' bluff all those years, or perhaps because he'd been through a lifetime with his bandmates, Roland was able to avoid playing the victim in the face of everything that confronted Collective Soul last year. In a pair of reassuring numbers—"Link"



(cont.) →

“I DON'T THINK I COULD HAVE [BEEN THAT PERSONAL] ON THE FIRST [CD] OR THE SECOND ONE. WHY? I DON'T KNOW, BUT THE SUCCESS WE'D HAD I THINK ALLOWED ME TO NOT BE AS AFRAID.”



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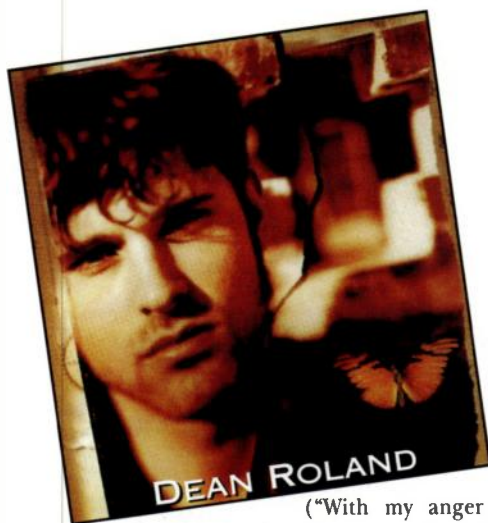
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(“With my anger well defused/The link to love I now may choose”) and “In Between” (“In between us/Good and evil wait/To lie beside us/In our bed we make”)—Roland puts his spin on the concept that every reaction, every response is, in fact, a choice (an option never observed by the glass-is-half-empty crowd).

“I was trying to make a statement that we all can choose good or evil, love or hate,” Roland says of “In Between.” Regarding “Link,” which is one of the finer moments of a stellar collection of tunes, Roland tells me it nearly got lost in the shuffle. “In the final week, we were just running through the tapes and ‘Link’ came flying by. [Our new manager] Arthur [Spivak] went, ‘What was that?’ And Dean goes, ‘Man, I love that song! Let’s put that on.’”

So, on “Link” went, contributing to a softer musical direction for this album than one might expect from Collective Soul. For instance, Ed Roland’s acoustic guitar dominates tracks like “Giving” and “Maybe,” it bookends the electric “Blame,” and it comes in prominently in the break in “Forgiveness,” while The Memphis Horns add a funkiness to the otherwise riff-heavy “Full Circle” (“It was a great, great vibe, all five of us in the control room just dancing away” Roland tells me about recording the horns in Memphis’s House of Blues Studios).

“I think Dean says it best,” Ed Roland offers when I ask about this CD being the softest of Collective Soul’s three albums. “It’s a patient record” I heard him say. The second record was written and rehearsed on the road, so the energy of the road came in with us to the recording. When we were recording this record there was a lot of time, and most of the concentration was on surviving as people. I think that’s where it came from.”

There is no musical correlation between *Disciplined Breakdown* and *Damn The Torpedoes* or *Born To Run*, but two decades ago Tom Petty and Bruce Springsteen each delivered their third album following very nasty, career-threatening lawsuits. Each of those albums represented a quantum leap forward for their creator and proved to be career-defining moments. The same idea could be intelligently debated about the new

Collective Soul record. For Childress, Turpin, Evans and the two Rolands, the mere fact that they could make their third album is seen as a triumph; forward momentum is perhaps more than they had a right to expect.

“During the making of the CD we had no idea what we were doing; we were just recording” Ed Roland recalls. “It was therapy for us, ‘cause when we put the guitars on and played there were no lawyers calling, there were no accountants calling. It was us doing what we love to do. When we look back at it, not only am I amazed that we got anything done but I’m just so proud of the work.”

“We look at it as by far the best we’ve done yet, and at the same time we still feel like we have a lot more to grow and a lot more to give.”

Epilogue

Three years ago, when I first interviewed Ed Roland, I was clearly speaking to a man who was giddy over the attention his music was finally getting. His success was a long time in coming, and he was eating it all up with a childlike vigor. Later that same year I spent a couple of days on the road with Collective Soul, during which I witnessed a new collective character: the guys were becoming comfortable with their new lifestyle and the adulation coming their way regularly. In early 1995, Ed played the second album for me the day it was mastered, and as we talked into the night about that CD he was humble, yet clearly exuding the confidence of one who knew he’d be remembered for more than “Shine.”

By the time I saw them in Chicago in March, a year had passed since I’d last spoken with Collective Soul. I’d heard bits and pieces about what they were going through during that year, and if there was any truth to the severity of the “divorce” proceedings, Ed Roland could’ve been quite bitter—anything but the happy-go-lucky guy I’d seen on so many occasions previously. I should’ve known better.

“Life’s always been good,” is how he puts it. “It can be confusing, but that doesn’t mean it’s bad. I’m sure there’ll be other conflicts that come up, you know, and that’s part of life.”

“Listen,” the second single from *Disciplined Breakdown*, was released the first week of May. Though they all surely felt a lot of anger and disgust during their year of discontent, Roland used the lyrics of “Listen” to echo the band’s attitude, singing of sentiments that served Collective Soul well through a time they wish they could forget—but know they never will.

“I think there’s good in everyone,” he says of the song’s declaration. “You might have to search harder and deeper in certain people than others, but I will not give up that thought.”



“THERE’S ALWAYS THAT OPTIMISM AT THE END. I’LL ALWAYS HAVE THAT BECAUSE IF I DIDN’T HAVE THAT IN MY LIFE I WOULDN’T HAVE MADE IT THROUGH 1996. WE’RE VERY OPTIMISTIC PEOPLE—INDIVIDUALLY AND AS A GROUP.”

Editor’s Note: Jim Nelson is our resident Collective Soul expert, having once listened to one of their songs and subsequently forced his way into their lives. As VP/Managing Editor of *The Album Network*, Nelson would also like to believe that he contributes to the style and content of *totallyadull*.

Check out Collective Soul’s Web site at www.atlantic-records.com/collective_soul/

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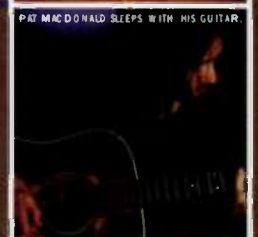
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The Spider Behind The Web:

WEBX'S WEBMASTER, BOB SALDEEN





By Matthew Lautton

← (continued)

half, and as you'll see, all their dreams are coming true. has been doing for the past year and a you say. Well, that's exactly what The Web 93.5 keeping your own local feel and becoming an information pulling in a global audience 24 hours a day and becoming radio more powerful than ever by combining it with the Internet. The Web 93.5 is doing to radio what VCRs did to television; they're making Imagine pulling in a global audience 24 hours a day and becoming radio more powerful than ever by combining it with the Internet. The Web 93.5 is doing to radio what VCRs did to television; they're making Internet Services for Magnitude Network, the parent company of WEBX. "The Web 93.5," out of Champaign, Illinois. Bob is the mastermind behind The Web 93.5's Web site, www.web935.com. Speaking of crazy, let me introduce you to Bob Saldeen, Vice President of Marketing and on the Internet yet, but now I'm supposed jump on the still blinks 12:00, but now I'm supposed jump on the telling you to get on the 'Net. Hell, my VCR everywhere you go, people keep

93.5

"All of our local advertisers get Web pages with their radio advertisement. We make it and maintain it for them."



Hi there, Bob. So tell me, how did you get all tangled up in WEBX FM, "The Web 93.5"'s Web site?

"Originally, Rich Heise, who owns the station, and I had worked on a radio program that he was thinking about syndicating, and we built a Web page for that. It was such a cool idea that we thought we should try it with a radio station. Rich looked for an appropriate radio station to buy and we took it off the air and completely rebuilt the thing from the ground up—new transmitter, new everything. I mean all we bought really was the license.

"From the very beginning, we wanted to integrate the World Wide Web with a radio station. It's such a perfect combination because of the way the two media work—radio is fleeting and time-based, once it's out there, it's gone, while the World Wide Web is exactly the opposite: it's more permanent. People can check a particular site any time of the day or night. Once they hear about something on the radio, they can go back to the Web and get more information about it. I designed the whole 'Web 93.5' site and did all the initial work. It was a nice combination for me, because I do have a radio background plus a lot of design experience."

What was it like getting www.webxfm.com up and running?

"We went on the air and on the 'Net in October of 95, and at that time, our Web site was just a Web site with no audio on it. Then in February of 96 we got our signal going on the site—live, 24 hours a day. We actually do the Real Audio ourselves; we don't use an Internet service provider. We have what they call a T1 line that runs out of the radio station that's hooked up to the equipment, so we do it all ourselves."

For those who haven't been to "The Web 93.5"'s Web site, what's there, besides your live audio feed?

"Well, our site is much more than

what I call a "This Is What Our Deejays Look Like" site. The typical radio station site usually has pictures of, you know, "Joe In The Morning," "Susie In The Afternoon," which certainly satisfies listeners' curiosity. I mean, anybody who's ever worked at a radio station knows people are dying to find out what the deejays look like, but there's no compelling reason for anybody to go back to that site and that's where our Web site differs. For one thing, Champaign is a college community and there's plenty going on. So, we have a complete local calendar of events that is easy to access, including a music event calendar that has what's happening at each venue in town. We also have sporting events, an art guide, a dining guide and information on every hotel in the Champaign area. Plus we have information on health and social services, so if you wanted to find out when the next meeting of Mothers Against Drunk Drivers, or something like that, was, you could find that out on our site, too. Basically, if you need to know *anything* about the Champaign/Urbana area, you go to our site for the most up-to-date information you can find. It's like a living phone book."

And it's whenever I want it, as opposed to waiting for the "Entertainment Guide" to come on the radio.

"Exactly, yeah. Whenever you want. 24 hours a day. And all of our local advertisers get Web pages with their radio advertisement. We make it and maintain it for them: a typical site might have a picture of the business, what they have to offer, maybe a discount coupon that you would download and a map of how to find the business. You don't really have space in a newspaper ad to do that and it would be too expensive to do it in the phone book, but with the Web, it's perfectly logical and kind of cool, too."

And you make the Web pages for your clients who are on the air?

"Yeah. I've got probably about \$20,000 bucks worth

of equipment sitting here that I do this stuff on. I've got scanners and giant color monitors and all sorts of software. I have freelance people help out sometimes. For example, all that local calendar of events stuff is done by a freelancer.

"One of the interesting things about it from an advertising perspective is that all this prequalifies what our audience is. The fact that they've got, say, \$2,000 worth of computer equipment sitting in front of them and the type of music that they listen to tells an advertiser quite a bit about them. These people have money in their wallets, they're surfing the Internet and they're intelligent."

Do most people buy ads on the station and the Web site, or do some people place ads on just one or the other?

"We do have a few that just buy on the Web site and a few who just buy radio, but most of them do both. The people that just buy radio already have Web sites that have been designed, so we'll link you to their existing site. We promote our Web site all the time. Let's say we have a car dealer on the air who already has his own Web site, we tag their radio ad with our Web address. There's constant mention of our own Web address, and what that does is make it easier for people to remember our Web address. Then they can easily find our advertisers Web address instead of trying to remember, you know, 50 different oddball Web addresses. We tell people our address and if you need to find out more information about that car dealer you go to www.webxfm.com and we'll link you to it."

Do you think all radio stations should have their own Web sites?

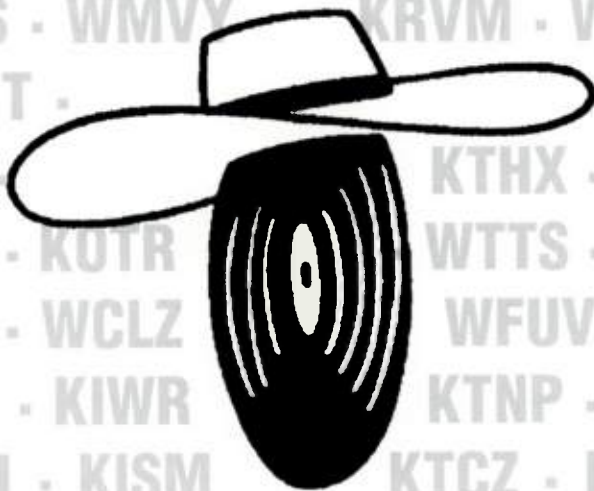
"Yes, if they do it right. I mean, if you do it wrong, it won't do you any good. But if you do it right, it's a great way to generate cash for the station in an unconventional way. Our Web site brings in its own income to the station—it's a profit-making Web site. One of the things that we do is constantly remind people about the site and the site constantly reminds people to check out the radio, so there's a real synergy happening."

Continued →

"We have people listening to The Web 93.5 on the Internet around 130,000 minutes a month; that's about 2,100 hours, which equals about 90 days of listening to The Web 93.5 in one month on the Internet."

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"We've found 50 percent of our Internet audience are working professionals, which is just incredible. Twelve percent of our traffic is international, 20 percent is from the Champaign/Urbana area, 10 percent is the rest of Illinois, and the remainder comes from the other states."

Well, not only can you get all sorts of information from your Web site, but the best part is you can actually hear WEBX, "The Web 93.5," live from anywhere on the planet. That's something that we've never been able to do before. I'm in Los Angeles and I can hear an FM radio station in Champaign live. That's incredible.

"Yeah it's pretty amazing. We just picked up Ecuador as our 56th country that listens. We're actually in all the countries of the Internet—these are the ones that I can confirm that we have listeners in because they write to us. They send me E-mail and they tell me, you know, "This is Juan from Brazil and I love your station," and I just keep track of all those people and all their demographic information. I get, easily, 30 E-mails a day, which I also respond to daily. It takes between an hour and an hour and a half every day."

How do you gather information on your Internet listeners?

"They fill out a questionnaire-type thing. For the past 18 months we did a T-shirt giveaway contest where I'd draw five or six winners a week and we'd mail it to them. We captured wonderful data from that. We've found 50 percent of our Internet audience are working professionals, which is just incredible. Twelve percent of our traffic is international, 20 percent is from the Champaign/Urbana area, 10 percent is the rest of Illinois, and the remainder comes from the other states."

Is there such a thing as Internet ratings?

"There's no Internet ratings, but we can show Internet stats—hits and page downloads. One of our most powerful pages is the playlist page; the average time spent there is four-plus minutes, and it's the third most likely point of entry for our site. What that means is people have bookmarked our playlist page and they go directly to it, they skip going to the home page and instead go directly to the playlist page—it's very popular."

What's the first most likely point of entry?

"The home page is first, the audio page is second, and the playlist is third. We get about 40,000 people a month. Since November, we've had 600 percent growth in the number of pages downloaded per day. And we have people

listening to "The Web 93.5" on the Internet around 130,000 minutes a month, that's about 2,100 hours which equals about 90 days of listening in one month on the Internet."

Do you need any special computer software to hear it live?

"No, just a fairly fast computer, a 28.8 modem and some speakers. The software to listen to "The Web 93.5" is available free from www.realaudio.com. It's very simple, it takes about 10 minutes to download and install it."

And now you're beginning to help other radio stations get on the Internet with your MagBox. What's up with that?

"What we've set up is a very cool thing called the MagBox. It's a completely self-contained Real Audio system, it has everything necessary to get a station on the Internet and it's remotely monitored and controlled by professional Internet engineers. I mean, you literally plug one side into the Internet and plug the other side into the output jack of the radio station's board and you're on the Internet. It has some cool compression gizmos and some other proprietary stuff that we've developed to make it sound great."

What's all of this cost a station who's considering getting on the 'Net?

"It doesn't cost anything. We'll put the MagBox in their studio and develop the site in exchange for radio ads on the station. They'll have their own Web site address. The whole thing is completely transparent to users, nobody will ever know that we're the ones behind it."

So are people calling you left and right, is the word out about this yet?

"Yeah. We first introduced this at the NAB in Las Vegas (we were featured in the Real Audio booth). The Real Audio folks have endorsed our system; they really think that this is the way to do it. In addition, Rob Glaser, the Chairman of Progressive Network's Real Audio, has been featuring us in keynote speeches around the country, too. We're kinda like the poster child of how a radio station can be successful at Internet radio."

If I'm a radio station considering putting up my own Web site, what do I need you for? Why don't I just do it on my own?

"It's certainly possible for people to do it on their own, but the deal that Magnitude Network offers is really pretty fantastic; there's

no risk on the radio station's part; we've got the expertise to do it and we supply the equipment. We also train people on how to update their own Web pages. With our system, you don't have to be a computer programmer to update your site. A secretary-type person can put in the data; things like the beginning time of the event, the ending time, the name of the event and a description of the event, then hit a button and the MagBox updates the Web site. They're not actually changing the pages themselves, the computer changes the pages to make it look right. It's very easy to do."

"One of the things that is frustrating is that a lot of people are getting Web sites and they're not doing it right. They're getting somebody's brother-in-law to make them a Web site, they screw around with it for six months, then they realize that this isn't making any money and then they get out of it. These same people are out there saying that the Internet is all a bunch of hype, because they didn't realize the secret to making money on the Internet."

Well, cough it up. What is the secret?

"It's a secret. I can't tell you! No, really, the whole secret is the complete integration to make the site compelling so that people will keep coming back and then selling advertising on that site. That's it. If you just put up a site that doesn't change you're gonna get people that come by once and then they won't come back again."

And one of the ways to keep 'em coming back is by putting your actual signal on your site. But the sound on the Internet isn't all that great yet.

"I call it better than an AM radio, not quite as good as an FM radio. I used to describe it as better than a telephone but not as good as an AM radio, so as you can tell, it's getting better all the time." ●

■ If you'd like to find out more about Magnitude Networks and their MagBox, E-mail Bob Saldeen at bsaldeen@webxfm.com, or give him a call at 847.299.1893.

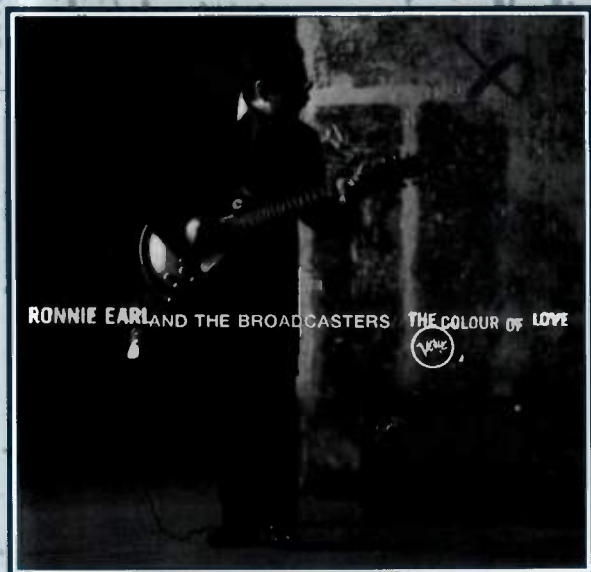
■ To hear WEBX "The Web 93.5" live, go to www.webxfm.com and click on the appropriate icons.

■ Can't get on the 'Net? Go to track one of the totallyadult Time Up #21 and hear a "Web 93.5" aircheck.

■ For more info on the actual radio station, WEBX, "The Web 93.5," be sure and read the article on "The Web 93.5's PD/MD Quintin Porter in this very magazine.

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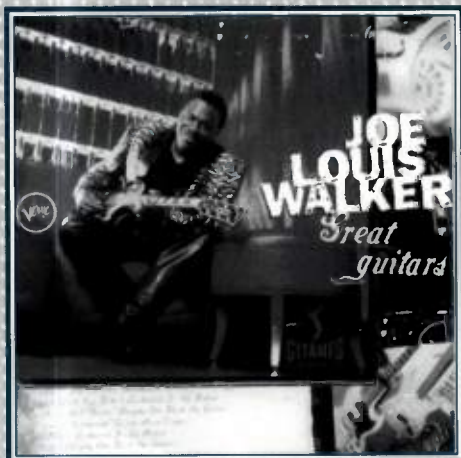
The new album from the Downbeat Critic's Poll winner of Best Blues Album of 1996 with his last release, Grateful Heart. Produced by Tom Dowd, whose credits include, Eric Clapton, Cream, Otis Redding, The Allman Brothers Band and many others. Ronnie's new, The Colour of Love, highlights Earl's unique style of playing that Guitar Player Magazine calls, "the finesse of a Sugar Ray Leonard and the intensity of a Jake LaMotta."

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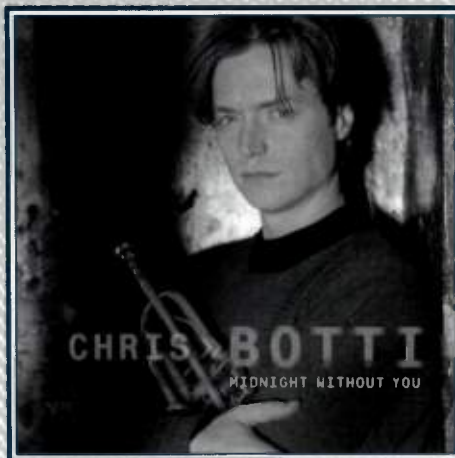
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by J. Mikel Elcessor

k.d. lang has a new collection of songs that she's about to release, and it's a concept record. Concept records have a cringe-factor that rates them, for me, above virtually any tribute album but still not as queasy as The Beatles's willingness to release that thing with Lennon's magnetic, but not spiritual, presence. After The Who's *Quadrophenia*, Marvin Gaye's *What's Going On* and Genesis' *The Lamb Lies Down On Broadway*, with their complete encapsulation of story, time, emotion and blazing musicality, the genre was complete to me. Concept albums, in order to succeed, have to produce great songs that stand apart from the body and cause us to look up from the path of our lives and look inquisitively at the world around us. They have to work as art.

Liz Phair, David Baerwald and Public Enemy made memorable attempts. But almost no recent release has successfully managed the transition from being a coherent collection that revolves around central themes to an album that actually lifts us up from the morass and demands we ask "Why?" My views changed with k.d. lang's new Warner Bros. release, *Drag*.



interior is

exterior

It's a fine ensemble of pieces that, taken as a whole, work as both an intriguing foray into lang's world of quiet passion *and* as a thorough examination of the humanity that's present when we surrender our lives over to addiction.

In the past, country music, lush balladry and glossy Euro-pop have all provided ample territory for lang's explorations. And her seventh full CD is replete with the high-concept excursions that have typified all of her recordings.

"The thing that I've really boiled it down to is inspiration. I really have to feel inspired toward a certain vision for my music," lang explains. "Each [record] is different. As an artist, I would think that it's in a constant state of evolution and growth, and everything I ingest—visibly, audibly, even food-wise—anything I experience in life is manifesting itself into what I regurgitate as my art. You go through life gathering experience and wisdom and then all of a sudden you feel like you have this creative surge and it's time to create. I can't profess to say I know how the creative process actually works, though.

"I stimulate myself constantly, whether it's listening to music or going to movies, whether it's just even studying myself or philosophizing about my life or my music, or about music in general, television or people, or whatever. To me, that's my job, that's an artist's job. That stillness, in effect, is progression."

The latest result of lang's moments of stimulation and stillness is an album of a dozen songs by various writers that all, in her view, relate to "human need and addiction and denial." The format that lang has selected to illuminate these themes is a broad selection of works by writers and artists as divergent as Les Paul and Mary Ford, Jane Siberry and Steve Miller, and even Dory and Andre Previn's classic "Theme From The Valley Of The Dolls." With longtime writing collaborator Ben Mink establishing a home life that was taking him away from the music business, lang decided to forgo the tremendous "emotional and time investment" of writing a new record and "exercise a different part of my artistry, which is interpretation."

The impetus, then, behind *Drag* is lang's dual desires to reinterpret material she regards as meaningful and to use the curatorial process of song selection to make a larger statement.

"I just really have to follow my instincts. I look for voids, and whenever I find a void, that's where I'm most comfortable. To me, there's a void for people who are taking songs, like "The Joker," that were hits not too long ago and trying to make them into classic songs like how Ella Fitzgerald or Sarah Vaughan would take pop songs from the 30s and make them jazz songs of the 50s or 60s. To me,

there's a void of serious interpretation, and that's something I take as a very satisfying and necessary element of art.

"For me, I've always needed some sense of framework or containment for ideas. Limitlessness doesn't appeal to me. I like to have all of these interwoven connections you can get in one small idea. I like to see how many dimensions you can get in one very small idea. I like to take one seed of a direction and see how many plants I can get from it."

Last year, veteran jazz keyboard player Herbie Hancock brought forth the discussion of a need for a new set of standards, songs where there is agreement as to their excellence and their ability to accommodate reinterpretation. He recorded and released a songbook that included Prince, Don Henley, Peter Gabriel, Kurt Cobain, Paul Simon and Babyface under the title *The New Standard*. Lang is also inquiring into this question and sees another imperative behind the development of a new, updated set of American standards.

"I think it's very, very important, because it gives frames of reference for the next generation of artists. To me, taking 'Don't Smoke In Bed,' Peggy Lee's song, or 'Valley Of The Dolls,' and putting the wisdom of what a contemporary 1997 woman can put on a song from the 1960s—her perspective—gives it an evolved point of view. To me, that's very important for the generation of artists that would listen to me as I would listen to Peggy Lee. To me, it's very important to be a part of that chain. That's more important than being trendy."

K.d. lang is not fazed by the relevance question of material from the Tin Pan Alley tradition to a new generation whose major defining characteristic is their cynicism.

"To me, the cynicism of how I approach a song and the cynicism of how they approach life is the same. I think theirs is a reaction to a very chaotic society. A society that is doomed, or a doomsday scenario. Kind of an anarchistic stance. Youth is so advanced now, but I think they feel a little out of sorts with what is happening, because they *are* so smart but don't have any foundation. It seems to be a very chaotic foundation for them. The thing is, the way I do 'Valley of the Dolls' is, in the same way, being cynical, but in a less aggressive way."

(cont.) →

"A better example is 'Smoke Rings,' the Les Paul/Mary Ford song. 'Puff, puff, puff, puff your cares away'—where now I'm saying, 'OK, now we know the tobacco industry has been putting all kinds of shit in the tobacco, and this is the most literal translation—and yet we're still smoking.' We have all of this knowledge—we're not innocents anymore—we have all of the evidence, and yet we still choose to move in the same direction."

"I mean, here all these contemporary kids, who I feel don't really have the opportunity to express themselves creatively, and teenage smoking is up. My contemporaries and younger people are dying of heroin. Heroin usage is up. It's like we've had two generations of rock & roll stars to teach us, yet we still do what they did."

"Addiction is a reality. We're not uneducated. We know what it is. It's like suicide, really, rather than in earlier times it was just innocence and naiveté. I'm cynical, but I'm not being cynical in an aggressive way, but because we're aware and why do we continue? It's the perpetuation of it all."

Perpetuation, like sex and war and eating, is a human activity. Everyone perpetuates something. A theory of the evolution of societies is that it is equally necessary to have segments that aggressively urge the state of affairs forward while another group aggressively holds the line and the largest group sits squarely in the middle.

"To me, aggressively holding back isn't retrospective. It's like finishing the cycle. I think being retrospective is a waste of time. I think there's a difference between being nostalgic and being stagnant. What I am doing is taking the most progressive thing in music today, which is attitude and perspective, and putting that on old stuff. That is progressive."

perfect person to do that, because he provides you with loops and samples, but he's actually playing them at the time it goes down. It's not constructed, it's actually conducted." Torn's arching, plaintive textures, particularly on "Love Is Like A Cigarette" and "The Air That I Breathe" provide *Drag* with brief moments of menace and tension that support lang's basic contextual aspirations.

Craig Street has taken lang's traditionally clean, but occasionally overloaded, sound and pared it down to where each performance is a meditation on the intrinsic qualities present in each song. *Drag* succeeds as a concept album partly because of this restraint, and through lang and Street's willingness to let the song do the work. Great songs succeed time and again because they are like finely cut gems that can be turned and examined under many different lights where the cuts and facets each reveal their own special story. K.d. lang compares the songs she selected to be like her favorite Japanese food: "It's like three ingredients, but it has all this depth."

The thematic weave in *Drag* is very present, but it's very transparent at the same time. Having a lot of background on the themes through my conversation with lang certainly informs the record very well, but *Drag* could also be approached cold and the fundamental concepts would still communicate well.



"As an artist, I would think that it's in a constant state of evolution and growth, and everything I ingest...I regurgitate as my art."

With *Drag*, lang has switched recording associates and brought in Craig Street, a man who has brought a powerful perspective to Cassandra Wilson's last two releases and whose aesthetic is credited for propelling Wilson's career to an unimagined level of success. Street's influence on *Drag* is most evident in the air of calmness in the recording and the exceptional clarity of the arrangements. The record features an eclectic selection of studio players; the jazz touch is provided by Abraham Laboriel (drums) and Joe Lovano (sax), who are featured with pedal steel master Greg Leisz and the iconoclastic Canadian trumpeter Jon Hassell. Perhaps the most unexpected addition to the sessions was the experimental guitarist David Torn, whose innovations in looping, sampling and sound manipulation have redefined the guitar's sonic possibilities for more than a decade.

Lang waxes effusive on Torn and his contribution to the sessions. "That guy's mental—a genius, too. What I wanted to do, aside from the album's thematic direction, is take a kind of jazz foundation in terms of instrumentation and have some sort of contemporary feel without doing it in terms of sampling. I wanted it to be organic. Torn is the

"That's how I try to approach everything," lang comments, "even my country stuff. I try to have a very deep-rooted concept internally, but not hammer it home, because I think to be so heavy-handed in your conception and to put your interpretation onto the listeners is very unfair. Because music, like art, like life, is so subjective and it should have all the subtext and all the context that you can muster, but it shouldn't be forced onto the listener."

K.d. lang has quietly, but with substantial effort, created a place for herself in contemporary culture that gives her room to express and represent, like facets of the gemstone, the elements that constitute her as a person. K.d. lang the musical person, the political and socially involved person, the sexual person, and the famous celebrity person all make appearances. For the famous, nearly famous, or those that aspire to be famous, there are lines of demarcation that they will not cross. Yet it is in this willingness to be exposed that the paradox of fame appears, because it is in the act of authentic sharing that the fan sees themselves and the most meaningful connection, therefore, is made. The illusion of privacy becomes another blind behind which we hide and fool ourselves into believing that our experiences are personal and unique.

"I basically just do what I do. I'm an artist and my main vehicle is music. I'm intrigued by social consciousness; I'm not driven by political venues, but I'm certainly aware and live my life in a certain way, which makes me look political. But really, I'm an artist. That's what I think of myself as. I'm just very outspoken about my beliefs. I don't hold them back and I don't curtail them at all. To be an open person, to be vulnerable, that's what translates into art." 🎵

J. Mikel Elcessor is a regular contributor to *totallyadult*, and will continue to be as long as I have anything to do with it! —JS

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for more.

Going for adds June 9



k.d. lang
drag featuring "The Joker."

Gettin' Down with Mercury's Dave Einstein

By
John
Schoenberger



Dave Einstein is a 360° kinda guy—he has over 20 years of radio experience under his belt and close to 10 years of label tenure. When he looks at things, he sees the big picture. Sure, Dave, like all of us, is keenly aware of the demands and realities of the business world, but he's also profoundly moved by the the power of music. Join me as we delve into the mind of Mercury Record's calculated wildman.

How have you seen the Adult Rock format change from its beginning until now?

"Well, I think at the beginning there were artists like Blues Traveler, Counting Crows and Sheryl Crow—they were all just starting to emerge. I don't think they necessarily fit a mainstream rock silhouette, 'cause in the early 90s you were either a grunge band, a heritage rocker or you were some hair band. Then somewhere in '92, '93, these newer bands really started to come forward and I think most of the labels that had the personnel started to address it and so did radio. There were stations still grouped in with the AORs, and they were beginning to address bands like this. In fact, at the time, they owned 'em. Also around this time, charts for these renegade stations were created. This all helped to create Adult Rock, or Triple-A."

Yeah, and I think back around that time, between the Commercial and Non-Commercial Adult Rock stations, we had probably only 40 or 50 stations.

"WXRT [Chicago], had been there forever and so had KBCO [Boulder], WNCS [Burlington], KMMS [Bozeman], KGSR [Austin], KTAO [Taos] and many others, including many Public Radio stations. KFOG [San Francisco] and WBOS [Boston] had not been there that long, but they understood what the game was. Over a period of maybe four or five years, I've seen the format do a number of things. First and foremost it has grown. And radio has learned to address their audience in a more focused way—I don't want to say that's bad, it's good. There should be stations in this format with big numbers, I think that's good, it's healthy for the format. I've also seen the stations get tighter and cleaner about what they're doing and I've seen them get more focused about their presentation, spend more money on jocks and promotion, and I think that's good. I've also seen them tighten up as far as their playlists are concerned, because some of them now have consultants. You and I both lived through the late 70s and saw this; it was a different reel, but the same movie."

Yeah, but most of these stations are customized for their market, as opposed to the "Superstars" thing, where, if you didn't know what city you were in, you wouldn't know by the radio station.

"Yeah, there were 'Two For Tuesdays' everywhere. I think there are people out there that would like to see that happen today, that would like to be consulting a station that was getting a three- or a four-share and be able to cookie-cutter that thing and stick it everywhere."

We've seen that happen in a few places, and it doesn't seem to work.

"Fortunately. It doesn't because the people that are behind this particular format are dedicated to it. It's flexible, it has life, it's amorphous, it grows, it's not static and stagnant. And one of its assets is that it preserves its 'localness.'"

And a certain segment of Alternative is going to have those same problems if they're not careful. Many of those guys are all using the same library and the same clocks.

"But the other side of this coin is that the Telecommunications Act of 1996 has graphically and drastically changed the radio landscape out there. You can't buy and sell a radio station at this kind of money, especially for the major markets, without having that come to bear on cost centers inside the radio station that are not direct profit-makers. Sales is a profit center; you sell more, it looks good, you can put it on a graph. If a morning show can generate money, because it uses news, there's no arrow that points directly to the news segment that says, 'If I get rid of the news, I will save money, but it may hurt my numbers'—it's not quantifiable, so the bean counters can't see it. And when you talk about the kind of debt that we're talking about here, they need to be able to actually count what's coming in. The result of this makes more homogenization, not only of our format, but all formats."

We're talking about the bean counters being right there in the middle, aren't we?

"Yes. I think all of that's gonna come into play and that is gonna put a tremendous focus on Non-Commercial Radio. Most of Commercial Radio, especially in the Top 20 markets, is tightly programmed and extremely formatted with egregiously tight lists, adding one or two records a week, if that. But because people look for new, fresh music energy, all of a sudden Non-Commercial Radio is really coming into the spotlight, and becoming increasingly more valuable to people in my position because of that. Non-Commercial Radio is breaking artists, not just getting them heard."

(continued) →



“Non-Commercial Radio is really coming into the spotlight, and becoming increasingly more valuable to people in my position. Non-Commercial Radio is breaking artists, not just getting them heard.”

The buzz has gotta start somewhere.

“Exactly. I think, to a large degree, a lot of record companies right now are looking at more alternative ways of marketing, because of the way radio has been moving lately. Further, the listener has more things in front of him or her now, like a computer or the TV. Their leisure time is being fractionalized by more things than ever before. When I started in radio, music was a lifestyle thing; you could pretty much tell somebody’s politics by the kind of bands they were listening to. Nowadays, it’s not like that at all, it’s much more of a commodity.”

I was just reading a quote by Bob Pittman from America Online where he was saying the people who buy music are the same people who buy McDonalds hamburgers, that it is a commodity and that’s the way you should market it.

“Right. And if you look back in history, some of those people running stations in the late 60s, like, KSAN [San Francisco] with Tom Donahue, and then Tom O’Hair and Bonnie Simmons, or Larry Miller at KMPX [Los Angeles] and Tommy Hedges at WBCN [Boston]—names that a lot of people don’t remember or care about nowadays—they were doing things that were unheard of as FM radio was just starting to burgeon onto the scene. They were dedicated, they were letting people come in and just program things free-form, and you were hearing a lot of Jimi Hendrix records. And at the same time, you’d roll it right into Otis Redding and then come out of that into Ike & Tina Turner and Sly & The Family Stone and Cream and John Mayall, and all of that was being blended together occasionally with jazz. It was mixed—it didn’t have niches—and it worked wonderfully.”

Do you think the roots of progressive radio and its legacy lives on in Triple-A today?

“Yeah, I do. Norm Winer, by God—he’s still strong and healthy. WXRT is fantastic. Patty Martin does a great job, the jocks are brilliant and they’re a big part of that town. But the glue, the cement, the mortar that holds the bricks together, is called Norm Winer, who’s a veteran from those early days. And there are others.”

I’ve been here almost four years, and in the past there was no way in hell you would send out only a single first, unless it was by a major name artist and that’s all you had. But nowadays, a single before the album is becoming the standard approach at our format. Do you think that by doing this, the labels are pushing the format into a more single-minded mode?

“This format is growing up, these radio stations are growing up. KBCO is a legend in its marketplace, there are two or three generations that listen to that radio station. Same with ‘XRT. I mean, these radio stations have got an enormous amount of heritage. But this becoming song-driven, I think, comes out of wanting to know where the thrust behind a band is going to be placed. Is a record company going to get squarely behind this or that track? If you’re early on it, are they gonna be part of the success story?”

Then you begin to reap some of the benefits of that success story. When the band comes to town, hopefully you’ll be the first one to have them come by your morning show, things like that?

“That’s right, and to become a format or at least a group of radio stations, that’s part of it, participating in those successes is part of the heritage. The first group of stations to play the Counting Crows or Joan Osborne or Blues Traveler or Dave Matthews or any of those bands—this group of radio stations—they want to know which track we’re gonna chase, where we’re gonna put our resources and efforts, what we’re gonna do. I think they’re becoming more focused in their formats—even the Non-Commercial Radio people are.

“They want to know, what are you doing here, are you gonna have a single, which single is it gonna be? I get that question asked a lot. I’ve been on both sides of it—I’ve done radio and I’ve done records—and I think to a large degree there’s that question of which came first, the chicken or the egg? Are they driving us or are we driving them? When I was in radio, I thought the record companies were driving all this; now that I’m over here, I’m not quite so sure. You have to remember that this business has no target marketing. If you want to roll out an Oldsmobile, you’ll test it out in a couple of markets a year before they put it into mass production. We don’t do that with bands. We spend most of the money in the front end with A&R, building a record, making a video and doing the artwork. We spend 75% of what’s going to be spent before the thing’s even in the store. So we put on the blindfold, pull out the divining rod, hope it leads us to the well and hope people buy the record. But to a large extent, we still rely on programmers that we think have good ears and a good sense of their audience and programming.

“The first single off of an album that’s not even in the stores yet causes a lot of anxiety. Nobody knows whether it’s gonna sell, everybody’s got their fingers crossed, they’re holding their breath and hoping that it goes well. Hopefully it pops. Second singles are easier, at least you’ve got some kind of a track record with the album. Hopefully, the band’s out on the road and is drawing an audience, and then you get a good feeling in your gut that this thing is gonna go.”

But just because the first song happened, doesn’t mean radio’s gonna give you a shot on the second track. Do you think that has to do with the volume of releases?

“I think that it has to do with the fractionalization of the audience’s attention span. There’s only so many leisure minutes in the day. You gotta get on your computer and do this, you gotta watch a little MTV, you gotta watch a little VH1, you gotta watch a little news. There are a bunch of things that you have to do in that leisure time and it’s becoming less and less focused in one particular area, including radio.

“So maybe there’s another song that’s coming from an album, but maybe that’s not the new, exciting thing anymore. Same thing goes with a band’s new album. No matter how successful Alanis Morissette’s next album is, it’s not gonna sell 23 million units, you know what I mean?”

And are they gonna say, “Oh, she only sold nine million units. It was a stiff!”?

“Well, they did that with Hootie & The Blowfish. I mean, that’s exactly the scenario. I’d love to have a band that failed by selling four million records or three million records—great. I’d love to have a bunch of failures like that.”

(continued) ➔

“We spend 75% of what’s going to be spent before the thing’s even in the store. So we put on the blindfold, pull out the divining rod, hope it leads us to the well and hope people buy the record. But to a large extent we still rely on programmers that we think have good ears and a good sense of their audience and programming.”



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The follow-up to Maura's Americana release *Stories*, *Wandering Home* is the album her devoted fans have begged her to make, one recorded in and inspired by her native Ireland. Produced by Nashville dobro legend Jerry Douglas, and featuring the stunning "West Coast Of Clare." Radio adds June 10.



"All of a sudden it will be the year 2000, and therefore there will be a new Nirvana, a new direction. Get your helmet on, man, angst will return."

Yeah, provided that the label didn't front-spend, thinking they were going to sell another 15 million. I guess you can't necessarily project from what you sold on the last record, or even 80% of it.

"Well, that's the problem with the record companies; they always project into their next fiscal year, and then they do their hiring and firing based on that. We've all seen that happen at different labels and in radio, too. When a conglomerate comes in and buys four or five stations in a town under the guise of, 'Well, instead of being a stand alone, you'll use more of the company's resources.' What happens is the entire budget gets cut because they have turned cash flow into debt service."

Yeah, so you got one marketing director, one promotions director and one programmer for all five stations.

"That's right. And it becomes homogenized. I think that this format, and radio in general, has always been regionalized and very specific to an area. It's now gonna change."

So does that mean labels have to diversify how they're marketing records and not expect everything to be thrown into, "Well, we'll put out a single, we'll get it on the radio, it'll create demand, we'll put them on tour and we'll sell records."

"That's exactly correct. Everything you know is wrong. Whatever worked in the past probably won't work in the future, at least not to the same degree. That's why you have to continually probe and move—like taking a look at the Internet—and look at alternative ways of marketing, alternative ways of addressing the public and how to put what we think is great music out in front of them."

Boy, if anybody could figure out the direct line into the word-of-mouth phenomena, everybody'd be banging at their door. Who knows what made Nirvana sell a million and a half records before they really were dominant on radio, or The Smashing Pumpkins and a number of other artists?

"I have a feeling that the latter part of the decade—the 97/98 period—is going to be all retrospective. People tend to look back, they don't look forward—they're not looking for the new Nirvana yet, but all of a sudden it will be the year 2000 and therefore there will be a new Nirvana, a new direction. Get your helmet on, man, angst will return."

How easy or how tough is it gonna be to work Joan Osborne's next release?

"Joan is a very multi-layered artist. She has a deep feeling for blues and roots music, for World music, for quality music. She's a student of her craft. Is she gonna redo the same record she did before? No, I'll tell you that right now—she's way beyond where she was, there's much more to Joan Osborne than that. I don't know what it's gonna be like, but I can't wait to hear it."

I know you're really excited about Laura Love's project.

"She's a confluence of a lot of different musical and social sensibilities that have gone on, not only in her past, but in the country's past. I think that to be able to mix bluegrass with blues, and Celtic music and New Orleans funk, all at the same time, is very innovated. I'm really impressed by it and I hope the rest of the country is, too. We're gonna do everything we can do to expose it."

Speaking of somebody that's blending a lot of sounds together, how about Pauly of OMC?

"To me, he's a very articulate guy and he comes from a rough background in Auckland, New Zealand. He's already had a hit with 'How Bizarre' in several countries, including parts of Europe, and hopefully we'll get him over here this summer to spread the gospel. I think he's a breath of fresh air, and 'How Bizarre' is only the tip of the iceberg on the record. 'Breaking My Heart' is a good track, 'Right On' is a good track—I think the the music comes out of his heart."

And what about Kim Richey?

"I feel that Kim represents a style of music that crosses three different formats or boundaries. She writes and produces with Angelo, and she has an incredible band—Kenny Vaughan is a brilliant guitar player. Kenny is definitely one of the hot points; when he goes off on one of those solos, he's just dazzling. And so Kim represents that amalgamation of more than one style; what she's trying to say and what she's trying to put out there is very heartfelt music and it speaks directly to people. I think once we get radio to open up and really listen to it, we're gonna go all the way with Kim Richey."

Let's talk about Capricorn.

"When you take someone like Phil Walden [President of Capricorn] and someone like Danny Goldberg [President of Mercury] getting together, there's a lot of energy there and there's an incredible amount of experiential knowledge between these people. The union of these two companies has been very symbiotic and successful. Hopefully, this synergy will continue for years to come."

There're still not many things in one's life that can fill you up as much as music, is there?


"No. And I think both Danny and Phil would say that same thing."

I also think it's cool that Capricorn is more than just a label moniker, they still have their own identity, they still have their own presence on the street.

"There're people that will buy a Capricorn record simply because it's a Capricorn record; there's a product loyalty there because they know that Capricorn is almost a lifestyle and there are not many record labels out there that can say that."

Speaking Of Danny Goldberg. He's truly redefined Mercury Records and has made it a label for the future, hasn't he?

"Danny Goldberg has brought more music than I could even begin to count. The man has incredible passion for music, as well as the best business instincts I've ever encountered. He's demanding, but he's also very fair."

"I'm also extremely grateful to David Leach [Executive VP/GM] for allowing me to do this, because some companies don't put as much credence in what we do or give my counterparts as much authority. It's easy to give faith, it's hard to write a check, and he's done that in a number of cases. He's put himself right on the line with some of these artists as well as this music and this format. And with the recent appointment of Steve Ellis as VP of Promotion, it feels like we have forward-thinking people in all the right positions. I'm really grateful to be hear right now." 

**Wanna get ahold of Dave Einstein at Mercury Records?
Give him a call at 212.333.8196
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Imagine...

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THURSDAY, AUGUST 14

9:00 A.M. CADDYSHACK SESSION:
THE KID LED INVITATIONAL GOLF TOURNAMENT

10:30 A.M. REGISTRATION & CREDENTIALS SESSION:
GAVIN A3 SUMMIT REGISTRATION

NOON WHENJAGITIN SESSION:
MUSIC AND LUNCH—BOULDER DOWNTOWN MALL

3:15-4:30 P.M. AIRCHECK SESSION:
EVALUATION & PLAYBACK

4:30-6:00 P.M. TRIVIA SESSION:
THE SBR TRIVIA BOWL

FRIDAY, AUGUST 15

8:30-9:30 A.M. MANAGER'S SESSION:
GAVIN GM PRESENTS

9:00-10:00 A.M. BREAKFAST

10:00-11:00 A.M. GUEST SPEAKER TBA

11:00-NOON TRENDS & LIFESTYLE SESSION:
LIFESTYLES OF THE ORDINARY & ANONYMOUS

NOON-1:30 P.M. LUNCH SESSION: LUNCH AND
MUSIC FROM THE STARS OF TOMORROW.

1:30-2:45 P.M. CONCERT SESSION:
HOW LIVE BANDS FIT IN WITH RADIO

2:45-4:00 P.M. FORMATS SESSION:
US AND THEM, A3 AND THE REST

4:00-5:15 P.M. PROMOTION & MARKETING SESSION:
DEVELOPING YOUR ANNUAL MARKETING & PROMOTION
PLAN.

SATURDAY, AUGUST 16

9:00-10:00 A.M. BREAKFAST

10:00-11:10 A.M. TALENT SESSION: ON MORNINGS
IN THE MORNING

11:15-12:30 P.M. RESEARCH PROJECT SESSION:
THE PARAGON/SUMMIT DIARY KEEPERS FOCUS GROUP

12:30 P.M. LUNCH AND MUSIC

2:00 P.M. MUSIC EVALUATION SESSION:
ON THE GRIDDLE

4:00 P.M. POST-SUMMIT BASH IN THE BAR

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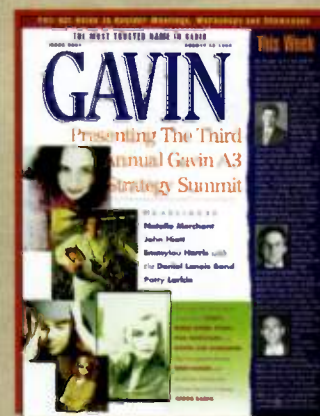
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1996



1995



1994



1993

Jesus was a Capricorn

PHIL WALDEN'S SECOND COMING

BY DAVID KONJOYAN

In the 70s, Phil Walden's name became synonymous with some of the decade's more profound and defining calling cards. He built a multi-million-dollar record company on the sturdy back of an emerging American rock idiom that found bands like The Allman Bros., The Marshall Tucker Band, Wet Willie and others melding progressive guitar and country boogie into Southern rock, a sound that became surprisingly popular, influential, and lucrative.

Then, prefiguring today's synergy between Hollywood and liberal politics, Walden played an instrumental role in helping to launch Jimmy Carter's successful 1976 presidential campaign by staging rousing benefit concerts for the candidate—and raising several hundred thousand dollars—at a time when seed money and name recognition were bare essentials for Carter.

Finally, very much in 70s style, Walden and Capricorn came crashing down from their high, victims of the decade's noted excesses and the late-70s economic downturn, which resulted in the label's bankruptcy in 1979 and a bleak decade of depression and disillusionment for Walden.

Ten years later, Walden slowly resurfaced, quietly negotiated with then-Warner Bros. head Mo Ostin to reform Capricorn, and launched the new company through Warners in 1991. While virtually everyone rightfully trumpets the success of Capricorn contemporaries such as Interscope, Capricorn's own success has gone relatively unnoticed.

Ultimately, though, it's hard to



PHIL WALDEN

keep secret a record company that turns a profit in just five years, spends exhaustive energy establishing artists rather than hoping for a lucky novelty hit, and has now broken through in a big way with the Platinum-selling bands 311 and Cake.

"I'm pleased and blessed," enthuses Walden. "I've got one of the best jobs in the world."

But it hasn't always been the rosy picture it is today.

Walden, who began his career managing Otis Redding, started Capricorn in 1969 with the help of legendary Atlantic Records executive/producer Jerry Wexler, and with The Allman Bros. on board, proceeded to build the label into the centerpiece of the Southern rock sound and an independent music empire. At the pinnacle of the label's success in the mid-70s, Walden told the *Los Angeles Times* in 1991 that he'd felt invincible.

But things soured in the late-70s: the Allmans, still the label's biggest stars, broke up; the recession took its toll on the entire music industry. As the ship began sinking, Walden turned to drugs and alcohol to lighten the strain, slipping into a dark period of substance abuse binges and irresponsibility.

Still, during this time, new deals and arrangements were in the offing for Walden. "Quite honestly," he says, "in the aftermath of the Capricorn bankruptcy, I was offered various deals, but none of them ever seemed to get to be real situations. And I continued to

abuse myself to the point that I really wasn't reliable. And thank goodness I didn't become involved in any serious attempts to resurrect Capricorn [at that time] because I fear they would've been prevented by my own actions."

Finally, in 1986, wanting to put his difficulties behind him and earnestly give Capricorn a go again, Walden swore off the drugs and alcohol. He began managing actor/comedian Jim Varney, who's successful run of commercials and films helped prove to industry execs that Walden was serious about cleaning up and rebuilding his career.

But it took another five years before someone believed enough to give Walden a second chance. Mo Ostin signed a deal with Walden in 1991 and Capricorn was, as Walden himself often puts it with religious fervor, "resurrected."

Like many new start-ups, Capricorn struggled at first, and when executive changes shook up Warners, the fledgling label was cut loose. A new deal with Sony/RED Distribution helped Capricorn further develop bands like Widespread Panic and the soon-to-explode 311. Then, when that deal ended in 1995, Walden made his most fortuitous

move, signing on with Danny Goldberg's Mercury Records last year just in time to help take 311 and Cake over the top and achieve the biggest year in Capricorn's history.

Now, all the pieces seem to be back in place as Walden surveys the bright new Capricorn from his Nashville office.

"I'm delighted by the way it has turned out," Walden says. "The re-establishing of the label took a little longer than I had anticipated, but very honestly, we were right on schedule with the numbers Mo Ostin gave me when we first made the deal. In the sixth year, we probably had the most profitable and successful year in the history of the company."

That success has been made possible, according to Walden, by three things: the guidance and genuine commitment of Danny Goldberg and the staff at Mercury; a talented team of dedicated young and veteran executives, and, of course, an exciting pool of artists.

"Tremendous credit is due Danny Goldberg," praises Walden. "He's done a marvelous job of bringing these two companies together and allowing Capricorn to have its own autonomy and exercise its own will."

But before the Mercury deal was even a glimmer in Walden's eye, he'd spent five years putting together an executive staff that understands his commitment to long-term artist development as a means of building both an enduring roster and a lasting company. Balanced between youthful exuberance and veteran smarts, the staff brings together the best resources of the new and old schools and, in good Southern tradition, a little family. Walden considers Capricorn's resurgence as much a tribute to their efforts as his vision.

"This could not have been accomplished if it was just the Phil Walden show," he acknowledges. "This success includes Jeff Cook [VP/Promotion], Nan Fisher [Senior Director/Alternative Promotion], Rooth Blackman [Director/National Retail Marketing], all the field folks, my son Philip [GM], Diane Painter [Art Director], G. Scott Walden [VP/Artist Development] and Rob Sides [VP/Sales]. I'm surrounded by a combination of wonderfully seasoned executives, as well as wonderfully talented young executives."

In turn, Walden's music and business philosophies—which place a heavy lean on musicianship and artist development—have infected his entire staff.

"Phil is legendary," says Cook, whose career includes stints at Arista and Elektra. "A lot of my musical tastes were formed around some of the things he's done. My real goal, along with Phil and the rest of the people here, is to develop a company that's small enough to nurture artists, yet large enough to impact the industry. It's not all about growing to gigantic proportions. It's about learning how to cope with the time it takes to develop an act."

"I really believe radio's gotten to the point where they know if they just wait six weeks, they'll never again hear about 90% of the records that hit their floor. But if you can sustain a record, radio will come around; they'll see something's there and that you're sincerely sticking with a record. That's the reputation we cherish—that people know we stick with our bands."

"There's a tradition here at Capricorn," relates Sides. "What's key is the way the label sticks with the bands. When I talk to people at retail, there's a recognition that Capricorn doesn't just sign a band, try a record, and then drop 'em. Because of that, there's a catalog here. Yeah, 311 blew up, and now there's two catalog pieces and a retail video to sell. Cake has a catalog piece. Widespread Panic has four pieces in the catalog. The Freddy Jones Band has three in the catalog and another coming. Same with Ian Moore. That bodes well for the organization as a

whole—that sense of commitment and long-term planning."

Philip Walden notes the benefits of the label's tenacity and patience: "This year, in particular, we've been able to go places we've never been before, like MTV and Alternative Radio." He offers that Capricorn's "long-term" policy helps ensure his goal, that Capricorn remains "a viable company 20 years from now."

Capricorn expects the same commitment-to-career from their bands. For the most part, the label concentrates on bands that have already developed a core regional following through traditional non-stop touring and devotion to playing out and growing as a group. "The Freddy Jones Band was big in Chicago," points out Harvey Schwartz, Capricorn's VP/A&R. "Widespread Panic was happening in the Southeast, 311 in the Midwest, Cake in Sacramento and the Bay Area."

Taking an already burgeoning local fan base and "spreading that across the country is [our] goal," notes Schwartz.

In principle, Capricorn's criteria for signing talent takes its cue from the original Capricorn. "Our creative aim has not changed over the years," explains Phil Walden. "We've always wanted to be associated with the best music that we could possibly sign to the label." Though still a Southern-based label (its Nashville offices will move to Atlanta next month) emersed in American rock, Capricorn's biggest recent successes have nonetheless shown wide stylistic diversity, particular the aggressive rap/rock of 311 and the quirky modern rock of Cake. "Our base is more diversified this time around," agrees Walden, noting that it hasn't been easy to break from the original Capricorn's deep association with Southern rock.

"We maintain Southern rock roots because we're a Southern label, but we're more apt to take chances on other styles," acknowledges Schwartz, who's just signed 2 Skinny J.'s, a Brooklyn-based rap/funk outfit that is "totally different for us."

G. Scott Walden, Phil's nephew, echoes Schwartz's point. "People wanted to pigeonhole us as a Southern rock label again, especially since our first signing was Widespread Panic. It's been tough to break that mold and show people we're not just gonna be signing Southern rock. But after 311 and Cake, a lot of people are saying, 'What's the next young band coming out of Capricorn?'"

Indeed, Capricorn still trades heavily in rootsy, meat-and-potatoes American rock so ably performed by many of their early signings—artists like Widespread Panic, Freddy Jones and Ian Moore, who

continue to build larger followings with each record. But the more recent breakthroughs of 311 and Cake, both bands that found difficulty landing deals at other labels, shows Capricorn's willingness to cast aside the safety net, as was arguably the case with their 1995 release *Hempilation*, a collection celebrating the virtues of marijuana, and their signing of revered and challenging former Golden Palominos singer Syd Straw.

The label's upcoming slate of releases is equally diverse, and filled with new



JEFF COOK

artists who, like 311 and Cake before them, will get the same investment of time and energy necessary to give them their best shot at succeeding.

Newly released is Fool's Progress, a rural-rock band formerly known as Acoustic Junction who, under that name, toured tirelessly and sold as many as 50,000 independently released CDs. July 1 will see the



ROB SIDES

release of Memory Dean, a hard-edged, melodic groove band, and on July 29 comes another new entry, Nashville's Honeyrod's, a young alternative/pop band of barely 20-somethings. Coming in late 1997/early 1998 will be 2 Skinny J.'s



PHILIP WALDEN, JR.

and San Francisco's much talked about Box Set. In addition, a new Widespread Panic has just hit retail and radio, and new records from The Freddy Jones Band, Ian Moore and the Vigilantes of Love are due.



HARVEY SCHWARTZ

It's a bustle of activity coming on the heels of a fantastically successful year, and it has Capricorn's offices buzzing with hopeful anticipation, even as they're mindful of realistic goals.

"We're looking to take [the bands] from single-A ball through the farm system," says G. Scott Walden of the step-by-step building process that Capricorn's determined to stick with even after giddy multi-Platinum success.



G. SCOTT WALDEN

But at the same time, there's a clear sense of confidence and optimism pervading the label.

"We feel we've earned our stripes and now can put our records up against anything in the industry," says Cook. "We've proven our point that we're back as a label."

"Capricorn's not a household name yet," muses Rob Sides, "but industry-wide, there's been a huge leap in awareness that we're back. There's nobody at retail who's not aware of 311 and Cake at this point, and what label they're on."

As for Phil Walden, who's darkest days have been lit by the fire of success once again: "I'm delighted with life. Period."

totallymusic



k.d. lang

ALBUM: *Drag*

LABEL: Warner Bros. (46623)

MEMBERS: K.d. lang (vocals); Kevin Breit (guitar, banjo, mandolin); Teddy Borowiecki (keys, accordion); Abraham Laboriel, Jr. (drums); David Thorn (guitar loops); Jimmie Haskell (orchestrations).

GUEST ARTISTS: Greg Leisz (pedal steel); Wendy Melvoin (guitar); Lisa Coleman (keys); Joe Lovano (sax); Jon Hessel (trumpet); Larry Corbett (cello); Connie Grauer (keys); Kim Zick (drums).

PRODUCER: Craig Street & k.d. lang
ORIGIN: Alberta, Canada, but she now resides in Los Angeles

WHAT YOU SHOULD KNOW: K.d. lang returns with a provocative collection of songs, each dealing with the theme of smoking. But the true exploration of the album goes way beyond the superficial. What lang is really doing is delving into the human plight of misguided passion, desire, addiction and loneliness. She has gathered a diverse group of songs by writers such as Steve Miller, Peggy Lee, John Hiatt, Jane Siberry, Roy Orbison, T Bone Burnett, Boo Hewardine and Andre and Dory Previn. The album was produced by Craig Street (who's done so much for the advancement of Cassandra Wilson's career) and it clearly carries his simmering, jazz-infused style. *Drag* is an album Adult Rock Radio can embrace and play for a long, long time.

SUGGESTED SONGS: "The Joker" (an edited version is featured on *totallyadult* TuneUp #21); "The Air That I Breathe"; "Hain't It Funny."

CONTACT: Nancy Stein 818.953.3559

(nstein@wbr.com)

& Jennifer Polenzani 818.953.3559

(jpolenzani@wbr.com)

HUFFAMOOSE



HUFFAMOOSE

ALBUM: *We've Been Had Again*

LABEL: Interscope (90076)

MEMBERS: Craig Elkins (vocals, guitar); Kevin Hanson (guitar); Jim Stager (bass); Erik Johnson (drums).

GUEST ARTISTS: Joe Innes (harmonica); Mike Frank (keys); John Swana (trumpet); Margaret Fala (vocals).

PRODUCER: Erik Horvitz & Huffamoose

ORIGIN: Philadelphia

WHAT YOU SHOULD KNOW: Since its formation in 1992, Huffamoose has developed an amazing following up and down the Eastern Seaboard. The quartet's music is virtually impossible to describe—their musicianship ranks with anything Steely Dan ever did, their song structures are totally unorthodox and their lyrics are completely off-the-wall. But this doesn't mean there isn't commercial appeal to Huffamoose's music. Quite the contrary, after a few listens to *We've Been Had Again*, you'll be hooked. "Wait" is already off to a good start at Adult Rock Radio.

SUGGESTED SONGS: "Wait"; "James"; "Buy You A Ring."

CONTACT: James Evans 310.443.4559
(j.evans@emistudios.com)



VIGILANTES OF LOVE

ALBUM: *Slow Dark Train*

LABEL: Capricorn/Mercury (534509)

MEMBERS: Bill Mallonee (vocals, guitar, harmonica, keys); Chris Bland (bass, vocals); Scott Klopfenstein (drums, percussion); Tom Crea (drums, percussion).

GUEST ARTISTS: Phil Manderia (keys, lap steel); Darryl Coyne (cello); Mark Smith (percussion); The Debtors Choir (backing vocals).

PRODUCER: Bill Mallonee, Danny Horrid & Dan Russell

ORIGIN: Athens, GA

WHAT YOU SHOULD KNOW: The cynical, mystical journey of Bill Mallonee continues with *Slow Dark Train*, Vigilantes of Love's fourth album for Capricorn and seventh overall. This time around, the sound is a little more rockin' and a lot more earthy with plenty of room in each song for instrumental expression. And throughout the album lies the biting, insightful lyrics that give VOL's music such power (don't let the levity of "Love Cocoon" mislead you). "I'm looking to describe that thin line between despair and hope, between being lost and finding yourself," shares Mallonee.

SUGGESTED SONGS: "Locust Years"; "Tokyo Rose"; "Version Of the Truth."

CONTACT: CAPRICORN Jeff Cook 404.873.3918 & Michelle Meisner 415.275.5408 (themeis@aol.com)



DEL AMITRI

ALBUM: *Some Other Sucker's Parade*

LABEL: A&M (540705)

MEMBERS: Justin Currie (vocals, bass); Iain Harvie (guitar); Jon McLoughlin (guitar); Andy Alston (keys); Ashley Soan (drums).

GUEST ARTISTS: Will Malone (string arrangements); Jamie Seybert (whistle).

PRODUCER: Mark Freegard

ORIGIN: Scotland

WHAT YOU SHOULD KNOW: Since 1989, there's been a steadily building group of fans that always knew Del Amitri had commercial success in the future. Well, finally, in 1995, that came true with the Top 10 single "Roll T Me." Justin Currie and Iain Harvie know how to take a musical idea and distill it down to its essence in a three minute-and-something song. Sure they're masters when it comes to pop sensibilities, but Del Amitri operate on an energy level that places them way above triteness. The guys wrote much of the material for *Some Other Sucker's Parade* while touring, and went into the studio almost immediately after coming off the road. This accounts for the spontaneous feel to the music. As for their new-found mass appeal, Currie says, "We've never pretended we didn't want to be in the mainstream, I don't mean in terms of sales, but in terms of everybody should be able to get to our music."

SUGGESTED SONGS: "Not Where It's At"; "What I Think She Sees"; "Life Is Full."

CONTACT: Charlie London 213.856.6608

BY JOHN SCHOENBERGER



RICKIE LEE JONES

ALBUM: *Ghostyhead*

LABEL: Reprise (46557)

MEMBERS: Rickie Lee Jones (vocals, most instruments); Rick Boston (more instruments, loops, programming); Robert Devery (programming).

GUEST ARTISTS: John Leftwich (bass); Glen Holman (trumpet); Lee Cantelon (guitar); Josh Friese & Ronnie Siago (drums); Janeen Rae Heller, Jay Lane & David Zeller (percussion); Gerry Sutyak (cello).

PRODUCER: Rickie Lee Jones & Rick Boston

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: Rickie Lee Jones appears to have fully emerged from her dark and ghostly past; she has a new love in her life, she's returned to living in the heart of the city and she has musically moved into the 90s. All this has led to one of her most creative efforts ever. Song by song, Jones is exploring new musical dimensions, often sacrificing traditional song structure for the importance of mood and spoken-word messages. The multi-textured sound of the album is due, in large part, to the creative direction of Low Pop Suicide's Rick Boston and to the impressive list of guest musicians who were involved with the project. The inspiration of the album was best described by Jones herself when she wrote, "Think a thing. Walk out on the street and meet it. Work draws maps. Spirit rises and is manifest."

SUGGESTED SONGS: "Firewalker" (featured on *totallyadult* TuneUp #21); "Matters"; "Vessel Of Light."

CONTACT: Rich Garcia 303.554.1402 (ricosworld@aol.com)



BLUE MOUNTAIN

ALBUM: *Home Grown*

LABEL: Roadrunner (75813)

MEMBERS: Cary Hudson (vocals, guitar, banjo, mandolin, tin whistle, vocals); Laurie Stirratt (bass, vocals); Frank Couth (drums, percussion, vocals).

GUEST ARTISTS: Willie (vocals); John Stirratt (guitar); Russ Blake (guitar); Jeffrey Reed (percussion); Jim Scott (percussion).

PRODUCER: Jeffrey Reed & Blue Mountain

ORIGIN: Oxford, MS

WHAT YOU SHOULD KNOW: There are perpetrators and there are imitators when it comes to the back-to-the-roots sound that's emerging from middle America. Blue Mountain stands solidly in the first category along with bands like Son Volt and Wilco (and their predecessor Uncle Tupelo). Although their sound is bathed in the rural setting in which they live, the musical vision Blue Mountain has is much more universal; Hudson, Stirratt and Couth have the skills to maintain a rich musical heritage while writing lyrics that can touch anyone's heart. *Home Grown* brings with it the band's renewed sense of unity, and the engineering prowess of Jim Scott has brought out the beauty of the instruments. Add to that Blue Mountain's ability to write lingering melodies and you have a band that's ready for the recognition they deserve.

SUGGESTED SONGS: "It Ain't Easy To Love A Liar" (featured on *totallyadult* TuneUp #21); "Last Words Of Midnight Clyde"; "Dead End Street."

CONTACT: Billy Cox 281.251.0577 (cox@mail.roadrun.com)



KATELL KEINEG

ALBUM: *Jet*

LABEL: Elektra/EEG (62052)

ARTIST: Katell Keineg (vocals, guitar).

GUEST ARTISTS: Eric Drew Feldman (keys, bass, drum programming, percussion); Timothy Hill (tanbur, tamboura, guitar, vocals); John Holbrook (guitar, percussion); George Javori (drums, percussion, guitar); Rob Laufer (guitar, bousouki, lyre, tamburiza); Robert Manos (bass, percussion, vocals); Ursula Snyder (guitar); Paul Tiernan (guitar); Chris Cunningham (cheeky bina).

PRODUCER: Eric Drew Feldman, John Holbrook & Katell Keineg

ORIGIN: Wales

WHAT YOU SHOULD KNOW: Born in Wales, raised in Brittany and currently a commuter between Dublin and New York City, Katell Keineg truly embodies a "jet set" style of living. And with her second Elektra release, *Jet*, she continues to display her quest for artistic expanse. Sure, Keineg's musical heritage remains as the sounding board, but many worldly influences play as important a role in her music. Throughout the album her sometimes husky, sometimes wispy voice is sensuous, her expression is free-flowing and her confidence in her music remains stoically fixed. The recording process for *Jet* was also adventurous with the use of unusual instruments and other sources of sound. The end result makes it quite clear that Katell Keineg is much, much more than that voice singing in the background of Natalie Merchant's "Carnival."

SUGGESTED SONGS: "One Hell Of A Life"; "The Battle Of The Trees"; "Mother's Map."

CONTACT: Lisa Michelson 212.275.4260



BEN HARPER

ALBUM: *The Will To Live*

LABEL: Virgin (44178)

MEMBERS: Ben Harper (vocals, guitar); Juan Nelson (bass, vocals); Dean Butterworth (drums).

GUEST ARTISTS: Alan Anderson (guitar); Eric Person (sax); Patrick Brayer (fiddle, mandolin); Rock Deadrick (percussion); Agness Baddoo & Amy Platt (backing vocals).

PRODUCER: J.P. Plunier

ORIGIN: Pomona, CA

WHAT YOU SHOULD KNOW: When you meet Ben Harper, you can't help but wonder where this quiet and humble man dredges up so much passion and energy for his music. He, more than most who try, successfully wraps up elements of rock, blues, gospel and country into a package that literally takes the listener on both an inner and outer journey at the same time! Indeed, a live performance by Ben Harper is nothing less than a spiritual experience! Now, finally, the magic that Harper can conjure up onstage has been transferred to disc. Whether he's rockin' electric, slidin' the blues acoustic or playing a song that's somewhere in between, it's quite clear that Harper gives his all when it comes to his music and his beliefs.

SUGGESTED SONGS: "Faded" (an edited version is featured on *totallyadult* TuneUp #21); "Homeless Child"; "Widow Of A Living Man."

CONTACT: Ted Edwards 310.288.2726 (tedwards@ix.netcom.com)

totallymusic



STEVE WINWOOD

ALBUM: *Junction Seven*
LABEL: Virgin (44059)

ARTIST: Steve Winwood (vocals, keys, guitar).

GUEST ARTISTS: Narada Michael Walden (keys, bass, drums, drum programming); Des'ree (vocals); Mike McEvoy (keys, dobro, drum programming); Frank Martin (keys); Bill Ortiz (trumpet); Vernin Black (guitar); Lenny Kravitz (guitar); Nile Rogers (guitar); Jimi Fischer (guitar, bass); Greg Gonaway (percussion); Walfredo Reyes, Jr. (percussion); Daniel Reyes (percussion); Jerry Hey (string arrangements); Tony Lindsey, Skyler Jett, Nikita Germaine, Tina Gibson, Ruby Turner, Simone Sauphanor, Claytoven Richardson, Sandy Griffith & Annie Stocking (backing vocals).

PRODUCER: Narada Michael Walden & Steve Winwood

ORIGIN: Birmingham, England

WHAT YOU SHOULD KNOW: Steve Winwood has been an integral part of the musical heritage of an entire generation, from his youthful days with the Spencer Davis Group, to Blind Faith, to Traffic and many years as a solo artist. He now returns with his seventh solo effort, conveniently called *Junction Seven* (it's also the exit he takes home). From beginning to end, the album celebrates Winwood's love for diverse musical styles united by powerful grooves and positive emotions. The production know-how of Narada Michael Walden, the lyrical collaborations of his wife, Eugenia, and a damn impressive list of guest artists have all contributed to make one of Winwood's finest efforts.

SUGGESTED SONGS: "Spy In The House Of Love"; "Angel Of Mercy"; "Real Love."

CONTACT: Ted Edwards 310.288.2726 (tedwards@ix.netcom.com)



MEMORY DEAN

ALBUM: *Shake It Up*

LABEL: Capricorn/Mercury (534660)

MEMBERS: Jay Memory (vocals, guitar); Bubba Dean (vocals, guitar); Mark Ross (bass, vocals); Larry Voss (drums, percussion).

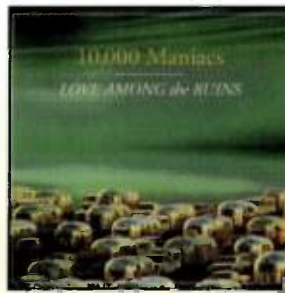
PRODUCER: Jeff Tomei

ORIGIN: Atlanta

WHAT YOU SHOULD KNOW: Memory Dean has been shakin' audiences up regionally for a few years now. Originally they were just an acoustic duo (Jay Memory and Bubba Dean) which began while they were attending the University of Georgia in Athens in the late 80s. After expanding to a full band, they released three successful indie albums that garnered them a following, not only in the Southeast, but also in certain areas of Europe. Their sound is most certainly rockin'; however, they preserve a certain amount of their acoustic beginnings in the arrangements. "Although a lot of people have tried pigeonholing us," says Memory, "we've never fit into any musical category. We try to incorporate a bit of everything that's important in music, drawing from all genres." Whatever you want to call it, Memory Dean is ready to take their exuberant sound nationwide.

SUGGESTED SONGS: "So Complicated"; "I Should've Known"; "Big Let Go."

CONTACT: Jeff Cook 404.873.3918 & Michelle Meisner 707.763.0599 (themers@aol.com)



10,000 MANIACS

ALBUM: *Love Among the Ruins*

LABEL: Geffen (25009)

MEMBERS: Mary Ramsey (vocals, viola); John Lombardo (guitar); Jerome Augustyniak (drums, percussion, vocals); Robert Buck (guitar); Dennis Drew (keys); Steve Gustafson (bass).

GUEST ARTISTS: Jules Schear (backing vocals); John Keane (guitar); Fred Maher (percussion).

PRODUCER: John Keane & Fred Maher

ORIGIN: Jamestown, NY

WHAT YOU SHOULD KNOW: Don't think for one second that 10,000 Maniacs have a problem now that they're sans Natalie Merchant. In fact, this lineup is as strong as it's ever been; the band's original guitarist John Lombardo has returned to the fold and Mary Ramsey, who has played viola and sung background vocals on and off with the group over the years, is the new lead singer. As an aside, Lombardo and Ramsey had been performing as an acoustic duo for several years as John and Mary, with several members of 10,000 Maniacs guesting on both of their albums. So you see, it's always been one, big, happy family! Press coverage of early shows performed by the current lineup says it all: for example, the *Cleveland Plain Dealer* said, "Five of the group's original members and new vocalist Mary Ramsey put on an engaging show that combined old favorites and promising new songs...Saddled with the unenviable task of filling Merchant's shoes, Ramsey brilliantly rose to the occasion." Yep, folks, it's still 10,000 Maniacs and, yep, *Love Among the Ruins* is a keeper.

SUGGESTED SONGS: "More Than This"; "Rainy Day"; "You Won't Find Me There."

CONTACT: Alex Coronfly 310.285.2760 (acoronfly@geffen.com)



SINEAD O'CONNOR

ALBUM: *Gospel Oak* EP

LABEL: Chrysalis/EMI (58651)

ARTIST: Sinead O'Connor (vocals).

GUEST ARTISTS: Donal Lunny (bouzouki); Graham Henderson (keys); John Reynolds (drums); Clare Kenny (bass); Justin Adams (guitar); Caroline Dale (cello); Carol Isaacs (accordion); Davey Spillane (whistle); Jah Wobble, Andy Wright & John Reynolds (programming).

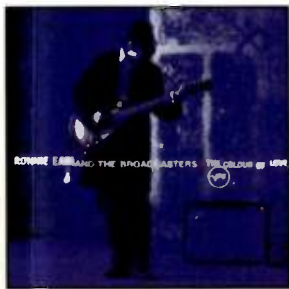
PRODUCER: Donal Lunny

ORIGIN: Dublin, Ireland

WHAT YOU SHOULD KNOW: Over the past few years, Sinead O'Connor may have lost some of her defiance and spunk, but her beautiful voice and clarity of message have remained intact. Case in point: O'Connor's *Gospel Oak* EP. There's certainly a spiritual tone to the disc, but not in the sense of organized religion or a codified belief system; rather, *Gospel Oak* touches upon the wisdom of the ages. None of these songs have ever appeared on any other disc, nor will they ever. Two tracks, "This Is A Rebel Song" and the live version of "He Moved Through The Fair," are only available on the US release. This EP is a companion to an extensive tour O'Connor will embark on beginning June 13.

SUGGESTED SONGS: "This Is A Rebel Song"; "Mother You" (featured on *totallymusic* TuneUp #21); "I Am Enough For Myself"; "4 My Love."

CONTACT: Diane Gentile 212.253.3184



RONNIE EARL & THE BROADCASTERS

ALBUM: *The Colour Of Love*
LABEL: Verve (537562)

MEMBERS: Ronnie Earl (guitar); Bruce Katz (keys); Rod Carey (bass); Per Hanson (drums).

GUEST ARTISTS: Gregg Allman (vocals, keys); Hank Crawford (sax); Jaimoe (percussion); Marc Quinones (percussion).

PRODUCER: Tom Dowd

ORIGIN: Boston

WHAT YOU SHOULD KNOW: Nobody, but nobody, can draw more out of a guitar than Ronnie Earl. By blending styles that come from both the blues and from jazz, he's created a hybrid sound that's distinctly his own. From his early days backing up blues greats such as Big Mama Thornton, Otis Rush and others, and on through as a touring member of Roomful Of Blues in the 80s, and now as the leader of his own band, The Broadcasters, Earl has continued to prove his dedication to his craft on over a dozen albums. His latest effort was produced by the legendary Tom Dowd and boasts guest appearances by Greg Allman and Hank Crawford. *Guitar World* expressed it best when they wrote, "Ronnie Earl plays as though it were his last night on Earth." With Earl it ain't about genres, it's simply about the music!

SUGGESTED SONGS: "Everyday Kinda Man"; "Bonnie's Theme"; "Mother Angel."

CONTACT: Bud Harner 310.996.7905 (bharner102@aol.com) & Julie Kerr 212.333.8449



JIMMIBEETLES ROCK THEATRE

ALBUM: *The Story Of Jimmibeetles*
LABEL: No (1981)

MEMBERS: Bill Pepa (vocals, guitar), Eddie McCoy (bass); LaMar (drums).

GUEST ARTIST: Michael Duff (drums).

PRODUCER: ZebraX

ORIGIN: New York City

WHAT YOU SHOULD KNOW: *The Story of Jimmibeetles* is a concept album. Inspired by an enigmatic, underground artist of the late 60s New York City music scene, the album basically tells the story through music, dialogue and actual vintage recordings of this artist. The trio that makes up Jimmibeetles Rock Theatre are all players who have enjoyed some level of success on their own, but is basically the brainchild of leader Bill Pepa, who has college degrees in both music and theater. You really have to listen to this album from beginning to end to get it, but the edited version of "Only Nina Knows," a haunting song, easily stands on its own. Get ready, because this album is the first of a trilogy honoring an artist who wouldn't sell out.

SUGGESTED SONGS: "Only Nina Knows"; "Remember"; "Hey Joe."

CONTACT: Artie Kornfeld 805.252.9272



TERRY DRAPER

ALBUM: *Light Years Later*

LABEL: Permanent Press (52705)

MEMBERS: Terry Draper (vocals, guitar, keys, bass, drums).

GUEST ARTISTS: Dee Long (bass, guitar); John Bojicic (guitar); John Woloschuk (guitar); Glenn Belcher (guitar); Grant Fullerton (guitar); David Herman (guitar); Brian Bell (bass, vocals); Jamie Vernon (bass) Bob Segarini (percussion); Fred Coutts, Laurel Black, Anna Pele-Draper & Amy Beal (backing vocals).

PRODUCER: Terry Draper

ORIGIN: Toronto

WHAT YOU SHOULD KNOW: If you're a closet fan of the mystery band Klaatu or simply love music that takes pop sensibilities to the limit, then Terry Draper's *Light Years Later* was made for you. The album is basically a tour de force for Draper (the CD booklet says "written, arranged, performed, overproduced and mismanaged by Terry Draper"), but it does brag the involvement of former Klaatu members John Woloschuk and Dee Long, along with appearances by April Wine's guitarist David Herman, and guitarists Russell Graham and Grant Fullerton.

SUGGESTED SONGS: "Who Is That Girl?" (featured on *totallyadult* TuneUp #21); "It's A Beautiful Day"; the title track.

CONTACT: Ray Paul 818.981.7760



DUKE ROBILLARD

ALBUM: *Dangerous Place*

LABEL: Pointblank/Virgin (42857)

MEMBERS: Duke Robillard (vocals, guitar); Marty Ballou (bass); Marty Richards (drums); Gordon Beadle (sax).

GUEST ARTISTS: Al Basile (cornet); Mr. B (keys); David Ballou (trumpet); Jerry Portnoy (harmonica).

PRODUCER: John Paul Gauthier & Duke Robillard

ORIGIN: Boston

WHAT YOU SHOULD KNOW: Duke Robillard's career goes back to 1967 as the founder of Roomful Of Blues. After 12 years at the helm, he stepped out on his own with the Legendary Blues Band. He later played with The Fabulous Thunderbirds before once again going solo. His consistent dedication to the blues—all kinds of blues—has made him an internationally known artist and performer. In the past year or so, Robillard's music has also appeared on television and in movie soundtracks. With *Dangerous Place*, Robillard and the boys run the full gambit, playing big, brass Chicago-style swing, get-down Memphis shuffle and everything in between. And although the music on *Dangerous Place* preserves the heritage of many postwar musical styles, every song is newly penned.

SUGGESTED SONGS: "Don't Get Me Shook Up" (featured on *totallyadult* TuneUp #21); "Had To Be Your Man"; the title track.

CONTACT: Ted Edwards 310.288.2726 (tedwards@ix.netcom.com)

BLUES

BY MATTHEW LAWTON

Microwave Dave & The Nukes



ALBUM: *Goodnight, Dear*
LABEL: Blues Works/Icehouse (5500)
 Microwave Dave & The Nukes are an Alabama-based blues trio who play in the style of old Hound Dog Taylor and J.B. Hutto. On *Goodnight, Dear*, drummer Mike Alexander and bassist Rick Godfrey deliver that boogie blues backbeat so that Microwave Dave

can let loose on his deep vocals and master guitar playing, similar to the way Double Trouble would lock in so that Stevie Ray could shine. Produced by studio wizard Johnny Sandlin and featuring guest appearances from Jerry McCain, Roger Hawkins and David Hood, *Goodnight, Dear* is a solid album of blues.

SUGGESTED TRACKS: "Last Call For Alcohol"; "Jesus Was Smart."

CONTACT: Mark Maynard 901.388.1108 (soh@worldnet.att.net)

Jeff Jolly Band



ALBUM: *The Runner*
LABEL: Boff Music (2173)
 The Jeff Jolly Band, from San Francisco, have just released *The Runner* on their independent label, Boff Music, and are beginning to gain national attention. Their music is a mixture of blues, jazz and rock. Featuring Ike Turner's daughter,

Twanna, on vocals and Howard Wales (who played on the Grateful Dead's *American Beauty*) on keys, *The Runner* is an album of diverse styles and quality musicianship. Already receiving airplay on KHUM/Eureka, CA, and on KFOG/San Francisco's "Acoustic Sunrise," *The Runner* is an album that has a little something for everyone.

SUGGESTED TRACKS: "Lonely Nights"; "Mama Said."

CONTACT: David Moss 707.442.2868 (mossman@humboldt1.com)

Candye Kane



ALBUM: *Diva La Grande*
LABEL: Antone's/Discovery (74710)

Candye Kane's latest album, *Diva La Grande*, is a perfect mix of blues, swing and even some hillbilly. With song titles like "You Need A Great Big Woman," "Love 'Em & Forgive 'Em" and "All You Can Eat (And You Can

Eat It All Night Long)," you know this is gonna be a rockin' good time. Produced by Dave Alvin and Derek O'Brien, *Diva La Grande* has a guest list that keeps this album fresh and surprising. Big Sandy and Toni Price do some great duets with Kane, Dave Alvin plays some killer guitar solos and Danny Barnes (Bad Livers) picks his banjo to bits on "These Boots Are Made For Walkin'." Listening to this album, you get the impression that maybe these guys had a little too much fun in the studio making it.

SUGGESTED TRACKS: "I Left My Heart In Texas"; "You Need A Great Big Woman."

CONTACT: Thomas Wood 512.322.0617 (twood@antonesrec.com)

Mem Shannon



ALBUM: *Mem Shannon's 2nd Blues Album*

LABEL: Hannibal/Rykodisc (1409)
 In 1995, taxi cab driver Mem Shannon released his debut album, *A Cabdriver's Blues*, which featured some gritty blues and short audio stories recorded in Shannon's cab with his customers. Now an ex-cabbie,

Shannon has just released the fantastic *Mem Shannon's 2nd Blues Album*. It showcases his deep, warm voice, his smooth jazz-tinged electric guitar playing, his Latin-flavored nylon string guitar playing and most of all, his songs. Shannon sings about what he's seen—the lonely, the homeless, the broke and downhearted—with a voice that's true and a heart that's pure.

SUGGESTED TRACKS: "Say That Then"; "One Thin Dime."

CONTACT: Mike Marrone 508.744.7678 (marrone@rykodisc.com)

Boneheads



ALBUM: *Words & Things & Numbers & Stuff*

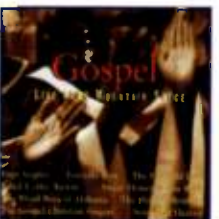
LABEL: River Records (5071)
 Don't let anyone call you a Bonehead, unless of course you're into a unique blend of blues, folk and country music which will make you dance, laugh and sing along. The Boneheads are based in Maine, have been

playing together since 1991 and have just released their fourth album, *Words & Things & Numbers & Stuff*. If you're into the subdues or Little Feat, then the Boneheads are for you. *Words & Things & Numbers & Stuff* features 10 original compositions of clever lyrics, impressive playing and a whole lot of fun. After hearing this album, you, too, will consider yourself a Bonehead.

SUGGESTED TRACKS: "Someday (Find Our Way)"; "Ice Cream Stand."

CONTACT: Mark Lourie 207.878.2330 (skylineml@maine.com)

Various Artists



ALBUM: *Gospel Live From Mountain Stage*

LABEL: Blue Plate (309)
Gospel Live From Mountain Stage spotlights various African-American gospel songs recorded live on the weekly radio program "Mountain Stage," which is broadcast nationally on more than 120 stations. Veterans such

as Fontella Bass, The Blind Boys Of Alabama, Sweet Honey In The Rock, The Holmes Brothers and Pops Staples are featured on this disc as well as lesser-known voices. Most blues players got their start and inspiration from church music, and listening to *Gospel Live From Mountain Stage*, you can see why.

SUGGESTED TRACKS: "Why Am I Treated So Bad?" (Pops Staples); "Standing In The Safety Zone" (The Fairfield Four).

CONTACT: Dan Einstein 615.742.1250 (ohboy@ohboy.com)

David Maxwell



ALBUM: *Maximum Blues Piano*

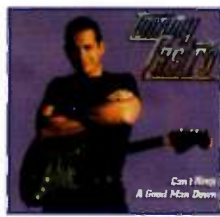
LABEL: Tone Cool (1160)
 You might not know his name, but you've heard him play. Bonnie Raitt, Buddy Guy, Junior Wells, James Cotton, Freddie King...the list of the musicians who were lucky enough to get David Maxwell to play piano in their touring bands goes on and

on. Well, now you can hear Maxwell tickle the ivories on his debut album, *Maximum Blues Piano*. Along with guitarists Ronnie Earl and Duke Levine, sax man Kaz Kazanoff and Duke Robillard's rhythm section, Maxwell shows the diversity of not only the piano, but the blues, as well, on this mostly instrumental album. With the release of *Maximum Blues Piano*, David Maxwell will surely get the M.V.P. of M.B.P.

SUGGESTED TRACKS: "Take Me Home"; "After Hours."

CONTACT: David Bartlett 617.354.0700 (tonecool@rounder.com)

Tommy Castro



ALBUM: *Can't Keep A Good Man Down*

LABEL: Blind Pig (5041)

Tommy Castro has just released his second album, *Can't Keep A Good Man Down*, which brings the bar into the booth. Recorded in San Francisco and produced by Grammy Award-winner Jim Gaines (Santana, Stevie Ray

Vaughan, Huey Lewis), *Can't Keep A Good Man Down* has the great, clean sound of good old blues. Featuring new, road-tested originals along with a few clever covers, this recording of Castro on guitar and vocals along with his band—Randy McDonald (bass), Shad Harris (drums), and Keith Crossan (saxophone)—burns through a mixture of blues, rhythm & blues and a splash of rock & roll. Castro is the real deal and *Can't Keep A Good Man Down* is the ace up his sleeve.

SUGGESTED TRACKS: "Can't You See What You're Doing To Me"; "My Time After Awhile."

CONTACT: Kristopher Drey 415.550.6484 (blindpig@sirius.com)

Steady Rollin' Bob Margolin



ALBUM: *Up & In*

LABEL: Alligator (4851)

You know that old saying about surrounding yourself with people you can learn from? Well, Bob Margolin knows it well; he played in the Muddy Waters band from 1973 to 1980 and has performed with folks like Willie Dixon, John Lee Hooker and Big Walter

Horton. In fact, he's learned the blues well enough to become the master himself. *Up & In* is Margolin's third Alligator release and features rowdy Chicago blues, some jazz sounds and acoustic numbers as well as a great version of "Imagination," which Gladys Knight And The Pips had a hit with. Guesting on *Up & In* are piano legend Pinetop Perkins, reed man Kaz Kazanoff and blues queen Sweet Betty.

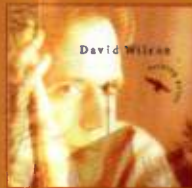
SUGGESTED TRACKS: "Imagination"; "Why Are People Like That."

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

AMERICAN ROOTS

By Matthew Lawton

DAVID WILCOX



ALBUM: *Turning Point*
LABEL: Koch (7942)

Most of the tracks on David Wilcox's sixth release, *Turning Point*, were recorded in a log cabin behind his house, which, according to Wilcox, made it easier to record his inspirations when they hit. This new collection of songs are full of introspective lyrics and inviting melodies; they showcase Wilcox's voice, which is warm and tender—somewhat like James Taylor's—and his guitar playing, which has a wider range this time around. One song, "Show Me The Key," boasts two different drum kits and two different electric guitars, both panned separately, left and right, which creates a nice stereo effect. *Turning Point* features a guest appearance by Victor Wooten (Bela Fleck) on bass.

SUGGESTED TRACKS: "Glory"; "Turning Point."
CONTACT: Scott Kuchler 516.484.1000
(skuchler@koch.e-mail.com)

BILL FRISSELL



ALBUM: *Nashville*
LABEL: Nonesuch (79415)

On *Nashville*, Bill Frisell is joined by some of country music's finest, including Adam Steffey on mandolin and Ron Block on banjo (Alison Krauss & Union Station), Jerry Douglas on dobro, Viktor Krauss on bass (Lyle Lovett) and Robin Holcomb on vocals. Frisell's guitar playing has never sounded more relaxed than on this collection of 11 original tunes and three covers, which includes a great version of Neil Young's "One Of These Days." Over the years, folks like Elvis Costello, Ginger Baker and John Zorn have all collaborated with this master musician. Listen to *Nashville*, and you'll see why.

SUGGESTED TRACKS: "One Of These Days"; "We're Not From Around Here."
CONTACT: Erica Linderholm 212.707.2263

MINDY JOSTYN



ALBUM: *Cedar Lane*
LABEL: Palmetto (2025)

Mindy Jostyn has played in the touring bands of John Mellencamp, Joe Jackson, Donald Fagen and Cyndi Lauper. In 1994, she released her first album, *Five Miles From Hope*, which featured musical guests Garth Hudson, Fagen and Carly Simon. Now, Jostyn is back with *Cedar Lane*, on which she plays violin, harmonica, mandolin, piano, accordion, guitar and vocals (whew!). Most of the 13 songs were co-written with Jacob Brackman, who's written songs for James Taylor, Dr. John, Steve Winwood and Simon. *Cedar Lane* is a fun album of folk, pop and even a shuffle or two.

SUGGESTED TRACKS: "Other Guy's Girls"; "I'll Thank You Someday."
CONTACT: Mark Schulte 800.725.6237

EDDIE FROM OHIO

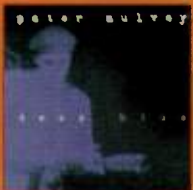


ALBUM: *Big Noise*
LABEL: Virginia Soul (004)

Odds are you've seen the group Eddie From Ohio play live in your area some time over the past few years. Starting out as a local Virginia band back in 1991, Eddie From Ohio have grown into a full-time touring act, playing over 200 gigs a year. The quartet—Eddie Hartness (vocals), Michael Clem (bass, harp, guitar, vocals), Robbie Schaefer (guitar, vocals) and Julie Murphy (vocals)—have just released *Big Noise*, an album full of three-part harmonies, laid-back percussion, clever guitar licks and smooth melodies. When Eddie From Ohio comes to your town, make sure you go check out their *Big Noise*.

SUGGESTED TRACKS: "No Left Turns In Jersey"; "The Train Song."
CONTACT: Lisa Morrison 812.824.4858
(roxy@lsl.net)

PETER MULVEY

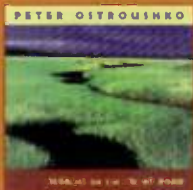


ALBUM: *Deep Blue*
LABEL: Eastern Front (112)

Deep Blue is Peter Mulvey's second album on Eastern Front and was produced by Nicholas Sansano (Public Enemy, Janet Jackson, Sonic Youth). The first thing that'll catch your ear is Mulvey's wicked guitar tuning and playing, similar to Ani DiFranco's. The second is his Daniel-Lanois-meets-Chris-Rea voice. On *Deep Blue*, Mulvey is joined by some stellar musicians, including Tony Levin on bass. *Deep Blue* features eight originals and covers of Tom Waits' "Clap Hands," Chris Smither's "Every Mother's Son" and Los Lobos' "Forever Nightshade Mary."

SUGGESTED TRACKS: "Grace"; "Every Mother's Son."
CONTACT: Matthew Kattman 800.337.3747
(matt@easternfront.com)

PETER OSTROLISHKO

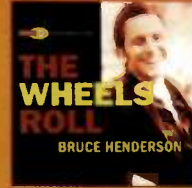


ALBUM: *Pilgrims On The Heart Road*
LABEL: Red House (090)

Mandolinist Peter Ostrolishko's very first recording session was at the age of 21, when he played on Bob Dylan's *Blood On The Tracks*. He's since played with folks such as Emmylou Harris, Willie Nelson and Taj Mahal. Two years ago, he released *Heart Of The Heartland*, the first in a musical trilogy. He's now released the second in this trilogy, *Pilgrims On The Heart Road*, an album that deals with human relationships and peace. Produced by Ostrolishko, this album sports a great sound and superb playing of violins, acoustic bass, Hammond organ, drums, guitars and cello. Guests include Bobby McFerrin and Jearlyn Steel Battle on vocals.

SUGGESTED TRACKS: "Mandela"; "You Don't Know What Lonely Is."
CONTACT: Megan Rubiner Zinn 800.695.4687
(rhrpub@aol.com)

BRUCE HENDERSON



ALBUM: *The Wheels Roll*
LABEL: Paradigm (0009)

Musician/author Bruce Henderson's first solo album, *The Wheels Roll*, features The High Plains Drifters—Andy York on lead guitar (John Mellencamp), G.E. Smith on guitar ("Saturday Night Live," Bob Dylan, Hall & Oates, David Bowie), Paul Ossola on bass (The Roches) and Shawn Pelton on drums (Patty Larkin, Shawn Colvin). This terrific band serves Henderson's music well by laying back when the vocals need to shine through, or cranking it up when the wheels need to roll. Ranging from full-tilt rock & roll to country blues to acoustic ballads, *The Wheels Roll* spotlights Henderson's songwriting craft with a mean backbeat.

SUGGESTED TRACKS: "White Lines/Blacktop"; "Texas Or New Mexico."
CONTACT: Dina Coughlan 212.387.8900
(coughlan@paradigmmusic.com)

KAZ MURPHY



ALBUM: *One Happy Camper*
LABEL: LiquidCity (31591)

Formerly a bandmate of Mad Mad Nomad, Kaz Murphy spent the last few years becoming a Northwest local favorite playing regularly and perfecting his alternative country sound. On his latest release, *One Happy Camper*, Murphy sings about the loneliness of the city. The instrumentation of accordions, violins, tremelo guitars and stand-up bass all help to support Murphy's unmistakable voice. Featuring nine road-weary originals and a cover of Phil Ochs' "Boy In Ohio," *One Happy Camper*'s sound ranges anywhere from rockabilly gospel to rolling twang.

SUGGESTED TRACKS: "One Happy Camper"; "Rhinstone Philosopher."
CONTACT: Rob Erickson 206.439.9339

C.J. CHENIER



ALBUM: *The Big Squeeze*
LABEL: Alligator (4844)

On *The Big Squeeze*, C.J. Chenier and his Red Hot Louisiana Band keep the foot-stompin' zydeco groove going from start to finish. Produced by Alligator President Bruce Iglauer and recorded in Louisiana, *The Big Squeeze* features 14 songs, including covers of his father's (Clifton Chenier) "The Moon Is Rising," and Huey "Piano" Smith's "Don't You Just Know It." With his deep vocals and passionate accordion playing, Chenier leads his band through soul, blues and, of course, good-time zydeco. Combining both traditional and modern sounds, *The Big Squeeze* is more like a big bear hug of zydeco stomp and roll.

SUGGESTED TRACKS: "Teddy Bear"; "The Moon Is Rising."
CONTACT: Tim Kolleth 773.973.7736
(tim@allig.com)

SONIC

EXCURSIONS

DELERIUM



ALBUM: *Karma*

LABEL: Nettwerk (30113)

Karma is the eighth release from Delerium, a duo comprised of Bill Leeb and Rhys Fulber, who are known mainly for their work with Front Line Assembly. They wrote all the music, and along with Greg Reely, produced the disc. They

invited a number of female guest artists to write the lyrics to the music and then sing them. Among them were Sarah McLachlan, Kirsty Thirsk, Camille Henderson and Jacqui Hunt. The feel of the music is in the same vein as *Deep Forest*, *Enigma* and other trance/ambient ensembles; hence, a number of samples were incorporated into the music from diverse sources—Dead Can Dance to Baka Forest Pygmies. *Karma* will leave you breathless.

SUGGESTED TRACKS: "Euphoria Firefly"; "Enchanted"; "Silence."

CONTACT: Mark Algheni 212.477.8198

(alghini@nettwerk.com)

BOBBY MCFERRIN



ALBUM: *Circlesongs*

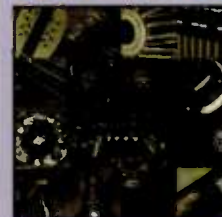
LABEL: Sony Classical (62734)

We often talk about the human voice as an instrument and Bobby McFerrin has stretched the limits of that "instrument" in many directions. But he's never fully explored the universality of the human voice to the extent he has with *Circlesongs*. In eight a cappella explorations, he uses the voice as a fluid, compelling, chant-like vehicle to take the listener to a place he's never been before. As McFerrin explains, "I've always felt that singing a song without words makes one song a thousand songs, because the people who hear it can bring their own stories to it. Ultimately, "Circlesong One" through "Circlesong Eight" are groundbreaking and inspirational.

SUGGESTED TRACKS: It's your choice, although Sony Classical has provided a CD-Pro with an edited version of "Circlesong Six."

CONTACT: Paulette McCubbin 414.226.0328

TUATARA



ALBUM: *Breaking The Ethers*

LABEL: Epic (67908)

Tutara—Barrett Martin, Justin Harwood, Sherik and Peter Buck—is certainly a vast departure from the socially alienated, angry, dark music they create in their regular musical endeavors. The music is by no means mainstream—it

taps directly into a more ancient and, therefore, deeper muse than most popular rock music does. By using a variety of ethnic and time-tested instruments ranging from Tibetan horns, marimba and dulcimer to a broad variety of skin drums and percussive instruments balanced with the more conventional sound of guitar, saxophone, bass and drums, they've developed something that's earthy, yet spooky, and suggestive, rather than specific.

SUGGESTED TRACKS: "Dark State Of Mind"; "Dreamscape."

CONTACT: Laura Curtin 212.833.5011

(laura_curtin@sonymusic.com) & Mike Jansta 310.449.2939 (mike_jansta@sonymusic.com)

VARIOUS ARTISTS



ALBUM: *The Saint OST*

LABEL: Virgin (42959)

There really is a great collection of artists and songs on the accompanying soundtrack to the blockbuster film, *The Saint* starring Val Kilmer and Elisabeth Shue. The OST boasts music from the hottest bands in the

fields of cutting-edge electronica to alterna-funk. Included are new compositions or alternative versions of songs by Orbital, Sneaker Pimps, Moby, Fluke, Luscious Jackson, The Chemical Brothers, underworld, Daft Punk, Superior, Dreadzone, Everything But The Girl and more. If you've got a specialty show which explores music that's on the psychic edge, *The Saint OST* is loaded with great selections.

SUGGESTED TRACKS: "The Saint Theme" (Orbital); "Before Today" (EBTG).

CONTACT: Ted Edwards 310.288.2726

(tedwards@ix.netcom.com)

KENNETH NEWBY



ALBUM: *Sirens*

LABEL: City Of Tribes (015)

Multi-instrumentalist and digital soundsmith Kenneth Newby is well-known in a variety of music circles ranging from World to trance and from ambient to jazz. And one thing's for certain: whatever area he chooses to delve into, his creative energy will expose and explore areas of expression that are totally captivating. His knack for blending sounds of the future with our primal past is uncanny. On *Sirens*, Newby lets his visions take full reign, resulting in soundscapes that both challenge and soothe simultaneously. Newby was joined by Balinese vocalist Sutrisno, along with many fellow City Of Tribes performers.

SUGGESTED TRACKS: "Sirens I"; "Sirens II."

CONTACT: Kalonica 415.621.7549

RICHARD SOUTHER



ALBUM: *Illumination*

LABEL: Sony Classical (62853)

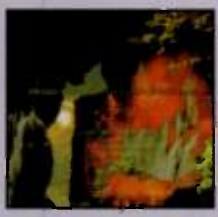
Illumination, as the name suggests, is a spiritual journey. Our guide is renowned composer Richard Souther, who's taken the ecclesiastical music of Hildegard von Bingen (written in the 12th century) as a jumping-off point for the creation of *Illumination*. By

beautifully blending classical stringed instruments and human voice with World beats and ethnic instruments, the 14 different pieces flow one into the other, taking the listener on a inner journey. As von Bingen wrote so long ago, "The words of the musical performance stand for the body...and the musical performance itself stands for the spirit...the celestial harmony announces the divinity."

SUGGESTED TRACKS: "Fire Of The Spirit"; "Illumination."

CONTACT: Paulette McCubbin 414.226.0328

THIRD RAIL



ALBUM: *South Delta Space Age*

LABEL: Antilles (533965)

Third Rail is a supergroup of a different kind. Comprised of James Blood Ulmer (guitar/vocals), Bill Laswell (bass), Ziggy Modeliste (drums/percussion), Bernie Worrell (keys) and Amina Claudine Myers (keys/vocals)—all

veterans who have played with Ornette Coleman or such diverse bands as The Meters, Parliament/Funkadelic and Material—Third Rail has come up with a whole new twist on two basic musical sources: the blues and R&B/funk. And the direction they've taken these styles will both surprise and thrill you. Needless to say, the groove is the master and long may it rule!

SUGGESTED TRACKS: "Dusted"; "In The Name Of."

CONTACT: Bud Harner 310.996.7905 (bharner102@aol.com)

DAVE STORRS & THE TONE SHARKS



ALBUM: *Report From A Log*

LABEL: Louie (05)

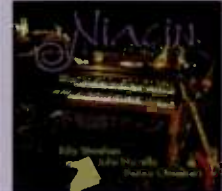
Dave Storrs (drums) & The Tone Sharks—Fred Berman (sax/clarinet), Nancy Durham (percussion), Brent Heyne (trombone), Carolyn Lochert (voice), Warren Reid (sax), Page Hundemer (bass) and Steve Willis (guitar)—make music that's out

there. It could be called improvisational jazz, but that moniker somehow falls way short of explaining how this music makes you feel as you listen to it. It's scattered, free-flowing and spaced out, and yet, it's smooth, cohesive and grounded at the same time. At any rate, it's not what you'd expect from a band based in the natural grace of Oregon. *Report From A Log* is the third effort from Dave Storrs & The Tone Sharks.

SUGGESTED TRACKS: "Ignition"; "Stand At The Middle."

CONTACT: Promotion 541.752.7132

NIACIN



ALBUM: *Niacin*

LABEL: Stretch/Red Ant (9011)

Niacin is the collaboration of bassist Billy Sheehan, organist John Novello and drummer Dennis Chambers. The music they generate loosely picks up where Jimmy Smith leaves off and fully brings it into the rockin' 90s.

Fusion of a different kind, they build layered keyboard sounds on top of a Sheehan's driving bass and Chambers out-of-control drums. The result is music that will both amaze and delight. If you ever get a chance to see these three kick-ass players on tour, don't miss them!

SUGGESTED TRACKS: "No Man's Land"; "Do A Little Dirty Work."

CONTACT: Paul Santos 310.246.5985

WORLD ROOTS

GREGORY ISAACS



ALBUM: *Hold Tight*
LABEL: Heartbeat (210)
 Reggae enthusiasts from around the globe were thrilled when Gregory Isaacs—The Cool Ruler—was finally given some of the recognition he deserved by being nominated for last year's "Best Reggae Album Of The Year" Grammy. After all, he's been an internationally renowned artist for over two decades! Isaacs now returns with *Hold Tight*, an album that fully showcases his versatility as a singer and an interpreter. The CD was recorded in the UK with the premier production duo, Mafia and Fluxy, and has already generated several reggae hits in the UK and Europe. With the domestic release of *Hold Tight*, the rest of us get to enjoy the smooth, soulful grooves of this reggae master.

SUGGESTED TRACKS: The title track; "Me No Want."
CONTACT: Leslie Rouffe 617.354.0700
 (leslier@rounder.com)

VARIOUS ARTISTS



ALBUM: *R.O.R.X.—The Tenth Annual Reggae On The Rocks*
LABEL: W.A.R.? (60021)
 This recording was done at the "Tenth Annual Reggae On The Rocks" concert last August at Denver's Red Rock Amphitheater. It features live performances by Burning Spear, Black Uhuru, Israel Vibration & The Roots Radics Band and The Skatalites. The selections chosen for the collection clearly have a majesty and power that only reggae music can generate. One can only dream about what it must have been like to be there, amidst nature's beauty and the music's magic. Fortunately for the rest of us, we now have *R.O.R.X.—The Tenth Annual Reggae On The Rocks* to bring us a little closer.

SUGGESTED TRACKS: "Rudeboy Shufflin' (I. Vibration)" "Solidarity" (B. Uhuru).
CONTACT: Denise Warshany 303.440.0666
 (warinfo@war.com)

LEE "SCRATCH" PERRY



ALBUM: *Upsetter Shop, Volume 1*
LABEL: Heartbeat (77)
 There's a renewed interest in dub reggae abrewin' out there, and if that's your interest, then you absolutely must be up to speed with Lee "Scratch" Perry—the

Mighty Upsetter! During the heyday at his Black Art studios in Kingston in the 70s, he often took tracks that were originally recorded for B-sides of singles, and using some of Jamaica's hottest players—the Barrett Brothers, Boris Garner, Sly Dunbar and Skully—did a "treatment" to them that earned him such descriptions as genius, visionary and eccentric. *Upsetter Shop, Volume 1* is a great primer to gain insight into how this highly innovative engineer established a path for many imitators, emulators and students.

SUGGESTED TRACKS: "Son Of The Black Ark"; "Foundation Solid."
CONTACT: Leslie Rouffe 617.354.0700
 (leslier@rounder.com)

ENRIQUE CORIA



ALBUM: *Latin Touch*
LABEL: Acoustic Disc (23)
 Many of you may be aware of Enrique Coria's amazing guitar skill via his membership in the David Grisman Quintet. But in case his name is new to you, *Latin Touch*—Coria's second solo project—will fill you in. On it, he takes a number of classic compositions from great South American composers, such as Hector Villa-Lobos, Astor Piazzola, Carlos Gardel, Eduardo Falu and Waldir Azevedo, and interprets them in his own distinctive style. Each performance is presented solo, or in duo and trio forms, with such notable players as Walter Rios (bandoneon), Nicolas Brizuela (guitar), Ruben Lobo (percussion), Matt Eakle (flute) and David Grisman (mandolin).

SUGGESTED TRACKS: "Mamita'i"; "Delicado."
CONTACT: Pam Abramson 800.294.3475

VARIOUS ARTISTS



ALBUM: *The Planet Sleeps*
LABEL: Wonder/WORK (67772)

Two years ago, British A&R executive David Field left his job at a record company in London and set out on a worldwide journey to collect music. The result of his labor is this lovely collection of 16 traditional children's lullabies gathered from countries and cultures around the world. Says Field, "I wanted to illustrate through these songs that despite geographical, cultural and racial distance, we all have something in common. And that it might in some small way challenge the beginnings of prejudice wherever it may exist." The artists involved in the project include many international performers.

SUGGESTED TRACKS: The choice is yours.
CONTACT: Pam Edwards 310.449.2203
 (pam_edwards@sonymusic.com)

JON ANDERSON



ALBUM: *The Promise Ring—Songs Of New Ireland*
LABEL: Om Town/Higher Octave (3001)

Unlike most albums inspired by Irish and Celtic music, the idea hit upon Jon Anderson quite suddenly. One evening he and his wife were strolling down a street in San Luis Obispo when they heard joyous music coming from the doors of the Frog & Peach Pub. Before you know it, Anderson, his wife and about 30 Irish, or Irish-descent, musicians were in that pub with recording equipment doing a collection of traditionally minded songs to lyrics written by Anderson—then a few others were recorded in a small church. The intent was to capture the spontaneity and gaiety for which this music is known. All I know is that you'd swear you were there—not only in that pub, but in Ireland itself!

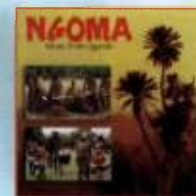
SUGGESTED TRACKS: "Flowers Of The Morning"; "O'er."
CONTACT: Scott Bergstein 310.589.1515
 (homusik@aol.com)

MUSIC OF THE WORLD

There's an indie label based in Chapel Hill, North Carolina, called Music Of The World, that has built an international reputation for exceptional recordings of traditional world music. They use state-of-the-art digital recording techniques to document the music as it is performed by musicians in their own natural setting. They've already released over 25 titles, grouped by cultural areas such as Africa, India, Latin America, the Middle & Far East and North America. Music Of The World has received awards and nominations from prestigious organizations such as the Library Of Congress, the Grammy Awards and NAIRD. *The Rough Guide To World Music* said their recordings are "as close to being there as you can get" and the *American Music Press* described the quality of their recordings as "an earthy presence that resonates long after the music is over."

You may recall seeing Music Of The World's *Folk Scat* a few months ago. In addition, the following three selections are the label's newest releases:

VARIOUS ARTISTS



ALBUM: *Ngoma—Music From Uganda*
LABEL: Music Of The World (142)

As part of the Ngoma Project for cultural presentation, this recording is the most comprehensive collection of traditional Ugandan music ever assembled. It features a wide range of music performed by the acclaimed Ndere Troupe and others.

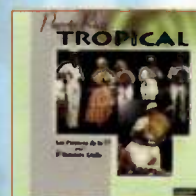
VARIOUS ARTISTS



ALBUM: *The Edge Of The Forest—Romanian Music from Transylvania*
LABEL: Music Of The World (144)

This unique collection of Romanian music highlights instrumental and vocal songs of celebration from Transylvania. It features some of the best known musicians in that region.

VARIOUS ARTISTS



ALBUM: *Puerto Rico Tropical*
LABEL: Latitudes/Music Of The World (50608)

This recording explores the rich African and Hispanic traditions of Puerto Rican music.

CONTACT: Richard Klecka 919.932.9600
 (motw1@aol.com)

WEBSITES

revisited

KAEP

Spokane Washington

- **www.1057thepeak.com**

When you visit The Peak's site, make sure you check out the "Who We Are" section and see what Haley Jones and the crew look like. Also, become a Peak-Phreak, read up on some music news, find things to do in the Seattle area and join in on some hot discussions. The Peak's site's got all the latest information on the local Seattle music scene, too.

KBCO

Boulder Colorado

- **www.kbcoradio.com**

On KBCO's site, you can join "Studio C Online" which offers its members unlimited Internet access, unlimited E-mail and exclusive "Studio C" audio, video and concert action that no one else will be eligible for. Listen to some great archived live audio broadcasts of "Studio C" sessions, chat with DJs, musicians and more.

KBXR

Columbia Missouri

- **www.bxr.com**

Visit BXR's site and see what Keefer and the crew are up to with their airstaff profiles, check out their events calendar plus look at their latest playlist. Find out more about the Columbia area with their community resource page, see who's playing in town with their music calendar and you might want to do some exploring of their "BXploRing" page.

KCRW

Los Angeles, California

- **www.kcrw.org**

On KCRW's site you can pick up their latest programming guide, check out their playlist and hear live performances and interviews from a huge archive of artists that have performed on *Morning Becomes Eclectic*. You can also hear archived material from radio icon Joe Frank, and other NPR shows. Learn more about Amnesty International, become a KCRW member and E-mail Chris Douridas, Tricia Halloran and the rest of the KCRW staff.

KERA

Dallas Texas

- **www.kera.org**

On KERA's site, you can find out what's happening in the Dallas area with KERA's special events, become a member of National Public Radio and get a schedule of the current shows on KERA. There's a page where you can learn about the volunteer opportunities at KERA and you can pick up some cool tech tips, too.

KFAN

Fredericksburg Texas

- **www.texasrebelradio.com**

If you've ever wondered what "Texas Music" is, then drop into KFAN's site for the definitive description. Find out what people are saying about Texas Rebel Radio, pick up their latest schedule and see what's brewing at The Home Of Texas Country Rockin' Blues, KFAN.

KFLX

Flagstaff Arizona

- **www.kflx.com**

Soar into The Eagle's site and find out what's happening in the Flagstaff area. Hear the station live, get their latest playlist, program guide and zap them a song request. See what Rich Malone and the rest of The Eagle staff looks like while reading up on the DJs' histories.

KFOG

San Francisco California

- **www.kfog.com**

On KFOG's site, you can become a registered Foghead, hear what's on *New Release Thursday*, find out what's on *Ten At Ten* and see some rare artist photos in their "Webcast." KFOG also has a "Ticket Swap" section where you can trade, sell or buy concert tickets, on their site, for free. Make sure you check out Bill Evans, Paul Marszalek and the rest of the KFOG staff profiles.

KGSR

Austin, Texas

- **www.kgsr.com**

Where The Music Comes First, KGSR, is currently revamping their entire Web site. But never fear, you can still go here and listen to one of the country's finest radio stations live, so tune in and turn it up.

KHUM

Humboldt, California

- **www.khum.com**

What's radio in Humboldt County sound like? Tune in to this site and hear KHUM live. View their latest playlist, "E-quest" a tune and see what Gary Franklin, Kelly Long and the rest of the staff looks like. Learn more about shows like *Franklin's Tower*, *Jazz Underground* and *Frankly Zappa*. Check out their sound room, hot links and forums, too.

KINK

Portland, Oregon

- **www.kinkfm102.com**

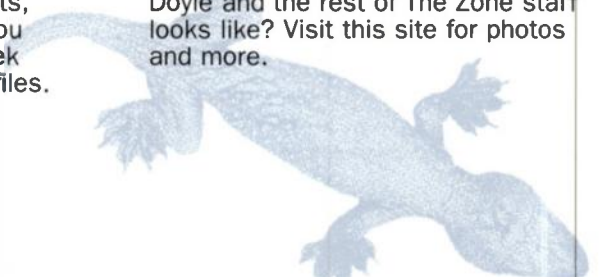
KINK was Oregon's first radio station on the Web. Find out this week's album previews, check into their concert calendar and see what daily community events are taking place in the Portland area. Pick up a station schedule and read the profiles on Carl Widing, Anita Garlock and the rest of the KINK staff.

KKZN

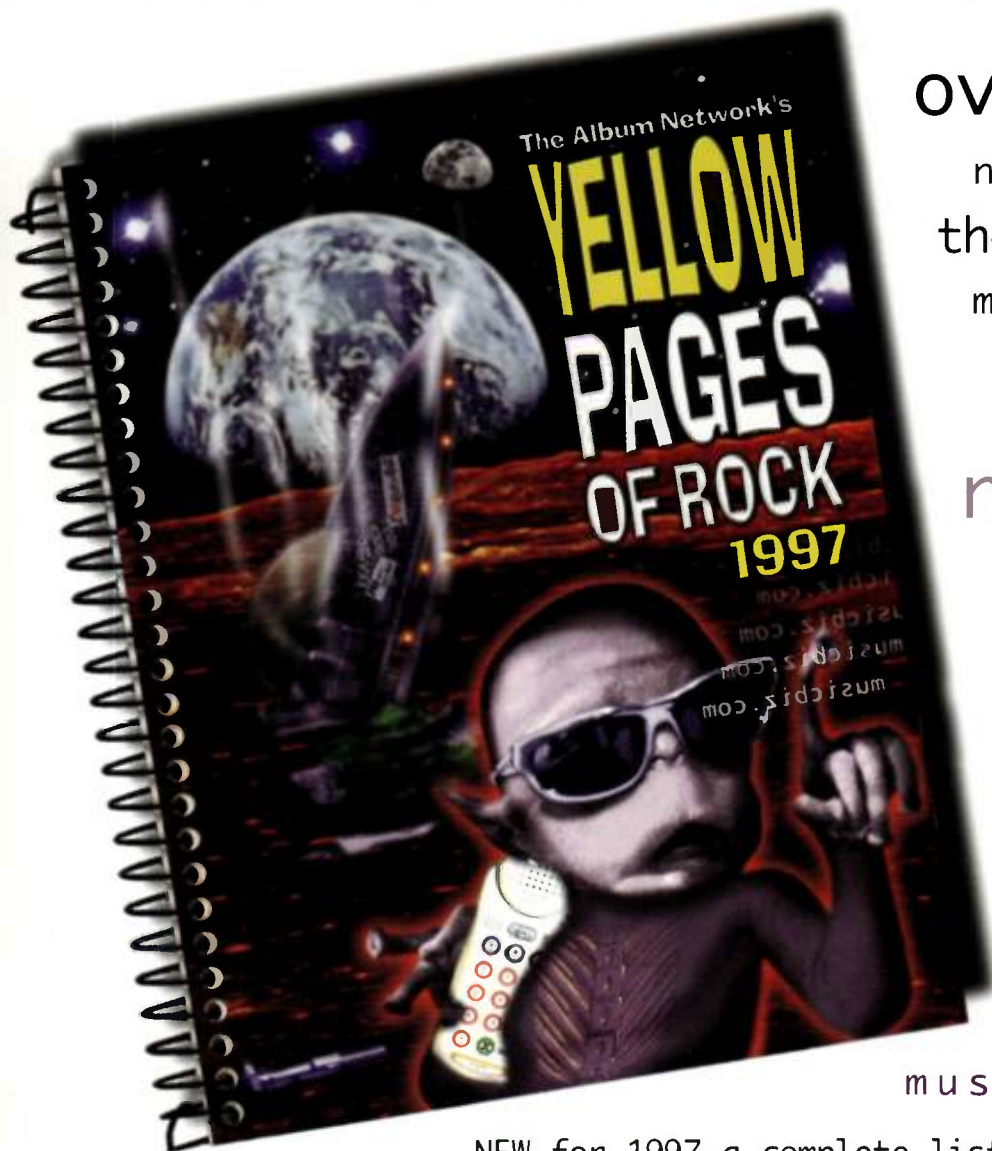
Dallas, Texas

- **www.933thezone.com**

This colorful site has all sorts of ammo that'll put you in The Zone. Read up on "Why Radio Works," see who'll be featured on their *501 Blues* and find out about upcoming Zone specials. Wanna see what Spike, Amy Doyle and the rest of The Zone staff looks like? Visit this site for photos and more.



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WEB SITES

revisited

KLRR

Bend, Oregon

- **www.klrr.com**

Get a Clear view of what KLRR is all about on this site. View the latest program schedule, see what new music they added to their playlist and make an online request. See what Doug Donoho and the rest of the Clear staff look like, find out about the Central Oregon scene and cruise through their extensive "Label Web Sites" links.

KMBY

Monterey, California

- **www.kmby.com**

On KMBY's site, you can see what Rich Berlin and the other staff members look like, read their DJ profiles and find out what's happening in the Monterey Bay area. Make sure you spend some time listening to their cool archived interviews with bands such as The Wallflowers and No Doubt.

KMTT

Seattle, Washington

- **www.kmtt.com**

Climb up to The Mountain's site and receive an avalanche of information. Hear some of their archived morning show bits and "Mountain Lounge" acts. Jason Parker steers you through some cool Web sites with the "Surf Report," visit some movie links and, for you cultists, check out "The Heaven's Gate" site. You can also post a note on their message board.

KOZT

Mendocino, California

- **www.kozt.com**

This is the first interactive radio Internet site in Mendocino County. Surf up to The Coast and learn more about the extraordinary history of this station, music news and profiles on Tom Yates, Kate Hayes and the rest of their well-known DJs. Read up on Mendocino's local news, get hip to some Coast specials and leave a note or two.

KPCC

Pasadena, California

- **www.kpcc.org**

Visit KPCC's site and learn all about KPCC's history and their Triple-A programming. Pick up a program guide so you can find out when Shana Livigni and the rest of the airstaff is on and find out more about their talk shows and news features. Also make sure you read the cool interview with blues legend B.B. King by blues maven, The Raven.

KPFT

Houston, Texas

- **www.kpft.org**

KPFT is one of the five stations of the National Pacifica Network. Learn all about KPFT's history, see some of their numerous awards, pick up a program schedule and look for Mary Ramirez and the rest of the staff in their photo section. Get linked to *The World Cafe* and other Pacifica affiliates, too.

KPIG

Monterey, California

- **www.kpig.com**

KPIG was the first commercial station to go online, live, 24 hours a day. Their "Hamcam" takes a snapshot of their "Cybersty" every minute so you can actually see the jock on the air. They have constant scrolling of KPIG news to browse while you read up on Laura Ellen, Buffalo Bob, Ramblin' Rory and all the other Pigs. If you're hungry for more, visit some of their "Porklinks."

KRCC

Colorado Springs, Colorado

- **www.krcc.org**

KRCC's homepage is a picture of a car stereo and when you hit the various buttons, you'll be taken to different places. You can get a copy of their programming schedule, see photos of Jeff Bieri and the rest of the staff, hear a newsbit or two and even see the station's budget. While you're there, feel free to leave the staff a note on their comment line.

KRCL

Salt Lake City, Utah

- **www.xmission.com:80/~krcl/**

On KRCL's site, you can look into their "Spiffy News List" of links to community radio organizations and other non-profit organizations. Get a brief listing of KRCL news and upcoming events, E-mail Bill Boyd and the rest of the staff, plus you can ask for a free bumper sticker.

KROK

De Ridder, Louisiana

- **www.krok.com**

When you surf up to The Wave's site, you'll be greeted with a goofy cartoon and all sorts of options. Look into the latest weather conditions, find out more about The Wave's history and request a tune or two. Check out their events calendar, see what's on their playlist and read up on The Wave's staff.

KRVM

Eugene, Oregon

- **www.krvn.com**

When you drop into 92V's site, you can get a program guide, current playlist, programming information and more. Pledge your support of KRVM, look into Don Ferrell and the rest of the crew's profiles and E-mail everyone.

KTAO

Taos, New Mexico

- **www.taoswolf.com/trw/ktao/**

Have you ever seen the world's most powerful solar radio station's transmitter? Well, now you can, and it's pretty amazing. Find out more about KTAO programs, the latest news and how to go about advertising on KTAO. Also, you can look into KTAO special events like their *First Annual K-Taos Solar Music Festival* which takes place at the end of June.

WEB SITES

revisited

KTHX
Re vada

- www.sierra.net/thex

The X's site will keep you busy for awhile. Learn more about the Reno area venues, receive a current playlist, check out their programming guide and find out about all the latest KTHX events. Don't forget to read Bruce Van Dyke's columns from the *Reno News And Reviews*.

KTNP
ma Nebraska

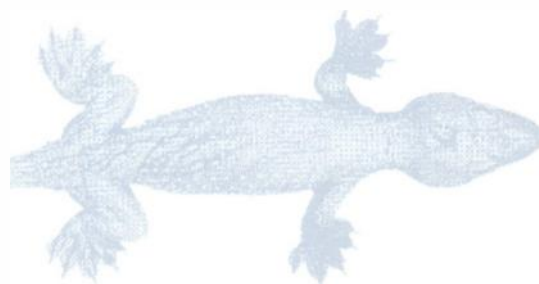
- www.thepoint933.com

The Point's site will keep you up to date with all the latest Point events. Learn more about Point artists, check out their latest playlist and even request a song. See what Tony Matteo and the rest of the Point airstaff look like, enter one of their contests and don't forget to E-mail the staff while you're there.

KUWR
C o n n e c t i n g

- www.uwyo.edu/wpr/

On KUWR's site you can find out all about public radio for the entire state of Wyoming. Become a member online, receive a current program guide and E-mail the entire local NPR staff. While you're there, find out the latest stock market quotes and even get linked to the White House.



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WEB SITES

revisited

KXGO

Eureka, California

- **www.kxgo.com**

Lightning strikes when you go to the KXGO site, literally. As this page loads up, you'll see and hear lightning crash to prepare you for your electrifying journey into the KXGO zone. Find out the latest information on KXGO events, learn more about programming and check out some of their jock profiles.

KXPK

Denver, Colorado

- **www.thepeak.com**

Receive concert information on KXPK's "Peak Performance" page, join their "Peak Pass" retail program and play some fun online contests. Look at photos of Gary Schoenwetter and the rest of the Peak staff, become a member of their Peak mailing list, read their cool newsletter and check out some of their "Peak Links."

KXPT

Las Vegas, Nevada

- **www.point97.com**

Visit The Point's site and find out what new music they're playing, view their program guide, read up on The Point's airstaff and get a complete listing of upcoming events. Enter some online contests, sign their guest book and see what's up on *Love Line*.

WBOS

Boston, Massachusetts

- **www.wbos.com**

Going to Boston anytime soon? If so, make sure you look into WBOS's site first, because it's loaded with tons of Boston related information. While you're there, find out about the music WBOS plays, look into their "For The Earth" section and learn more about the station at the "WBOS Services" link. Make sure you view their concert and events section for all the latest summer happenings.

WCBE

Columbus, Ohio

- **www.wcbe.org**

Maxx Faulkner gets to hang out with everyone! Don't believe me? Then go look at some of the photos of Maxx and the airstaff with all sorts of famous folks who have stopped by WCBE. On the WCBE Web site, there's a music news guide, an art guide and information on how to go about volunteering at WCBE. You can get station membership information and check out some of their links, too.

WCLZ

Portland, Maine

- **www.wclz.com**

Visit WCLZ's site's shopping mall for some cool discount certificates, see what Kim Rowe and Brian Phoenix have added to their playlist and find out where the latest remote locations are. They also have a concert watch section, weekly on-air specials and a place where you can drop anyone at the station a quick note.

WEBK

Kingston, Vermont

- **www.webk.com**

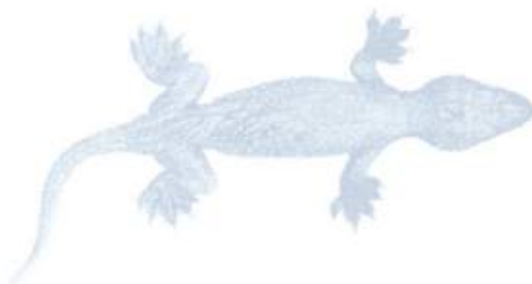
Gotta live-chat attack? Drop into the WEBK site and blab away. You can also find out about the latest WEBK promotions, E-mail Jungle Jane and the staff, view their latest playlist and more. Get your gear together in their shopping mall and see what bands are coming to town.

WEBX

Champaign, Illinois

- **www.webxfm.com**

Get caught in The Web. Listen to The Web live, see a photo of Quintin Porter naked (yikes!) and view the rest of the airstaff (clothed). Learn more about this site in the feature article on The Web's webmaster, Bob Saldeen, in this very magazine. Find it, read it, memorize it. Test on Monday.



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WEB SITES

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WEHM

Long and New York

- www.peconic.net/wehm

The Voice Of The East End in East Hampton is one of the many places to go where you can actually hear the *Acoustic Cafe* program. Read up on your favorite artists and get linked to their official Web sites. Make sure you leave Steve Richards and the rest of the WEHM crew an E-mailed message, too.

WERU

Blue Falls Maine

- www.hypernet.com/weru.html

On WERU's site you can read up on some station history, get an updated program schedule and receive membership information. WERU facts and figures are available here, as well as links to international radio stations on the Internet. Community Radio 89.9 also posts an events calendar and links to all sorts of cool related sites.

WEVL

Memphis, Tennessee

- www.vdospk.com/wevl

Visit this site for more information on WEVL's programming, music and merchandising. Help support FM90 and become a member online. Listen to some of the songs that you'll hear on the station and dress up your wardrobe by ordering a cool FM90 t-shirt. Drop Brian Craig a note and let him know you were there.

WFUV

New York City, New York

- www.wfuv.org

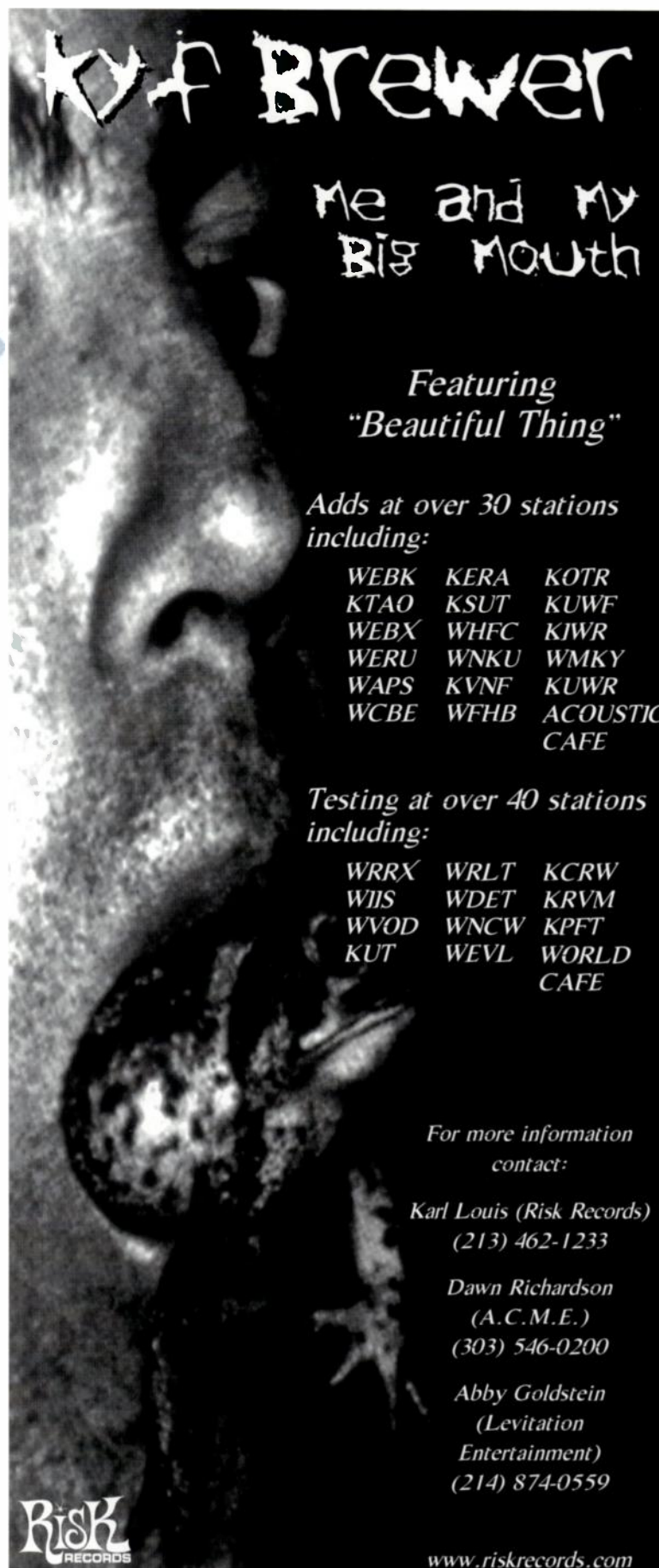
Feel like talking, but no one will listen? Then jump into the WFUV live chat room and be heard. Find out who's playing in town and who's playing at The Bottom Line, look at their photo album and see who's-on-when with their program guide. See what makes Chuck Singleton, Rita Houston and the other WFUV staffers tick in the airstaff profiles.

WJBX

Ft. Myers, Florida

- www.99xwjbx.com

On your way to Florida soon? If so, you might want to drop into 99X's site for the latest weather forecast conditions, get their weekly playlist, sign their guest book and find out what Kurt Schreiner, Stephanie Bradford and all the 99X-ers look like. They check their E-mail all day long, so drop 'em a line and let 'em know you were there.



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Risk
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WEBSITES

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WKOC

Norfolk, Virginia

- **www.thecoast.com**

On The Coast's site you can check out the latest "Coast Forecast," get "Coast Tips" and see what they're playing "On The Coast." Click into their promotions link and find out about The Coast contests and giveaways. Plus add your thoughts in their chat room.

WMMM

Madison, Wisconsin

- **www.1055triple.com**

Triple M's site has all sorts of goodies waiting for you. Find out about advertising on WMMM, support their "Green Team" and check out some of their daily features. Look at their latest playlist and view the photos and profiles of Tom Teuber, Pat Gallagher and the rest of the Triple M airstaff.

WMMO

Orlando, Florida

- **www.wmmo.com**

Not only can you learn more about the history of WMMO, check out their indoor antenna and see who's playing in town, but you can also fill out a WMMO application and send it to Fleetwood Gruver at the same time. This site also has music news, special features and you can receive pictures and profiles of Annie Sommers and the rest of the airstaff.

WMNF

Tampa, Florida

- **www.wmnf.org**

Visit The Greatest Little Radio Station On Planet Earth's site and you'll be able to hear some terrific WMNF shows. Learn more about Radio Active 88.5, join their forums and check out their news rooms. Don't forget to E-mail a note to Randy Wynne and the rest of the staff.

WNCS

Burlington, Vermont

- **www.pointfm.com**

Get to The Point at this site. Check out their photo of their studio, click on the microphone to find out more about Glenn Roberts, Jody Petersen and the gang, plus you can learn about their local music scene on their "Homegrown Music" page. They also have information on special programming features, area concerts and their "Ski With The Point" promotions.

WNCW

Charlotte, North Carolina

- **www.wncw.org**

On this site you can take part in A World Of Music survey and at the same time enter a drawing for some WNCW prizes. Find out more about the Charlotte area and drop the WNCW staff a line or two.

WNKU

Cincinnati, Ohio

- **www.nku.edu/wnku**

On WNKU's site, you can learn more about the Cincinnati local music scene in their "Local Heroes" section, find out more about the Spring Fund Drive and get linked to a ton of music related sites. See what's happening this week on *Speaking Frankly*, *Crossroad Blues* and more.

WOXF

Manchester, New Hampshire

- **www.965thefox.com**

Visit The Fox's Web site for the latest news and Fox information, hear and sample new music, E-mail the staff and find out who the "Fox Artist Of The Month" is. Make sure you check out the "Fox Shop" for all sorts of cool things.

WRLT

Nashville, Tennessee

- **www.wrlt.com**

Radio Lightning's site features concert listings, links to official band sites and jock bios, too. You can also hear WRLT live and see photos of Keith Coes, Jessie Scott and the rest of the Radio Lightning staff.

WRNR

Baltimore, Maryland

- **www.wrn.com**

Tune into WRNR on this site and hear what Progressive Freeform radio is all about. Find out their latest hot picks in the "You Should Hear" section and read up on some band profiles. You can also see what Phil Harrell and the rest of the staff looks like while you browse through their "Meet The Jocks" section.

WRRX

Gainesville, Florida

- **www.wrrx97x.com**

If you want it, WRRX has got it. There are many options on this site to keep you satisfied. Look into their sports, music and other fun sections. Listen to some of their "Audio Philes," read up on the local music scene and E-mail Jerry Gerard and the rest of the WRRX staff.

WVOD

Dare County, North Carolina

- **www.wvod.com**

Tour The Sound and "See And Hear" the entire Outer Banks area at this site. Read up on the "Friends Of The Sound," stop by the local restaurants, shopping areas and more. Give Johnny Crook and the gang some "Feedback" as you learn more about WVOD's sound.

WEB SITES

revisited

WXLE

Albany New York

- www.embark.com/wxle

Visit this site and learn all about WXLE and progressive rock's rich history. Look at their latest playlist, find out about their coverage, check in on their advertising department and more. WXLE has an extensive listing of local events, join their "Live Chat" and you can enter their trivia contest. Make sure you look at the great pictures of Randi Tyler and all the other WXLE folks.

WXPB

Philadelphia Pennsylvania

- www.pri.org/cafe

You can hear *World Cafe* live every weekday on this site plus receive their current and past playlists. See some great artists photos, talk back with the WXPB folks and get linked to some other great stations across the nation.

WXRT

Chicago Illinois

- www.wxrt.com

WXRT's site includes extensive band links, new music release dates and a local events calendar. Get their latest program schedule, hear a random audio greeting and get the low-down on Patty Martin, Norm Winer and all the other 'XRT folks with their DJ profiles. On Radio Chicago's site you'll also have access to a variety of Chicago area links.

WXRV

Boston Massachusetts

- www.wxrv.com

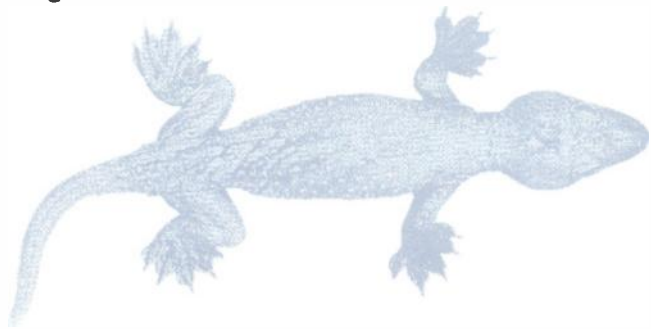
No need for a life vest on this River. Jump into WXRV, The River's site for all the fun, without the sun. Look into their business offices, find out the latest River events and read up on their "River Ramblings." See what music is being played on The River, E-mail Mike Mullaney, Joanne Doody and all the other staff members at The River.

WYEP

Pittsburgh Pennsylvania

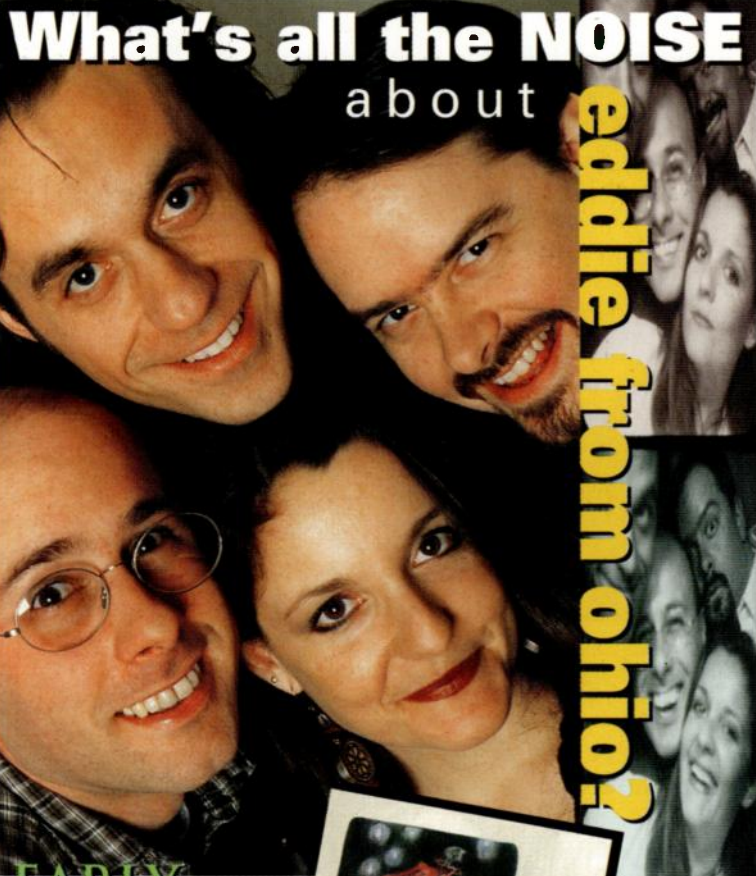
- www.wyep.org

This is Where The Music Matters on the Web. Pick up WYEP's latest program guide, look into their new music section and see who's playing in the Pittsburgh area. You can also get information on their latest features, member concerts and station business. They also have some interesting links that you might want to check out.



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Billboard

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—The Gavin Report

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—Tao Noise Magazine

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—The Gleaner, Rutgers University

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- www.dishnetwork.com

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Music Choice

Nationwide

- www.musicchoice.com

Find out what Music Choice is all about on this site. They have artist and album information, "The Music Challenge" and more.

World Cafe

Nationwide

- www.pri.org/cafe

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1997

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magazine & tuneup schedule

configuration

totallyadult #11 & tuneup #22

street date

july 11

dat/ad deadline

june 26/july 3

configuration

totallyadult #13 & tuneup #24

street date

september 26

dat/ad deadline

september 11/september 19

configuration

totallyadult #12 & tuneup #23

street date

august 29

dat/ad deadline

august 14/august 22

configuration

totallyadult 14 & tune-up #25

street date

november 7

ad deadline

october 23/october 31

configuration

totallyadult calendar

street date

december 5

art deadline

november 15

contact john schoenberger 818.955.4000



Chucklehead Strikes!



A 10-year-old public school boy is finding fifth grade math to be the challenge of his life. Science? A piece of cake. Geography? No big deal. Spelling? Ha! But math? It's devastating! Not only is it tough on him, it's tough on his parents. They try everything and anything to help their son...private tutors, peer assistance, CD-ROMs, even hypnosis! Nothing works. Finally, at the insistence of a family friend, they decide to enroll their son in a private school. Not just any private school, but a Catholic school. Nuns. Weekly Mass. The whole shootin' match. The first day of school finally arrives, and dressed in his salt-and-pepper cords and white wool dress shirt and blue cardigan sweater, the youngster ventures out into the great unknown. His mother and father are convinced they're doing the right thing. They're both waiting for their son when he returns home. And when he walks in with a stern, focused and very determined expression on his face, they hope they've made the right choice. He walks right past them and goes straight to his room—and quietly closes the door. For nearly two hours he toils away in his room—with math books strewn about his desk and the surrounding floor. He only emerges long enough to eat, and after quickly cleaning his plate, he goes straight back to his room, closes the door, and works feverishly at his studies until bedtime. This pattern continues ceaselessly until it's time for the first quarter report card. At the end of the semester, the boy brings home his report card. Without a word, he drops the envelope on the family dinner table and goes straight to his room. His parents are petrified. What lay inside the envelope? Success? Failure? Doom?!? Cautiously the mother opens the envelope, and to her amazement, she sees a bright red "A" under the subject "math." Overjoyed, she and her husband rush into their son's room, thrilled at his remarkable progress. "Was it the nuns that did it?" the father asks. The boy shakes his head and says, "No." "Was it the one-on-one tutoring? The peer-mentoring?" asks the mother. Again, the boy shakes his head. "The teacher? The curriculum?" asks the father. "Nope," says the son. "It was all very clear to me from the very first day of school that these folks in Catholic school were serious." "How so?" asks his mother. "When I walked into the lobby, and I saw that guy they'd nailed to the plus sign, I knew they meant business!"

A keen country lad applies for a salesman's job at a city department store. In fact, it was the biggest store in the world—you could get anything there. The boss asks him, "Have you ever worked as a salesman before?" "Yes, I was a salesman in the country," says the lad. The boss likes the cut of him and hires him on the spot. He says, "You can start now and I'll come and see you when we close up." The day was long and arduous for the young man, but finally five o'clock came around. The boss duly fronts up and asks, "How many sales did you make today?" "One," says the young salesman. "Only one?!" blurts the boss. "Most of my staff make 20 to 30 sales a day. How much was the sale worth?" "\$300,000.034.00," says the young man. "How did you manage that?" asks the flabbergasted boss. "Well," says the salesman, "this man came in and I sold him a small fishing hook, then a medium hook and finally a really large hook. Then I sold him some fishing line. I asked him where he was going fishing and he said, 'Down the coast.' I said he would probably need a boat so I took him to the boat department and sold him a 20-foot schooner with twin engines. Then he said his Volkswagen probably wouldn't be able to pull it, so I took him to the car department and sold him the new deluxe cruiser." The boss takes two steps back and asks in astonishment, "You sold all that to a guy who came in for a fishing hook?" "No," answers the salesman, "He came in to buy a box of tampons for his wife and I told him, 'Your weekend is shot, you might as well go fishing.'"



Online Jokes:

**E-mail The Chucklehead at
bobuk@3nets.com
Robert "Chucklehead" England**

(Keep those cards and letters coming!)

Some friars are behind on their belfry payments, so they open up a small florist shop to help raise some funds. Since everyone likes to buy flowers from the men of God, the rival florist across town thinks the competition is unfair. He asks the good Fathers to close down, but they will not. He goes back and begs the friars to close. They ignore him. He asks his mother to go and ask the friars to get out of business. They ignore her as well. So the rival florist hires Hugh MacTaggart, the roughest and most vicious thug in town to "persuade" them to close. Hugh beats up the friars and trashes their store, saying he'll be back if they don't close shop. Terrified, they do so—thereby proving that only Hugh can prevent florist friars.

Dear Dad, School is really great. I'm making lots of friend\$ and \$tudyng very hard. With all my \$tuff, I Simply can't think of anything I need, \$o if you would like, you can ju\$t \$end me a card, a\$ I would love to hear from you. Love, Your \$on

Dear Son, I kNOW that astroNOMy, econOMics and oceaNOgraphy are enOUGH to keep even an hoNOr student busy. Do NOT forget that the pursuit of kNOWledge is a NOble task, and you can never study enOUGH. Love, Dad

An elderly priest invites a young priest over for dinner. During the meal, the young priest can't help but notice how attractive and shapely the housekeeper is. Over the course of the evening he starts to wonder if there's more between the elderly priest and the housekeeper than meets the eye. Reading the young priest's thoughts, the elderly priest volunteers, "I know what you must be thinking, but I assure you my relationship with my housekeeper is purely professional." About a week later, the housekeeper comes to the elderly priest and says, "Father, ever since the young Father came to dinner, I've been unable to find the beautiful silver gravy ladle. You don't suppose he took it do you?" The priest says, "I doubt it, but I'll write him a letter just to be sure." So he sits down and writes, "Dear Father, I'm not saying that you did take a gravy ladle from my house, and I'm not saying you didn't take a gravy ladle from my house. But the fact remains that one has been missing ever since you were here for dinner...." Several days later, the elderly priest receives a letter from the young priest which reads: "Dear Father, I'm not saying that you do sleep with your housekeeper, and I'm not saying that you don't sleep with your housekeeper. But the fact remains that if you were sleeping in your own bed, by now you would have found the gravy ladle I placed there."

Cinderella wants to go to the ball, but her wicked stepmother won't let her. As Cinderella sits crying in the garden, her fairy godmother appears and promises to provide Cinderella with everything she needs to go to the ball, but only on two conditions: "First," says the fairy godmother, "you must wear a diaphragm." Cinderella agrees. "What's the second condition?" she asks. "You must be home by 2am. Any later, and your diaphragm will turn into a pumpkin." Cinderella agrees to be home by 2am. The appointed hour comes and goes, and Cinderella still hasn't shown up. Finally, at 5am, Cinderella shows up, looking love-struck and very satisfied. "Where have you been?!" demands the fairy godmother. "Your diaphragm was supposed to turn into a pumpkin three hours ago!" "I met a prince," fairy Godmother. "He took care of everything," says Cinderella. "I know of no prince with that kind of power!" says the fairy godmother, "What was his name?" "I can't remember, exactly," says Cinderella. "Peter Peter, something or other...."

Frank always looks on the bright side. He constantly irritates his friends with his eternal optimism. No matter how horrible the circumstance, he always replies, "It could have been worse." To cure him of this annoying habit, his friends decide to invent a situation so terrible that even Frank could find no hope in it. One day on the golf course, one of them says, "Frank, did you hear about Tom? He came home last night, found his wife in bed with another man, shot them both, then turned the gun on himself." "That's awful," says Frank, "But it could have been worse." "How in the hell," asks his bewildered friend, "could that have possibly been worse?" "Well," says Frank, "If it had happened the night before, I'd be dead right now."

A little boy asks his mother, "Mom, is God a guy or a girl?" The mother replies, "God is both, dear." The little boy then asks, "Mom, is God black or white?" His mother says, "He's both, sweetheart." Ten minutes later the boy returns and asks, "Is God gay or straight?" and the mother again replies with, "He's both." Finally, the little boy asks, "Mom, is Michael Jackson God?"

HAVE SOME



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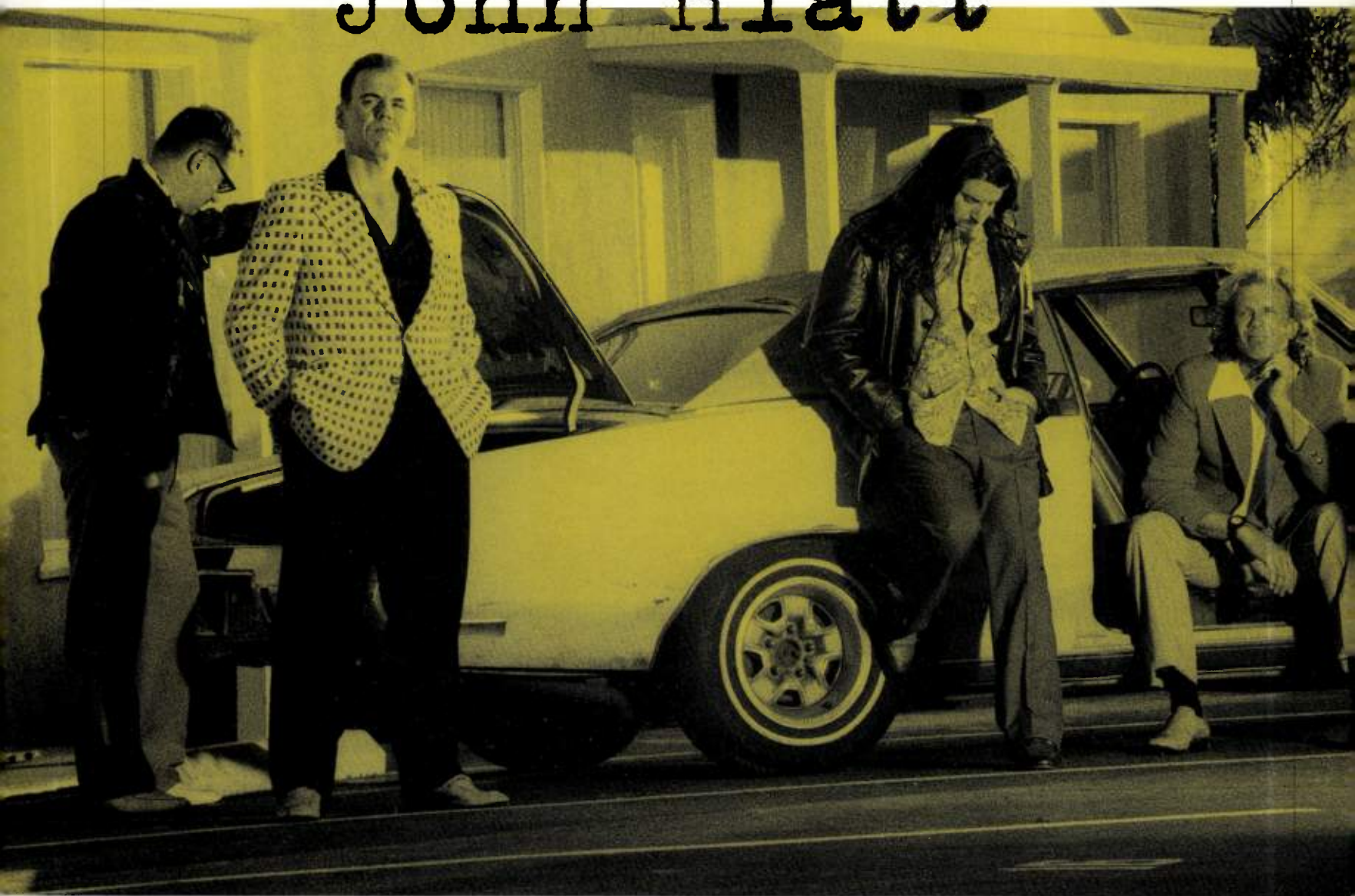


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John Hiatt
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Little Head
John Hiatt

Little Head
The title track of the new album from
John Hiatt



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