

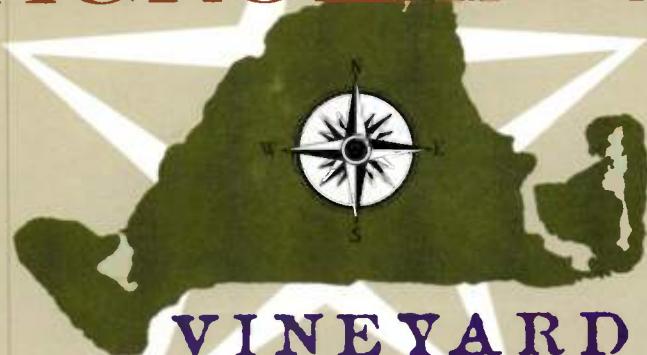
# totallyadult

## Sarah McLachlan

JULY 11, 1997 • ISSUE NUMBER 11

WRH

# JACKOPIERCE



**VINEYARD**  
remix  
**THE HIGHLY  
ANTICIPATED SINGLE**  
FROM THE LP  
**FINEST HOUR**

<http://www.jackopierce.com>

**Impact Date: 7/14 & 7/15**



## **JONNY LANG** **HIT THE GROUND** **RUNNING**

★★★★★ THE NEW SINGLE ★★★★★  
**FROM THE LP LIE TO ME**

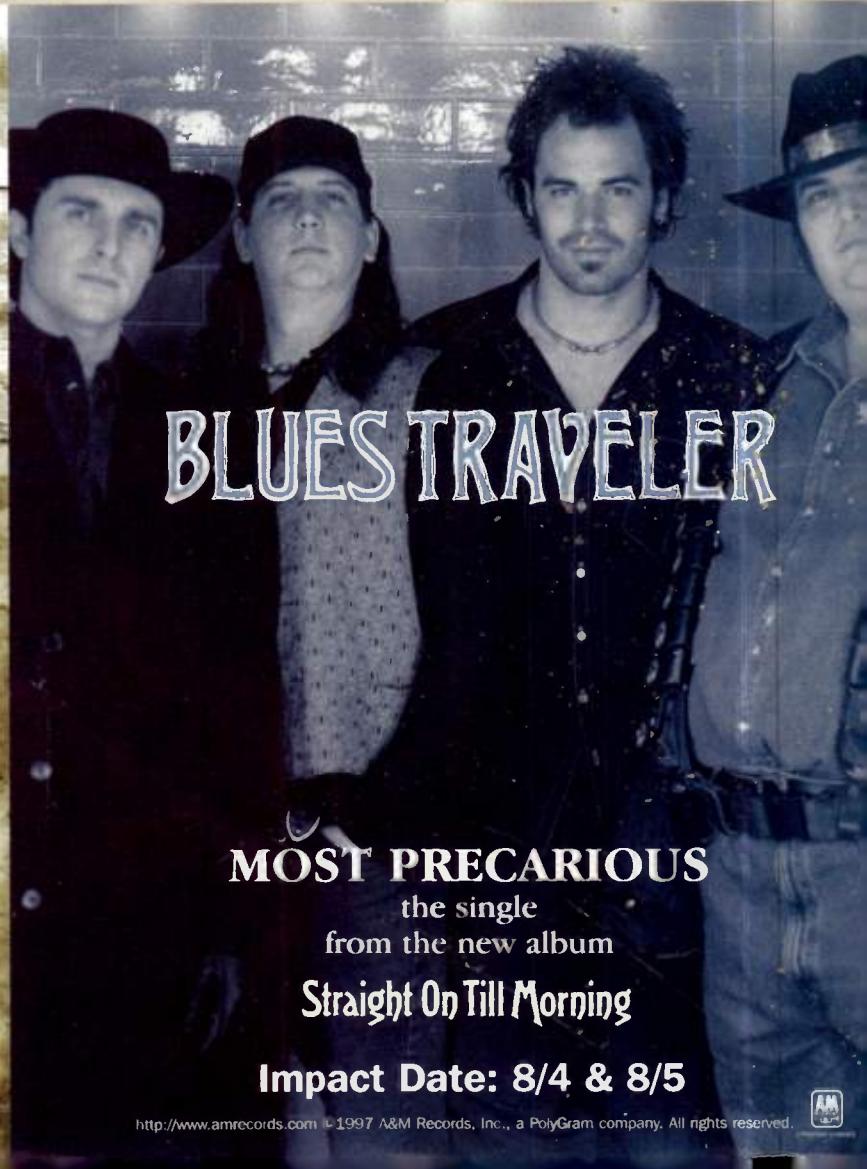
**Impact Date: 7/21 & 7/22**



from the lp **LIVING WITH GHOSTS**

New version with full band!

**Impact Date: 7/28 & 7/29**



## **BLUES TRAVELER**

### **MOST PRECARIOUS**

the single  
from the new album

**Straight On Till Morning**

**Impact Date: 8/4 & 8/5**

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# etter from the editor

**E**xpectations. We all have them. In our personal lives and in our careers, in the actions of others we interface with, and in our business ethics and goals. But expectations can get us into trouble. Sure, we all need to set goals and target for growth, but if you set your expectations too high, you'll always fall short, resulting in *perceived* negative results, whether they are real or not. Example one: a record label bases its sales projections on band X by looking at the 15 million albums they sold last time. The new release *only sells* four and a half million albums this time. Is it a stiff? Is the band's career already waning? Or does it really drive home the fact that band X has truly established themselves in the public's mind and can realistically be counted on as a regular Platinum-seller? Is there anything wrong with selling two, three or four million albums? Hell no! It only seems like a failure because expectations were set too high.

Example two: broadcasting company X dives head-first into the game of ownership musical chairs thanks to the Telecommunications Act of 1996. More is better—the more stations you own in a given market the bigger piece of the advertising dollar pie you'll corner. Besides, you can pool your technological and personnel resources and get a handle on the rising cost of *McHead*. But, you have also just created a monstrous debt to service. So do you end up getting more of the dollars said market has to offer? Not as much as you might have thought. Aren't you also offering "package deals" and multi-station flights for a condensed cost? And what about that nice demographically spread programming spectrum you've designed so each station complements each other? Don't certain radio axioms still hold true, such as it takes time to develop a loyal, diary-keeping audience and there really are no quick-fix formats. But you need fast results due to all that money you spent. Once again, unrealistic expectations can cause you to react or over-react, when all you should really do is sit tight.

I don't profess to be some kind of guru, but I do know that when I set my own personal or professional expectations at a reasonable level, I usually reach my goals and sometimes even surpass them. And more importantly, I and those around me are positively motivated by it—not defeated.

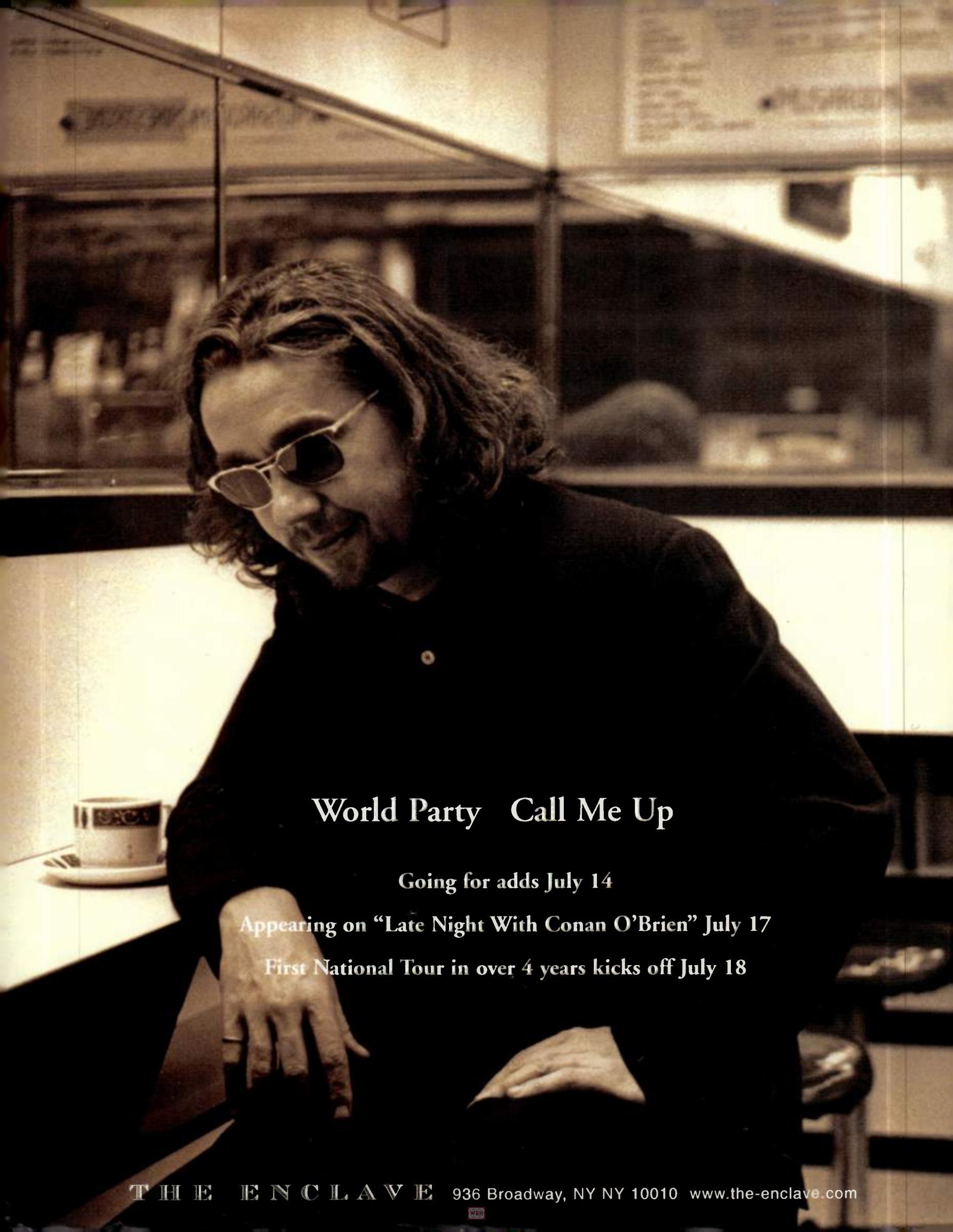
You now have *totallyadult #11* in your hands. I am proud to have the cover graced by Sarah McLachlan, truly one of the great rising stars on the scene today. Inside, you'll find a feature story on her, as well as a piece on the just-beginning "Lilith Fair" tour, both done by freelancer Steve Baltin. There are also artist features on The Wallflowers by *AN's* Rock Music Director Nicole Sandler, World Party by *AN's* VP/Managing Editor Jim Nelson, Beth Orton by freelancer J. Mikel Elledge, and KGSR/Austin PD Jody Denberg went to New York City to talk with Yoko Ono about the re-release of her 11-CD catalog via Rykodisc throughout the summer.

The station feature this issue is CIDR/Detroit written by TA'er Matthew Lawton, who talked with Program Manager Murray Brookshaw. In addition, *AN's* Associate Editor, Melissa Blazek has done a piece on the hot little indie label Autonomous Records. Paulette McCubbin tells us all about Milwaukee's "Summerfest," and Interscope's James Evans and I have a chat. The research section this time around highlights Adult Rock Radio specialty shows and there's plenty of albums covered in *totallymusic*. Finally, you'll find updated station and label contact pages, and Mr. Chucklehead delivers another page of jokes I know you'll want to repeat to all your friends immediately.

Many of these features touch on the subject of expectations and the aforementioned examples. Remember, perception is the key to everything that's successful, not only in the way we present ourselves to others, but, perhaps more importantly, in the way we conceive our goals and aspirations within.



John Schoenberger  
*totallyjs@3nets.com*



## World Party Call Me Up

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Appearing on "Late Night With Conan O'Brien" July 17

First National Tour in over 4 years kicks off July 18

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# totally adult

issue # 11 • july 11, 1997

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# radio contacts

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

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
<b>monday</b>				
MTWThF 9a-5p	<b>KBZD/Amarillo</b>	OM MD	Kip Frazer Denise Spiser	806.356.7464 fax 359.4294
MT 10a-2p	<b>KEGR/Concord</b>	PD	Steve O'Brien	510.945.2461 fax 687.7974
MTW 10-11a	<b>KFAN/Fredericksburg</b>	PD MD	J.D. Rose Rod Herbert	210.997.2197 fax 997.2198 (E) <a href="mailto:txradio@ktc.com">txradio@ktc.com</a>
M 9:30a-1p	<b>KFXD/Boise</b>	PD MD	Kevin Welch Carl Scheider	208.888.4321 fax 888.2841 (E) <a href="mailto:kfxd@micron.net">kfxd@micron.net</a>
M 3:15-6:15p	<b>KGSR/Austin</b>	PD MD	Jody Denberg Susan Castle	512.472.1071 fax 472.0143 (E) <a href="mailto:jdenberg@kgsr.com">jdenberg@kgsr.com</a>
MF 9-10:30a	<b>KMBY/Monterey</b>	PD/MD	Rich Berlin	408.766.1043 fax 757.1143
MW 10a-noon	<b>KMTN/Jackson</b>	PD/MD	Mark Fishman	307.733.4500 fax 733.7773
M 10a-3p F 11a-2p	<b>KPCC/Pasadena</b>	APD	Shana LiVigni	818.585.7768 fax 585.7916 (E) <a href="mailto:smlivigni@paccd.cc.ca.us">smlivigni@paccd.cc.ca.us</a>
MTh 12:15-2:15p	<b>KPFT/Houston</b>	PD MD	Eric Truax Mary Ramirez	713.526.4000 fax 526.5750
MT 8-10a	<b>KPIG/Monterey</b>	PD/MD	Laura Hopper	408.722.9000 fax 722.7548 (E) <a href="mailto:sty@kpig.com">sty@kpig.com</a>
M 10-11:30a	<b>KRVM/Eugene</b>	PD	Don Ferrell	541.687.3370 fax 687.3573
MF 3-5p	<b>KTAO/Taos</b>	PD/MD	Brad Hockmeyer	505.758.1017 fax 758.8430 (E) <a href="mailto:hock@laplaza.org">hock@laplaza.org</a>
MTW noon-3p	<b>KTHX/Reno</b>	PD MD	Bruce Van Dyke David Chaney	702.829.1964 fax 825.3183 (E) <a href="mailto:bruce@thex.net">bruce@thex.net</a>
M 1:30-4:30p T 9-11a	<b>KUNC/North Colorado</b>	MD AMD	Julie Amacher Kirk Mowers	970.351.2915 fax 351.1780 (E) <a href="mailto:jamacher@kunc.univnorthco.edu">jamacher@kunc.univnorthco.edu</a>
MTWTh 9a-4p	<b>WAPS/Akron</b>	PD/MD	Bill Gruber	330.761.3098 fax 761.3240 (E) <a href="mailto:wgruber@akron.ohio.gov">wgruber@akron.ohio.gov</a>
MT 1-4p	<b>WDET/Detroit</b>	PD AMD	Judy Adams Chuck Horn	313.577.4146 fax 577.1300 (E) <a href="mailto:wdetfm@wdet.wayne.edu">wdetfm@wdet.wayne.edu</a>
M 11a-2p	<b>WERU/Blue Hill Falls</b>	PD/MD AMD	Dave Piszcz Sara Willis	207.469.6600 fax 469.8961 (E) <a href="mailto:weru@celestast.com">weru@celestast.com</a>
M 1-4p	<b>WKZE/Sharon</b>	PD MD	Randy Mulroy Leslie Ritter	860.364.5800 fax 364.0129
MTWThF noon-5p	<b>WLUP/Chicago</b>	VP/PRG MD	Greg Salk Tim Virgin	312.440.5270 fax 440.9473 (E) <a href="mailto:looponlin@aol.com">looponlin@aol.com</a>
MT noon-2p	<b>WMKY/Lexington</b>	MD	Paul Hitchcock	606.783.2334 fax 783.2335
MT 12:30-3p	<b>WMWV/Conway</b>	PD APD/MD	George Cleveland Mark Johnson	603.447.5988 fax 447.3655
M 11a-1p W 2-6p	<b>WNCW/Charlotte</b>	PD MD	Mark Keefe Bill Buchinsky	704.287.8000 fax 287.8012 (E) <a href="mailto:wncw@blueridge.net">wncw@blueridge.net</a>
MTWThF 10a-2p	<b>WRRX/Gainesville</b>	PD	Jerry Gerard	352.376.1230 fax 376.2666
MTWTh 10a-2p	<b>WSMS/Tupelo</b>	PD	Stan Smith	601.327.1183 fax 328.1122
MW 11:30a-4:30p	<b>WXRT/Chicago</b>	VP/PRG MD	Norm Winer Patty Martin	773.777.1700 fax 286.9978 (E) <a href="mailto:comments@wxrt.com">comments@wxrt.com</a>
MT 11a-1p	<b>WXRY/Boston</b>	PD MD	Joanne Doody Mike Mullaney	508.374.4733 fax 373.8023 (E) <a href="mailto:mike@theriverwxrv.com">mike@theriverwxrv.com</a>
MTh 2:30-4:30p	<b>WYEP/Pittsburgh</b>	PD MD	Rosemary Welsch Greg Meitus	412.381.9131 fax 381.9126 (E) <a href="mailto:gmeitus@wyep.org">gmeitus@wyep.org</a>



# JOHN FOGERTY

“Blueboy”



BLUE MOON SWAMP

The first new album in a decade.

On your desk July 23  
Going for adds July 28

On tour throughout the summer

# radio contacts

Stations are listed by first available music call hour.

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
MF 10a-4p	SBR Consulting	MD	Tom Fricke	303.444.7700 fax 444.3555 (E) sbradio@aol.com
<b>tuesday</b>				
TW 3-5p	CIDR/Detroit	PM MD	Murray Brookshaw Ann Delisi	313.961.9811 fax 961.1603
TW 3-5p	KBCO/Denver	PD APD	Dave Benson Scott Arbough	303.444.5600 fax 444.2929 (E) kbco@kbcoradio.com
TW 9a-noon/1-5p	KINK/Portland	PD APD	Carl Widing Anita Garlock	503.226.5080 fax 226.4578
TW noon-2p	KLRQ/Independence	PD/MD	Steve Stevens	816.885.7517 fax 885.8318 (E) klrq@aol.com
T 10a-1p W 11a-noon	KLRR/Bend	PD/MD	Doug Donoho	541.382.5263 fax 388.0456 (E) klrr@klrr.com
TW 9a-noon	KOTR/San Luis Obispo	PD MD	Drew Ross Dean Kattari	805.927.5021 fax 927.0235
TTh 8:30-10:30a	KRCC/Colorado Springs	MD	Jeff Bieri	719.473.4801 fax 473.7863 (E) jbieri@cc.colorado.edu
T noon-3p	KRCL/Salt Lake City	MD	Bill Boyd	801.363.2801 fax 533.9136 (E) billb@krcl.org
TTh noon-2p	KROK/DeRidder	GM MD	Doug Stannard Sandy Edwards	318.463.9298 fax 463.9291 (E) krok@lee.1stnet.com
TF noon-2p	KRSH/Santa Rosa	OM MD	Zoe Zuest Bill Bowker	707.588.9999 fax 588.0777 (E) krsh987@aol.com
TW 3-6p	WEBK/Killington	APD	Jane Crossman	802.422.3156 fax 422.3156 (E) webk@vermontel.com
TThF 1-4p	WEBX/Champaign	PD/MD	Quintin Porter	217.355.9935 fax 355.1706 (E) qporter@webxfm.com
T 2-4p	WEVL/Memphis	PD/MD	Brian Craig	901.528.0561 fax 528.0561 (E) brian1965@webtv.net
T 11a-1p	WFUV/New York City	PD MD AMD	Chuck Singleton Rita Houston Ben Soper	718.817.4550 fax 365.9815 (E) thefolks@wfuv.org
T 3-5:30p	WKOC/Norfolk	PD APD/MD	Perry Stone Holly Williams	757.640.8500 fax 622.9769
TWThF 3:30-5p	WMMO/Orlando	OM MD	Fleetwood Gruver Annie Sommers	407.422.9890 fax 423.9666 (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	508.693.5000 fax 693.8211
TW 1:30-3:30p	WNKU/Cincinnati	OM MD	Colin Gordy Stacy Owen	606.572.6500 fax 572.6604 (E) wnkku@wnku.edu
TTh 2-4p	WRLT/Nashville	PD MD	Jessie Scott Keith Coes	615.242.5600 fax 242.9877 (E) jscott@wrlt.com
T 11a-2p	WYOD/Dare County	PD	Matt Cooper	919.473.1993 fax 473.1757 (E) wyodfm@interpath.com
T 9a-noon	DMX Music/USA	MD	Danielle Ruysschaert	310.444.1744 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	303.440.5470 fax 449.5043 (E) dennver@aol.com

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THE NEW SINGLE FROM

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## END OF THE SUMMER

“If this record isn’t voted #1 by our listeners at 1997’s end, I QUIT!”

– Intercepted email from Bruce Warren, WXPN

“If (*Are You Out There*) doesn’t become a huge hit, then we’re all in the wrong business.”

– Unsolicited voicemail from Vin Scelsa, WNEW

**t@tallyadult**

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**#1 Most Progress 125 - 438 PPWs!**

**Commerical Airplay #3 Most Promising**

**Non-Com Airplay ▲18 Debut!**

**R&R Adult Alternative**

**#4 New & Active (+95 Spins)**

**Gavin A3 Combined Airplay Debut \*31**

**FMQB PAR Combined Airplay Debut \*36**

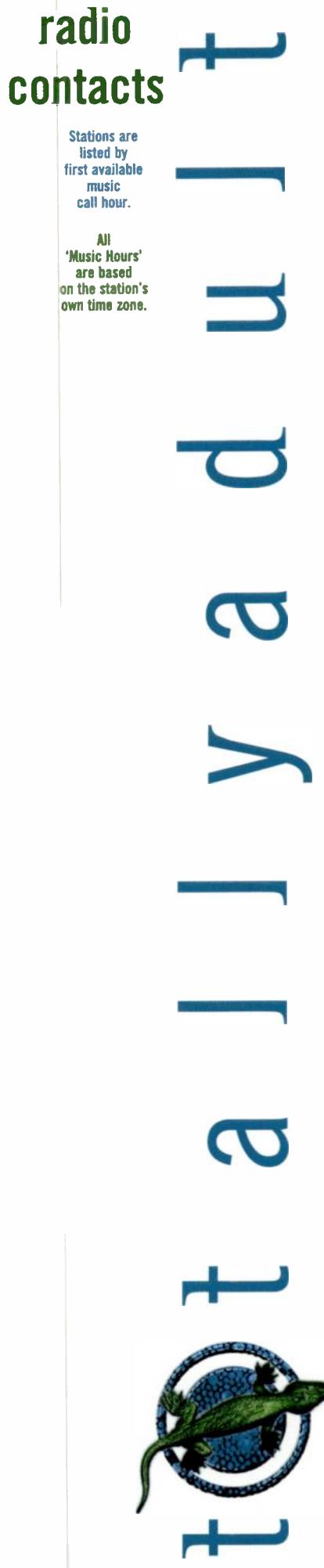
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## MUSIC HOURS

## STATION

## TITLE

## CONTACT

## PHONE/FAX/E-MAIL

### wednesday

W noon-3p	KCRW/Los Angeles	MD AMD	Chris Douridas Tricia Halloran	310.314.4640 fax 450.7172 (E) <a href="mailto:brave@kcrw.org">brave@kcrw.org</a>
W 12:30-2:30p	KERA/Dallas	SM MD	Jeff Luchsinger Gabrielle West	214.740.9257 fax 740.9369
W 11a-1p	KFLX/Flagstaff	PD	Rich Malone	520.779.1177 fax 774.5179 (E) <a href="mailto:radio@infomagic.com">radio@infomagic.com</a>
WThF 2-5p	KFOG/San Francisco	OM MD	Paul Marszalek Bill Evans	415.543.1045 fax 995.6867
W 11:30a-1p Th noon-1p	KHUM/Humboldt	MD	Gary Franklin	707.786.5104 fax 786.5100 (E) <a href="mailto:gary@khum.com">gary@khum.com</a>
W noon-3p	KISM/Bellingham	PD MD	Ken Richards Jon Eliot	360.734.9790 fax 733.4551
WTh 3-5p	KIWR/Omaha	PD/MD AMD	Bill Stewart Connie Kellie	712.325.3254 fax 325.3391 (E) <a href="mailto:mrbillstewart@hotmail.com">mrbillstewart@hotmail.com</a>
W 10a-noon/3-5p	KKZN/Dallas	PD APD	Amy Doyle Spike	214.526.2400 fax 520.4343
WTh 1-4p	KMMS/Bozeman	PD MD	Colter Langan Kim Rossi	406.586.2343 fax 587.2202
W 1-3p	KMTT/Seattle	SM/PD APD MD	Chris Mays Jason Parker Dean Carlson	206.233.1037 fax 233.8979 (E) <a href="mailto:mountain@kmtt.com">mountain@kmtt.com</a>
WThF 9-11a	KNBA/Anchorage	PD MD	Kathy Mitchell Loren Dixon	907.258.8897 fax 258.8803 (E) <a href="mailto:knba@alaska.net">knba@alaska.net</a>
W 3-4p Th 8-10a	KPEK/Albuquerque	PD MD	Nick Melloy Jaimey Barreras	505.889.8899 fax 323.2924 (E) <a href="mailto:nmelloy@lobo.net">nmelloy@lobo.net</a>
W 9a-noon	KSPN/Aspen	PD	Carolyne Harvey	970.925.5776 fax 925.1142
WTh 10a-1p	KTCZ/Minneapolis	PD MD	Lauren MacLeash Jane Fredericksen	612.339.0000 fax 333.2997
W 1:30-4p	KUWR/Cheyenne	PD	Don Woods	307.766.6624 fax 766.6184 (E) <a href="mailto:dwoods@uwyo.edu">dwoods@uwyo.edu</a>
W 11a-1:30p	KXGO/Eureka	PD MD	Linda Jo Doss Joe McNeil	707.445.8104 fax 445.3906 (E) <a href="mailto:joemcneil@kxgo.com">joemcneil@kxgo.com</a>
WTh 11a-noon	KXPK/Denver	PD APD	Gary Schoenwetter Eric Schmidt	303.989.1340 fax 989.1364 (E) <a href="mailto:gary@thepeak.com">gary@thepeak.com</a>
WThF 3-4:30p	KXPT/Las Vegas	PD MD	Chris Foxx J.D. Davis	702.876.1460 fax 876.1886 (E) <a href="mailto:point97@infi.net">point97@infi.net</a>
W 1-4p	KXST/San Diego	PD/MD	Dona Shaieb	619.286.1170 fax 449.8548 (E) <a href="mailto:kxst@cis.compuserve.com">kxst@cis.compuserve.com</a>
W 3-5p	WCLZ/Portland	PD APD/MD	Brian Phoenix Kim Rowe	207.725.5505 fax 725.5121 (E) <a href="mailto:wclz@wclz.com">wclz@wclz.com</a>
W noon-4p	WDOD/Chattanooga	PD PA	Don Riley Chris Adams	423.266.5117 fax 265.6433
W 1-3p	WFHB/Bloomington	PD/MD	Jim Manion	812.323.1200 fax 323.0320 (E) <a href="mailto:ionman@bluemarble.net">ionman@bluemarble.net</a>
W noon-3p	WHFC/Harford	PD	John Fahres	410.836.4151 fax 836.4169 (E) <a href="mailto:whfc@harford.cc.md.us">whfc@harford.cc.md.us</a>
W 1-4p	WLLS/Key West	PD	Brett Guizzetti	305.292.1133 fax 292.6936 (E) <a href="mailto:island107@cis.compuserve.com">island107@cis.compuserve.com</a>
W 10a-2p	WIVL/St. Thomas	PD MD	Kristine L. Simoni Dave Wurmlinger	809.774.1972 fax 774.9788
W noon-2p/3-4p Th noon-1p	WJBX/Ft. Myers	PD APD/MD	Stephanie Davis Kurt Schreiner	941.275.9980 fax 275.5611 (E) <a href="mailto:wjbx@usacomputers.net">wjbx@usacomputers.net</a>
W 2-5p	WMAX/Rochester	PD MD	Tom Sheridan Dave Joslin	716.232.8870 fax 232.1804 (E) <a href="mailto:wmaxfm@aol.com">wmaxfm@aol.com</a>
W 11a-1p	WRSI/Greenfield	PD MD	Tim Tobin Johnny Memphis	413.774.2321 fax 774.2683 (E) <a href="mailto:wrsi@shaysnet.com">wrsi@shaysnet.com</a>
WTh 10-11:30a	WXKR/Toledo	PD MD APD	Dusty Scott Laura Lee D.C. Bash	419.693.9957 fax 697.2490 (E) <a href="mailto:krock@primenet.com">krock@primenet.com</a>

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VIRTUALLY ALTERNATIVE

WNNX	KHTY
XHRM	KJEE
WMRQ	KQRX
WRAX	KACV
WEQX	WDST
KPOI	WOBR
KFMA	WOXY

**totallyadult**

COMMERCIAL AIRPLAY <sup>25</sup>

NON-COM AIRPLAY <sup>25</sup>

553 - 622 PPWS

NEW THIS WEEK:

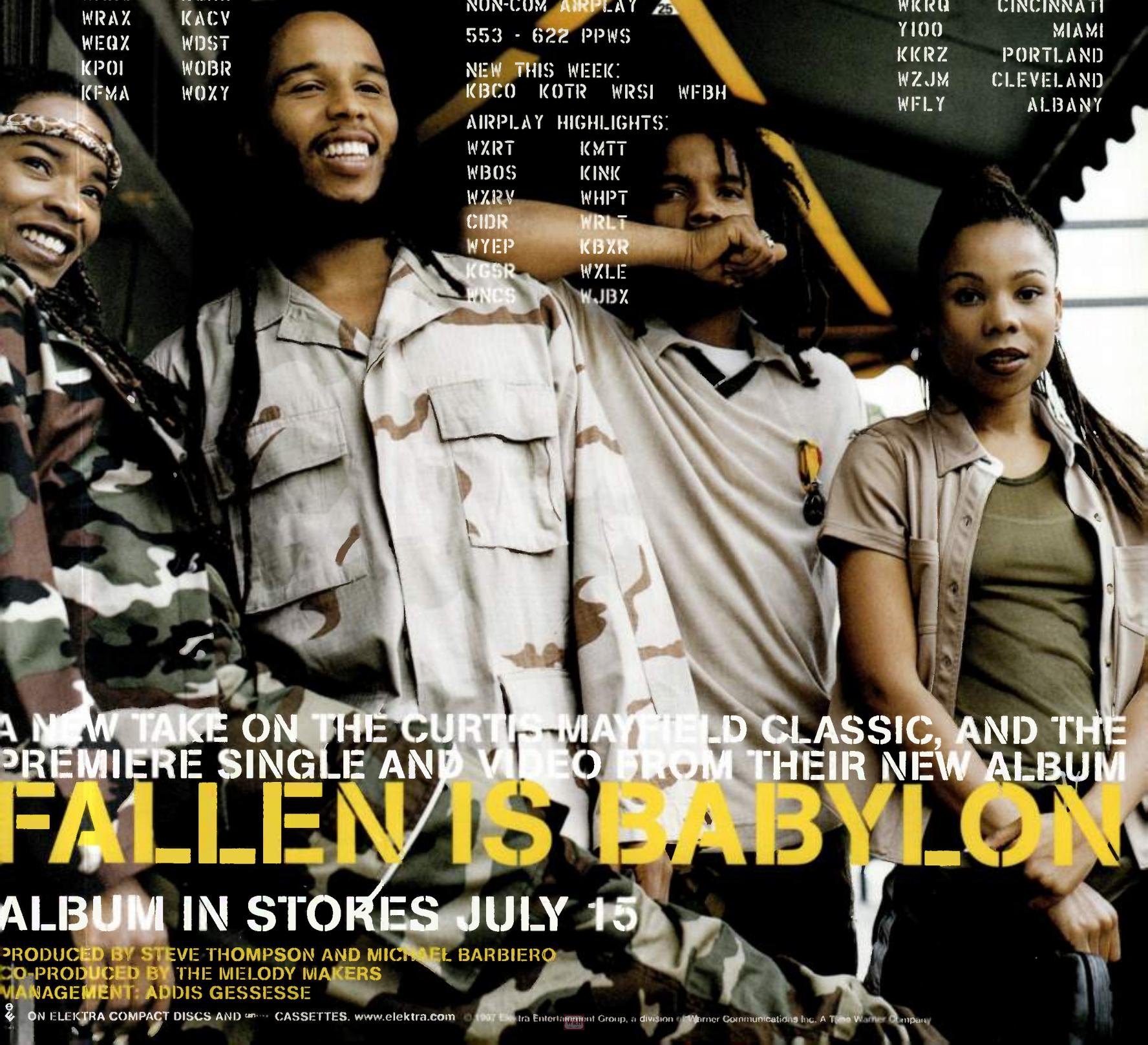
KBCO KOTR WRSI WFBH

AIRPLAY HIGHLIGHTS:

WXRT	KMTT
WBOS	KINK
WXRV	WHPT
CIDR	WRLT
WYEP	KBXR
KGSR	WXLE
WNCS	WJBX

TOP 40 ACTION:

XHTZ	SAN DIEGO
WJMN	BOSTON
WKRQ	CINCINNATI
Y100	MIAMI
KKRZ	PORTLAND
WZJM	CLEVELAND
WFLY	ALBANY



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ALBUM IN STORES JULY 15

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CO-PRODUCED BY THE MELODY MAKERS

MANAGEMENT: ADDIS GESSESSE

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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
WTh 10a-1p	<b>WXLE</b> /Albany	PD APD	Neal Hunter Randi Tyler	518.381.3588 fax 381.1097 (E) <a href="mailto:wxle@global2000.net">wxle@global2000.net</a>
W 10a-1p	<b>WXPN</b> /Philadelphia	OM/PD MD	Bruce Ranes Bruce Warren	215.898.2571 fax 898.0707 (E) <a href="mailto:wxpn@pobox.upenn.edu">wxpn@pobox.upenn.edu</a>
W 10a-1p	<b>World Cafe/USA</b>	MD OM/PD	Bruce Warren Bruce Ranes	215.898.2571 fax 898.0707 (E) <a href="mailto:worldcafe@pobox.upenn.edu">worldcafe@pobox.upenn.edu</a>
W 8:30a-noon	<b>Dish-CD/USA</b>	PD	Tom Killorin	206.256.2346 fax 441.5667 (E) <a href="mailto:tjkillorin@seanet.com">tjkillorin@seanet.com</a>

## thursday

ThF 9-11a	<b>KBAC</b> /Santa Fe	PD	Ira Gordon	505.989.3338 fax 989.3881
Th 2-5p	<b>KBXR</b> /Columbia	PD/MD	Keefer	573.449.1520 fax 449.7770 (E) <a href="mailto:keef@bxr.com">keef@bxr.com</a>
Th 1-3p	<b>KFMU</b> /Steamboat Springs	PD/MD	John Johnston	970.879.5368 fax 879.5843 (E) <a href="mailto:eswiss@cmn.net">eswiss@cmn.net</a>
Th 10a-noon	<b>KKNB</b> /Lincoln	OM MD	Charlie Thomas Junior	402.483.1517 fax 483.1579
Th 1-4p	<b>KKQQ</b> /Brookings	PD/MD	Dan Fullick	605.692.9125 fax 692.6434 (E) <a href="mailto:e9ao@sdsumus.sdstate.edu">e9ao@sdsumus.sdstate.edu</a>
Th 1-3p	<b>KOZT</b> /Mendocino	MC GM	Kate Hayes Tom Yates	707.964.0095 fax 964.9536 (E) <a href="mailto:thecoast@kozt.com">thecoast@kozt.com</a>
Th 9a-noon	<b>KSUT</b> /Durango	PD MD	Steve Rauworth Stasia Lanier	970.563.0255 fax 563.0399 (E) <a href="mailto:slanier@southern-ute.nsn.us">slanier@southern-ute.nsn.us</a>
Th 3-6p	<b>KTNP</b> /Omaha	PD MC	Justin Case Tony Matteo	402.537.1000 fax 537.1295
ThF 3-5p	<b>WBOS</b> /Boston	PD MD	Jim Herron Cliff Nash	617.254.9267 fax 782.8757 (E) <a href="mailto:wbosonline@aol.com">wbosonline@aol.com</a>
ThF noon-2p	<b>WFPK</b> /Louisville	PD	Leslie Stewart	502.574.1640 fax 574.1671 (E) <a href="mailto:wfpk@igloo.com">wfpk@igloo.com</a>
Th 3-5p	<b>WHPT</b> /Tampa	PD APD	Chuck Beck Chris Taylor	813.577.7131 fax 578.2477
Th 3-5p F 10:30a-1p	<b>WMMM</b> /Madison	PD MD/APD	Pat Gallagher Tom Teuber	608.273.9774 fax 273.8852 (E) <a href="mailto:1055triplem@wcinet.com">1055triplem@wcinet.com</a>
ThF 3:15-4:30p	<b>WNCS</b> /Burlington	PD MD	Glenn Roberts Jody Petersen	802.223.2396 fax 223.1520 (E) <a href="mailto:pointfm@together.net">pointfm@together.net</a>
Th 1-3p	<b>WOXF</b> /Manchester	PD/MD	Keith Murray	603.669.7979 fax 669.3229 (E) <a href="mailto:keithm@965thefox.com">keithm@965thefox.com</a>
Th 10:30a-1p	<b>WRNR</b> /Baltimore	MD	Phil Harrell	410.626.0103 fax 267.7634
Th noon-2:30p	<b>WTTS</b> /Bloomington	PD/MD	Rich Anton	812.332.3366 fax 331.4570
Th 1-3p	<b>WVRY</b> /St. Louis	PD MD	Scott Strong Mike Richter	314.231.3699 fax 259.5598
Th 9a-2p	<b>WXRC</b> /Charlotte	GM	Dave Lingafelt	704.464.4041 fax 464.9662

## friday

F 11a-1p	<b>KAEP</b> /Spokane	PD MD	Scott Souhrada Haley Jones	509.448.1000 fax 448.7015 (E) <a href="mailto:hjones@1057thepeak.com">hjones@1057thepeak.com</a>
F 4-6p	<b>WCBE</b> /Columbus	MD	Maxx Faulkner	614.365.5555 fax 365.5060 (E) <a href="mailto:wcbe@waynet.net">wcbe@waynet.net</a>
F 10:30-11:30a	<b>WCBR</b> /Chicago	PD APD	Tommy Lee Johnston Scott King	847.255.5800 fax 255.0129
F 1-2p	<b>WRNX</b> /Springfield	MD	Bruce Stebbins	413.536.1105 fax 536.1153 (E) <a href="mailto:wrnx@javanet.com">wrnx@javanet.com</a>



the next track fr

# Chris Whitley

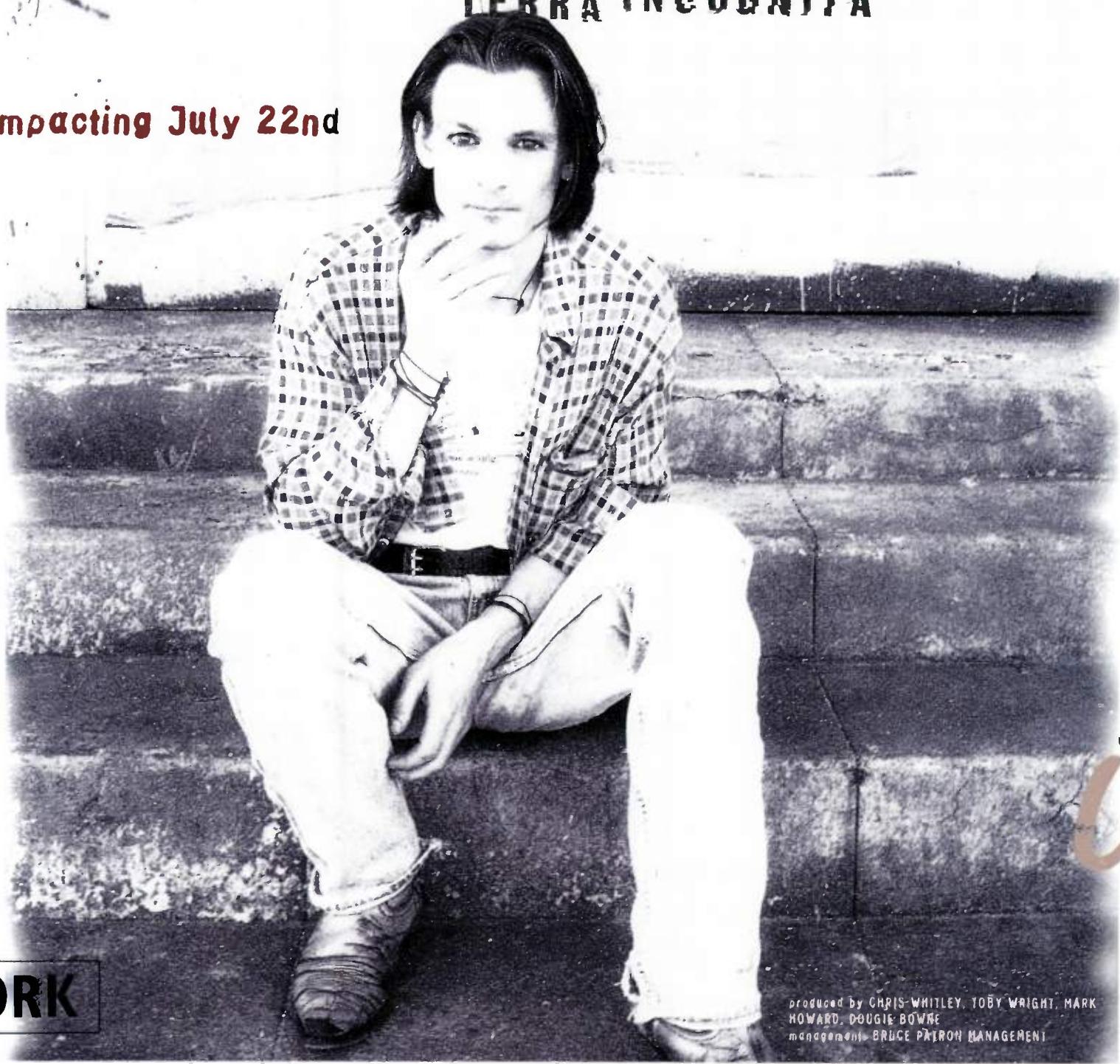
## Weightless

REMINIXED BY DANIEL LANOIS

the next track from the album

TERRA INCognITA

impacting July 22nd



WORK

produced by CHRIS WHITLEY, TOBY WRIGHT, MARK HOWARD, DOUGIE BOWIE  
management: BRUCE PATRON MANAGEMENT

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# Michelle Malone



beneath the devil Moon

Features the single  
**“Grace”**

Impacting July 15

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# Greg Garing

“my love is real”

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LW TW ARTIST/TITLE

DEBUT!	1	<b>RADIOHEAD</b> <i>OK Computer</i>	CAPITOL • 55229
DEBUT!	2	<b>BLUES TRAVELER</b> <i>Straight On Till Morning</i>	A&M • 540750
1	3	<b>SUBLIME</b> <i>Sublime</i>	GASOLINE ALLEY/MCA • 11413
5	4	<b>VARIOUS ARTISTS</b> <i>My Best Friend's Wedding OST</i>	WORK/EPIC SOUNTRAX • 68166
3	5	<b>THE WALLFLOWERS</b> <i>Bringing Down The Horse</i>	INTERSCOPE • 90055
2	6	<b>JAMES TAYLOR</b> <i>Hourglass</i>	COLUMBIA • 47012
4	7	<b>VARIOUS ARTISTS</b> <i>Batman &amp; Robin OST</i>	WARNER SUNSET/WB • 42627
6	8	<b>k.d. lang</b> <i>Drag</i>	WARNER BROS • 48220
7	9	<b>SQUIRREL NUT ZIPPERS</b> <i>Hot</i>	MAMMOTH • 0137
8	10	<b>THE DAVE MATTHEWS BAND</b> <i>Crash</i>	3CA • 66904
9	11	<b>JEWEL</b> <i>Pieces Of You</i>	ATLANTIC/ADG • 82790
10	12	<b>VARIOUS ARTISTS</b> <i>Pure Moods</i>	VIRGIN • 42180
12	13	<b>ERYKAH BADU</b> <i>Baduizm</i>	KEDAR/UNIVERSAL • 53027
16	14	<b>FIONA APPLE</b> <i>Tidal</i>	WORK • 87439
DEBUT!	15	<b>TONIC</b> <i>Lemon Parade</i>	POLYDOR/A&M ASSOCIATED/A&M • 531042
DEBUT!	16	<b>JOHN HIATT</b> <i>Little Head</i>	CAPITOL • 54872
13	17	<b>THIRD EYE BLIND</b> <i>Third Eye Blind</i>	ELEKTRA/EKG • 52012
14	18	<b>U2</b> <i>Pop</i>	ISLAND • 524334
11	19	<b>PAUL McCARTNEY</b> <i>Flaming Pie</i>	CAPITOL • 50100
22	20	<b>THE VERVE PIPE</b> <i>Villains</i>	MCAT • 86100
15	21	<b>BEN HARPER</b> <i>The Will To Live</i>	VIRGIN • 44178
19	22	<b>INDIGO GIRLS</b> <i>Shaming Of The Sun</i>	EPIC • 67881
18	23	<b>NO DOUBT</b> <i>Tragic Kingdom</i>	TRAUM/INTERSCOPE • 92180
21	24	<b>10,000 MANIACS</b> <i>Love Among The Ruins</i>	GEffen • 25000
23	25	<b>JOHN FOGERTY</b> <i>Blue Moon Swamp</i>	WARNER BROS • 45420
27	26	<b>SHERYL CROW</b> <i>Sheryl Crow</i>	A&M • 540587
25	27	<b>JONNY LANG</b> <i>Lie To Me</i>	A&M • 540540
17	28	<b>GRATEFUL DEAD</b> <i>Fallout From The Phil Zone</i>	GRATEFUL DEAD/ARISTA • 14072
29	29	<b>SISTER HAZEL</b> <i>...Somewhere More Familiar</i>	UNIVERSAL • 53029
24	30	<b>SHAWN COLVIN</b> <i>A Few Small Repairs</i>	COLUMBIA • 87119
20	31	<b>NEIL YOUNG WITH CRAZY HORSE</b> <i>Year Of The Horse</i>	REprise • 44652
34	32	<b>SAVAGE GARDEN</b> <i>Savage Garden</i>	COLUMBIA • 87954
31	33	<b>SINEAD O'CONNOR</b> <i>Gospel Oak EP</i>	CHRYSTALIS/EMI • 53053
DEBUT!	34	<b>PAULA COLE</b> <i>This Fire</i>	IMAO/WB • 46424
39	35	<b>BARENAKED LADIES</b> <i>Rock Spectacle</i>	REprise • 46393
36	36	<b>ANI DIFRANCO</b> <i>Living In Clip</i>	HIGHTEEN/DADE • 81
26	37	<b>TOAD THE WET SPROCKET</b> <i>Coil</i>	ORCHARD • 67882
33	38	<b>RICKIE LEE JONES</b> <i>Ghostyhead</i>	REPRISE • 46391
38	39	<b>BEN FOLDS FIVE</b> <i>Whatever And Ever Amen</i>	150 MUSIC • 67782
35	40	<b>WORLD PARTY</b> <i>Egyptology</i>	TMK/EMI/ARL • 51482

### HOT FUTURES

- 1 **SARAH McLACHLAN** *Surfacing* NETTWERK/ARISTA • 18970
- 2 **ZIGGY MARLEY & THE MELODY MAKERS** *Fallen Is Babylon* ELEKTRA/EKG • 62032
- 3 **DAR WILLIAMS** *End Of The Summer* RAZOR & TIE • 2830
- 4 **OASIS** *Be Here Now* EPIC • 608530
- 5 **BLUE MOUNTAIN** *Homegrown* ROADRUNNER • 75813

### IN-STORE PLAY

- 1 **RADIOHEAD** *OK Computer* CAPITOL • 55229
- 2 **BEN HARPER** *The Will To Live* VIRGIN • 44178
- 3 **SISTER HAZEL** *...Somewhere More Familiar* UNIVERSAL • 53030
- 4 **BLUES TRAVELER** *Straight On Till Morning* A&M • 540750
- 5 **OLD 97'S** *Too Far To Care* ELEKTRA/EKG • 62050

### BIN BURNERS

- 1 **BLUES TRAVELER** *Straight On Till Morning* A&M • 540750
- 2 **RADIOHEAD** *OK Computer* CAPITOL • 55229
- 3 **JOHN HIATT** *Little Head* CAPITOL • 54672
- 4 **TONIC** *Lemon Parade* POLYDOR/A&M ASSOCIATED/A&M • 531042
- 5 **PAULA COLE** *This Fire* IMAO/WB • 46424

# AIRPLAY

## NON-COMMERCIAL

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	INDIGO GIRLS Shaming Of The Sun	EPIC	257	267	281
2	JOHN HIATT Little Head	CAPITOL	254	178	117
3	BEN HARPER The Will To Live	VIRGIN	247	217	220
4	PAUL McCARTNEY Flaming Pie	CAPITOL	239	240	242
5	10,000 MANIACS Love Among The Ruins	GEFFEN	223	180	164
6	DAVID BYRNE Feelings	WARNER BROS.	221	213	175
7	LAURA LOVE OctoRoon	MERCURY	218	227	228
8	JOHN FOGERTY Blue Moon Swamp	WARNER BROS.	216	212	220
9	WORLD PARTY Egyptology	THE ENCLAVE	209	225	161
10	MICHAEL PENN Resigned	57/EPIC	208	196	193
11	k.d. lang Drag	WARNER BROS.	206	216	202
12	SHERRI JACKSON Sherri Jackson	HYBRID	201	203	198
13	ABRA MOORE Strangest Places	ARISTA/AUSTIN	189	225	244
14	TAJ MAHAL Senor Blues	PRIVATE MUSIC	179	173	150
15	SON VOLT Straightaways	WARNER BROS.	176	206	202
16	BETH ORTON Trailer Park	HEAVENLY/DEDICATED	171	183	210
17	KATELL KEINEG Jet	ELEKTRA/EEG	171	196	206
EBUT!	DAR WILLIAMS End Of The Summer	RAZOR & TIE	167	50	4
19	RICKIE LEE JONES Ghostyhead	REPRISE	166	175	157
20	LEO KOTTKE Standing In My Shoes	PRIVATE MUSIC/WINDHAM HILL	162	195	186
EBUT!	HUFFAMOOSE We've Been Had Again	INTERSCOPE	161	134	124
22	JAMES MCMURTRY It Had To Happen	SUGAR HILL	160	151	103
23	SARAH MCLACHLAN Surfacing	NETTWERK/ARISTA	154	168	116
24	TOAD THE WET SPROCKET Coil	COLUMBIA	152	168	150
25	ZIGGY MARLEY Fallen Is Babylon	ELEKTRA/EEG	148	138	103
EBUT!	MARCIA BALL Let Me Play With Your Poodle	ROUNDER	145	119	46
27	VARIOUS ARTISTS Time And Love - The Music Of Laura Nyro	ASTOR PLACE	144	148	142
28	MAIA SHARP Hardly Glamour	ARK 21	142	162	154
29	THE JAYHAWKS Sound Of Lies	AMERICAN/REPRISE	139	146	191
EBUT!	DEL AMITRI Some Other Sucker's Parade	A&M	136	104	102

## COMMERCIAL

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	THE WALLFLOWERS Bringing Down The Horse	INTERSCOPE	1346	1333	1392
2	PAUL McCARTNEY Flaming Pie	CAPITOL	1218	1267	1302
3	SHERYL CROW Sheryl Crow	A&M	1198	1268	1294
4	ABRA MOORE Strangest Places	ARISTA/AUSTIN	1142	1195	1273
5	TOAD THE WET SPROCKET Coil	COLUMBIA	1080	1149	1227
6	DAVE MATTHEWS BAND Crash	RCA	1049	1102	1080
7	INDIGO GIRLS Shaming Of The Sun	EPIC	1012	1118	1184
8	SARAH MCLACHLAN Surfacing	NETTWERK/ARISTA	1006	834	550
9	MATCHBOX 20 Yourself Or Someone Like You	LAVA/ATLANTIC/AG	890	851	869
10	BIG HEAD TODD & THE MONSTERS Beautiful World	REVOLUTION	883	932	937
11	SISTER HAZEL Somewhere More Familiar	UNIVERSAL	850	814	904
12	THIRD EYE BLIND Third Eye Blind	ELEKTRA/EEG	813	842	861
13	BLUES TRAVELER Straight On Till Morning	A&M	812	762	723
14	JOHN FOGERTY Blue Moon Swamp	WARNER BROS.	811	910	879
15	U2 Pop	ISLAND	753	798	783
16	10,000 MANIACS Love Among The Ruins	GEFFEN	723	642	529
17	COLLECTIVE SOUL Disciplined Breakdown	ATLANTIC/AG	709	697	720
18	DEL AMITRI Some Other Sucker's Parade	A&M	694	709	723
19	FIONA APPLE Tidal	CLEAN SLATE/WORK	637	553	510
20	TONIC Lemon Parade	POLYDOR US/A&M	593	577	568
21	JOHN HIATT Little Head	CAPITOL	557	440	337
22	SHAWN COLVIN A Few Small Repairs	COLUMBIA	536	566	677
23	HUFFAMOOSE We've Been Had Again	INTERSCOPE	525	506	419
24	PAULA COLE This Fire	IMAGO/WB	524	502	503
25	SHERRI JACKSON Sherri Jackson	HYBRID	492	482	469
26	ZIGGY MARLEY Fallen Is Babylon	ELEKTRA/EEG	474	415	363
27	WORLD PARTY Egyptology	THE ENCLAVE	437	415	399
28	COUNTING CROWS Recovering The Satellites	DGC	423	478	532
29	STEVE WINWOOD Junction Seven	VIRGIN	408	435	467
30	BEN HARPER The Will To Live	VIRGIN	400	349	296
31	BOZ SCAGGS Come On Home	VIRGIN	393	455	526
32	EDWIN MCCAIN Misguided Roses	ATLANTIC/AG	378	358	283
33	WIDESpread PANIC Bombs & Butterflies	CAPRICORN	366	427	478
34	THE VERVE PIPE Villains	RCA	337	417	489
35	MICHAEL PENN Resigned	57/EPIC	330	357	391
36	JAMES TAYLOR Hourglass	COLUMBIA	321	322	323
DEBUT!	JAMES MCMURTRY It Had To Happen	SUGAR HILL	316	295	259
DEBUT!	LIVE Secret Samadhi	RADIOACTIVE	306	251	253
39	SON VOLT Straightaways	WARNER BROS.	305	346	409
40	INXS Elegantly Wasted	MERCURY	304	369	471

# totallyadult

**SPECIAL  
2ND ANNIVERSARY  
ISSUE**

street date

august 29

dat/ad deadline

august 14/august 22

contact: john schoenberger 818.955.4000

### MOST ADDED

1	DAR WILLIAMS <i>End Of The Summer</i> RAZOR & TIE
2	BLUES TRAVELER <i>Straight On Till Morning</i> A&M
3	OASIS <i>Be Here Now</i> EPIC
4	TEXAS <i>White On Blonde</i> MERCURY
5	THE MOMMYHEADS <i>The Mommyheads</i> DGC

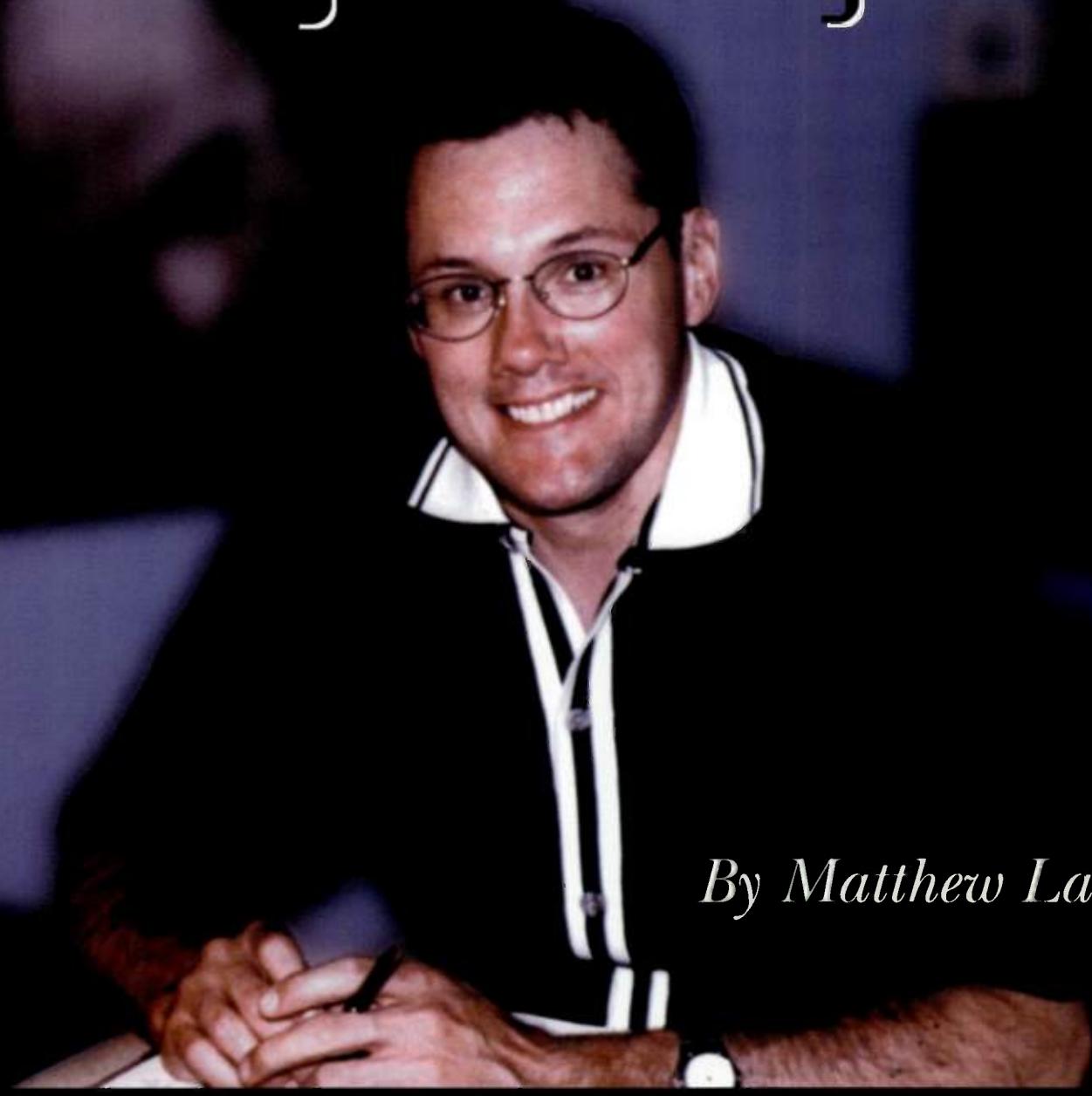
### MOST PROGRESS

1	DAR WILLIAMS <i>End Of The Summer</i> RAZOR & TIE
2	JOHN HIATT <i>Little Head</i> CAPITOL
3	SARAH MCLACHLAN <i>Surfacing</i> NETTWERK/ARISTA
4	10,000 MANIACS <i>Love Among The Ruins</i> GEFFEN
5	BRAD <i>Interiors</i> EPIC

### MOST PROMISING

1	FOOL'S PROGRESS <i>Fool's Progress</i> CAPRICORN
2	DAVID BYRNE <i>Feelings</i> LUAKA BOP/WARNER BROS.
3	DAR WILLIAMS <i>End Of The Summer</i> RAZOR & TIE
4	RICKIE LEE JONES <i>Ghostyhead</i> REPRISE
5	JEWEL <i>Pieces Of You</i> ATLANTIC/AG

# Canada's CIDR Program Manager Murray



*By Matthew Lawton*

From the land of Geddy Lee, the McKenzie Brothers and Wayne Gretzky comes a radio station that's more progressive than Rush, flows like the Brothers' beers and scores every time, just like Gretzky.

CIDR, "The River 93.9 FM," located in Windsor, Canada, has been delivering "Quality Rock" to the Detroit area since November of 1994 with Program Manager Murray Brookshaw at the helm from day one. Steering 100,000 watts of Adult Rock through the treacherous waters of Michigan, Canada and parts of Ohio would leave any normal person looking for a life vest, but not Brookshaw. He gladly programs The River, as well as the alternative sister station, 89X, with energy, enthusiasm and passion. So let's talk with Murray Brookshaw as he discusses his feelings on the Adult Rock format, The River and that illusive dark highway that we're all barreling down.

# Brookshaw on the three R's: Radio, the Road and "The River"

So Murray, tell us a little about your background in radio and how you wound up at CIDR, The River.

"Back in 1978, I went to Fanshawe College in London, Ontario, and took radio broadcasting. My major was in production and my minor was in announcing. I graduated and came down to the Windsor/Detroit market and worked for 580 CKWW.

"I had produced a piece on John Lennon when he was shot and sent that up to CHUM in Toronto. I basically sent the piece with a note saying, 'Hey, have a listen, let me know what you think.' So they called me back and said, 'We really like the tape, thought it was CHUM stuff, we've got a job opening over at CJCH in Halifax, Nova Scotia, for a production manager.' So I took it and went out there in May of 81. CJCH was a big Top 40 station...very production-intensive, very contest-intensive, all those types of things. It had a huge signal and was revered on the East Coast of Canada as being the #1 station.

"It was a great gig because I also became involved in the music department, plus I got to audition all the job tapes that came in. Eventually, I told the Program Director at the time that I wanted to be Program Director some day. So in July of 84, when he was transferred to our Montreal station, I took over his job. It was pretty cool, 'cause I'd just turned 25 and I was the PD of the #1 station in the market.

"So I programmed CJCH, which was an AM station. In Canada, you were still able to be Top 40 and be a force in the market as an AM station, because there were CRTC [Canadian Radio & Telecommunications Commission] regulations that protected AMs."

#### What are CRTC regulations?

"Well, back then, the CRTC regulations would not allow FM stations to play 100% hits—you couldn't have a Top 40 station on FM. So you were still able to maintain your Top 40 status and play all hits if you were on the AM dial.

"At any rate, in 1990, I became Program Manager of both stations, CJCH and C100, which was a Hot AC station. At that time, Hot AC in Canada could only play 50% hits, so it was more like an album-oriented station. Musically it was a little deeper. One of the CRTC regulations at the time I became PD at the FM station, C100, required us to play 850 distinct selections per week. So it kind of prepared me for being a Triple-A programmer, because you had to make your station sound hit-oriented, make it sound like these were hit records, when they weren't necessarily hit records."

#### What was the purpose of that regulation?

"They had that regulation to protect the AMs and to provide what they felt was a cultural difference on the FM band for the Canadian citizenry. And actually a lot of the radio companies were proponents of protecting the AMs, because you could still make money with your AM station. The AM music stations held

on for a good 10 to 12 years longer than in the States, because they were still able to be music-intensive."

#### Then you eventually transferred over to CIDR, The River?

"Yeah, basically what happened was the opportunity came available for me to program 89X and CKLW-FM, which was an oldies station. We wanted to compete at a higher level in the Detroit market with those stations.

"We decided to switch 93.9 CKLW to a rock & roll oldies format, which progressed into the Triple-A format and hence, CIDR, The River 93.9, was born on November 18, 1994.

"I've been with CHUM Broadcasting for 16 years. There's no better radio company in my estimation, and our philosophy's pretty simple: we're going to have some fun, we're going to do great radio and we're going to make some money. That comes down from the top, from the Waters family down, they have fun and they're good people."

CIDR, The River, is in Canada, but your market is Detroit, Michigan. Where exactly are you located?

"We're located right across the border in Windsor, Canada. In fact CIDR, The River, is closer to downtown Detroit than most of the Detroit radio stations. For me to go to a Red Wings game from the radio station would take about 10 minutes and that includes going through Customs and going through the

**THE RIVER 93.9 FM**

(cont.) →

tunnel. We're very close to downtown Detroit. We have a 100,000 watt stick—the signal is massive; we boom into Cleveland very clearly, and we cover other parts of Ohio, as well."

**But your audience is mostly in Detroit as opposed to Canada, right?**

"Yeah, the cume in Detroit would be 200,000 and the cume in Canada would be 35,000. But we service both sides of the border. It doesn't matter where it originates, they're only going to listen to good radio and they're going to search out the best music for their taste."

**So now you are Program Director, or I guess the Canadian term, "Program Manager" of The River and the alternative station, 89X, which is also in the same market. What's it like competing with yourself?**

"I go back and forth to meetings on both sides of the border, I'm probably in Detroit five or six times a week. I'm a Canadian citizen, paid in Canadian dollars and I work for a Canadian company. I'm just going over for a couple of hours, mostly day trips and I don't stay overnight, so it's no big deal."

**You were born in Canada, so you don't really have to deal with any immigration laws, visas and other legal stuff, but how about the staff?**

"About half of our jocks are US citizens. I look after their immigration. I get them employment visas that allow them to work for up to a year at a time on the radio station."

**What is the sound of the jocks on The River?**

"I'm a big fan of a natural, real sound. I like the jocks to sound like they were just talking to you on the street or at a party; like they were having a great conversation with somebody. That's where you can create the magic, like

Zeppelin, but we'll play The Police, R.E.M., Van Morrison, The Rolling Stones, Talking Heads, U2, that sort of thing. We'll go back to the late 60s, early 70s. For instance, if it's a Rolling Stones selection, we'll pick something from *Exile On Main Street* rather than "Satisfaction."

**And how about "the best artists of today"?**

"Our top spinners right now are the Indigo Girls, U2 (especially 'Playboy Mansion,' which isn't a single, but we think it's a great song), Abra Moore, Sheryl Crow and the Dave Matthews Band.

"Our music directors and myself bring in a stack of music we're interested in talking about that week in the music meeting. We'll sit down, listen to them and then ask, 'Do we have room for this?' Because one of the things I really believe in is, if you're going to add a record, spin it—token spins don't do anything for anyone. So if we believe in a record, we spin it."

**"One of the things I really believe in is, if you're going to add a record, spin it—token spins don't do anything for anyone."**

"One thing that we've learned within the CHUM Group is that each radio station has to stand on its own merits and you can't protect one station from the other. Listeners don't listen that way. They listen to the station that plays the best music for their taste, so if Paula Cole sits well on The River and her song becomes a massive hit and can cross over to 89X later on, then we should do that because we have to make the best decision for each individual radio station. I think that's something that can be learned with all the multi-opolies. Trying to carve up a market and saying, 'Well if we do this on Station A we can protect Station B'...you know what, it is not going to work that way. Not in the listener's mind."

**You have offices in Canada and Detroit. What are the logistics of having a station in Canada, but your market in the United States?**

when the jock has Chris Isaak in the studio, and they're goofing around back and forth. That puts a smile on your face. We take full advantage of those types of moments."

**Do you have any out-of-control jocks?**

"We have Jeff Zippy Crowe; he's been here since the inception. He does our morning show with Roger Petersen...Zippy and Roger."

**Zippy and Roger. What are they like?**

"It's a lot of audience interaction where they'll do things like 'Stump The Chump.' They ask people to call up and give their favorite summer songs—just different goofy little things—plus they play a lot of music, 10 songs an hour."

**For those of us who haven't heard the station, what's the music sound like on The River?**

"Well, the way I would describe it would be, 'Music that you grew up with and new music from the best artists of today.' We don't play

**And you spin a track around 30 times a week?**

"Yes, but we have spun as high as 42, 43."

**Do your jocks have a specific playlist they have to go down, or can they choose a few themselves?**

"We use Selector and there are some points within each of the main shifts where they have some choice themselves. In the morning, Zippy Crowe has 'Zippy's Morning Break At 8' and he plays a song that he chooses that fits within the realm of the radio station. Ann Delisi does middays and has the most musical freedom."

**You're also loyal to your own Canadian bands, too, such as Barenaked Ladies, Neil Young, The Tragically Hip, folks like that.**

"Yeah, exactly. The Tragically Hip are huge in Canada—they're like Canada's Pearl Jam—yet they can't get a sniff in the States. I don't get it."

**Yeah. I was looking at this magazine called The Record—it's a Canadian music trade magazine—and the top retail album in Canada right now is The Tragically Hip *Live Between Us*, but ask anyone in the States about them and they're like, "Who?" It's strange how, for whatever reason, most Canadian artists don't click down here in the States.**

*(cont.)* →

# julia fordham east west



The new album

On tour with Lilith Fair:  
August 13 Scranton PA  
15 Toronto  
16 Toronto  
17 Montreal

Produced by Michael Brook and Julia Fordham  
Larry Frazin, Spark Management

AOL Keyword: Virgin Records  
<http://www.virginrecords.com>

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Virgin

"I think it sometimes just boils down to priorities. If you don't know about something, you never add it. For example, Elektra's done a great job of marketing and promoting the Odds. You know, Paul [Marzalek] at KFOG would have never played the Odds if he'd never heard that the Odds were around."

**Do radio stations in Canada have to play a certain amount of Canadian artists?**

"We have to play 20% Canadian content. Twenty percent of the music we play between 6am and midnight has to be Canadian. It has to satisfy simplistically, two items of what they call, 'the maple symbol [MAPL]'—Music, Artist, Production or Lyrics. For instance, you could use Bonnie Raitt's, "Something To Talk About." It was written by Shirley Eikhart, a Canadian. So it satisfies two parts of the MAPL symbol, Music and Lyrics."

**What do the commercials sound like on The River?**

"CIDR is a very mature radio station. There's not a lot of in-your-face stuff, certainly not KROQ sounding, more of a KFOG-type of quality. We produce quite a few of the commercials

different parks with a skate shop and we're giving roller blade lessons; it's really fun. We're pretty visible...we get out there as much as we can. The 9-2-5 contest is our staple. We give away rock & roll adventures to core artist shows."

**What is the philosophy behind CIDR, The River?**

"The philosophy of the radio station is pretty simple and it has been maintained throughout the three years that we've been on the air: we're going to drive down this main road of music, where you'll know the artist, or you'll know the songs—you're going to know one of the two. Yet we'll go off onto a side road, enjoy something that's new and cool, and we're going to explain what it's all about. We have announcers like Ann Delisi who are able to help the listeners go off on a tangent and then boom, you know you're going to come back to this main road."

"I think the reason why some Triple-A radio stations have failed in the past is that they spent too much time on the side roads and not enough time on the main road. People tuned in but it was too challenging, it was too crazy. The audience couldn't recognize the

## THE RIVER 93.9 FM Sample Music Hour

INXS.....	"Devil Inside"
Sheryl Crow .....	"A Change"
The Rolling Stones .....	"All Down The Line"
Odds.....	"Someone Who's Cool"
R.E.M. .....	"Everybody Hurts"
Tom Petty & The Heartbreakers.....	"Don't Do Me Like That"
Big Head Todd And The Monsters ....	"Please Don't Tell Her"
U2.....	"I Still Haven't Found What I'm Looking For"
Huffamoose.....	"Wait"
Elvis Costello & The Attractions .....	"Watching The Detectives"
Sarah McLachlan .....	"Good Enough"

in-house, probably about 50% of our business would be local Detroit advertisers. We have a production department of five people and one imaging person."

**How many stop-sets does CIDR have an hour?**

"Two an hour right across the board, at 20 after and 20 to the hour."

**Do you bring a lot of bands to Detroit?**

"Yes, for sure. We usually get a chance to get people well before they cross over, like, for instance, Jewel, The Why Store and Paula Cole. We were even involved with the Dave Matthews Band before they became huge."

**What are your promotions like?**

"We do remotes from clubs, we do a lot of after-work parties, we broadcasted from the Blues Traveler show, plus we've got a big billboard campaign. We also have The River Skate Tour going on right now, where we're going out into

music, they couldn't recognize what the guy was talking about...it was just too obtuse for them. People have busy lives. They've got a lot of stuff going on. The last thing that they should have to do is try to figure out what you're doing."

**Yeah, I agree with you there. So, CIDR has been on the air for about three years now. Is it in fifth gear? Do you listen in your car and go, "Damn, this is a great station. We're on it!"?**

"I think The River sounds the best it's ever sounded. It has become very fine-tuned. It's funny, when we decided to do this format, I went home with my laptop computer and got the opportunity to create a radio station, to take different music that was played in Detroit, look at some other models of radio stations and just say, 'We have a blank canvas here, how are we going to create this radio station?'

**"We're very**

**close to**

**downtown**

**Detroit and we**

**have a 100,000**

**watt stick. The**

**signal is massive;**

**we boom into**

**Cleveland very**

**clearly, and we**

**cover other parts**

**of Ohio, as well."**

"When we put the station on the air, it was musically pretty wide to start with, so we leaned a little alternative for awhile and said, 'You know what, that's not quite it.' Then we leaned a little more classic rock for a while and that still wasn't it. But now we've found the balance that we think works best through that main philosophy I talked about. All the pieces are fitting together better than ever before."

**So you're burning down that highway?**

"We're burning up that highway!" ☺

You can hear a smokin' aircheck of CIDR, The River, on the *totallyadult* TuneUp #22, disc one, track one.

Phone Murray Brookshaw at 313.961.9811 or fax him at 313.961.1603.

featuring peter hook of new order

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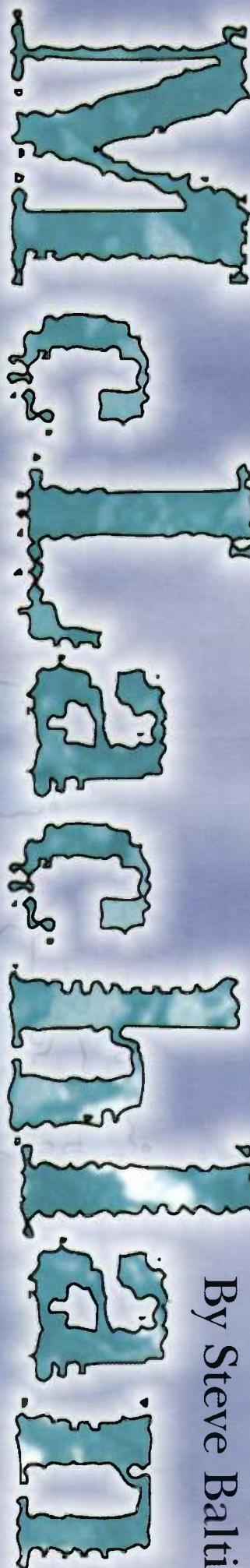
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# SaFah

For a long time when I came off the road, I thought, 'Well, that's it *Fumbling Towards Ecstasy* was my swan song. Why bother trying? I'm just going to make a crappy record in comparison to that.' But of course, at that point in my life, if I'd tried to make a record, it *would* have been shitty since I tried writing and it was terrible. Because it was the last thing I wanted to do, the well was completely dry. I needed to live my life for awhile and so I did that, and slowly, but surely, I started writing again and liking what I was doing.<sup>57</sup>



By Steve Baltin

(cont.) →

“I needed to live my life for awhile and so I did that, and slowly, but surely, I started writing again and liking what I was doing.”



What's the old adage? *Be careful what you wish for. It may come true.* For every aspiring musician, there are dreams of success, whether they'll admit to it or not. After releasing two albums, *Touch* and *Solace*, that did respectfully enough to put 29-year-old Sarah McLachlan on the musical map, even if it was little more than a blip, the Vancouver native with the voice of an angel found herself at the proverbial crossroads with 1994's *Fumbling Towards Ecstasy*. A stunning collection of songs introduced to the world through the sultry single, "Possession," *Fumbling Towards Ecstasy* would surely be the album, if there was to be one, that would propel McLachlan into the elite category of top rising artists, along with such acts as PJ Harvey, Morphine, Shawn Colvin and Live, for the latter half of the 90s and the turn of the century ahead.

After "Possession" brought McLachlan to the attention of all radio formats and numerous new fans, the enticing "Good Enough" and the powerful "Hold On" brought the siren not only her first Platinum effort, but her first Double-Platinum release at the same time. With three solid radio hits, massive exposure on both MTV and (especially) VH1, and solid press coverage, McLachlan was able to tour for more than two years. She came through LA three times alone, each time building up to a bigger audience.

But after dealing with her first real taste of stardom, McLachlan found herself in the position of being burned out by the time she came off the road in 1996. While the temptation for many artists would be, and has proven to be, to get out anything while the iron is hot, McLachlan had nothing to get out, suffering from a severe case of writer's block. For any writer, there is nothing more terrifying than that feeling of impotence that comes when you stare at a blank screen and it remains blank—almost challenging you to fill it, taking on a mocking tone the longer it stays blank. However, McLachlan speaks very matter of factly about the situation, referring to it as if it were nothing more than a common cold. She says of writer's block: "It happens every time. This time it was just worse because I'd been out on the road for two and a half years and it was completely fucked as opposed to being marginally fucked. This is sort of this perverse pattern I get going with myself on tour: get messed up, come home and learn to know who you are again and in that process write the next record. That seems to be what happened this time around."

Somewhat pixiesh in appearance since the last time we saw her, McLachlan reveals, in conversation, an inner resolve one wouldn't automatically spot when watching her videos or seeing her onstage. A lot of artists who've frozen when faced with the prospect of following up on that first big album would've panicked and let that fear take over their lives. Not McLachlan. When she says she needed to

live her life, she went ahead and did just that.

Though she went through a series of milestones during her year-plus hiatus from the public, there was one that stands out above all else. She got married for the first time. Recently, she and her longtime drummer, Ash Sood, were wed. Anyone who listened to the love songs on *Fumbling Towards Ecstasy* will not be surprised to find that her marriage is a big part of her new album, *Surfacing*. She says of how it's infiltrated her music: "Marriage is a heavy commitment to enter into and if you're not ready for it, if you're emotionally unprepared, it can be pretty overwhelming just in the sense of this is my other half. If I'm going to love him properly, I need to love myself properly. So, if I want to respect him, I have to learn to respect myself. Also, having the incredible support of his love for me was a big help to go into those places that I didn't want to go—the dark side."

On *Surfacing*'s stunning first single, the slightly dark and edgy mid-tempo ballad, "Building A Mystery," fans are taken further into McLachlan's romantically askew reality. According to McLachlan, they can expect more of the same from the rest of the CD. She says in the bio that *Surfacing* is a lot of facing up to her dark

side. When the subject of said dark side came up during our recent phone interview, while McLachlan was home for one day between a press trip to New York City and shooting a video in LA, McLachlan dove headfirst into the deep water. "I think there's a freer sense to that single. And I think you can definitely feel that on the record a lot of times, in different ways. A lot of it lyrically, in the sense that these songs are very direct in their emotional content, more so than before. They're more like little routes as opposed to mazes. They're: *this is what I'm feeling, this is what it's all about, no denial. That's it. No false sense of hope, no murky layers.* Oh, there's a few layers, granted, but the single is more of a pop song than anything I've probably ever written. It's a very depressing record in the most wonderful way. Then, of course, my records usually are quite depressing. I find it's a very fine line between beauty and ugliness that is hard to define. I kind of look at them in the same way, they're both completely intrinsic to reality and to my world. You can't have one without the other."

Spoken like a true artist. A quick look at some of the most beautiful works of art finds a deep melancholic longing in many, if not all, of them. Just listen to the sadness expressed in the way Miles Davis plays "My Funny Valentine." Or feel Jack Kerouac's heartbreak as he wistfully recalls Neal Cassady at the end of *On The Road*. Who can ever forget the beauty/tragedy of Bogie and Bergman saying goodbye at the end of *Casablanca*? There's one thread that runs

**“People carry Sarah’s music with them. It’s that important to them.”**

—Tom Sheridan, WMAX/Rochester, NY

through all of these pieces and in every successful story—the main character grows as the result of their painful experience. To McLachlan, that’s what qualifies as “depressing in a wonderful way.” Asked for her definition, she replies, “Any lesson that’s incredibly hard to learn. Facing things about yourself and in your own world that you haven’t been able to face before because you haven’t had the strength to be able to see things for what they are.”

With “Possession,” McLachlan’s music reached a new, almost frightening, level of honesty. The song was based on letters she received from her own personal stalker, something it seems more and more artists are being handed as they enter the public eye. Although, to the public, this was not a case equal with that of say *Rebecca Schaeffer* (the young actress from TV’s *“My Sister Sam,”* who was murdered by an obsessed fan a few years ago), McLachlan’s ordeal was equally as terrifying in its own respects. After he attempted to sue her for incorporating his letters into “Possession,” the young man committed suicide. The irony of that song, considering where it originated, becoming the single that “broke” McLachlan is almost too rich for words.

Three years ago, and again a few months ago, the song was popping up all over the airwaves, proving to be a favorite at formats across the board. However, she believes people overestimate the popularity of the song upon its initial release. She says, “‘Possession’ never became a huge hit. See, this is a misconception.” When it is rebutted that any song that got that much airplay had to be a hit of better than moderate proportions, she concedes slightly, saying, “Well, I guess it was. I’m not really savvy on how the whole thing works, but I did have marginal success. I never got radio play early on. That’s not how I achieved success. I achieved success by playing my butt off and going back to those cities over and over again and creating word of mouth.”

If you’re going to have any kind of longevity in your career though, hard work with a slow, but steady, payoff is the only way to go. Sure, there are a few exceptions, as there are to any rule, but, by and large, the annals of popular music are filled with acts who overexposed themselves and quickly disappeared. McLachlan is aware of this, saying, “I really am grateful for the way it progressed; it just sort of slowly got bigger and bigger. *Fumbling Towards Ecstasy* was definitely the breakthrough. It did do very well, but as far as I’m concerned, it was still with marginal airplay up until the resurgence six months ago. It started getting played everywhere again. It’s like, ‘What’s going on?’”

Which brings us to this summer’s “Lilith Fair” tour, a “female celebration” featuring such acts as Jewel, Shawn Colvin, Paula Cole, Tracy Chapman, Suzanne Vega and dozens more over the course of its 36 dates in 35 cities. It’s the first tour of its kind, anywhere, as far as anyone can remember, and it is making its co-organizer/conceiver, one Sarah McLachlan, one of the hottest commodities of the summer of 97. As she

put it, “I’m basically riding on the coattails of ‘Lilith Fair.’ It’s such a huge tour and I’m getting to do all this fabulous press that, frankly, I would never get with my own record coming out. And then I get to say, ‘Oh, by the way, I have a record coming out on the 15th.’” While McLachlan may be underestimating how much in demand she would’ve been for her first release since *Fumbling Towards Ecstasy*, we’ll never know if she would’ve been in magazines like *Time*, *Newsweek* and *Elle* if not for “Lilith Fair.”

Then again, what difference does it make how she got there? All that matters is she’s there, and an entirely new audience will be familiar with her name even before *Surfacing* hits the stores July 15. Given that the surprise success of *Fumbling Towards Ecstasy* threw her off so much, is she uncomfortable with being one of the more sought after interviews on the scene right now? Not at all. “As long as I can stay focused on what I’m doing and what’s important, I think I’ll be fine. I love the record, I’m really proud of it. I’m proud of ‘Lilith’ to the point of tears. It’s so great! I look forward to the summer with nothing but excitement and a good attitude.”

As do her die-hard fans. Despite the fact that she hasn’t had, as she puts it, a lot of hype around her, McLachlan is blessed with avid fans, as evidenced by her steamrolling popularity on the Internet. One of the most popular musical artists on the ‘Net, McLachlan has countless sites devoted to her, ranging from her official one to fan-designed sites like

“Sarahland.” So, as you can imagine, this is an exciting time on the Web for listeners of, as one worshipful site puts it, “The Goddess.” It should be a time of much anticipation for those who’ve followed her for a long time. Thanks to a boost from “Lilith,” she is starting to get the recognition she has earned over the years. Though she humbly admits to being “pleasantly surprised,” she expected this kind of response to the tour. “I’m happily and pleasantly surprised, but I was pretty confident that this is something a lot of people were gonna want to be involved in and we were right!”

Knowing that she was coming off a Double-Platinum release, and a hit single in the lovely “I Will Remember You,” from the film *The Brothers McMullen*, and that there would be such a vociferous buzz regarding the “Lilith Fair” tour, McLachlan had to expect that there would be more pre-release attention focused on *Surfacing* than for her other three albums put together. With the tour starting July 5 in Seattle, the record’s July 15 release seemingly couldn’t have been planned any better. However, it *wasn’t* the way she planned it. She explains: “I wanted to have a record done in May, so that I’d have a few months before the tour. It just turned out it went a little longer, but that’s fine. I thought, ‘It’ll be nice if it comes out for the tour, if it’s not, I’m certainly not gonna rush it out for the sake of the tour.’ That’s a horrendous reason to force a record out prematurely.” That’s a commendable perspective from an artistic point of view, but not a very practical one in a business, which music is, especially when dealing with an artist with a Platinum release almost guaranteed. How did Arista respond to her approach to getting *Surfacing* out? Very well, thank you. “They deal with me as if they were a minor label. They didn’t even ask to hear demos, they just kind of gave me money, which is unheard of. They just let me go ahead and make it, and my deadlines were self-imposed.”

Because of the fact she missed her self-imposed deadlines, McLachlan found herself, in June, undergoing one of the busiest months of her life. When I referred to her schedule as hellish, she concurred completely. While still in the process of mastering the album, she and her band began rehearsals for the tour this summer. The result, she said, were days that started at 9:30 in the morning and concluded at 11 at night. Throw into the mix all of the press she had to do (such as this interview) and a video shoot, and you have a month that many would consider overwhelming. How does she cope? “I force myself to take an hour out of everyday and go walk in the woods with my dog and my husband, which is super-important.” By getting married and living her life, McLachlan was not only able to get back on track with writing and recording, but she is able to stay there when things appear to be moving too fast. She says, “My husband is my rock. He’s just a huge supporter, he’s great. Being at home is great. Having that sameness. I’m soaking it in right now, ‘cause I’m not gonna have it for awhile.”

With her own headlining tour scheduled to begin in the fall, it looks like McLachlan is going to have to get used, all over again, to the rigorous demands of being one of rock’s fastest rising stars. When told it’s probably a good thing she got that time off when she did, she laughs and says, “Exactly. Otherwise I wouldn’t be here right now. I’d be in some loony bin someplace.” At least when she comes off the road this time, and has to follow up another multi-Platinum release loaded with hit singles, she’ll be prepared. If she keeps going at the rate she’s going, in another few years, having to deal with this kind of success will be almost commonplace.

**“I find it’s a very fine line between beauty and ugliness that is hard to define. I kind of look at them in the same way, they’re both completely intrinsic to reality and to my world.”**

Be sure to check out the companion piece in this issue on the “Lilith Fair” tour, also written by *totallyadult* regular Steve Baltin.

# The *lilith* fair

*By Steve Baltin*

Even those who've supported Sarah McLachlan's vision of an all-female tour have probably referred to it at times as "Girlapalooza." The name makes sense in that McLachlan conceded that part of the impetus for this summer's "Lilith Fair," the first ever tour featuring all female solo performers or female-fronted groups, was a response to "Lollapalooza's" increasingly testosterone-driven lineups. However, by the end of the tour's 36 dates in 35 cities, this summer's hottest new traveling package will have earned the right to be referred to solely on its own merits.

Gary Bongiovanni, editor of the concert trade *Pollstar*, asserts, "Of all the new events, this is the most exciting. The buzz on this tour is tremendous." Having launched with a sold-out show in Seattle over the Fourth of July weekend, "Lilith Fair" is on its way to backing everyone's belief that it will be one of the strongest tours of a busy and competitive summer season. Among the shows competing for fans' allotted concert dollars are the aforementioned "Lollapalooza," which this year features Tool, Korn, Snoop Doggy Dogg, Tricky, James and more; one of the strongest lineups ever for the annual "H.O.R.D.E. Festival," headlined this year by rock legend/god Neil Young & Crazy Horse; the "Warped Tour," featuring Social Distortion, The Mighty Mighty Bosstones and more; U2's awesome "PopMart" spectacle; a strong shed tour from The Dave Matthews Band; hot young bands like Bush and No Doubt, and the usual veteran summer suspects. So, how did an upstart tour in its first year break out of the pack to be covered in magazines like *Time*, *Newsweek* and *Elle* and become one of the most anticipated events of the summer? Well, for one thing, the timing didn't hurt.

According to McLachlan, she had a hunch people were ready for someone to take the initiative and celebrate female musicians. "I was pretty confident a lot of people were gonna want to be involved, and I was right," she says. "Most of the people I talk to say, 'I can't believe it's taken this long for something like this to happen. I'm so glad you're doing it.'" While from an artistic and revolutionary point of view, people may believe this tour is long overdue; commercially, it couldn't have come at a more opportune time.

For the past few years, women have shown not only that they can compete with men on the sales chart, but that they are forging ahead in the mythical musical war between the sexes. Indeed, a look at just some of the names involved with this year's "Lilith Fair" reads like a who's who of any recent week's Top 10. For starters, there's McLachlan, who is coming off a double-Platinum album with *Fumbling Towards Ecstasy*, and whose follow-up, *Surfacing*, to be released July 15, just 10 days after the tour began, is one of the most anxiously awaited records of the summer. Then, among the artists who will be rotating between the cities on the tour itinerary are Jewel, whose debut album, *Pieces Of You*, is nearing four million in sales and just earned her a recent cover on *Rolling Stone*; Tracy Chapman, hot on the heels of her multi-Platinum "comeback" album of last year; Paula

# Lilith Fair

Cole, who scored a recent Top 10 single with "Where Have All The Cowboys Gone?"; long respected artists such as Suzanne Vega and Rickie Lee Jones; a bit of alternative hipness thrown in from The Cardigans; and rising stars like Fiona Apple, Abra Moore and Meredith Brooks, whose "Bitch" single is one of the songs of the summer of 1997. And that's only a sampling, as the shows will feature performers on three separate stages: a main stage with the headliners, while the second and third stages will showcase new talent.

McLachlan makes it sound like it was relatively easy to assemble that kind of talent, saying, "I just basically had a big wish list of all the people who either I liked their music or respect what they're doing and how they're doing it in the music industry. We got about 90%, I think, which is pretty incredible." But Bongiovanni believes this was more well thought out than McLachlan's carefree way of describing it might have you believe. He says, "They didn't go into this blind. It was well-packaged and well-executed."

A rundown of the "Lilith Fair Community," the name organizers are using to describe the outlying participating groups, backs up Bongiovanni's claim. Befitting a trailblazing tour, and as far as anyone can recall nothing like this has ever been done, "Lilith Fair" is as much about women's issues, freedom for all and raising awareness of an overall scope, as it is about the brilliant artists who will be entertaining fans. McLachlan and her associates have created a world within a world, one with corporate sponsors—Ninewest and Borders Books & Music, whose ideals fit those of "Lilith Fair." This tour, by the way, has perhaps more of a conscience than any tour in recent memory, outside of the two Amnesty International tours in the 80s.

At this year's "Lilith Fair" shows, fans will be able to read up on national organizations Artists Against Racism, Planned Parenthood, the Sierra Club and Voters For Choice, as well as local groups in each city. In addition, the tour is supporting, with a portion of ticket sales, RAINN (The Rape, Abuse & Incest National Network) and LIFEbeat, the music

organization that benefits AIDS research. Certainly, when including associations with such lofty ideals, finding the right corporate sponsors is of paramount importance. You want corporations that can financially aid the tour while maintaining its heady image. Jody Fisher, a spokesperson for Ninewest, said that when the promoters of "Lilith Fair" approached her company about becoming involved with the festival, "Their main criteria was finding people very active in the community." (Ninewest does a lot to support breast cancer research and raise awareness.)

"Lilith Fair" marks Ninewest's first foray into the world of concert sponsorship. They've had the same response thus far that everyone has. Fisher says of the tour, "We thought it was great—all these fantastic women performers." She adds that they've had great responses so far from all their stores. Each Ninewest store, as well as Borders Books & Music locations, will be featuring displays to prominently promote the tour. As part of those displays, Fisher said a special CD compilation featuring acts on the tour is being sold; the proceeds will benefit the Strang Cornell Breast Cancer charity.

As one would expect in 1997, a major part of the promotion for "Lilith Fair" has come via the Internet. Fans who access the tour's home page at [www.lilithfair.com](http://www.lilithfair.com) can get information on every artist involved, tour dates, ticket availability in each city, the aforementioned organizations involved with "Lilith," a map of the venue in each city and read what fans wrote who participated in a contest called "What Does 'Lilith Fair' Mean To You?"

First prize went to 14-year-old Tori Truscheit from Dallas, who wrote this: "I am a 14-year-old girl, and in this messed-up world, there aren't a lot of people for me to look up to. Even so, whenever I'm upset, I just pop in a CD by any of these brilliant 'Lilith Fair' artists and they calm me down, giving me guidance and letting me know that they do understand how tough it is to be female, that I can get through it and that women really do make a difference. Plus, their music absolutely rocks! These awesome women are my role models, and I can't wait to hear them at the 'Lilith Fair.'"

Between its celebration of women, as McLachlan likes to call it, and its political awareness, "Lilith Fair" has succeeded in becoming something more than a concert. While much of its success can be, and should be, attributed to the popularity of the artists involved and the quality of their music, the festival has clearly taken on a deeper meaning for many fans. As "Lollapalooza" has become the official start of summer and a ritual for many of its young concert-goers, "Lilith Fair" is providing a source of inspiration for many of those who believe in the concept behind the tour.

According to Tom Sheridan at WMAX/Rochester, NY, it's been that way from the beginning. He says, "The phones are going crazy. The buzz in Rochester started as soon as the show was announced. People are really excited about it." That doesn't surprise him, though. He believes, "The women are writing all the good songs at our format." In support of the show, WMAX will be broadcasting live from the Finger Lakes Performing Arts Center on July 20, when the "Lilith Fair" comes to the Rochester area.

When you have artists who've racked up the kind of sales figures the performers at "Lilith Fair" have, radio is obviously high on the list of contributing factors. Thus, it should come as no surprise that radio is getting behind the show wherever it will be appearing. According to Bongiovanni, "These are very radio-friendly acts. It's a great tour for radio." WMAX is just one example of a station that is picking up on that very idea. CIDR/Detroit is involved in a promotion with "Lilith Fair" that will be sending some fans to Atlanta to see the show when it hits the Lakewood Ampitheatre on August 1.

Murray Brookshaw of CIDR couldn't wait to get involved with the tour. He agrees with everyone else that it will be one of the biggest tours of the summer. But, aside from being a smart business move to jump on the "Lilith Fair" bandwagon, Brookshaw is excited about it as a fan. To him, the most appealing thing about the tour is the way it will offer "different female artists in different cities exposure." He offers as a prime example the case of Lori Carson. A critically acclaimed singer/

songwriter with three stunning solo albums under her belt that many music fans simply haven't been exposed to. Carson will be appearing on the bill when "Lilith Fair" rolls into the Detroit region for two dates on July 18 and 19 (the weekend tickets went on sale for those shows, 27,000 tickets were sold. McLachlan is proud to point out).

As was the case with "Lollapalooza's" second stage, the side stages at this year's "Lilith Fair" will offer many young artists, such as Dar Williams, Beth Orton, Katell Keineg, Tara McLean, Patty Griffin, Joy Askew and Lauren Hoffman a wonderful opportunity to get their music to thousands of fans who may have yet to hear their talents. When that point was brought to the attention of Abra Moore, she was already well aware of that fact. She got involved with the tour because McLachlan was a fan of her music.

As the woman who conceived "Lilith Fair," McLachlan finds herself more in the spotlight than ever. Even with the success of *FunBling*...she has never been the type of artist, as she recognizes, to have a lot of hype around her. But that's all changing, thanks in large part to her dream that's coming true this summer. She says, "It's such a huge tour and I'm getting to do all this fabulous press that, frankly, I would never get to do on my own." While she's probably selling herself short, there is no denying that "Lilith" is a big part of the reason everybody wants a piece of her right now. And how does she feel about all the attention her brainchild is receiving? She loves it. She says, "I'm proud of 'Lilith' to the point of tears." She adds, "The talent, regardless of man or woman, is undeniable. There's a great diversity of music on the bill."

That is not only reflecting on the summer of 97's concert season, but, most believe "Lilith Fair" will now be a factor for years to come. Bongiovanni says of the tour, "It can't help but happen next year." At least that's what people are hoping. In perhaps the greatest testament to McLachlan's successful vision, every person interviewed for this article expressed with enthusiasm the hope that this will become an annual event. With response like it's had so far, how can it not become one? 



FESTIVAL  
OF MUSIC  
THE SWIMS

THE SWIMS

*By Paulette McCubbin*

# Summerfest

great gathering which lasted four days and drew around 450,000 people. Oh, you missed Woodstock? Bummer. But, hey, that's OK, I'm going to tell you about a festival that you probably didn't even know existed. It's been going on now, every summer, for 30 years. It runs for 11 consecutive days, features over 2,500 performers on 11 different stages and attracts around 900,000 people each year. And it takes place in Good 'ol Milwaukee, Wisconsin. What? Are you kidding? Nope. I'm here to tell you all about Milwaukee's best kept secret: *Summerfest*.

Milwaukee, Wisconsin—home of beer, brats, Brewers, Bucks and the world's largest music festival! Yep, that's right. "The Big Gig," as they call it around here, celebrated its 30th anniversary this year and a wild time was had by all! *Summerfest* 1997 took place from June 26 to July 6 and I'm still recovering!

For 11 straight days, people roamed the *Summerfest* grounds. Gates opened at 11am and all the bands and performers kept everyone hopping easily until the midnight hour. A full day included a lot of exercise and indigestion from beer and brats. Look out Jenny Craig, here I come!

*Summerfest* was originally the idea of former Milwaukee Mayor Henry W. Maier, who was inspired by a visit he made to Munich, Germany, in 1961. He envisioned a similar festival in Milwaukee that would surpass Munich's Oktoberfest in size and popularity. Emphasizing that the festival would be an affordable summertime treat for "hardworking" Milwaukeeans, the Milwaukee World Festival Board was appointed and in November of 1967, *Summerfest* was born.

Various parts of the city hosted the first *Summerfest*, which opened on July 20, 1968. It was a spectacular nine-day series of events scattered throughout the city, with 40 acts that ranged from theater, a circus and a national folk festival, to sporting events and a performance by The Royal Philharmonic. It drew over 1,000,000 people!

*Summerfest* 1969 was another major affair with performances by stars such as Bob Hope, Porter Wagner and Dolly Parton. This was also the year that the unofficial "Milwaukee Summerfest Polka" premiered, and the vice squad arrested The Flying Indians Of Acapulco. Apparently the semi-nude performance was part of an Aztec ritual, and the charges were later dismissed.

Another interesting (but little known fact) is that the 80 acres of lakefront property that *Summerfest* now occupies was land once leased to the Federal Government and used as a Nike missile site.

Eleven stages of all sizes wind around the grounds, which also contains the 22,500-seat Marcus Amphitheater. This year's Amphitheater

Ah yes, August 1969. Woodstock, a music and arts festival, a

performers included the Dave Matthews Band, Bush, John Mellencamp, Tina Turner, The Moody Blues With The Milwaukee Symphony Orchestra, The Wallflowers, Counting Crows, Tim McGraw, James Taylor, BLACKstreet, No Doubt and even New Edition.

Other *Summerfest* acts included Chaka Khan, Joe Walsh, Lyle Lovett And His Very Large Band, Marshall Tucker Band, Joe Diffie and Cheap Trick. Retailer Best Buy sponsored a stage with Rock Radio station WLZR and featured the bands Hoarse, The Verve Pipe, The Gufs and Seven Mary Three. The Leinie Lodge and WLUM ("New Rock 102.1") shared the stage with, interestingly enough, a large number of Adult Rock artists such as Darden Smith, Buckwheat Zydeco, Mojo Nixon, The Freddy Jones Band, Willy Porter, The Why Store and Paul Cebar & The Milwaukeeans.

With an average summertime temperature of 72 degrees, summers in Milwaukee, although short lived, are thoroughly enjoyed. Milwaukeeans love to spend their free time outdoors and they love anything that's inexpensive, which is another reason why *Summerfest* is so great—it's practically free! Tickets only cost \$8 Sunday through Thursday, and \$9 Friday and Saturday, with additional charges for the Marcus Amphitheater shows.

"It's almost unbelievable," comments Dusty Scott, Program Director of WXKR/Toledo, Ohio, who is quickly becoming a "Festhead." "I love *Summerfest*, especially when I discover new bands like I did last year. I was wandering around and I stumbled upon the Los Straitjackets show...they were so great! I'm also amazed at the magnitude of *Summerfest*. It's so huge and so organized. It's put together really well. This would be a staggering feat in Toledo."

Over the years, *Summerfest* has showcased a wide variety of great music and performers, stars such as crooner Tony Bennett, Humble Pie, Sammy Davis Jr., Hall & Oates, Arlo Guthrie—even The Jackson Five!

There's a lot to drink and eat at *Summerfest*, too. This year there were approximately 24 eating spots with mainstays like bratwurst as well as exotic fare

(cont.) →

# Summerfest

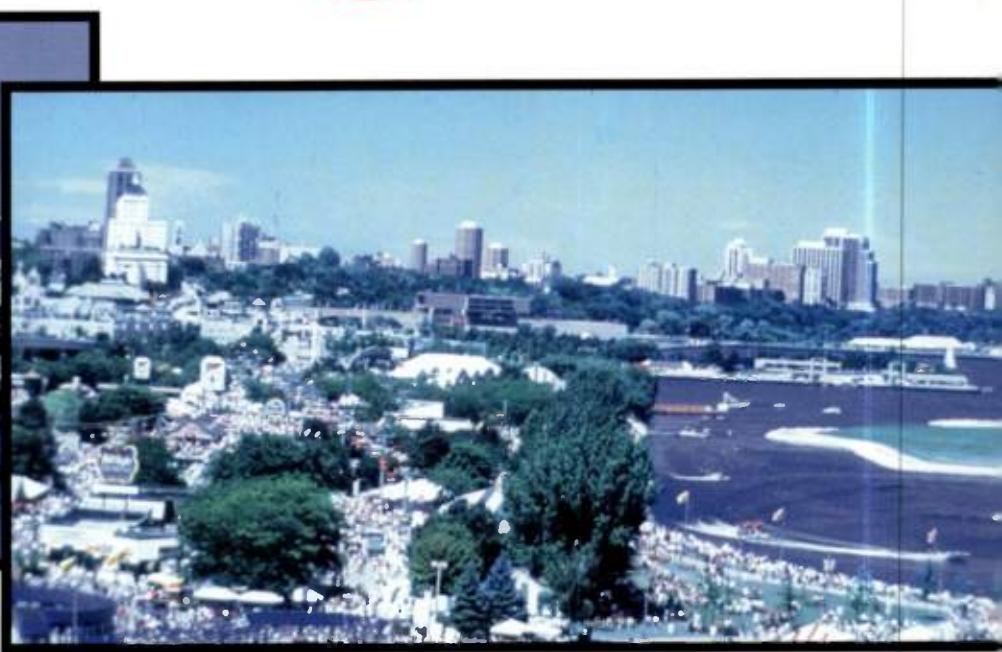
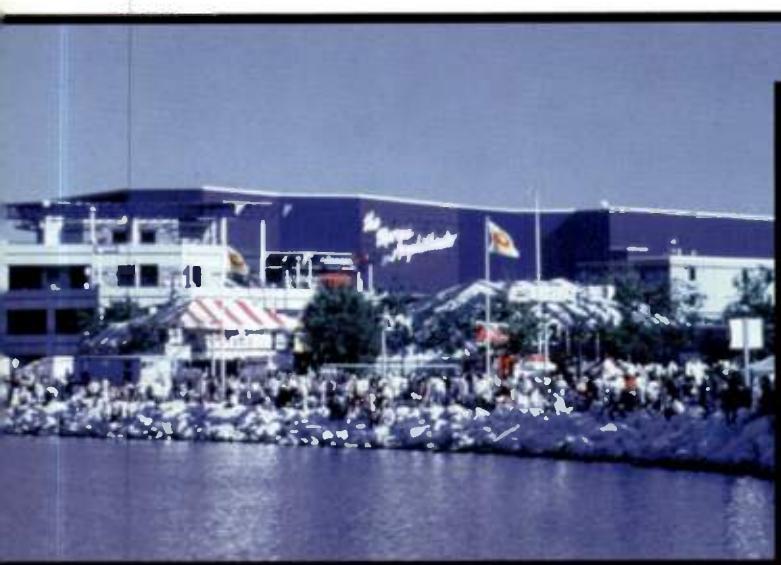
like Thai, Cajun, Creole, Mexican, Italian and more. The corn roast concessions throughout the grounds are owned and operated by Robert Thomas, father of Todd Thomas, aka, Speech from Arrested Development.

Summerfest has had some exciting moments over the years, like the time George Carlin, while performing, spoke the famous "seven deadly words never to be used on television" and was arrested by Milwaukee police. TV talk show host Phil Donahue even taped a week of shows at Summerfest in 1974, drawing a variety of talent to the festival.

"There have been so many memories made here," notes Summerfest Marketing Director Patrice Harris. "The year Metallica played Summerfest, they were asked to fulfill the wishes of a Milwaukee teen who was dying of cancer and wanted to attend the concert. Not only

JUNE 26 -  
JULY 6  
1997

THE 30th  
BIG GIG  
SUMMERFEST



did the band give her "all access" to their show, they went further to invite the girl and her mother to come spend the following day with them in Chicago."

You'd be surprised at who you might bump into at Summerfest. Colter Langan, Program Director of KMMS/Boseman, Montana, used to live in Milwaukee and remembers "cruising for chicks" at past Summerfests. Dave Anton of Radio Mix in Minneapolis loves Summerfest. "The Taste Of Chicago has just food and crafts, nothing special," he says. "Summerfest had music long before it was fashionable." Lindsay Stevens of Lulu Promotions, a Milwaukee native, remembers "hanging out every night with friends."

Radio stations can easily take advantage of Summerfest for their summer promotions, too. Pat Gallagher, Program Director of WMMM/Madison, tells of Triple M's successful promotions with Summerfest. "We give away tickets to the shows and bus our listeners down to Summerfest. It works out great, especially since the music is so much in tune with what we are doing." On a personal note, Gallagher, who has attended many a Summerfest, says, "I have seen so many cool bands at Summerfest: Bon Jovi, Eric

Clapton, Little Feat. Artists who play Summerfest seem to really enjoy it. I even saw Blues Traveler do an impromptu gig outside of the Marcus Amphitheater where they were playing later that night. People were caught off guard, walking right by, until they realized who it was. When Widespread Panic wandered around last year after their show, they caught Pops Staples' set on another Summerfest stage and were subsequently inspired to cover his song "Hope In A Hopeless World" for their new album."

Well, there ya have it. "The Big Gig" is a big blast. You might consider Milwaukee for your next vacation or convention, and definitely plan a trip to next year's Summerfest. Now I gotta go find me Jenny Craig and Betty Ford! ☺

If you'd like more information on Milwaukee's Summerfest, check out their Web site at [www.summerfest.com](http://www.summerfest.com). You can reach Big Emotion's Paulette McCubbin at 414.226.0328.

Summerfest

# James McMurtry

## "It Had To Happen"

*"It Had To Happen* is the best album James McMurtry has done—and that's saying something..."

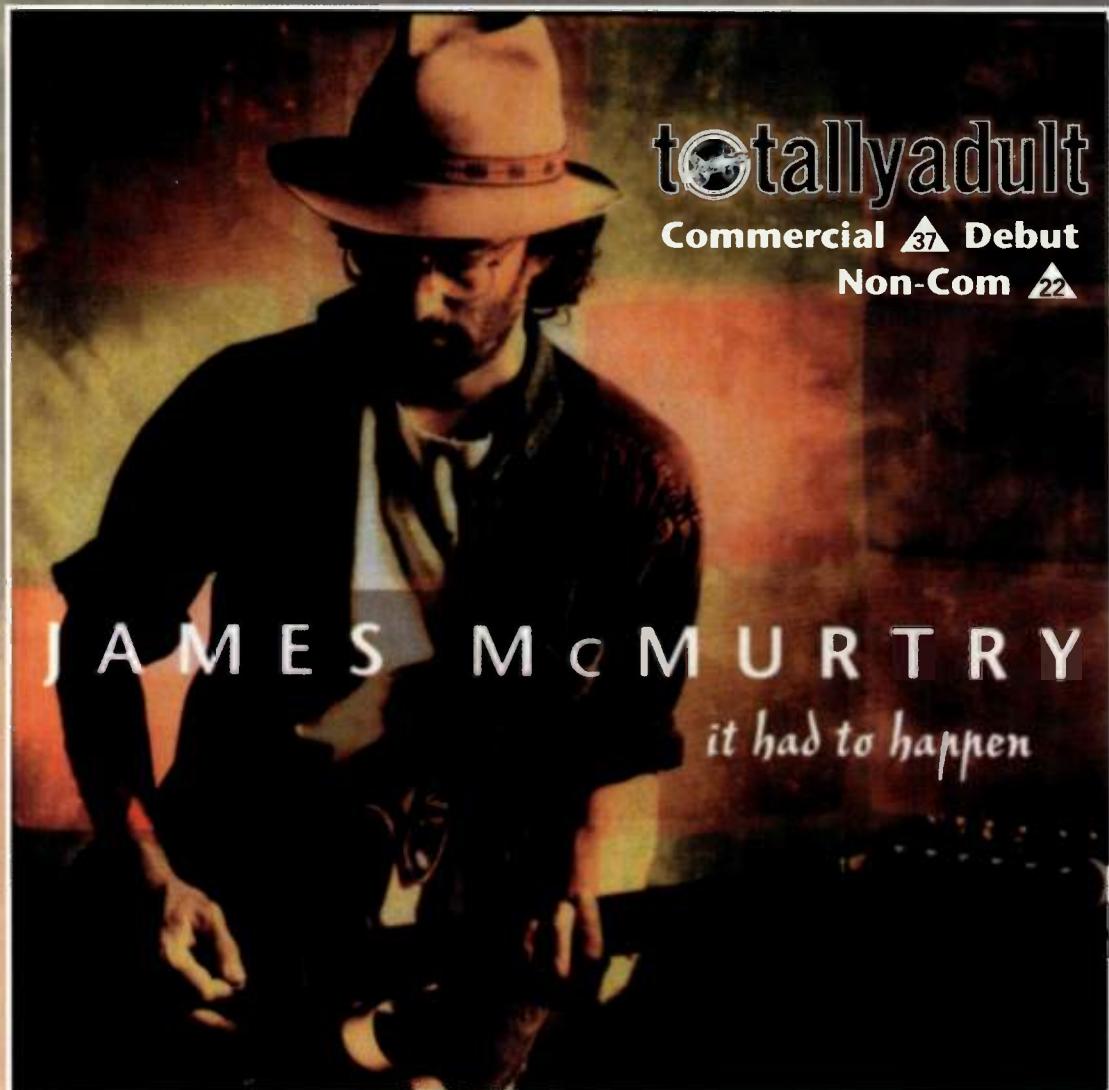
-Anthony DeCurtis,  
Contributing Editor,  
*Rolling Stone*

"This is really an excellent album. It's great to hear McMurtry again, crankin' out a great song!"

-Dennis Constantine,  
Constantine Consulting

"McMurtry has the uncanny knack of crafting songs capable of soothing a weary world with lush melodies and image-rich, almost cinematic lyrics. At the same time, he holds no punches, giving the listener a sharp view of the world and the fallible humans who live in it."

-Larry Flick,  
Singles Editor  
*Billboard Magazine*



"It's better when you move—PLAY IT LOUD!"

-James McMurtry

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# World

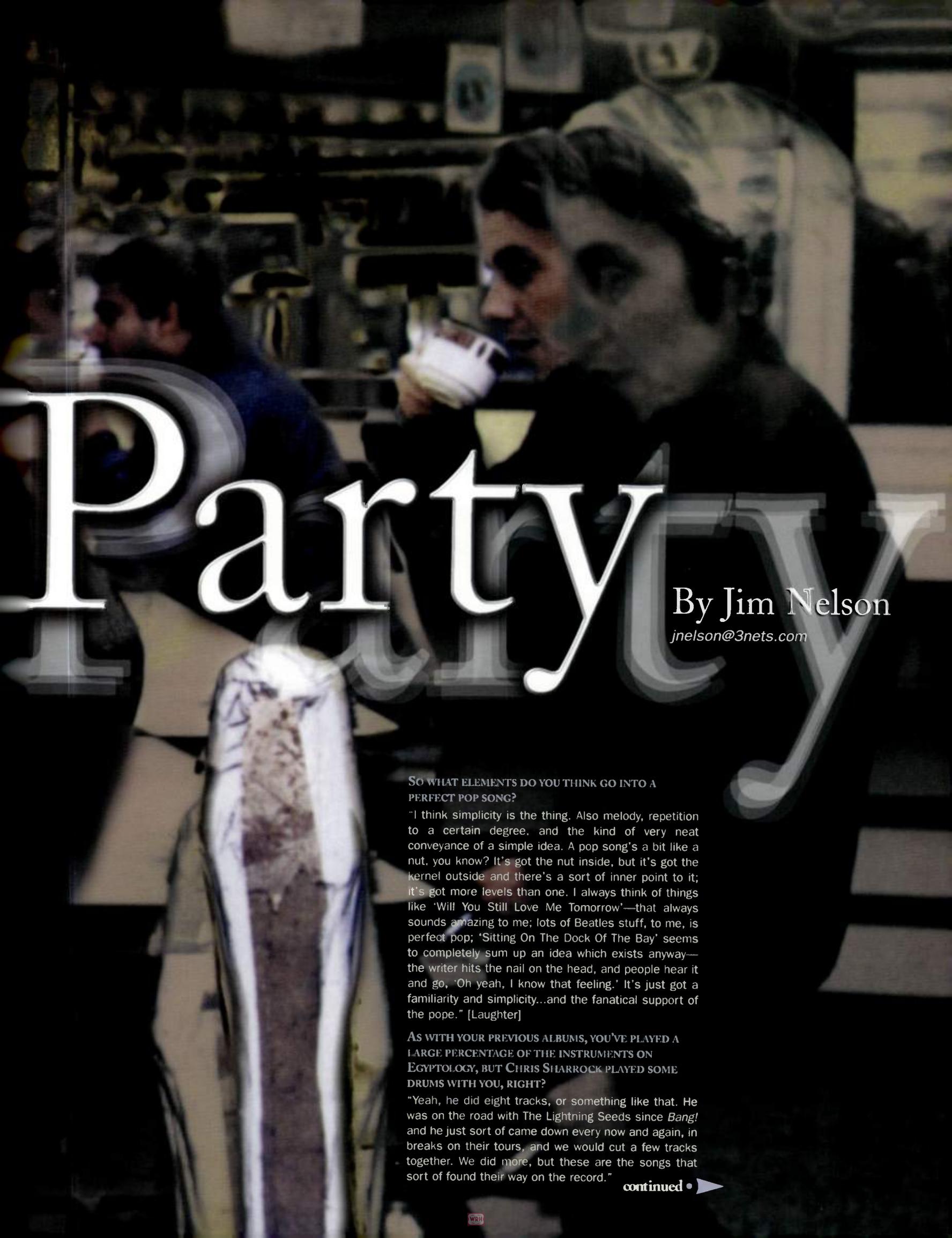
**FROM** 1987's *Private Revolution* to the brand-new *Egyptology*, World Party's Karl Wallinger has rewritten and re-recorded the finest pop music of the 60s—figuratively, and quite literally. Oh sure, soul, country, dance and rock & roll have always informed his songs, but Wallinger—the-one-man-band has strayed only slightly from the pop music that sent him reeling as a child growing up an hour away from Liverpool.

In the years since World Party toured behind *Bang!* (drummer Chris Sharrock, bassist Dave Catlin-Birch and keyboardist Amanda Kramer augment the lineup for touring), Wallinger has tinkered for countless late-night hours on *Egyptology*. Along the way, he allowed himself to be distracted by new loves digital video editing and movie soundtrack work (as musical director for *Reality Bites*, he included his own "When You Come Back To Me," a should-been-smash; he also wrote what was going to be the title track of Ed Burns' *She's The One* until the soundtrack became a Tom Petty album—an entrancing piano ballad, "She's The One" is on *Egyptology*). Finally,

World Party popmasterpiece—replete with some of his finest work ("Love Is Best," "Always," "The Whole Of The Night," "Hercules," "Curse Of The Mummy's Tomb" and "She's The One" easily hold up next to any of Wallinger's previous tunes).

A 90s Renaissance man, Wallinger has once again written, produced, engineered and played nearly everything on his new album, a time-consuming process which affords him the freedom to record on his own schedule. And, if he gets a wild hair in the middle of it all, he can hit the "pause" button for as long as he likes to follow some impulsive whim without having to send the other musicians home. Such was the case when he put *Egyptology* down to spend parts of three months painstakingly and single-handedly recording "Penny Lane" track by track, instrument by instrument. It was, says Wallinger, "a really great process for routining my little mind as to what it is that makes a great pop song."

OK, well then that begs the question: what makes a great pop song? That is exactly what I asked Wallinger as he relaxed in the garden of his sister's house on the coast of France as a half-dozen Dalmatian puppies played with



# Party

By Jim Nelson

*jnelson@3nets.com*

**SO WHAT ELEMENTS DO YOU THINK GO INTO A  
PERFECT POP SONG?**

"I think simplicity is the thing. Also melody, repetition to a certain degree, and the kind of very neat conveyance of a simple idea. A pop song's a bit like a nut, you know? It's got the nut inside, but it's got the kernel outside and there's a sort of inner point to it; it's got more levels than one. I always think of things like 'Will You Still Love Me Tomorrow'—that always sounds amazing to me; lots of Beatles stuff, to me, is perfect pop; 'Sitting On The Dock Of The Bay' seems to completely sum up an idea which exists anyway—the writer hits the nail on the head, and people hear it and go, 'Oh yeah, I know that feeling.' It's just got a familiarity and simplicity..and the fanatical support of the pope." [Laughter]

**AS WITH YOUR PREVIOUS ALBUMS, YOU'VE PLAYED A  
LARGE PERCENTAGE OF THE INSTRUMENTS ON  
EGYPTOLOGY, BUT CHRIS SHARROCK PLAYED SOME  
DRUMS WITH YOU, RIGHT?**

"Yeah, he did eight tracks, or something like that. He was on the road with The Lightning Seeds since *Bang!* and he just sort of came down every now and again, in breaks on their tours, and we would cut a few tracks together. We did more, but these are the songs that sort of found their way on the record."

**continued • ▶**

#### AND WHAT ABOUT OTHER MUSICIANS?

"There's somebody playing a guitar on one track and somebody doing a few sax overdubs on another track, and a man who brought some drum loops on two of the tracks...that's it. All the rest of the stuff I did, I just wanted to be on my own and try and play stuff the way I wanted, when I wanted, without having to make any arrangements and say, 'You've got to play it this way and please don't play it like that.'

"The actual making of various tunes doesn't take that long, it's just everything else. Like the world of computers and digital video editing that is, like, such a distraction that you end up doing that for a month or something. There were lots of interesting things happening, technology-wise, and I decided that I'd get into doing them; that's why *Egyptology*'s taken so long to make. I decided to get into video on the

Mac[intosh] and we've got a broadcast quality digital video system now up at the studio; we can do all our own artwork and there's all the pieces of the things you have to do for this music business thing up there. It's almost working.

"It's ridiculous in some ways. You stand back, going, 'My God, I'm being a drummer, a guitarist, a bass player, a keyboard player, a singer, a songwriter, a producer, a video director, cameraman...' I mean, it just gets silly. I don't know why I did it. I don't question that, but I just love tinkering around with all that stuff."

#### WHAT ARE THE DRAWBACKS TO WORKING BY YOURSELF?

"Well, it's lonely, you know? That's the main thing. I mean, you kind of think, 'I wonder what the rest of the world's doing.' When I used to be in a house in the country doing it, I'd have to run back to London to just go and

#### IN A BOX AND DRIVING AROUND THE WORLD." WHAT ARE YOUR THOUGHTS ON THAT NOW?

"Looking back on the *Bang!* stuff, I'd read a lot of Bertrand Russell and was very impressed by him. He spoke about things so clearly that I began to wonder at the inabilities of our leaders to listen to people like that. The idea that people have political ideologies and agendas that are more endeared to them than actually pleasing the people, than doing the right thing for the people...it's a very difficult thing to do because the people are a bit of a mad bunch. No wonder politicians are so bonkers—people are bonkers. It became sort of apparent to me that the answers to all these questions were in people's minds, and this has become a more fascinating area of things to me as the years have gone on. Basically, reality is all in the mind."



# "No wonder politicians are so bonkers—people are bonkers."



see people. I'd just walk around the streets and see some people and hear them talking, 'cause you kind of go bonkers if you spend a lot of time on your own. So it's actually quite nice to get where the people are."

#### DO YOU SPEND ANY TIME THINKING ABOUT ALL THE RADIO LABELS AND FORMATIC LABELS THAT GO ON WITH YOUR MUSIC?

"Well, I must admit the amount of demarcation these days is, like, very strange to me. I mean, if I had a radio station I'd just want to get a big box of all the greatest records and play them. And I wouldn't mind whether they were new or old or modern or what, and I probably wouldn't therefore last very long because [of] all these people who've done all their market research. I wish we didn't live in a market-researched world. I wish the radio could be Otis Redding followed by Prodigy followed by Hendrix followed by Blur. You just don't want to have all this kind of, 'If you're not this kind of music you don't get played on this station' sort of stuff. I think there's some great country music, I think there's great rap music, I think there's all kinds of stuff that is great."

#### AT THE TIME YOU RELEASED *BANG!*, YOU WERE TALKING WITH ONE WRITER ABOUT THE IDEALISM OF YOUR PREVIOUS ALBUM, *GOODBYE JUMBO*; AT THAT TIME, YOU SAID YOU'D "NEVER REALIZED HOW SERIOUS LIFE COULD BE. IT'S NOT ALL PUTTING A MESSAGE

#### YOU TOLD ME ABOUT BEING VERY INVOLVED IN READING BERTRAND RUSSELL AT THE TIME YOU WERE MAKING *BANG!*. HAS ANYTHING SIMILARLY INFORMED AND INFLUENCED *Egyptology*?

"Not necessarily this new album, but it influenced my ideas generally about life, the universe and everything: literally, it was astronomy. I got into that a bit—not a lot 'cause I'm a pop musician, so I'm not meant to be that clever. The enormity of our discoveries of recent years concerning the universe and space, and trying to think about things like religion in terms of that knowledge...my ideas have changed a lot. Not that I was very religious in the past—I'm a non-believer. I'm somebody who doesn't believe in the existence of a God. Having done a bit of self-research into these astronomical figures, and stuff like that, has really changed my world views. I'm not any less amazed by life, because if you take away some creator it becomes even more amazing and more ridiculous that we actually have this amazing planet to live on. And it becomes even more important that we look after it, because it's such a fluke that it exists at all."

"We've discovered so much matter in space that our cosmology has changed so much. Our historical past of God creating the heaven and earth...that's not the story anymore. That's not how it happened to everyone. There are people locked into that as being the meaning of life,

that we serve God, the Lord, our Creator; I could always be wrong, but I believe there'll maybe be a day when we have a slightly different ethos."

#### YET YOU OFTEN USE THE IMAGE OF GOD IN YOUR WORDS.

"I think if you want to communicate to people you have to respect what they believe. I respect what people believe. If somebody tells me they've had an experience of this thing called God, I respect that. I'm not somebody who wants to go around convincing everybody...there was obviously atrocities and very great crimes against humanity committed by some of the people who were involved in organized religion through the ages, but I often contemplate the alternative, a world without it, and that's an interesting concept. Maybe we would have been a hundred times more barbaric. If you have thoughts like that, it's a very difficult balance to strike."

"As far as using the imagery in writing, it's trying to use God as an image in people's heads that they understand, and trying to say, 'How can we justify doing X in the face of this thought?' 'And God said look after the planet/And man said, "Fuck you!"' was just, like, two lines that made me laugh, but I also thought that was a serious thing. We say we're meant to be into this religion and yet what do we do about it?

"Even believing in God we still manage to take quite a few lives and to create a lot of misery around the world."

continued • ▶



# STIR

**“One Angel”**

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WMWV**

*The new single from the self titled album.*

Produced by Justin Niebank, Management: Michael Goessling  
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THAT PARTICULAR 26-SECOND PIECE OF MUSIC FROM BANG! SO COMPLETELY BLEW ME AWAY WITH ITS VASTNESS. IT'S PRETTY COOL HOW YOU COVERED SO MUCH GROUND WITH 12 WORDS: "AND GOD SAID LOOK AFTER THE PLANET/AND MAN SAID, 'FUCK YOU!'"

"It was definitely a joke in a way, but I like humor that's got a serious nature to it. Certain things in the world seem so ridiculous that you have to kind of have a ridiculous reaction to them, and that was one of them basically."

**WAS EGYPTOLOGY EASY TO MAKE?**

"It kind of made itself in a lot of ways; I would just go to the studio, work on two or three tracks, finish them and then move on. And after awhile the tracks started to sort of gel together a bit, like molecules reacting in a way. They formed a chunk themselves—although that means something else, doesn't it? [laughing] So I blew this chunk and it came out as the album, you know what I mean? I hurled and there it was.

"And it's the size of Manhattan, too, let me tell you."

OH JEEZ...ONE MOMENT WE'RE TALKING ABOUT THE VASTNESS OF GOD AND THE NEXT WE'RE TALKING ABOUT HURLING THE SIZE OF MANHATTAN. I LOVE IT.

"That's it. That's life."

**I'VE NEVER KNOWN WHY YOU GAVE YOURSELF A BAND'S NAME WHEN YOU RELEASED PRIVATE REVOLUTION A DECADE AGO.**

"Well, I think Elvis probably wouldn't have been as big if he'd been called Harry Snodgrass, and to me, my name sounds more like Harry Snodgrass than Elvis Presley. I didn't like [the idea of] seeing a poster with, like, 'Tonight, the amazing Karl Wallinger,' you know? I didn't want that kind of attention at all. And also getting a record deal and then creating the band seemed to be a sort of radical thing even though it went unnoticed by the rest of the world that this had happened. I'd lived a life surrounded by The Beatles and The Stones, The Who—you know, great bands—and to me that's what it was about. I was affected by all those bands and I just wanted to kind of create my own. I took a name and have created my own group. It's kind of the first virtual group ever."

**MCCARTNEY'S GOT AN ALBUM OUT RIGHT NOW AND I DON'T KNOW IF YOU AND HE HAVE EVER HAD AN ALBUM OUT AT THE SAME TIME.**

"No, but it's very strange: I was in The Times the other day in England, for the first time in my life, and Mac was on the other side of the newspaper and it was my idea of a sort of wet dream, you know? I do like his album, it's great. I think there's a lot of Beatley type stuff on it; obviously the *Anthology* stuff has rekindled a few old ideas and made him look back further to the sort of good old days. And I think it suits him. I think he's a British master of tunes, and he should be acknowledged as such really. I think this album goes a bit of a way to redressing that slight or malaise or little gray cloud that's hung over his output."

"He's got such a great voice, and on this record he sounds so young at heart."

**“I think if you want to communicate to people you have to respect what they believe.”**

the delevantes i'm your man



the debut single from  
the album  
*postcards from along the way*

"Mike and Bob Delevante combine big-city toughness with bluegrass twang. The duo's songwriting sets them apart from the root-rock rabble." A

ENTERTAINMENT WEEKLY

"Brotherly harmonies; country rock with an attitude; jangly, hook happy guitar parts; image rich lyrics." ASSOCIATED PRESS

ADD DATE  
July 14

# THE WALL

## A Conversation with Jakob Dylan By Nicole Sandler

**B**ringing Down The Horse has been out just over a year and The Wallflowers have recently begun to take things to the next level. On July 2, they embarked on a co-headlining tour with Counting Crows which will last through August 9. And a few weeks ago, they headlined their hometown LA's Universal Amphitheatre for the first time, having previously played only clubs and small theaters.

The Wallflowers are certainly another excellent example of the power of Adult Rock Radio to launch careers. When "6th Avenue Heartache" was released 14 months ago, it was an instant add at the format, and the ensuing months have seen the band's sophomore effort hold tough anywhere from #5 to #1 on the Adult Rock airplay charts. In this issue, we're also featuring an interview with Interscope's James Evans, so it only seemed natural to include a feature on The Wallflowers, as well. The problem was seeing if Jakob Dylan was available for an interview.

To my surprise, I discovered our very own Nicole Sandler (*The Album Network's* Rock Music Director and former KSCA/Los Angeles Music Director) was already slated to interview Dylan for an *AN* feature. When I asked her if she'd mind talking to him a little longer so we could present an extended piece in *totallyadult*, she quickly responded, "Mind? I'd love to!"

—John Schoenberger

I'll get the dumb question out of the way first, OK? It's been just over a year since the album came out, it's Double-Platinum, showing no signs of slowing down...how does it feel now? "I feel tired, but it obviously feels good, I mean, it's been a lot of work...I've been home very little so I don't know...I have to have my manager give me the updates all the time 'cause I really have no idea what's going on half the time."

You're doing really well.

"That's what they tell me."

I just got back from New York where I saw your face all over bus kiosks in New York. Everywhere I went, there you were.

"I'm sorry."

It's OK; it's a nice, familiar face.

"Well, I hear there's a billboard out here in LA somewhere, too."

I haven't seen that yet.

"I haven't either; I'm horrified to leave the house. When I was asked about it, they said it was gonna be in some bus stops in New York—I thought, 'Well, I won't be there for a while, so I guess that's fine.' And then I find out they actually used the same art for billboards out here somewhere, so I'm staying in the house...."

Don't want to come face to face with them, huh?

"No, my face is big enough as it is. I don't need to see it three stories tall."

Before this record came out, did you take a moment and think about what you wanted it to accomplish in terms of success?

"No, not at all. I never thought that far ahead, I just wanted to make the record that was right for us to make, I wanted to make sure the songs were right. I never really considered what it was gonna do, or what it might do, or what I wanted it to do. You know, I just wanted to get the record right and get back on the road."

You didn't think about seeing your face in giant billboards on Sunset Blvd.

"I did not really imagine that would happen to me."

# FLOWERS



**The Wallflowers' original guitarist, Tobl Miller, left the band after completing *Bringing Down The Horse*.**

"He actually officially left the group a few weeks before we started the record, but it was a friendly split, and he'd written a lot of parts and he was still part of the sound and was still part of what I was trying to do... so he just came in and continued to play, even though he really wasn't a member of the group at that time."

**Now his band, Maypole, has released its first album. Do you have any sage advice for him?**

"Not really. He seems to be doing OK on his own. He could probably give me some. The only advice I could give him is keep your face off the billboards." [Laughs]

**The only other original member of the band is Rami Jaffee, who's about to become a dad.**

"Yeah, in August... he's gonna take some time off from touring. We've got a friend who'll fill in."

**How weird will that be—looking over and not seeing Rami?**

"It's probably gonna be pretty strange. He's the only one that I've always seen on my left, you know? The faces have come and gone, but it's always felt like the group 'cause Rami—visually and his personality—has always been a big part of it, so it's probably gonna be a bit odd for a few minutes, I'm sure."

**Speaking of dads, how's yours doing?**

"He's fine. It got blown way out of proportion. I was over in Europe and doing, like, five interviews a day and every journalist had to ask me about it. You know, after awhile it was getting a bit tedious. All I could really say was, 'I promise you that if there was a problem, I would not be sitting here in Copenhagen in an awful coffee bar talking to you.'"

**I think when there's a lack of information, people fabricate things, so there was this giant media frenzy.**

"He doesn't speak to the press at all, so it didn't really help the situation that, you know, people were genuinely concerned and his camp wasn't really commenting one way or the other [about] what was going on. And since I don't really talk about him either, when I was in Europe, they assumed he was in a really bad way, they assumed that if I wasn't going home, we weren't talking. I would go through the airport and I'd see his picture everywhere. I thought it was kind of drag, in *USA Today* they had a thing on him and the last paragraph said 'Jakob Dylan is not expected to cancel his European tour to go home and be with him.' The whole article was set up like he was sick and I wouldn't cancel my European tour."

**Meanwhile, if it was something really serious, of course, you would have been there in a second.**

"In a second, yeah. I mean, even if it was remotely serious, I would have come home. I can't tell you how *un*serious it actually was."

# "I just wanted to make the record that was right for us to make, I wanted to make sure the songs were right. I never really considered what it was gonna do, or what it might do, or what I wanted it to do."

I won't get into a lot of uncomfortable questions, but I do want to ask about the Rolling Stone interview. In it, you dealt with a subject that you haven't really been very open about. Why did you finally decide to do it?

"I do understand that when people are interested in any artist, their past, their history, how they grew up and who they are is interesting at a certain point. I mean, I have the same interest in the people I admire; you know, I want to know a little bit about them. I just kind of felt that if I was going to accept doing the cover story for *Rolling Stone*, I couldn't pull that anymore—and I did think that it had a genuine place in the article. I still only gave up about 15% of the information I actually have, but up until that point I had only given up 3%—which was acknowledging that yes, it's true, I am related."

**Now that you've come this far, it feels right to give in to people's curiosity about something that's a part of you?**

"Right, it is exactly that, it is part of me...and the truth is I'm proud of who I am. It's just always been a distraction which kind of gets me into hot water, like I was saying before about the illness he had. You know, by having not talked about him for so long, it gives people the impression that we're not close—which isn't true, but I just thought it was all right at this point to do it."

**It definitely was and the article came out great—it was a nice piece.**

"I was really happy with it. I spent a lot of time with Gerri Hirshey, the writer. At one point I was kind of concerned that she wasn't really badgering me enough, because it's not easy to get me to talk about those things...but I was prepared to go a little bit of distance with her and then, halfway through, I was getting kind of concerned, like, she's not asking anything, she's not pushing me. Then, when the article came out, I realized that was actually part of her interview, you know, the information that I would talk about and what I wouldn't talk about, it became part of her whole interview."

**Obviously, privacy is something that you grew up with...that you were taught since you could walk. So do you ever grapple with the fact that, as a songwriter, you're sharing your deepest emotions—I would think that all comes out in your writing.**

"Yeah, of course it does, but it just depends on what kind of writer you want to be. I mean, some songs I have probably seem like they're pure entertainment,

when actually they're a lot more than that. You know that songwriters have small ways of entertaining themselves to get those ideas across without feeling like they're being too obvious."

**So you don't feel like you're giving away your deepest, darkest thoughts?**

"I think I speak about everything I want to speak about, but you don't have to be that obvious all the time. It's important to say the things, but I don't think it's necessarily important for people to understand what you're saying. More and more of the whole process is for you to say it; it's not really so that you know all these hundreds and thousands of people that you don't know will understand you."

**So it's OK for them to read their own meanings into them?**

"I prefer it, actually. I never really talk about the words only because, you know, half the time what people get out of your songs is better than what you're writing about."

**Was there a conscious decision not to print your lyrics?**

"Yeah, well, partly because of that. I think what people get out of songs is the most important thing, not to get what you're writing about. And the other thing is, I write songs and lyrics to go together. So, if you get the CD pull-out and it's got lyrics printed in it, that's like looking at a painting in black and white—it's only half of it. Those words are meant to go with the melody and a certain cadence, and if you don't have the melody and the tempos, they're totally taken out of context."

**But don't you look at it as poetry on its own? Not to bring up your dad again, but his songs were/are...the poetry of my generation.**

"Right, well I certainly think a lot of it is but, you know, it's very simple...I just made a choice, 'Yes, no, yes, no...no. I'm not gonna print them, maybe, on the next one.' And you know, I don't like quoting him myself, but when he got asked one time why he doesn't print his lyrics (which he does sometimes now), he said, 'I don't want my fans to get them for free. So then you can put out a book, they can buy more stuff.' [Laughter] My book is very small at this point."

**Have you been writing on the road?**

"Yeah. It's a bit challenging, there's not a whole lot of time, especially this last month while I was in Europe. If I had any chance alone I just slept—but yeah, I've got a lot of songs right now, ready for

something. I tend to keep all the ideas I get. On the road, I finish about 80% and they need 20% of real work when I get home. There will eventually be a lot of time to do that part, so I just keep track of them all on little recorders and on paper."

**Do you have a favorite part of this whole process? Do you like the touring? I think I read somewhere you don't particularly like the studio process.**

"It's just that I have a short attention span, that's all. You know, just being in one room for a long amount of time drives me nuts. I do like the road, it's like anybody's life...you know, you do live out there just like anybody, it is a job and it does become your life. Nobody gets up every day and loves a 100% of their life, really."

**How about the business side of it? Are you involved with that much?**

"Of course, I'm involved with it. I know everything. I keep very close tabs on all of that, but I've also been lucky to work with people that I trust and have done a good job for a long time for me."

**Do you get involved with tour schedules or what single is gonna be worked next or all that?**

"Things like tour scheduling I do, but things like what singles are next, I don't get that involved with that, only because that's the record company's job. I like all the songs...if they can make any of them stick on the radio that's fine."

**This might be like asking a parent if they have a favorite child. Do you have a favorite song that you've written?**

"I really don't, but I have favorite recordings. There are certain songs that I think came out really well, for which I give credit to all the people involved, not just my own part."

**The Rolling Stone article recounted a show in New Jersey where Bruce Springsteen played with you. Was that a thrill?**

"Oh, of course it was, yeah. I'm sure you would have liked it. He was great to us. He took us out to his house, spent the day with us and then came by the show and did soundcheck. Then he got up and played a bunch of songs with us that night."

**Can you get starstruck?**

"Oh yeah!"

**So, Springsteen is there, you know he's gonna play...do you get nervous?**

"If you don't, then you're just jaded, you know, so I definitely do. It's not so much starstruck...I mean, we're all human

beings, but when you think of a person's body of work and the capacity which they've been working in, you tend to get a bit intimidated."

**Sure, and the respect for the genius that you know is there, the fact that you grew up listening to his music.**

"And that's where most of it comes from—your memories of when you did have a much cleaner mind and when you more purely adored people. I did meet The Clash and Joe Strummer years ago when I was a kid and I would still be just as nervous today if I was in a room with Joe Strummer, only because I remember being 13 and looking at his poster."

**Right, yeah. So someday you'll do a show with Joe Strummer joining you on stage?**

"I hope so, we'll see. I'm hoping for it."

**Well, you've played lots of shows in Southern California, beginnings at Canter's Deli and Coconut Teaszer, then you played The Troubadour and John Anson Ford Amphitheatre. Now, you just headlined the Universal Amphitheatre. What kinds of feelings do you have doing that, being that this is home and that's a big step...do you think about that?**

"It's levels, but it does seem like a big step. I mean, we've kind of put it off for a while, 'cause it seemed like we skipped a level—we went right from The Troubadour, which is maybe 400 or something, to doing the Universal and there is a step in the middle, which is like the Wiltern Theatre. But we've been gone so long that we just kind of missed that step. I guess everybody thought it was time to make a step up to the Universal."

**How much longer are you gonna be on the road, do you know?**

"I have plans all the way through October."

**And then see what happens?**

"Yeah. There's talk of going back to Europe."

**Did you like it over there?**

"Yeah. I did like it a lot. It's just that I've been on the road for a year and a half and I didn't go there with a lot of stamina left. I've been pretty burned out and, as soon as we got there, the work had piled up. My day was booked up with interviews and televisions and then a show, and then all the meet & greets—all the stuff you do when you're starting a record, and I had already been a year into this record. But it was our first time playing there, so it was like starting over." 



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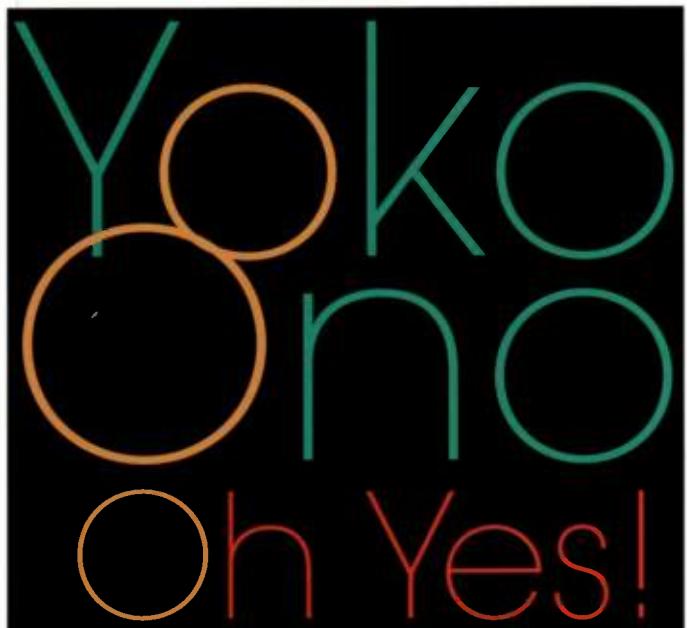
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# YOKO Ono Oh Yes!

By Jody Denberg  
Intro by John Schoenberger

I've been trying to get Jody Denberg, Program Director of KGSR/Austin, to contribute to *totallyadult* for awhile now, but his plate has always been full. So when the opportunity arose for him to talk with Yoko Ono—Jody's a long-time admirer—about her entire catalog, which Rykodisc will release on CD for the first time throughout the summer, he made the time to fly to New York to sit down with Ono and talk about the 11 albums and what they represent to her today. As you will read, Ono was candid about much of the intimate details behind the music and her current emotional state about those oft-turbulent times.

"The whole world hated me and my music," Yoko Ono remembers saying when asked to compile her material for a 1992 box set, "so let's bury it and leave it alone." The executives at Rykodisc did not, and the ensuing six-CD collection, *Onobox*, sparked critical hosannas that continued with last year's *Rising* and its subsequent tour. Now Rykodisc has begun issuing on compact disc—for the first time—11 Yoko Ono albums, replete with enhanced artwork and revelatory bonus tracks. The marketing tag for the series is simpatico with Ono's sense of humor about her often maligned yet frequently brilliant body of work: it's "Ono. Oh Yes!" The first three releases in installment one are collaborations with John Lennon, long sought on compact disc by Beatles' completists. *Unfinished Music No. 1: Two Virgins* (1968) is perhaps the best remembered of the trilogy, with Lennon and Ono unashamedly naked on the cover. "Well, John thought of that!" Ono laughed last month in her ground floor office at the Dakota building in New York City. "We could have looked better. I was four or five months pregnant. So between John and I, we would say, 'this is actually three virgins.'"

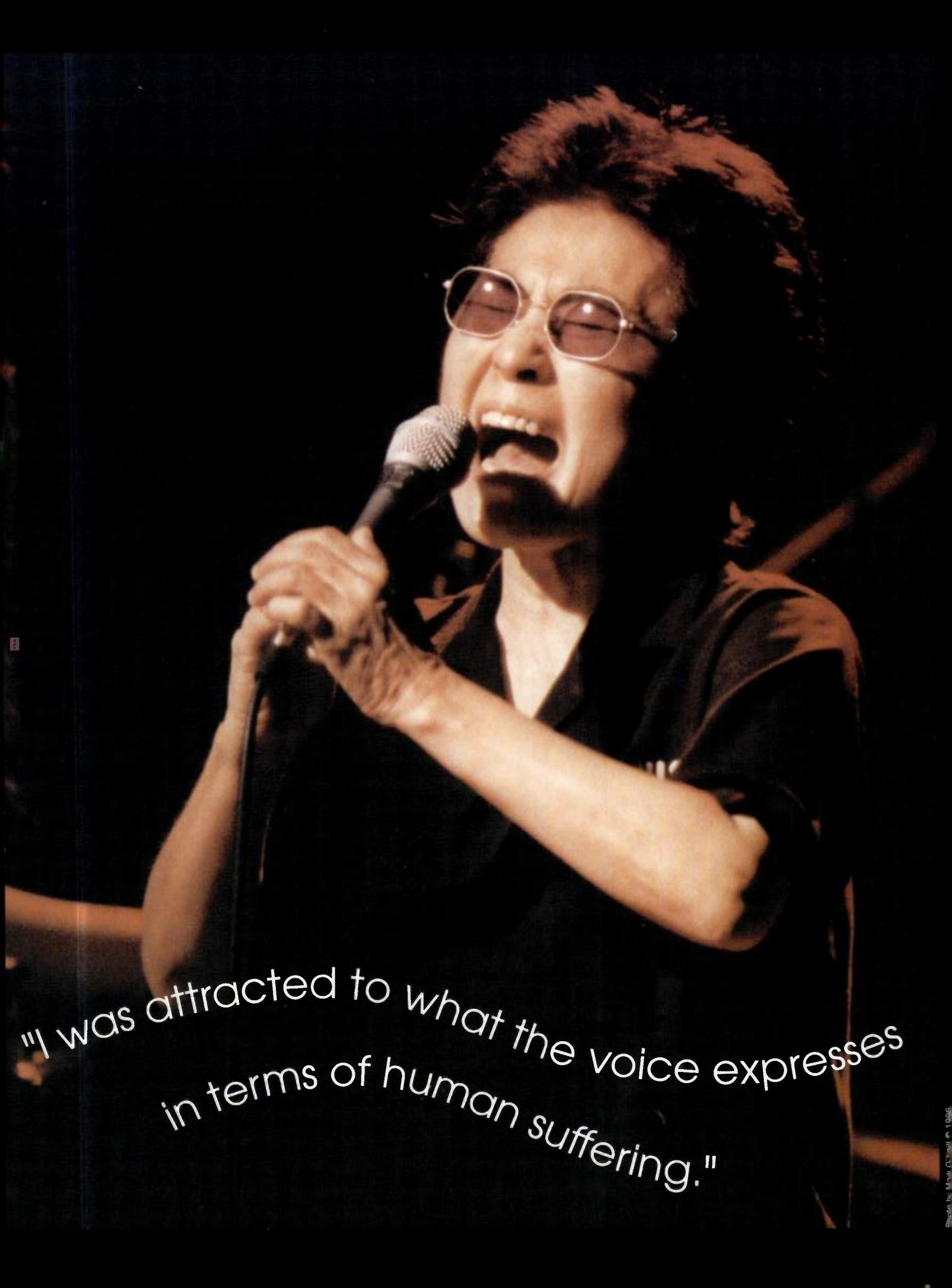
A spiritual cousin to The Beatles' "Revolution #9," the sound collage of *Two Virgins* was followed by *Unfinished Music No. 2: Life With Lions* (1969). Even with a recording of her dying baby's heartbeat and cover photos that chronicled both the Lennons' hospital stay at the time of that miscarriage as well as the drug bust that hampered Lennon's later quest for US citizenship, Ono views it with some emotional distance. "All these practical things that happened were, like, almost happening outside of us."

The distance comes because Ono measures and remembers her life as art. Her "wedding album" is the *Wedding Album* (1969), packaged with the couple's marriage license, photos, drawings and press clippings. On the CD itself is an audio-verité diary of the honeymoon bed-in for peace called "Amsterdam." So did the bed-in change anything? "It might have," Ono says. "That's another thing that's funny because people were scorning us. They were very upset with us. They were angry. They didn't think we had a sense of humor about it." It certainly takes a sense of humor to listen to "John & Yoko," the 22-minute recording of the dynamic duo repeating each other's names from separate ends of Abbey Road studios, both tenderly and thunderously. "I don't think we were just screaming each other's name," she states firmly. "It's music. It starts with a pianissimo and kind of a largo. And then it goes on increasing in speed, as well. [Finally] it goes into a crescendo—I mean, that's music!"

Stretching the boundaries of what is and isn't music is a hallmark of the "Lenono" works. They are filled with tape loops, found sounds and samples, elements that later found a home in the ambient, hip-hop and electronica worlds. The roots for these influential pieces are in Ono's musical schooling and the inspiration of her fellow artists in the New York City scene of the late 50s and early 60s. Yoko Ono's musical career did not begin with John Lennon. Ono's father wanted her to be a pianist because he wanted to be one, but *his* dad wanted him to have a career in banking. When she was two and a half years old, Yoko's father examined her hands to see if they would someday grow big enough to stretch an octave on the piano. "I really think that's when my fingers just kind of—my hands just shrunk," she recalls. "because I was born a rebel."

Ono's memories of her formative years flow freely only because she is asked; it is a time she rarely mentions in interviews, yet it's crucial to understanding her oeuvre. A classically trained pianist who studied musical notation by the age

continued ►



*"I was attracted to what the voice expresses  
in terms of human suffering."*



of four, she ultimately resisted using formal notation and developed her own style by combining Western and Oriental forms. While studying composition as a child in Japan she had a prescient homework assignment—to notate the sounds of her environment, from honking car horns to chirping birds. It made her hear the world in terms of music.

Ono and her father gave up on her being a great pianist, and since he felt that successful women composers were rare, he encouraged her to take vocal lessons. And with every subsequent exposure to increasingly extreme forms of opera and classical composition, and with the revelations of hearing Kurt Weill, Bertolt Brecht and Billie Holiday, Ono developed an affection for vocal expression as an instrument.

By 1957, after dropping out of Long Island's Sarah Lawrence College, Ono fell in with a group of radical artists and musicians including one of her inspirations, John Cage ("I go, 'Wow, so it's OK to be wacky!'"). Once, while recording her voice as an experimental accompaniment to a 1961 Carnegie Recital Hall concert, the tape accidentally zipped into reverse. "I thought, 'This is so interesting,'" she remembers. "And I imitated that." Thus Ono's singular vocal modulations were born. "I was attracted to what the voice expresses in terms of human suffering," she says. And her curdling emoting on the epochal *Yoko Ono/Plastic Ono Band* (1970), her first album under her own name, ran the gamut. "And when I was screaming, and all that kind of thing, somebody commented that this is too theatrical or dramatic. That's how it was perceived. Too animalistic. But we make those noises when we give birth to children. And so I was more interested in the sound of inner turmoil."

The intensity and seemingly angry quality of Ono's voice on *YO/POB* also came about because she was trying to cut a swath through a loudly amplified band that included John Lennon (who contributed some of the most inspired electric guitar playing of his life), as well as his famous drumming partner, Ringo Starr. "You find him totally amazing," Ono recounts with awe. "There's a dialogue that my voice and Ringo's drumming are doing. It was a very musically exciting experience."

Over the next 16 years and the course of seven more albums, Ono explored the realm of pop songcraft, often combining it with the experimental nature of her early work. Yet when you listen to the bonus tracks she has included on her first four releases (gentle B-sides like "Remember Love" and stark demos like "Song For John," both dating from the late 60s) it becomes obvious that more conventional songwriting was always a part of her palette. *Fly* (1971) includes hellfire rockers and magical love songs alongside indulgent soundtrack-like aural imagery, and both *Approximately Infinite Universe* (1972) and *Feeling The Space* (1973) are filled with songs of interpersonal relationships, character allegories and political sloganeering. These are albums with moments of pure profundity as well as sheer awkwardness, sometimes dated and at other moments timeless.

Ono and Lennon separated in 1973 for more than a year; when they reunited, she shelved an album called *A Story* (1974) to avoid having to answer questions about the lyrics written during their estrangement. It was a welcome, inspired inclusion as part of *Onobox* and will now be available, as will the slickly-produced *It's Alright* (1982) and *Starpeace* (1986), both of which offer texturally marvelous moments but spotty songwriting. The masterpiece of the Rykodisc reissue series is *Season Of Glass* (1981). An eloquent meditation on loss issued a mere four months after John Lennon's death, *Season Of Glass* was produced with the legendary Phil Spector until Ono decided (after the basic tracks were recorded) that the songs would benefit more from sparseness than a wall of sound. Although many of the compositions predate Lennon's murder, they fit together as a whole, including "I Don't Know Why," written the day after his death as revealed by the date of the newly added demo version: December 9, 1980.

"I was in the bedroom and outside there were 2,000 people. They were all just screaming this and that. And I was like (lowers voice), 'What? What? What?'" And then the song came in me. And I thought, 'Well, I better just do it,' because whenever I don't record a song, it usually just goes away and I forget it."

The cover photograph of *Season Of Glass* shows Lennon's bloodstained glasses reflecting Central Park West through one of the Dakota's apartment bedroom windows. Mentioning that there were charges of exploitation levied at Ono for displaying his famous spectacles in this fashion elicits her most emotional response of our conversation: "It never for a moment, even for a moment, crossed my mind that it was somehow using him or anything like that. I mean, John and I were like one person at the time. And I saw this pair of glasses with his blood. And that's the thing that you have seen. But I'd seen a floor with a pond of blood. And that was the reality. And this was like a very, very, mild expression of that. And I was totally amazed that people felt that I was exploiting him. It wasn't that at all. I felt the oneness with him and we were saying, 'Please look at me. This is what you did to me.' I mean, that's what John wanted to say, I think."

Absent from the reissues are the songs Ono contributed to the Lennon/Ono albums *Double Fantasy* and *Milk And Honey*. She feels they should remain intact in their original dialogue format (although they are included on *Onobox*, and Lennon's songs are on his collections, as well).

All these reissues act as a welcome companion to last year's *Rising*, which teamed Ono with her son Sean Lennon and his band Ima, on Capitol. It's a satisfying and vital effort which combines the best of *Plastic Ono Band* ferocity with *Season Of Glass* tenderness.

At 64, Ono is poised for a year of art exhibitions, and, maybe, a new album and tour next year. With her spiky haircut and healthy appearance (she quit smoking in December), Ono's got everything she needs—she's an artist, and she only looks back when people ask her to. The Beatles asked her to, and she gave them a tape of John Lennon's demos to concoct "new" songs for the *Anthology* series.

"I thought they did their best," she says of "Free As A Bird" and "Real Love." "It's a very difficult thing to do. One, John is not here. And, two, for the three of them to get together to record John's songs, it's a very emotionally straining kind of situation. And I think they did a beautiful job." 

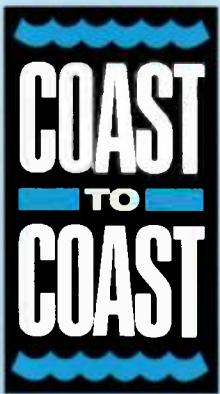


RYKO

\*Want more info on the Yoko Ono reissues? Call Rykodisc's Mike Marrone at 508.744.7678 or E-mail him at [marrone@rykodisc.com](mailto:marrone@rykodisc.com)

Want to contact Jody Denberg? You can phone him at 512.472.1071 or E-mail him at [jdenberg@kgsr.com](mailto:jdenberg@kgsr.com).

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# AUTONOMOUS RECORDS

# AN ENIGMA IN A SEA OF "MORE"



BY MELISSA BLAZEK

**Face it.** We live in a big country. We like big things. As a whole, Americans have been conditioned to want *more*, not *better*, and we'll do whatever it costs to achieve that gluttonous goal. But there are some hold-outs, some refreshingly righteous rebels out there who eschew the seduction of flashy (and risky) high-dollar dealings, who instead, choose rather to dedicate themselves to the fine art of attention-to-detail and who consider nurturing their charges a priority.

Autonomous Records is one of those rare examples. The small Atlanta-based company (originally begat in 1993 by the hard-working road-warrior members of Jupiter Coyote to peddle their own recordings) maintains a carefully constructed business structure which allows them to comfortably live and work in the present, but still operates with enough foresight to prevent sabotaging their financial future.

With a subtle, symbiotic relationship, Autonomous President Steve Epstein and his number one man, General Manager Larry Mills, balance the company's executive theory perfectly: Epstein designs and keeps tabs on the bottom line and Mills creates the most profitable touring, marketing and promotion plans possible within the determined financial parameters. The result? The artists on the label's roster—backed by a rock-solid professional foundation—have been afforded the luxury of maturing creatively at their own pace.

Epstein recently took time out to school us on his business theory and, in the process, preached the sweet Southern gospel of Autonomous Records.



JUPITER  
COYOTE

BLUE MIRACLE



BETH WOOD



UNCLE MINGO



SISTER HAZEL

#### Describe the evolution of Autonomous Records.

"Autonomous Records was started by myself and three of the members of Jupiter Coyote."

#### Which three?

"Gene Bass, John Felty and Matt Mayes. And it was started literally to release Jupiter Coyote's music. We decided that since we were doing it ourselves, we would call it Autonomous."

#### You're also with Split Nickel Entertainment, the management company.

"I was managing Jupiter Coyote, [and] I started Split Nickel Entertainment sort of for the same reason I started Autonomous—because I needed something to go by. Then it evolved into a full-fledged management company that handles five other artists, one of the artists being Sister Hazel, who are really flying up the charts right now. So not only do I run Autonomous Records, I also manage Sister Hazel as well as Jupiter Coyote."

#### Did the guys in Jupiter Coyote ever have a hands-on day-to-day hand in the label?

"That was pretty much me; the three members of the band have never really been in the office day-to-day. It was me at the beginning distributing the album, and [we brought on] Larry Mills on about three years ago to help distribute the Jupiter Coyote albums. And then we brought on a second artist called Blue Miracle. And that was really when things started—I was to the point where I was booking the band, I was managing the band, I had a lot of duties and my publicity and marketing was starting to fall by the wayside—so we brought Larry in to handle all of those things."

#### And today, what size staff do you have?

"We have a total of six, if you include one intern. And just to give you some basics of the beginning, this was started by the band to get their music out, but it was started by me in the fashion that we are very business-oriented. I was brought in because I knew about small business operations, I knew how to turn a profit and I knew how to run a business. The business just happened to be selling records, but I really emphasize the fact that we are run like a small business. We're not out there to go into debt; we're out there to sell CDs, to make a profit, to run overhead, to do all the things you need to do to grow a business."

#### Oh yeah, definitely. Along those same lines, I'm very impressed by the marketing aspect of your merchandising; it seems you take it very seriously.

"Yeah, about two years ago we set up a separate company called J. C. Merchandising. Right now

ourselves—at least at the beginning—we had to work with touring artists who consistently tour every month so that we could use that in order to get extra publicity, in order to see more radio stations, in order to see more retail stores. It gave us the most visibility without having to drop direct dollars into any of the bands."

#### So you would say when you're looking for bands, you look for bands that are already very focused on reaching a large number of people in that manner?

"We are definitely about a good live show, taking it to bigger audiences and literally announcing you have an album out. There's one artist on the label, named Beth Wood, who did not have a touring base before we picked her up. Everyone else on the label had touring bases for us to work with so that we could take a date and call a store three weeks before and say, 'Pick up CDs,' then have them out to the show, then call them three weeks afterward and say, 'Please restock.' [We're] very much retail- and press-oriented around these different shows."

#### How do you see the Internet helping Autonomous?

"The Internet is interesting because I truly believe that five or 10 years down the road it's gonna affect record labels. Right now someone in the US can put music digitally up on the Internet and anyone can download it and they don't have to buy a disc. Now if you're in the US, they can sue you; but for all we know someone can go to some Third World country and start uploading every band they know of and all of a sudden no one has to buy a disc anymore. The cost prohibitive is that the equipment is very expensive right now to be able to burn a digital disc but technology gets better, what, every month?

"I truly believe that the Internet is going to be an asset at the beginning. A good example would be that if you go to a store and listen to our disc in a listening booth, you can do the same type of listening on the Internet—except at the store you can't rip the shrink wrap off and go further. On the Internet you can go through graphics and you can flick through the booklet, so it's a great way of disseminating information on all the artists, it's a great way of interacting and receiving responses from albums. But I think as it grows, it will hurt retail, I really do."

#### But do you think that aspect is balanced out by the fact that the information can be disseminated across the entire planet?

"It definitely does. We get a lot of mail order from Italy and Germany and Australia, Norway, Finland...the Scandinavian areas are probably one of our biggest areas."

**"I DEFINITELY NEVER WANT TO LOSE SITTING WITH A BAND 'TIL FOUR IN THE MORNING AFTER A SHOW AND HAVING A BEER."**

it only deals with Jupiter Coyote merchandise, even though we do sell CDs of the other artists. We're hoping to eventually be able to sell all of our artists' merchandise through that company too, even if it's not an exclusive arrangement, to at least allow people to be able to purchase items from anyone on the label, CDs or merchandise."

#### Your bands also take their touring very seriously. Touring is the true grassroots way of reaching a lot of people, isn't it?

"One of the things we ran up against at the beginning was the fact that it costs literally hundreds of thousands of dollars to even break an artist on a small level. You know, I can't imagine what Universal has put into Sister Hazel and they're just starting to break. So we told

#### Those regions have had a reputation for loving American rock for a long time.

"It's a hot area. We're also distributed in Europe; we use a company called Blue Rose Records. We distribute in six countries in Europe and probably moved about 6,000 CDs in the last year. These people pick up the CD, see our Internet address inside, jump on the Internet, see all the other CDs and we literally get mail order pieces that say, 'I like your music, pick one for me and send it,' because they know it's gonna be rock & roll, it's gonna be good stuff."

#### Tell me about Atlanta, where Autonomous is based.

"I'd say the clubs are very good about breaking artists. Concert/Southern Promotions' Amy Sigal is one of the best promoters in the country.

cont. ▶

They will take small artists and break them and move them through to the bigger clubs. We actually, through my management company, book the 700-man rock room in Atlanta called the Chameleon Club. So because we work with a lot of touring artists, we will break artists, too. The club will turn down a national whose guarantee is too high to put in a regional who draws in there any time, because they know who's gonna bring heads in the club. I would rather break these new bands than deal with someone who's just gonna come in and have a bad attitude.

"[Atlanta radio is] I guess, considered a hip scene, but they're not breaking new indie bands, they're not going out on a limb. I solicited the Sister Hazel song to several stations in Atlanta last September when Autonomous released the album. Everyone said, 'Yeah, it's OK, I got a lot of major stuff, I can't touch

STEVE  
EPSTEIN



LARRY  
MILLS



it.'

"That was the first time in five years that somebody said that. I said to them, 'I'm not giving you a hard time, I'm telling you that if I give you something and you listen to it and like it, *play it*, let the fans decide. You know Autonomous is gonna put quality music out for a long, long time and just give me a listen. If you say you don't like the album, I have no problem with that.' I didn't have any problem with it last September. But they've all added it within the last month."

#### What do you see in Autonomous's future?

"I would say probably for the next five years we're looking to be in a position where we can work with the

**"I WAS BROUGHT IN BECAUSE I KNEW ABOUT SMALL BUSINESS OPERATIONS, I KNEW HOW TO TURN A PROFIT AND I KNEW HOW TO RUN A BUSINESS. THE BUSINESS JUST HAPPENED TO BE SELLING RECORDS, BUT I REALLY EMPHASIZE THE FACT THAT WE ARE RUN LIKE A SMALL BUSINESS. WE'RE NOT OUT THERE TO GO INTO DEBT; WE'RE OUT THERE TO SELL CDS, TO MAKE A PROFIT, TO RUN OVERHEAD, TO DO ALL THE THINGS YOU NEED TO DO TO GROW A BUSINESS."**

smaller independent artists, the regional heavies, and still be aligned with a major one way or another so that if a song really jumps or a band really jumps and they need more than we can provide, we're able to move them on. If you hit a certain sales figure, the parent picks it up, you go along for the ride and it helps increase the label's value in the market.

"But I definitely never want to get away from the touring band. You know, when the major labels go out there and look for someone, they want you to be able to sell 10 million albums. For an independent, if you could have one Gold artist, you're doing great. And so the way I see it is, if you've got touring acts that, say, move 25,000 apiece, if you put 20 of them together, that's a Gold artist. And as long as you're not out there spending crazy amounts of money to get these artists

to a place where they can't go because they're still developing in their career, then you're [not] wasting your money. So you sort of become a Triple-A farm club where you are the artist development area and then once these artists are ready to blow, either you take them there because you're strong enough or if you're not strong enough, you have an alliance with someone who is and who will bring you into the game with the big boys and show you how it's played.

"I definitely never want to lose sitting with a band 'til four in the morning after a show and having a beer, you know, all those types of things. I mean, there are no stodgy suits, there are no little hippie kids here, we are very much business-oriented music fans."

#### Tell me about Sister Hazel's segue over to Universal.

"We released Sister Hazel's album last September, *Somewhere More Familiar*. We moved a lot of pieces in the first month, it started a nice auction up in New York and we decided Universal was the correct place to go. The band sold this album to them as a finished piece, they did not go in and record it for them. We were able to keep the back album and Sister Hazel's kept it with Autonomous. So they have a new album out with Universal; they've really been behind this band and they're gonna make them huge. In exchange, [Sister Hazel's] been able to keep the back album and release it through Autonomous in an independent fashion where it's better received anyway; the rates are four or five times higher.

"Another thing that the majors do that I never want to do to my artists is these packaging costs. You know, we manufacture [CDs] for about 25 different artists between all of our companies. So that being the case, I know what it costs to make a disc and when a major tells me it costs them three bucks and I know it costs a buck, that's where I really have a problem. So when we manufacture for our artists, we tell them what the literal cost is, we don't rip anybody off. In exchange, they just go around the whole country telling everybody how good we are. It's good publicity for us. And right now Sister Hazel is moving up with Universal really well and the back album has quadrupled in the last two weeks."

#### I've had a really good time with Jupiter Coyote's *Ghost Dance* this week.

"Oh, it's a great album, isn't it? The best thing they did was not using a producer; they produced it themselves. And it allowed them to turn up the sounds that they wanted to hear. They didn't have a producer in there saying, 'Too much percussion.' If they wanted percussion or guitar, they turned it up and I was really impressed with what they did; I think it's the best album they've done so far.

#### Beth Wood's album, *Wood Work*, is gorgeous.

"She is so young and so impressive, I think she's gonna be one of the biggest stars we're gonna work with in the future."

#### I got chills listening to her guitar playing.

"Oh it's beautiful and her vocals are so incredible. I don't know if you heard her wailing away in the background [on Jupiter Coyote's *Ghost Dance*]. She's on two things: 'Snake Handler' and 'Whoville'; when you hear those female vocals in the back, just ripping it, that's Beth.

"She got some real good response off that from major labels and I said to them, 'Listen, she's not ready yet. We're gonna have her tour, we're gonna put her in markets, we're gonna have her write more music, when she's ready I'll let you know.' And Beth is actually an artist that I manage also and so I'm in a position where when she's ready to go, I'm glad I'll be able to do it for her, but I believe that she'll leave a back album or two on Autonomous which will give her some nice cash flow. And so we're in almost a position of strength in dealing with these artists."

#### Yeah, you treat them good, they're gonna treat you good.

"Definitely, you know we're extremely fair, we're very up front. We don't go out there and tell somebody we're gonna move 50,000 pieces; if we think we're gonna move 10, we tell them we're gonna move 10. We set our goals extremely high, we set our expectations with these artists very low so that we always hit what we're shooting for."

"My favorite thing is sending bands their first check. You go with a major label, you don't get paid for a year, year and a half. You go with us, you're seeing your first check 60 days down the road. All of a sudden you just got a check for 10 grand and you're going, 'Wow, this is great!' and they had no idea it was coming. They just say, 'Wow, what else can we do?' and I say, 'You know what, you can set up a bank account 'cause you got more coming your way.'

#### Which kind of goes back to your philosophy of taking care of them and enabling them to continue to do what they're doing rather than setting them up with a huge debt that they'll never be able to repay.

"At this point we don't do tour support with our artists, there are no record advances. I will never lay out a half million dollars for an artist on an advance because it's so risky. My advances are gonna be \$10,000 or \$20,000 tops—monies that I know I can recoup right away and monies that a band may look at that and say, 'You know what, we're gonna get two or three times the rate, we're gonna work with people who are going to let us do our own thing creatively, this may be the way to go.' If they don't want to be there, hey, good luck to them somewhere else. If they don't want to be here, I don't want them there. But there's so many good young artists out there that are just looking for our situation 'cause they have heard the horror stories of no creative control and never getting paid and getting cheated."

#### Good karma will come around.

"Yes indeed."

#### So tell me at this point what do you have coming down the road for the next six months?

"There's gonna be a surprise Jupiter Coyote release that will go into a little different genre than the rock they've been producing. They're gonna go a little more Americana with some old stuff they're gonna redo and we've gotten some big interest out of Nashville on some of these songs that they feel can get heavy radio play. Strange Folk is in the studio this summer and that album should be out in the fall, and then there are one or two other projects we are looking at."

"I don't think we're ever gonna put out more than a few releases a year for the next couple of years. We really want to concentrate on a limited number of releases, work them to death and then move onto the next one. We will pick up back albums. If we pick up an artist that has a back release, we distribute it for

them, just to help them get it out there. But as far as new releases go, I'm hoping for a handful of releases a year tops and to do our own thing and try and burn our own path so that I don't have to worry about what anybody else is doing."

#### Looks like a good year ahead.

"I am definitely very excited. I find most of the people in this business are overgrown musicians that really would like to be playing instead. You know my background has always been completely business—I don't want to go play guitar, I want to handle the cash flow and make sure that every time we sit down for quarterlies you're smiling even bigger."

We Get It On.



**SEAN COAKLEY   LOUISE COOGAN**

PROGRESSIVE MUSIC MARKETING & PROMOTION

# Beth Orton's UNI VERS ITY

By J. Mikel Elcessor



**BETH**Orton started writing music only a few years ago and in that time she's traversed more varied ground than most artists achieve with twice the time. As a co-writer with studio genius William Orbit, she sang on his *Strange Cargo 3* release. She also recorded a trip-hop record with him. Orton also has made records with electronic übermeisters The Chemical Brothers as well as the self-described "fuck-off jazz" combo Red Snapper.

If one were to base any expectations on the sound of Orton's *Trailer Park* on her previous choices of recording mates, you would be in a dangerous place. Besides, résumés are so deceiving. Maybe we're really talking about pedigree here. Breeding is a tricky thing, though. The variables inherent in even basic matches yield possibilities that make the most hearty punters faint. Nevertheless, Orton's carefully managed musical breeding and embrace of the unknown has parented a record that, if it is thoroughly considered, could cause a complete re-evaluation of what it takes to make an interesting singer/songwriter record.



The album is about "the wishful commitment and the fear of commitment," Orton confesses. "The two things are just constantly at battle with each other." In the misty-eyed and introspective world of singer/songwriters, this is not news. In a world where the moist crumbs of our lives are grist for insouciant talk shows and tabloids, it seems downright quaint. Nevertheless, Orton manages to bring forth an intangible "other" that lives in art, that touches one deeply. The final impression is not "tell us more," but a kind of knowing identification with the sentiments she has expressed. Once the album has been absorbed and the work can be related to as a whole, it is completely apparent just how far Orton has traveled to make the record possible.

On *Trailer Park*, Orton sings that she's "not gonna lay down and die for you," and then demurs and shrugs the world off in conversation by saying that "the only thing I've ever committed to is my music. At least in any deep way." In the ravaged Shakespeare, you could almost

say thou doth protest too much. Only the most committed would ever entertain the possibility that a response as extreme as dying for another is a reasonable next step. Beth Orton is funny that way.

*Trailer Park* is one song shy of a dozen and never breaks much of a sweat. The performances are relaxed, almost offhand, affairs where nobody seems very self-conscious. It's a fun record to sit back and reminisce as you listen. Orton's delivery and the musical palette is familiar and natural, and that leaves the edgy, anxious need to be original at all cost at the door. Names like Sandy Denny, Nick Drake and Tim Buckley are conjured. Smart, breezy 60s pop like the Mamas And The Papas, Spangly And Our Gang and The Rascals suddenly reappear in a new light as Orton's choruses flow like water.

"[Each song] starts with me and a guitar. I play my songs for them. If the guitarist feels like playing along, he'll start playing along, then the drummer, and sort of like that. It's just like that. I

chose who I wanted to have play on the album and that's as far as my control went over what they would play and when. I knew who I wanted insomuch as I wanted it to be a real experience of getting different people from different musical backgrounds in the same room and then seeing what they would do naturally."

The band assembled for *Trailer Park* doesn't seem to have an agenda beyond making Orton's songs work. The performances have a uniformity that speaks for the player's musical coherence and professionalism, not their lack of ideas.

"We recorded it all live," Orton explains. "There were, like, four of us who mainly recorded all the songs together (Orton, guitarist Ted Barnes, bassist Ali Friend and drummer Will Blanchard). We did eight songs in five days. Basically, that's how each track would grow. It just built and then it was like, 'Well, maybe we need strings on a certain song or this would sound nice with Hammond, this would be nice with harmonium.'"

# Orton is apparent among the instrumentation like a ladybug in the middle of a big, white Queen Anne's lace.



The recurring standouts on the release are Friend and the production team. Red Snapper, that not-too-polite English jazzesque outfit, loaned Orton their brilliant upright bassist, and his vicious sound is the magical thread throughout the release. Friend's pulsing, probing bass lines are always amplifying Orton's narrative, sometimes drawing out the tension as the story builds or accentuating the critical element in the vocal line.

Victor Van Vugh and Andrew Weatherall, the alternating producers of *Trailer Park*, are producers that, for Americans, are hidden in plain sight and are Beth Orton's secret weapons. Van Vugh's past work has brought Nick Cave and the Tindersticks into sharp focus. Weatherall is part of the Two Lone Swordsmen production team and is one of the brightest lights in the UK's electronic music scene. On their respective tracks, they keep Orton's voice front and center in the mix. Orton is apparent among the instrumentation like a ladybug in the middle of a big, white Queen Anne's lace.

It was a natural transition for Orton to move from playing acoustic guitar with a friend in a pub "like two little weirdos" to the highly polished production of Van Vugh and Weatherall. It was as easy, to be precise, as meeting your friends at the neighborhood pub.

Weatherall was initially intrigued by Orton's pub performances and liked her songs, so he asked to work with her. Orton really liked Weatherall's work with Primal Scream's *Screamadelica* and is a big Tindersticks fan, so Van Vugh was already someone she respected.

"We all knew each other from the same clubs, basically. It was a total friend basis. We just would all end up at the same club at the end of the night, dancing to the same music and chatting. That's how a lot of stuff happens in England."

Actually, Orton's explanation is a little oversimplified. She was already a noted presence through her work with William Orbit and "some of that was mixed by underworld and so my work had gotten around. I mean, I'd be at a club and some of it would come on and so it does make sense, in a weird way."

While the production pairings and the techniques they employed seem odd on paper, the record is a seamless merging of elements that all support Orton's clearly

articulated vision. On the tracks he produced, Weatherall, with the Two Lone Swordsmen production team, took the live rhythm tracks and "looped up bass or drums that were already there and just messed with them a bit." Orton remarks that, "Originally, I wanted the whole album to be like that, but it just seemed lovely enough with Victor's production, so that to get Andrew to just work with it all didn't seem like the right thing, so we just had Andrew do the three tracks." The Weatherall selections are a bridge between Orton's earlier work with Orbit, a partnership that didn't always produce work that was an even match for the pair's talents.

"The singer/songwriter bit has come later. I tried to do that with William, but it wasn't very successful. On that first album, William really led. I wrote the words and the melodies, but it was all William's backing and he would get involved in the melodies somewhere along the line."

Beth Orton's alternating breathy and full-bore delivery give her up-front-but-let's-not-give-away-too-much lyricism life. "The songs are kind of personal to me, in some respects, but they're not just total diary entries. It is confessional, but not totally so." The emergence of the material comes from her willingness to turn to the flotsam that our psyche churns up every night as we sleep.

"When you're just sort of half awake, half asleep, it does add a certain edge to it. Also, I feel open to it. All of your senses are a little bit softened, maybe. A lot of [the lyrics] come from stuff I write down and then forget about. Then later, when I feel the urge to write, as inspiration, I'll look through some of the stuff I've just splurged down on bits of paper. I've got boxes of bits of paper. I'll find something and go, 'Yeah, all right, that's pretty mad,' and just mix it in with other bits of inspiration."

"I turn away from my music as soon as I make it. It's that same concept of putting something down on paper and putting it in a box and not looking at it. When I made the album, I just put it in a box and didn't listen to it. I just couldn't listen to it. I'd done it and I just had to break away from it to get some kind of objectivity."

To Orton, *Trailer Park* is now more than a year old, and she has returned to it repeatedly and, still finding the material invigorating, is looking forward to touring the US and performing the songs. The act

of performance is an act of discovery for the songwriter. "For me, I just try to keep it fresh. I find more in [the songs] every time. Some nights it can be quite upsetting and I get really angry onstage, or other emotions start running around within me. Sometimes it really adds to the performance. It can bring up quite a lot of the old ghosts, standing onstage. It can bring up the reasons why I wrote those songs to begin with. Things that, in daily life, you try not to think about because you just need get on with it."

"Nine times out of 10, I come offstage feeling really euphoric. It's kind of scary sometimes. I get really fired up. The only time it's not euphoric is when I come offstage thinking, 'I didn't put that across well' or, 'I was putting on an act.' I don't put on an act. I just go up there and be me, really. Fact is almost always more interesting than fiction."

Beth Orton's non-act will be part of the "Lilith Fair" tour this summer, and her lineup includes a Wurlitzer organ, a small string section and a bass player. "We all have our parts and we all play really minimally. It's a really lovely sound and it's different, especially in England at the moment."

*Trailer Park* has "been a well-kept secret [in England], to a certain degree, which is what we wanted. We didn't want it to be just a big hyped-up thing. It wouldn't be right. You either get it or you don't. America seems to be getting it really well, which I love. In America, the record was just accepted exactly how I would have wanted it to be accepted."

*Trailer Park*'s is a surprise and wonder. Orton says she's a romantic, but "a sexual romantic. I'm not all flowers and all that bollocks, that's not my romanticism. I'm a political romantic. I'm a revolutionary romantic. I like the idea of these things bringing us together." *Trailer Park* is, if anything, a record that brings people, styles, influences and modes of expression together. In just over an hour, Orton steps away from the pack and, from this decidedly non-traditional source, we finally have a sense of the future of voice-guitar music. 

As always, J. Mikel Elcessor delivers another insightful and great-to-read feature for us. He remains a *totallyadult* regular.



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Vice President, Columbia Records



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Captain Paul Schindler  
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# The Inner Scope Of

By John Schoenberger

You'd have to be living in a cave to not know that Interscope is the hottest label in the business today. In the areas of pop, rock, urban and rap, they've enjoyed several multi-Platinum success projects over that past 18 months or so. But, like all labels, it didn't come easy. The promotion, marketing, sales and press departments have picked their winners and put in months of dedicated effort to realize these successes.

Our very own James Evans is part of that crack promotion team

and is a perfect example of the stick-to-itiveness that's one of the hallmarks of Interscope Records' style of doing business. The high horse he's been riding for 14 months or so has been, of course, *Bringing Down The Horse* by The Wallflowers, the amazingly successful sophomore effort from this LA-based band. But the label's roster certainly boasts other potentially successful artists such as Ron Sexsmith and Huffamoose not to mention mainstays like The Brian Setzer Orchestra and Linda Perry.

But where did Evans come from before we got to know him few years ago and, more importantly, what makes him tick? These and many other questions are answered in this in-depth interview you're about to read.



RECORDS

# James Evans

## **Give me a rundown of James Evans in the music business.**

"I worked for a management consulting firm for three years after college. It was a great first job, but it was set up so you would leave after three years and go back to business school. I came to the conclusion that it was the mid-life crisis highway. At the time a friend of mine was music director at WHJY/Providence, RI. He let me know about a marketing director job that was available, so I took it—that was my first job in the business. WHJY is the big AOR in Providence and their AM has the Bruins, the Celtics and the Patriots, so it was a pretty active station promotionally.

"I did that for almost two years. This was when everyone was paying way too much for radio stations and then taking a bath when the debt service came home to roost. A lot of my favorite people at the station were getting squeezed out and it wasn't all that much fun anymore. At that time, the local Boston job for Island Records came open, which was always my favorite label back then. U2, Traffic, Grace Jones, Etta James, Tom Waits, pretty much anything that was interesting was on Island. So I went there, but that was a pretty short-lived experience. Polygram had just bought Island and I knew that there was a good chance that they would make a lot of changes in a short period of time. My feeling was, 'Well, I'll take my chances and make enough of a dent in six months so that I'll be in a good place when it happens.'

"Well, as luck would have it, the unraveling started to happen a lot sooner than that. But luckily for me the one record I did have at that time was Drivin' and Cryin's *'Fly Me Courageous'*. That made a very positive dent in my area. So when Hollywood Records was starting up and they were looking for people, it helped me to get the job doing New England Promotion for them. I was with Hollywood for about four years."

## **So that's where they taught you about putting your nose to the grindstone, right?**

"Yeah, it sure did. But no matter what label you work for you have to put your nose to the grindstone. I did that for four years, three of which were in Boston...then they moved me to Chicago, which was hard. I was really comfortable in Boston, but the nature of the beast is you have to move around."

## **Especially if you're going to get some experience under your belt to ever go national.**

"Yes. That's true. But it wasn't a smooth transition, I went through yet another company 'reorganization,' where, again, my boss changed and the vast majority of my co-workers were 'downsized' (don't you love the euphemisms these days?). Luckily, thanks mainly to Brenda Romano, I eventually ended up in this job while still residing in Chicago. In retrospect, it was good thing because it made it easier to travel incessantly to get to hear many of my stations."

## **You mean you traveled more then than you do now?**

"Well, yeah [laughs], somewhat. I traveled and saw a large percentage of those I deal with in the first six months of being here."

## **When you get out there regularly like that, all of a sudden psychologically it seems like you've been around a lot longer.**

"Yeah. Then we also had a sort of enforced down time of four or five months. We were going through our change of distributors late in that year and we didn't

really want to put out a whole lot of new records, especially to a brand new area of radio, Adult Rock. From November to that following April we didn't put out many new records. Luckily for the label we had a lot of big records at that time that we could just go deeper on, so that made that period a lot less rocky than it could have been. For the most part, the label began to really attack this the way we wanted to in April of 96 when The Wallflowers record was released."

## **So we're talking 14 months later and guess what's still number one on the totallyadult chart?**

"You get one once in awhile."

## **Yeah. One killer record, that one killer artist that you can use as leverage to help develop other artists. The Wallflowers have certainly turned into something you could parlay into Interscope being real players with the format.**

"If people have seen it work once in a big way from you, then they have some faith that you're gonna have a chance to take the right steps to give everything its best chance to succeed. The reality of it is that none of us can know how a record's going to do. I had a great feeling about The Wallflowers' record, but you never know how something's gonna be received by radio or by the public. Once it's out there, you find out."

## **So what do you think some of those right steps were?**

"*'Bringing Down The Horse'* is just a great album. Song for song it really stands up; it's a well-written and well-produced record. I think the company could have done a lot of things wrong and it probably would have succeeded in spite of us, but luckily, I think we did a lot of things right. We spent a long time going around personally playing it for people months in advance, we took a lot of people out to the shows when they were opening for Chris Isaak, late in 95 and early into 96. There was also a positive feeling for the band from their first record, too. The first single, "6th Avenue Heartache," was a really strong song. Also, I think people do like the fact that if you're working fewer records and stay on them a long time, it gives them a little bit more confidence that they are gonna have a chance to come through, and we've tried to do that as best we can."

## **Absolutely. Certainly the record has become successful in just about any format you can name. But I think this is the latest example of where you can point to our format, the Adult Rock format, as truly helping to break an artist, break a career. We did it with the Counting Crows, Joan Osborne, Sheryl Crow, Dave Matthews Band and so on. The Wallflowers is that next great example.**

"It's certainly one of the most recent examples there is of that. I know there's always grumblings out there about the Adult Rock format not getting the respect that it deserves, but hopefully the more stories like this that develop the less that will be the case over time."

## **The weird thing with this format is you can't just cookie cutter it and take it from market to market like you can with some other formats.**

"Nobody wants to get into another long harangue about what the format is, there is no simple definition to it. I know people like things in nice neat little boxes but

*(cont.)* →

sometimes it doesn't work that way. There's clusters of stations within the format that are all doing something a little different in terms of what their target is, how they rotate records, all that stuff. If there's a thread of continuity it's that they all are playing 25+-leaning rock music.

"And then you can start getting into your nuance arguments after that. For the most part, everybody has a fairly hype-free delivery. Then it's a specific market by market, station by station thing, you just have to know what each of the stations are trying to do and see how you might fit within that."

**Exactly. It's very rare to have a record like The Wallflowers' that can satisfy literally almost the entire Adult Rock panel. I have 105 stations that are in the totally adult panel and there was probably a time at the hottest moment of The Wallflowers project when you had 100 or 102 of those 105 radio stations—that doesn't happen often.**

"No, it doesn't. You usually have a relatively short window of time to have that happen because there are gonna be some stations out there who don't play any record for more than five or six months, no matter how many tracks they play. So that being the case, after five or six months they're out of your equation. You're either gonna get to that hottest point the first five or six months and bring in close to all of them, or you're not."

**And that's also from current rotation point of view. There's still plenty of stations that still have a tremendous amount of recurrent play going on.**

"The recurrent play sells records as much, if not more, than current play in the adult world."

**Especially if you're complementing a record that's now crossed over to so many other formats. Around that same time as the release of Bringing Down The Horse, you had the Brian Setzer Orchestra album, which also had a really nice run at radio.**

"Yeah, actually that project is one that I loved working on and I look forward to his next record, too. I don't think people realize that *Guitar Slinger* has scanned 130,000 pieces strictly in the Adult Rock world. It got a smattering of play at some AOR stations and some modern stations, but for the most part it was our world and outside of maybe Lyle Lovett, and one or two others, I can't think of a whole lot of artists that are gonna scan 130,000 or more albums just from Adult Rock airplay. And Brian's live show is fantastic; it's a stew of rock, jazz, blues, big band and it's just a hell of a lot of fun. As

and not looking at it like a necessary evil, 'cause when they're fighting it all the time, you're not gonna have as much fun out there. I think most of the bands on our label are pretty content and look forward to touring."

**The latest project that you've really been out there extensively setting up is the new Huffamoose album.**

"We took a long time to set it up and we're trying to tour them intelligently behind the airplay that we're getting, so it has a chance to breathe and maybe make some kind of a dent. By playing it for people individually and getting it to people early, it doesn't seem like it's just another record that came across their desk. It's a record that we feel has the kind of sound that can be comfortable on a lot of different radio stations and for a lot of different kinds of people, 'cause it rocks—it has some edge to it—but not so much of an edge to put people off."

**And it's lyrically intelligent.**

"Yeah. And they're *very good* players...you've got to see them live. They were all in jazz bands before they were in rock bands, so that gives them a sense of improvisation which makes every show a little different. But, again, all this stuff is all well and good, but if the music's not there, you can do everything right and it'll be a tree falling in the forest."

**They have a little more left-of-center musical approach. I liked the record, but after I saw them play live, it totally expanded my perception of what Huffamoose was all about.**

"Left of center is sort of where we made our home, whether it's Nine Inch Nails, Snoop Doggy Dog or Marilyn Manson."

**Or Ron Sexsmith. It's such an overused word, but he really is a sensitive songwriter.**

"He's definitely an artist's artist, but hopefully he is more than that, too. Hopefully radio will embrace him."

**Certainly a lot of ground was laid on his first album back in 1995 to make the impact for this release a more likely situation.**

"Yeah. It showed up on your "State Of The Format" questionnaire as "The Most Overlooked Album Of The Year." That's not a list I want to end up on again. The good news about that is people understood it was a fantastic record, whether they played it or not. In that respect, it reminded me of Emmylou's *Wrecking Ball*. But now it's 1997. We have a fantastic new record. Critics and other artists, including Elvis Costello, Paul McCartney, John Hiatt, Radiohead, Bonnie Raitt and many, many more are falling all over themselves with praise. Sometimes less is more. He deserves to be heard. The rest of the world gets it. He debuted at



**“Stations are coming to the conclusion that abdicating a big hit song that started with your station, when everybody else starts to get on board, is a mistake. You're not gonna get the credit or the equity stake in the band that you deserve if you do that.”**

a side benefit, if you want to show off your radio station to advertisers, I can't think of a better show."

**Yeah, it's a nice, cheap show to put on the road, too! [laughs]**

"It's like turning around the QE2! It's unique on one side, but with that uniqueness comes expense. It certainly is expensive moving 22 guys all over the place, but the nice thing about it is almost everywhere they've played, the next time they'll play a much bigger place 'cause the word does get around on these guys."

**So a band being on the road is really an important equation for the entire project, isn't it?**

"For all projects. All our bands are pretty much continually touring, that's part of the deal when you come here. You hope the bands are enjoying that process

#45 in Japan selling 14,000 units his first week out. Play Ron and help stop the dumbing down of America!"

**I think one of the unique things with Interscope is that you pick your records wisely and within each format, whether it's rap, rock, pop, adult rock, alternative or whatever, you seem to keep it well balanced so each of the specialists within the label can really take it all the way down the line and not just get it started and hope momentum takes it the rest of the way.**

"Yeah, that was one of the attractions of the label when I came here. It's gonna get harder to maintain that as we grow. We're signing bands and we're in the A&R wars getting our share of bands. The challenge is how do you spread these things out so that you don't get in your own way? Sometimes that might mean

(cont.) →

# Imagine...

## A Full Agenda Already Announced!

### THURSDAY, AUGUST 14

- 9:00 A.M.** CADDYSHACK SESSION:  
THE KID LEO 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

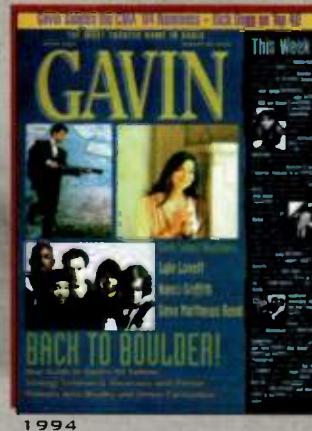
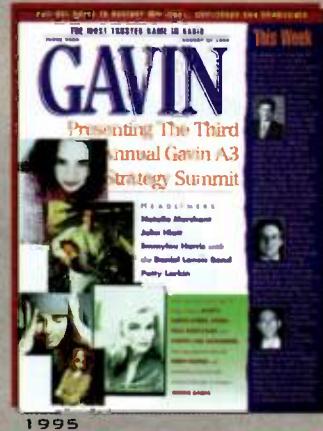
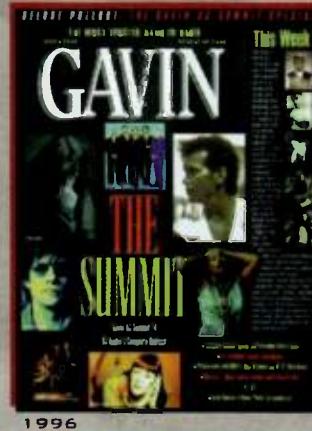
- 8:30-9:30 A.M.** MANAGER'S SESSION:  
GAVIN GM PRESENTS
- 9:00-10:00 A.M.** BREAKFAST
- 10:00-11:00 A.M.** GUEST SPEAKER TBA
- 11:00-NOON** TRENDS & LIFESTYLE SESSION:  
LIFESTYLES OF THE ORDINARY & ANONYMOUS
- NOON-1:30 P.M.** LUNCH SESSION: LUNCH AND  
MUSIC FROM THE STARS OF TOMORROW.
- 1:30-2:45 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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that some records don't get released as quickly as the bands might want, but in the end it's better."

**You guys also do something unique. When you have your marketing meetings, there's an open door policy for band representatives, such as managers, to sit in on the meeting, at least during the discussion of that particular project.**

"Oh yeah. That seems fairly natural to me, and you know, as long as I've been here, that's the way we've always done it. In fact, the bands are probably the loudest voice picking what the singles are. It's people's lives, you know. I mean

**It's good programming sense. On the commercial side, as things are becoming more singles driven, as lists are becoming tighter, our universe of Non-Commercial Radio is become more important again in terms of developing exposure and depth for artists in the market. The Non-Coms that have really stuck around, and particularly the ones that are on my panel, really do make a dent within the market—they're tastemaker radio stations.**



**“You know, when I lived in Chicago, if I heard something on 'XRT that I didn't necessarily love right away, I questioned myself, not the radio station. And I think much of Non-Commercial Radio has that kind of passionate fandom.”**

you want to give them as much control of their own destiny as you can and it's important to be up front with people and be in constant communication and that starts at the beginning. Why not have them involved in the process from day one, instead of selectively parcelling out what you want them to know? Invariably that's gonna bite you in the rear end if you do it that way."

**It's been about two years now since you've specialized within the Adult Rock world. And we've certainly seen the format evolve considerably in the last 18 to 24 months. In what ways have you seen it evolve?**

"You know it's hard to pontificate on this because it presupposes that we all have the same definition of what the 'format' means, so I always get a little leery about getting on the soap box. But just in terms of the collection of all the radio stations I talk to consistently, I'd say it's gotten a little more single-driven and a little less album-driven."

**Do you think that the labels more regularly putting out a CD-Pro single before the album is the reason for this, or do you think it's radio wanting to know what the key or next track is going to be?**

"I think it's some of both. Certainly some stations have evolved from 20 spins to 40 spins a week on a record, but I don't think the labels presenting them with CD-Pros had anything to do with that. But that programming philosophy is making it more single driven. I also think the most successful stations would rather be part of a project that is ultimately going to be big, so that they can get to it first, get their teeth into it, get an equity stake into it before it spreads out. Those are cume builders, they bring some people to the party, they replenish your 25 to 34s and let you not go cradle-to-the-grave with the same people. You gotta keep bringing new people into the store."

**Generally speaking, lists seem to have gotten tighter and shorter, too.**

"Lists have gotten tighter and shorter. People are sticking with songs a little longer because it takes awhile to familiarize a new song, especially with many adults. Stations are coming to the conclusion that abdicating a big hit song that started with your station, when everybody else starts to get on board, is a mistake. You're not gonna get the credit or the equity stake in the band that you deserve if you do that."

"Absolutely. In the grand scheme of things, they're the most loyal group of stations. They're also the ones that are most texturally varied. At the commercial stations, if it's a tasteful mid- or down-tempo song, you've got an immediate strike against you. And that's unfortunate because a lot of really good music in that vein is never gonna see the light of day at a lot of commercial radio stations. The non-commercial stations are pivotal to those different kinds of records. They're real musicaholics, too. You don't have to harangue people to listen to stuff, they're gonna be listening to it as soon as they get it."

**Yeah, exactly and there is a large group of artists that still have a home at Non-Commercial Radio that maybe three or four years ago had a broader home at Commercial Radio, but don't now because of the nature of competition out there or the new ownership rules which have made a big difference in the way a lot of stations approach programming.**

"Oh yeah. We could make a long list of artists like that. A radio station evolves to its highest point when listeners are fans enough that when they hear something new on it that they might not necessarily get, the fact that the station's playing it is endorsement enough for them to care and want to be into it."

**Yeah, they got the real front line listeners for sure.**  
 "You know, when I lived in Chicago, if I heard something on 'XRT that I didn't necessarily love right away, I questioned myself, not the radio station. And I think much of Non-Commercial Radio has that kind of passionate fandom. When they're playing something, just the endorsement that it made on their airwaves gets their listeners to really pay attention and there's a lot of great Non-Coms you can say that about, too. I've had plenty of shows where a Non-Com station in a medium market has created enough passion to outdraw a show in a bigger market supported by a commercial station."

**Anything else you got in the wings before the end of the year we should know about?**

"Right now we're into Ron Sexsmith and Haffamoose, and will be continuing to ride the beast that is The Wallflowers. I think that we'll do at least one more song from them and that'll take us through the end of the year. There are some things that are coming down the road, but given the short attention span that everybody has, talking about two new things is plenty." 

Get ahold of James Evans at 310.443.4559 • Fax him at 310.208.0678

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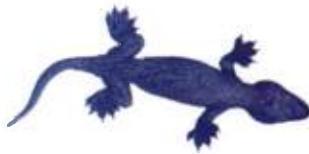
## Big Blue Hearts Blows Us Away!

Geffen Records flew a number of people to San Francisco to witness a live performance by Big Blue Hearts. There to enjoy the fine food and music were

Big Blue Hearts' David Fisher, Michael Anderson, Donovan Michaels and Paul Zarich, KFOG/San Francisco's Bill Evans, KMBY/Monetrey, CA's Rich Berlin, KRSH/Santa Rosa, CA's Bill Bowker & Benji McPhall, WRLT/Nashville's Jessie Scott, WBOS/Boston's Cliff Nash, WNCS/Montpiller, VT's Glenn Roberts, WXLE/Albany, NY's Neal Hunter, Levitation's Harry Levy and Outsource's Michael Ehrenberg.



After an intimate performance in our atrium, Virgin recording artist Ben Harper graciously agreed to pose with Tær's Matthew Lawton and John Schoenberger.



## Ben Harper Visits The Album Network

## More Sherri Jackson Pictures!

Hybrid recording artist Sherri Jackson continues her PR trip from hell!



With KMMT/Seattle's Jason Parker, Chris Mays & Dean Carlson

With KRSH/Santa Rosa, CA's Bill Bowker & Zoe Zuest

With WMAX/Rochester, NY's Dave Joslin

With WOXF/Manchester, NH's Keith Murray and WCLZ/Portland, ME's Kim Rowe



With KPIG/Monterey, CA's Laura Ellen Hopper



With WYEP/Pittsburgh's Rosemary Welsch & Greg Meitus



With WDET/Detroit's Judy Adams & Chuck Horn



With The Album Network crew

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## SARAH McLACHLAN

ALBUM: *Surfacing*  
LABEL: Nettwerk/Arista (18970)  
MEMBERS: Sarah McLachlan (vocals, guitar, keys); Brian Minato (bass); Ash Sood (drums, percussion, vocals); Pierre Marchand (vocals, keys, drum machine, bass).

GUEST ARTISTS: Michael Pepin (guitar); Jim Creeggan (bass); Yves Desosiers (bass, saw).

PRODUCER: Sarah McLachlan & Pierre Marchand

ORIGIN: Nova Scotia, but she now resides in Vancouver.

**WHAT YOU SHOULD KNOW:** Beside the fact that Sarah McLachlan makes incredibly cogent music, she will always hold a warm spot in my heart because *Fumbling Towards Ecstasy* was the first NC-17 I wrote for the first official *totallyadult* (then Adult Rock) section of *The Album Network*. At the time, McLachlan had a strong cult following and *Fumbling...* represented her potential to break through. Well, it's just about three years later, and by most accounts McLachlan can now be considered a major force in the world of contemporary music. Hell, radio and the public wanted to hear her on the radio so desperately, they made "Possession" a hit all over again, earlier this year. Now we have *Surfacing*, a completely satisfying and inspiring follow-up, and she's riding high on her marriage to her longtime drummer Ash Sood and the excitement around the "Lilith Fair" tour. And with the instant acceptance of "Building A Mystery," Sarah McLachlan is clearly here to stay!

**SUGGESTED SONGS:** "Building A Mystery"; "Sweet Surrender"; "Do What You Have To Do."

CONTACT: Tom Gates 212.830.2274  
(labelslime@aol.com)



## DAR WILLIAMS

ALBUM: *End Of The Summer*  
LABEL: Razor & Tie (2830)  
MEMBERS: Dar Williams (vocals, guitar).  
GUEST ARTISTS: Bill Dillon (guitar); Jeff Golub (guitar); Larry Campbell (guitar, bouzouki, pedal steel, dobro); Steve Miller (guitar); Shane Fontaine (dobro); Mark Egan (bass); Lincoln Goines (bass); Sammy Merendino (drums, electronic rhythms); Glen Velez (percussion); Roger Squier (percussion); Carol Steele (percussion); Shawn Pelton (drums, percussion); William Calison (harmonica); Richard Shindell (vocals); Lucy Kaplanski (vocals); Eric Friedlander (cello); Amy Fairchild; Justina Golden; Joyce Zmeck; Dee Carstensen; Lorraine Ferro; Kaz Silver; Nerissa Niels & Karyna Niels (backing vocals).

PRODUCER: Steve Miller

ORIGIN: Chappaqua, NY, but she now resides in Northampton, MA.

**WHAT YOU SHOULD KNOW:** Another extremely original and talented artist primed to take the next big step in her career is Dar Williams. Over the past few years she has moved way ahead of the pack of younger singer-songwriters—she's sold over 150,000 copies of her two critically acclaimed releases, *The Honesty Room* and *Mortal City*. Without abandoning her traditional roots, Williams has expanded her musical horizons considerably with *End Of The Summer*. "I write my songs like people make junk sculptures; little piece by little piece, a bit here, a chunk there," explains Williams. The project is already off to a great start with the lead-off track, "Are You Out There," but this is just one of many kinetic compositions that fill out the disc. Williams rejoined producer Steve Miller for the recording process, and one look at the musician credits will alert you to the top-notch names involved. After a handful of shows this summer with "Lilith Fair," look for Williams to embark on her first band (not solo artist) tour.

**SUGGESTED SONGS:** "Are You Out There"; "Teenagers, Kick Our Butts"; "If I Wrote You."

CONTACT: Liz Opoka & Edith Bellinghausen 212.473.9173 (rae.rae@rae@aol.com)



## ZIGGY MARLEY & THE MELODY MAKERS

ALBUM: *Fallen Is Babylon*  
LABEL: Elektra/EEG (62032)  
MEMBERS: Ziggy Marley (vocals, keys, guitar); Cedella Marley, Sharon Marley & Erica Newell (vocals); Stephen Marley (guitar, drums, samples, vocals); Damian Marley (drums).

GUEST ARTISTS: Jah Llyod (vocals); Wycleff Jean (rap); Earl Smith (guitar); Ian Coleman (guitar); Jonathan Quarmby (drums, loops); Wilburn Cole (drums); Kevin Bacon (bass, keys); Christopher Meredith (bass); Glenn Brownie (bass); Zeleke Gessesse (bass, guitar); Carol McLaughlin (keys); Mallory Williams (keys); Malaku Retta (keys); Ussiah Thompson (percussion); Ian Carteron (harmonica).  
PRODUCER: Ziggy Marley & The Melody Makers, Steve Thompson, Michael Barbiero, Kevin Bacon & Jonathan Quarmby

ORIGIN: Jamaica

**WHAT YOU SHOULD KNOW:** Ziggy Marley & The Melody Makers continue to tie together reggae's rich and spiritual heritage with today's music scene with *Fallen Is Babylon*. But the result is a natural progression, not something calculated. "Each album is something new," explains Ziggy, "we don't look back and don't think about it that much. The music evolves by itself." *Fallen Is Babylon* was recorded at the newly refurbished Marley Music Studio—formerly the Tuff Gong studios where father Bob recorded all his historic sessions—and they were joined by a number of guest performers including The Fugees' Wycleff Jean and dancehallier Jah Llyod. This disc also heralds increased musical contributions by Stephen Marley, who wrote three of the 14 songs. The final result is another album of positive vibrations and a testimony to their spiritual way of living.

**SUGGESTED SONGS:** "Nobody Wants Her"; "Live Without Your Love"; "Dreaming Of A Woman."

CONTACT: Lisa Michelson 212.275.4260



## BIG BLUE HEARTS

ALBUM: *Big Blue Hearts*  
LABEL: Geffen (25128)  
MEMBERS: David Fischer (vocals, guitar); Hamie Scott (guitar, vocals); Michael Anderson (bass, vocals), Paul Zarich (drums, vocals).  
GUEST ARTISTS: Greg Leisz (pedal steel).

PRODUCER: Big Blue Hearts

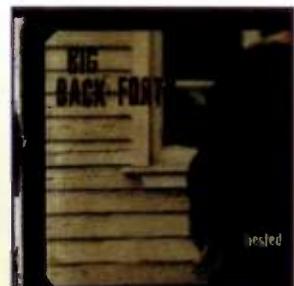
ORIGIN: San Francisco

**WHAT YOU SHOULD KNOW:** The release of Big Blue Hearts' eponymous debut effort finally lets the rest of us learn about a Bay Area sensation that began a few years ago. The quartet certainly doesn't try to hide where their influences come from—one can easily hear the spirit of artists like Roy Orbison, The Everly Brothers, Hank Williams and Ricky Nelson in their music—but they have taken these influences and honestly molded them into a sound that is distinctively their own. Sweeping three-part harmonies, smoldering guitar licks and early-rock-era rhythms are their vehicle to express the joy and heartache of love. "There's nothing complicated about what we do," reveals bassist Michael Anderson. "We play simple love songs that have a timeless, classic quality." Leading the musical charge is David Fischer, who wrote all the songs and sings them with one of the smoothest voices this side of heaven.

**SUGGESTED SONGS:** "Nobody Wants Her"; "Live Without Your Love"; "Dreaming Of A Woman."

CONTACT: Alex Coronily 310.285.2760 (aaronfly@geffen.com)

## BY JOHN SCHOENBERGER



### BIG BACK FORTY

ALBUM: *Bested*

LABEL: Polydor/A&M (537170)

MEMBERS: Sean Beal (vocals, guitar, keys, harmonic); Barry Hensley (guitar, pedal steel, mandolin, banjo, vocals); Steve McGann (bass); Pat McGann (drums).

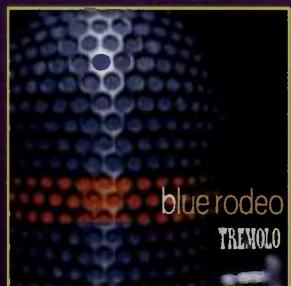
PRODUCER: Joe Hardy

ORIGIN: Columbus, OH

**WHAT YOU SHOULD KNOW:** Big Back Forty hails from the fair city of Columbus, OH, but if you think they're yet another middle America hard rock band, you'd be sorely mistaken. BBF's sound is much more rural than that. Sure, there's plenty of guitar, but there's also mandolin, banjo and pedal steel to help round this outfit's sound. So you see, Big Back Forty is really more of a reflection of the cornfields and small towns that surround Columbus. The members are quick to point out, however, that they are *not* a alternacountry band, either. "It's rock music," says lead vocalist Sean Beal. "We do combine a lot of different things into one package." So what ever you may wish to call it, I'll simply say BBF's music is beefy, organic and tasty as hell.

**SUGGESTED SONGS:** "Blood"; "3 Miles Down"; "Move It Over."

**CONTACT:** Barry Lyons 213.856.6663 ([docrocks@juno.com](mailto:docrocks@juno.com))



### BLUE RODEO

ALBUM: *Tremolo*

LABEL: Sire (78001)

MEMBERS: Jim Cuddy (vocals, guitar, mandolin, keys); Kim Deschamps (pedal & lap steel, banjo, guitar); Bazil Donovan (bass, guitar); James Gray (keys, guitar); Greg Keelor (vocals, guitar, drums); Glenn Milchem (drums, percussion, guitar).

**GUEST ARTISTS:** Colin Chipp (guitar); John Whynot (backing vocals).

**PRODUCER:** Blue Rodeo & John Whynot

**ORIGIN:** Toronto, Canada

**WHAT YOU SHOULD KNOW:** With *Tremolo*, Blue Rodeo, Canada's more-American-than-most-American-bands band, continue with the blues-roots-rock-country style they've been playin' since 1988. Once again, they display a unique visionary combination of skill, verve, diversity and songwriting that sets them apart. Over the years, Blue Rodeo has received virtually every Canadian award available, including the "Group Of The Year" Juno Award three times. Further, all six previous albums have been certified multi-Platinum in their native country. If you saw their performance at the *Gavin A3* Summit a few years ago or experienced an evening with them during their last US tour, you know Blue Rodeo delivers an honest and moving set.

**SUGGESTED SONGS:** "It Could Happen To You"; "Moor & Tree"; "I Could Never Be The Man."

**CONTACT:** Judy Libow 212.888.0987



### LIDA HUSIK

ALBUM: *Fly Stereophonic*

LABEL: Alias (60121)

MEMBERS: Lida Husik (vocals, guitar, keys); Charles Steck (bass); The Rummager (drums, percussion).

**GUEST ARTISTS:** Eugene Bogan (bagpipes).

**PRODUCER:** Charles Bennington

**ORIGIN:** Washington, DC, but she now resides in New York City.

**WHAT YOU SHOULD KNOW:** Lida Husik discovered a love of music very early in her life—she quickly learned how to play violin, piano, guitar and drums. Her initial introduction into the music scene was as a drummer for a couple of punk bands, but shortly after that experience, she decided she was more suited to being a solo artist. She's since released three albums on the New York City-based Shimmy Disc label and her fourth album was out via Caroline. In 1995, she released a five-song EP which heralded a new musical direction for this gushing fountain of ideas. This brings us to Husik's *Fly Stereophonic*, which is clearly her most commercially viable project to date. By using a variety of instruments, some electro-ambient-like arrangement techniques and layering her soft vocal style, many of her latest songs are more fully realized than any before. *Fly Stereophonic* is intriguing and accomplished.

**SUGGESTED SONGS:** The title track; "Soundman"; "Cafe Con Leche."

**CONTACT:** Greg Tomlinson 818.566.1034 ([gt@directnet.com](mailto:gt@directnet.com))



### CAEDMON'S CALL

ALBUM: *Caedmon's Call*

LABEL: Warner Alliance/Reprise (46463)

MEMBERS: Derek Webb (vocals, guitar); Cliff Young (vocals, guitar); Danielle Glenn (vocals); Todd Bragg (drums); Aric Notzberg (bass); Gareth Buell (percussion).

**GUEST ARTISTS:** Randy Holsapple (keys).

**PRODUCER:** Don McCollister

**ORIGIN:** Houston, TX

**WHAT YOU SHOULD KNOW:** If you've been checking local sales, you've likely picked up action (how about #1 on *Billboard's* Heatseekers chart earlier this year) on Caedmon's Call—a faith-based group that's been impressively establishing themselves *without* commercial radio airplay. Well, the folks at Reprise noticed and have decided to make us all aware of the acoustic-based, positive-minded and organically rich sound of Caedmon's Call. *Caedmon's Call* is actually the sextet's third effort and was produced by Don McCollister. They're extremely popular with college students and Christians, but their sound is much more universal than that. According to bandmember Cliff Young, "We don't believe in a split between Christian and mainstream music. Our view is that our lives are our ministry. We believe our message is meant for everybody."

**SUGGESTED SONGS:** "Lead Of Love"; "Not The Land"; "Bus Driver."

**CONTACT:** Rich Garcia 303.551.1402 ([ricosworld@aol.com](mailto:ricosworld@aol.com))

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## OLD 97'S

ALBUM: *Too Far To Care*

LABEL: Elektra/EEG (62050)

MEMBERS: Ken Bethea (guitar); Murry Hammond (vocals, bass); Rhett Miller (vocals, guitar); Philip Peeples (drums, percussion).

GUEST ARTISTS: Exene Cervenka (vocals); Wally Gagel (keys, percussion); John Rauhouse (pedal steel, banjo).

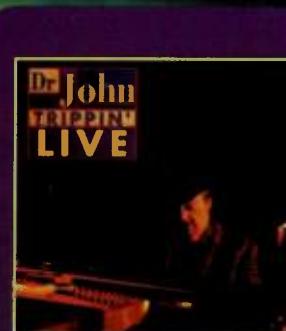
PRODUCER: Wally Gagel

ORIGIN: Dallas

**WHAT YOU SHOULD KNOW:** There was a lot of excitement within the Adult Rock community last year when we heard that a few underground Americana bands, namely Whiskeytown and Old 97's, were signed to major label deals. And the anticipation grew even more when we all saw the long run Steve Earle enjoyed. Well, those releases are just about upon us, the first one being *Too Far To Care* by Dallas's Old 97's. But before you buy into any preconceived notions about their sound, you had better just put it in your CD player and listen! These guys rock—in a country kinda way! You know, good ol' twanging, big chord guitars, rim-shot rhythms, driving bass lines, cool banjo and pedal steel pickin', and lyrics about drinking, madness, love and bad fortune. You know, a band that makes you feel good as you listen to them!

**SUGGESTED SONGS:** "Timebomb"; "Broadway"; "Salome."

**CONTACT:** Lisa Michelson  
212.275.4260



## DR. JOHN

ALBUM: *Trippin' Live*

LABEL: Surefire/Wind Up (7136)

MEMBERS: Dr. John (vocals, piano); Bobby Broom (guitar, vocals); David Barard (bass, vocals); Herman V. Ernest III (drums, vocals); Alvin Tyler (sax); Ronnie Cuber (sax); Chief Smiley Tocks (percussion, vocals); Charlie Miller (trumpet).

GUEST ARTIST: Jools Holland (piano).

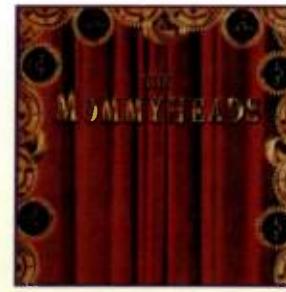
PRODUCER: Mac Rebennack

ORIGIN: New Orleans

**WHAT YOU SHOULD KNOW:** Mac Rebennack (aka Dr. John) is a living legend. From his beginnings as a 50s session guitarist and pianist through his solo frontman career of the 60s, 70s and 80s, he's always maintained a thread of the New Orleans jazz and soul in his sound. In recent years, he's returned to those roots. In 1989, he released *In A Sentimental Mood*, and won a Grammy for his duet with Rickie Lee Jones from the disc. He then released *Going' Back To New Orleans*, which featured a collection of hometown standards—it also won a Grammy. Further, he published an autobiography, *Under A Hoodoo Moon* in 1993, has done voice work for TV commercials and won a third Grammy in 1997 for his contribution to the star-studded Stevie Ray Vaughan tribute. But in all those years, Dr. John never released a live album—until now that is! *Trippin' Live* was recorded at Ronnie Scott's in London, where we hear him fronting a seven-piece band including longtime collaborator Alvin "Red" Taylor on sax. Sadly, this album is not being given a full service to Adult Rock, so if you need a copy, give Shanna Fischer a call—and ask her about a special two-CD pressing that includes an interview disc.

**SUGGESTED SONGS:** The choice is yours.

**CONTACT:** Shanna Fischer  
212.843.8300 ([shannfish@msn.com](mailto:shannfish@msn.com)) &  
Drew Hauser 212.251.9605  
([dhause@wind-open.com](mailto:dhause@wind-open.com))



## THE MOMMYHEADS

ALBUM: *The Mommyheads*

LABEL: DGC (25129)

MEMBERS: Adam Cohen (vocals, guitar); Dan Fisherman (drums, vocals); Jeff Palmer (bass, keys, guitar, vocals); Mike Holt (keys, vocals).

**GUEST ARTISTS:** Chris Rael (backing vocals); Jon Brion (keys); Stephen Kupka (sax); Lee Thornburg (trombone);

**PRODUCER:** Don Was & The Mommyheads

**ORIGIN:** New York City, but they now reside in San Francisco

**WHAT YOU SHOULD KNOW:** The Mommyheads are another band who paid their dues before deciding to get tangled up with a major label. So this San Francisco-based quartet may be a new name to most of us, but their self-titled debut for DGC is actually their fifth album! The Mommyheads have criss-crossed the country several times building a loyal fan base for their succinct, melodic music since forming in 1987 while attending New York's High School of Music and Art. The music they create flows so smoothly one may think that it's effortless, but remember they've been playing together for close to a decade. To insure the thoughtful side to their music was fully captured, legendary producer Don Was was brought in as co-producer. His contributions and the distinctive voice of Adam Cohen make *The Mommyheads* a joy to listen to.

**SUGGESTED SONGS:** "Jaded"; "I'm In Awe"; "Thought Of You."

**CONTACT:** Alex Coronfly  
310.285.2760 ([acoronfly@geffen.com](mailto:acoronfly@geffen.com))



## MONACO

ALBUM: *Music For Pleasure*

LABEL: Polydor/A&M (537620)

MEMBERS: Peter Hook & David Port (all instruments).

**PRODUCER:** Peter Hook & David Port

**ORIGIN:** London, England

**WHAT YOU SHOULD KNOW:** Monaco is basically two extreme talented and explosive musicians: Jo Division/New Order/Revenge bassist/vocalist Peter Hook and his long-time creative partner, guitarist David Port. There's a clear pop sensibility to the album, but it's not concocted, formula pop—it's spontaneous, fresh and powerful. And quite catchy, did I catch? People will want to talk about whether bits of it sound like New Order but they'll be missing the point because this is Monaco. "This," says Peter Hook, "doesn't clash with us like the Revenge stuff we used to do. We worked much harder at it. But the important thing is that it's about the heart, not art. This is something I want to do, and I think you can hear that. Look for US tour dates later this year.

**SUGGESTED SONGS:** "What Do You Want From Me?"; "Buzz Gun"; "Bil Bones."

**CONTACT:** Barry Lyons 213.856.6666 ([docrocks@juno.com](mailto:docrocks@juno.com))

## Michelle Malone



Beneath the Devil Moon

## MICHELLE MALONE

ALBUM: *Beneath The Devil Moon*

LABEL: Velvet (79703)

MEMBERS: Michelle Malone (vocals, guitar); Danny Bigay (drums); Mike Snowden (bass).

GUEST ARTISTS: Melvin Baldwin, Jr. (drums); Chris Wilson (bass); David Ryan Harris (guitar); Christian Folmar (e-bow); Joey Huffman (keys); Paul Linden (keys); Luis Stefanell (percussion); Amy Ray, Emily Saliers & Alfred Gerald (backing vocals).

PRODUCER: Michelle Malone & David Ryan Harris

ORIGIN: Atlanta

**WHAT YOU SHOULD KNOW:** Thirty-year-old Michelle Malone has been working toward this album for over 10 years. Through a series of indie releases and a whole hell of a lot of touring, she's developed into the consummate artist she is today. What will strike you first when you listen to *Beneath The Devil Moon* will be the strength of her voice, then you'll notice the power of her lyrics. Finally, the complementary production (thanks to Malone and her producing partner David Ryan Harris, and the playing skills of Band de Soleil) will leave you glad you could fully appreciate the aforementioned qualities. "After 10 years of making music (she was initially encouraged to pursue a career in music by the Indigo Girls), you get a certain style or vibe," Malone says. "I hope I've written an album that moves people, like other people's music moves me."

**SUGGESTED SONGS:** "Grace"; "My Green Thumb"; "The Edge."

**CONTACT:** Nick Bull 818.992.4715 (maddbull3@aol.com) & Mike Abbattista 212.353.8800 (abbatude@aol.com)



## SISTER 7

ALBUM: *This The Trip*

LABEL: Arista/Austar (18815)

MEMBERS: Patrice Pike (vocals, guitar, percussion); Wayne Sutton (vocals, guitar); Darrell Phillips (vocals, bass); Sean Phillips (drums).

PRODUCER: Danny Kortchmar

ORIGIN: Austin

**WHAT YOU SHOULD KNOW:** One could easily pigeonhole Sister 7 as some kind of dime-a-dozen Southern rock band with a female lead singer, but you couldn't be farther from the truth. Sister 7 is a religious experience—just ask any of their fans. They take rock, blues, funk, hip hop, gospel and soul and whip it up into a high-pitched, trance-inducing groove that will grab ahold and won't let go. Sister 7, originally known as Little Sister, grew out of an impromptu jam at a Dallas nightclub one night, but it wasn't until 1993, when the band moved to Austin, that their true sound and vision began to crystallize. Since then, they've toured, and toured and toured some more, until they garnered a spot on last year's "H.O.R.D.E." tour. But it was a SXSW showcase that brought the band to the attention of the new Arista/Austin label. They liked 'em a lot and signed them—*This The Trip* is the result.

**SUGGESTED SONGS:** The title track;

"Know What You Mean"; "Perfect."

**CONTACT:** Jon Peterson 615.780.9140 (jpeter1@bmgnmusic.com)



## ECHO & THE BUNNYMEN

ALBUM: *Evergreen*

LABEL: London/Island (828905)

MEMBERS: Ian McCulloch (vocals, guitar); Will Sergeant (guitar); Les Pattinson (bass).

GUEST ARTISTS: Michael Lee (drums); Adam Peters (keys); Ed Shearmur (piano); The London Metropolitan Orchestra.

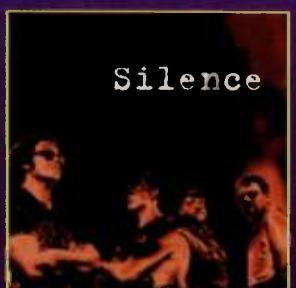
PRODUCER: Echo & The Bunnymen

ORIGIN: Liverpool, England

**WHAT YOU SHOULD KNOW:** After Ian McCulloch left Echo & The Bunnymen after a prolific decade of successful releases, the band was pretty much over in most people's minds. And even though the other two original members carried on with the name, it was never quite the same. But *Evergreen* is quite a different story. In January of this year, the original trio were back in a studio together for the first time in 10 years (along with drummer Michael Lee and keyboardist Adam Peters). But was the magic still there? Well, certainly people and times change in 10 years, and perhaps the anger and frustration they felt isn't quite as piqued as before, but the sound, as you'll hear, was still there. However, don't expect to hear the gloom and doom you once took for granted from E&T...the music on *Evergreen* is more positive, more content and more poignant.

**SUGGESTED SONGS:** "I Want To Be There (When You Come)"; "Don't Let It Get You Down"; the title track.

**CONTACT:** Jeff Appleton 212.608.3924



## SILENCE

ALBUM: *Silence*

LABEL: New Pants (73689)

MEMBERS: Robert M. Sanders (vocals, guitar, harmonica); Billy Schlitter (bass, vocals); Larry G (guitar, vocals); David Curnow (percussion, vocals).

PRODUCER: Robert Case, Steve Avedis & Silence

ORIGIN: Denver

**WHAT YOU SHOULD KNOW:** Together since 1990, Denver's Silence has established a strong foothold up and down the front range of the Rockies, playing the club circuit regularly, tying in with several local and regional retail outlets, and by garnering some local radio airplay. In 1993, they released their first CD, which not only gathered interest from a few major labels, it also got their name out there to move them up to a new level of touring; the following year saw the quartet showcase at the RMMA MusicFest in Denver, the New Music Seminar in New York City and the Philadelphia Music Conference. Since that time, Silence's sound has gone through an evolution that has taken their music in a more acoustic and melodic direction. Rather than counting on brash production and tons of guitar tracks, they've melded their sound down to an essence that's ripe for Adult Rock Radio to embrace.

**SUGGESTED SONGS:** "Sign Of A Time"; "Sad Eyes"; "Life Goes On."

**CONTACT:** Robert Case 719.632.0227

# AMERICAN ROOTS

## MICHAEL KROLL



**ALBUM:** *Salt*  
**LABEL:** Volcano/Ng Records (2004)

Originally from Connecticut and now living in New York, Michael Kroll began playing guitar and writing songs when he was 11 years old. He grew up listening to music from The Band, The Beatles, Van Morrison and other classic rock acts. *Salt* is Kroll's third release and it encompasses all the passion, feelings and intensity that you'd expect from Robertson, Lennon, Morrison and now, Kroll, too. Songs about dignity, pride, responsibility and danger pull no punches and reveal plenty of truth. Recorded in a converted farmhouse, Kroll and his band overdubbed in the mornings, worked on arrangements after lunch and jammed deep into the night, making *Salt* a CD to savor.

**SUGGESTED TRACKS:** "Heavier"; "Anna Tomorrow."  
**CONTACT:** Marianne Ierardo 212.505.5414  
(ngrecords@aol.com)

## BILL AND BONNIE HEARNE



**ALBUM:** *Diamonds In The Rough*  
**LABEL:** Warner Western (46514)

*Diamonds In The Rough* is a celebration of Bill and Bonnie Hearne's 25 years of marriage and playing together as a folk duo, Bill on guitar, Bonnie on piano. And like any good backyard gathering, a few of their friends have shown up to help celebrate. *Diamonds In The Rough* features guest appearances by Nanci Griffith, Lyle Lovett, Jerry Jeff Walker and Tish Hinojosa. Produced by Jim Rooney (Iris DeMent, Robert Earl Keen), *Diamonds In The Rough* contains some great cover songs written by folks like Adam Duritz, Roger Miller, Chris Hillman, Eliza Gilkyson and Lyle Lovett among others. Join the celebration!

**SUGGESTED TRACKS:** "Walk Through The Bottomland"; "Going Back To Georgia."  
**CONTACT:** Betsy Coty 615.742.1392  
(betsycoty@aol.com)

## ED PETTERSEN AND THE HIGH LINE RIDERS

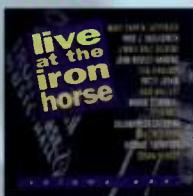


**ALBUM:** *Somewhere South Of Here*  
**LABEL:** Tangible (56810)

In the 80s, Ed Pettersen was working in a big-time advertising agency, making money, doing drugs—living the good life, right? Wrong. Without music in his life, he was empty. He quit the job, dumped the drugs and has been writing and performing full-time ever since. Backed by the versatile High Liners and guest musician Scott Kempner (Del Lords), *Somewhere South Of Here* is an album full of twang & roll. The songs range from fun sing-alongs ("Listening To Elvis," "DWIOU") to grim visions of life today ("Run Away," "Somewhere South Of Here") which makes this an album that you'll listen to again and again.

**SUGGESTED TRACKS:** "Somewhere South Of Here"; "DWIOU."  
**CONTACT:** Gary Brody 516.379.5820 (gary@tangible-music.com)

## VARIOUS ARTISTS



**ALBUM:** *Live At The Iron Horse Volume One*  
**LABEL:** Signature Sounds (1240)

The Iron Horse Music Hall, a tiny little club in Northampton, Massachusetts, first opened its doors in 1979, and things in Northampton have never been the same since. They've been bringing artists like Richard Thompson, Maura O'Connell, John Wesley Harding and Patty Larkin to this community for some amazingly intimate shows for some time, and now with *Live At The Iron Horse Volume One*, we all get a chance to hear some of these great performances. Jimmie Dale Gilmore, Ellis Paul, Mary Chapin Carpenter, Tish Hinojosa and many more have graced the Iron Horse stage and now can be heard on this CD, too. Read the liner notes written by WRSI/Greenfield, MA's Johnny Memphis for more information about this legendary club.

**SUGGESTED TRACKS:** "From Gallway To Graceland" (R. Thompson); "I Am A Town" (M. Chapin Carpenter).  
**CONTACT:** Jim Olsen 413.665.4036 (info@signature-sounds.com)

## DUKE LEVINE



**ALBUM:** *Lava*  
**LABEL:** Daring (3028)

You might not be familiar with his name, but you've probably heard him. Duke Levine has played guitar with Mary Chapin Carpenter, Bill Morrissey, Kathy Mattea, The Del Fuegos and many more. With the release of *Lava*, his third for Daring Records, Levine and his band prove once and for all that music doesn't need a vocal chord to have a voice. This instrumental album mixes twang, surf, blues, funk and swing that would make Stevie Ray, Jimi and Junior Brown proud. Check out the cover of Freddie King's "Manhole," Buck Owens's "Buckaroo," or Duane Eddy's "Stalkin'" with Mark Sandman (Morphine) on slide tritar. *Lava* rocks!

**SUGGESTED TRACKS:** "Quiz Show"; "In The Dark."  
**CONTACT:** Leslie Rouffe 617.354.0700  
(leslier@rounder.com)

## MICHAEL SHELLEY



**ALBUM:** *Half Empty*  
**LABEL:** Big Deal (9038)

Michael Shelley, a part-time disc jockey, has been spending his Saturday nights spinning records on WFMU in New Jersey, but now it's time to play his own album. Shelley has just released his first album, *Half Empty*, which was recorded in a few days, mixed in a few more and was all billed to Shelley's credit card—you know, D.I.Y. style. *Half Empty*'s infectious, melodic songs sing about the guy who never gets the girl, but one day, he will. From jangly rock to catchy pop, Shelley (guitar, vocals), Paul Koenigsberg (bass) and Brendan O'Malley (drums), show how this *Half Empty* glass is actually half full.

**SUGGESTED TRACKS:** "Going To L.A.," "Tonight Could Be The Night."

**CONTACT:** Dina Coughlan 212.387.8900  
(coughlan@paradigmusic.com)

## FARMER NOT SO JOHN



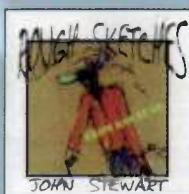
**ALBUM:** *Farmer Not So John*  
**LABEL:** Compass (4239)

Farmer Not So John began back in 1993 in the Rocky Mountains of Durango, Colorado, and have since relocated to Nashville, Tennessee. Their self-titled debut album has a sound reminiscent of Wilco backed by Crazy Horse. Farmer Not So John—Mark Linebaugh (guitar, vocals), Brian Ray (bass, vocals), Richard McLaurin (lap steel, dobro, mandolin, organ, percussion, guitar) and Sean R. Keith (drums)—sounds as if they were all born to play together. Produced by multi-instrumentalist McLaurin, who's played with Maura O'Connell and Iris DeMent, *Farmer Not So John* features some great playing, fine harmony vocals and introspective songs.

**SUGGESTED TRACKS:** "Every Street In Nashville"; "Rusty Weathervane."

**CONTACT:** Kimberly Baum 615.320.7672  
(kimberly@compassrecords.com)

## JOHN STEWART



**ALBUM:** *Rough Sketches*  
**LABEL:** Folk Era (1437)

*Rough Sketches* is John Stewart's first album of new material in six years. Stewart, as you may recall, was a member of The Kingston Trio and he penned the classic Monkees' hit, "Daydream

Believer." The songs on this album were written on and about Route 66, which Stewart has driven on over the past two summers. He played most of the instruments on *Rough Sketches*, making it, just that, a "rough sketch." These songs sound and feel like that dusty old road—hot, lonely, desolate with another adventure waiting for you, right around the bend. Consider *Rough Sketches* from Route 66 an audio postcard from an old friend.

**SUGGESTED TRACKS:** "The Road"; "The Dogs Of San Jon."

**CONTACT:** Peter Hay 800.899.4464  
(twinvision@aol.com)

## HANNAH CRANNA



**ALBUM:** *Hannah Cranna*  
**LABEL:** Big Deal (9039)

Hannah Cranna, from New Haven, Connecticut, have just released their self-titled second album. Featuring Rocco Villavicencio (bass, vocals), Stephen Bunovsky (guitar, vocals), Ian Alsgaard (guitar, vocals) and Steve Raccagni (drums), Hannah Cranna has a sound similar to Poco or Gram Parsons. This album contains 12 original country-tinged songs and was produced by legendary Joey Molland (Badfinger). In case you were wondering, Hannah Cranna was a witch who poisoned her husband and placed curses on her neighbors with her "evil eye." Hannah Cranna, the band, however, is the antidote which will remove those spells.

**SUGGESTED TRACKS:** "Heroine In Ohio"; "The Hardest Way."

**CONTACT:** Dina Coughlan 212.387.8900  
(coughlan@paradigmusic.com)

# Blues Doctor: N.E.R.

## Various Artists



ALBUM: Knights Of The Blues Table

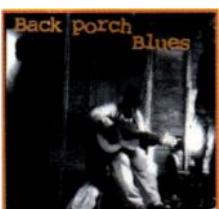
LABEL: Viceroy/Lightyear (4189)  
Blues fans, rejoice! Knights Of The Blues Table is an album of vintage blues standards performed by some of the best-ever, original British blues masters. Jack Bruce (Cream), Mick Jagger and Mick Taylor (The Rolling Stones), Max

Middleton (The Jeff Beck Group), Peter Green (Fleetwood Mac) and more all give passionate performances on songs like "Travelling Riverside Blues," "Don't Let Me Be Misunderstood," "Judgement Day" and 12 other classic tracks. The songs on Knights Of The Blues Table come from the pens of Mose Allison, Sonny Boy Williamson, Willie Dixon, James Cotton and others. By the way, when you drop this into your CD player, rewind it before the first track for an "Oral History Of British Blues."

SUGGESTED TRACKS: "Send For Me" (Bruce); "You Shock Me" (Taylor & Middleton).

CONTACT: Nicole DiRado 212.465.2357  
(ar052762@aol.com)

## Various Artists



ALBUM: Back Porch Blues

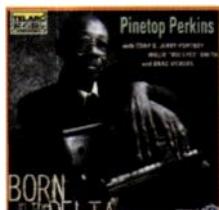
LABEL: King Snake (041)

Back Porch Blues is a compilation CD of stripped-down blues recorded and mixed at King Snake Studio in Sanford, Florida, but sounds as if the songs were recorded late one night on a back porch. Featuring songs like "Dead Cat Luck," "Credit Card Blues" and "Cocky Rooster," Back Porch Blues is full of real, everyday-life blues. Most of the instrumentation is bare-boned guitar, vocals, harmonica, percussion and there's even a lawn blower on "Way Off In That Jazz." Floyd Miles, Bill Wharton, Smokehouse and all the others lay down some great tracks here. The album title describes this CD perfectly.

SUGGESTED TRACKS: "Sugar Mama" (Chicago Bob Nelson); "Arthritis" (Miles).

CONTACT: Chuck Porter 901.388.1108  
(soh@worldnet.att.net)

## Pinetop Perkins



ALBUM: Born In The Delta

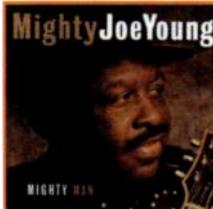
LABEL: Telarc (3418)

Eighty-three-year-old blues icon Pinetop Perkins has been playing the piano for a living since 1926. A huge fan of Pinetop Smith, Perkins borrowed the name and went on to play with blues artists such as Robert Nighthawk, Sonny Boy Williamson and Muddy Waters. Born In The Delta finds Perkins and his band, Tony O (guitar), Jerry Portnoy (harmonica), Willie "Big Eyes" Smith (drums) and Brad Vickers (bass), in great form. From rockin' boogie-woogie to slow down-and-out ballads, Born In The Delta brings the low-down dirty blues to a high point. And for you computer geeks, check out the enhanced video clips, as well as an interview and an impromptu performance.

SUGGESTED TRACKS: "Baby, What You Want Me To Do?"; "Everday I Have The Blues."

CONTACT: Vikki Rickman 216.464.2313

## Mighty Joe Young



ALBUM: Mighty Man

LABEL: Blind Pig (5040)

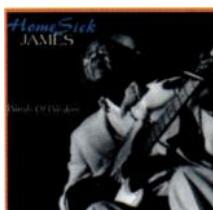
Mighty Joe Young began playing the blues back in the early 1950s, working the club circuit in Milwaukee, Louisiana, and then Chicago. He spent the 60s and 70s playing and recording with people like Willie Dixon, Albert King, Tyrone Davis and Koko

Taylor. In 1986, Young went into the hospital to fix a pinched back nerve and went into rehab for a year and ended up recovering for the next 10. After an entire decade of on-again, off-again recording, Young has finally put the finishing touches on Mighty Man. With its tight soul-and-horn-flavored Chicago sound, Mighty Man proves that Mighty Joe is back and better than ever.

SUGGESTED TRACKS: "Bring It On"; "On The Move Again."

CONTACT: Edward Chmelewski 415.550.6484  
(blindpig@sirius.com)

## Homesick James



ALBUM: Words Of Wisdom

LABEL: Icehouse/Priority (50691)

Best known for being Elmore James's cousin and playing on such classic tracks as "The Sky Is Crying" and "Dust My Blues," 83-year-old Homesick James knows what he's talking about. He taught himself to play guitar when he was a young boy in Somerville, Tennessee, and then moved to Chicago at the age of 16 to pursue the blues. Throughout the years, he has released his own recordings on small Chicago-based labels, which have been treasured by blues enthusiasts worldwide. Put on Words Of Wisdom and you'll hear why. Intense lyrics, aching vocals and authentic bottleneck guitar playing makes Words Of Wisdom an album worth listening to.

SUGGESTED TRACKS: "Pawn Shop Blues"; "Sweet Little Angel."

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

## Big Kat Kaylor



ALBUM: Scattered

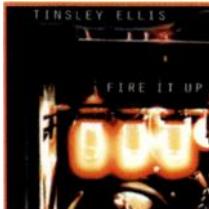
LABEL: Step One Records (0103)

The first thing you'll notice when you put Scattered into your CD player is Big Kat Kaylor's rough, scratchy voice that has, undoubtedly, been compared to Gregg Allman's more than once. The second thing that grabs you is his clever wordplay; lines like, "This is not my first last call," are literally "scattered" through every track. The music ranges from mellow R&B grooves ("She's Looking Good") to full-fledged rocking-blues ("Blind Eddie's Hideaway" & "Hard To Take It Alone"). With every listen you can tell that Kaylor and his band put a lot of heart and soul into Scattered.

SUGGESTED TRACKS: "Bar Room Blues"; "Scattered."

CONTACT: Bruce Flett 318.865.9006 (blucebird@aol.com)

## Tinsley Ellis



ALBUM: Fire It Up

LABEL: Alligator (4852)

Tinsley Ellis has just released his fifth album for Alligator Records, and like the title implies, this one's a scorch. Produced by Tom Dowd (Derek And The Dominoes, The Allman Brothers) and featuring Donald "Duck" Dunn on bass, Fire It Up is easily Ellis's best CD ever. From the first downbeat of "Diggin' My Own Grave" to the fading strains of "Everyday," Fire It Up is full of guitar-drenched rocking-blues that equals anything Eric Clapton or Jeff Beck could cook up. Fleetwood Mac fans will dig Ellis' version of their classic "One Sunny Day" and make sure you hear what Ellis has done to Los Lobos' "I Walk Alone."

SUGGESTED TRACKS: "I Walk Alone"; "Everyday."

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

## The Waterstreet Blues



ALBUM: Home Is Where The Heart Is

LABEL: TCG Records (5910)

Formed in Oneonta, New York, The Waterstreet Blues Band is taking the blues into a new direction—they're like an acoustic Grateful Dead meets Dave Matthews at the crossroads of Haight and Bourbon Streets. These five twenty-somethings have been performing their original groove-blues for the past three years at festivals and clubs throughout the Northeast. Home Is Where The Heart Is, their first national release, features 11 self-penned songs and a cover of the old "Shoo Fly." The Waterstreet Blues Band is keeping traditional blues alive and well, with a twist or two.

SUGGESTED TRACKS: "Workin' Everyday"; "What I's Seen."

CONTACT: Peter Hay 800.899.4464

## Various Artists



ALBUM: 20th Anniversary Collection

LABEL: Blind Pig (2001)

What started out as a small Ann Arbor, Michigan, blues bar (The Blind Pig Cafe), sure did evolve into quite the bluesmobile. Blind Pig Records has been around since 1977 and has just released a fantastic double-disc compilation, featuring over two hours of the finest blues from folks like John Lee Hooker, Charlie Musselwhite, Otis Rush, James Cotton, Jimmy Rogers and more. 20th Anniversary Collection also includes some rare, previously unreleased material from Pinetop Perkins and Walter Horton among others, plus an informative 24-page booklet.

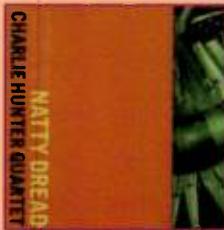
SUGGESTED TRACKS: Any of them, they're all great.

CONTACT: Edward Chmelewski 415.550.6484  
(blindpig@sirius.com)

# SONIC EXCURSIONS

by John Schoenberger

## CHARLIE HUNTER QUARTET



**ALBUM:** *Natty Dread*  
**LABEL:** Blue Note (52420)  
 At the suggestion of Blue Note President Bruce Lundvall to put a jazz spin on a "pop" album, 29-year-old, eight-string guitarist Charlie Hunter eventually settled on interpreting what he considered a classic, breakthrough album—Bob Marley & The Wailers' *Natty Dread*. The amazing thing about this effort is as much as Hunter and his quartet—saxophonists Calder Spanier and Kenny Brooks, and drummer Scott Amendola—tried to open up these songs, they remain instantly recognizable. It's a testament to both Marley for his enduring songs and Hunter for his ability to preserve their essence.

**SUGGESTED TRACKS:** "No Woman, No Cry"; "Talkin' Blues."  
**CONTACT:** Nick Bedding 213.871.5704 ([virgilb2@aol.com](mailto:virgilb2@aol.com))

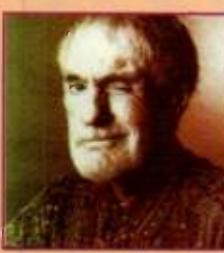
## EDISON WITH THE WEATHER



placed within intelligently written songs. The stellar musicianship of the five members—David Sherman (vocals, keys), Dan Grennes (bass, vocals), Ben Butler (guitar), Andy Sanesi (drums) and Jessica Meider (vocals)—is quite obvious, but the real appeal of EWTW is their lack of pretension. If you're looking for something a little more challenging to play than the normal fair, *Off The Cuff* has the songs you're lookin' for.

**SUGGESTED TRACKS:** "Nobody To Lose"; the title track.  
**CONTACT:** Peter Hay 800.899.4464 ([twinvision@aol.com](mailto:twinvision@aol.com))

## TIMOTHY LEARY



even gone a bit too far, but we didn't come close to the levels of insight and rejection of the norm that Timothy Leary did. Now, a tribute to the life of this extraordinary man has been brought together in a very tasteful way with *Beyond Life With Timothy Leary*. The "Learyisms" on the disc come from *Tune In, Turn On, Tune Out* recorded way back in 1967 and from a one hour interview recorded just a few months before his death. It's backed by World-beat inspired music and it's a good listen, to be sure.

**SUGGESTED TRACKS:** The choice is yours!  
**CONTACT:** Dave Einstein 212.333.8196 ([deinstein@aol.com](mailto:deinstein@aol.com))

## MAGGIE ESTEP



**ALBUM:** *Love Is A Dog From Hell*  
**LABEL:** Mouth Almighty/Mercury (534764)  
 There's only Maggie Estep. This poet/novelist/rocker has a way of stripping away any fluff or adornment and getting right to it! Her popularity has grown tremendously since her appearance at "Lollapalooza," by opening for Hole and by having the distinction of the video from her first CD being played on "Beavis and Butt-head." Well, Ms. Estep now returns with *Love Is A Dog From Hell*, on which she explores the rampant alienation and schizophrenia modern Western society has bestowed upon her denizens. Her observations are backed by hip-hoppy, gritty, metallic musical accompaniment, adding to the lunacy of it all. The album was co-produced by Steve Lyon, Knox Chandler and Estep.

**SUGGESTED TRACKS:** "Vicious"; "Fireater."  
**CONTACT:** Dave Einstein 212.333.8196 ([deinstein@aol.com](mailto:deinstein@aol.com))

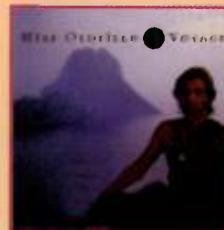
## TRANCE GROOVE



improvisation and put them all together to create a sound that's daring, cutting-edge and very catchy. The basic tracks for *Paramount* were recorded live and then brought back to the studio where they had there their way with them. In many ways, the album sounds like what Miles Davis would be creating if he were still alive.

**SUGGESTED TRACKS:** "Stone Soup"; "Ange Gardien."  
**CONTACT:** Sep Ghadishah 415.252.9397

## MIKE OLDFIELD



the listener out of his everyday concerns and transports him to a place where time has little meaning. Oldfield pays close attention to the arrangement of the instruments he chooses (in this disc's case, instruments such as uilleann pipes, bag pipes, hurdy gurdy, whistles, harp, lute and skin drums). And as always, his keen sense of melody is expressed via his guitar which acts as the binding element.

**SUGGESTED TRACKS:** The title track; "The Women Of Ireland."  
**CONTACT:** Rich Garcia 303.554.1402 ([ricosworld@aol.com](mailto:ricosworld@aol.com))

## WALELA



**ALBUM:** *Walela*  
**LABEL:** Worldly/Trioloka/Mercury (536049)  
 Walela is the Cherokee name for "hummingbird" and it's also the name of a family of women singers featuring Rita Coolidge, her sister Priscilla Coolidge and Priscilla's daughter Laura Satterfield. While growing up in the South, Rita and Priscilla's father was a Baptist minister—he was also a full-blooded Cherokee—and as you listen to Walela's self-titled debut effort, you'll hear the influence of both spiritual cultures. We were first introduced to the trio via Robbie Robertson and The Red Road Ensemble's *Music For The Native Americans*. They also performed in a series of special concerts for the 1996 Summer Olympics in Atlanta. Walela's music is pure, beautiful and inspirational.

**SUGGESTED TRACKS:** "Muddy Road"; "Cherokee."  
**CONTACT:** Dave Einstein 212.333.8196 ([deinstein@aol.com](mailto:deinstein@aol.com))

## VARIOUS ARTISTS



**ALBUM:** *Now And In Time To Be*  
**LABEL:** Grapevine (Import)  
**WHAT YOU SHOULD KNOW:** *Now And In Time To Be* is a musical celebration of the works of the famed Irish poet, W.B. Yeats. It features music inspired by the words of Yeats, as well as spoken word segments. His words adapt quite easily to musical interpretation because of the poet's style of writing; it was meant to preserve the ancient bardic tradition. "All the old writers," Yeats said, "wrote to be spoken or sung...for hearers had to understand swiftly or not at all." The disc features performances by Richard Harris, Shane MacGowen, Karl Wallinger, Van Morrison, Mike Scott & Sharon Shannon, Sinead Lohan, Tamalin, Christy Moore and Yeats himself.

**SUGGESTED SONGS:** It's your choice!  
**CONTACT:** Promotion 0171.470.2889 (London, England)

## UTAH PHILLIPS & MARK ROSS



**ALBUM:** *Loafer's Glory*  
**LABEL:** Red House (103)  
 "Tramps are the intelligentsia of the traveling nation." So says Utah Phillips, himself a Grand Duke at the Hobo Convention held every year in Britt, Iowa. *Loafer's Glory* combines some of Phillips' best tales, humor and music. He's musically backed by a fellow tramp, Mark Ross, who is considered by many a master of traditional American music. In fact, virtually everything played on the disc was performed by Ross. *Loafer's Glory* acts as a perfect companion to Phillips' 1996 releases, *The Long Road*, and the Ani DiFranco collaboration, *The Past Didn't Go Anywhere*.

**SUGGESTED TRACKS:** The choice is yours!  
**CONTACT:** Megan Rubiner Zinn 800.695.4687 ([rhrpub@aol.com](mailto:rhrpub@aol.com))

# WORLD ROOTS

## MICHAEL ROSE



**ALBUM:** *Dance Wicked*  
**LABEL:** Heartbeat/Rounder (214)  
*Dance Wicked* is Michael Rose's fourth album for Heartbeat and his first pairing with renowned UK reggae producers and rhythm masters Mafia and Fluxy. This

production duo has the uncanny knack for taking older styles of Jamaican music and giving them a modern 90s vibe, and when you add the matchless vocal style of Michael "Ruff" Rose, you end up with a timeless album of music that will satisfy a broad range of reggae enthusiasts. This album will remind you in many ways of the those magical days when Rose sang with Black Uhuru. There's also a guest appearance by Maxi Priest on "Lion In The Jungle." *Dance Wicked* is Michael Rose at his best.

**SUGGESTED TRACKS:** "Lion In The Jungle"; "Happiness."  
**CONTACT:** Leslie Rouffe 617.354.0700  
*(leslier@rounder.com)*

## TOM VEDVIK



**ALBUM:** *Sutra Spin*  
**LABEL:** CyberOctave/Virgin (44567)

*Sutra Spin* is multi-instrumentalist Tom Vedvik's second journey into the realm of ethno-ambient music. By combining modern electronics with a variety of East Indian instruments, such as sitar, tamboura and tabla, he has created warm and ethereal music that bypasses many mundane human awareness levels and reaches deeper to the more spiritual aspects of human consciousness. *Sutra Spin* was recorded at Vedvik's own Palm Tree Studios and was close to a year in the making. He was joined by cellist Martin Tillman and flutist Steve Lang on a couple of tracks, but this effort largely remains a solo effort—and an impressive undertaking.

**SUGGESTED TRACKS:** "At The Oasis"; "Sargosso."  
**CONTACT:** Scott Bergstein 310.589.1515  
*(scott@higheroctave.com)*

## NIAMH PARSONS & THE LOOSE CONNECTIONS



**ALBUM:** *Loosen Up*  
**LABEL:** Green Linnet (1167)

Niamh Parsons has one of the most beautiful voices you'll ever hear. She, along with The Loose Connections—Dee Moore (bass, guitar), Gavin Rolston (guitar), Alan Kelly (keys, accordion), Gerry O'Connor (banjo, fiddle) and Jimmy Higgins (drums)—take Celtic traditions and seamlessly blend them with a modern folk style that gives their music depth, honesty and character. They hail from Scotland, although their notoriety is spreading quickly on the four winds. If you've yet to experience Parsons' moving voice, a voice *The Chicago Tribune* says "sparkles, shifting easily between the world of mainstream and traditional music," *Loosen Up* is your chance.

**SUGGESTED TRACKS:** "Cloinne Winds"; "Closer To You."  
**CONTACT:** Tom Frouge 203.730.0333  
*(grnlinnet@aol.com)*

## VARIOUS ARTISTS



**ALBUM:** *Latino! Latino!*  
**LABEL:** Putumayo (131)  
As the interest in Latin music continues to grow (witness the worldwide success of Gloria Estefan, Selena and the Mambo Kings), the folks at Putumayo have, once again, come up with a timely collection. This time it's some of the hottest legends of salsa, son, rumba, flamenco, guaracha, Afro-Latin and cha-cha from the countries of Colombia, Venezuela, Spain and Cuba. Included on the disc are Kaoma, Ricardo Lemvo, Manzanita, Oscar D'Leon, Conjunto Cespedes, Ponco Sanchez, Los del Caney, Willie Colon, Toto La Momposina and Sierra Maestra. *Latino! Latino!* is hot, hot, hot!

**SUGGESTED TRACKS:** It's your choice.  
**CONTACT:** Sophie Darve-Johnson 212.995.9400  
*(putomayowm@aol.com)*

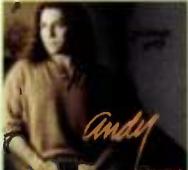
## JAH WOBBLE



**ALBUM:** *The Inspiration Of William Blake*  
**LABEL:** All Saints/Thirsty Ear (66029)  
This go around, Jah Wobble (bass, keys, drums, voice), along with fellow musicians Mark Ferda (keys), Mark Angelo (keys), Neville Murray (percussion), Jackie Liebezeit (drums), Zi Lan Liao (voice), Kui Hsung Li (don shui) and Justin Adams (guitar), take their inspiration from 19th century painter/poet William Blake. Each songscape is built around passages from poems by Blake, but as you'd expect, the underground-minded influences in the music is based upon a variety of World beats and musical styles. This effort is best appreciated as a whole—Wobble uses Blake's word to emphasize the struggles we all deal with concerning good and evil, and darkness and light.

**SUGGESTED TRACKS:** The choice is yours.  
**CONTACT:** LuLu Cohen 212.889.9595  
*(thirstye@aol.com)*

## ANDY



**ALBUM:** *Devoted*  
**LABEL:** Taraneh (179)  
The music that Andy makes may seem a little slick to you upon first listen, but once you realize his cultural background and understand the ties he's defied, you'll realize that he's quite an exciting artist. You see, he's from Iran. His music, which blends sounds from the ancient Persian culture with modern rock & roll and dance rhythms, is quickly becoming a worldwide sensation. Even though his music is officially banned in Iran, he nevertheless sells millions of copies there underground, and he also sells hundreds of thousands throughout the rest of the world. Indeed, he's played to over 30,000 people at The Rose Bowl! Andy's hot!

**SUGGESTED TRACKS:** "Dokhtare Bandar"; "Goli Jon."  
**CONTACT:** Ilene Proctor 310.858.6643

## GONZALO RUBALCABA



**ALBUM:** *The Best Of Gonzalo Rubalcaba*  
**LABEL:** Milan Latino (35816)  
Composer/pianist Gonzalo Rubalcaba is one of Cuba's hottest stars. This 24-year-old comes from a musical family—one of Cuba's most renowned danzon songs, "El Cadete Constitucional," was written by his grandfather, Jacob, and his father, Guillermo, played for many years in Enrique' Jorrin's orchestra. Rubalcaba is known for his deeply personal style of playing (he spent many years at the Cuban Academy of Music studying percussion, which has clearly affected the way he plays) and his respect for the musical traditions of his native country is obvious. His music is a perfect example of Cuban music's influence on the world of jazz.

**SUGGESTED TRACKS:** The choice is yours.  
**CONTACT:** Beth Krakower 212.782.1085  
*(beth\_krakower@bmgmusic.com)*

## ARTURO SANDOVAL



**ALBUM:** *The Best Of Arturo Sandoval*  
**LABEL:** Milan Latino (35812)  
Arturo Sandoval has long been considered by many as the best trumpet player Cuba has ever produced—he's been praised over the years by such greats as Dizzy Gillespie. His music is rooted in jazz, but to categorize him as only a jazz player and arranger would mean selling this world-renowned figure short: he's just as comfortable playing music such as son, bolero and danzon as he is playing blues, reggae and big band. But central to it all is his love and respect for traditional Cuban music. With the *Best Of Arturo Sandoval*, we get a chance to hear the evolution of his soaring trumpet style.

**SUGGESTED TRACKS:** "Reggae Mi Lugar"; "Blues En Dos Partes."  
**CONTACT:** Beth Krakower 212.782.1085  
*(beth\_krakower@bmgmusic.com)*

## VARIOUS ARTISTS



**ALBUM:** *El Mundo De Milan Latino*  
**LABEL:** Milan Latino (CD-Pro)  
Milan Latino is quickly becoming the label to go to for both classic and historical recordings by many Latino artists who never really broke into or were never released in the American market, as well as purveying some of the hottest performers on the scene today. To bring you up to snuff with their releases to date, the label has compiled this sampler. It's a good primer companion to the two above-mentioned "Best Of" packages. It features music by Issac Delgado & Adalberto Alvarez, Orquestra Aragon, Trio Matamoros, Los Van Van, La Barriada, Eddy Herrera, Pachito Alonso, Betsy Pecanins, Jose Maria Vitier, Astor Piazzolla and five others.

**SUGGESTED TRACKS:** The choice is yours.  
**CONTACT:** Beth Krakower 212.782.1085  
*(beth\_krakower@bmgmusic.com)*

# specialty shows

## **CIDR** Detroit, Michigan

### **IN-HOUSE SHOWS:**

- The River Album Feature - a featured album which airs week nights at midnight.
- American Highway - a country rock show which airs Saturdays at 8pm.
- Tunes From The Missing Channel - a deep cuts show which airs Sundays at 6pm.
- Blues On The River - a blues show which airs Sundays at 8pm.

### **SYNDICATED SHOWS:**

- Acoustic Cafe - Sundays at 7am.
- House Of Blues Radio Hour - Sundays at 7pm.

## **KAEP** Spokane, Washington

### **IN-HOUSE SHOWS:**

- Local Artist Spotlight - a local music show which airs Sunday at 10pm.
- Really New Music Show - a new music show which airs week nights at 10pm.

## **KBAC** Santa Fe, New Mexico

### **IN-HOUSE SHOWS:**

- Friday Funk - a funk show which airs Fridays at 6pm.
- All Blues - a blues show which airs Saturdays at 6pm.
- Transition - a new age talk show which airs Sundays at 9am.
- Jazzology - a jazz show which airs Sundays at 8pm.

### **SYNDICATED SHOWS:**

- E-Town - Sundays at 10pm.
- The Album Network Specials - when applicable.

## **KBCO** Denver, Colorado

### **IN-HOUSE SHOWS:**

- Sunday Sunrise - an acoustic based show which airs Sundays at 6am.
- Sunday Morning In Studio C - a live rare performance show which airs Sundays at 9am.
- Blues From The Red Rooster Lounge - a blues show which airs Sundays at 7pm.
- Groove Show - a groove show which airs Sundays at 10pm.

### **SYNDICATED SHOWS:**

- Lovelines - Mondays through Thursdays at 11pm.
- Dr. Demento - Sundays at midnight.

## **BXRX** Columbia, Missouri

### **IN-HOUSE SHOWS:**

- Acoustic Sunrise - an acoustic based show which airs Sundays at 6am.
- House Of Blues Party - a blues show which airs Sundays at 10pm.

### **SYNDICATED SHOWS:**

- Acoustic Cafe - Sundays at 10am.
- House Of Blues Radio Hour - Sundays at 9pm.

## **KEGR** Concord, California

### **IN-HOUSE SHOWS:**

- American Roots - an acoustic based show which airs Tuesdays at 9pm.
- Blues On Tap - a blues show which airs Thursdays at 9pm.

### **SYNDICATED SHOWS:**

- Rock Over London - Mondays at 9pm.
- King Biscuit Flower Hour - Fridays at 9pm.
- Dr. Demento - Sundays at 7pm.
- In The Studio - Sundays at 11pm.

## **KERA** Dallas, Texas

### **SYNDICATED SHOWS:**

- World Cafe - Weekdays at 7pm.

## **KFAN** Fredericksberg, Texas

### **IN-HOUSE SHOWS:**

- Blues Deluxe - a blues show which airs Fridays at 7pm.

### **SYNDICATED SHOWS:**

- Jazz Trax - Sundays at 6am.

## **KFLX** Flagstaff, Arizona

### **IN-HOUSE SHOWS:**

- The Full Cut - a featured album which airs Wednesdays at 6pm.

### **SYNDICATED SHOWS:**

- Acoustic Cafe - Saturdays at 9am.
- House Of Blues Radio Hour - Saturdays at 8pm.
- Jazz Trax - Sundays at 7pm.

## **KFMU** Steamboat Springs, Colorado

### **IN-HOUSE SHOWS:**

- KFMU Coffee House - an acoustic, jazz and world beat show which airs Sundays at 8am.

### **SYNDICATED SHOWS:**

- Flashback - Saturdays at 10am.
- House Of Blues Radio Hour - Saturdays at 7pm.
- Grateful Dead Hour - Sundays at 7pm.

## **KFOG** San Francisco, California

### **IN-HOUSE SHOWS:**

- KFOG's 10 At 10 - a featured-year show which airs weekdays at 10am and 10pm.
- Acoustic Sunrise - an acoustic based show which airs Sundays at 7am.

### **SYNDICATED SHOWS:**

- House Of Blues Radio Hour - Sundays at 11pm.

## **KFXD** Boise, Idaho

### **IN-HOUSE SHOWS:**

- The Blues Highway - a blues show which airs Sundays at 7pm.

### **SYNDICATED SHOWS:**

- Personal Notes - Sundays at 8am.
- Acoustic Cafe - Sundays at 10am.
- The Difference - Sundays at 6pm.
- Dr. Demento Sundays at 10pm.

## **KGSR** Austin, Texas

### **IN-HOUSE SHOWS:**

- Star Trax - a new CD show which airs Mondays at 11pm.
- Blues Break - a blues show which airs Tuesdays at 11pm.
- Dread Beat Club - a world beat show which airs Thursdays at 11pm.
- Lone Star State Of Mind - a Texas show which airs Fridays at 10pm.
- Jazz Junction - a jazz show which airs Sundays at 11am.
- Sunday Night News - a new music show which airs Sundays at 8pm.

### **SYNDICATED SHOWS:**

- Grateful Dead Hour - Wednesdays at 11pm.
- Jazz Trax - Sundays at 7am.
- The Difference - Sundays at 6pm.
- Musical Starstreams - Sundays at 10pm.

## **KHUM** Humboldt, California

### **IN-HOUSE SHOWS:**

- Motown Monday Morning - a Motown only show which airs Mondays at 6am.

- Franklin's Tower - a Grateful Dead show which airs Mondays at 8pm.
- Jazz Underground - a jazz show which airs Tuesdays at 8pm.
- Digital Music Zone - a Vietnam-era show which airs Thursdays at 8pm.
- Frankly Zappa - a Frank Zappa show which airs Fridays at 10pm.

## **KINK** Portland, Oregon

### **IN-HOUSE SHOWS:**

- Lights Out - an instrumental show which airs week nights at 9pm.
- The 11th Hour - a new music show which airs Saturdays at 11pm.
- Sunday Morning Jazz - a jazz show which airs Sundays at 7am.
- Sunday Night Jazz - a jazz show which airs Sundays at 9pm.

## **KISM** Bellingham, Washington

### **IN-HOUSE SHOWS:**

- Locals Only - a local music show which airs Thursdays at 9:30pm.
- Saturday Night Shuffle - a theme show which airs Saturdays at 8pm.
- Grateful Dead Double Header - a Grateful Dead show which airs Sundays at 8am.

### **SYNDICATED SHOWS:**

- Grateful Dead Hour - Sundays at 9am.
- House Of Blues Radio Hour - Sundays at 7pm.

## **KIWR** Omaha, Nebraska

### **IN-HOUSE SHOWS:**

- Generation Friday - a disco, 70s and 80s show which airs Fridays at 9am.
- River Unplugged - a local music show which airs Fridays at 6pm.
- The Warehouse - a techno show which airs Fridays at 10pm.
- Planet O - a local music show which airs Saturdays at 7pm.
- Retro-River Rapids - an 80s show which airs Sundays at 9pm.

### **SYNDICATED SHOWS:**

- Acoustic Cafe - Saturdays at 9pm.

## **KKZN** Dallas, Texas

### **IN-HOUSE SHOWS:**

- Acoustic Sunrise - an acoustic based show which airs Sundays at 7am.
- Lone Star Radio - a local music show which airs Sundays at 8pm.

### **SYNDICATED SHOWS:**

- House Of Blues Radio Hour - Sundays at 10pm.
- Grateful Dead Hour - Sundays at 11pm.

## **KLRQ** Independence, Missouri

### **IN-HOUSE SHOWS:**

- The Browser - a new music show which airs week nights at 6pm.
- Friday Night Block Party - a theme show which airs Fridays at 10pm.
- Q Blues - a blues show which airs Saturdays at 6pm.
- All Request - a request show which airs Saturdays at 7pm.

### **SYNDICATED SHOWS:**

- Rick's Cafe - Saturdays at 9am.
- House Of Blues Radio Hour - Saturdays at 5pm.
- Fox Kids Countdown - Sundays at 8am.
- In The Studio - Sundays at 9pm.
- Dr. Demento - Sundays at 10pm.

# specialty shows

## **KLRR** Bend, Oregon

### **IN-HOUSE SHOWS:**

- Showcase Of Contemporary Jazz - a jazz show which airs Tuesdays at 9pm.
- Backtracking - an older CD which airs Wednesdays at 9pm.
- New Music Preview - a new CD which airs Thursdays at 9pm.

### **SYNDICATED SHOWS:**

- Acoustic Cafe - Saturdays at 8am.
- Jazz Trax - Sundays at 7am.

## **KMBY** Monterey, California

### **IN-HOUSE SHOWS:**

- CD Center Stage Encore - a new CD show which airs Thursdays at 9pm.

### **SYNDICATED SHOWS:**

- Hard Drive - Saturdays at 7pm.

## **KMMS** Bozeman, Montana

### **IN-HOUSE SHOWS:**

- Acoustic Brunch - an acoustic based show which airs Sundays at 10am.

### **SYNDICATED SHOWS:**

- Superstar Concert Series - Saturdays at 10:30pm.
- Flashback - Sundays at 8am.
- In The Studio - Sundays at 11pm.

## **KMTN** Jackson, Wyoming

### **IN-HOUSE SHOWS:**

- The Core - an alternative music show which airs Fridays at 10pm.
- For The Faithful - a Grateful Dead show which airs Sundays at 2pm.
- Acoustic Cafe - Sundays at 3pm.
- Three Centuries Of Music - a classical music show which airs Sundays at 4pm.
- Jazz Sessions - a jazz show which airs Sundays at 6pm.

### **SYNDICATED SHOWS:**

- Paul Harvey's The Rest Of The Story - Weekdays at 7am.
- Pulse Of The Planet - Weekdays at 9am.
- Earth And Sky - Weekdays at 11am.
- On Tour - Fridays at midnight.
- In The Studio - Sundays at noon.
- House Of Blues Radio Hour - Sundays at 1pm.

## **KMTT** Seattle, Washington

### **IN-HOUSE SHOWS:**

- Sunday Brunch - an acoustic mellow show which airs Sundays at 8am.
- The Underground - a rare, new and ambient music show which airs Sundays at 7pm.
- Seattle Blues - a blues show which airs Sundays at 10pm.

## **KNBA** Anchorage, Alaska

### **IN-HOUSE SHOWS:**

- Good Ole Country - a country show which airs Sundays at noon.
- Blues Party - a blues show which airs Sundays at 7pm.

### **SYNDICATED SHOWS:**

- World Cafe - Mondays through Thursdays at 9pm.
- E-Town - Saturdays at 7pm.

## **KOTR** San Luis Obispo, California

### **IN-HOUSE SHOWS:**

- Local Licks - a local music show which airs Thursdays at 6pm.
- Philthy Phil's Soul Show - a soul, blues and zydeco show which airs Thursdays at 7pm.
- The Album Cabinet - a featured album which airs Thursdays at 10pm.
- Stinky Ned - an alternative country show which airs Saturdays at 6am.
- Blues Diva - a blues show which airs Saturdays at 9am.
- Scott's Radio Flyer - a bluegrass and acoustic based show which airs Sundays at 6am.
- Fade To Black - a jazz show which airs Sundays at 6pm.

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# specialty shows

## **KOZT** Mendocino, California

### **IN-HOUSE SHOWS:**

- Local Licks - a local music show which airs Wednesdays at 9pm.
- Breakfast With The Beatles - a Beatles show which airs Sundays at 8am.

### **SYNDICATED SHOWS:**

- Acoustic Cafe - Mondays at 9pm.
- Grateful Dead Hour - Tuesdays at 9pm.
- In The Studio - Thursdays at 9pm.
- House Of Blues Radio Hour - Fridays at 9pm.
- Superstar Concert Series - Saturdays at 9pm.
- Dr. Demento - Sundays at 9pm.
- The Album Network Specials - when applicable.

## **KPCC** Pasadena, California

### **IN-HOUSE SHOWS:**

- Friday Night Blues Revue - a blues show which airs Fridays at 8pm.
- Rhythm & Blues Time Capsule - a vintage R&B show which airs Fridays at 10pm.
- Ann The Raven - a blues show which airs Fridays at midnight.
- Sancho - a chicano pop show which airs Saturdays at 6pm.

## **KPFT** Houston, Texas

### **IN-HOUSE SHOWS:**

- Lone Star Jukebox - an acoustic Texas show which airs Saturdays at 9am.

- Spare Change - an acoustic Texas show which airs Saturdays at noon.
- Picking And Swinging - a bluegrass and acoustic based show which airs Saturdays at 3pm.
- Milestones - a jazz show which airs Saturdays at 6pm.
- Blues At Sunrise - a blues show which airs Sundays at 6am.
- Blues On The Move - a blues show which airs Sundays at 9am.
- Blues Brunch - a blues show which airs Sundays at 1pm.

## **KPIG** Monterey, California

### **IN-HOUSE SHOWS:**

- The Rawhide Reality Revue - a talk show which airs Sundays at 7am.
- Cousin Al's Bluegrass Show - a bluegrass show which airs Sundays at 6pm.
- Blues Buff - a blues show which airs Sundays at 9pm.

## **KRCC** Colorado Springs, Colorado

### **IN-HOUSE SHOWS:**

- The Jazz Show - a jazz show which airs week nights at 7pm.
- The Celtic Show - a Celtic show which airs Saturdays at 7pm.
- The Reggae Show - a reggae show which airs Saturdays and Sundays at 9:30pm.

### **SYNDICATED SHOWS:**

- E-Town - Saturdays at 4pm.

## **KRCL** Salt Lake City, Utah

### **IN-HOUSE SHOWS:**

- Red White And Blues - a blues show which airs Mondays at 8pm.
- Radio Benba - a salsa show which airs Tuesdays at 8pm.
- Night Roots - a reggae show which airs Wednesdays at 8pm.
- Rhythm Tracks - a rhythm & blues show which airs Fridays at 9am.
- Rap Attack - a rap show which airs Fridays at 10:30pm.
- Living The Circle Of Life - a Native American show which airs Sundays at 7am.
- Sunday Sage Brush - an acoustic based show which airs Sundays at 10am.
- Bluegrass Express - a bluegrass show which airs Sundays at 2pm.
- Fret And Fiddle - an old-time cowboy music show which airs Sundays at 5:30pm.

## **KROK** DeRidder, Louisiana

### **SYNDICATED SHOWS:**

- Personal Notes - Sundays at noon.
- House Of Blues Radio Hour - Sundays at 2pm.

## **KRSH** Santa Rosa, California

### **IN-HOUSE SHOWS:**

- Uncorked - an acoustic based show which airs Sundays at 8am.
- Blues With Bowker - a blues show which airs Sundays at 7pm.

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# specialty shows

## KRVM Eugene, Oregon

### IN-HOUSE SHOWS:

- Breakfast With The Blues - a blues show which airs every day at 5:30am.
- Women In Music - a female performers show which airs Mondays at 7pm.
- A Short Strange Trip - a Grateful Dead show which airs Wednesdays at 8pm.
- Mountain Jam - a live music show which airs Fridays at 5pm.
- Magical Mystery Tour - a 60s and 70s music show which airs Saturdays at noon.
- Acoustic Junction - an acoustic based show which airs Saturdays at 3pm.
- Soul City - a soul show which airs Sundays at 1pm.
- The Swing Shift - a big band show which airs Sundays at 4pm.

### SYNDICATED SHOWS:

- The Fat Music Show - Saturdays at 10am.

## KSPN Aspen, Colorado

### IN-HOUSE SHOWS:

- Friday Flashback - a 70s music show which airs Fridays at 8pm.

### SYNDICATED SHOWS:

- Acoustic Cafe - Sundays at 9am.
- Grateful Dead Hour - Sundays at 8pm.
- House Of Blues Radio Hour - Sundays at 9pm.

## KSUT Durango, Colorado

### IN-HOUSE SHOWS:

- Straight Ahead - a jazz show which airs Tuesdays at 10pm.
- Celtic Journey - a Celtic show which airs Wednesdays at 10pm.
- The Grass Is Bluer - a bluegrass show which airs Thursdays at 9pm.
- Cordless - an acoustic based show which airs Thursdays at 10pm.
- Variation In Blue - a blues show which airs Fridays at 8pm.

### SYNDICATED SHOWS:

- World Cafe - Mondays and Fridays at 10pm.
- Rural Route Three - Thursdays at 11pm.
- Prairie Home Companion - Saturdays at 4pm.
- Mountain Stage - Saturdays at 7pm.
- Grateful Dead Hour - Saturdays at 9pm.
- Afro Pop Worldwide - Saturdays at 10pm.
- E-Town - Sundays at 2pm.

## KTAO Taos, New Mexico

### IN-HOUSE SHOWS:

- Music To Keep The Party Going - an alternative music show which airs Saturdays at 8pm.
- Sunday Jazz - a jazz show which airs Sundays at 6am.
- Roots And Branches - a reggae show which airs Sundays at 7pm.

### SYNDICATED SHOWS:

- House Of Blues Radio Hour - Saturdays at 6pm.
- E-Town - Sundays at 11am.
- New Dimensions - Sundays at 6pm.

## KTCZ Minneapolis, Minnesota

### IN-HOUSE SHOWS:

- Acoustic Sunrise - an acoustic music show which airs Sundays at 7am.
- Cities Blues - a blues show which airs Sundays at 8pm.
- Minnesota Music - a local music show which airs Sundays at 9pm.

### SYNDICATED SHOWS:

- Grateful Dead Hour - Sundays at 10pm.

## KTHX Reno, Nevada

### IN-HOUSE SHOWS:

- Risky Biscuit Hay Seed Hoot - an acoustic based show which airs Saturdays at 8am.
- The Blues Project - a blues show which airs Saturdays at 6pm.
- The X Wave - a jazz show which airs Sundays at 7am.
- The Reggae Hour - a reggae show which airs Sundays at 9pm.

### SYNDICATED SHOWS:

- E-Town - Sundays at 7pm.
- Grateful Dead Hour - Sundays at 8pm.
- Musical Starstreams - Sundays at 10pm.

## KUNC North Colorado, Colorado

### SYNDICATED SHOWS:

- World Cafe - Saturdays at 1pm.
- E-Town - Saturdays at 3pm.



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# specialty shows



## **KUWR Cheyenne, Wyoming**

### **IN-HOUSE SHOWS:**

- The Ranch Breakfast Show - a bluegrass show which airs Saturdays at 10am.
- The Jazz Show - a jazz show which airs Sundays at 8pm.

### **SYNDICATED SHOWS:**

- World Cafe - Weekdays at 2pm.
- Mountain Stage - Sundays at 1pm.
- The Thistle And Shamrock - Sundays at 6pm.

## **KXGO Eureka, California**

### **IN-HOUSE SHOWS:**

- Rock For Thought - a singer songwriter show which airs Mondays at 8pm.
- Planet X - an alternative show which airs Thursdays at 9pm.
- Mind Over Metal - a metal show which airs Fridays at 10pm.
- KXGO Blues Revue - a blues show which airs Sundays at 7pm.

### **SYNDICATED SHOWS:**

- BBC Classic Tracks - Weekdays at 2pm.

## **WAPS Akron, Ohio**

### **IN-HOUSE SHOWS:**

- Saturday Afternoon Eclectic - a folk, blues and world beat show which airs Saturdays at 1pm.
- Supertime Blues - a blues show which airs Saturdays at 5pm.
- Sunny Side Of The Street - an oldies:jazz show which airs Saturdays at 6pm.

- Reggae Rhythms - a reggae show which airs Saturdays at 7pm.

- Ska Of The World - a ska show which airs Saturdays at 9pm.

- Electric Cafe - a techno show which airs Saturdays at midnight.

### **SYNDICATED SHOWS:**

- Acoustic Cafe - Saturdays at 3pm.

## **WBOS Boston, Massachusetts**

### **IN-HOUSE SHOWS:**

- New Music File - a new music show which airs Sundays at 7am.
- Blues on Sunday - a blues show which airs Sundays at 9pm.

## **WCBE Columbus, Ohio**

### **IN-HOUSE SHOWS:**

- Masala - a jazz and world beat show which airs week nights at 7pm.

### **SYNDICATED SHOWS:**

- Echoes - Week nights at 10pm.

## **WCLZ Portland, Maine**

### **IN-HOUSE SHOWS:**

- Issues And Answers - a talk show which airs Sundays at 6am.
- Sunday Morning Jazz Brunch - a jazz show which airs Sundays at 8am.
- Homegrown - a local music show which airs Sundays at 7pm.

- CLZ'S World Music Program - a world beat show which airs Sundays at 9pm.

### **SYNDICATED SHOWS:**

- E-Town - Sundays at 8pm.
- Musical Starstreams - Sundays at 10pm.

## **WDET Detroit, Michigan**

### **IN-HOUSE SHOWS:**

- Ed Love Program - a jazz show which airs week nights at 7pm.
- The Chuck Horn Program - an acid jazz, world beat and techno show which airs Fridays at 10pm.
- Blues From The Lowlands - a blues show which airs Saturdays at 10am.
- Folks Like Us - an acoustic based show which airs Saturdays at noon.
- Arkansas Traveler - a bluegrass show which airs Saturdays at 3pm.
- Gene Elzy Program - a jazz show which airs Saturdays at 7pm.
- Destination Out - an avant-garde jazz show which airs Sundays at 7pm.

## **WEBK Killington, Vermont**

### **IN-HOUSE SHOWS:**

- The Blues Hour - a blues show which airs Sundays at 9pm.
- North Bound Train - a Grateful Dead show which airs Sundays at 10pm.

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# **KORNFIELD PROMOTIONS**

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# specialty shows

## WEBX Champaign, Illinois

### IN-HOUSE SHOWS:

- Phriday Phish Phry - a Phish show which airs Fridays at 6pm.

### SYNDICATED SHOWS:

- Acoustic Cafe - Saturdays at 10am.
- Rick's Cafe - Saturdays at noon.
- Rock Over London - Saturdays at 7pm.

## WERU Blue Hill Falls, Maine

### IN-HOUSE SHOWS:

- Mojo Boogie - a blues show which airs Mondays at 8pm.
- Bronzewound - a bluegrass show which airs Thursdays at 8pm.
- Talking Furniture - a reggae, salsa and jazz show which airs Fridays at 2pm.
- Saturday Morning Coffee House - an acoustic based show which airs Saturdays at 6am.
- Jazzbazaar - a contemporary jazz show which airs Saturdays at 10pm.
- A World Of Music - a world beat show which airs Sundays at 6pm.

### SYNDICATED SHOWS:

- E-Town - Sundays at 3pm.

## WEVL Memphis, Tennessee

### IN-HOUSE SHOWS:

- Captain Pete's Blues Cruise - a blues show which airs Fridays at 9pm.
- The Bluff City Barn Dance - a bluegrass show which airs Saturdays at 6am.
- Strands Of The Celtic Knot - a Celtic show which airs Saturdays at 10am.

### SYNDICATED SHOWS:

- Acoustic Cafe - Thursdays at 4pm.
- E-Town - Saturdays at 3pm.

## WFHB Bloomington, Indiana

### IN-HOUSE SHOWS:

- The Piney Woods Blues Party - a blues show which airs Mondays at 6:30pm.
- Baker's Dozen - a jazz show which airs Tuesdays at 6:30pm.
- Rural Route - a bluegrass show which airs Saturdays at noon.
- World Spirit - a world beat show which airs Sundays at 10am.
- Reggae Children - a reggae show which airs Sundays at noon.

## WFPK Louisville, Kentucky

### SYNDICATED SHOWS:

- World Cafe - Weekdays at 10am.
- Echoes - Week nights at midnight.

## WFUV New York City, New York

### SYNDICATED SHOWS:

- World Cafe - Week nights at 9pm.
- Mountain Stage - Fridays at 2pm.
- The Thistle And Shamrock - Saturdays at noon.
- Grateful Dead Hour - Sundays at 8pm.

## WHPT Tampa, Florida

### IN-HOUSE SHOWS:

- Wax Museum - a retro-theme show which airs Sundays at 9am.

### SYNDICATED SHOWS:

- House Of Blues Radio Hour - Sundays at 8am.

## WIIS Key West, Florida

### IN-HOUSE SHOWS:

- Real Radio - a free-form show which airs Tuesdays at 6pm.
- The Island's Edge - an alternative show which airs Tuesdays at 10pm.
- The Island In Depth - a featured album which airs Wednesdays at 6pm.
- Sunday Buffet - a Jimmy Buffett show which airs Sundays at 10am.
- Blues For Key West - a blues show which airs Sundays at 10pm.

### SYNDICATED SHOWS:

- Grateful Dead Hour - Saturdays at 3pm.
- Rick's Cafe - Sundays at 6pm.

## WJBX Ft. Myers, Florida

### IN-HOUSE SHOWS:

- 99 X Files - a new music show which airs week nights at 8pm.

### SYNDICATED SHOWS:

- Modern Rock Live - Sundays at 10:30pm.

## WKZE Sharon, Connecticut

### IN-HOUSE SHOWS:

- Just Jazz - a jazz show which airs Mondays through Thursdays at 8pm.
- Theme And Variations - a classical music show which airs week nights at 8pm.
- Nothing But The Blues - a blues show which airs Saturdays at 7pm.
- Sunday Session - a new age show which airs Sundays at 6am.
- Free Fall - a new music show which airs Sundays at 4pm.
- Night Jazz - a jazz show which airs Sundays at 8pm.

### SYNDICATED SHOWS:

- E-Town - Fridays at 7pm.
- Midnight Special - Saturdays at 9pm.

## WMAX Rochester, New York

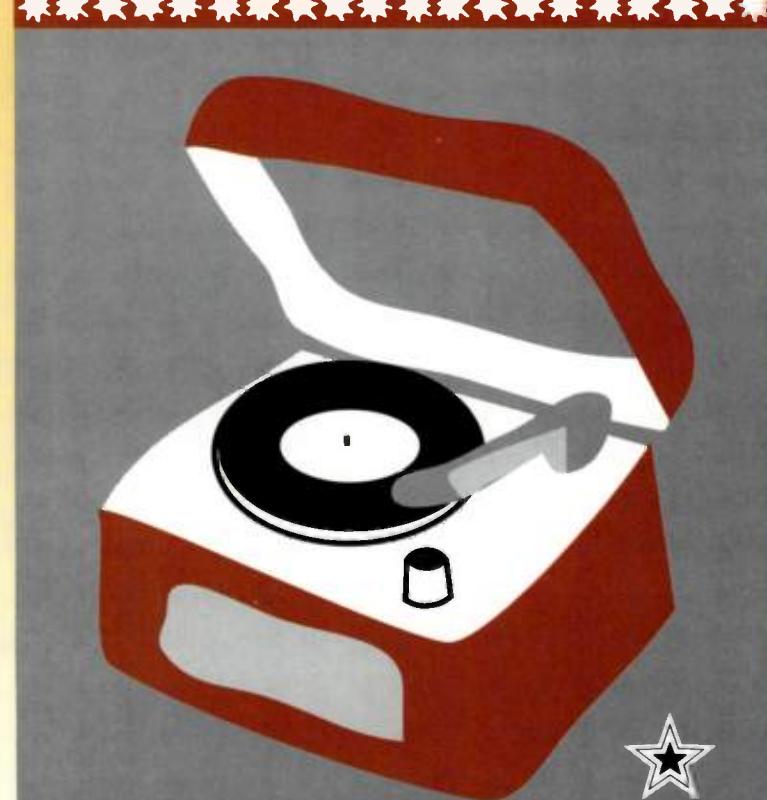
### IN-HOUSE SHOWS:

- 10 O'Clock News - a new music show which airs weekdays at 10am.
- CD Showcase - a full CD show which airs Saturdays at 9pm.
- Acoustic Sunrise - an acoustic music show which airs Sundays at 7am.

### SYNDICATED SHOWS:

- Grateful Dead Hour - Sundays at 10pm.

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# specialty shows

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## WMKY Lexington, Kentucky

### IN-HOUSE SHOWS:

- Bluegrass Diversion - a bluegrass show which airs Saturdays at noon.
- Friends And Folk - an acoustic based show which airs Saturdays at 3pm.
- Nothin' But The Blues - a blues show which airs Saturdays at 10pm.
- Moonlighting - an acid jazz show which airs Sundays at 10pm.

### SYNDICATED SHOWS:

- World Cafe - Weekdays at 8pm.
- Portraits In Blue - Saturdays at 9am.
- Folk Sampler - Saturdays at 11am.
- The Thistle And Shamrock - Saturdays at 2pm.
- E-Town - Saturdays at 7pm.

## WMMM Madison, Wisconsin

### IN-HOUSE SHOWS:

- The Radio Deli - a theme show which airs weekdays at noon.
- Radio Free Madison - a progressive and classic rock show which airs Saturdays at 7pm.
- The Dead Hour - a Grateful Dead show which airs Sundays at 11pm.

### SYNDICATED SHOWS:

- House Of Blues Radio Hour - Mondays at 10pm.
- King Biscuit Flower Hour - Saturdays at 11pm.
- Acoustic Cafe - Sundays at 9am.

## WMMO Orlando, Florida

### SYNDICATED SHOWS:

- Acoustic Cafe - Sundays at 8am.
- King Biscuit Flower Hour - Sundays at 9pm.
- E-Town - Sundays at 10pm.

## WMNF Tampa, Florida

### IN-HOUSE SHOWS:

- This Is Bluegrass - a bluegrass show which airs Mondays at 7pm.
- Live Music Showcase - a live music show which airs Thursdays at 10am.
- Night Train - a blues show which airs Fridays at 9pm.
- The 60s Show - a 60s music show which airs Saturdays at noon.
- World Reggae Rhythms - a world beat show which airs Saturdays 4pm.

## WMVY

### Martha's Vineyard, Massachusetts

### IN-HOUSE SHOWS:

- Blues At Eight - a blues show which airs week nights at 8pm.
- Sunday Morning And All That Jazz - a jazz show which airs Sundays at 6am.

## WMWV Conway, New Hampshire

### IN-HOUSE SHOWS:

- World Village - a world beat show which airs Wednesdays at 6pm.
- Somewhat Acoustic - an acoustic based show which airs Thursdays at 6pm.
- Sunday Breakfast Show - a jazz and big band show which airs Sundays at 6am.

## WNCS Burlington, Vermont

### IN-HOUSE SHOWS:

- Sunday Coffee House - an acoustic based show which airs Sundays at 6am.
- Jazz Spectrum - a jazz show which airs Sundays at 9pm.

### SYNDICATED SHOWS:

- House Of Blues Radio Hour - Fridays at 7pm.
- E-Town - Sundays at 6pm.
- The Difference - Sundays at 7pm.

## WNCW

### Wilmington, North Carolina

### IN-HOUSE SHOWS:

- Going Across The Mountain - a bluegrass show which airs Saturdays at 1pm.
- Saturday Night House Party - a blues show which airs Saturdays at 8pm.
- Celtic Winds - a Celtic show which airs Sundays at 1pm.
- This Old Porch Show - an acoustic based show which airs Sundays at 3pm.
- Reggae's Dub Atomic Particles - a reggae/dub show which airs Sundays at 10pm.

### SYNDICATED SHOWS:

- World Cafe - Weekdays at 7pm.
- Mountain Stage - Saturdays at 6pm.
- E-Town - Sundays at 6pm
- Afro Pop Worldwide - Sundays at 9pm.

## WNKU Cincinnati, Ohio

### IN-HOUSE SHOWS:

- Crossroad Blues - a blues show which airs Fridays at 8pm.
- Celtic Afternoon - a Celtic show which airs Saturdays at 2pm.
- Little Morning Bluegrass - a bluegrass show which airs Sundays at 6am.
- Stained Glass Bluegrass - a bluegrass gospel show which airs Sundays at 8am.
- Folk City - an acoustic based show which airs Sundays at 9am.
- Music From The Hills Of Home - a bluegrass show which airs Sundays at noon.

### SYNDICATED SHOWS:

- World Cafe - Weekdays at noon.
- E-Town - Thursdays at 2pm.
- River City Folk - Saturdays at 6am.
- Folk Sampler - Saturdays at 7am.
- The Thistle And Shamrock - Saturdays at 5pm.
- Afro Pop Worldwide - Saturdays at 8pm.
- Grateful Dead Hour - Saturdays at 9pm.
- Beale Street Caravan - Sundays at 5pm.

## WOXF

### Manchester, New Hampshire

### IN-HOUSE SHOWS:

- Diamonds In The Rough - a new music show which airs Sundays at 8pm.

# specialty shows



## WRLT Nashville, Tennessee

### IN-HOUSE SHOWS:

- Lightning Blues - a blues show which airs Mondays at 10pm.
- Retro-Lightning - a retro-theme show which airs Saturdays at 6pm.
- Real Jazz - a jazz show which airs Sundays at 6am.
- Contemporary Jazz Brunch - a jazz show which airs Sundays at 8am.
- Nashville Sunday Night - a live local music and interview show which airs Sundays at 8pm.

### SYNDICATED SHOWS:

- House Of Blues Radio Hour - Mondays at 11pm.
- The Difference - Sundays at 6pm.
- Musical Starstreams - Sundays at 10pm.
- Mountain Stage - Sundays at midnight.

## WRNR Baltimore, Maryland

### IN-HOUSE SHOWS:

- Damian's Diner - a new release show which airs Mondays through Thursdays at noon.
- Damian's Blues - a blues show which airs Wednesdays at 7pm.
- Homegrown - a local music show which airs Fridays at noon.
- Women Of Note - a female performers show which airs Saturdays at 9am.
- Sunday Brunch - a world beat, folk and jazz show which airs Sundays at 10am.

## WRNX Amherst, Massachusetts

### IN-HOUSE SHOWS:

- Just Jazz - a jazz show which airs Sundays at 7am.
- The Blues Show - a blues show which airs Sundays at 6pm.
- Beyond The Blues - a blues show which airs Sundays at 9pm.

## WRRX Gainesville, Florida

### IN-HOUSE SHOWS:

- Different Dimension - an eclectic show which airs Saturdays at noon.
- Mo Music - a local music show which airs Saturdays at 7pm.
- Pop Go The Beatles - a Beatles show which airs Sundays at 9am.

### SYNDICATED SHOWS:

- The Difference - Saturdays at 5pm.
- Acoustic Cafe - Sundays at 11am.
- House Of Blues Radio Hour - Sundays at 7pm.

## WRSI Greenfield, Massachusetts

### IN-HOUSE SHOWS:

- Flower Power Hour - a 60s and 70s show which airs Tuesdays at 6pm.
- Trade Winds - a world beat show which airs Tuesdays at 9pm.
- Soul Furnace - a soul show which airs Fridays at 6pm.
- The Oldies Show - an oldies show which airs Fridays at 9pm.
- Six String Sunrise - an acoustic based show which airs Saturdays at 6am.
- RSI Country - a country show which airs Saturdays at 8am.
- The Roadhouse - a blues show which airs Saturdays at 11pm.
- Sunday Morning Classics - a classical show which airs Sundays at 6am.
- Jazz Cruise - a jazz show which airs Sundays at 8pm.

### SYNDICATED SHOWS:

- Acoustic Cafe - Saturdays at 7am.

## WTTS Bloomington, Indiana

### IN-HOUSE SHOWS:

- Over Easy - an acoustic based show which airs Sundays at 9am.
- T.T.S. Center Stage - a live show which airs Sundays at 7pm.
- T.T.S. Guitar Show - a guitar show which airs Sundays at 8pm.
- T.T.S. Blue Sunday - a blues show which airs Sundays at 9pm.

### SYNDICATED SHOWS:

- The Late Show With David Letterman Top 10 List - Weekdays at 9am.
- Acoustic Cafe - Saturdays at 6am.
- The Difference - Saturdays at 8am.
- Up Close - Sundays at 6pm.
- House Of Blues Radio Hour - Sundays at 10pm.

## WVOD Dare County, North Carolina

### IN-HOUSE SHOWS:

- Sunday Morning Classics On The Sound - a classical music show which airs Sundays at 6am.
- Blues On The Sound - a blues show which airs Sundays at 6pm.
- Reggae Revival - a reggae show which airs Sundays at 8pm.
- Global Radio - an eclectic show which airs Sundays at 10pm.

## WVRV St. Louis, Missouri

### IN-HOUSE SHOWS:

- The River's Most Wanted - a new music show which airs Sundays at 8pm.
- The River Of Blues - a blues show which airs Sundays at 10pm.

## WXKR Toledo, Ohio

### IN-HOUSE SHOWS:

- Local Perspective - a local music show which airs Mondays at 9pm.
- The Blues Zone - a blues show which airs Sundays at 8pm.

### SYNDICATED SHOWS:

- Acoustic Cafe - Sundays at 8am.

## WXLE Albany, New York

### IN-HOUSE SHOWS:

- Acoustic Sunrise - an acoustic show which airs Sundays at 8am.
- Slingerland Situation - a jazz show which airs Sundays at 8pm.

## WXPN Philadelphia, Pennsylvania

### IN-HOUSE SHOWS:

- Kid's Corner - a kid's show which airs week nights at 7pm.
- The Blues Show - a blues show which airs Saturdays at 8pm.
- The Folk Show - an acoustic based show which airs Sundays at 4pm.
- Unicorn - an Irish Celtic show which airs Sundays at 6pm.
- Q 'Zine - an alternative lifestyle show which airs Sundays at 8pm.
- Amazon Country - a female performers show which airs Sundays at 9pm.

### SYNDICATED SHOWS:

- World Cafe - Weekdays at 2pm.
- Echoes - Week nights at 11pm

- Grateful Dead Hour - Thursdays at 10pm.
- Mountain Stage - Saturdays at 5pm.
- E-Town - Sundays at 10:30pm.

## WXRC Charlotte, North Carolina

### IN-HOUSE SHOWS:

- The Sunday Morning Jazz Brunch - a jazz show which airs Sundays at 6am.
- Tunes From The Attic - an album tracks show which airs Sundays at 9pm.

## WXRT Chicago, Illinois

### IN-HOUSE SHOWS:

- Blues Breakers - a blues show which airs Mondays at 10pm.
- The Big Beat - an indie show which airs Tuesdays at 11pm.
- Saturday Morning Flashback - a historical flashback show which airs Saturdays at 8am.
- Local Anesthetic - a local music show which airs Sundays at 7:30pm.
- Sunday Night Concert - a live locally recorded show which airs Sundays at 8pm.
- Jazz Transfusion - a jazz show which airs Sundays at 11pm.

### SYNDICATED SHOWS:

- Grateful Dead Hour - Sundays at 9pm.
- House Of Blues Radio Hour - Sundays at 10pm.

## WXRV Boston, Massachusetts

### SYNDICATED SHOWS:

- Acoustic Cafe - Sundays at 8am.
- House Of Blues Radio Hour - Sundays at 10pm.

## WYEP Pittsburgh, Pennsylvania

### IN-HOUSE SHOWS:

- The Saturday Light Brigade - an acoustic based and family show which airs Saturdays at 6am.
- The Soul Show - a soul show which airs Saturdays at 2pm.
- Blues And Rhythm - a blues show which airs Saturdays at 5pm.
- Big Town Blues - a blues show which airs Saturdays at 8pm.
- An American Sampler - an acoustic based show which airs Sundays at 6am.
- In The Groove - an acid jazz show which airs Sundays at 2pm.
- Caribbean Rhythms - a reggae and Caribbean show which airs Sundays at 5pm.
- Bluegrass Jam Session - a bluegrass show which airs Sundays at 8pm.
- Traditional Ties - a new bluegrass show which airs Sundays at 10pm.

### SYNDICATED SHOWS:

- The Thistle And Shamrock - Saturdays at 10am.



Online Jokes: E-mail The Chucklehead at

[bobuk@3nets.com](mailto:bobuk@3nets.com)

Robert "Chucklehead" England  
(Yadda, yadda, yadda.)

**Q: Why do married men gain weight, while bachelors don't?**

**A:** Bachelors go to the refrigerator, see nothing they want, then go to bed. Married guys go to bed, see nothing they want, then go to the refrigerator.

### Superman is bored

everyday. So one Friday night he decides to go out on the town to have some fun. He drops by Batman's house. "Hey Batman," he says, "Wanna go out tonight?" "No, I can't," replies Batman. "The Batmobile is broken and I gotta stay home and fix it, or else I won't be able to fight crime." "You loser," says Superman, and he flies away. He decides to stop by Spiderman's house. "Hey, Spidey, how about hitting the town tonight, you and me?" he says. "I'd love to, but I can't," replies Spiderman. "My web is broken and I gotta fix it to fight crime." Superman, disgusted, says, "You loser. Stay home on a Friday night and fix your damn web," and he flies away. While flying, from up above, he spots Wonder Woman stark naked and lying on her back spread-eagle. Superman thinks, "Hey, I'm Superman. I can fly down there at the speed of light, have a quickie and fly back out—she won't even feel it." So Superman flies down, does a quick in-out-in-out and flies back out at the speed of light. Startled, Wonder Woman says, "What the hell was that?" To which The Invisible Man replies, "I don't know, but it hurt like hell!"

**A rather bad man dies and meets Satan**  
in a room with three doors. Satan explains, "I have good news and bad news. The bad news is that you have to spend eternity behind one of these doors. The good news is that you can take a peek behind each and take your choice." So, the man opens the first door and sees a room full of people standing on their heads on a concrete

floor. Not very nice, he thinks. Opening the second door, he sees a room full of people standing on their heads on a wooden floor. Better, he thinks, but best check the last door. Upon opening the last door, he sees a room full of people, standing waist-deep in waste and sipping coffee. "Of the three, this one looks best," he says and wades in to get something to drink while Satan closes the door. A few minutes later the door opens and Satan sticks his head in and says, "OK, coffee break's over...back on your heads!"

### A horse and a chicken

are playing in a meadow. The horse falls into a mud hole and begins sinking. He calls to the chicken to go and get the farmer to help pull him out to safety. The chicken runs to the farm, but the farmer can't be found. So he drives the farmer's BMW back to the mud hole and ties some rope around the bumper. He then throws the other end of the rope to his friend the horse and drives the car forward saving him from sinking! A few days later, the chicken and horse are playing in the meadow again and the chicken falls into the mud hole. The chicken yells to the horse to go and get some help from the farmer. The horse says, "I can save you!" So he stretches over the width of the hole and says, "Grab for my penis and pull yourself up." The chicken does so and pulls himself to safety. The moral of the story: If you're hung like a horse, you don't need a BMW to pick up chicks.

### The teacher, in an attempt to stimulate

their minds, asks her class the following question: "What is bright red and shiny?" Little Johnny jumps up and shouts, "A fire engine?" "No," says the teacher, "but I like the way you think. Anyone else?" Little Susan answers, "An apple!" and the teacher is happy. Johnny, of course, is not (well, otherwise there wouldn't be a punch line to this joke). Little Johnny asks the teacher if he may pose a question, and she consents. "What's long, hard, rounded and has hair at one end?" asks Little Johnny. "JOHNNY!" the teacher screams, "WE'LL HAVE NONE OF THAT TALK IN THIS CLASSROOM!" Johnny replies, "The answer I was looking for was a toothbrush, but I like the way you think."

**\*\*\*NOTICE TO ALL EMPLOYEES\*\*\***

In order to assure the highest levels of quality work and productivity from employees, it will be our policy to keep all employees well trained through our program of SPECIAL HIGH INTENSITY TRAINING (S.H.I.T.). We are trying to give employees more S.H.I.T. than anyone else. If you feel that you do not receive your share of S.H.I.T. on the job, please see your supervisor. You will be immediately placed at the top of the S.H.I.T. list, and our supervisors are especially skilled at seeing that you get all the S.H.I.T. you can handle.

Employees who don't take their S.H.I.T. will be placed in DEPARTMENTAL EMPLOYEE EVALUATION PROGRAMS (D.E.E.P S.H.I.T.). Those who fail to take D.E.E.P S.H.I.T. seriously will have to go to EMPLOYEE ATTITUDE TRAINING (E.A.T S.H.I.T.). Since our managers took S.H.I.T. before they were promoted, they don't have to do S.H.I.T. anymore, and are all full of S.H.I.T. already. If you are full of S.H.I.T., you may be interested in a job training others. We can add your name to our BASIC UNDERSTANDING LECTURE LIST (B.U.L.L.S.H.I.T.). Those who are full of B.U.L.L.S.H.I.T. will get the S.H.I.T. jobs, and can apply for promotion to DIRECTOR OF INTENSITY PROGRAMMING (D.I.P S.H.I.T.).

If you have further questions, please direct them to our HEAD OF TRAINING, SPECIAL HIGH INTENSITY TRAINING (H.O.T S.H.I.T.). Thank you.  
-BOSS IN GENERAL SPECIAL HIGH INTENSITY TRAINING (B.I.G. S.H.I.T.)

### complains

**One day, Pete** complains to his friend, "My elbow really hurts. I guess I should see a doctor." His friend offers, "Don't do that! There's a computer at the drug store that can diagnose anything, quicker and cheaper than a doctor. Simply put in a sample of your urine and the computer will diagnose your problem and tell you what to do about it." Pete figures he has nothing to lose, so he fills a jar with a urine sample and goes to the drug store. Finding the computer, he pours in the sample and deposits \$10. The computer starts making noises and various lights starts flashing. After a brief pause, out pops a small piece of paper on which it says: "You have tennis elbow. Soak your arm in warm water. Avoid heavy labor. It will be better in two weeks." Later that evening, while thinking how amazing this new technology is and how it could change medical science forever, Pete begins to wonder if this machine could be fooled. So he decides to mix together some tap water, a stool sample from his dog and urine samples from his wife and daughter. To top it off, he masturbates into the concoction. He goes back to the drug store, pours in the sample and deposits \$10. The machine again makes the usual noises and prints out the following analysis: "Your tap water is too hard. Get a water softener. Your dog has worms. Give him vitamins. Your daughter's using cocaine. Put her in a rehabilitation clinic. Your wife's pregnant with twin girls. They aren't yours. Get a lawyer. And if you don't stop jerking off, your tennis elbow will never get better."

\* REVISED \* 1997

# totallyadult

magazine & tuneup schedule

## SPECIAL 2-YEAR ANNIVERSARY ISSUE

configuration

**totallyadult #12 & tuneup #23**

street date

**august 29**

dat/ad deadline

**august 14/august 22**

configuration

**totallyadult #13 & tuneup #24**

street date

**october 3**

dat/ad deadline

**september 18/september 26**

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**totallyadult #14 & tune-up #25**

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# LAURA LOVE

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