

totallyadult



Royal
Fingerbowl

"Feather"

the first track from

God Street Wine's

superb new album



god street wine

Produced Bill Wray

Management: Scott Ambrose
Invasion Group, Ltd.



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letter from the editor

You now hold in your hands our 12th issue of *totallyadult*! This *TA* marks the second anniversary since we began publishing what I like to think is *the* definitive industry forum for the Adult Rock community. And I do believe that the term *community* is much more appropriate than the word *format*, because I feel we all represent much more than a certain approach to radio and a certain style of music. I believe that in a society where everything is instant and being cool lasts for a only a few breaths, there are certain values in what we do and how we do them that transcend fad and media hype. Rather than opt for the quick fix, we stand for developing artists who will have long-lived careers, as well as those who have already proven their staying power; we stand for a style of radio that takes commitment, patience and courage to nurture; and we believe that much of what we "fought" for in our youth remains important today.

Needless to say, I am still *very* bullish on what we do. The broad-based ownership landscape that is sweeping the world of radio threatens to make it conservative, bland and over-researched, however, Adult Rock Radio remains a ray of hope. It is the last bastion of stations that program for the market they are in. Some say this will be its downfall, since it's difficult to define and even more difficult to promote, yet I feel this is where the vitality lies...where the passion lies. Sure, we have our share of short-listed, consultant-controlled stations out there, but we also have a high percentage of daring programmers who are willing to buck the norm and stick to their mission. My only criticism is that more programmers don't pay attention to these leaders and follow suit when it makes sense. Too often, a developing song will finally break down the door at a few key stations, yet this accomplishment goes largely unnoticed. Radio, remember that the record labels are the best friend you've got, and you *must* remain sensitive to their needs. After all, they share with you a passion for music and genuinely want you to succeed. Your success is good for us all.

Now to the content of *totallyadult* #12. Our cover is graced by an exciting new band on TVT called Royal Fingerbowl. This New Orleans-based trio has already created a sensation outside their home base where they've performed, including Philadelphia. Hence, WXPB/Philadelphia MD Bruce Warren has written a wonderful companion story. Our feature station this time around is WXRV ("The River")/Boston, where I talked with both PD Joanne Doody and MD Mike Mullaney. As you read the article, their passion for music and their station becomes obvious. And Virgin's Ted Edwards gives us his perspective on, among other things, the common ground between radio and records.

We also have artist features on Razor & Tie's Dar Williams and Interscope's Ron Sexsmith, both written by LA-based freelancer Steve Babin. AN's very

own Jim Nelson has delivered an in-depth look at Columbia's Dog's Eye View, *TA*'er

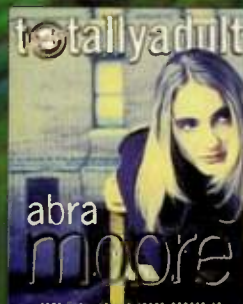
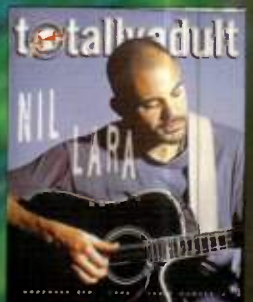
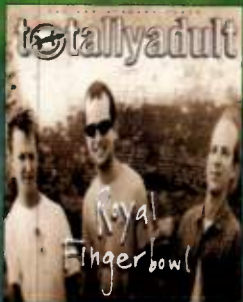
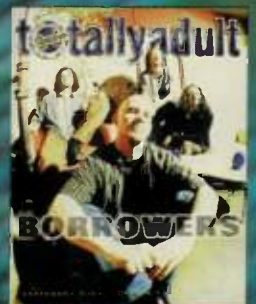
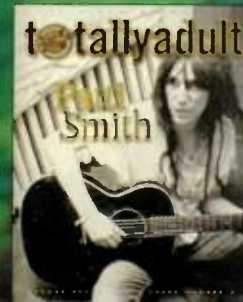
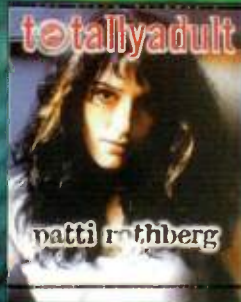
Matthew Lawton has written a piece on Capricorn's Freddy Jones Band and I had the distinct pleasure of talking with someone who can easily be considered Adult Rock's patron saint, producer/musician T Bone Burnett—the first interview he's consented to do in close to 10 years! We also have a beautiful exposé on the *Vineyard Sound* compilation series masterminded by photographer Peter Simon and written by Martha's Vineyard resident, freelance writer, retail music store manager and WMVY air personality Dave Kish.

Finally, we opened the back pages for radio programmers to share their thoughts and concerns on the current state of the "format"—we tried to fit in as many as we could. As you'll see, each displays a real passion for what we do and a genuine concern for the pitfalls we need to avoid. Thanks to all who contributed! And, of course, there'll be updated radio and contact pages as well as music, music and more music and another joke page to keep things from getting *too* serious.

Thank you for all your support and constructive feedback over the past two years. Matthew and I remain committed to continuing our dedication to Adult Rock music and Adult Rock Radio, and the lifestyle vision they both represent. As Dan Mason, President of CBS Radio, said at the A3 Summit, "Those who have passion for what they do will always succeed, regardless of the prevailing business landscape."

John Schoenberger
totallyjs@3nets.com

totallyadult



Thanks to you...we just keep...going...and going...and going



John Schoenberger

Matthew Lawton

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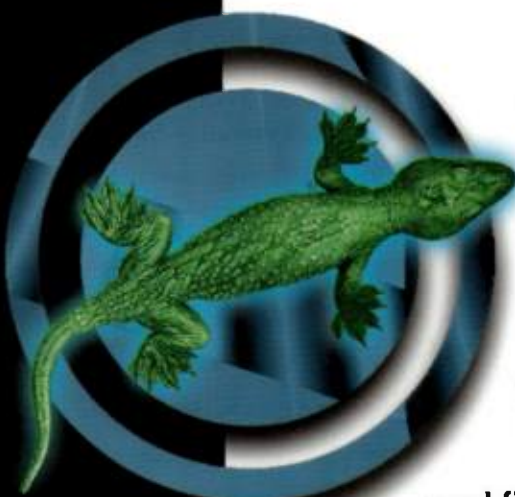
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a3 summit 56

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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.

totally adult



MUSIC HOURS

STATION

TITLE monday

CONTACT

PHONE/FAX/E-MAIL

MTWThF 9a-5p	KBZD/Amarillo	OM MD	Kip Frazer Denise Spiser	806.356.7464 fax 359.4294
MT 10a-2p	KEGR/Concord	PD	Steve O'Brien	510.945.2461 fax 687.7974
MTW 10-11a	KFAN/Fredericksburg	PD MD	J.D. Rose Rod Herbert	830.997.2197 fax 997.2198 (E) txradio@kfc.com
M 9:30a-1p	KFXD/Boise	PD MD	Kevin Welch Carl Scheider	208.888.4321 fax 888.2441 (E) kfxd@micron.net
M 3:15-6:15p	KGSR/Austin	PD MD	Jody Denberg Susan Castle	512.472.1071 fax 472.0143 (E) jdenberg@kgsr.com
MF 9-10:30a	KMBY/Monterey	PD/MD	Rich Berlin	408.766.1043 fax 757.1143
MW 10a-noon	KMTN/Jackson	PD/MD	Mark Fishman	307.733.4500 fax 733.7773
M 10a-3p F 11a-2p	KPCC/Pasadena	APD	Shana LiVigni	626.585.7768 fax 585.7916 (E) smlivigni@paccd.cc.ca.us
MTh 12:15-2:15p	KPFT/Houston	PD MD	Eric Truax Mary Ramirez	713.526.4000 fax 526.5750
MT 8-10a	KPIG/Monterey	PD/MD	Laura Hopper	408.722.9000 fax 722.7548 (E) sty@kpig.com
M 10-11:30a	KRYM/Eugene	PD	Don Ferrell	541.687.3370 fax 687.3573
MF 3-5p	KTAO/Taos	PD/MD	Brad Hockmeyer	505.758.1017 fax 758.0430 (E) hock@laplaza.org
MTW 1-3p	KTHX/Reno	PD MD	Bruce Van Dyke David Chaney	702.829.1864 fax 825.3183 (E) bruce@thex.net
M 1:30-4:30p T 9-11a	KUNC/North Colorado	MD	Kirk Mowers	970.351.2915 fax 351.1780 (E) kmowers@kunc.univnorthco.edu
MTWTh 9a-4p	WAPS/Akron	PD/MD	Bill Gruber	330.761.3098 fax 761.3240 (E) wgruber@akron.ohio.gov
MT 1-4p	WDET/Detroit	PD AMD	Judy Adams Chuck Horn	313.577.4146 fax 577.1300 (E) wdetfm@wdet.wayne.edu
M 11a-2p	WERU/Blue Hill Falls	PD/MD AMD	Dave Piszcz Sara Willis	207.469.6600 fax 469.6961 (E) weru@celestat.com
M 1-4p	WKZE/Sharon	PD MD	Randy Milroy Leslie Ritter	860.364.5800 fax 364.0129
MT noon-2p	WMKY/Lexington	MD	Paul Hitchcock	606.783.2334 fax 783.2335
MT 12:30-3p	WMWV/Conway	PD APD/MD	George Cleveland Mark Johnson	603.447.5988 fax 447.3655
M 11a-1p W 2-6p	WNCW/Charlotte	PD MD	Mark Keefe Bill Buchinsky	704.287.8000 fax 287.8012 (E) wncw@blueridge.net
MTWThF 10a-2p	WRRX/Gainesville	PD	Jerry Gerard	352.376.1230 fax 376.2666
MW 11:30a-4:30p	WXRT/Chicago	VP/PRG MD	Norm Winer Patty Martin	773.777.1700 fax 286.9978 (E) comments@wxrt.com
MT 11a-1p	WXRV/Boston	PD MD	Joanne Doody Mike Mullaney	508.374.4733 fax 373.8023 (E) mike@wxrv.com
MTh 2:30-4:30p	WYEP/Pittsburgh	PD MD	Rosemary Welsch Greg Meitus	412.381.9131 fax 381.9126 (E) gmeitus@wyep.org
MF 10a-4p	SBR Consulting	MD	Tom Fricke	303.444.7700 fax 444.3555 (E) sbradio@aol.com

jackson browne

the next voice you hear

The premiere single from The Next Voice You Hear: The Best Of Jackson Browne, his first ever best-of featuring thirteen classic songs and two new tracks.

Ship date 9-9

Impact date 9-22



On Elektra compact discs and cassettes: www.elektra.com
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Produced by T-Bone Burnett
Management: Donald Miller



radio contacts

Stations are
listed by
first available
music
call hour.

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



MUSIC HOURS

STATION

TITLE

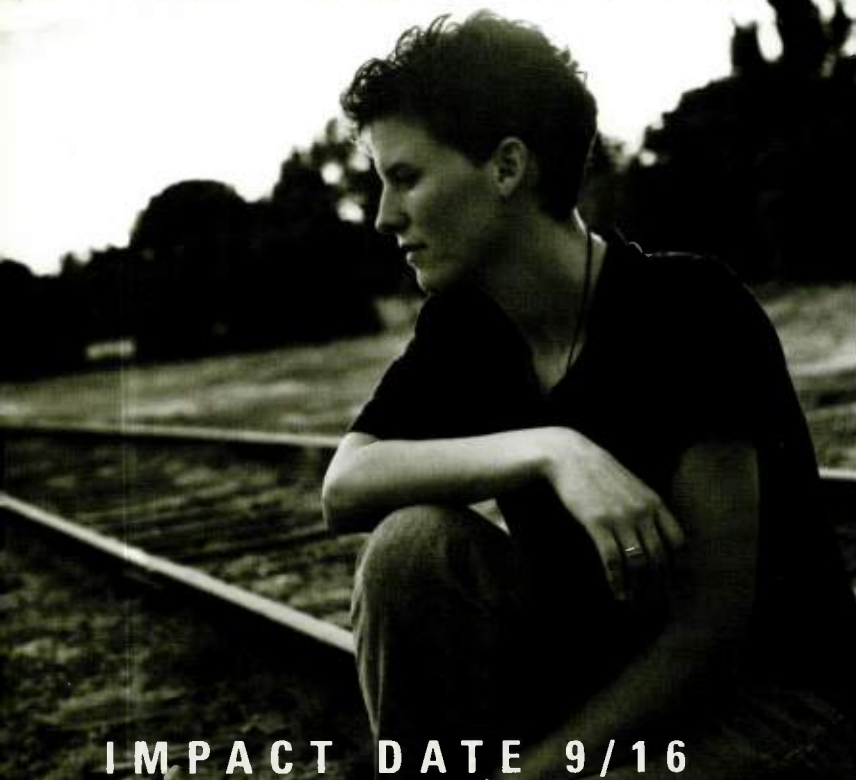
CONTACT

PHONE/FAX/E-MAIL

tuesday

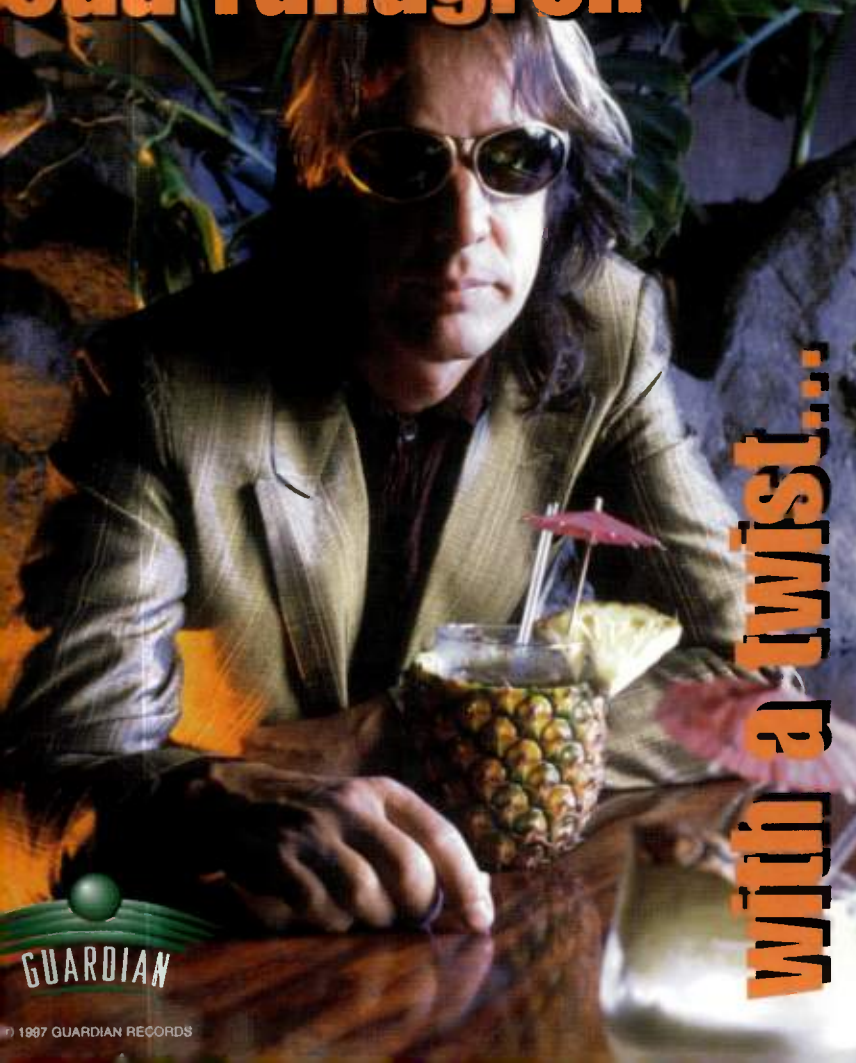
TW 3-5p	CIDR/Detroit	PM MD	Murray Brookshaw Ann Delisi	313.961.9811 fax 961.1603
TW 3-5p	KBCO/Denver	PD APD	Dave Benson Scott Arbough	303.444.5600 fax 444.2929 (E) kbco@kbcoradio.com
TW 9a-noon/1-5p	KINK/Portland	PD APD	Carl Widing Anita Garlock	503.226.5080 fax 226.4578
TW noon-2p	KLRQ/Independence	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@worldnetla.net
TF noon-2p	KRSH/Santa Rosa	OM MD	Zoe Zuest Bill Bowker	707.588.9999 fax 588.0777 (E) krsh987@aol.com
TWThF 10a-noon	KRXS/Phoenix	PD	John Libynski	520.402.9222 fax 425.5083 (E) krxfm@aol.com
TW 3-6p	WEBK/Killington	APD	Jane Crossman	802.422.3156 fax 422.3158 (E) webk@vermontel.com
TThF 1-4p	WEBX/Champaign	VP/PRG	Quintin Porter	217.355.9935 fax 355.1706 (E) qporter@webx.com
T 2-4p	WEVL/Memphis	PD/MD	Brian Craig	901.528.0561 fax 528.0561 (E) brian1965@webtv.net
T 11a-1p	WFUV/New York City	PD MD AMD	Chuck Singleton Rita Houston Ben Soper	718.817.4550 fax 365.9815 (E) thefolks@wfu.org
TTh 2-4p	WUIS/Key West	PD	Brett Guizzetti	305.292.1133 fax 292.6936 (E) island107@cis.compuserve.com
T 3-5:30p	WKOC/Norfolk	PD APD/MD	Perry Stone Holly Williams	757.640.8500 fax 822.9769
TWThF 3:30-5p	WMMO/Orlando	OM MD	Fleetwood Gruver Annie Summers	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) wnku@nku.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) wvodfm@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

"SOULFULLY"
THE SINGLE
FROM THE
NEW ALBUM
CATIE CURTIS



IMPACT DATE 9/16

odd rundgren



with a twist...

GUARDIAN

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JOAN
BAEZ



"NO MERMAID"

THE SINGLE FROM THE HIGHLY
ANTICIPATED NEW ALBUM
"GONE FROM DANGER"

IMPACT DATE 9/9

tom
COCHRANE



SONGS of a CIRCLING SPIRIT

VIR

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
wednesday				
WTh 10a-6p	KBHR/Big Bear	PD MD	Rick Herrick Casey Dolan	909.584.5247 fax 584.5347
W noon-3p	KCRW/Los Angeles	MD AMD	Chris Douridas Tricia Halloran	310.314.4640 fax 450.7172 (E) brave@kcrw.org
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) radio@infomagic.com
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) gary@khum.com
W noon-3p	KISM/Bellingham	PD MD	Ken Richards Jon Eliot	360.734.9790 fax 733.4551
WTh 3-5p	KLWR/Omaha	PD/MD AMD	Bill Stewart Connie Kellie	712.325.3254 fax 325.3381 (E) mrbillstewart@hotmail.com
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) mountain@kmtt.com
WThF 9-11a	KNBA/Anchorage	PD MD	Kathy Mitchell Loren Dixon	907.258.8897 fax 258.8803 (E) knba@alaska.net
W 3-4p Th 8-10a	KPEK/Albuquerque	PD MD	Nick Melloy Jaimey Barreras	505.889.8899 fax 323.2924 (E) nmelloy@lobo.net
W 9a-noon	KSPN/Aspen	PD	Carolyn Harvey	970.925.5776 fax 925.1142
WTh 10a-1p	KTCZ/Minneapolis	PD MD	Lauren MacLeash Jane Fredericksen	612.339.0000 fax 333.2987
W 1:30-4p	KUWR/Cheyenne	PD	Don Woods	307.766.6624 fax 766.6184 (E) dwoods@uwyo.edu
W 11a-1:30p	KXGO/Eureka	PD MD	Linda Jo Doss Joe McNeil	707.445.8104 fax 445.3906 (E) joemcneil@kxgo.com
WTh 11a-noon	KXPK/Denver	PD APD	Gary Schoenwetter Eric Schmidt	303.989.1340 fax 989.1364 (E) gary@thepeak.com
WThF 3-4:30p	KXPT/Las Vegas	PD MD	Chris Foxx J.D. Davis	702.876.1460 fax 876.1886 (E) point97@infi.net
W 1-4p	KXST/San Diego	PD/MD	Dona Shaieb	619.286.1170 fax 449.8548 (E) kxst@cis.compuserve.com
W 3-5p	WCLZ/Portland	PD APD/MD	Brian Phoenix Kim Rowe	207.725.5505 fax 725.5121 (E) wclz@wclz.com
W noon-4p	WDOD/Chattanooga	PD PA	Danny Howard Chris Adams	423.266.5117 fax 265.6433
W 1-3p	WFHB/Bloomington	PD/MD	Jim Manion	812.323.1200 fax 323.0320 (E) ionman@bluemarble.net
W noon-3p	WHFC/Harford	SM	Frank Marsen	410.836.4151 fax 836.4169 (E) whfc@harford.cc.md.us
W 10a-2p	WIVI/St. Thomas	PD MD	Kristine L. Simoni Dave Wurmlinger	809.774.1872 fax 774.9788
W noon-2p/3-4p Th noon-1p	WJBX/Ft. Myers	PD APD/MD	Stephanie Davis Kurt Schreiner	941.275.9980 fax 275.5611 (E) wjbx@usacomputers.net
W 2-5p	WMAX/Rochester	PD MD	Tom Sheridan Dave Joslin	716.232.8870 fax 232.1604 (E) wmaxfm@aol.com

**R&R Adult Alternative
#2 Most Added**

**totallyadult
#6 Most Added**

Behan Johnson

~~SPINNING~~ ~~WORLD~~ ~~KEEPS~~ ~~SPINNING~~ ~~WORLD~~ ~~KEEPS~~ ~~SPINNING~~ ~~WORLD~~

The first track for radio from their expressive debut album.

"Spinning" out of the box at:

KVRV St. Louis CIDR Detroit WJBX Ft. Myers KMBY Monterey
WBOS Boston WXLE Albany KTHX Reno KFXD Boise

plus: WEBX, KTAO, KMTN, KLRR, KBHR and World Cafe.

From the forthcoming Behan Johnson Album 07863-66893-2/4

Produced by Michael Mangini

Co-produced by Deron Johnson and Monica Behan
Management: Peter Rudge for Mad Dog Management



radio contacts

Stations are listed by first available music call hour.

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

tuesday



MUSIC HOURS

W
11a-1p

WTh
10-11:30a

WTh
10a-1p

W
10a-1p

WThF
11a-noon

W
8:30a-noon

W
10a-1p

ThF
9-11a

Th
2-5p

Th
1-3p

Th
1-4p

Th
1-3p

Th
9a-noon

ThF
3-5p

ThF
noon-2p

Th
3-5p

Th 3-5p
F 10:30a-1p

ThF
3:15-4:30p

Th
10:30a-1p

Th
noon-2:30p

Th
1-3p

Th
1-3p

F
11a-1p

F
4-6p

F
10:30-11:30a

F
1-2p

STATION

WRSI/Greenfield

WXKR/Toledo

WXLE/Albany

WXPB/Philadelphia

WZEW/Mobile

Dish-CD/USA

World Cafe/USA

KBAC/Santa Fe

KBXR/Columbia

KFMU/Steamboat Springs

KKQQ/Brookings

KOZT/Mendocino

KSUT/Durango

WBOS/Boston

WFPK/Louisville

WHPT/Tampa

WMMM/Madison

WNCS/Burlington

WRNR/Baltimore

WTTS/Bloomington

WVRV/St. Louis

WXRC/Charlotte

KAEP/Spokane

WCBE/Columbus

WCBR/Chicago

WRNX/Springfield

TITLE

PD
MD

PD
MD

PD
APD

OM/PD
MD
AMD

MD

PD

MD
OM/PD
AMD

PD

PD/MD

PD/MD

PD/MD

MC
GM

PD
MD

PD
MD

PD

PD
APD

PD
MD/APD

PD
MD

MD

PD/MD

PD
MD

PD

PD
MD

MD

PD
APD

MD

CONTACT

Tim Tobin
Johnny Memphis

Dusty Scott
Laura Lee

Neal Hunter
Randi Tyler

Bruce Ranes
Bruce Warren
Shawn Stewart

Alex Chesley

Tom Killorin

Bruce Warren
Bruce Ranes
Shawn Stewart

Ira Gordon

Keefer

John Johnston

Dan Fullick

Kate Hayes
Tom Yates

Steve Rauworth
Stasia Lanier

Jim Herron
Cliff Nash

Leslie Stewart

Chuck Beck
Chris Taylor

Pat Gallagher
Tom Teuber

Glenn Roberts
Jody Petersen

Phil Harrell

Rich Anton

Scott Strong
Mike Richter

Hal Rowe

Scott Souhrada
Haley Jones

Maxx Faulkner

Tommy Lee Johnston
Scott King

Bruce Stebbins

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334.344.1065
fax 316.3733

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Eva trout "Beautiful South"



Impacting At Radio September 15th.

FROM THEIR SELF TITLED DEBUT ALBUM.



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Produced By ROB TAYLOR and EVA TROUT
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WBH

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9	11	DAVE MATTHEWS BAND <i>Crash</i>	RCA • 67604
10	12	TONIC <i>Lemon Parade</i>	MILK/NOVA/ARM ASSOCIATES • 611042
12	13	STEVIE RAY VAUGHAN & DOUBLE TROUBLE <i>Live At Carnegie Hall</i>	EPIC • 66882
6	14	MORRISSEY <i>Maladjusted</i>	MERCURY • 530082
16	15	GIPSY KINGS <i>Compas</i>	NONESUCH/ATLANTIC/AG • 79466
13	16	BLUES TRAVELER <i>Straight On Till Morning</i>	ARM • 540750
11	17	VARIOUS ARTISTS <i>My Best Friend's Wedding OST</i>	WARNER/SONY MUSIC/SOLNOTRAX • 66166
15	18	THIRD EYE BLIND <i>Third Eye Blind</i>	ELEKTRA/ESB • 60143
14	19	SQUIRREL NUT ZIPPERS <i>Hot</i>	ARMADA • 61167
18	20	JAMIROQUAI <i>Travelling Without Moving</i>	WORR • 67603
17	21	VARIOUS ARTISTS <i>Pure Moods</i>	VIRGIN • 62534
19	22	JAMES TAYLOR <i>Hourglass</i>	COLUMBIA • 67612
20	23	OMC <i>How Bizarre</i>	WGN/MERCURY • 523436
23	24	PAULA COLE <i>This Fire</i>	ANTI-MUSIC • 66824
21	25	ERYKAH BADU <i>Baduizm</i>	MEDALLION/VERSA • 510027
22	26	SISTER HAZEL <i>...Somewhere More Familiar</i>	LA/VERSA • 510050
30	27	SHERYL CROW <i>Sheryl Crow</i>	ARM • 540587
24	28	k.d. lang <i>Drag</i>	WARNER/ESB • 66823
25	29	THE VERVE PIPE <i>Villains</i>	RCA • 66829
DEBUT!	30	VARIOUS ARTISTS <i>The Songs Of Jimmie Rodgers</i>	EGYPTIAN/COLUMBIA • 67676
31	31	DAVE MATTHEWS BAND <i>Recently EP</i>	BAMARAGS/RCA • 67548
29	32	BARENAKED LADIES <i>Rock Spectacle</i>	REPRISE • 46393
26	33	BEN HARPER <i>The Will To Live</i>	IMPACT • 44179
28	34	JOHN FOGERTY <i>Blue Moon Swamp</i>	WARNER/ESB • 66826
27	35	10,000 MANIACS <i>Love Among The Ruins</i>	JEFFER • 210076
38	36	ANI DIFRANCO <i>Living In Clip</i>	RIGHTEOUS BABE • 11
33	37	JONNY LANG <i>Lie To Me</i>	ARM • 540640
36	38	NO DOUBT <i>Tragic Kingdom</i>	TRUUMA/INTERSCOPE • 92630
37	39	BEN FOLDS FIVE <i>Whatever And Ever Amen</i>	NOVA MUSIC • 67762
35	40	VARIOUS ARTISTS <i>Batman & Robin OST</i>	WARNER/SLA/ST.900 • 66822

HOT FUTURES

- OASIS** *Be Here Now*
EPIC • 68530
- THE ROLLING STONES** *Bridges To Babylon*
VIRGIN • 44712
- BRUCE SPRINGSTEEN** *MTV Plugged*
COLUMBIA • 68730
- THE SUNDAYS** *Static & Silence*
DGC • 25131
- BOB DYLAN** *Time Out Of Mind*
COLUMBIA • 68556

IN-STORE PLAY

- SARAH MCLACHLAN** *Surfacing*
NETTWERK/ARISTA • 18970
- RADIOHEAD** *OK Computer*
CAPITOL • 66224
- BETH ORTON** *Trailer Park*
HEAVENLY/DEDICATED • 44007
- FLEETWOOD MAC** *The Dance*
REPRISE • 46702
- LAURA LOVE** *Octoroon*
MERCURY • 534649

BIN BURNERS

- FLEETWOOD MAC** *The Dance*
REPRISE • 46702
- BILLY JOEL** *Greatest Hits Volume III*
COLUMBIA • 67347
- THE MIGHTY MIGHTY BOSSTONES** *Let's Face It*
BIG RIG/MERCURY • 534472
- VARIOUS ARTISTS** *The Songs Of Jimmie Rodgers*
EGYPTIAN/COLUMBIA • 67676
- ANI DI FRANCO** *Living In Clip*
RIGHTEOUS BABE • 11

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Coty**



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WARNER

AIRPLAY

NON-COMMERCIAL

COMMERCIAL

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	SARAH MCLACHLAN <i>Surfacing</i>	NETTWERK/ARISTA	373	348	351
2	JOHN HIATT <i>Little Head</i>	CAPITOL	320	321	326
3	DAR WILLIAMS <i>End Of The Summer</i>	RAZOR & TIE	320	322	324
4	WORLD PARTY <i>Egyptology</i>	VIRGIN	283	271	259
5	WHISKEYTOWN <i>Strangers Almanac</i>	OUTPOST/GEFFEN	256	229	222
6	BEN HARPER <i>The Will To Live</i>	VIRGIN	224	237	251
7	BETH ORTON <i>Trailer Park</i>	HEAVENLY/DEDICATED	217	192	203
8	JOHN FOGERTY <i>Blue Moon Swamp</i>	WARNER BROS.	209	218	206
9	RON SEXSMITH <i>Other Songs</i>	INTERSCOPE	184	186	178
10	JAMES MCMURTRY <i>It Had To Happen</i>	SUGAR HILL	184	189	185
11	HUFFAMOOSE <i>We've Been Had Again</i>	INTERSCOPE	176	189	178
12	KAMI LYLE <i>Blue Cinderella</i>	MCA	174	159	153
13	DAVID BYRNE <i>Feelings</i>	WARNER BROS.	169	179	221
14	TAJ MAHAL <i>Senor Blues</i>	PRIVATE MUSIC	167	164	180
15	BLUES TRAVELER <i>Straight On Till Morning</i>	A&M	167	170	161
16	LAURA LOVE <i>Octoroon</i>	MERCURY	160	159	187
17	10,000 MANIACS <i>Love Among The Ruins</i>	GEFFEN	159	209	219
18	k.d. lang <i>Drag</i>	WARNER BROS.	157	146	152
BUT!	TEENAGE FANCLUB <i>Songs From Northern Britain</i>	COLUMBIA	155	120	102
20	MARCIA BALL <i>Let Me Play With Your Poodle</i>	ROUNDER	152	167	176
21	BIG BLUE HEARTS <i>Big Blue Hearts</i>	GEFFEN	151	151	156
22	RICKIE LEE JONES <i>Ghostyhead</i>	REPRISE	150	143	149
23	TOAD THE WET SPROCKET <i>Coil</i>	COLUMBIA	145	150	134
24	BLUE RODEO <i>Tremolo</i>	SIRE	144	159	155
BUT!	JEN TRYNN <i>Gun Shy Trigger Happy</i>	SQUINT/WB	138	111	74
26	TEXAS <i>White On Blonde</i>	MERCURY	131	128	113
27	ZIGGY MARLEY <i>Fallen Is Babylon</i>	ELEKTRA/EEG	131	162	157
28	BRAD <i>Interiors</i>	LOOSEGROOVE/EPIC	130	137	131
29	INDIGO GIRLS <i>Shaming Of The Sun</i>	EPIC	127	146	151
BUT!	BIG BACK FORTY <i>Bested</i>	POLYDOR/A&M ASSOCIATED	122	113	88

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	SARAH MCLACHLAN <i>Surfacing</i>	NETTWERK/ARISTA	1694	1634	1598
2	BLUES TRAVELER <i>Straight On Till Morning</i>	A&M	1269	1237	1091
3	THE WALLFLOWERS <i>Bringing Down The Horse</i>	INTERSCOPE	1073	1045	1094
4	JOHN FOGERTY <i>Blue Moon Swamp</i>	WARNER BROS.	1005	946	931
5	FIONA APPLE <i>Tidal</i>	CLEAN SLATE/WORK	885	816	686
6	MATCHBOX 20 <i>Yourself Or Someone Like You</i>	LAVA/ATLANTIC/AG	864	891	891
7	PAULA COLE <i>This Fire</i>	IMAGO/WB	804	715	718
8	HUFFAMOOSE <i>We've Been Had Again</i>	INTERSCOPE	759	734	681
9	TOAD THE WET SPROCKET <i>Coil</i>	COLUMBIA	752	776	720
10	ABRA MOORE <i>Strangest Places</i>	ARISTA/AUSTIN	751	822	848
11	SISTER HAZEL <i>Somewhere More Familiar</i>	UNIVERSAL	726	709	714
12	JOHN HIATT <i>Little Head</i>	CAPITOL	715	780	763
13	PAUL MCCARTNEY <i>Flaming Pie</i>	CAPITOL	709	722	741
14	INDIGO GIRLS <i>Shaming Of The Sun</i>	EPIC	706	756	788
15	SHERYL CROW <i>Sheryl Crow</i>	A&M	630	738	791
16	DAR WILLIAMS <i>End Of The Summer</i>	RAZOR & TIE	674	650	639
17	LIVE <i>Secret Samadhi</i>	RADIOACTIVE	662	666	601
18	FLEETWOOD MAC <i>The Dance</i>	REPRISE	660	545	466
19	DAVE MATTHEWS BAND <i>Crash</i>	RCA	640	686	752
20	10,000 MANIACS <i>Love Among The Ruins</i>	GEFFEN	636	729	702
21	THIRD EYE BLIND <i>Third Eye Blind</i>	ELEKTRA/EEG	539	544	630
22	BEN HARPER <i>The Will To Live</i>	VIRGIN	529	550	541
23	COUNTING CROWS <i>Recovering The Satellites</i>	DGC	524	551	511
24	TONIC <i>Lemon Parade</i>	POLYDOR/A&M ASSOCIATED	508	559	550
25	WORLD PARTY <i>Egyptology</i>	VIRGIN	500	494	492
26	JONNY LANG <i>Lie To Me</i>	A&M	496	505	485
27	VARIOUS ARTISTS <i>G.I. Jane OST</i>	HOLLYWOOD	494	445	399
DEBUT!	FREDDY JONES BAND <i>Lucid</i>	CAPRICORN/MERCURY	466	309	139
29	BIG HEAD TODD & THE MONSTERS <i>Beautiful World</i>	REVOLUTION	450	524	500
30	JEWEL <i>Pieces Of You</i>	ATLANTIC/AG	414	407	411
31	SHAWN COLVIN <i>A Few Small Repairs</i>	COLUMBIA	404	441	501
32	WIDESPREAD PANIC <i>Bombs & Butterflies</i>	CAPRICORN/MERCURY	393	394	370
33	COLLECTIVE SOUL <i>Disciplined Breakdown</i>	ATLANTIC/AG	384	434	423
34	EDWIN MCCAIN <i>Misguided Roses</i>	ATLANTIC/AG	383	402	450
35	THE MIGHTY MIGHTY BOSSTONES <i>Let's Face It</i>	BIG RIG/MERCURY	380	373	345
DEBUT!	THE SUNDAYS <i>Static & Silence</i>	DGC	372	194	311
37	JAMES MCMURTRY <i>It Had To Happen</i>	SUGAR HILL	352	383	380
DEBUT!	SUGAR RAY <i>Floored</i>	LAVA/ATLANTIC/AG	341	247	192
DEBUT!	WHISKEYTOWN <i>Strangers Almanac</i>	OUTPOST/GEFFEN	336	306	284
DEBUT!	BIG BLUE HEARTS <i>Big Blue Hearts</i>	GEFFEN	332	306	302

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MOST ADDED

- PATTY LARKIN** *Perishable Fruit*
HIGH STREET/WINDHAM HILL
- GREG GARING** *Alone*
PALADIN/REVOLUTION
- JEB LOY NICHOLS** *Lovers Knot*
CAPITOL
- FREDDY JONES BAND** *Lucid*
CAPRICORN/MERCURY
- TIM O'BRIEN** *When No One's Around*
SUGAR HILL

MOST PROGRESS

- THE SUNDAYS** *Static & Silence*
DGC
- JARS OF CLAY** *Much Afraid*
ESSENTIAL/SILVERTONE
- JEB LOY NICHOLS** *Lovers Knot*
CAPITOL
- FREDDY JONES BAND** *Lucid*
CAPRICORN/MERCURY
- GREG GARING** *Alone*
PALADIN/REVOLUTION

MOST PROMISING

- JEN TRYNN** *Gun Shy Trigger Happy*
SQUINT/WARNER BROS.
- BRAD** *Interiors*
LOOSEGROOVE/EPIC
- DOG'S EYE VIEW** *Daisy*
COLUMBIA
- TEENAGE FANCLUB** *Songs From Northern Britain*
COLUMBIA
- TEXAS** *White On Blonde*
MERCURY

totallyadult
#6 Most Added!

Early Believers:

KZON
WXLE
KFXD
WCBR
KERA
KTAO
WEBX
KKQQ
KBZD
WMKY
WEBK
WAPS
KLRQ

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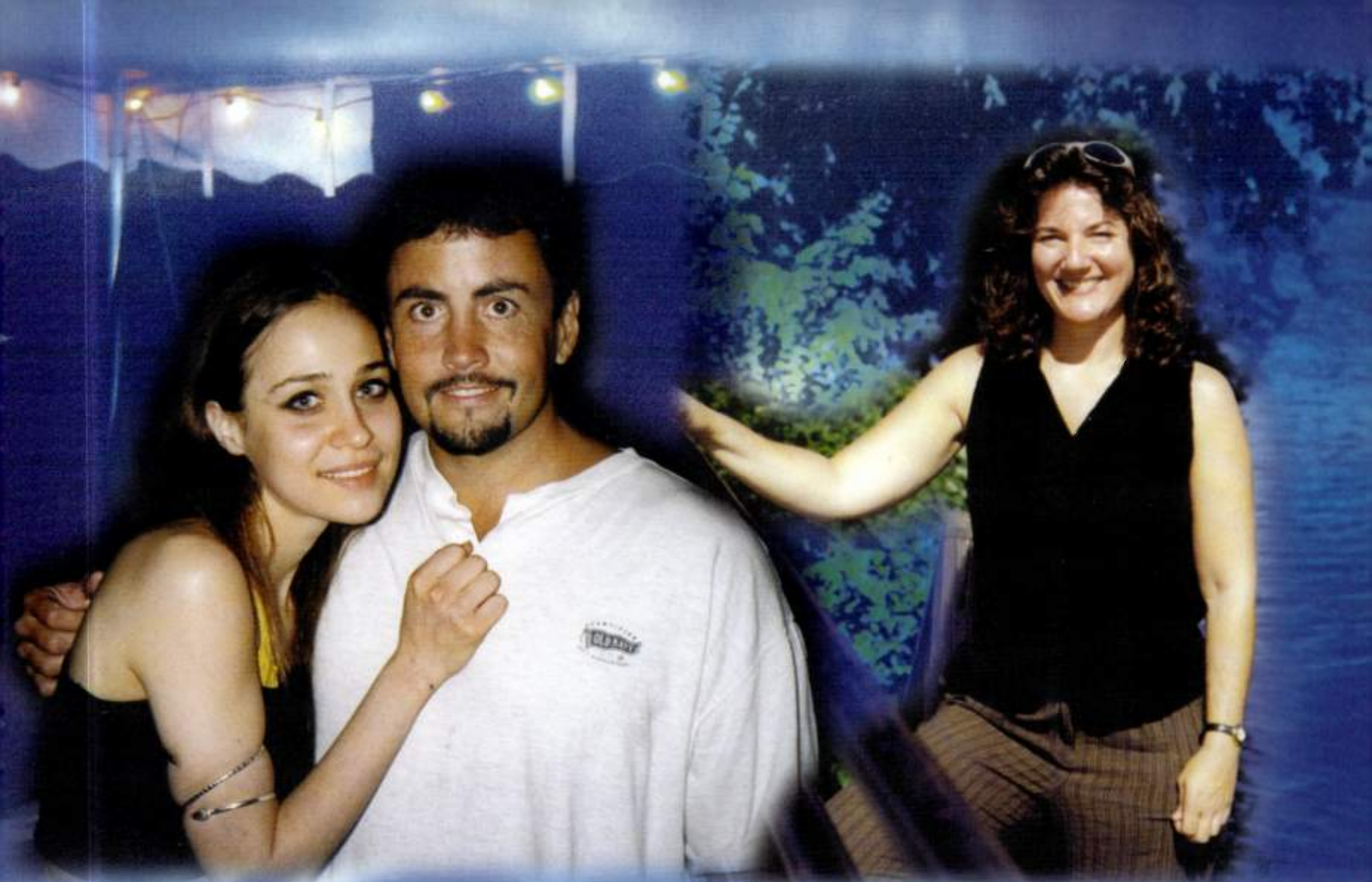
Boston's WXRV

A Flowing River Of Music

It's not easy making your mark when you are a suburban station, but Boston's WXRV "The River," under the guidance of Program Director Joanne Doody and Music Director Mike Mullaney, have done just that. By taking their collective experience—Doody's many-year stint with Boston's stalwart Alternative outlet WFNX and Mullaney's experience at Classic Rocker WZLX and then as Jim Herron's Programming Assistant at Adult Rocker WBOS—the two of them have forged a sturdy framework for the station. In the two years since it signed on, The River has established itself as the station which is music intensive, adventurous and reliable. And by remaining true to their mission statement as "Boston's Rock Alternative," WXRV has found a money-making niche for itself in the very crowded and competitive Boston market. Join me while both Joanne Doody and Mike Mullaney share with us their dedication and enthusiasm.

BY JOHN SCHOENBERGER





Fiona Apple with Mike Mullaney

Joanne Doody

John Schoenberger: So, Mike, it must have been great working with Jim over at 'BOS. He's a good all-around radio guy—I imagine you learned a lot from him.

Mike Mullaney: "It's kind of strange, since our relationship is now divided by us working at different stations, but I still consider him a great friend; he did everything for me; he gave me every break, he taught me so much about how radio really works—you know, I just owe so much to him."

And Joanne, your history in radio prior to The River had been at WFNX.

Joanne Doody: "Yeah, I spent 10 years at 'FNX. I was there when it was this small signal on the outskirts of town on through it evolving into being a very important signal in this market. Over the years, we broke so many artists and stood for new music, it was an exciting time."

So how did the opportunity for The River get started? Since Northeast Broadcasting also owns WNCS in Burlington, Vermont, was it easier to convince them that an Adult Rock station was the right way to go?

Mike: "Well, this station has been like a sleeping giant for many years, 'cause it has a big signal; it's a northern signal about 20 miles from Boston, but it's a stick that reaches from Boston all the way west past Worcester, north into even Portland, Maine, and it covers the New Hampshire markets totally. It was a huge signal and it was always incredibly underachieved—they never had a format which had really done anything. Then Joanne left 'FNX, so when the job came up and they brought her in, she said, 'Look, we need to do something different here to make an impact.'

"I heard whispers that the station might take an Adult Rock approach and I was very interested in that. At the

time at 'BOS I wasn't getting the full-time airshifts that I really wanted and decided to explore some other options. I got in touch with her and, you know, we rapped about things and decided that we could really put something good together. So I jumped ship and on August 1, 1995, we started up the station."

Joanne: "When I talked to the owners about the idea, the fact that WNCS had been doing this for many years and was very successful at it, helped a lot. But as we started to plan things out, I had to be careful that I wasn't always pushing what Joanne liked and wanted to do. I had to remain open-minded about ideas that came in from Mike and others. I just knew that we had to be something different in the market, because we didn't have the money to compete on certain levels, and, as you know, Boston is a very competitive market. I knew our angle had to be based on music and that our best shot was to truly be the music alternative in town."

This was really a start-up from square one, right down to getting the music.

Mike: "Absolutely. Our CD library consisted of, I think, about 50 gold discs with 'best of...' songs on them—there was nothing at the station. We had to start from scratch. The labels were really good to us right from the get-go because, well, number one, they knew me from 'BOS and Joanne from 'FNX, and two, once we explained to them the kind of Triple-A station we wanted to be—one that plays a lot of music and goes deep into an album—it was pretty easy to get the support. Generally speaking it was an easy transition—the labels really came up to the plate and supported us."

CONT. ►

And would you say your approach to music, the general sound of the station, has evolved in two years?

Mike: "Well, at first, obviously, you start out a little bit unsure of exactly where you're gonna go, but when we came on, we were stunned by this station's impact on the market. At first, we got into a lot of 80s Alternative music which nobody was playing—'FNX was playing very little and 'BOS wasn't playing it at all. WBMX 'The Mix,' of course, was still an old-line AC station at that point. But shortly after we came on with a mix of this music, all of a sudden, everyone else started playing it, too."

Joanne: "Yeah. At this point, we are starting to steer away from the 80s stuff. It's just not that hip anymore—other stations in town are pounding it to death and those songs are starting to sound old. You know, it's funny, even though my background was alternative music, I tend to lean toward more acoustic stuff for the station, while Mike, who's background was mostly Triple-A, is always in there fighting for the more rockin' music. I think our combined input gives the station a nice mix of texture and tempo."

Has the airstaff changed from the time you debuted until now?

Joanne: "It hasn't changed that much. I want the station to have personality, but I also want to make sure we keep the music first in everything we do. Mike does mornings for us and his show is pleasant and informative. He's very knowledgeable about music, and always shares little tidbits with the audience. He makes it sound cool, and not like we are preachy."

"Then I do middays. It can get free-form at times, giving me the opportunity to see how things work with the general flow of the station's sound. Bob Stuart follows me and does a great job for us. He's been in the market for years and has a voice that everyone recognizes and his love for the format comes across in his presentation. At night we have Manny Glinn, who came to us after several years at WDHA/ [Morristown, NJ]. Manny gets a little crazy. He has a great sense of humor and enthusiasm, relates well to the audience and plays music with a bit more edge."

"Basically we are all really into music and I think that's comes across naturally and clearly to our audience."

Mike: "Absolutely. Another area that's proven to be good for us is to mix in a lot of the really great progressive music by artists such as Traffic, Jackson Browne, Lou Reed and many others. No one was playing that in town. So we are quite diverse in what we play, you know, we play more of the album tracks than other stations will—we're not playing a song 60 times a week. We play a lot of new music, but we don't overplay it."

But you have the luxury of being in a market that has a tremendous musical history, from the legacy of WBCN to the vibrant club scene.

Mike: "Right. I think it's a little easier to do in Boston, because there's such desire to hear new music in this city."

Joanne, how much freedom do you give the jocks in the music they can play?

Joanne: "I think I give them a lot of freedom. We all know our music and I encourage them to fully use the music they have at their disposal. You know, you're playing one song and suddenly you think how great another one would go with it. I want them to act on their musical know-how. The segue and those other 'almost lost arts' are what gives a station spontaneity and believability. And generally, all the airstaff takes advantage of that freedom. I guess it speaks well for the length and depth of our playlist."

I hear there are a few college students in Boston.

Mike: "I've heard about those college students, too. I do believe that since we have a different approach to music than most stations in town, we seem to get a lot of them listening. Besides the whole Cambridge scene, which is very open to new types of music, there's a similar scene in Portsmouth, New Hampshire. We also play a lot of the artists like Richard Thompson and others who absolutely get overlooked and it's ridiculous to overlook people like that, especially when you have so many people who are into that type of music in this area."

So is there a conscious effort to reach out to them?

Joanne: "Oh yeah. We're already in the planning stages of putting together some shows with the acoustic and folk community, bringing some of those artists around to some of these college campuses as an 'XRV sponsored event. It's about saying, 'We're here, this is what we're about and these are artists we like to play.'"

Right. This leads us to the fact that the Boston area has a very vibrant club scene—you know, any band, whether they're American or an overseas band, always makes sure Boston is a market they come to play, even if it's just a two-week tour.

Mike: "Absolutely. We even see a lot of residency tours here, you know, a lot of artists, like Jewel for example, have done residency tours here in the past and it's been fun to get involved with those. That's another area where it's really rewarding—it's nice to see so many artists we started playing first doing so well. We were the only station in Boston to play Jewel for a long time and she sold 10,000 just off our play. Fiona Apple was the same; we were the only ones who played her for a long time and she sold several thousand copies off of our play. So even though we obviously run into some problems with the numbers game—ratings—because in Boston they take into account all of the counties around Boston, including the ones south of Boston where we're not real strong, where we aren't ever gonna dominate, but in terms of the records we're playing, we help sell tons of them."

So from that point of view, how does your sales staff go out there and sell the station?

Mike: "Well, I think it's in a way that most people have had to sell Triple-A. Most are not ratings giants, so you have to sell the quality of audience over the quantity of audience."

Joanne: "We've also got the advantage of our sister station, WNCS up in Vermont. From the beginning, management knew the potential and took an alternative approach. But besides in the Boston area, due to our signal, we're getting business from a lot of different places. I mean, we do have New Hampshire advertisers on, but the bulk of our money, I think, is coming from record stores, labels, distribution places and the clubs—we get a lot of club buys—people who want to reach an active audience will advertise with us."

I get the feeling you don't have much money earmarked for marketing the station. What kind of events have you been able to develop that would be considered "River" events?

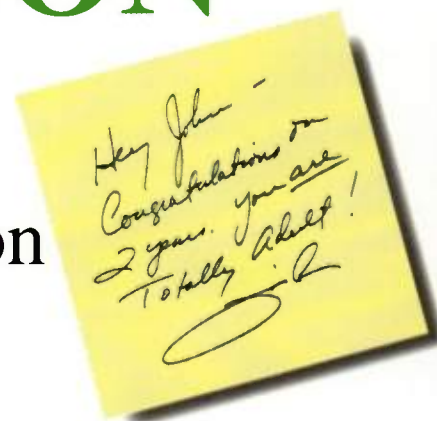
Mike: "One of the things we've been trying to do from day one is lock into the newer acts. We're always gonna lose the battle to try to get monster names to play shows for us, because, you know, the labels don't want to create problems with WBCN, or WBOS or 'Kiss,' or whoever."

CONT. ►

*"We don't play it safe,
we don't play it by the numbers,
we play it by ear!"*
—Mike Mullaney

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"Basically we are all really into music and I think that comes across naturally and clearly to our audience."
—Joanne Doody

"So, it's been tough that way. What we've been trying to do is take artists that we think are good and we run the "River Free Music Series" in a variety of clubs. You know, we'll do a show in Portsmouth, but we'll do them in Cambridge and Boston, too. We've done them with Jewel, we've done them with The Why Store, we've done special shows with Fiona Apple early on, so we just try to imprint ourselves with those new artists who we think have a lot of promise. So far, these have done real well for us. Plus, we've been trying to put on some free outdoor shows in Boston for a couple of years now and that finally came together. We call them "Riverfest" shows, our first three of which we put on throughout August. The first show had Patty Griffin, Brian Setzer Orchestra and 10,000 Maniacs; the second show had Peter Dinklage, Leo Kottke and other local favorites—it was like a Boston-unplugged show; and the final show had Dar Williams, Susanna Hoffs, Jill Sobule and Leah Andreone."

Joanne: "It's really tough to establish yourself with certain key events. And more importantly, establish yourself with the city agencies. We were finally able to secure City Hall Plaza to do these shows. We even had the mayor of Boston live on Mike's morning show to help promote the events. All in all, we were very pleased with the results. The turnout was well beyond our expectations. We weren't out there to—I mean we wanted to make money, obviously—but it's really more of a music thing rather than a sponsor-intensive thing. So it's been a great ride for us and we've had a great response from people. We just hope to do more next year now that we've opened the door."

"We've also done a couple of years of "River Relief" holiday shows which last year benefitted the Coalition Of The Homeless and have been pretty good for us. So we just try to market ourselves as always being the station that's bringing free music to people."

"Finally, we are just about ready to release our first Charity CD of live performances—*Live In The River Music Hall*. We have a great library of live performances from the artists who have been to the station to perform live for us. We are tying the CD in with R.A.I.N.N.—that organization is helping us in many ways and we are learning just what a massive undertaking doing one of these CDs really is!"

Boston and the New England area is clearly a haven for the singer/songwriter, the folk artist, the Dar Williams-type of artist. How have you guys been able to align yourself with that?

Mike: "That's one of our best strengths. The fact that there is such a vibrant acoustic and folk scene around here, and we've been able to get into playing many of those artists, such as Peter Mulvey for example, or new artists like a Merrie Amsterburg, who are wonderful and who no one else is likely to play. It's easy to build an identity with them. We regularly do free shows with this type of artist and get a huge turnout."

Joanne: "In turn, we've been very strongly supported by the acoustic and folk community, because they know that we are more than happy to play stuff off the beaten path that doesn't 'test well' but sounds really good mixed between some of the other songs we're playing."

Is that style of music something you would plug into regular programming and not just allocate to a Sunday morning acoustic show?

Mike: "If it's a good song, it's a good song. We don't worry so much about. Well, this doesn't really have any major distribution deal, so we can't play it. I mean, that's not what we're about, we're really about offering a difference, an alternative to the typical approach to radio that you get in Boston."

The consultant approach as it were?

Mike: "Yes, we don't play it safe, we don't play it by the numbers, we play it by ear! So it's a nice niche here. I think Joanne and I complement each other very well musically and between us, we don't miss much."

And so the two of you really decide together what's going to go in the studio?

Mike: "Yeah, I mean, it's funny, it's an interesting situation. As the music director, I do most of the talking to the labels, all the trades and so on, because Joanne knows

that that's something that I've done in the past. One of the best things about her as a programmer is she lets people play to their strengths."


You mean, like, you're really the music director?

Mike: "So many programmers are intimidated about giving a music director any power, because, it's like, 'Oh wow, is this person after my job?' I'm not after her job; we're about making this a special and successful station and our owner has been amazingly supportive in letting us do what we think is right. He's happy with the fact that we've dramatically increased billing."

Tell us about Northeast Broadcasting.

Joanne: They own ourselves and WNCS in Burlington, Vermont. It's a nice small company; it's nice not to have to answer to the shareholders every couple of weeks. But I do know that our owner is a successful lawyer and he wants to be successful on the business level, too. He saw one of his properties being successful, so he certainly was more inclined to go with something which, on paper, doesn't necessarily seem like a cash cow."

I know on a personal level Jim Herron and Cliff Nash from 'BOS and you guys are friendly, but how does that translate into, you know, radio stations bucking heads with each other. Do you just stay out of each other's way or does it get ugly sometimes?

Mike: "It's strange. Musically, I think we both share a lot of our audience with the modern AC in town, 'The Mix,' and I see their music director, Michelle Buczynski, at events all the time. It's one of those things; we know we're in similar situations and we're all trying to do the same thing, but we all have a good relationship. When I see Cliff from 'BOS, it's the same thing. We'd obviously like everyone else to crash and burn, but at the same time, we're just trying to keep our nose clean and we wish them the best, but wish ourselves better." 

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disc one, track one.

Billie Myers

Kiss the rain

Written by Billie Myers, Eric Bazilian / Desmond Child Produced by Desmond Child

the debut single from the forthcoming album
GROWING PAINS

Management: Diggitt Entertainment/Bill Diggins



the DEVLINS

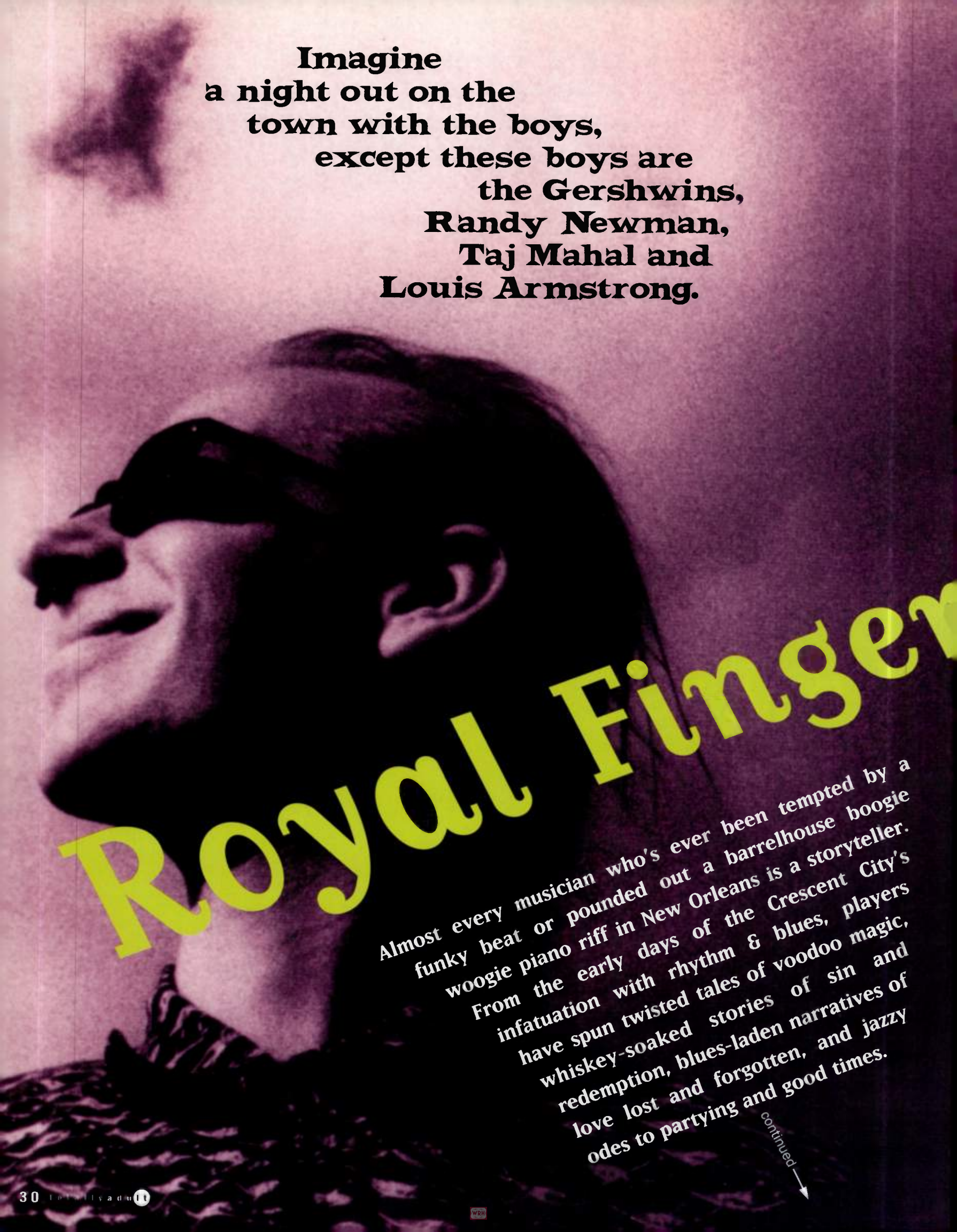
HEAVEN'S WALL

the first single
from the forthcoming album

WAITING

Management: Terry McBride / Dan Fraser
for Nettwerk Management





**Imagine
a night out on the
town with the boys,
except these boys are
the Gershwins,
Randy Newman,
Taj Mahal and
Louis Armstrong.**

Royal Finger

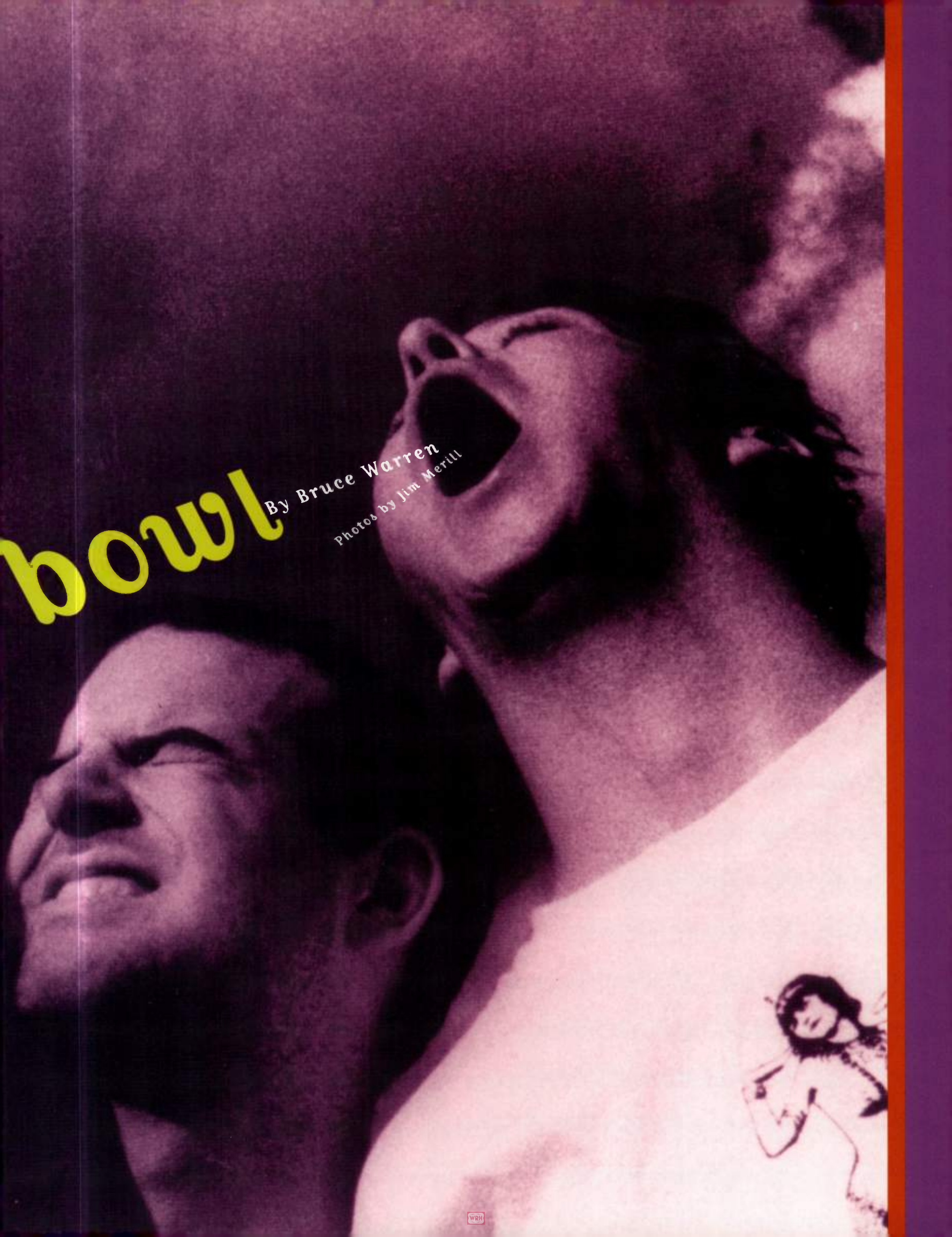
Almost every musician who's ever been tempted by a funky beat or pounded out a barrelhouse boogie from the early days of the Crescent City's infatuation with rhythm & blues, players have spun twisted tales of voodoo magic, redemption, blues-laden narratives of sin and love lost and forgotten, and jazzy odes to partying and good times.

continued—

bowl

By Bruce Warren

Photos by Jim Merrill



The mystique that is the Crescent City sound is the effect of over 60 years of musical heritage and legendary performers. There have been the renowned piano players like Professor Longhair, Huey "Piano" Smith, Champion Jack Dupree, Hard Rock Sullivan, James Booker, Dr. John, Fats Domino and songwriter/producer extraordinaire Allen Toussaint. There are the N'awlins pioneers including Roy Brown, Dave Bartholomew, Johnny Adams, Lee Dorsey, Irma Thomas, Lloyd Price, James "Sugar Boy" Crawford and Smiley Lewis. There is the classic rhythm section of The Meters and the incomparable funky-butt drumming of Earl Palmer.

New Orleans also has its share of some good old blues in the likes of Guitar Slim, "Boogie" Bill Webb and Earl King. There are session aces like saxophonist Red Tyler, guitarist Danny Barker, Wardell Quezergue and Edward Frank. Then there are the hit songs: Clarence "Frogman" Henry's "Ain't Got No Home" and "Land of 1000 Dances" by Chris Kenner; "Sea Cruise" by Frankie Ford; Lee Dorsey's "Ya Ya" and "Working In The Coal Mine"; "Cissy Strut" by The Meters; "Let The Good Times Roll" by Shirley and Lee; "Night People" by Allen Toussaint; "Lawdy Miss Clawdy" by Lloyd Price; "Mother-In-Law" by Ernie K-Doe; "Rockin' Pneumonia & The Boogie Woogie Flu" by Huey "Piano" Smith, and countless other regional and national hit songs.

"I'm not so sure we're a part of that tradition," says the gravely voiced Alex McMurray, guitarist, vocalist and songwriter for Royal Fingerbowl, commenting on where his band fits in with the aforementioned classic New Orleans sound. Royal Fingerbowl, who are about to release theirTVT Records debut album, *Happy Birthday, Sabo!*, are part of the New Sound of New Orleans. Drawing on the affected weirdness of Screamin' Jay Hawkins and the evocative imagery of Tom Waits, Royal Fingerbowl is a whiskey-soaked barrel of evocative musical sounds and stories—from voodoo lounge and jazz influences to

whacked-out blues and soul. Totally twisted and totally hip, Royal Fingerbowl is a late night, punk rock, bluesy type of expression, a wasted and wounded kind of sound.

Like Louis Armstrong on acid, the Fingerbowl does not mine the funky rhythms of New Orleans' most popular music. Instead, they explore the dark side of New Orleans life. Long after the Wild Tchoupitoulas and the Dirty Dozen Brass Band have finished marching down Canal Street during Mardi Gras, you'll probably find McMurray, drummer Kevin O'Day and bassist Andrew Wolf still sucking back the booze, smoking Marlboro Reds and jamming without the lights on at the Dragon's Den. "No, this is not music for the tourists," says the seemingly sarcastic McMurray. "You want that, you gotta go to Al Hirt's joint, hang out in the Quarter, drink expensive



coffee, and check out those Dixieland cats."

It's at the Dragon's Den where it all began for Royal Fingerbowl and McMurray, who moved from Red Bank, New Jersey, to New Orleans to go to school at Tulane University. After graduating with degrees in Philosophy and English, he began writing songs and performing in reggae and blues bands. Saddling up to the bar one night at the Den, McMurray tells this story: "I was hanging out at the bar and during one of my drunken moments I told the bartender that I had a band and wanted a gig. So I left that night not thinking about what I told him and the next night I went back and he asked me if my band could play a couple of dates.

The problem was I didn't really have a band yet."

Soon after his first couple of shows were booked with his "band," McMurray put together the first edition of Royal Fingerbowl. "Andrew was playing bass and I had a percussionist friend who played drums," recalls McMurray. "I hooked up with our current drummer, Kevin O'Day, a few months later. Every once in awhile Kevin would do jazz gigs with Andrew, but eventually he joined the band." Like

McMurray, bassist Wolf found himself migrating to New Orleans—from East Lansing, Michigan—to attend the University of New Orleans and quickly established himself on the jazz and Latin music scene. O'Day, a native of Lafayette, Louisiana, studied at Loyola and has played with everyone from Harry Connick, Jr., to indie-rockers Lump and swanky cocktail lounge trios.

After about a year of playing the clandestine Dragon's Den, which is located above a Thai restaurant in the Faubourg Marigny music scene along Frenchmen Street, Royal Fingerbowl began gaining a steady following and some modest critical acclaim. "Not bad for a few guys who were supposed to be in a band when they got their first gigs, but weren't," admits McMurray. "I remember the very first gig we played I had strep throat and my singing was just awful. At least now I can blame it on the cigarettes." But it's McMurray's cigarette-tarnished vocals and raspy, abrasive howl that lend so much character to his songs. And it's that raspy

continued.....▶

"I wanted to be unobtrusive, to be in a band that you could talk over, and have a drink over and to hang out over." —Alex McMurray



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singing style that often casts results like a lovelorn misanthrope, singing the blues, moaning like a lost cat underneath the midnight moon.

The songs on Royal Fingerbowl's debut are filled with crazies, bizarre characters, the lost and the lonely. McMurray's a writer with a vivid narrative sense, a romantic with a fondness for philosophizing way past the last call in a bar. "The characters in the songs are bopzers and weirdoes. Although, because I write about weird things, it doesn't mean that I'm weird," says McMurray. "I don't know, I write these songs and I play them. My philosophy is to make you laugh and to break your heart."

But while McMurray's little stories, rife with vivid characters and brawny emotions, are set in New Orleans, there's some familiar Asbury Park-styled storytelling, along the lines of early Bruce Springsteen. "Well, you know I do come from Red Bank, New Jersey, which is near Asbury Park," McMurray says. "When I was growing up there was a lot of Bruce, and it made me sick. In the 70s, Bruce was everywhere and I couldn't avoid it. After awhile though, I learned not to hate it so much. I had the typical suburban New Jersey experience growing up. We had our share of Zeppelin, AC/DC, Zappa. My dad used to listen to WNEW in New York City, but he was also into the big bands and the crooners. I remember hearing the Clancy Brothers from a neighbor's house across the way, and that it had a lasting effect on me. You wouldn't also know from listening to my music that I was into Miles Davis, but I was," confesses McMurray.

What really accounts for the musical essence of Royal Fingerbowl? "It's a crazy mix of things," McMurray offers. "Andy and Kevin are accomplished jazz musicians, and basically the songs are easy three-chord stuff. New Orleans is a small city and there's lots of people just doing their own thing. I wouldn't consider us a New Orleans band in the traditional sense. Sure, I name places and streets in my songs, but mostly it's about desperate people."

"When I got to New Orleans," McMurray continues, "I was in a funk band and tried to write funk songs, but it was frustrating to write dance songs. I was into the Nevilles, but now, the Nevilles' thing is over. They used to play Tipitina's for like six hours, but now they only play for an hour and a half and it's about 55 minutes of Aaron Neville songs. The funk thing wasn't my style. I wanted to be unobtrusive, to be in a band that you could talk over, and have a drink over and to hang out over."

So, McMurray began writing little stories and twisted tales that owe as much to the lo-fi blues tradition of the South as they do with the balladry of Tin Pan Alley. After playing about a year, they recorded a tape which ultimately led to their being signed by TVT Records. Managed by Scott Aiges of the Arts International Group in New Orleans, Royal Fingerbowl played at South By Southwest in Austin last March and had the homefield advantage last February when they performed a late night showcase at the Gavin convention.

Early this year in January, a series of residency shows brought them to New York City, Boston and Philadelphia, where they made a stop by the World Café.

Picking up fans and critical acclaim on their first trip to the East was an easy task for the trio. Writing in the *Philadelphia Inquirer*, music critic Tom Moon (who is also a regular contributor to *Rolling Stone* and the Microsoft Music Central Web site) wrote, "Not everybody spins drawling, twisted yarns like Alex McMurray. He is a rare charmer, and Royal Fingerbowl are one of the more interesting new acts to come down the pike in awhile."


Another fan of the band is DJ Vin Scelsa, who quite accidentally, actually helped contribute the title to their album, *Happy Birthday, Sabo!*. Scelsa had this to say about their appearance on his Sunday night show, "Idiot's Delight," on WNEW: "I had them on the air a few months ago. I was playing their demo and thought it would be great to invite them on to play in the studio. They're having a great time, I'm having a great time and during the interview I asked them when the record was coming out. So they said August 12th, and I replied that August 12th was my Dad's birthday and he was going to be 85. So they asked me what my Dad's name was and I went through this long story about how he got the nickname of Sabo. So they said, 'Wow, your Dad's name is Sabo, what a cool name! We should call our album Sabo's First Record or something like Happy Birthday, Sabo!' I didn't think about that conversation until I got the advance CD in the mail and it said 'Happy Birthday, Sabo!' and I thought they went to great lengths to pull a practical joke. So I called TVT and sure enough they were really going with that album title. When I told my Dad, the first question he asked me was if he got royalties."

Happy Birthday, Sabo! was produced by McMurray and the band, and recorded at several places including Kingsway, Chez Flames and Audiophile Recording Studios. With help from the New Orleans Klezmer All-Stars and

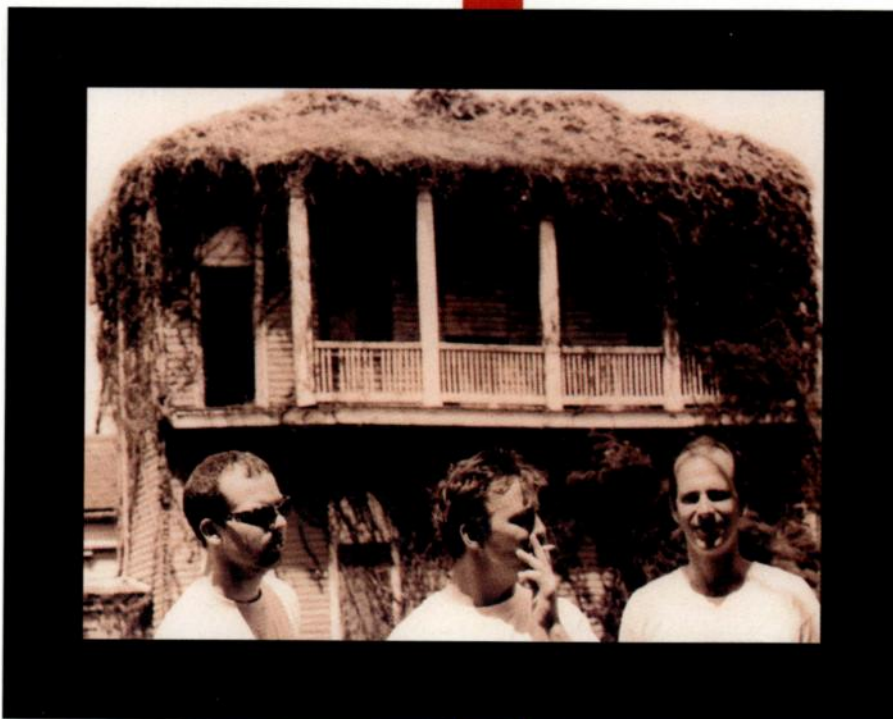
assortment of friends on horns, keyboards and accordion, the album is a striking, confident debut, full of rich, lush, melodic sounds and imaginatively drawn lyrical portraits about life on the fringe. Drawing on the sights, sounds, and backstreet images of New Orleans life, *Happy Birthday, Sabo!* designs an eclectic mix of rootsy blues, R&B and cabaret-styled songs. Imagine a night out on the town with the boys, except these boys are the Gershwins, Randy Newman, Taj Mahal and Louis Armstrong.

From stinging melancholia like "The Rosy Fingered Dawn" and "Ozona, TX"—a tender cowboy ballad about the misgivings of a lost relationship—and "Manahawkin," which is pure "Satchmo" to the bone, to raucous swing and blues including "A Month of Sundays," "A Fistful Of Love" and "My Money"—one of the best tunes Stevie Ray Vaughan never recorded—the album is charged by McMurray's inspiring lyrics and

groove-laden ensemble playing. What's most remarkable about Royal Fingerbowl is their dexterous ability to shift from a bluesy rave-up to a sweet ballad in a second without flinching.

"I don't know man," says McMurray, reducing my well-wishing comments about their debut and to being signed to a label deal to simplistic matters. "I write these songs, and then we play them." Dip into the Fingerbowl and play along. 

For more info on Royal Fingerbowl, visit www.tvtrecords.com/bands/royalfingerbowl.html or contact Gary Jay at TVT Records.
Phone: 212.979.6410 Fax: 212.979.6489
E-Mail: gary@tvtherecords.com



This is Bruce Warren's second contribution to *totallyadult*. In addition to his programming duties at WXPB and World Café, Warren is also a regular contributor to local Philadelphia publications.

A full-page photograph of Daniel Cartier walking towards the camera on a city street. He is wearing an orange t-shirt, a black leather jacket, and tan pants with a black belt featuring a large silver buckle. He has a tattoo on his left temple. The background shows a busy city street with buildings, traffic, and pedestrians.

DANIEL CARTIER

I DECIDED

THE SINGLE Mixed by Chris Lord-Alge

Produced by Fred Maher and Daniel Cartier

Management: Bruce Berman, BRUCE BERMAN ENTERTAINMENT, NYC,
email: bbb@visualradio.com

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rocket 

Talkin'
with

T Bone Burnett

By John Schenberger

Certain highly successful albums have paralleled the development of Adult Rock Radio. Debut projects by Sheryl Crow, the Counting Crows, Joan Osborne and Fiona Apple, as well as efforts by The Wallflowers and Paula Cole, are cited as the major signposts that this ragtag group of radio stations can successfully launch artists. Two in particular—the Counting Crows' *August And Everything After* and The Wallflowers' *Bringing Down The Horse*—were produced by T Bone Burnett. Other artists who have fared well with the format were also guided by this quiet, yet passionate, man; Sam Phillips, Jimmie Dale Gilmore, Gillian Welch (whom T Bone thinks is the real thing and will still be important decades from now), Daniel Tashian, Bruce Cockburn, Los Lobos, Leo Kottke and the BoDeans, to name just a few.

In light of this, I began a mission about a year ago to track down T Bone Burnett and talk with him. Through perseverance—and a little networking—I finally managed to get Mr. Burnett on the other end of a telephone and cajoled him into agreeing to do an interview with me—his first in close to 10 years!

T Bone Burnett and I go way back, as they say. I worked several of his band's (The Alpha Band) albums while I was doing promotion for Arista Records in the mid- to late-70s. The Alpha Band had risen from what was known as Bob Dylan's Rolling Thunder Revue, a large assemblage of musicians who, along with Dylan, fully legitimized the merger of electronic amplification with acoustic instruments—violin, mandolin, guitar, harmonica, all kinds of drums and much more. The Alpha Band took the best of that sound and melded it with a lyrical stance that was just shy of treason. They released a few albums that didn't do much at radio, but certainly served as an excellent springboard for each member to set their career sails in a chosen direction.

For Burnett, producing began to take on an important area of expression in his life. He worked with artists such as Maria



Muldaur, Peter Case, John Bottomley, The Nitty Gritty Dirt Band and Marshall Crenshaw—each one strong in the songwriting department and basic in their delivery. With each effort, Burnett became more well known and his work more admired. He then worked on several collaborative projects, such as a Delbert McClinton and Glen Clark effort simply entitled *Delbert And Glen*, the much admired *Legendary Stardust Cowboy* project and several albums with the late, great Roy Orbison. Then there was his work with Elvis Costello and Willie Dixon.

Through them all, Burnett learned and he grew, yet he's never lost his respect for the magic, the "conjuring," as he puts it, that goes on when you get people together to play music.

I finally pinned Burnett down in late July at Ocean Way Studios in Hollywood. He had recently finished a project for 550 Music, a debut album for a New York singer/songwriter named David Poe. I'd already listened to Poe's album—Burnett's manager Frank McDonough had sent me an advance prior to my meeting Burnett—which is an intelligent work filled cool jazz undertones attached to seemingly simple songs with sneaky lyrics and mature insight. "His sound is downtown New York, I'd say," says Burnett. "It has that barroom feel to it. It's down, man, David's down."

Burnett had also recently been in the studio with Jackson Browne, producing the title song to Browne's soon-to-be-released greatest hits package, *The Next Voice You Hear*.

It was a Friday afternoon around 3:30 when I arrived at Ocean Way Studios. I was a little nervous, you know? After all, T Bone Burnett is now a multi-Platinum, big-bucks producer. My uneasiness

cont. • ➤

WRH

"Once the vocal's done, the game is basically over. That's the personality of the band. A great vocal will make anything sound good."

passed very quickly upon leaving the particular studio in which he was working. You see, Ocean Way is a well-established old studio that has a few rooms spread out in two buildings, each with a different board and a different "sound."

He was in the midst of a new project that he and his team were calling The Surfers. The artists are actually world champion surfers Kelly Slater and Rob Machado, along with Peter King, who recently signed to Epic, but the working name was much more descriptive; there was clearly a reverbed-guitar reference to the old surf players going on, but at the same time, undercurrents of hip-hop, Los Lobos/Latin Playboy vibes and punk was driving a sound that was wild and infectious as hell. Burnett was a man on a mission. He had three different studios in action, each working with a song in a different state of completion. "Gotta get this project done," he said. "They want it done." But even under that kind of pressure, Burnett was calm and free-flowing. Between takes, and while engineers were doing whatever it is they do with all those knobs, slide pots and effects boxes, we sat down in one of the lounges and caught up on the 20 years or so since we'd interacted on a regular basis. The amazing thing was it didn't seem like he'd changed at all! Burnett was still driven by his muse—music—and clearly was in awe of its power.

"The other day I pulled up to an instant teller and my wife, Sam, got out to go to get some money out of the wall. All of a sudden, the situation appeared to get a little iffy for a minute when some other people walked up to the machine," he shared in his just discernible Texan accent. "I happened to be listening to KLON [a Los Angeles jazz station] and so I turned it up real loud.

There was some beautiful 60s jazz playing and it cooled everybody out—nothing could happen wrong because the jazz was going out over the city."

So now it was time for me to go right for the big question—the one I've been holding onto since the day I decided to seek him out for an interview: how does he manage to allow each artist he works with to preserve their own sound? Most successful producers seem to leave their mark on every project they touch, yet each project, from Sam Phillips to Gillian Welch to the Counting Crows to The Wallflowers, sounds completely different. The answer: "I first try to put down the voice and then work around that. A lot of people try to put down the basic rhythm tracks first, but I go right for the voice," he quietly revealed. "That's the game, that's what gives a band or an artist a unique sound. Once the vocal's done, the job is basically over. That's the personality of the band. A great vocal will make anything sound good.

"You see, once that happens, everything that follows begins to take on a life of its own. Oh, you have a sense of what it's gonna sound like from the demos, but once you put people together and start moving around air in a space, something magical happens because of the other musicians that are involved. Music is a very collaborative medium—the musicians come in and everyone puts in his feel and so it's the soul that makes all the difference."

When you stop and think about it for moment, each of the artists Burnett has worked with does has a very distinctive voice, and it's the voice that makes each of them seem so different. "It's all really, at this stage of the game," Burnett says, "American folk music. Not just white folk

music, but also black folk music, get-down-in-the-dirt kind of music. It's what you do with it in the studio that can homogenize it. I suppose it goes back to the 70s when they figured out how to make a perfect record. Since then, so much music has all been the same. Country music, R&B music, rock music...it all sounds the same 'cause it can be made 'perfect' in the studio.

"I am battling that. I've stopped using tuners—I still use loops, loops are fun—but I've stopped using the tuner.

I actively try to get it out of tune and keep getting it out of tune until it's in its own beautiful tune. I am striving to take us back to the *feel* of music.

"I basically don't like this whole digital thing that's going on. Oh, I use it in the studio with the way we store things and in setting up the mix on a board and so on, but I don't like it. Sure, it's cool what they're doing with hip-hop and trip-hop music—you know, taking things and moving them around—but I don't like the CD. To me the difference between a live guitar, a vinyl record and CD is like a painting, a movie and television. The painting has the widest spectrum of color and nuance, film can still capture most of the beauty and it works well with shadow, but with television you get red, green and blue; it's just three colors coming at you from dots and it's your brain that puts them together. These pixels are

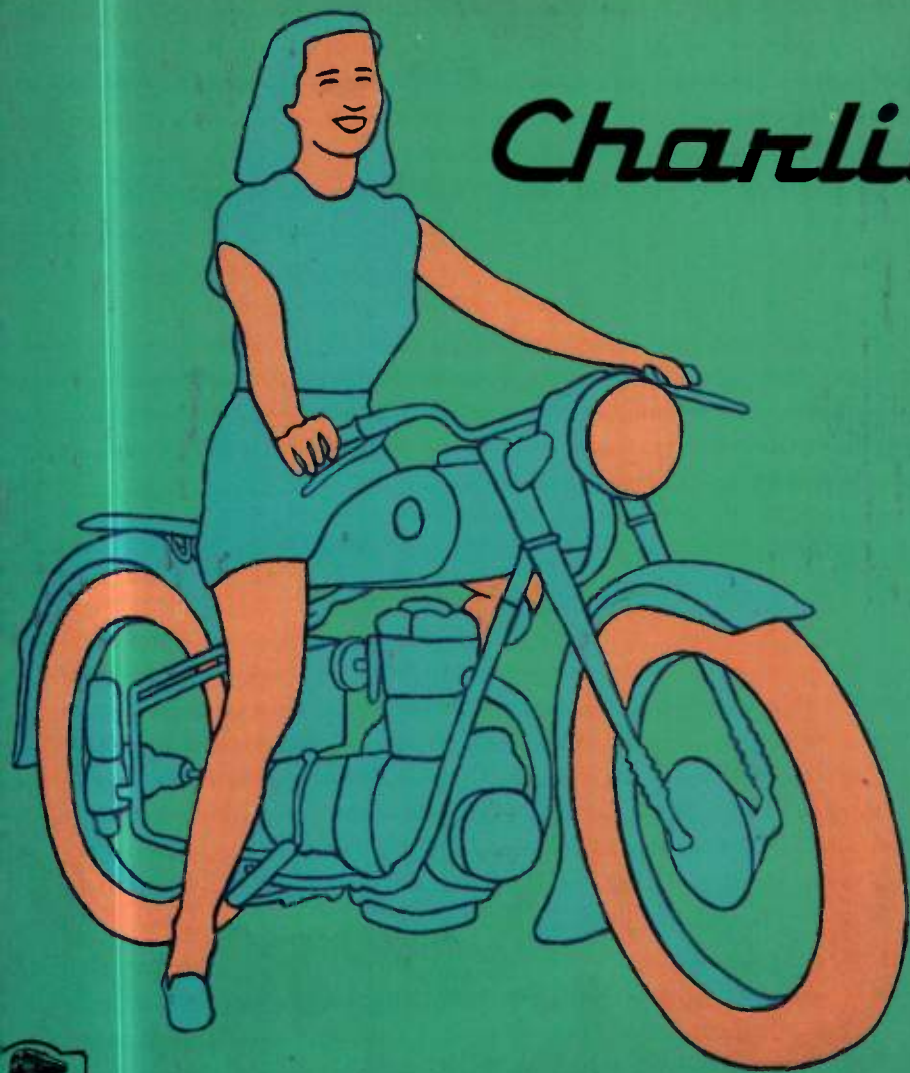
samples, they're samples of a picture and that's all they are. This is how crazy it is to me. If you put a guitar in front of a microphone and then record it on tape and at the same time record it on a CD, the tape sounds very much like the guitar and the CD sounds like a whole other thing. It's just slightly better than those sampler organs they used in the 70s, DX7s or whatever they're called. I think it's tragic that whole orchestras are being sampled. Digital is a big mistake for music.

"And then, we spend all this time in the studio to preserve as much of the warmth and beauty in the music as we can. We take all this time trying to make a beautiful record full of overtone and life and mood, you know? And then you take it over to the mastering guy who very carefully transfers it over. Then you send the 1630 [tape] to the record company who puts it through six or seven more processes and, unfortunately, they sometimes end up changing records drastically, horribly.

"You see, music is a mantra. You can conjure with it—that's really what all this is, conjuring; that's what all great music is. Through magic it becomes something else. You can't type it out, you can't put it in a machine, if you do, you simplify it so much that you take away any life it may have had. And, by the way, if you want to put this in your magazine, it's fine with me. People talk about a higher quality, but this whole digital thing is really the Emperor's New Clothes."

cont. ➤

PHOTO BY ARMANDO GALLO



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Whew! I guess we know Mr. Burnett is serious about what he does! But is he presumptuous enough to think he knows what's good music, or, more specifically, what will be a commercial success? Does it amaze him that some of his recent projects have become such huge successes? "No," he boldly answers. "I expect to sell a lot of records. You have to realize I've been doing this for a very long time. You learn to listen differently over a long period of time—you get better at it. I'm not saying I can sit down and say this is a hit, this isn't a hit, but I do know for sure if something is good. There's no doubt about it, I know if a guy can play and a guy can sing.

"And you know what? People know it, too. It's always been the same. Word of mouth is the whole deal. It's always been that way. Everybody knew about The Beatles the same way, everybody knew about Elvis Presley the same way, everybody knew about Nirvana the same way. If your first show of a tour gets a bad review in Atlanta, everyone in Tacoma knows about it, too. It's a mysterious thing."

Like many producers, does he get intimately involved in the development of the material? Does he spend loads of time helping in the writing and arranging of the songs and in the pre-production process? Not if you listen to one of his latest followers, the aforementioned singer/songwriter David Poe. "T Bone's idea of pre-production," says Poe, "is sitting around in his living room singing and playing. He simply tries to get the feel of the artist and his music. The rest begins to flow in the recording process."

"I see myself as an editor," say Burnett. "Yeah. I edit somewhat. I try not to get involved with the writing, 'cause words are a whole 'nother thing that's very private to the artist. Words are very important—they have to come out right—and if they're personally envisioned by the artist, then they come out the way they're supposed, too. It goes back to the voice and flow of the melody, once again. After that, everything else, at least to me, is just a guitar part or you could say it's all just drums."

Burnett goes on to explain that basically all instruments are percussive and, to him, the guitar is the most versatile instrument in capturing the essence of any other instrument. But is that simply because he's a guitar player? Wouldn't a pianist say that the piano is the most complete instrument? "Well, yeah, they might," concedes Burnett, "but a piano can't reach those 'in between' tones like a guitar can. I think that drums are a guitar part and the bass is a guitar part and the piano's a guitar part and the strings are a guitar part...it's all right here in the guitar." I might interject here that Burnett has been fondling and quietly playing a guitar throughout our conversation.

"Hey, T Bone," says one of his engineers as he pokes his head into our quiet sanctum, "come and listen to this!" And we're off, Burnett, with me in tow, as we begin to jump from studio to studio. In #2 he listens to a close-to-finished mix of one song, throwing out a few subtle suggestions for this bass track and that effect to make it as good as it can be. He knows everything he needs is already captured on those many tracks straddled one on top of another on the thick two-inch tapes whizzing on

the recorders just behind his chair. Now, it's just a matter of finessing out the balance to where the song takes on a life of its own...zoom, down the hall to #3 where, Butch, a percussion specialist (and the drummer the Eels) has just completed an overdub. The room is full of cool-looking drums, an old metal candlestick that hangs on a string, an automobile's brake drum and various other things that can create "just the right" sound for the moment. But in this case, the musician played the strings of a piano like it was a drum!

"He placed pieces of wood in between the strings," explains Burnett. "That way you can get partials out of notes and you can put a whole different sense of tuning into a song. This is another example of why I don't use tuners anymore. Who says that's what a guitar sounds like, or a piano sounds like, or a band sounds like, for that matter?"

"I still look at making records as a fantastic art, like making a movie or a sculpture or a painting. And this room we're standing in has the perfect sound for what we just recorded. In fact, each room in Ocean Way is good for a particular thing—the sound of the room, the type of equipment in the room, all play an important part in the mood and the feel of the music. The point is there's not another studio in the world where you're going to find such great and varied equipment within 30 feet of each other. This is an amazing place."

Does he have other favorite studios? "Sunset Sound is another amazing place. And they've kept them both [Ocean Way and Sunset] alive since the 60s," say Burnett. "In New York, The Magic Shop, where I just finished David Poe's album, is also a great studio. The Magic Shop is a beautiful room for recording a band with just a few mikes. It's great for getting a full sound of a band. It booms. And although I've never been there, I hear Sear

Sound is really cool, too. I want to go there next."

Sounds just like a kid in the candy store,

doesn't it? Burnett had shared with me

earlier in the day that being a

player himself had really helped

his role as a producer. But

it's been a long time since

he's recorded his own

record or one of his

own songs. After all,

throughout the 80s,

he was able to

maintain an active

recording career,

releasing several

solo albums on

Columbia, MCA

and Warner Bros.

Sure, he's joined

Sam Phillips, the

Counting Crows and

others onstage, and

occasionally plays in

clubs, where he invites

his friends to join him

onstage, but he hasn't done

an album of his own many

years. Is he working on anything


for himself? "I've been working on

one, on and off, for quite awhile now. It's

some songs I wrote for a play by Sam

Shephard, called 'Tooth Of Crime.' I haven't really

finished the album yet. But I'm getting ready to do it in the next month or so."

Certainly, at this point, Burnett could probably demand a deal from just about anybody, but according to him, "I'd much rather put it out on some cool little label like Nonesuch or something. It's a good label, they're nice people." You know, they'd be perfect 'cause after all these years, T Bone Burnett is still nice people, too. 

**"Music is a mantra. You can
conjure with it—that's really
what all this is, conjuring;
that's what all great music is.
Through magic it becomes
something else."**



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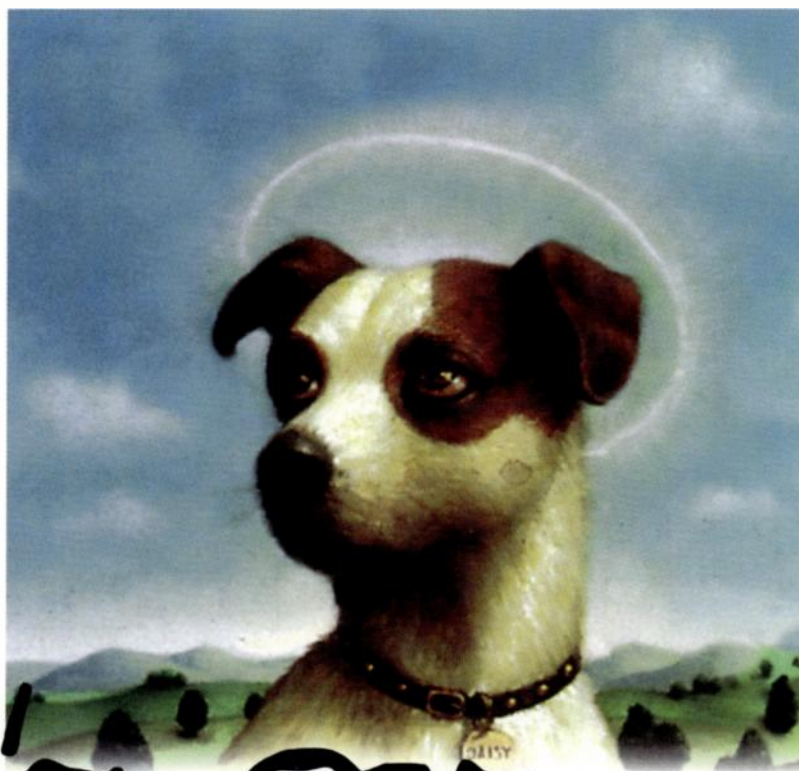
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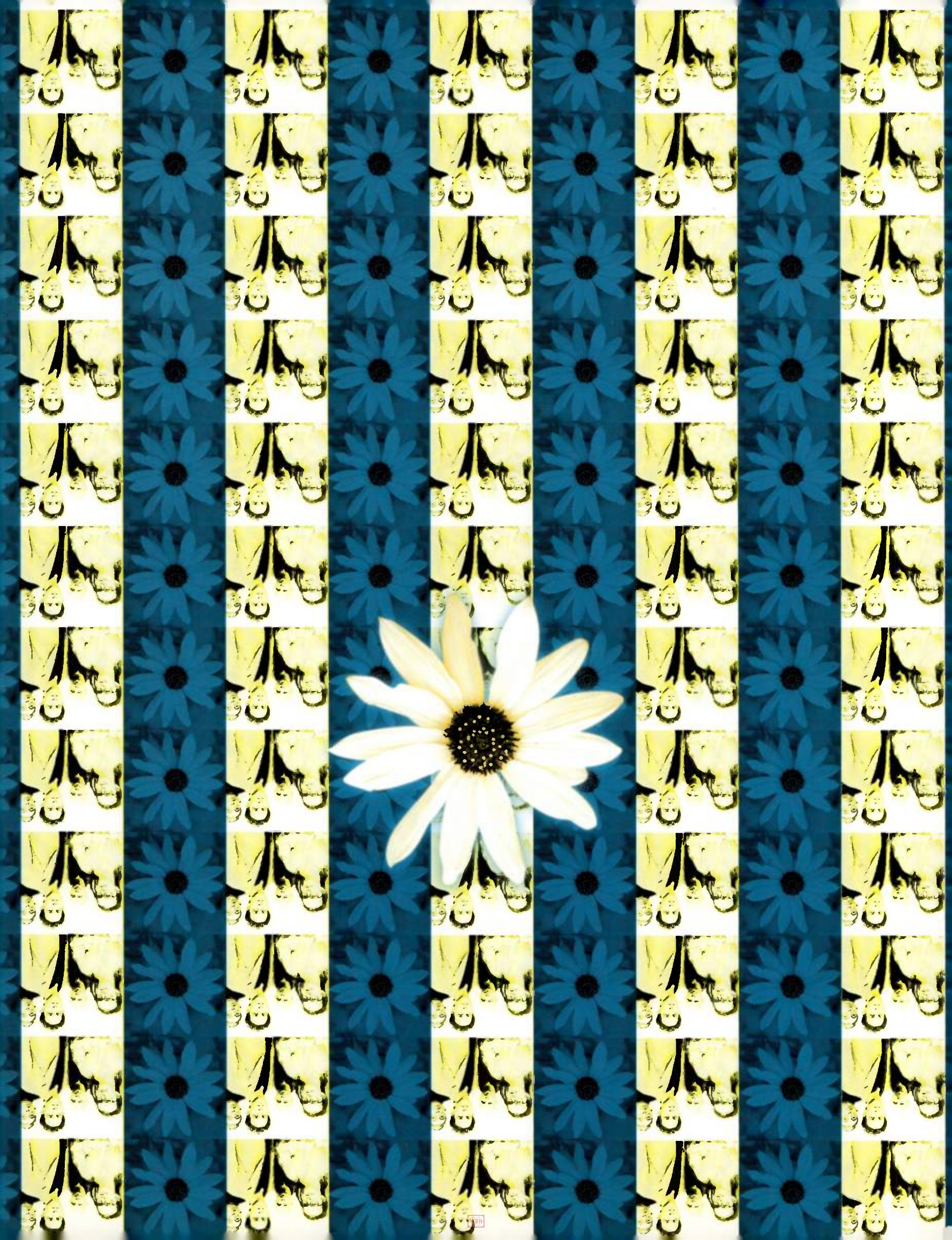
dog's eye view

On Dog's Eye View's 1995 debut, *Happy Nowhere*, Peter Stuart sings early on "I wish I was here/I wish I was anywhere." Fitting at the time, because that line was one of the defining moments of that release. Fitting again, because that line also plays the straight man to much of this year's *Daisy*. From the soft blue and green hues of its album cover to the more impatient tempos of the new songs, *Daisy* is easily less downbeat than *Happy Nowhere*—not necessarily more upbeat, but definitely less downbeat. Though Stuart had gotten his own address for the first time in years and the band had become steady and official since the first CD, and even after scoring in the Top 10 at Adult Rock Radio for all of 1996 with his first album, Peter Stuart still dissects himself and magnifies his frailties on *Daisy*. But now he bleeds more self-confidence and he seems to be taking himself less seriously. "Love is blind/Deaf, dumb and stupid/If I ever find that little, turd I'm gonna kill cupid," he sings on the CD's opening cut, "The Trouble With Love." This time he seems to be offering up his self-examination with a wink and a nod.

For Stuart, the biggest difference between *Happy Nowhere* and *Daisy* is the instrumentation. "For the first time ever in my life I was able to play electric guitar loud," he explains in the first of two recent interviews for this article. "Finally, I was onstage during soundchecks playing electric guitar and so it brought much more of a rock element to the thing; it was the first time I was able to play big, loud, ringing chords on guitar."

cont. ➤

By Jim Nelson



In general, it feels to me like *Daisy* is more detached—you don't seem to be in the middle of the songs quite as much as you were on the first album. I don't feel quite the despair, the sense of hopelessness, that was on the first record. *Daisy* seems a bit more observational and maybe a bit less intimate.

"I don't know, I think it's equally intimate but about different things. I mean, to me 'I Wish I Was Here,' and 'Shine' especially, were very me-oriented; they're very guy-in-his-early-20s-trying-to-figure-out-what-he-means-in-the-world. I think on *Daisy*, for the most part, the songs that are as personal and as intimate are, 'How do I relate to other people?' I think that's the next big exploration. Because it's like, 'OK, this is who I am: I'm a songwriter. I get that. How do I deal with other people, though?' I mean, if you look at 'Let It Lie,' 'Goodbye To Grace' and even 'The Trouble With Love'—which is a bit of a lighter look at it—even 'Homecoming Parade'...I'm a little past, 'Who the hell am I in the world, what sense do I make of things?' and the next step is, 'How do I relate to other people, how do I relate to women, how do I relate to relationships?' I mean, 'Let It Lie' is, to me, a really dark song, you know? The second verse especially: 'If I don't save you now/Who's gonna save you?' is saying, 'I want to help you, but I can't be near you because everything I do destroys you.' So it is a little more outward looking, but I'm still feel very personally attached to the songs.

"I guess the big transitional song is 'Last Letter Home' for me because that's a really 'reaching out' song. I'm saying, 'Here I am clueless again,' but I'm gonna come back and deal with it instead of something like 'I Wish I Was Here,' which is, 'I wish I was here dealing with this but I'm just not and I'm not coming back.'

"I don't think it's less personal, I just think that it's less egocentric maybe or less narcissistic and slightly more concerned with other people."

Tell me about drummer Alan Bezosi, who's been with you since the first album, and guitarist Tim Bradshaw and bassist Dermot Lynch, who joined your band for the *Happy Nowhere* tour: how do you know them?

"I met Alan in New York a couple weeks before making the first record; someone recommended that I play with him and it just immediately felt right. He's a very songwriter-oriented drummer and he reacts to whatever I'm doing. I've played with drummers who are unbelievable but my rhythmic sense and their rhythmic sense didn't mesh; [Alan] just really, really inspires me and has become a great friend.

"I knew the guitar player who played on *Happy Nowhere* wasn't gonna tour and then the bass player dropped out, and I was over in England doing promotion and I knew Dermot and Tim 'cause I had opened for their old band, The Fat Lady Sings. So I went to play with them and it worked and I had already spent a miserable two-month tour in a van with their band and we all got along really well so I thought, 'Well, this will work, we'll get along well.' And it grew into the band playing on the road and a lot of these songs came about at soundchecks with me

working on a song I wrote and them playing along.

"It's still my juggernaut, but this record's a very, very 'band' record. Of anything I've ever done, this is the most band-oriented thing. But you know I can feel myself moving toward probably at some point doing some solo dates for this record. My analogy on this is that you can get more communication by being a single person onstage playing acoustic guitar and relating to your audience than you can with a band. A great band, on a great night, can actually elevate the frontperson to really

"Ultimately you want your band's relationship to be symbiotic, you want them to push you forward. That was originally the purpose for not having it be Peter Stuart and three random guys."



l-r Bradshaw, Lynch, Stuart & Bezosi

communicate. But it's the equivalent of having a conversation with four people at once. If I was sitting here and there were four people in the room, you couldn't figure out who to talk to. You'd want to be polite and talk to everybody and you'd want to hear what everyone's got to say, but people talk and it gets in the way. But if we have a conversation one-on-one, you can't look at anyone else. That's what a solo artist forces as a situation, and that's something I miss about a band and something that I think I'll wander back to. It's the reason I love Ani DiFranco solo and even with her drummer, but when she adds a bass player into it, it gets a little muddled for me because I don't know where to look. I mean, it's been great to have a band and it's really helped this record become a

rock record, but also there's nothing saying I won't make a record with a string quartet next, or something."

What has Alan done before he joined Dog's Eye View?

"Alan played with Freedy Johnston for years, he played with They Might Be Giants for awhile and he's played with Syd Straw and Lori Carson."

You write the songs; most of the lyrics are about you; you do all the interviews; you do the meet & greets; you play the coffeehouses, just you and a guitar...so, how do you keep the focus so that it is a band?

"By keeping them involved. The best way to keep people feeling involved is to actually consider their opinions. I mean, I'd much rather play with any musician or any bandmember who's gonna mess with me onstage than someone who just does their thing. The reason I like playing with Marvin Etzioni, for example, is that Marvin plays stuff that may not be appropriate sometimes, but it keeps you on your feet. I'll sing differently because Marvin is playing differently. [Editor's note: Etzioni, once a member of LA's Lone Justice, played on *Happy Nowhere* and has been known to join Dog's Eye View onstage.] Ultimately you want your band's relationship to be symbiotic, you want them to push you forward. So that's the way to keep the focus. That was originally the purpose for not having it be Peter Stuart and three random guys; I didn't feel like it'd be enough to just have people play their parts behind me. I'd rather have people inspiring me and feeling [like] their personality matters to the mix.

"To a large degree it is the Peter Stuart thing, but because they came in later no one has a beef with that, I don't think."

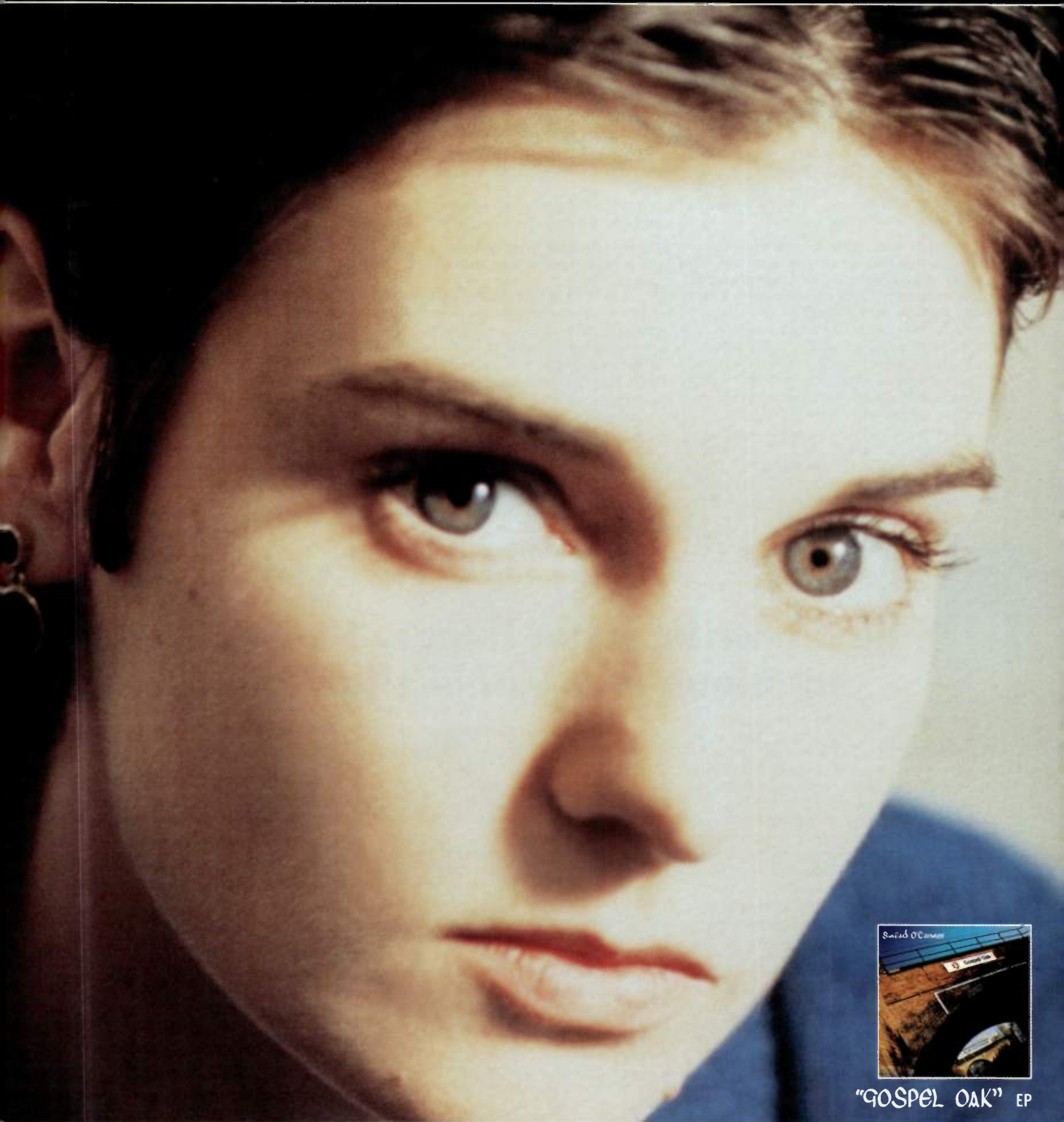
Wasn't *Daisy* recorded much differently? For *Happy Nowhere* you were in an old house with nothing in it except the band and recording equipment, and you used the house's ambiance to help create the sound of the record. This one was done in a recording studio in North Hollywood for the most part, right?

"Well it was overdubbed there. We tracked it up in Washington State at this place called Bear Creek, which is a great old barn and we lived up there. And then we did the overdubs initially in Hollywood at Ocean Way, which was really fun because that was the most different aspect which I really enjoyed. I was surprised that I enjoyed it, 'cause it's this Hollywood studio. I mean, Ocean Way with so and so working down the hall; for instance, Chris Stills (Stephen Stills' son, who's new CD will be released on Atlantic early next year) was singing down the hall you working on his record, and he wandered in one day and I said, 'Do you want to sing on this?' He said, 'Yeah,' and literally just went in and sang. And Adam [Duritz] from Counting Crows stopped in on his way to the airport and sang on a song or two, and there was all sorts of creative stuff going on around which I really enjoyed. It took us out of the isolation of things a bit. Now I've made two records, and they've both been different, but until I've made 10 or 15 I won't really know what's a good way and what's a bad way. I mean, I think the next

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IN STORES NOW ON COLUMBIA

record I'd like to not worry so much about, 'Oh, we have to get it done,' and this and that. It's a weird process."

What was the barn like? Was it the four of you playing together like you did at the house in Woodstock for *Happy Nowhere*?

"Very much so, yeah. We were isolated but with windows where we could see everyone. We had three drum kits set up—a little toy one, a big rock one and kind of medium size one. We had this workshop area where we had the toy drum kit, a tiny bass amp and an acoustic guitar and tiny guitar amp, and we'd go there at the beginning of every day and work on a song. For instance, 'Hollywood' and 'Umbrella' we wrote in there; I was playing some chords while we were warming up and [producer] Matt [Wallace] was like, 'What was that?' 'I'm messing around.' 'Write it.' 'OK.' So I sat there and wrote it for 20 minutes and then we played it and that's what's on the record."

I know that the name of the album, *Daisy*, is the last word you sing on the CD. But what's this I hear about it being named after a character in *The Great Gatsby* and a dog?

"Here's the true story: I was gonna name the record *Daisy* because there's a dog up at Bear Creek Studios, where I'd been several times, and on the lunar eclipse she wandered out into a field and just keeled over and died; just two years old, young dog and she was my favorite dog. And I thought to myself, jokingly, 'I'm gonna call the record *Daisy*.' Then I was thinking, '*Daisy*'s kind of a dumb name,' and as I was writing 'Umbrella,' literally at the end of, like, take two or take three, that whole last part is improvised, sort of onto tape, 'One of these days I'm gonna come along in the middle of the sunshine and be a little sunshower'—I was just talking shit, basically, and at the end of that I went, 'You can be my little daisy.' So I thought, 'Huh, I just put it in a song so that's another strike.'"

"I never write *about* things, I write *within* emotions and *within* situations."

"Then, I was re-reading *The Great Gatsby* during the making of the record and I had no recollection that there was a character named Daisy in it. I don't know why I re-read *The Great Gatsby*; it was like, 'Oh, I haven't read *Gatsby* in awhile,' picked it up and re-read it. And [in it] *Gatsby* spends his entire life chasing after this dream of this woman. Everything he's done in his life is to win this unattainable love and he's made all this money and become this symbol of American wealth and opulence—all to win this woman. And it won't change him when he gets her, which is very...not to get too psychological about me, but that's very much like me: you chase after something or someone and when you have it, it doesn't mean as much to you as it should, or it doesn't change you. We're always looking for a savior, someone to take [us] out of [our] everyday lives and make [us] different, and then when you get to what you thought was your savior and it doesn't change you, it's very confusing. So when I re-read that, I thought, 'Well, OK, now I can name this record *Daisy*

because there's enough evidence for it.'

"[Finally], I said to the studio owner, 'Oh I'm gonna name it *Daisy*,' and she's like, 'Cool, after the dog?' And I went, 'Yeah, and I just read *The Great Gatsby*,' and she said, 'Well that's what we named the dog for.'"

"And then the final chink of the armor of that was that [at one time] I was gonna call the record *Falling In Place*, and I was down in an art gallery in Seattle and saw this unbelievable painting of this man falling through the sky, naked, with his hair kind of flying behind him; it was called 'Falling Slowly Gently.' I got in touch with the artist who had done it to try to get rights to use it, and we were talking over coffee and I told her about *Daisy* the dog and how she died on the lunar eclipse and she said, 'St. Daisy!' 'Yeah, yeah, but about the falling guy?' She's like, 'No, no, Saint Daisy; that has to be your album cover. I'm gonna draw this painting.' So she insisted on going and making a painting of *Daisy* the dog with a halo on her head, and that turned out to be the album cover."

When you write your words, are you in the head space that the lyrics suggest?

"Oh definitely. I suppose you don't have to be, but I think if you're not then you're a liar. I never write *about* things, I write *within* emotions and *within* situations, I can't write about a friend of mine who had this experience or something—that all feels too conscious for me. I'm within this emotion, I'm inside this feeling, and I'll write to pull myself out of it. I mean, writing's kind of a rope to pull myself out of something; it's less a way for me to tell other people about something than it is a way for me to deal with things."

Do you feel better immediately after you get it out?

"Sometimes. You know, sleep deprivation plays a large part and sometimes it's not even about feeling better; sometimes it just feels great to really explore that kind of emotion. The more

The way "Last Letter Home" was written, each verse starts with a word and then you kind of elaborate on it. And I love the part where you start with the word "hopeless," but instead of *being* hopeless you're turning it around completely, saying, "Hopeless/Hope less, do more."

"Yeah, that's the crux of it. If I can write one more song like that in my life I'd be thrilled. The fun thing about that song is that that's the one song, for whatever reason, that every single person who's heard the record—from my mom to, like, my landlord to the president of my record company—has said, "'Last Letter Home' is the song.' My friend Marvin Etzioni put it, 'That's your "Walk On The Wild Side" and you gotta be happy with that because that's your one that you're gonna look back at and go, "Yep, that was it."'"

I'm still trying to figure out "Vows"; the lyrics and the acoustic guitar fit congruently, but that percussive... "That drum loop?"

Yeah. I have no clue how that all fits together.

"It's sort of a hangover/wedding song. It's like you're sitting in an aisle of a church, it's 11:00—plus, you're hungover and there's a boombox playing—say, the bride's sister's, like, smoking pot in the car outside and has the drums up really loud in the car, so you're hearing that through the wall. And you're sitting in this pew going, 'Hmm, not gonna do it.' That song is basically a study in commitment because you're looking around the room, looking for someone else to see right before you get married, looking around going, 'Wow, I could be with her, I could be with her, I could be with her.' But at the end you turn around so you're looking at the person you're gonna marry and saying, 'I wish we could meet again now, 'cause maybe it would work out, but I know it's not gonna work out.'"

"Let It Lie" has obvious single implications.

"You think?"

Yeah! I think this is a beautiful, wonderful song.

"'Let It Lie' is kind of from the dwindling days of a relationship when both people know it's not gonna work but you keep holding on to it and keep trying to make it work anyway. I mean, it comes from a very personal experience, but the lyric, 'If I don't save you now/Who's gonna save you?' is written from that kind of male ego place of wanting to be a caretaker and not wanting to break up with someone because you don't know if they'll be all right without you...which is a totally egocentric thing to think because of course someone will be fine without you—they were fine before you. I'm really proud of that song, lyrically." 🎧

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"My word is true. My word is that this really is the next set of songs that came out and I'm not so prolific that I have a choice."

Mar Williams first came to our attention with the moving song "When I Was A Boy." It wasn't just the fact that it was a woman singing "When I Was A Boy" that made the song stand out on playlists. It was the intimacy and honesty in her vocals that made the song stand out. Part of the aptly named *Honesty Room*, the song sent Williams on her way to aspiring folk star, a path she continued with last year's *Mortal City* collection. She is one of the newest artists to have been brought to budding stardom by the Adult Rock format, a songstress that the stations can proudly call their own. And with her latest effort, *End Of The Summer*, Williams still distinguishes herself among her peers, even if she does it in a different way this time.

End Of The Summer finds Williams turning up the volume on "Teenagers, Kick Our Butts," "Are You Out There" and "Party Generation." And although Williams proves she can still move with the gorgeous via "If I Wrote You," as well as "Road Buddy," what's attracting attention to this CD so far is this new direction.

However, even if she's a bit nervous, admittedly, about fans' response, she has not lost her sense of humor. The thing one can't help but notice about Williams in talking with her is how much she laughs. A lot. Not just one of the aspiring talents of the singer/songwriter movement, she is one of its most personable spokespeople, as you will see in the following interview done from her new apartment, in which boxes were still unpacked.

Seeing as how the album just came out, it's amazing you're getting to spend any time at home at all.

"We set off a little bit of time for making videos and publicity, most of which I'm doing over the phone. And the video we've put off for a little while until we see what we're gonna do it for."

I thought "Are You Out There" was the first single?

"It is, so that's probably what we'll make the video for. It's interesting, because I have friends on bigger labels where there's a lot of posturing of, 'We know exactly what we're doing.' Then it kind of eeks out that everyone really isn't quite sure what they're doing, because nobody really knows what makes the song popular."

There are quite a few accessible songs on your record.

"The song 'Party Generation' is about a guy who's caught in a personal time warp. We got some advice from Timothy White, and also from our own intuition, which is that's kind of the easy choice for a hit because it's got that nice party, butthead thing going on. It's kind of like 'Born In The USA,' it's a critique of what it seems to be about. So, the idea of having a sort of shallow hit is something that I really respect my record company for not pursuing right now. In my mind, that would've been one of the obvious singles."

"Teenagers, Kick Our Butts" also has that catchy feel.

"I was sure that was gonna be absolutely everybody's choice, but it's slightly kitschy. There's kind of a question there."

You can let radio figure out what they like?

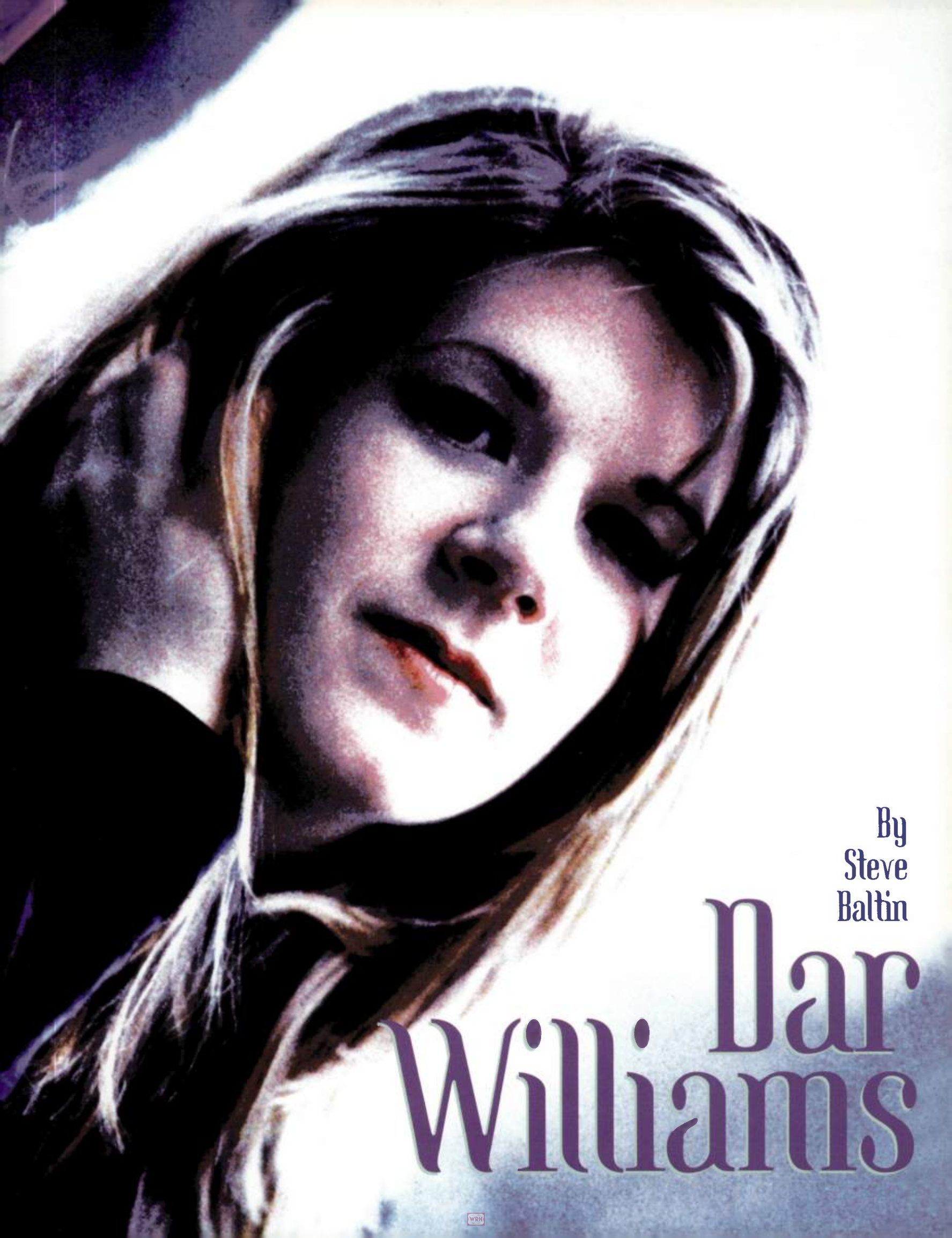
"That's part of the plan. Obviously, we're discovering that DJs really like the song "Are You Out There" (laughs). All of them started on one graveyard shift or another."

How did you settle on the cover of The Kinks' "Better Things?"

"We wanted so badly to have something by someone who needed the exposure, because if it sold as much as *Mortal City*, it would be 60,000+, and for my friends in the folk biz, who sell 10-20 [thousand], it would be really nice exposure and we're thinking that this one's gonna sell more (laughs)."

"Actually, that kind of hung us up because the spirit of this album could've gone in either direction. It could've shut up with a ray of hope or it could've come down with a, 'Wow, this is a darker-album-for-Dar feel.' Anyway, we went crazy with the suggestions. I said, 'I wanna put this out here, I don't really think I'm worthy of this song 'cause I loved it so much as a teenager, but it's a real interesting B-side Kinks song, "Better Things." And I think Steven Miller had never heard it before; and he's heard everything, he's a producer. So, it was just one of those things where people had either barely heard it, just heard it or had heard it and secretly

CONT. ►



By
Steve
Balin

Bar Williams

loved it. So, it was a great, somewhat obscure find, although it had enough nostalgia attached to it for some people that it was a nice feel-good thing for them. For me, growing up in the suburbs, it's a very redeeming song and a real no-strings-attached hopeful song."

In terms of a sense of humor, how would you say this album ranks with your others?

"There's a little less. On *Mortal City*, there's a song about these potheads and this terrible clash of college idealism and college 'just trying to get laidism.' 'As Cool As I Am' has some kind of flip humor at the end and 'Christians And The Pagans' is considered a humorous song by some. This new one doesn't have an overtly humorous song, except possibly 'What Do You Hear In These Sounds,' but even that, there's like a whole level, at the end, of discovery that makes you say, 'Oh, it wasn't really a funny song!' For some reason, I feel very comfortable having a sense of humor in songs and I feel like I have some organic limit in terms of not getting too dorky. Although, who's to say? That's in the eye of the listener."

Do you base your writings on observations?

"Yeah. It's funny. Some things just kind of strike me and so it's like this little lightning bolt that hits me. Like, I was working on a song and I hadn't finished it. But then I heard this wonderful singer/songwriter with too much arrangement on his song, and I thought, 'I liked him better as a solo act.' And somehow that just seemed so resonant to me. I have no idea why. I kind of thought, 'Who am I, an audience member, to judge his process of becoming more of a stylized, arranged rock singer?' And I just thought of the audience members who feel so personally responsible for an artist's success and how actually that's incredibly sweet. It's not necessarily fanatic energy, it's a sense of, like, 'We fought through with this fragile artist from open mic to stadium and they might've forgotten us, but we still love that artist, anyway.' After all, I am so endeared to the people who've supported me from the start. And that's when I discovered that, after I was really struck by this one really resonant thought, I could finish the song."

But, what about the fan who doesn't like the artist to grow?

"Well, I'm certainly facing a bit of that. But, that's the exception."

Were you nervous about how your fans would respond to the change in direction on *End Of The Summer*?

"That's a genuine concern for fans to have, like, 'Gosh, there's more pop hooks on this album and there's more arrangement. There's a little more toughness in her voice and we only have her word that this was her next step and not a bold play for more audience, popularity and fame.' My word is true. My word is that this really is the next set of songs that came out and I'm not so prolific that I have a choice. It's not like I write 50 songs and I say, 'Hm, I think my next album should have this feel or that feel.' I wrote a song called 'End Of The Summer,' which is really slow and balladic and then I wrote 'Teenagers, Kick Our Butts.' They seemed equally important to write and when I wrote them both I had a sense that 'End Of The Summer' was going to have a very sparse arrangement and 'Teenagers, Kick Our Butts' was going to have a very heavy arrangement, and I would be bogging myself and my audience to just put a mandolin on that song for sake of doing it."

"I feel like there's no reduction in the consistency of the writing. Not to be totally arrogant, but I think the writing is better on this album, and I feel like *Mortal City* was a spring board. I thought that 'The Ocean' was one of the stronger songs on *Mortal City*. One of the features of 'The Ocean' was that there was a lot of narrative exploration into something really gritty and I could take that as a next step and add grittiness into these songs on this album and no fear audience alienation. I played it for some friends and I said, 'So what do you think?' Not saying anything to preface the album. And they said, 'Your voice sounds so much better' (laughs)."

I know that you're doing some dates on "Lilith Fair." What do you think of the tour?

"I thought it was cool, and then some things happened that made me think it was *really* cool, like, it's doing really well this summer and that surprised people. And I was, like, 'Well, why does that surprise people?' Women musicians are great, people love them. Every time I hear kids talking about buying albums, it's always a woman: Joan Osborne, Sheryl Crow...but Dave Matthews gets it there somewhere. When I hear excited teenagers, they're not talking about Paul McCartney's latest album, even though that's all over the radio and people love it, myself included. But then, I listened to a radio station where they played 14 songs in an hour and two of them were by women. Then I listened to one for about an hour and a half and I did a tally—they played about 16 songs and none of them were by women. And none of them were by anybody of color. It was all men in their 40s and 50s, doing their latest albums. Women are totally selling, so I don't know what this niche is that these radio stations seem to be filling."

"I hear there's this new thing called an "Alice" station. I don't know what it stands for, but I think it's an acronym. An "Alice" station is a female-oriented station that plays a mix of men and women, but that is not afraid to play songs by two women right next to each other. Somebody told me that there is an ongoing rumo in the radio world that playing two songs by women back to back makes you lose your credibility. There are some sexist things out there that I actually understand from my socialized, internalized sexism, but that one I don't believe at all. This 'Lilith Fair' is going to fundamentally challenge something and I hadn't any idea how much needs to be changed until I went out and listened to some of these popular stations."

But, you've had pretty good support from radio on your first two albums.

"Oh yeah, I can't believe it (laughs). Believe me, my mind is completely blown. I think I watched *Diva* too many times growing up. I thought if I ever became a performing artist, I would never even get recorded. And then when I started to record myself, that was a big decision. And then I thought, 'Well, if I ever have a chance to sign with a record label, I hope that I'm strong enough to be very careful and very choosy.' It was really interesting, 'cause I wasn't really interested in knowing if I could be on a major label or not, I shopped to the indies. I really feel at home and I just assumed that the trade-off was that they would really help with my PR and my distribution, but they would not be able to create any radio base stronger than the good ol' Saturday morning folk show on public radio...that was absolutely blown out of the water!"

At this point, I would have to assume you have had a lot of major label interest.

"Yeah. At this point, yes, I could be on a major label. There's been valid, straight-forward, no-bones-about-it interest from major labels. But, I think that when I was shopping around with an album with songs called 'The Babysitter's Here,' 'When I Was A Boy' and 'You're Aging Well,' I don't know...we did have people kind of snooping around, but I don't think we gave it a real college try."

So, honestly, how do you feel about the major label attention?

"Well, I'm really interested to see what happens with Razor & Tie, keep on trying to outsmart them and see if they're going to try to get bought out. I really can't tell. I think they are growing really well into their own kind of Private Music, Bar/None phenomenon. There's a point at which a company will grow and then it will do a 50% buyout from a major label, and basically become a subsidiary. I keep on predicting something like that could happen and I keep on being wrong."

It seems like the two of you have grown....

"Together? Yes, totally. I've done a lot for them and they've done a lot for me. We are very proud of one another." ●

Steve Baltin is a Los Angeles-based freelancer who regularly contributes to *totallyadult*. His insight is always a welcome addition. He's also written about Ron Sexsmith in this issue.

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of the water!"

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The Freddy Jones Band have just released *Lucid*, their fourth album on Capricorn Records. Produced by David Z (Prince, Jonny Lang, Kenny Wayne Shepherd), *Lucid* makes it clear that the Freddy Jones Band has attained their own distinctive sound; from the opening classical-like guitar strains of "Wonder," to the final Jeff Beck-like jam of "Burning By," *Lucid* is the Freddy Jones Band in fifth gear.

I spoke with master El Tubrist Wayne Healy (guitar, vocals) about the new album, the state of the Freddy Jones Band, the Chicago Bulls, and what it's like inside the "Bell Tower." Wayne Healy is the real deal, as is Freddy Jones...whoever he may be.



First of all, it's a good thing for folks to know that there is no band member named "Freddy Jones." So where did the band name come from?

"The band name came from [guitarist and vocalist] Marty Lloyd and I. We were getting our band together to play at the college bar and we didn't have a band name yet. We got a flat tire on the way to the gig and this older gentleman stopped to help us. We didn't have a tire iron for the jack, but he did, and he helped us. I offered him, like, five bucks for helping us but he said, 'No thanks. I would want someone to stop and help my sons,' and I thought that was fucking cool. So as he was driving away I asked him what his name was and he said, 'My name's Fred Jones.' We thought about it for a minute, and we were, like, 'If that guy wouldn't have come along, we would have never made the gig.' We were like, shit, let's name the band after this guy. So we did.

"It encompasses the idea of a brain trust, you know what I mean? It's just a bunch of people who are getting together, helping each other make some music. Marty and I, we started a band and we didn't need to call it either of our last names or our names together or anything like that. We wanted it to be part of a group thing and it's really flowered. The main goal of the project was to have anybody turn on an album and know it was us, without knowing who sings the song or who wrote the song or any of that stuff. It's like, 'that's the Freddy Jones Band.'"

Yeah, what matters is the music

"Exactly. We just went into Boston and we played a track for the program director at WBOS and he said right off the bat, 'Oh that's a Freddy Jones song,' and I was like, 'Dude, you don't know how much that means to me!' That's what we want to have, we want to have

schools, along with my brothers and sisters and their 12 brothers and sisters.

"Anyway, in September of '92 we started to really travel, and we decided to quit our jobs and quit going to school. We wanted to be in this band, and this is what we decided to do."

Lucid is your fourth Capricorn release. How did you initially get signed to Capricorn Records?

"We were lucky to have the regional rep, Scott Madden, come to one of our shows. We played with Widespread Panic in Chicago and he dug us. He's basically the person who sent the tape down and then they started calling saying, 'Hey y'all sound pretty good.' He believed, dude. So we released our album, *Waiting For The Night*, which had 'Take The Time' on it and 'In A Daydream,' which both did really well. 'Take The Time' went to #1 at Adult Rock Radio."

That's gotta be weird going into Wal-Mart or wherever and all of the sudden you hear "In A Daydream" on the radio.

"Yeah, it definitely has a profound effect on a person like me, because 90% of my friends are at their jobs at that time of the day. I'm out, I ain't doing nothing, I'm over here, like, checking out some CDs, or I'm buying groceries or I'm getting my car fixed and they're playing our tunes on the radio. It legitimizes my truancy for some type of socially acceptable behavior."

But on the same hand, because you're on the radio, you have more work to do.

"Yeah. But can you really call this work? 'Daydream' made the Top 10 at Adult Rock Radio and crossed over at Rock Radio. It sold a lot of albums for us and we got a lot of airplay. 99X in Atlanta was just banging the shit out of it and we were selling, like, an extra 500, 700

a sound where you turn it on and you know it's the Freddy Jones Band."

The Freddy Jones Band has been together for around seven years with all five original members. Are you all still based out of the Chicago area?

"Yeah, we're all the best friends, everybody hangs out together at home and stuff. Me, Jim Bonaccorsi [bass] and Rob Bonaccorsi [slide guitar, mandolin, electric guitar, vocals] all went to grammar school and parish together, so I've known those guys my whole life. We all went to the same high

copies of our album a week there. So we went down there and played at the House of Blues for the Olympics—we were the only ones who sold out our show besides the Blues Brothers; like, 3,000 tickets, dude. And being from Chicago, it was wicked; Scottie Pippen sent us invitations to his private party after our show.

"I'm a huge sports freak and I got to see the Dream Team play that night before we played, it was great. You know, if I wasn't in the band, I wouldn't have gone to the Olympics and seen the Dream Team. Michael and Scottie,

cont. • ➤

"WE WANTED IT TO BE PART OF A GROUP THING AND IT'S REALLY FLOWERED. THE MAIN GOAL OF THE PROJECT WAS TO HAVE ANYBODY TURN ON AN ALBUM AND KNOW IT WAS US, WITHOUT KNOWING WHO SINGS THE SONG OR WHO WROTE THE SONG OR ANY OF THAT STUFF. IT'S LIKE, 'THAT'S THE FREDDY JONES BAND.'"

Patrick Ewing and Clyde Drexler, all those guys. It's no big deal for me to meet another musician, but those guys are my heroes, the pictures on my walls in my house are of Michael Jordan."

Speaking of dreams, how did you come up with your new album title, *Lucid*?

"We had some big boards on the wall in the studio and we had, like, 120 titles written down and it settled between *Faith* and *Voodoo*—that was more or less the whole vibe for it. We had zillions of candles, some real cool lamps and some lava lamps and everyone was making a communal effort to create a vibe to record under. So, I think that the spiritual consciousness of the band was raised to realize that playing the music is not just the physical portion of doing so, it's also the spirituality of it, too. If you can get everybody into the vibe, then the vibe is that much stronger.

"A lot of bands get to our point and then fight over who's opinion should count more. We have meetings and say, 'nobody's opinion counts. All it is, is a band. We are the voice of the band and that's all that matters.' It's like the marriage is getting even better, clearer. We're having kids now and we're that much more in love with each other, silly as it sounds."

What was it like working with your producer, David Z?

"Well dude, I was just into giving him a hard time and teasing him and stuff so, I don't know if this was his way to come back at me and be funny, but he wore this bulletproof vest every day and then at the end of the sessions, he took it off and it was so funny man. David and I became good friends, I guess you could say the trails of smoke followed us closely.

"Every day our command upon David was to tell us a new Prince story. He is truly one of the most laid-back people I've ever met, but he's all there. I'm sure he learned that from being with guys like Prince; like, you ain't just talking your head off in the studio, you know? 'Shut up, I'm listening to music here.' He was very reserved, it's not that he was non-committal, but he was very much down-the-middle, reminding me of the goals of the project when we'd be silly and racing off after some tangent. So he was a person that kept reminding us that, 'Yeah, you're painting a great picture but don't forget it needs to fit in this frame.'"

I noticed this time around that there are newer instruments happening, like the talk box, mandolins...and what's an *El Tubre*?

"Instead of me having to tell you exactly what it is, I think you'd be more entertained if you went back and just listened to me playing it. To hear the *El Tubre*, what you need to do is listen to

'C Minor Contribution' and listen to the beginning of the song, turn it up really loud and there's about eight seconds of me playing the *El Tubre*, like a little water bubbling sound. There's no one that plays it like me, I might add." [both laugh]

How about that talk box.

"I really wanted to have it on some songs. We wrote this song 'Blue Moon,' which is about free living and the good times that we've had with Widespread Panic. We toured with them for a real long time and we have immense respect for them. It's kind of a 'hats off' to Widespread Panic. We were playing in Minneapolis and they were playing the next day, but they showed up a day early 'cause it was my birthday. I went backstage and they're like, 'Dude, there's someone here to see you,' and I went in the trailer and the whole band was there. I mean, to mobilize Widespread Panic is a big deal, especially on a day off on tour. They all came down, watched us play and it was just so cool. That's where that song came from.

"The 'Bell Tower' is a reference to John Bell and his hotel room. We went up there and we were, like, way, way high up in the hotel and he called his room the 'Bell Tower,' and he locked the door and said, 'You guys aren't going home, you're staying on tonight.'"

Yeah, "We're playing the *El Tubre* tonight!" [laughing]

"We were man, we had the whole brass section going. So anyway, the inspiration for that song is about the things I learned from that band and how life is and how life will treat you—what you put into it is what you'll get out of it. It's a special song to me—I got to play the talk box on it and it was inspired by an evening of great comradery with the boys in Widespread and some of my friends in Chicago. I can't really say that I've had too many memorable experiences that were so positive and so fun."

How did the song "Wonder" come together?

"'Wonder' came together in Vancouver, Canada. It was like a soundtrack tune; I had the music going together, Simon Horrocks, our drummer, came in with lyrics and we put it together. That was actually 'Untitled Number One' for quite a long time, it was one of the first tunes we wrote.

"Simon writes a lot of our lyrics; he's a big reader. Simon's like an understated leader of the band. I mean, he plays every instrument, he

"IT LEGITIMIZES MY TRUANCY FOR SOME TYPE OF SOCIALLY ACCEPTABLE BEHAVIOR."

cont. ➤



FREDDY JONES BAND

wonder

the
first
track
from
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forth-
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new
release
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for
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knows just as much as our producer. He helped produce the album—you know how it says, 'Additional production by Freddy Jones Band'? That basically means 'Simon.' He went to Columbia Music School, he knows all about the business aspect, he knows how to play keyboard, he can play bass, he wrote 'California' and 'She Said' on guitar, and he plays the shit out of the drums, you know? He's the man, he can play everything."

Yeah, and once again, you're just showing how it's a band; this is a unit, not a dictatorship.

"Yeah, I'm doing the interview and I'm not sitting here talking about how I sat on a Colorado mountain top thinking about *my* lyrics; that's not what it's about man. And it's not the easiest thing to do, to put your ideas on a chess board and let your other bros move them around—they're still on the table, but there's a shifting of things that go backward and forward. You just have to learn to give and take, man, and what goes around does come around."

How about the song "If I Could"; where did that come from?

"That one's for my mom. She was having a little pain in her back and she was in the hospital and I was sad to see her in there; it hurt me."

I know what you mean, my dad just got out of the hospital, so that song hits home. How about "Mystic Buzz"?

"'Mystic Buzz' was written driving through the vineyards in California. Vapor is sweeter than the taste. Marty actually wrote that one. Marty is one of the main songwriters and so was I until this point. Simon has really emerged and so has the rest of the band. That's important to me, I want everybody to feel as excited about it as I do. And if you go leaving someone out, then you're just making your circle smaller and that's not what we're trying to do. We're trying to open it even wider to include the whole audience, you know?"

Well, you and Marty sing most of the tunes; who sings on "Come On Back"?

"That's Rob. He does back-up vocals and he sings one or two songs a night."

Is this sort of a Ringo-thing, where it's, "Oh God, we gotta have Ringo sing a song on the album"?

"You're so funny man, people have said that so many times. 'OK, here's a song and let's write it for Ringo.' [Laughs] Here's what's up: Rob has always written songs and he came to me with this one, and said, 'What do you think?' I was like, 'Come on. This is sweet, I like it.'"

"You get people who listen to CDs listening to the first five, six tracks and then you offer some different voices and textures and it makes that person want to go back and listen to the original texture that they were enjoying as well as soaking up some other stuff. I think that's what's great about this band. We've got two main singers plus a third guy who sings, a few different writers and a bunch of different instruments. That's why it is the Freddy Jones Band; it's like 'Super Powers Unite!' in the guise of a Freddy Jones Band."

"Everybody's oars are in the water all the time, it doesn't matter who's steering and it doesn't matter who's sitting at the front of the boat, 'cause we're all just humming the same tune going down the river, you know?" 🐟

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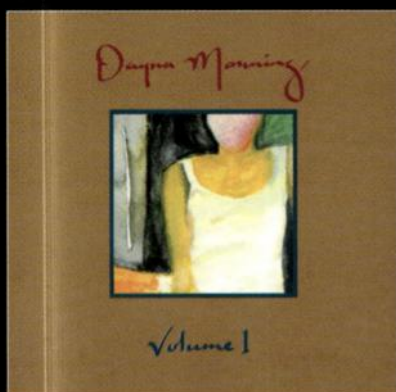
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A3



SUMMIT



Despite the full schedule and overwhelming number of acts, I thoroughly enjoyed myself at this year's *Gavin A3 Summit*. The love of music and a genuine passion for what we do remains intact, and the sense that there's something special in what we do is more evident than ever.

There was a great keynote Q&A with CBS Radio President Dan Mason, a trends and lifestyle session with American Forecaster's Kim Long, a concert session with manager Chuck Morris, an aircheck clinic, a formats session with Arbitron's Bob Michaels, a promotion/marketing session with CNR

International's Doug Harris, a research session with Paragon's Mike Henry, a talent session with Nova Marketing's Mark Ramsey, a great trivia contest masterminded by the folks at SBR and, of course, the famous new music GRIDdle.

As far as performances were concerned: great shows were put on by Fool's Progress, Michael Penn, Michelle Malone, Venice, Laura Love, Jars Of Clay, World Party, Greg Garing, Neal Coty, Dog's Eye View, Behan Johnson, Kim Fox, David Poe, Ron Sexsmith, Freddy Jones Band, Huffamoose, Old 97's, Big Blue Hearts, Jeremy Toback, John Fogerty, Kami Lyle, Cyrus Chestnut & Madeleine Peyroux, Abra Moore, Sister 7, Maia Sharp, Kyf Brewer, Mayfield, Sherri Jackson, Eva Trout, Jude, Love Spit Love, Big Back Forty, Dan Bern, Matthew Ryan, Beth Orton, Ben Harper, Jeb Loy Nichols and Royal Fingerbowl.

I also had the opportunity to say hello to Jonatha Brooke, Glenn Fry, Max Carl, Holly Cole, Robben Ford, Jim White, Amanda Kravat, Susan McKeown, Ashia and Lisa Loeb.





ST 14-16, 1



Needless to say... A GOOD TIME WAS HAD BY ALL!

ron. sexsmith



If you haven't yet realized the prowess of Ron Sexsmith as a songwriter, just heed the words of the great Elvis Costello. Two years ago, Costello appeared on the cover of a major magazine holding a copy of Sexsmith's debut album, saying he could still imagine listening to it in 20 years.

Costello immediately brought Sexsmith's name into the spotlight when he hailed the album as a masterpiece. And why not? If Picasso says he's discovered a great young painter, people are going to want to view that painter's work. Or, so you'd think.

Well, it's taken two albums and two years, but people are starting to recognize what Costello sees in Sexsmith. With the release of the brilliant *Other Songs*, Sexsmith has proven his widely hailed debut was no fluke. And, according to him, people are starting to notice. Though he is quick to point out, in his slight Canadian accent that just oozes humility, that he isn't getting ahead of himself. "I'm always afraid to even speculate about it, but it does feel good right now. People seem to know about it. Basically, with each record I just want to move up a notch."

By Steve Baltin

In a recent *LA Times* feature that ran in the paper's widely read "Sunday Calendar" section, Sexsmith was listed as the next in a long line of Canadian troubadours, from Neil Young to John Prine. But, the sweet simplicity of Sexsmith's melodies coupled with his slice-of-life imagery puts him in richer company that transcends nationality. From the first beautiful notes of the new disc's opening track, "Thinking Out Loud," to the lovely "Child Star" and the charming "Pretty Little Cemetery," Sexsmith follows the tradition of greater singer/songwriters from Phil Ochs to Nick Drake. Of course, the true craftsmen of the genre, including Drake, Ochs, Tom Waits and even Costello, to a lesser extent, have never broken through commercially on a multi-Platinum level.

Sexsmith, who is signed to Interscope, home of mega-sellers No Doubt, The Wallflowers and Bush, is aware of the commercial history of his predecessors. He says, "I don't ever expect to have the success that a lot of my labelmates have. But, I'd like to get to a point where I'm making records that are selling enough that the label's happy and that the people who are coming to the shows are the people that are really into it. That's the thing with being a songwriter, you kind of have to win over your audience one by one."

But, once you do...true songwriters have been able to sustain the kind of longevity that inspires careers, not fads. Nick Drake's fans are more loyal today than they were in his lifetime, while Waits and Costello have each been making records for over two decades. Sexsmith, who is savvy about his position in the marketplace, is just as aware of that as he is of the lack of a blockbuster album between the lot of them. He says of the songwriter's audience, "Generally, they stick with you because, hopefully, they trust you and they know you're not trying to pull the wool over their eyes."

However, just because great singer/songwriters haven't gone Platinum before, doesn't mean it can't happen. No electronic band had ever hit #1 when Prodigy debuted there a few weeks ago. Understanding this, as well as what's expected of him, Sexsmith is not content to simply rest on the accolades he's received from press and peers. Rather, he is working hard on expanding his audience, the same as any other up & coming artist would. In doing

so, he is showing he is not afraid to venture out of the traditional singer/songwriter arena, even if it means touring with bands he seemingly has nothing in common with at all. He and his backing group recently completed a stint with Canadian superstars The Tragically Hip on the group's "Another Roadside Attraction" tour, joining support acts like Sheryl Crow (who guests on Sexsmith's *Other Songs*), Wilco and Los Lobos. Playing at big festivals doesn't seem as though it would be Sexsmith's niche, and he admits he did have reservations, saying, "I wasn't sure if it was the right thing for me to do; I guess I'm still not sure." Despite his concern, Sexsmith feels like he was able to connect with fans on the brief trek. "I think we've been going over pretty good. It's really hard for me to tell with these things, 'cause they're so big. You never really know if you're making any kind of

impression or not," he says. Then he adds with a laugh, "I haven't been pelted with any stuff yet." Sexsmith laughs in adding the last part, but in every joke there is supposedly a bit of truth. While he is able to keep it in perspective, Sexsmith is, at this point in his career, almost two different artists. In the realm of musicians and critics, he is a budding genius, someone who will certainly be around for years to come. But, when it comes to the record-buying public and radio, Sexsmith is largely just another unknown who happens to be signed to a major label.

Perhaps if Sexsmith hadn't been playing in the prosperous Toronto club scene since he was 17, he might not be able to find a healthy balance between rising stardom and anonymity. Even with all that music experience behind him, it would still be understandable if Sexsmith were to let frustration and self-doubt creep in. One could even see where that would occur if not for the fact he's found a series of havens around the world, including Japan, Europe and Australia.

Sexsmith says, "It's not like I'm huge anywhere." However, he adds, "96 was spent almost entirely outside of North America. We were in Japan and it just seemed to open up for me over there. By the time 96 had come around, the album was pretty old in North America and not much had happened. It was actually kind of encouraging to get sort of a second lease on life with the rest of the world. And, it created a

cont. —>




"I try to make albums that are strong albums, where hopefully you can listen to the whole thing and not be skipping over every other song."

nice little foundation for this album." To that end, he adds, "I'm really looking forward to going back over to Europe, too, because it seems to be the next place opening up for me...here's an example: one week, I was playing in Philadelphia for 15 people and the next week I was in London playing to 1,200 people. It just feels like I exist more there than here."

Sexsmith is not alone in being more appreciated by the sophisticated audiences of Europe than in his own "backyard." From the infamous ex-patriot writers of the roaring 20s, Hemingway, Fitzgerald, et al, to a pretty fair guitarist by the name of Jimi Hendrix, the 20th century is filled with great artists who've been forced to establish themselves elsewhere before they can be taken seriously at home. And Sexsmith is optimistic about his chances here, saying, "With this album, North America has come up a bit and we've just done our first attempt at an American headlining tour, which I thought went really well." When it's brought to his attention that his Los Angeles date was sold out, he responds, "A lot of the shows in the major centers were. Chicago was sold out, too. Although, we did have a couple of 'Spinal Tap' moments, such as when we pulled up in Dallas to play a show and found out that we're opening for a group called Beef Jerky or something."

Sexsmith concedes that can be "pretty humbling," but, in talking with him, and listening to his music, one is reminded of something very important—he is not a rock star. Sexsmith talks about singles and videos, saying, "It looks like we're going to do the song, 'Average Joe,' try a single of that and do a video." Trapped almost by his own honesty, Sexsmith admits, "It's all that stuff that I find really hard to deal with."

When the subject turns to radio, he says, "I know there's certain stations in Austin, LA and NYC that have been playing it (his music) quite a bit. Yeah, I never expect any, so it's always nice when you get a little bit." No act owns up to making music to sell records, get chicks (or guys), live the rock & roll lifestyle of sex and drugs and make boatloads of money, but some do. We all know it and have seen it, but there are those that don't. There are those like Sexsmith, who when they say, "The thing I like about not having a big hit single is that when I come out to play, I find that people have their own ideas of what the single is," you believe 'em. Who, when they say, "I try to make albums that are strong albums, where hopefully you can listen to the whole thing and not be skipping over every other song," you *know* they are telling the truth. Or, when they confess, "I'd be really happy if there was a song that for some reason the radio picked up on, but I don't really have any expectations of being some kind of mega-star," you can tell they're being sincere. Which, is exactly why you want them to succeed. 

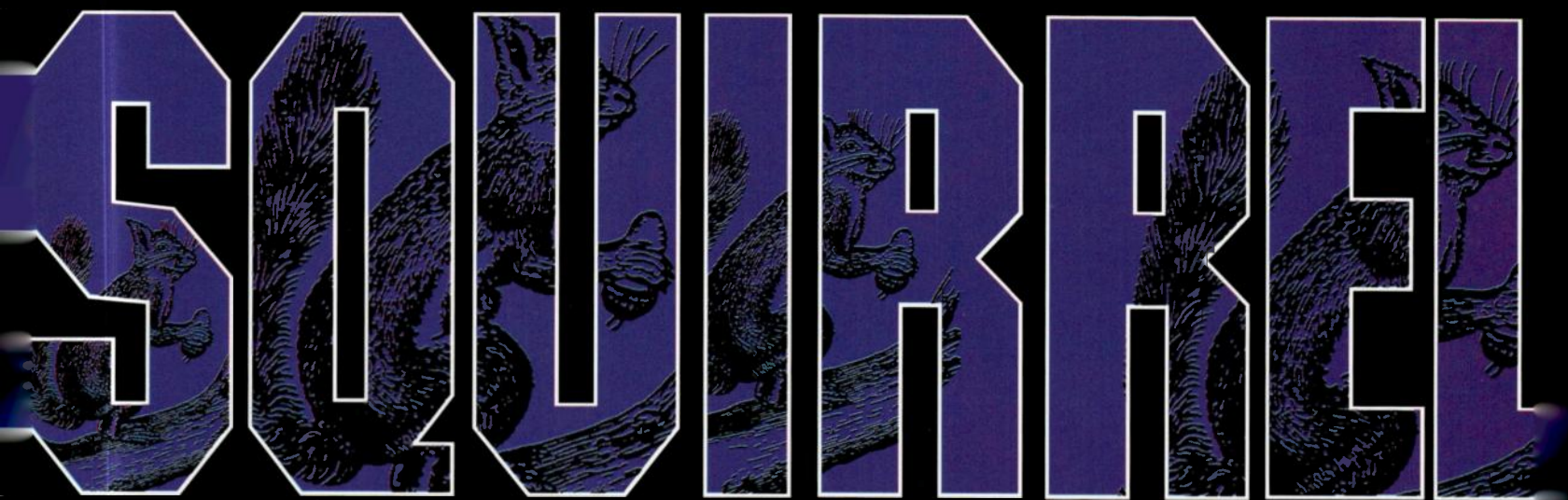
"I'd be really happy if there was a song that for some reason the radio picked up on, but I don't really have any expectations of being some kind of mega-star."

Visit Ron Sexsmith at www.ronsexsmith.com

Steve Baltin is a Los Angeles-based freelancer who regularly contributes to *totallyadult*. His insight is always a welcome addition. He's also written about Dar Williams in this issue.



AND

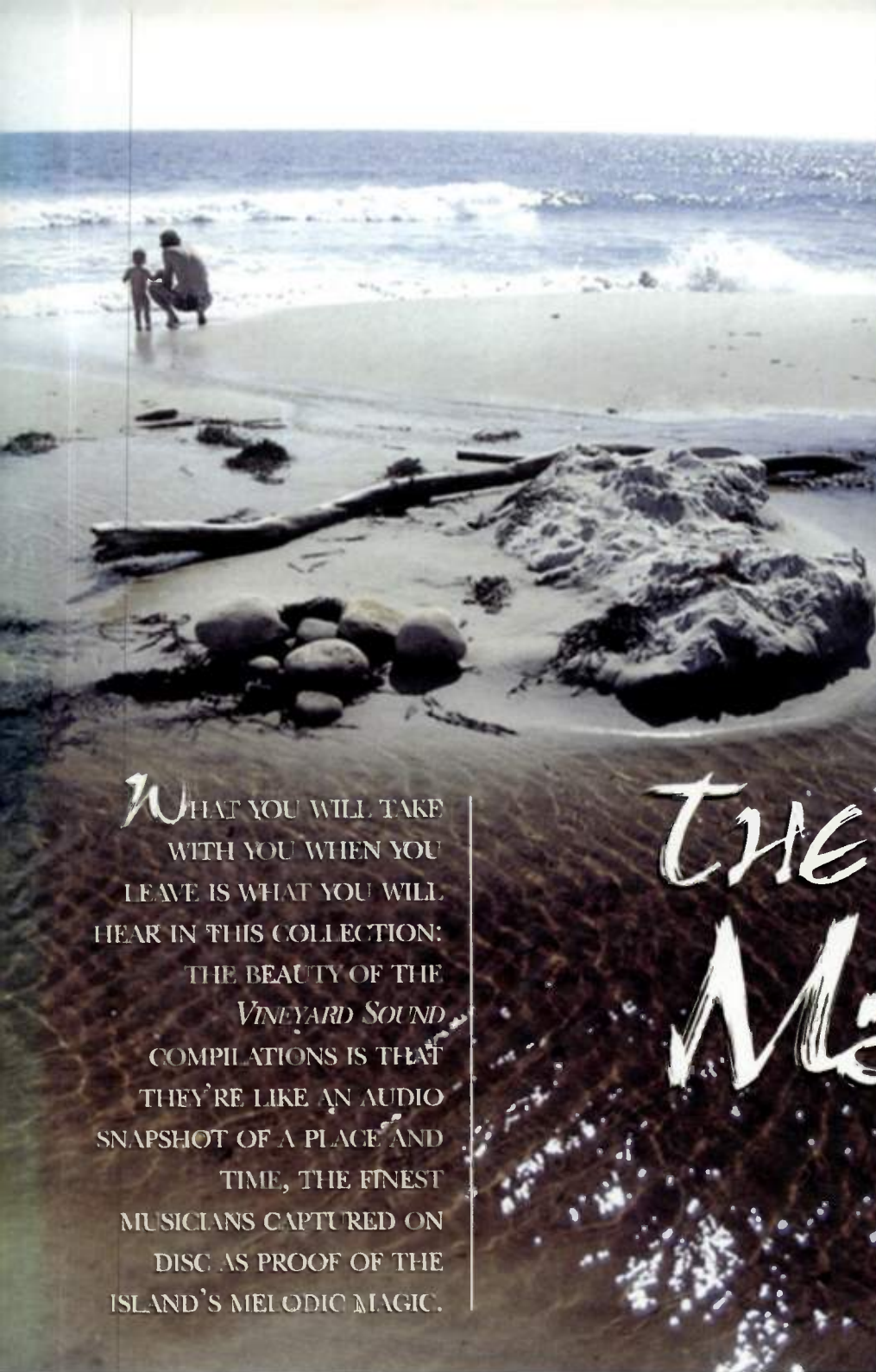


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OUR MOTTO:
"Nothing Up Our Sleeve"



WHAT YOU WILL TAKE
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LEAVE IS WHAT YOU WILL
HEAR IN THIS COLLECTION:
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VINEYARD SOUND
COMPILATIONS IS THAT
THEY'RE LIKE AN AUDIO
SNAPSHOT OF A PLACE AND
TIME, THE FINEST
MUSICIANS CAPTURED ON
DISC AS PROOF OF THE
ISLAND'S MELODIC MAGIC.

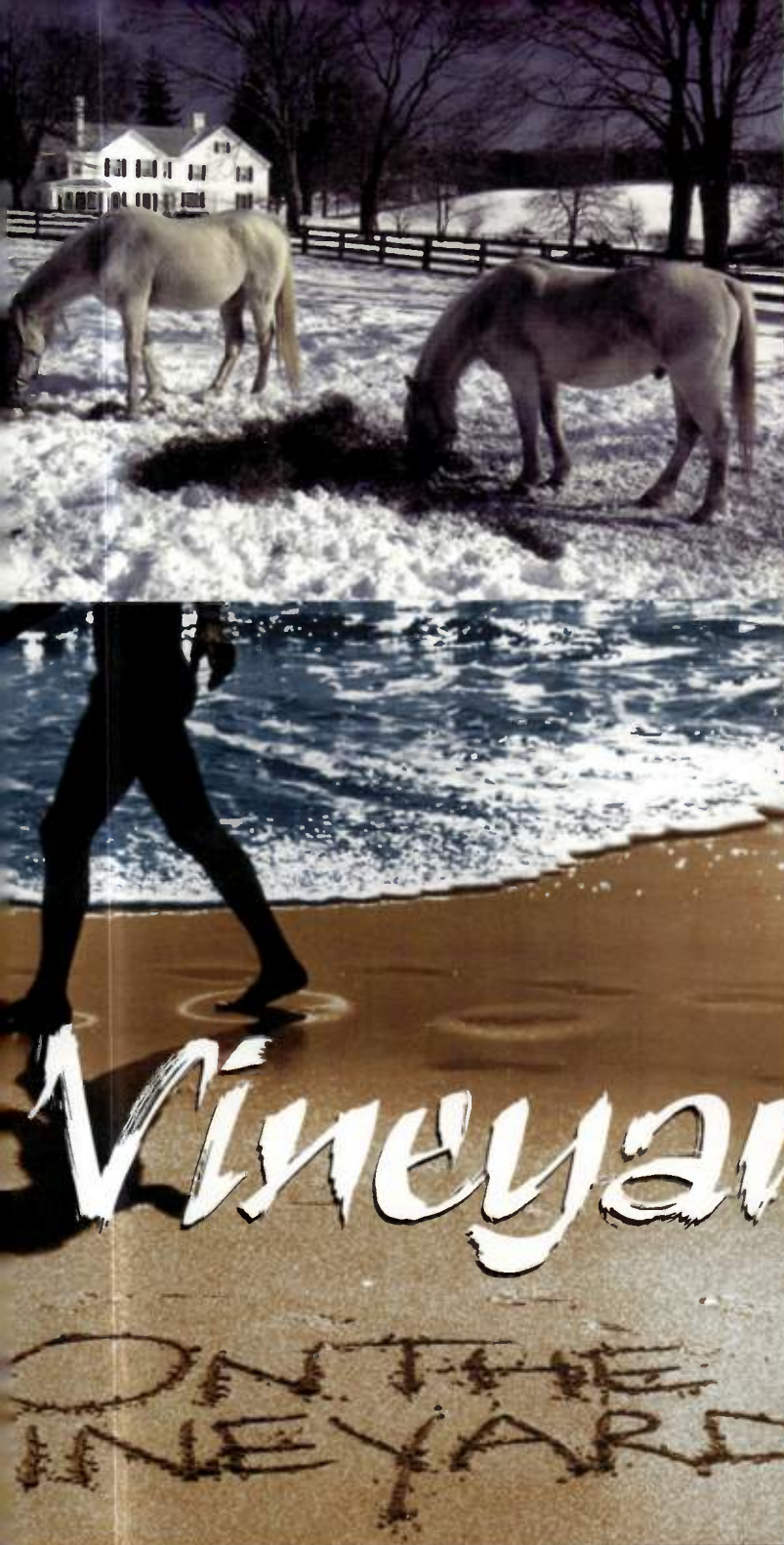
THE Martha's

EVERY COMMUNITY has its own music scene with local heroes who play the clubs every weekend and dream of the open road. Some communities even go so far as to put out music compilations, spotlighting the cream of the local crop. Yet not many of these discs give you a distinct impression of that particular locale...that is, not until now.

The Vineyard Sound compilations put together by photographer Peter Simon (Carly's brother) does just that—it gives one a little taste of Martha's Vineyard, Massachusetts. The Vineyard is a small island, 23 miles long and nine miles wide, flecked with 14,000 hardy New England locals and 100,000 camera-toting tourists each summer, and when you listen to any one of the three Vineyard Sound compilations, you'll not only hear some great music, but you'll also get a feel for the island.

To find out more about the Martha's Vineyard music scene and The Vineyard Sound CDs, we found someone who lives the Vineyard music scene. Freelance writer Dave Kish lives on Martha's Vineyard, hosts a Sunday morning show on the Vineyard's heritage radio station, WMVY, and manages a local music store, Island CD.

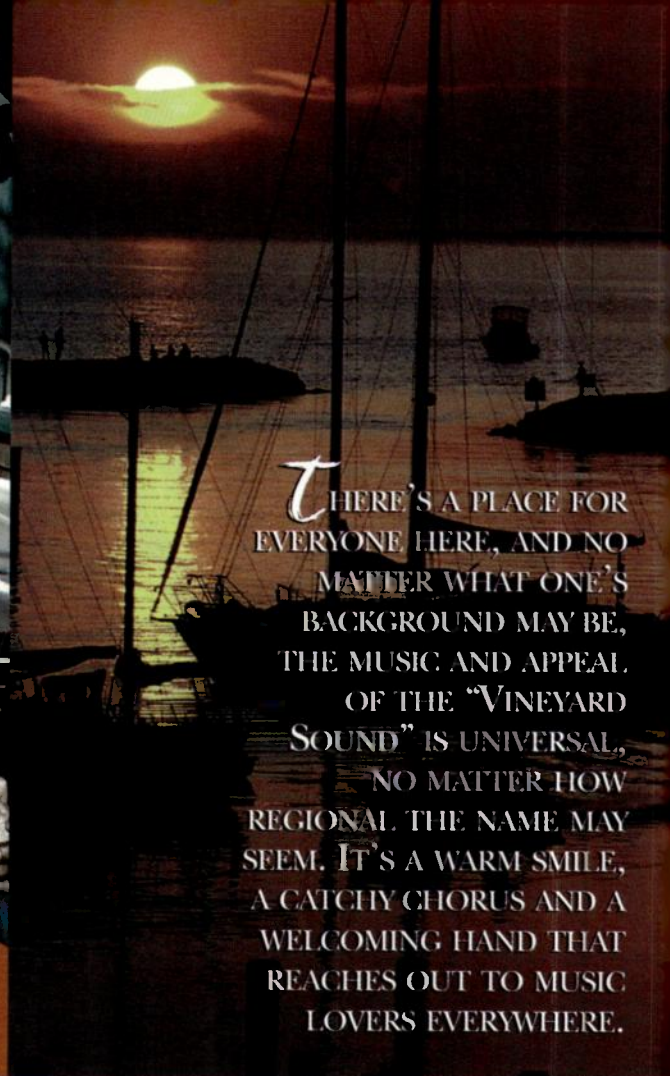
—MATTHEW LAWTON



As a music retailer on Martha's Vineyard, I have witnessed firsthand the unique, diverse and occasionally fickle buying habits of Island music fans. While certain artists continue to maintain their popularity year after year, various artists compilations are much harder to sell. A typical compilation will have one or two big names surrounded by a lot of fluff. Peter Simon's *Vineyard Sound* collections are an exception to this rule. Among the most highly regarded compilations of its kind, they continue to sell and be heard years after their initial release. *The Vineyard Sound* CDs prove that one can take a region and make its music magical and recognizable. They provide the ideal listening experience for the Vineyard, whether riding in the car, dancin' wildly at a Vineyard party, or relaxing on the porch watching the sun go down. There's something for everyone on *The Vineyard Sound* and the songs only get better with repeated listenings.

It's hard to believe that it's been three years since the first *Vineyard Sound* compilation came into being. I still remember attending many of the sessions for that album at Charlie Esposito's Audiolutions studio in Vineyard Haven. It became clear very quickly that this was no one-man show. Many local musicians came by the sessions to lend their time and talent to the vocals and instrumentation, while several sound people volunteered their time in the studio offering advice and insight into the project. Peter Simon may be the one who initially started the ball rolling, but a compilation of this sort was clearly on many minds for some time. Perhaps that's why these collections sound so unified and solid. Musicians come and go around here, but the best ones always leave a lasting impression, whether as a solo performer or in a new group or ensemble. These people are the ones who help make the *Vineyard Sound* endure, much like the spirit of community that's so much the fabric of Island life. What you will take with you when you leave is what you will hear in this collection: the beauty of the *Vineyard Sound* compilations is that they're like an audio snapshot of a place and time, the finest musicians captured on disc as proof of the Island's melodic magic. CONT. ►

By
Dave
Kish



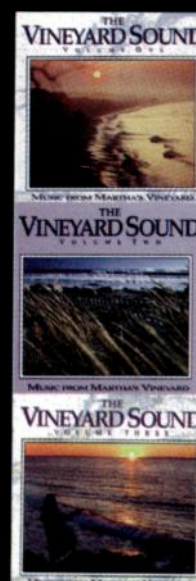
THERE'S A PLACE FOR EVERYONE HERE, AND NO MATTER WHAT ONE'S BACKGROUND MAY BE, THE MUSIC AND APPEAL OF THE "VINEYARD SOUND" IS UNIVERSAL, NO MATTER HOW REGIONAL THE NAME MAY SEEM. IT'S A WARM SMILE, A CATCHY CHORUS AND A WELCOMING HAND THAT REACHES OUT TO MUSIC LOVERS EVERYWHERE.

Back in the 60s, clubs like The Mooncusser in Oak Bluffs helped plant the Vineyard music seed. It was there that well established artists like Tom Rush, Judy Collins, Ian and Sylvia, and Jim Kweskin would perform and give encouragement to up-and-coming singer-songwriters like Carly Simon and James Taylor, often sitting in on the tunes and sharing ideas. It was this sense of cooperation that attracted so many to the Island back in those times. That spirit of community continues to this day. Nowadays, on any given night in the summer, you can see members of Entrain providing percussion backups for Maynard Silva at the Lampost, or Sue Tedeschi jamming the blues with Johnny Hoy & The Bluetish at Lola's. There's a strong sense of support and goodwill among the Island musicians, and anyone who comes onto the scene with contrary ideas often finds himself on his own.

The "Vineyard Sound" means many things to many people. Some still fondly recall those balmy August nights at the Mooncusser Coffeehouse on Circuit Avenue or the rowdy nights of blues at the Sea View; to others it may be the Twilight Concerts presented at The Tabernacle, the Carly Simon HBO special filmed at West Basin to a Menemsha backdrop, or dancing to Peter Tosh or John Belushi at The Hot Tin Roof in its original incarnation. Others may recollect the many outdoor benefit festivals and concerts—from the spirited "No Nukes Concert" of 1979 to the spectacular "Livestock 95," which raised \$240,000 in profits for the new Agricultural Hall. People still reminisce about cold winter nights that were warmed by the Wintertide Coffeehouse series when it moved from location to location before finally settling at Five Corners in Vineyard Haven. There's a place for everyone here, and no matter what one's background may be, the music and appeal of the "Vineyard Sound" is universal, no matter how regional the name may seem. It's a warm smile, a catchy chorus and a welcoming hand that reaches out to music lovers everywhere.

With *The Vineyard Sound Volume Three*, Peter Simon has clearly outdone himself. The result is an album that could rank among the finest anthologies of contemporary music—a 78-minute gem in which no cut deserves the fast-forward button. A few familiar names reappear: Carly Simon, Jemima James, Jonathan Edwards and Michael Johnson. Newcomers like Dana Edelman, Martin Sexton and Susan Tedeschi have become recent hits with Island audiences. Nationally renowned Richie Havens and Toots Hibbert make their debuts on this volume, but they've been Island favorites for years. "Jungle Beach," a Beach Boys-styled infectious little number marks the first appearance of an original song by Peter Simon, as performed by local favorite Jonathan Edwards. Dance music sounds are provided by Island bands Entrain ("Colorblind") and 2nd Power ("Beg Borrow Or Steal"), while the blues is more than adequately represented by local favorites Johnny Hoy and Maynard Silva. Another highlight is the terrific female vocal trio, Mischief, as they revisit the beloved Grateful Dead anthem, "The Wheel." The reggae *riddem*, ever popular on the Vineyard, is well featured by Hibbert and Tedeschi (with a little help from Jamaican toaster Mikey Dread) in the form of "Back To The Island" and "I Know A Place." Evan Dando, Seth Parker & Ben Swift also make their debut on *Volume Three*, each with a unique story to tell, thus representing the alternative singer/songwriter genre. *Volume Three* even finds room for gospel with Michael Johnson's spirited closer, "In The Arms Of The Lord."

Most of the tunes on this album were recorded on the Island at Jim Parr's studio in Vineyard Haven. A music lover of many talents, Parr has been involved in the *Vineyard Sound* projects right from the beginning



often attending other recording sessions at different studios and helping out voluntarily. In addition to engineering, Parr has also spent countless hours with the musicians, working one-on-one with vocal harmonies and musical arrangements. You can hear his superb bass lines permeating many of the tunes, as well as his background harmonies, acoustic guitars, percussion and even a marimba. He and Peter Simon shared many hours deep into the winter's night, making minute musical decisions long after the players were gone.

Island charities have always played a large part with many Vineyard projects, and this is no exception. Simon has earmarked a percentage of the profits of *The Vineyard Sound Volume Three* to benefit the Martha's Vineyard Preservation Trust's effort to acquire and restore the Old Agricultural Hall in West Tisbury. The hall was recently

purchased from the town for \$300,000 and another \$150,000 is needed to restore the building to full public use.

Since 1983, WMVY, the Vineyard's eccentric adult album-oriented radio station, has helped to penetrate the airwaves with tasteful, folksy, rock, blues and reggae selections. The *Vineyard Sound* collections seem to reflect and reinforce this organic, romantic, relaxed rural format which has emerged from the salty waters surrounding Martha's Vineyard, and they will preserve this timeless sound forever. **ta**

Dave Kish is a freelance music writer who lives on Martha's Vineyard. He is the manager of the Vineyard's music store, Island CD, and he hosts a Sunday Morning jazz program on WMVY. To get your own copy of *The Vineyard Sound* compilations, call Dale Ashley at Artist Only! Records, 718.638.0404.

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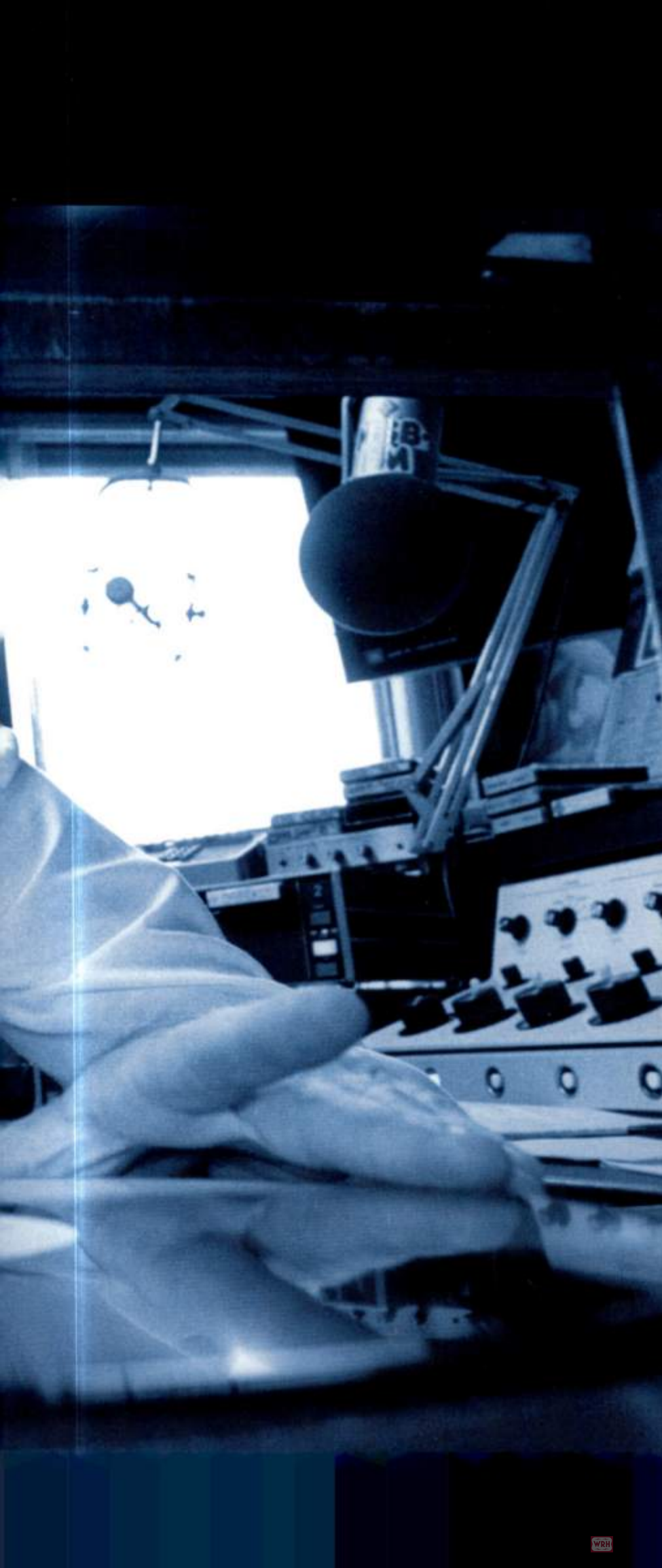


VIRGIN RECORDS'

TED EDWARDS

"I do this 'cause I like sharing music with people. That's why I decided to come and work for Virgin, to be a part of the *music* industry. That's what this job is all about—turning people on to music."

by John Schoenberger



Not everyone who has come from radio to records has been able to successfully make the transition. It takes someone who can see the big picture, can remain teachable and can see the similarities and not the differences. One of the most recent success stories is Ted Edwards, who joined the Virgin promotion team near the end of last year. I happen to have known Ted Edwards for many years and I've communicated with him often as the role of National Album Promotion Director has sunk into his very fiber. And I might add, having been in similar capacities for many years myself, it didn't take him long to start acting and thinking like a professional, dedicated promotion executive.

As you'll see when you read this article, Edwards sees his new career endeavor as a direct extension from his many years in radio—he does *not* see it as an “us vs. them” scenario, but, rather, as different facets of the same sparkling gem known as music and entertainment.

You've had a varied and illustrious career, haven't you Mr. Edwards? It all started at college, where you were involved with College Radio, didn't it?

“Very much so. In fact, my college radio experience was outstanding...amazing. It was a State University of New York station that actually had a format, which is even unusual now. It was called “The Continuum,” and what we learned there really has followed me through my entire career—that all music is inherently good and that there shouldn't be borders between music. We were encouraged to play classical music, ethnic music, rock music and blues music, and we worked hard to find the ties between them, whether it's something as simple as a rhythm or sounds or a theme, and to find a way to make those things flow together. It was a great experience.”

So then you graduated and got into commercial radio?

“No. Graduated and got into Public Radio at WXXI/Rochester, NY, which I thought was great. But I've always been a fan of not being in debt and as much as I enjoyed working there, I was, like, in deficit spending mode, so eventually I just said to myself, ‘I can't do this and have a life.’

“So then I went to WMJQ/Rochester, NY, which at the time was doing that oxymoronic format soft rock. It was an odd station, 'cause a record would come in and we'd play anything on that album that was soft—we wouldn't play hits, we'd just play the soft songs. I met some great people there though. And then my life really changed when I crossed the street and went to work for WCMF. That's when things really got interesting and exciting. I was there before the demise of WCMF as a Progressive Rock station—I got to do that style of radio for a while in what was the heyday of Progressive Rock. It was



Edwards with his then local A&M guy, Michael Plon (second from right), with Sytch

"I have a reliability factor and a credibility factor that many of my contemporaries won't ever have. I understand the programmer's pain."

interesting to be able to have an afternoon drive show in a pretty large market like Rochester and pick all my own music. I later realized how self-indulgent we were and probably how boring it was to the audience. I mean, I'd get a record in that I liked and I played it every day instead of being a little more varietal. And then the station was sold and I was one of four employees that were retained. It became Jeff Pollack's first client station. Jeff came to the station and I worked with him probably more hands on than 95% of the stations he's ever consulted, 'cause with only one station, he had so much time on his hands."

And it was important to have the first one be a success, of course.

"Yes. We turned the station around rapidly and ended up beating the station I had come from, WMJQ, which had just gone rock. 'MJQ then became John Sebastian's first consulted station; the result was an interesting battle with these two really hot, young consultants going head to head, and we beat them again."

And that's when Sebastian was doing his top-of-the-hour powercut format, right?

"Yeah. That's what got me my next job, because we had beaten 'MJQ. I got an interview at Sebastian's WCOZ/Boston for the music director's job and the next thing I knew I was Boston-bound. I had given up my air show to do that and sometimes I wonder if that's something I maybe shouldn't have done, 'cause I really enjoyed being on the radio. So then I was at 'COZ for 18 amazing months. When I got there we had a 12.5 rating—when I left, we had a 6.8 rating. I watched the company I worked for basically piss the radio station away and I learned an amazing amount from it. When I got to 'COZ it was a 12-cylinder engine firing on aircraft fuel and when I left it was down to about six cylinders, sputtering, and as they took little pieces of our arsenal away, I could see what had an effect and what didn't. I took that knowledge to the next job and used it to great effectiveness. That job was in San Diego at KGB, where I spent more time than anywhere in my life, a little shy of 10 years. I had a real nice run at KGB, and I brought in and worked with some wonderful people—some of whom are still my friends."

Pam Edwards being one of them?

"Pam was one of the best people I've ever worked with, as were people like Virgil Thompson, Dave Douglas, Gregg Steele, Brian Schock—all people that I brought in at one point or another 'cause I saw something special in them. And they've certainly gone on to prove that they are really wonderful individuals. I think it's important to know what your talents are and what they aren't. I can pick talent as good as anybody. One of my best accomplishments was putting together, from scratch, two incredible morning shows that eventually went to number one, which was thrilling. Some people think I should put morning shows together for a living."

So then, time evolved, the station evolved, eventually you felt you had done what you could do.

"It actually was a bit more negative than that. I have always loved contemporary music and the thrill of discovery. I'm not somebody who revels in the past and listens to oldies all the time; I honestly think that most people who listen to Oldies Radio exclusively are losers because they're not seeing all the wonderful things that are being created today."

And for one reason or another they won't allow themselves to be part of it?

"Actually, the people I'm talking about are the people that think there really *was* the good old days and the things that are past are always better than the things that are present. You know, it's all part of God's world. There were wonderful people then and there's wonderful people now and there's people that are unborn that are gonna impress the crap out of us."

"So what was happening at KGB was we were working with a research company that was extremely conservative and was getting their claws deeper and deeper into the radio station—they were encouraging the company to make it into a Classic Rock station and you know what, if that's what you're into, great! I did not want to spend my time seeing how exciting I could make oldies sound. It just wasn't something I wanted. So my love of radio and music drove me from paradise to Houston where I was given the opportunity to once again run a radio station, and be in a leadership role."

You were in Houston for how long?

"I was at KLOL for two and a half years. The station was really unfocused musically when I got there, and the first year was great. We went from a 5.1 rating to a 6.8—we took it up to third in the market. But the last year was really tough. Personally, I was going through a divorce, the station was being sold and my MD, Patty Martin, had left for WXRT/Chicago. So my marriage was over, the station had new owners, and I felt like I needed a change—that's when I got a call from New York."

"I actually was thinking of going somewhere else at the time, and the inherent problems of WNEW were pretty well known—its heritage was deep and well known but was not doing the radio station any good. It was like the Emperor's New Clothes, it was naked but nobody wanted to say, 'Hey look, they're naked.'"

So near the end there, you tried to make a move with a station with that much Rock heritage and transform it into a version of Triple-A. What happened?

"Yeah. But I was defeated before I started. The attitude at 'NEW was, 'Even though it's broken, don't fix it.' Really! I thought my call to action at 'NEW was to fix it, but they didn't want me to fix it. It was all about, 'Tell us what you think is wrong with it and then don't do anything.' And that was the real frustration. It really needed an enema to get better numbers and to be more profitable than it was—it was very profitable when I was there, it was never a matter of not making money. It was really a matter of the station on the top billing so much more than we were."

How did you become part of the Virgin Records promotions team?

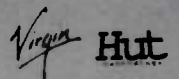
"Well, when I left 'NEW, I had contract-money coming in and I was at a point in my life where I really could take the time for self-evaluation. I thought, 'If there's gonna be a chance to reinvent myself, this is the time.' I started opening my mind up to other things. I did some television work for the CBS Network that involved radio on a voluntary basis, which helped me learn a lot about that side of the broadcast business. And then I started talking to record companies as jobs opened up, and people were really skeptical. There were a number of things that made me find it attractive: one was a lot of my good friends were in the music industry and I didn't think that they spent their lives kissing somebody's ass, which a lot of people believe is what this is all about. The ones I admired were real music people that communicated their passion and didn't have to kiss much ass to get the job done."

"One of the ways I sold myself to the record industry was 'Look, it's like this. My

continued.....▶

the verve

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Edwards with his then local RCA guy, Jeffrey Naumann, receiving a Rick Springfield Platinum album

job has been to convince people of an idea. A program director helps develop an idea, and has to be the one person in the radio station that protects that idea like it's a newborn child. Somebody has to be the keeper of the concept, that's what a good program director is—the one who is clearly focused on what the goal is and what the station should sound like and that job is to continue to keep people focused and to lead them from point A to point B. Well, isn't that what being a good record promotion person is, leading people from point A to point B, telling them all the reasons why this particular piece of music is great, why this particular piece of music is good for their radio station, and convincing people to get from point A to point B?

"That was part of the way that I explained how I would get the job done and then I always had my passion for music. I mean, Michael [Plen], Jeffrey [Naumann] and Scott [Douglas] would never have hired me unless I was a music freak. That's why I decided to come and work for Virgin—to be a part of the *music* industry. That's what this job is all about—turning people on to music. And if I can't do it on a radio station right now because of the different things I want my life to be in balance with, well I can do it from this office with programmers and then they turn their audience on and, you know, vicariously get the thrill of introducing people to new sounds and new ideas and new voices."

Do you think having been successful in radio all those years—and therefore having the respect from a lot of programmers out there—has given you an advantage?

"Yeah. I think so. I have a reliability factor and a credibility factor that many of my contemporaries won't ever have. I understand the programmer's pain. One of the things that I bring to the table is the same thing I brought to a radio station: I never went in assuming that I understood what was going on in the market or with the staff. I never blustered into a market and said, 'I really know what's going on here, you're all a bunch of losers and just do what I say and everything will be great.' I always went in with an open mind. I tell radio people with great sincerity, 'I don't know exactly what you're doing because I can't hear your station in L.A. I can look at it on paper and that can give me a reasonable idea of where you're going, but if I sit down and listen to your station, I can't really tell you exactly what's right for you, but I can give you a pretty reasonable estimate.'"

You've been doing promotion since last October, what things are part of the job that you didn't expect?

"I really didn't understand the complexities of a record company. There are job positions here that I didn't know existed and the job of being a national promotion person is much more multi-faceted than I imagined. It's not all about traveling and just calling people up on the phone; it's about working with the A&R department, the product manager, strategizing, budgets, working with management and traveling with the artist and understanding what their needs are. It's a much more complex job."

Well, you certainly walked in at a time when so much of the industry is going through major changes. Most labels are falling much shorter of their expectations, yet Virgin is really hot now with an exciting variety of product.

"I'm very grateful to have come to Virgin at a time when our artists are producing music that people want. You know, product flow's the key item here. If you don't have product what have you got? One of the things that I've learned since coming

here is that the spillover effect puts a warm glow on the rest of your records and they get a more legitimate shot. It's easier to get product in the stores and get it positioned better. It's easier to get people to listen to your other records—they really want to be a part of a winning story."

A good example of that was remaining focused on the Sneaker Pimps' project and constantly finding the next way to keep it moving forward 'til it all started to gel.

"Yeah. It was difficult, at first, to get people interested in something they didn't understand. I think it's a wonderful record and, in fact, much more mature musically than the age of the people who made it. I think it's lyrically and musically compelling, and I don't think we've even scratched the surface of what songs from the album that are good for radio."

And certainly early on, a couple of projects that were pretty much in your court—John Lee Hooker and Boz Scaggs—had to have been very rewarding for you.

"There's almost no form of music I don't appreciate in some form or another, but I really like what I call 'real' music—music that's done with acoustic or electrified acoustic instruments. It's not about sampling, it's not about borrowing from other people, and people like Boz and John Lee certainly epitomizes real things. I'm totally beside myself and honored to be working with John Lee Hooker. Here's truly a musical legend. Here's a guy whose sound you can trace all the way back and can look along the timeline between when he emerged as an artist until now and see all the bands that he affected. They're the children of John Lee Hooker, and here the guy's alive and making great music—and with *Don't Look Back*, has made one of the most interesting records of his career. And here I show up—he's made a record with Van Morrison and Los Lobos and they placed it in my lap. This is thrilling—just to be able to be a part, in some small way, of John Lee Hooker's career is thrilling."

"And the same thing with Boz. This *really* is my favorite Boz Scaggs album and I say that as a human being and not an executive at Virgin Records—it's just a masterpiece. It's an honor to represent it and bring it to people and share it with them. It all comes back to what I was originally saying, 'I do this 'cause I like sharing music with people' and I heard that record and it was like, 'God, this is so good. I want to tell people about this.'"

And then you got the excitement of being involved with another very important band, The Rolling Stones.

"Yeah. It's going to be a hoot to be part of The Rolling Stones. You know it's funny, I've been a part of these people for a long time in a different way. Certainly, I can't say that I've had any significant effect on the big picture of The Rolling Stones, but I've been playing them since College Radio, so it's just another facet of my relationship both personally and professionally with The Rolling Stones. Now, instead of representing them to an audience, I'm representing them to radio. At the same time, I get a thrill out of being associated with new artists that I'm just introducing people to, like Ben Harper."

There's a man who walks like he talks.

"Yeah. He talks the talk and walks the walk and, you know, I get a charge out of that, too. If you can be associated with artists on a regular basis, that can be kind of cool, too. After all, don't a lot of us in the industry really wish that that's what we were?"

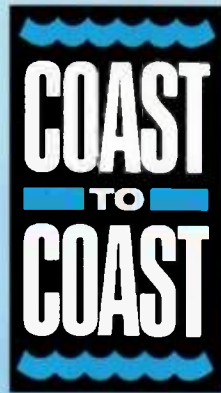
Oh absolutely, I think most of us are truly frustrated musicians at heart.

"Yeah. We'd love to be able to make something that thrilled people like that and if we can't, at least we have enough understanding to help other people do that—let them immerse themselves in their artistry and we'll take care of business." 🎸



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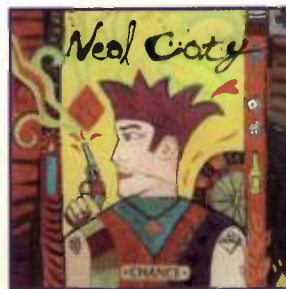
THE DEVLINS

ALBUM: *Waiting*
LABEL: Radiouniverse (53102)
MEMBERS: Colin Devlin (vocals, guitar); Peter Devlin (bass, programming, samples); Sean Devitt (drums).
GUEST ARTISTS: Pierre Marchand (keys).
PRODUCER: Pierre Marchand
ORIGIN: Dublin, Ireland
WHAT YOU SHOULD KNOW: After close to a four-year hiatus, The Devlins return with a sophomore effort that will easily satisfy all the fans who were garnered the first time around, and is destined to create legions of new ones. Once again, the production is quintessential; the bass and drum parts are as integral to the song as the guitar lines, the voice, the lyrics or the melody. Much of this can be attributed to the efforts of producer Pierre Marchand (he also played keyboards for the album), who has only lent his skills to a few artists, including Sarah McLachlan and Blue Rodeo. *People* says, "The Devlins' songs blend the power of rock & roll with the thoughtfulness of folk, creating a unique and truly moving style."
SUGGESTED SONGS: "World Outside"; "Disappear"; "Reckless."
CONTACT: Howard Leon 212.373.0711 (hleon@unistudios.com)



OASIS

ALBUM: *Be Here Now*
LABEL: Epic (68530)
MEMBERS: Liam Gallagher (vocals); Noel Gallagher (guitar, vocals); Paul Arthurs (guitar); Paul McGuigan (bass); Alan White (drums).
GUEST ARTISTS: Mike Rowe (keys); Johnny Depp (slide guitar); Mark Coyle (effects); Mark Felman (harmonica).
PRODUCER: Owen Morris & Noel Gallagher
ORIGIN: Manchester, England
WHAT YOU SHOULD KNOW: As much as you might like to think that Oasis is only a band for Alternative and Rock Radio, I think it's time to seriously reconsider. This band is huge! And so important that you're doing yourself and your audience a major disservice by not playing them. Sure, the Gallagher brothers make no bones about the profound influence English 60s rock had on them—particularly The Beatles—but this ultra-talented band doesn't simply emulate—they take that sound and build on it. (*What's The Story*) *Morning Glory?* proved they could use that heritage as a starting point and steer it right on through to the present. *Be Here Now* proves that Oasis's pool of inspiration is a very deep one. By the way, how many of you remember meditating to the book *Be Here Now*?
SUGGESTED SONGS: "Don't Go Away"; "I Hope, I Think, I Know"; "I Don't Know What I Mean?"
CONTACT: Stu Bergen 212.833.7326 (stu_bergen@sonymusic.com) &



NEAL COTY

ALBUM: *Chance And Circumstance*
LABEL: Mercury (532880)
ARTIST: Neal Coty (guitar, vocals, keys).
GUEST ARTISTS: John Keltons (bass, guitar); Shane Fontaine (guitar); Larry Byrom (guitar); Glen Worf (bass); Randy McCormick (keys); Quitman Dennis (sax); Eddie Bayers (drums); Trey Grey (drums); Keith Stegall & Eric Darken (percussion) Randy Van Warmer, Jimmy Hall, Lori Perry, Carolyn Perry, Darlene Perry & Sharon Perry (backing vocals).
PRODUCER: Keith Stegall
ORIGIN: Baltimore
WHAT YOU SHOULD KNOW: Hailing from rural Maryland, Neal Coty's music is a hybrid; it's soulful, rootsy and rockin' all at the same time. His songs tell vivid stories via dynamic arrangements, contagious melodies and raw, electric instrumentation, but amid all the bravado and energy a sensitive songwriter resides who shares his experience and feelings with us unabashedly. And by doing so, he can quickly touch your heart and soul. The album was produced by Keith Stegall in Memphis and is described by Coty as "a combination of everything that's influenced me." Don't let the current backlash to "twang" taint your perception of Coty's music; he's an American artist, not an Americana artist.
SUGGESTED SONGS: "Tainted"; "Heaven In The Dark"; "Ghost Town."
CONTACT: Chris Stacey 615.340.8448 (tunedaddy@aol.com)



ELAINE SUMMERS

ALBUM: *Transplanting*
LABEL: Loosegroove (13)
ARTIST: Elaine Summers (vocals, guitar, drums, percussion).
GUEST ARTISTS: Pete Droge (guitar, bass, drums, percussion, harmonica, keys, accordion, backing vocals); John Hollis Fleischman (drums); Jeff Troit (guitar, backing vocals); Jobin Bruni (keys); Brian Macleod (samples).
PRODUCER: Pete Droge
ORIGIN: Portland, OR, but she now resides in Seattle
WHAT YOU SHOULD KNOW: Elaine Summers may be a new name to most of us, but her talent has been a major part of Pete Droge's band since 1993. Further, she's been recording for over 10 years, has contributed songs to several independent film scores and has been involved with projects by Blue Aeroplanes, Sara Hickman and the Sand Rubies. Her latest effort, *Transplanting*, is a nice balance of folk, blues and roots rock music that can best be described as honest. And you don't have to get too far into the disc to realize this gal's got soul. Droge's production and musical contributions helped to bring out the best in Summers—she's clearly an artist to watch.
SUGGESTED SONGS: "The Real Low Down" (featured on *TA Tunes* p. #23); "Ain't No Way"; "To Be Mine."
CONTACT: Kevin Sutter 206.649.1525

BY JOHN SCHOENBERGER



JEB LOY NICHOLS

ALBUM: *Lovers Knot*

LABEL: Capitol (37435)

MEMBERS: Jeb Loy Nichols (vocals, guitar, harmonica); Kevin Breit (guitar, mandolin, mandola, banjo, auto harp); Doug Wimbish (bass); John Medeski (keys, vibes); Dougie Brown (drums).

GUEST ARTISTS: The Holmes Brothers (vocals); Joe Higgs & Sonya Cohen (backing vocals); Curtis Fowlkes (trombone, horn arrangements); Roy Nathanson (sax); Josh Roseman (trombone); Jerry Moratta (drums, percussion); Brendan Hill (drums, percussion); Cyro Baptista (percussion); Fima Ephron (bass).

PRODUCER: Craig Street

ORIGIN: Lander, WY, but he now resides in London, England

WHAT YOU SHOULD KNOW: It's mighty hard to describe Jeb Loy Nichols' sound. Many of you saw him in Boulder so you know what I mean, but for the rest of you...Nichols has taken the influences of bluegrass and country & western he ingested as a kid in Wyoming, blended it with the subtle nuance of 60s R&B music he learned to love while growing up in Mississippi and has used the artistic freedom he's gained both in New York and London (where he now resides) to create a musical style which at once is both familiar and starkly foreign. He crosses cultures, blurs genres and ignores categories. In addition to being a singer/songwriter, he's also an artist (he did the cover art) and an author. Everything he does seems provincial on the surface, but becomes more complex under the surface. Jeb Loy Nichols is an original in every sense of the word.

SUGGESTED SONGS: "As The Rain" (featured on *TA TuneUp* #23); "Our Good Good Thing (Just Gets Better)"; "Dark Hollow."

CONTACT: Nick Bedding
213.871.5704 (virgiltb2@aol.com)



MARRY ME JANE

ALBUM: *Tick*

LABEL: 550 Music (67921)

MEMBERS: Amanda Kravat (vocals, guitar); Tim Beattie (lap steel, harmonica, vocals); Richard Pagano (drums, percussion, vocals); Dan Petty (guitar, vocals); Brad Albetta (bass, vocals).

GUEST ARTISTS: Steven Tyler (vocals on "I'm That Bad").

PRODUCER: Charlton Pettus & Jay Healy

ORIGIN: New York City

WHAT YOU SHOULD KNOW: New York City's Marry Me Jane, helmed by the striking Amanda Kravat, made an impressive showing with their self-titled 1995 effort. And Kravat and the band have made tremendous strides on their sophomore effort, *Tick*; their sound has begun to gel, Kravat's voice is more confident and expressive, and the songs—ah, the songs—touch upon such diverse subjects as lost love, alcoholism, addiction, abortion and hope. Marry Me Jane is just as comfortable rockin' as they are putting out a softer, soulful ballad. Kravat is also quick to point out that they are a *band*. "We all sing, we all write, and we all play," she explains. "From the beginning, I was looking for partners...I like collaborating." And just in case you're wondering where they got the name, Kravat was out jogging one day and almost ran into a pole. On it was part of a sign that said, "Marry Me Jane. Love Keith."

SUGGESTED SONGS: "Might As Well Be Mine" (featured on *TA TuneUp* #23); "Faithless"; "So What."

CONTACT: Neda Leppard Tobin
310.449.2818 (neda_tobin@sonymusic.com)



MATTHEW RYAN

ALBUM: *Mayday*

LABEL: A&M (540770)

ARTIST: Matthew Ryan (vocals, guitar).

GUEST ARTISTS: David Ricketts (guitar, keys, bass); Craig Krampf (drums, percussion); Paul Slivka (bass); Doug Lancio (guitar); Jay Joyce (guitar); Jeff Finlin (drums); David Henry (cello); Aaron Hurwitz (accordion); Footh Fuchetti (pedal steel); Jim Ebert (keys, backing vocals).

PRODUCER: David Ricketts

ORIGIN: Chester, PA, but he now resides in Nashville

WHAT YOU SHOULD KNOW: In an era when singer/songwriters seem to be coming out of the woodwork, it takes some real talent to step out in front of the pack, and Matthew Ryan's debut effort, *Mayday*, helps him do just that. His songs are incredibly powerful, his lyrics insightful and poetic, and his expressive, gravelly voice cries out with the pain and the disappointment he's seen in his life. Ryan's father was a moonlighting musician who had artists such as George Jones record his songs, so music was part of Ryan's life early on. After growing up through a rough childhood, this Pennsylvania-born troubadour eventually settled in Nashville, where he's honed his musical style. The album was produced by David Ricketts of David + David fame, who fully captured the irony and pathos to much of Ryan's music.

SUGGESTED SONGS: "Guilty" (featured on *TA TuneUp* #23); "Irrelevant"; "Railroaded."

CONTACT: Charley Londono
213.856.6608 (charlono@aol.com)



EMER KENNY

ALBUM: *Emer Kenny*

LABEL: Triloka/Mercury (536228)

MEMBERS: Emer Kenny (vocals, harp, keys); John Murphy (bass, programming).

GUEST ARTISTS: Fionnuala Sherry & Brona Fitzgerald (violin); Ronan Browne (schyte pipe, Uilleann pipes, flute, whistle); Peter Horan (flute); Shane Kenny (steel guitar); Mel Mercier (bodhran, percussion); Gef McDonnell (percussion).

PRODUCER: Jeffrey Lesser

ORIGIN: Dublin, Ireland

WHAT YOU SHOULD KNOW: Imagine, if you will, if Sinéad O'Connor, Enya, Loreena McKennitt and Vanessa Dou were melded into one incredibly talented artist—that artist would be Emer Kenny. Who's she? Kenny hails from Dublin, Ireland, and although she clearly has her country's rich musical tradition top o' mind, she's expanded her influences in an eclectic and spellbinding direction. She has a wispy voice with a purity and clarity that easily lends itself to deep modernizing grooves. This singer/songwriter/composer began her musical journey by learning Irish harp at age nine, and eventually went on to be classically trained in the College of Music in Dublin and Trinity College of Music in London. She also has a budding acting career, although her commitment to music remains foremost. Kenny and her husband, John Murphy, spent over two years together developing the music for this self-titled debut release, which was produced by Grammy winner Jeffrey Lesser.

SUGGESTED SONGS: "Golden Brown" (featured on *TA TuneUp* #23); "Heaven"; "Light Of You."

CONTACT: Dave Einstein
212.333.8196 (deinstein@erols.com)

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PATTY LARKIN

ALBUM: *Perishable Fruit*

LABEL: High Street/Windham Hill (10354)

MEMBERS: Patty Larkin (vocals, guitar, mandolin, bozouki); Jennifer Kimball (backing vocals); Ben Wittman (percussion); Richard Gates (bass).

GUEST ARTISTS: Marc Shulman (guitar); Michael Manring (bass); Bruce Cockburn (vocals); Jane Siberry (vocals); Gideon Freudmann (cello); Bette Warner (spoken word); Ben Wisch (backing vocals).

PRODUCER: Patty Larkin

ORIGIN: Milwaukee, but she now resides in Cape Cod, MA

WHAT YOU SHOULD KNOW: Patty Larkin takes things into her own hands this time around by keeping all the creative direction of her latest effort, *Perishable Fruit*, under tow. And the result is an album that's delightfully creative while still remaining grounded. It was recorded in her own home studio at a leisurely pace, and the attention to sonic detail is obvious. And regardless of what the album's title might suggest, Larkin's songs appear timeless and will surely be long lasting—a further testimony to her immense talent: Larkin has won an unprecedented 10 Boston Music Awards, is a recipient of the "Distinguished Alumnae Award" from the Berklee College of Music and last July 18, Boston Mayor Thomas Menino proclaimed "Patty Larkin Appreciation Day."

SUGGESTED SONGS: "The Book I'm Not Reading" (featured on *TA TuneUp* #23); "Coming Up For Air"; "Wolf At The Door."

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



TONI PRICE

ALBUM: *Sol Power*

LABEL: Discovery/Antone's/Sire (74711)

MEMBERS: Toni Price (vocals); Champ Hood (fiddle, guitar, backing vocals); Jud Newcomb (guitar); Caper Rawls (guitar, backing vocals).

PRODUCER: Derek O'Brien & Toni Price

ORIGIN: Austin

WHAT YOU SHOULD KNOW: Toni Price has released two wonderful albums prior to *Sol Power*; however, neither are as elegant and moving as this live recording—believe me, her voice, a couple of guitars and a fiddle are plenty! Price has distinguished herself as a singer's singer and songwriter's songwriter, defying classification and genre-labeling. Oh sure, she's from Texas, but her music has a universal ring to it like the music of Nancy Griffith or Lyle Lovett. For years, she's been packing them in every Tuesday night at the famed Continental Club in Austin and it's in the live setting she feels most comfortable. With this in mind, Price decided to release a live album, in this case, recorded at Railroad Blues in Alpine, TX. Says Price of the day, "I went out to the desert and found myself wondering, 'What am I doing here? Why did I come here?' But I knew I was supposed to be there for some reason. That night we played the show, and it just felt so good." Amen, Toni!

SUGGESTED SONGS: "Like The Sun"; "Freeway"; "Funky."

CONTACT: Judy Libow 212.888.0987



JOE JACKSON

ALBUM: *Heaven & Hell*

LABEL: Sony Classical (60273)

ARTIST: Joe Jackson (vocals, keys, arrangements).

GUEST ARTISTS: Joy Askew, Brad Roberts, Jane Siberry, Dawn Upshaw and Suzanne Vega (vocals); Nadja Salerno-Sonnenberg (violin), various studio musicians.

PRODUCER: Joe Jackson & Ed Roynesdal

ORIGIN: Burton-on-Trent, England, but he now resides in New York City

WHAT YOU SHOULD KNOW: Most of us got to know Joe Jackson—and those pointy white shoes of his—as the popular rocker in the late 70s and early 80s and are a bit surprised by the more serious compositional approach to music he's taken in the past few years. But what you probably don't know is that Jackson started out as a serious classical musician. He studied violin beginning at age 11, and then moved on to piano. At 18 he won a scholarship to study composition at the Royal Academy of Music in London. He was also involved in theater, cabaret and the National Youth Jazz Orchestra. With this in mind, his *Night Music* album of 1994, and now, *Heaven & Hell*, take on a clearer meaning. This album is highly expressive and conceptual, dealing with the forces of good and evil, the seven deadly sins, and temptation and redemption, and it features the vocal contributions of some of the world's most respected vocalists. You need to listen to *Heaven & Hell* all the way through to fully appreciate its power and grace.

SUGGESTED SONGS: "Angel (Lust)" (featured on *TA TuneUp* #23); "Tuzla (Avarice)"; "The Bridge (Envy)."

CONTACT: Sean O'Sullivan
212.833.4765
(sean_o'sullivan@sonymusic.com)



GOD STREET WINE

ALBUM: *God Street Wine*

LABEL: Mercury (536280)

MEMBERS: Aaron Maxwell (vocals, guitar); Lo Farber (vocals, guitar); Dan Pifer (bass); Tomo Osander (drums); Jon Bevo (keys).

GUEST ARTISTS: Bill Payne (keys); John Popper (harmonica); Denny Fongheiser (drums, percussion, programming); Bill Wray (backing vocals).

PRODUCER: Bill Wray

ORIGIN: New York City

WHAT YOU SHOULD KNOW: With their eponymous third effort for Mercury, God Street Wine has come full circle, returning to their hometown, New York City, to record the album. With over 1,500 gigs under their belt (in the past eight years), they felt it was time to record an album that captured the energy and synergy they feel while playing onstage. To help them accomplish this, they decided to bring in an outside producer, Bill Wray, whose production style matched well with their vision for the project. The album was recorded in Sear Sound, a studio renowned for its vintage equipment and "live" sounding rooms. And as you can see from the guest credits, they brought in a few friends to help round out the approach. This album is easily the most accessible album by God Street Wine to date.

SUGGESTED SONGS: "Feather"; "Wall"; "Happy Birthday, Mr. President."

CONTACT: Dave Einstein
212.333.8196 (daveinstein@erols.com)

MARSHALL COLEMAN



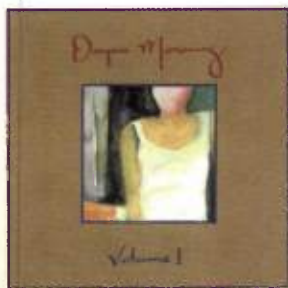
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DAYNA MANNING

ALBUM: *Volume 1*

LABEL: Nettwerk (33635)

MEMBERS: Dayna Manning (vocals, guitar, keys); Kurt Scheffer (guitar, bass); Mike Borkoski (guitar, bass); Creighton Doane (drums); Ray Coburn (keys, vibes).

GUEST ARTISTS: Timo Ellis (drums); Simon Fryer (cello); Sean Ono Lennon (guitar); Melanie Doane (violin); David Manning (trumpet); Darlene Manning (clarinet); Steve Drake (guitar); Kid Carson (percussion); Harold Hess (backing vocals).

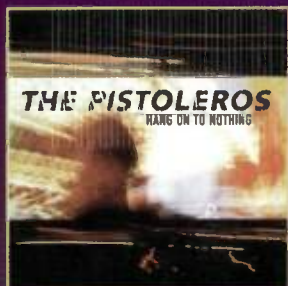
PRODUCER: Ray Coburn & Dayna Manning

ORIGIN: Stratford, Ontario, but she resides in Toronto

WHAT YOU SHOULD KNOW: As you listen to *Volume 1*, Dayna Manning's debut effort, it's hard to believe she's only 19 years old! Coming from a very musical family, it's no surprise she's chosen the route she has, yet heritage doesn't guarantee to pass on the talent or insight to be a successful songwriter or singer. But in her case, it's obvious the talent has been passed along. Manning was discovered while singing on an open-mike night at Lee's Palace in Toronto by her manager Ray Coburn, who also served as producer for the album. He's helped guide her to a musical place which allows her to express her songs either in a soft, acoustic manner or via a fully produced rave-up. Either way, her voice and lyrics shine through.

SUGGESTED SONGS: "My Addiction" (featured on *TA TuneUp* #23); "Half The Man"; "Gold (The Fire Song)."

CONTACT: Mark Alghini
212.477.8198 (alghini@netwerk.com)



THE PISTOLEROS

ALBUM: *Hang On To Nothing*

LABEL: Hollywood (62803)

MEMBERS: Lawrence Zubia (vocals); Mark Zubia (guitar, vocals); Scott Andrews (bass); Gary Smith (drums); Thomas Laufenberg (guitar, vocals).

GUEST ARTISTS: Peter Milner (guitar); Vine Street Horns.

PRODUCER: Julian Raymond

ORIGIN: Phoenix

WHAT YOU SHOULD KNOW: The Zubia brothers—Lawrence and Mark—are the driving force of The Pistoleros. They blend the influences of rock, country and their Chicano heritage into a driving sound that's appealing and upbeat. And even though most of their songs deal with pain and hardship, one can't help but feel the hope that lies underneath. Several guest writers collaborated with The Pistoleros for the material for this debut effort, including the late Douglas Hopkins (of the Gin Blossoms), Gary Louris and Marc Perlman (of The Jayhawks) and Pat DiNizio (of the Smithereens). The Pistoleros' sound can easily fit with the majority of music Adult Rock Radio is playing. By the way, the "official" add date for the lead track, the Hopkins collaboration, "My Guardian Angel" is September 30.

SUGGESTED SONGS: "My Guardian Angel" (featured on *TA TuneUp* #23); "Wasting My Time"; "Somehow, Someway."

CONTACT: Michael Lieberman
818.560.6386

(mike_lieberman@studio.disney.com)



CHARLIE CHESTERMAN

ALBUM: *Dynamite Music Machine*

LABEL: Slow River/Rykodisc (028)

MEMBERS: Charlie Chesterman (vocals, guitar); Andy Pastore (guitar); Jim Link (bass); John Clarke (drums).

GUEST ARTISTS: Ken Thomas (keys); Speedie White (keys).

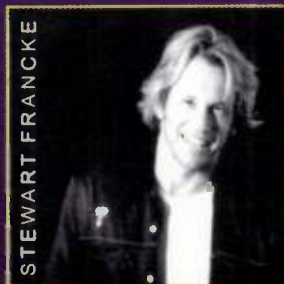
PRODUCER: Pete Weiss & Charlie Chesterman

ORIGIN: Born in the Midwest, but settled in Boston several years ago.

WHAT YOU SHOULD KNOW: If you're from the East Coast, then you're more than aware of Charlie Chesterman's pedigree—he was one of the guiding forces of the seminal band Scruffy The Cat. After that legendary band's demise, Chesterman chose to continue in a direction that defies musical description and, sometimes, all logic—the prime goal here is having fun. *Dynamite Music Machine* is Chesterman's and his Legendary Motorbikes' third effort and, once again, they visit all that was once cool about rock and much of what is once again cool today (albeit in Chesterman's own, twisted little way). Ultimately, what sets Chesterman apart from his contemporaries and the current generation of roots-rockers is his wide-ranging musical palette and his innate sense of soulfulness.

SUGGESTED SONGS: "Everybody's Baby"; "Goodbye To You"; "True Love Song."

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



STEWART FRANCKE

ALBUM: *House Of Lights*

LABEL: Blue Boundary (0197)

ARTIST: Stewart Francke (vocals, guitar, percussion).

GUEST ARTISTS: Bill Engelman (guitar); Dave Feeny (guitar); Greg Charland (pedal steel); Walter White (trumpet); George Canterbury (keys, vocals); Mike Berst (hammer dulcimer); Billy Brandt (mandolin); John Nixon (keys); John Martin (bass); Bill Harvey (drums); Brad Fairman (percussion); Susan Calloway, Mitch Ryder, Steve Grant Wood, Joe Lambert, Tim Diaz & Mimi Harvey (backing vocals).

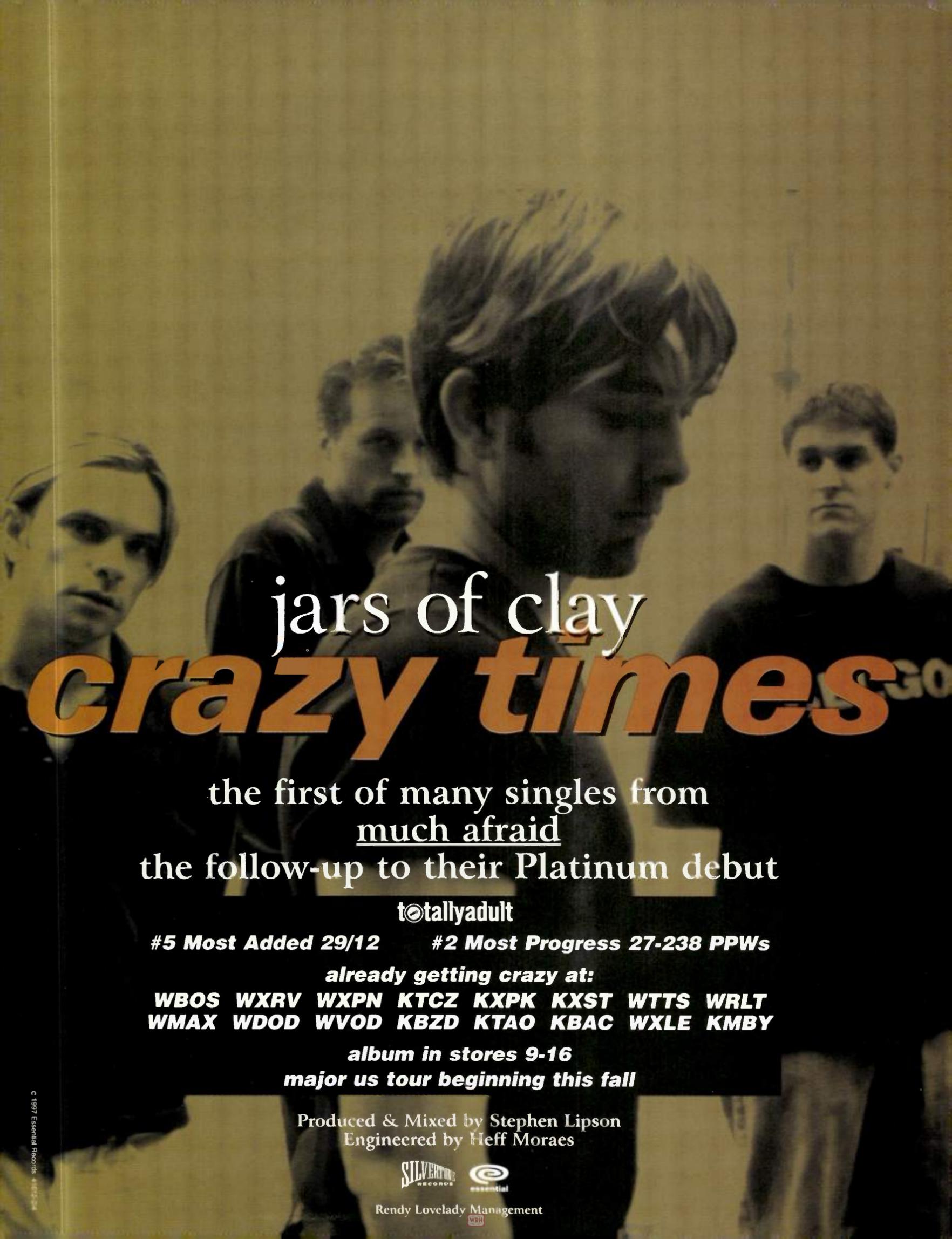
PRODUCER: Stewart Francke, Dave Feeny & Brad Fairman

ORIGIN: Detroit

WHAT YOU SHOULD KNOW: This is the second time we've heard from this enterprising artist from Detroit. Francke used to be a music critic by day, but, like so many of us, his real love lies in the *playing* of music—an avocation he's now made his vocation. Since his debut release of a few years ago, Francke has expanded his appeal from the Motor City area to much of the Midwest. Further, after a few listens to *House Of Lights*, it becomes quite clear that his songs have gotten better, his lyrical phrasing more flowing and his arrangements more cohesive—hey, I'd say this music thing just might be the right thing for Mr. Francke to pursue! Your airplay sure would help—radio: his full CD was in your *totallyradul* package.

SUGGESTED SONGS: The title track; "Farewell, I'm Bound To Leave You"; "Little Miss America."

CONTACT: Paulette McCubbin
414.226.0328



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TIM O'BRIEN

ALBUM: *When No One's Around*
LABEL: Sugar Hill (3866)

Tim O'Brien is not only a great multi-instrumentalist (guitar, fiddle, mandolin, bouzouki), but he's also a notable singer/songwriter. In addition to being a founding member of the bluegrass band Hot Rize, O'Brien has put out four solo albums, three duet albums with his sister Mollie, and written huge hits for Kathy Mattea ("Walk The Way The Wind Blows" and "Untold Stories"). After releasing last year's Grammy-nominated *Red On Blonde* album, O'Brien moved to Nashville and spent time writing and recording his latest solo project, *When No One's Around*. This album is full of heartbreak ("First Days Of Fall"), love ("Love Is Pleasin'"), trust ("When You Come Back Down"), and of course that classic O'Brien humor ("Kick Me When I'm Down"). On *When No One's Around* O'Brien gets helped out by guest musicians Jerry Douglas, The Fairfield Four, Hal Ketchum and Tracy Nelson.

SUGGESTED TRACKS: "Kick Me When I'm Down"; "When You Come Back Down."

CONTACT: Gail High 919.489.4349



RAY WYLIE HUBBARD

ALBUM: *Dangerous Spirits*
LABEL: Philo (1206)

Ray Wylie Hubbard is a country rock icon. Having made a name for himself in the 70s by penning "Up Against The Wall, Redneck Mother" (which Jerry Jeff Walker made famous), Hubbard has remained true to the outlaw spirit he sings about. In 1995, Hubbard released one of that year's best Americana albums, *Loco Gringo's Lament*. Well, get ready for 1997's masterpiece. *Dangerous Spirits* is full of dark, intense stories and beautiful country twang that could easily fit on a Steve Earle and a Willie Nelson album. On *Dangerous Spirits* Hubbard is joined by special guests Lucinda Williams, Mike Henderson, Tish Hinojosa, Jimmy Lafave and more.

SUGGESTED TRACKS: "The Ballad Of The Crimson Kings"; "Dangerous Spirits."

CONTACT: Leslie Rouffe 617.354.0700
 leslier@rounder.com



DAVID OLNEY

ALBUM: *Real Lies*
LABEL: Philo (1204)

From the man who Townes Van Zandt called "one of the best songwriters I've ever heard," comes with an album of clever, honest and straight-out rockin' tunes. David Olney has just released *Real Lies*, which is almost like a book on tape. Each song tells a great story which will mesmerize you—from the gambling dramas of "House Rules" to the shoot-outs of "Robert Ford & Jesse James" and the career-ending hit to the head of "Baseball," these are *Real Lies* to be treasured. Garth Hudson (The Band) plays keyboards and accordion throughout, and make sure you check out the guest vocalist, John Prine, on "Barrymore Remembers."

SUGGESTED TRACKS: "Robert Ford & Jesse James"; "Death, True Love, Lonesome Blues And Me."

CONTACT: Leslie Rouffe 617.354.0700
 leslier@rounder.com



VARIOUS ARTISTS

ALBUM: *Heritage*
LABEL: Island (7569)

In this age of compilation overload, *Heritage* is a diamond in the rough. *Heritage* features popular tunes of the late 1800s—folk songs, spirituals and Appalachian ballads performed by an all-star cast of Americana legends. Produced and arranged by Darol Anger (Turtle Island String Quartet, David Grisman), *Heritage* features guest vocalists Jane Siberry, Tim O'Brien, Dar Williams, Willie Nelson, Mary Chapin Carpenter and many more. Adding their instrumental talents to *Heritage* are David Lindley, Victor Wooten, Jerry Douglas, Vassar Clements and David Grisman, to name a few. *Heritage* is a beautiful look at the history of music that's handed down from one generation to the next.

SUGGESTED TRACKS: "Pretty Polly"; "While Roving On A Winter's Night."

CONTACT: Jeff Appleton 212.603.3924



SECONDS FLAT

ALBUM: *Seconds Flat*
LABEL: Green Linnet (2126)

Seconds Flat have been touring for the last four years, opening up for folks like Alison Krauss, The Band and Steve Earle. In 1994 they released their self-produced album, *Spittin' Cause We Like To*, which they recorded at Daniel Lanois' studio. Now they have released their self-titled, soon-to-be-classic album which was produced by Brian Ahern, who produced many of Emmylou Harris' classic 1970 recordings. When listening to this album you realize that what vocalist/guitarist Anthony Tomlinson says is true, that Seconds Flat's "common ground is Gram Parsons, The Beatles and The Stones." From honky-tonk country to traditional Americana to rock & roll, good luck pulling *Seconds Flat* out of your player.

SUGGESTED TRACKS: "Me And My Friend Heartache"; "Slow Dance Across The Moon."

CONTACT: Tom Frouge 203.730.0333
 grnlinnet@aol.com



DANA COOPER

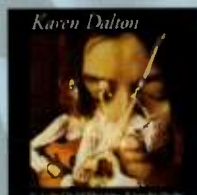
ALBUM: *Miracle Mile*
LABEL: Compass (4244)

Dana Cooper has been writing poetic lyrics, playing wicked guitar and singing his terrific tunes for over two decades.

When it comes to songwriting, Cooper is on the A-list. His songs have been covered by Trout Fishing In America, Christine Albert and Maura O'Connell. With his latest release, *Miracle Mile*, Cooper delivers 11 original, fully-produced songs that lift the spirit. Maura O'Connell helps out on "Miracle Mile" and Lyle Lovett hides beautifully in the back of "Too Deep A Sorrow." For those who actually lived through Beatlemania, check out "In My Living Room," it's your life set to music. Listening to *Miracle Mile* you realize why Cooper recently won the "Best Songwriter In Houston" award: he's one of the best!

SUGGESTED TRACKS: "In My Living Room"; "Too Deep A Sorrow."

CONTACT: Kimberly Baum 615.320.7672
 kimberly@compassrecords.com



KAREN DALTON

ALBUM: *It's So Hard To Tell Who's Going To Love You The Best*

LABEL: Koch (7918)

They say that those who forget their past are destined to relive it. When it comes to Karen Dalton, I hope so. She came to Greenwich Village in the early 60s with her 12-string Gibson guitar, her 27-fret, long neck banjo and her broken-woman Billie Holiday voice. This was her debut album, the first of only two, and it is as relevant today as it was when it came out in 1969. Featuring songs written by Jelly Roll Morton, Fred Neil, Tim Hardin and Huddie Ledbetter, *It's So Hard...* was and is an album of pure folk blues. The musicians lay back in a Cowboy Junkies-style so that Dalton's vocals can captivate you. Karen Dalton died in 1993, but her music lives on.

SUGGESTED TRACKS: "Little Bit Of Rain"; "I Love You More Than Words Can Say."

CONTACT: Scott Kuchler 516.484.1000
 skuchler@koch.e-mail.com



LAST FOREVER

ALBUM: *Last Forever*
LABEL: Nonesuch (79447)

Last Forever is the creation of Dick Connette, who realized that "traditional music survives because it is telling people stories," and Last Forever does just that. Featuring the stunning Sonya Cohen (Pete Seeger's niece) on vocals, Last Forever features seven original Connette compositions and five covers which contain lyrical quotations and melodic approximations throughout. This is an album of graceful folk. Violins, spinets, cellos and strings play alongside banjos, guitars and handclaps. Last Forever's rich orchestration and traditional-style folk lyrics makes the old new again. Traditional music is surviving and thriving because it's telling people stories and because of people like Connette.

SUGGESTED TRACKS: "The Prodigal's Return"; "In The Pines."

CONTACT: Erica Linderholm 212.707.2263



LOUISE TAYLOR

ALBUM: *Ride*
LABEL: Signature Sounds (1241)

In 1995, Louise Taylor released the critically acclaimed *Ruby Shoes*, which was produced by Windham Hill Records founder

Will Ackerman. With this year's release, *Ride*, Taylor joined up with producer Peter Galloway (Suzanne Vega, The Roches) and created an album that dips into country, blues, and Celtic grooves. Taylor began playing guitar at 12 and left home at 16 in search of the lost chord, and her songwriting on *Ride* comes straight out of her life experiences, with songs about the country and some of the shadier characters who roam throughout it. *Ride* features guest appearances from Chris Smither, Kelly Joe Phelps and David Mansfield.

SUGGESTED TRACKS: "Too Tired To Leave"; "Deep Dark River."

CONTACT: Jim Olsen 413.665.4036
 info@signature-sounds.com

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BY MATTHEW LAWTON

Long John Hunter



ALBUM: *Swinging From The Rafters*

LABEL: Alligator (4853)
Long John Hunter really is Texa's best kept secret. He's been performing consistently for over four decades, 13 of those years playing seven nights a week, just over the border, in Juarez, Mexico,

where he would literally swing from the rafters as he played his burning guitar licks, one-handed. *Swinging From The Rafters*, his second Alligator release, is full of top-notch, scorching guitar licks, autobiographical lyrics and smooth vocals, a la Robert Cray meets George Benson. Hunter's band, The Walking Catfish, deliver the perfect backbeat while the horn section adds almost a Motown flair to the sound. Hunter's secret is out now, so be prepared to start *Swinging*.

SUGGESTED TRACKS: "I Don't Care"; "In The Country."
CONTACT: Tim Kolleth 773.973.7736 (tim@allig.com)

Jimmy King And The King James Version Band



ALBUM: *Soldier For The Blues*
LABEL: Bullseye Blues (9582)
People still argue about whether or not the King James version of the Bible is truly inspired. Well, there's no argument about the fact that Jimmy King And The King

James Version Band play an inspired brand of blues, guaranteed to take any true blues fan to the promised land. While the music combines the soulful tradition of Albert King with modern flashy guitar reminiscent of Stevie Ray Vaughan, the lyrics—while relying heavily on traditional blues metaphors—speak of the harsh reality of life in the 90s. If you're looking for down and dirty blues, then you're looking for *Soldier For The Blues*.

SUGGESTED TRACKS: "Life Is Hard"; "Soldier For The Blues."
CONTACT: Leslie Rouffe 617.354.0700 (leslier@rounder.com)

Hans Theessink



ALBUM: *Crazy Moon*
LABEL: Ruf (1016)
Hans Theessink's *Crazy Moon* is the acoustic-blues album that Mark Knopfler never wrote. An international cast of musicians, including Vienna's Art Of Brass, Ireland's The Dubliners, Caribbean percussionist Ali Thefa and

an assortment of Americans, *Crazy Moon* transcends the blues borders. Rather than bringing all the musicians to one studio for the recording sessions, Theessink (TAY-sink) took the tapes to the musicians on both sides of the Atlantic, the end result being an incredible album of passionate performances that range from soft low-down tracks to full-on rambunctious party tunes that must have been caused by that loco luna.

SUGGESTED TRACKS: "Rolling Stone"; "Man With A Broken Heart."
CONTACT: Jane Blumenfeld 212.447.0077

Ruth Brown



ALBUM: *R+B=Ruth Brown*
LABEL: Bullseye (9583)

This album title says it all. When it comes to R&B, it's Ruth Brown. The "Queen Of Rhythm & Blues," Brown is one of the original Atlantic Records blues legends. Most of this album was recorded in New Orleans with all the musicians playing live in the studio. And wait till you hear the classic interplay between Bonnie Raitt and Brown on "I'm Gonna Move To The Outskirts Of Town," or Brown's classic improvisational ending on the Los Lobos tune, "That Train Don't Stop Here." This album has "classic" written all over it. Really. Along with Raitt, guest musicians include Clarence "Gatemouth" Brown ("False Friend Blues"), Johnny Adams ("I Don't Know") and Duke Robillard throughout.

SUGGESTED TRACKS: "I'm Gonna Move To The Outskirts Of Town"; "That Train Don't Stop Here."
CONTACT: Leslie Rouffe 617.354.0700 (leslier@rounder.com)

Brigette McWilliams



ALBUM: *Too Much Woman*
LABEL: Virgin (44006)

Brigette McWilliams has just released *Too Much Woman*, an album of funk, soul and blues that's too much fun! Featuring a wish-list band of bassist Bobby Watson (Rufus), guitarists Jimmy Macon (Gap Band) and Al

McKay (Earth, Wind & Fire) along with guests musicians John "Juke" Logan on harmonica and the one-and-only Billy Preston sitting behind that big ol' Hammond B3, McWilliams can easily slide into the blues ("It's Your Life"), slow-grooves ("Don't Wanna Stay") or funk-rock ("Too Much Woman"). McWilliams' voice is soul-drenched with plenty of passion to go around.

SUGGESTED TRACKS: "It's Your Life"; "Fire."
CONTACT: Ted Edwards 310.288.2726 (tedwards@ix.netcom.com)

Wallace Coleman



ALBUM: *Wallace Coleman*
LABEL: Fishhead (7373)

Although he grew up in Tennessee, Wallace Coleman was influenced by the Chicago blues sound of Little Walter, Sonny Boy Williamson and Muddy Waters. This influence can clearly be heard on his self-titled album. Sparkling and earnest harmonica playing of which both Williamson and Walter would be proud of is prominently displayed along with down-home Chicago style vocals. Most of the albums tracks were written by Coleman himself, yet he manages to put his stamp on the few clever cover tunes that he tackles, including a great rendition of Joe Sample's "Way Back Home." *Wallace Coleman* is blues with feeling.

SUGGESTED TRACKS: "Black Spider"; "Temperature."
CONTACT: Steve Lamb 216.881.4321



HMG, along with HighTone Records, have recently released, for the first time ever on CD, a wealth of blues and gospel records that

have long been out-of-print, and almost impossible to find. Most of these releases are presented with the original liner notes and bonus tracks. Blues music has long been a national treasure with many albums never making it into the CD age. Well, thanks to the bluesologists at HMG and HighTone, some of these gems are being pulled from the wreckage where they will once again see the light of day. Blues fans, rejoice! Read on for details.

R. L. Burnside

ALBUM: *Sound Machine Groove*
LABEL: HMG (6501)

Originally released in 1980, *Sound Machine Groove* is R.L. Burnside's first recording with electric guitar and a band (comprised of his two sons and a son-in-law). This re-released version contains three bonus tracks, "Sitting On Top Of The World," "Begged For A Nickel" and "Can't Let You Go."

Prince Dixon

ALBUM: *The Best Of Prince Dixon And The Jackson Southernaires*
LABEL: HMG (5503)

This collection combines Prince Dixon's first two albums onto this one special disc. Prince Dixon, who passed away in March, performed on the Gospel circuit for many years and even did a weekly radio program in Los Angeles for over 20 years.

Junior Kimbrough And The Soul Blues Boys

ALBUM: *Do The Rump!*
LABEL: HMG (6503)

Most of these tracks on *Do The Rump* were recorded in 1988, but never released. Junior Kimbrough is one of the best Mississippi bluesmen, and when he was backed by The Soul Blues Boys trio, they were unstoppable. The first two tracks on this disc were originally released as a 45 RPM single back in 1982.

David "Honeyboy" Edwards

ALBUM: *Crawling Kingsnake*
LABEL: HMG (6002)

Recorded in 1967, *Crawling Kingsnake* was never released, and is a true jewel. David "Honeyboy" Edwards is one of only two living disciples of Robert Johnson (the other being Robert Junior Lockwood), and *Crawling Kingsnake* mostly features Edwards accompanied just by his own guitar. There's even a special bonus track interview in which Edwards talks of his life with Johnson.

Chicago Bob And The Shadows

ALBUM: *Just Your Fool*
LABEL: HMG (6506)

Originally released in 1987, *Just Your Fool* was almost entirely recorded in one session, with most of these tracks being the first take. Shortly after its release, *Just Your Fool* was a big favorite of blues fans everywhere and the vinyl versions quickly sold out. This re-released version contains the bonus track "You Belong To Me."

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

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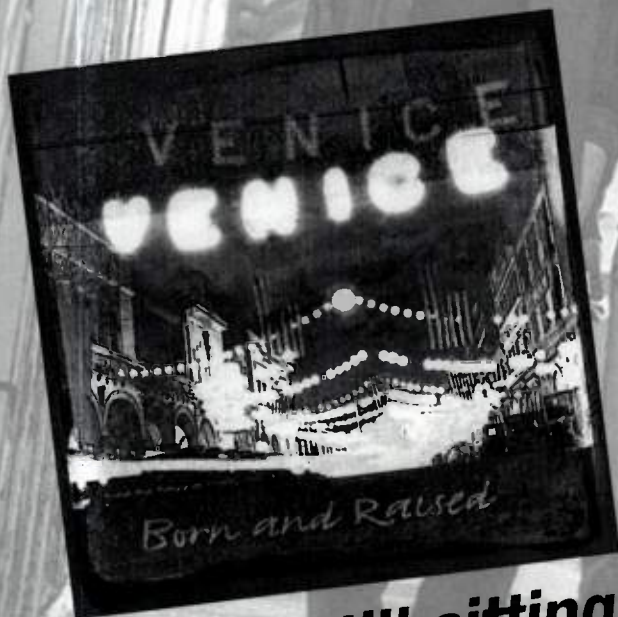
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WORLD ROOTS

by John Schoenberger

JAI UTAL



ALBUM: *Shiva Station*

LABEL: Worldly/Trioka/Mercury (534911)

Born in New York, Jai Uttal has taken his humble American musical training and built upon it over the years, until, today, he stands as one of the true masters of world music. He has

been profoundly influenced by the music of India—he lived there for several years and learned from the Bengali street musicians as well as studied voice and sarod with Ali Akbar Khan—but has shown equal interest in reggae, jazz and roots music. Since 1991, he and his seven-piece band, The Pagan Love Orchestra, have led the way in the direction World music has turned. And with his latest effort, *Shiva Station*, he opens yet another chapter for a musical style that marries the old to the new.

SUGGESTED TRACKS: "Never Turn Away"; "Guru Bramha."

CONTACT: Dave Einstein 212.333.8196 (deinstin@erols.com)

VARIOUS ARTISTS



ALBUM: *Caribbean Party*

LABEL: Putumayo World Music (132)

The folks at Putumayo have put together another excellent compilation for us. This time it explores the rich and varied musical styles that emanate from the islands of the

Caribbean—specifically Martinique, Guadeloupe, Barbados, Jamaica, Monserrat and Haiti. The genres range from zouk to soca and from compas to reggae, but the one thing they all have in common is their magical power to make you want to get up and dance. The disc features music by Kaki, Tabou Combo, Bago, Krosfyan, Coalishun, Bunny Wailer, Eric Virgal, Patsy Jeremy, Ralph Tamar and Arrow. Like the Putumayo's mission statement, this is music that's guaranteed to make you feel good!

SUGGESTED TRACKS: The choice is yours.

CONTACT: Nicola Sigrist 212.995.9400 (putumayowm@aol.com)

BADAL ROY



ALBUM: *One In The Pocket*

LABEL: Music Of The World/Nomad (50315)

Bandal Roy was born and grew up in Bangladesh. Shortly after moving to the US in 1968 he met John McLaughlin and in short order was in the studio recording *My Goals Beyond* with

him. A few months later, Miles Davis asked Roy to join in on the recording of *On The Corner* and then asked him to tour with him. Since then, Roy has been intimately involved with American Jazz musicians. But it is important to note that he has had as much influence in bringing the music and sound of his country to jazz as jazz has had on him. It's now 30 years later, and Roy is still considered the undisputed master of his chosen instrument—the tabla. Find out why Ornette Coleman says, "Like magic...his playing has no limits."

SUGGESTED TRACKS: "Island Song"; "Endless Radiance."

CONTACT: Richard Klecka 919.932.9600

BROOKS WILLIAMS



ALBUM: *7 Sisters*

LABEL: Green Linnet (2125)

One might make the mistake of clumping Brooks Williams in the vast pool of singer/songwriters, but to do so would be a travesty. Williams is first and foremost an amazing guitarist who is equally as comfortable

using flat-picking or British finger-style as he is Hawaiian slack key or bottleneck slide. He's also an excellent lyricist and a soulful singer. Clearly his sound lies within the musical universe of North America, but his style is so far-reaching as to make it universal. *7 Sisters* continues Williams on the same musical path he started with his acclaimed *Knife Edge*—a total tour de force that's sonically stark yet substantial. WFUV/New York City's Rita Houston says it best—"Anyone who likes acoustic music certainly needs to give this guy a listen."

SUGGESTED TRACKS: The title track; "Minor Maybe."

CONTACT: Tom Frouge 203.730.0333 (grnlinnet@aol.com)

CUSCO



ALBUM: *Apurimac III*

LABEL: Higher Octave (44639)

Cusco, the unique New Age group, continues its spiritual quest via music of ancient cultures—this time exploring the mystery, sacred legends and proud heroes of the Native American cultures. By using a

lush palette of sounds, rhythms, chants and electronic incantations, they've beautifully captured the essence of a natural vision that continues to subtly influence us to this very day. Through their music we experience the majesty and wonder of the ghost dance, Kokopelli, Geronimo, the medicine man, Crazy Horse, dream catchers, the legendary white buffalo and the beauty of the hunt. It is important to point out that Cusco's *Apurimac* and *Apurimac II* have sold over a million copies worldwide.

SUGGESTED TRACKS: The choice is yours.

CONTACT: Scott Bergstein 310.589.1515

AGARTHA



ALBUM: *Rain Of Mercy*

LABEL: Fearless Music (001)

Fearless Music is the result of the vision and sweat of two Bosnian emigrants. Their first release is *Rain Of Mercy* by Agarth. The ensemble was founded by Boro Vukadinovic and Zoran Todorovic, both

Bosnia-born, who now reside in Los Angeles. They continue with the spirit of projects like Enigma and Deep Forest by taking inspiration from music and cultures from around the globe and adding just enough modern productionality to give it commercial appeal. Agarth's music is inspirational, all-encompassing and genuine. Five percent of the profits from the sales of *Rain Of Mercy* will go to UNICEF and their efforts to help children in war-torn countries—in this case, Bosnia.

SUGGESTED TRACKS: "Crossing"; "2nd Tribe."

CONTACT: Promotion 310.289.8116

CHEIKH LO



ALBUM: *Ne La Thiass*

LABEL: World Circuit/Nonesuch (79471)

Atlantic/Nonesuch has recently inked a deal with World Circuit Records. Some of the first few releases under the new deal are simply killer. The first is by Cheikh Lo, a young West African

artist who is on the verge of busting wide open, not only in his native country of Senegal, but also around the world. The album was produced by Youssou N'Dour in his own studio in Dakar, and has a lovely blend of African rhythms and instrumentation along with jazz, Cuban and Spanish influences. Those in the know are saying that Lo's *Ne La Thiass* is the world music album of the year. *The London Times* says, "The effect on first listening is positively spine-tingling—and it gets better with every play."

SUGGESTED TRACKS: "Boul di Tagale"; the title track.

CONTACT: Erica Linderholm 212.707.2263 (erica_linderholm@wmg.com)

RADIO TARIFA



ALBUM: *Rumba Argelina*

LABEL: World Circuit/Nonesuch (79472)

The second album in the current set of World Circuit releases is Radio Tarifa. This nine-piece band takes their name from Cape Tarifa, the southernmost tip of Spain and the closest

point to Africa. The ensemble is a creation of percussionist Fain Sanchez Duenez, whose fascination with early Mediterranean modal music inspired a recording project that brought a diverse, international group of musicians together in 1994. Reflecting its multi-cultural personnel, the musicians played a combination of early and contemporary indigenous instruments. The naturalness of the project quickly led to a musical entity that is now known as Radio Tarifa. Since then, they've taken their brand of Medieval-Arabic-Flamenco style of music around the world several times.

SUGGESTED TRACKS: The title track; "Manana."

CONTACT: Erica Linderholm 212.707.2263 (erica_linderholm@wmg.com)

OUMOU SANGARE



ALBUM: *Worotan*

LABEL: World Circuit/Nonesuch (79470)

The third, and perhaps most exciting of the current World Circuit releases, is by the young and extremely talented vocalist Oumou Sangare who's currently West Africa's biggest star—

she's known as "The Madonna of Mali." The beauty of her music lies in her dedication to the traditional styles on which she was raised and the minimal amount of Western influence she's allowed into her sound. And in her voice, which is both fresh and ancient at the same time. On *Worotan*, Sangare is accompanied by traditional African acoustic sounds and rich vocal layers. Sangare is also politically active, speaking out both through her music and in rallies for urgent women's issues in her homeland.

SUGGESTED TRACKS: The title track; "N'Guatu."

CONTACT: Erica Linderholm 212.707.2263 (erica_linderholm@wmg.com)

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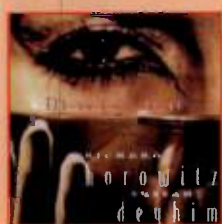
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RICHARD HOROWITZ & SUSSAN DEYHIM



ALBUM: *Majoun*
LABEL: Sony Classical (62721)
Majoun (which is Persian for "love potion") is an intoxicating, sensual musical journey which combines Western pop, Middle Eastern and North African musical styles with a touch of classical sensibility. It's the creation of film music composer

Richard Horowitz and composer/vocalist Sussan Deyhim. The two have collaborated together on many film, dance and musical projects in the past including the groundbreaking release *Azax Attra: Desert Equations*. For *Majoun*, they were joined by some unlikely musicians—Little Axe guitarist Skip McDonald, Tackhead drummer Keith LeBlanc and Living Colour bassist Doug Wimbish, as well as World Music specialist Jaron Lanier and members of the Moroccan National Radio and Television Orchestra.

SUGGESTED TRACKS: The title track; "Kye Kye."
CONTACT: Alex Miller 212.833.8000

VARIOUS ARTISTS



ALBUM: *Glitters Is Gold*
LABEL: All Saints/Thirsty Ear (60312)

Glitters Is Gold follows on the success of the last two All Saints compilation CDs and includes exclusive-to-the-record tracks, new works or tracks from recently released albums by five All Saints artists: there

are two tracks each from Jah Wobble's *The Inspiration Of William Blake*, Roger Eno's *Swimming*, Harold Budd's *Luxa*, Brian Eno's *Today On Earth*, Kate St. John's *Untitled* and Biosphere's *Substrate*. Those represented on this disc are all acknowledged masters of the electronica/experimental music genres. One pass through the disc and you'll understand why they are still vibrant creators.

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

MERL SANDERS



ALBUM: *Fiesta Amazonica*
LABEL: Sumertone (2183)
 You may be familiar with Merl Sanders from his many national tours and recordings, or perhaps you've become aware of him as a member of the extended Grateful Dead family and a frequent collaborator with Jerry Garcia—

Garcia worked closely with him for his *Blues From The Rainforest* project, which helped to redefine New Age music for the 90s. *Fiesta Amazonica* takes the influences of South American and Latin music, and places them within a jazz-flavored framework. Guest musicians on the disc include Bob Weir, Rob Wasserman, Bill Kreutzman and Garcia, along with Sanders' Rainforest Band. There's also an appearance by Bulgarian vocalist Mariana.

SUGGESTED TRACKS: "Nostalgia For Jerome"; "Dance Of The Dolphins."
CONTACT: Carol Caffin 914.722.0476

LOVE SPIRALS DOWNWARD



ALBUM: *Ever*
LABEL: Projekt (071)
 Comprised of keyboardist/guitarist Ryan Lum and vocalist Suzanne Perry, Love Spirals Downward create swirling, misty soundscapes that rely heavily on cryptic melodies, graceful keyboards and ethereal vocals.

They're from Los Angeles and have been methodically developing a solid following in many regions of the country and elsewhere, such as in Mexico City and a couple of European cities, via two earlier releases, *Idylls* and *Ardor*. The atmospheric sound of Love Spirals Downward will quickly remind you of bands who find their home on labels such as 4AD, but they do have a style that sets them apart. *Ever* is the duo's third effort.

SUGGESTED TRACKS: "El Pedregal"; "Madras."
CONTACT: Lisa Feuer 312.913.9160

JENIFER SMITH



ALBUM: *Code Mesa*
LABEL: Point (534947)
 No matter how versed or experienced your listening ears may be, I guarantee you aren't fully ready for *Code Mesa*, the debut effort by adventurous vocalist Jenifer Smith. Her background is mainly from dance, an area where expression is

often more personal and mysterious than in most other arts. Smith began her journey with music 10 years ago, but credits Pnadiit Prah Nath, an Indian master teacher, as being the major influence in bringing her sound into focus. The music she creates is hard to define; it has the power of Celtic chanting, the complexity of Middle Eastern tonalities and the freedom of New Age, but it surpasses all of these as it reaches deeper into the ancient allure music has had on the human race.

SUGGESTED TRACKS: "Looking For Sleep"; "Bodycount."
CONTACT: Randy Dry 212.333.8314

LVX NOVA



ALBUM: *LVX Nova*
LABEL: Miramar (2309)
 Hailing from Tampa, FL, LVX Nova—guitarist Bobby DeVito and keyboardist/programmer Mike Meengs—take the ambient-rich musical approach of electronica and spice it up with more straightforward blues/rock guitar soloing. The result is

enlightening, entertaining and *totally* progressive. The band has built an incredible following throughout the world, mainly through an impressive amount of underground press and via the Internet. Their musical concept originated as a college thesis project for DeVito and has slowly evolved into a complete enterprise, with DeVito and Meengs becoming increasingly in demand to do remixing chores for many European artists.

SUGGESTED TRACKS: "S-Love"; "Ghanian Sunset."
CONTACT: Promotion 206.284.4700

THE SUBJAZZ PROXY with GERALD WIGGINS



ALBUM: *Autumn Somewhere*
LABEL: Lucid/Resist (10497)
 The legendary pianist Gerald Wiggins has joined forces with The Subjazz Proxy—Graham Berry (trumpet, trombone, sax, flute), Bobby Brenton (drums, percussion) and Kevin Keller (bass)—bringing old and new schools together in an entirely

entrancing and satisfying excursion into bop. With get-down grooves, blue sonics and lean melodies, the foursome start down a road blazed by such greats as Benny Carter, Dizzy Gillespie and Sweets Edison, but it isn't long before they begin exploring less-traveled side paths. As the Subjazz owner puts it, "This is the sound of Subjazz—sparse, urban, esoteric, introspective and groove-obsessed."

SUGGESTED TRACKS: "Three Bags Full"; "Black Panda."
CONTACT: Patti Gonnoud 310.252.3805

GABRIELLE ROTH & THE MIRRORS



ALBUM: *Zone Unknown*
LABEL: Raven (5971)
 Throughout Europe Gabrielle Roth is considered a teacher and a rave goddess. In essence, she is the only American woman creating authentic ambient-tribal music and she's been at it for over 20 years! Roth is also the founder of The Moving Center (a

dance studio), and is the author of the best-selling book, *Maps To Ecstasy*, and the soon-to-be-published *Sweat Your Prayers*. For many years she expressed her musical voice as a member of the Five Rhythms before her solo efforts with The Mirrors—*Zone Unknown* is the ensemble's 10th effort. To Roth, rhythm is everything; any other instrumentation on the disc is meant to complement the percussive nature of her music.

SUGGESTED TRACKS: "Jamu"; "Downtown."
CONTACT: Robert Neuman 303.813.1179

CRIARA



ALBUM: *Behind The Sky*
LABEL: Metro Blue (55736)
 Criara is a song, a language, a group and spirited musical experience that takes the listener into the futurist world of ambient (tempered by a pinch of trip-hop), while at the same time firmly grounding him or her with the deep roots of culture-based

World Music. The masterminds behind this project are soundtrack composer/keyboardist Frank Ferrucci and sound designer/producer Scott Lehrer. They joined forces in late 1995 with an open mind about the creative direction for the project, and as Lehrer puts it, "Frank and I started by putting together styles we were influenced by and familiar with, and then let the album develop. What we've come up with is something that doesn't fit any category."

SUGGESTED TRACKS: The title track; "Hand Of Awakening."
CONTACT: Promotion 212.492.5300

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radio soapbox

KBHR

Big Bear, California

• **Rick Herrick/Program Director**

First, let us say "thank you" to *totallyadult* for adding KBHR 93.3 FM to your family as you enter your second year. Already we have seen the benefits of reporting our playlist to *totallyadult* with a welcome barrage of packages and phone calls. Just a two-hour drive, or 20 minute flight, from both Los Angeles and San Diego, Big Bear Lake has become the Aspen of Southern California, catering to well over 200,000 visitors each weekend. With fishing, boating and biking in the summer and skiing and snowboarding in the winter—our market attracts listeners of all ages and we have developed a format ideal for our audience: "Free Range Radio."

A Triple-A format interspersed with classic rock, blues and alternative music from the 60s through the 80s, "Free Range Radio" is able to garner a large portion of the available listening audience. Incorporating our format with state-of-the-art digital technology, top-of-the-line management and the best staff in the country—KBHR is headed in the right direction for the next century.

KBZD

Amarillo, Texas

• **Kip Frazer/Operations Manager**

Where is Adult Rock going? The fastest growing music category has nowhere to go but up, up and away. If my station were located in a large metro area, we'd be blowing the roof off of the Classic and Hard Rock competition. However, living in the conservative Bible belt Southwest, with a "we don't like to try new things"-attitude, we realize we have a long road to haul. But we will only give up over my broken, bloody, dead body! The broadness of A3, Triple-A, Adult Rock is a Catch-22 of sorts—and the sorting of what *will* or *will not* be played at each individual station is the real test. We've become a musical education system and as soon as the students remember how much fun school can be, this market is mine.

• **Denise Spiser/Music Director**

I see the Adult Rock format as the AOR of the future, meaning that the format is so broad, along with such a big artist crossover, that just about anything goes. It's just up to the PD's and MD's tastes, and of course the market acceptance of it all. The Adult Rock format is catching on. When you consider

the geographical location of Amarillo, a lot of the music we play is unfamiliar to the majority of listeners, so we've become more of an educational medium for young and old alike. I think the format should try to break more artists and claim them as their own.

KFXD

Boise, Idaho

• **Kevin Welch/Program Director**

The Good of the format? Definitely the music. No other format breaks the artists, gets behind the artists, takes the chances or educates the listeners as much as AAA, in my opinion. In too many formats, an artist has to have a huge BDS, huge SoundScan, superior arena test results and low burn factor before stations will add the tune.

The Bad and The Ugly? I guess it's really more, "The Frustrating." I think Adult Rock receives more CDs from artists that simply have no business being on Adult Rock stations. Obviously, stations in separate markets pick and choose carefully and play the right records for their areas, but what other format receives CDs from Johnny Cash, Foo Fighters, Vangelis and 38 Special all by companies that firmly believe these artists' songs are the "perfect fit" for your station? This is by no means meant to be a slam to the artists or the labels, it is meant as an example of the plethora of wide-ranging talents and styles that are delivered to Adult Rock stations because no one seems to be able to define "Adult Rock." In fact, is it "Adult Rock," "Adult Album Alternative," "Mature Listening," or what?

I'm in the format, I like the format, so (objectively) I see the format conquering the world. I still think it's too early to predict what the future holds for Adult Rock. There is obviously an audience there—a strong vertical of highly educated, high income listeners—whose interests lie with the music Adult Rock delivers. As long as Adult Rock continues to evolve and adjust with the listening trends, I can't see the format becoming anything but a more integral part of listeners' lives.

Most of all, I think Adult Rock is an excellent alternative to what's out there. Look at the artists that make up this format: Bonnie Raitt (sells millions of albums, has many Grammys), Jimmy Buffett (sells millions of albums, tours as one of the biggest grossing shows nationally), Lyle Lovett (sells millions of albums, Grammy

recipient), etc... There's someone out there throwing lots of money at these artists. In fact, there are LOTS of someones. And they're listening to Adult Rock. I didn't see too many CHRs, ACs, Country stations, Urban stations, AORs or Alternative stations getting on the new Lyle Lovett (or Jimmy Buffett). In the past, these people got their fix of these artists in one place. Record stores. Thank God for Adult Rock. If you play it, they will come.

KIWR

Omaha, Nebraska

• **Bill Stewart/Program Director**

Running an Adult Rock/AAA/Progressive station has been, to say the least, a challenge. Being the "little public radio station" going up against a big heritage AOR, an Alternative with seemingly bottomless pockets, and a Modern AC who cherry-pick our playlist makes it very easy in a positioning standpoint to "lose your way." It also makes it exciting to see that other programmers down the road see the potential that we know is already there (what "Edge" station would have played Jewel in 1995?).

The future of Adult Rock is very bright. I see it running a course similar to Alternative in the early 90s. We are on the "verge of coolness" now, especially with many of our core artists (Jewel, The Wallflowers, Paula Cole, etc.) being embraced by most of the rock/pop formats. As long as we stick to our guns (the music as a whole and station the stationality) the cross-exposure of our artists will help us rather than hinder us. We also have to remember (and this is what the Modern ACs seem to forget) that you have to have a stack of artists that you *own* (John Hiatt, Nil Lara, Ani DiFranco). The Jewels and Wallflowers bring them in. The John Hiatts and the Nil Laras bring them back. We should begin to see major gains in shares held, stations in the format, etc....in about a year.

The format, however, needs to get as much exposure as it can. What we've found, in Omaha, is that when we expose someone new to the station, we usually keep them. It's a great format. We all know that. We just need to make everyone else aware of it.

radio soapbox

KKQQ

Brookings, South Dakota

• Dan Fullick/Program Director

Where are we going and how are we going to get there? Well, I can say in my very small, non-rated market, that KKQQ is growing every month and sales revenue is up over 30 percent, one year after changing format from satellite serviced Classic Rock. Our promotions are working, and that tells me that not only are the people listening to KKQQ, they are also paying attention to what our announcers have to say. So, despite the fact that I have no Arbitron numbers to prove our listenership, people must be listening or no one would show up for our events.

I've made this format work in this small market by using classic library and core artists to attract the older end of our demographic while introducing new artists that fit the mix and attract a share of the younger listeners. We familiarize our older listeners with the new artists by actually using the information in the biographies, so please keep sending them. This is hardly

original or rocket science, I know, but it's working. The owners were somewhat skeptical as were the salespeople, but I and a few others, were trusted with the job of turning KKQQ into a profitable station.

In this small market, a narrow niche format would not pay the bills, so we program for a broad diverse group of people, and Adult Rock has worked like a charm. Every week I get a stack of music with a huge variety of sounds: rock, folk, modern, heritage, whatever. KKQQ stresses variety, without schizophrenia. We get requests that run the gamut, so I know we are succeeding in attracting the wide group of listeners that we need and promised to the owners.

Simply put: Big visible promotions, musical variety and making the new seem familiar.

KLRQ

Independence, Missouri

• Steve Stevens/Program Director

I feel we have the format that most 25-44 year olds are after. We need to give them what they want: classics they know and love,

plus the best new material. There are a ton of cross-over hits and we need to claim our artists. This way, our listeners know we play these artists and we played them long before CHR, AC, whatever.

As for radio in general, I'm sick and tired of hearing about consolidation, monopoly, duopoly, Arbitron, etc...to me, this stuff is not all that important. It's just an additional factor in the same ol' game. Let's get back to the real issue..."The Music!" I want to read in the trades about how to create a winning radio station, not who just bought who. Tell me and teach me. Don't bitch and moan! I feel the record industry needs to pay a little more attention to the smaller markets. We are selling records and breaking artists, give us some of the promotional dollars that you spend with the larger markets after we have created a hit that they can play!

KLRQ is on the verge of being very successful. I am very proud to be a part of what is happening here. We are starting to see the pieces fall into place and it's

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radio soapbox

exciting. Soon we will be live on the Web; this excites me and scares me. It's the way of the future and we are going to run with it.

In closing, Adult Rock is real, it's needed and it's wanted! Let's give 'em the best we can!

KMTT

Seattle, Washington

• **Dean Carlson/Music Director**

Be focused and have presence in your market. That's my mission statement for 1997, a year that's turning out to be another strong one, for our format and our core artists. With the success of the "H.O.R.D.E. Tour" and the "Lilith Fair," it's clear to me that our music has become more mainstream and is currently very hot.

The challenge now, is to create and maintain an "identity," so we can differentiate ourselves from our (imitators) competitors. This identity should speak directly to our demo and should be unique to our market.

Now that many of our signature artists

(Dave Matthews Band, Shawn Colvin) have crossed over, we should capitalize on our "musical variety," to set us apart from the pack. I see the format, as a whole, moving a bit more toward the center, incorporating elements heard on mainstream AOR. If we're gonna own the older rock demo, we should be blues-based and not be afraid to play album tracks. It's great to play hits, but the artist's image should appeal to our core.

Here at "The Mountain," we've received a strong and authentic reaction to artists like Jonny Lang, Fiona Apple and Ben Harper. Even R&B leaning records like Jamiroquai and Me'Shell NdegeOcello get a positive response from adults. It's an interesting time for music right now and I think the public is hungry for something new...and we're just the right format to give it to them!

KROK

DeRidder, Louisiana

• **Sandy Edwards/Music Director**

Greetings from the heart of Louisiana! Here at "The Wave," we've undergone a few internal adjustments in the last few months. But at last the dust has settled and KROK is sounding better than ever, what with great new artists like Ben Harper, Dar Williams and Neal Coby offering up such strong material. These seem like the kinds of artists with the depth to really define Triple-A: thoughtful, melodic and above all *interesting!* When you can listen to an entire record where each track has a different feel to it, it's truly exciting.

At KROK, we have a somewhat alternative flavor—for instance, Sugar Ray and Reel Big Fish are working well for us. Major developments are in the works for us and we're looking forward to announcing them soon! Meanwhile, the station sounds great and word on the streets is positive in the extreme. I'm finally working for a station that I would listen to if I were not in the business.

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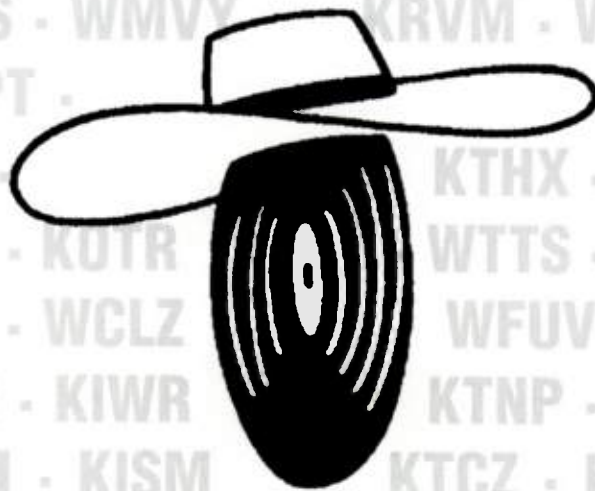
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radio soapbox

KRXS

Phoenix, Arizona

• John Libynski/Program Director

Have you noticed that more and more people are buying multi-CD decks for their homes and vehicles? Every time that happens, radio has lost another listener. The repetition combined with the boring music and boring liner-card DJs on the radio is just fueling our demise.

Now what can we do to stop this? Let's get busy! Get rid of the "14 In A Row" and "Quality Rock" liners (what the hell is quality rock anyway?). Develop an aggressive attitude! Forget about research (you already know what that's going to tell you) and begin using your ears to select music that fits sonically with your format. Go back to the closet and listen to those CDs and get some fresh product on the air; your listeners will love you for trying something new. Treat your listeners as if they have brains. Remember that we are human beings with emotions and we've already been hyped to the max. And last but not least, always be polite to your listeners. Being polite will exude a vibration

that will encourage your listeners to come back again and again. As Elvis Costello said, "radio is a sound salvation." Go back and listen to that one and you'll see what I mean.

KTAO

Taos, New Mexico

• Brad Hockmeyer/Program Director

Any comments I would make about the format concern the trend toward tightening the playlist and short-sheeting the listener's intelligence. Most of the "Progressive" commercial stations I hear sound processed and predictable, and while that may satisfy the owner's bottom line, it strikes me as a format I wouldn't want to be a part of.

KTAO has been an Album Adult Rock station since 1982 and our approach has always been to provide the listener with the "best" music we can get our hands on. Whether or not that music is on a major label or by an established artist is irrelevant. It isn't even necessary for it to be a "rock" record. You'll hear blues, reggae, soul, country, oldies...you name it. We have a

quote from Nanci Griffith on the control room wall: "The thing I like about not only Irish radio but European radio in general is that they're not on any particular format, so that back to back you could hear U2 and Nanci Griffith and The Everly Brothers. That's the way radio used to be in the States, you heard everything on the same station."

Obviously, the challenge is in the packaging but, hey, what are you paying your staff for? Creativity sounds like a good job requirement to me!

KXPK

Denver, Colorado

• Gary Schoenwetter/Program Director

Adult Rock radio is poised to become a format that defies charts and a national sensibility and truly serves a local audience. There are so many nuances to the stations categorized as "Adult Rock" that both artists and owners should see a bright future. Quality artists should have the confidence that in some corner of the United States there is a radio station that will support their music. Owners

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radio soapbox

should have confidence that the programmers are finding new and different, market specific, ways to appeal to "the money demo."

WAPS

Akron, Ohio

• William Gruber/Program Director

In 1987, WAPS became a fledgling Alternative station. With no budget and a poor signal we managed to attract the upscale, trendy, musically savvy audience of that format in that era. In the early 90s, grunge became all the rage, and the Alternative music audience began to blur with the hard rock and metal audience—not the best demographic for a public radio station increasingly dependent on listener and community dollars to stay afloat.

To counter this quality demographic erosion, WAPS began an evolution toward what was then known as "Triple-A" in early 1993. We did it slowly, over the course of 18 months, so as to acclimate our upper-demo Alternative core to the more acoustic flavor the station was taking on, while reaching out to new listeners with Triple-A tastes. Then a funny thing

happened on the way to "Triple-A." In the fall of 1994, one respected trade magazine dropped WAPS as an Alternative reporter because our chart had become, admittedly, a Triple-A chart. But, that very same trade magazine's "Triple-A" department denied WAPS reporting status because they felt we were still "too Alternative." They went on to cite a few artists in our rotation that they felt were still a bit too left-leaning for their view of the Triple-A format. Within a year or two, though, as both the format and WAPS evolved, we were asked to report to that trade's "Triple-A" chart, after all. Fine and dandy.

Flash forward to the summer of 1997. WAPS has grown and prospered as we've stayed the Adult Rock course. Much of our audience, and, subsequently, our music library, continues to come from an Alternative rather than a classic heritage.

Yet, I find myself increasingly at odds with the tone and texture of much of what's being foisted upon this format by record companies using the Adult Rock format simply as a launching pad for songs and artists that are blatantly and obviously Alternative. With much

of the Alternative Radio format in a ratings crisis, vigilante tactics are the mode of the day, I suppose.

Everyone talks of Adult Rock stations "breaking, then owning artists." I'm all in favor of that, and, there are dozens of appropriate career-launching success stories to this format's credit. But, an Adult station's credibility can be damaged when you start pounding the same trite formula flavors of the month that have jeopardized the integrity of much of the Alternative format. We should learn from the documented errors of their ways, right?

For stations that use catch phrases such as "Musical Integrity" to sell themselves to listeners (and advertisers), try to remember that guiding principle. Ours is still a smaller-but-smarter-than-average audience, and winning them back is hard to do once you've violated that musical trust and bond. Most every other station in your market has done that already, that's why this quality cluster of listeners turns to the Adult Rock stations with an almost religious zeal. Honor that, stay the course, and let the rest of the radio and record industry get their acts together.

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radio soapbox

WBOS

Boston, Massachusetts

• **Jim Herron/Program Director**

Only the strong survive...so what's new, that's radio! Most "Adult Rock" stations have matured over the years, making the necessary adjustments to grab the largest share of the audience. Many of the "originators" may look and sound a little different today, but in most cases they're more successful overall. That's good for us all! In Boston, the format proved strong enough to "spin-off" into several variations, i.e. "Modern AC," "Progressive," etc. In many of the larger markets, there's room enough for two or three variations of Adult Rock. A good signal, marketing and promotion excellence, playing the hits, keeping your listeners' opinions paramount, employing great radio techniques, the use of common sense and working "hand in glove" with the music community should help to fuel a successful Adult Rock station.

WFHB

Bloomington, Indiana

• **Jim Manion/Program Director**

View from the Non-Com trenches in Indiana, here's my \$.02 worth.

The Good: An adventurous and eclectic approach to mixing the music of a diverse range of artists can still be found on the FM dial in most cities.

The Bad: The move towards "singles" (we never add them) and clueless marketing for the sake of marketing, product for the sake of product.

The Ugly: Playlists and segues determined by software, especially at Non-Coms.

The Mixed Blessing: Being the only place where airplay for many artists is even remotely possible, while much of commercial FM paradigm-shifts to tighter playlist control by consultants.

I see the Adult Rock format going the way of all stale radio formats if the singles game takes over, and if it doesn't get more eclectic (blues, roots, jazz, World, reggae, modern-pop, insurgent country, electronica,

etc.). Also, the format could do itself a favor by giving more programming decisions to the individual music programmers who know their music and their community.

WFHB is the only listener-supported community FM station in Indiana. We've been on the air almost five years. Our pledge-drive figures double every six months with each membership drive. We're getting an amazing mix of music on the air and our eclectic, college-town community loves it! Check out our Web site at: www.wfhb.org for a detailed look at our program schedule.

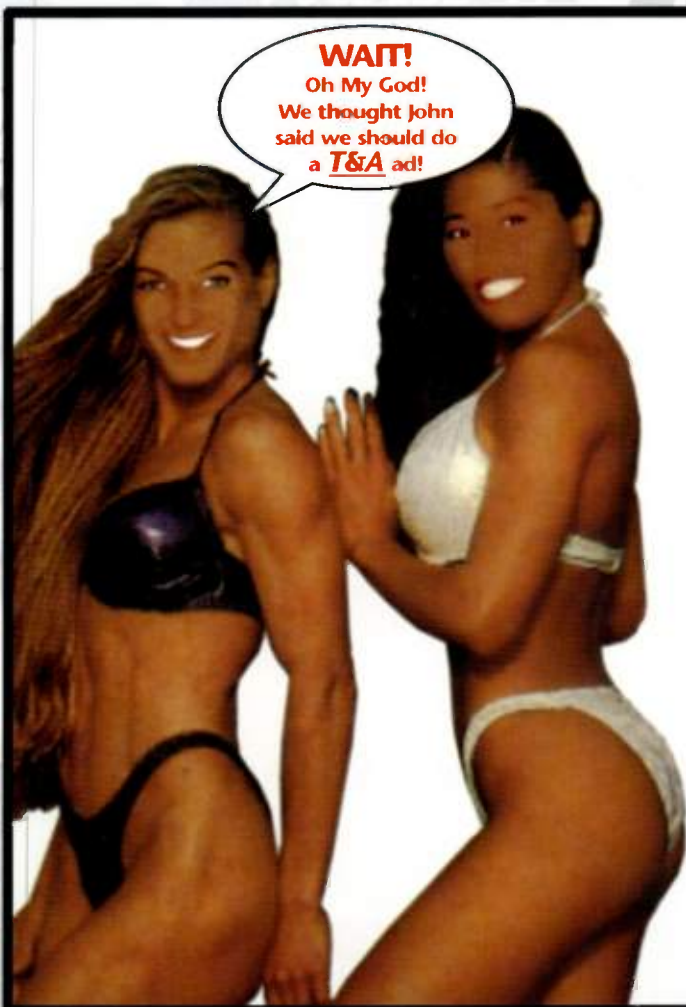
WFPK

Louisville, Kentucky

• **Leslie Stewart/Program Director**

Hmmm...the good, the bad and the ugly, eh?

The Good: Well, I think it's a wonderful thing that public radio is finally being noticed by the major labels as a way to truly break artists, not just as a way to "warm them up" for other formats (indie labels have known this for years). With a few notable exceptions,



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radio soapbox

the Non-Com playlists I read every week are far more diverse and more interesting than the majority of commercial playlists, which seem to be pretty much just glorified AOR.

I also appreciate the fact that promoters are no longer looking at A-3 as a dumping ground for projects they don't know what else to do with. This seemed to be a problem early on, but I think as we've established ourselves as a format, it seems to have resolved itself.

The Bad: I don't have time to listen to all the great stuff coming my way!

The Ugly: Stop pressing me to add singles! It's an *album* format, dammit!

WHFC

Harford, Maryland

• John Fahres/Program Director

Adult Rock radio has the ability to be more than just an outlet for tried-and-true artists. What amazes me as I travel around the country and listen to this type of radio is the lack of local music involvement in Adult Rock radio. Why not have local music as a regular part of your daily music rotation, instead of just one night a week? You might be surprised at the listener response you get. A lot of locals, as we've seen in the Baltimore/DC/Philadelphia area, will go national; if not to crossover formats, then at least to other Adult Rock stations in the country. WHFC FM has seen great music emerge from the area lately, such as Kyf Brewer, Love Riot, Emmet Swimming, Eddie From Ohio, The Badlees, Huffamoose, Jimmie's Chicken Shack, Lisa Cerbone...the list goes on and on. Think about it. We've had a lot of success with this, maybe you will, too.

WNCS

Burlington, Vermont

• Jody Petersen/Music Director

The numbers games are getting to me a little bit. Everyone wants to be "most added." Then when a record is added, the pressure to increase the number of spins increases. The number of labels calling with many projects has increased. The number of independents calling with laundry lists has increased. The number of people in this format who'll add records for goodies is going up—a sad trend that totally contaminates the integrity of the Adult Rock format as a whole. There's a certain desperation in getting adds these days because there is so much to choose from. As money and power continue to influence these choices more and more, I'm afraid the Adult Rock format is in danger of becoming a bunch of little franchises devoid of the essence of uniqueness they began with.

WRLT

Nashville, Tennessee

• Jessie Scott/Program Director

Help! The chart is becoming hopelessly gridlocked. There is NO consensus when there are three kinds of reporters with different demographic agendas and different speeds of adding and dropping records. It's a shame when heritage artists like John Hiatt, Paul McCartney and Boz Scaggs can't get to the top of the Adult chart! Move the Alternative leaning stations to the Alternative chart! Move the Modern ACs to Hot AC! Give us a common Adult Rock vision!

WVOD

Dare County, North Carolina

• Matt Cooper/Program Director

To me, the Adult Rock format seems to be coming of age. There is a huge amount of good quality music out there now. The only thing that bothers me is that some labels and promoters seem to be trying to push things in too much of a Country or Americana direction. If people want that much twang, there are plenty of Country stations around. Let's keep the Rock in Adult Rock.

WXRT

Chicago, Illinois

• Patty Martin/Music Director

I see *smart* Adult Rock stations thriving and being a prime buy for advertisers. The demo is ideal, and stations that are smart enough to grow their audience, ratings and revenues will prosper. That means listening less to the industry and more to your individual marketplace. What works for one station won't necessarily work for another, but you need to really know your market to identify that. Always do what's right for your station, and resist the pressure of those whose goals are different from yours.

Musically...be picky. Play the BEST stuff. There is often a lot of music on the Adult Rock chart that just isn't that good. It's the lemming effect. Just because it charts doesn't mean it's great. And even if it's great, it might not be right for your station.

I suspect many labels are using this "format" as a clearing house for mediocre product, and we're letting them. Don't get me wrong, there is some really good music

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radio soapbox

being released. At 'XRT, we don't have enough room for all the stuff we want to play. But overall, the mediocrity level is pretty high.

And hey, let's get away from this single mentality. As I recall, one of the main elements distinguishing this format from the others was that it would not be singles-driven. What happened? What happened is that labels understand singles and chart numbers. And again, the labels have dictated the direction of a format. Artist development is less of a priority than it once was. One-hit-wonders are thriving at other formats. Let's not let that happen with Adult Rock. At 'XRT we are artist-driven. We want to find and *break* artists that make sense for us and our audience. Those acts need to have some depth, not just one song that sort of fits what we do. And for us to really support something, it really has to be good. Mediocre music doesn't inspire passion in your audience, staff, advertisers or diary-keepers. A combination of passion and wisdom will bring success to the individual stations which in turn brings success to the format at large.

OK, I'll get off my soapbox now. Thanks.

Dish-CD

Nationwide

• Tom Killorin/Program Director

The Good? This format, warts and all, is an annuity that is beginning to mature.

The Bad? Fear and loathing—the clock is ticking.

The Ugly? Little or no attention is being paid to the burgeoning blues, reggae and international music scene.

Where are we all headed? Some will float, some will Pop, some will Alt-Pop, some will Classic Rock, some will 80s, some will Rock/Alt, some will Mod Rock, some will American Root, some will Progress, one will XRT, one will XPN, one will Oink and someone will pioneer the first blues-based Adult Rock format.

Realize this is your time, and good work takes time.

Constantine Consulting

Nationwide

• Dennis Constantine

Adult Rock radio is stronger than ever before. Twice a year, the Interep company releases a list of formats, and gives each a corresponding national rating. The news is good for Adult Rock. While the Hot/Modern AC format are down 2.9 to 2.6, Adult Rock has a sizable increase in share from 2.5 to 3.0. This format is healthy. There are now over 150 Adult Rock radio stations in the US. The programmers of many of these stations are passionate about what they do. They have a cause and a mission for their station. This enthusiasm comes across on the air and draws people into the station. The same can be said about the people working Adult Rock at the labels and trades. These people care a lot about music, which is becoming rarer in this business. At many other formats, programmers don't even listen to music. They look at charts and research, and see what kinds of favors they can get by adding a song.

Here's the challenge for Adult Rock programmers: A radio station can only play around 12 songs an hour. There is pressure from some record people to increase "spins." To do this, one of two things must happen: 1) the station keeps its hourly ratio of currents to gold the same and cuts the size of its current list; or 2) the station increases the percentage of currents in the mix, and eliminates some of the gold and spice positions in an hour.

If a station chooses the first option, the list is shorter which makes it harder to go out on a limb on a new song. If the second option is chosen, the station loses a lot of the flavor that comes from the library, and the comfort that comes from the familiar songs. Either option jeopardizes part of the mission statement of Adult Rock Radio. For a listener, the station becomes less unique and more like the other stations on the dial.

It's true, there are benefits to spinning songs more often. It helps new songs become familiar. However, it takes at least six months of constant repetition for many adults to begin to recognize a song. Remember, adults are busy and listen passively to the radio. Many stations think that spinning a song 100 times makes it familiar. If you use reach and frequency calculations, you'll find that it takes closer to

a thousand spins before a song is heard enough to be considered familiar.

Adult Rock radio stations need to stand out from the crowd. Make the song-to-song mix the most important aspect of your station. It's what listeners hear when they tune in. Keep the music balanced, with familiar and unfamiliar elements, with old and new, and with different styles. Set realistic goals for your station. Realize that there is a certain type of person that will enjoy an Adult Rock station. Find out who that person is, and create a station this person will be passionate about. Make these people your evangelists. Remember, word-of-mouth is the most powerful form of marketing.

Here's a dreaded sports analogy: There are some people who are big fans of hockey. They are a smaller universe of people, but they attend games and support the hockey teams in their city. There are many other people who just don't understand the game. These are not the people the hockey teams should appeal to. The teams go after the hockey fans. Don't dilute your unique radio station trying to appeal to people who will never support you. Find the people who will appreciate a radio station that is adult, intelligent, forward-thinking, and different. Make these people your focus. The overall numbers might be smaller than the CHR station, but these people will be loyal, will listen longer, and will support your advertisers. That's the bottom line!

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CHUCKLEHEAD STRIKES

RICK AND ADAM HAVE A SLEEP-OVER.

Rick says to Adam, "I'm gonna stay up late so I'll fall asleep in Sunday School tomorrow." The next day Rick falls asleep in Sunday School. The Sunday school teacher asks, "Who is our Lord and savior?" So Adam pokes Rick with his pencil and Rick shouts, "Oh My God!" The teacher says, "Nice job, Rick!" Next she asks, "Who died on the cross for us?" So Adam pokes Rick with his pencil and Rick groggily exclaims, "Jesus Christ!" "Good!", the teacher says. Next the teacher asks, "What did Eve say to Adam after they had all their children?" Again, Adam pokes Rick with the pencil and Rick screams, "Adam, if you poke me with that thing one more time I'm gonna take it and break it in half!"

ORIGINAL VERSION

The ant works hard in the withering heat all summer long, building his house and laying up supplies for the winter. The grasshopper thinks the ant's a fool and laughs and dances and plays the summer away. Come winter, the ant is warm and well-fed. The grasshopper has no food or shelter so he dies out in the cold.

MODERN AMERICAN VERSION

Come winter, the shivering grasshopper calls a press conference and demands to know why the ant should be allowed to be warm and well-fed while others are cold and starving. CBS, NBC and ABC show up to provide pictures of the shivering grasshopper next to video of the ant in his comfortable home with a table filled with food. America is stunned by the sharp contrast. How can it be that, in a country of such wealth, this poor grasshopper is allowed to suffer so?

Then a representative of the NAOGB (The National Association Of Green Bugs) shows up on "Nightline" and charges the ant with "green bias," and makes the case that the grasshopper is the victim of 30 million years of greenism. Kermit the Frog appears on Oprah with the grasshopper, and everybody cries when he sings, "It's not easy being green." Bill and Hillary Clinton make a special guest appearance on the CBS Evening News to tell a concerned Dan Rather that they will do everything they can for the grasshopper who has been denied the prosperity he deserves by those who benefited unfairly during the Reagan summers, or as Bill refers to it, the "Temperatures of the 80s." Richard Gephardt exclaims in an interview with Peter Jennings that the ant has gotten rich off the back of the grasshopper, and calls for an immediate tax hike on the ant to make him pay his "fair share." Finally, the EEOC drafts the "Economic Equity and Anti-Greenism Act," retroactive to the beginning of the summer. The ant is fined for failing to hire a proportionate number of green bugs and, having nothing left to pay his retroactive taxes, his home is confiscated by the government. Hillary gets her old law firm to represent the grasshopper in a defamation suit against the ant, and the case is tried before a panel of federal judges that Bill appointed from a list of single-parent welfare moms who can only hear cases on Thursdays between 1:30 and 3pm when there are no talk shows scheduled. The ant loses the case. The story ends as we see the grasshopper finishing up the last bits of the ant's food while the government house he's in, which just happens to be the ant's old house, crumbles around him since he doesn't know how to maintain it. The ant has disappeared in the snow. And on the TV, which the grasshopper bought by selling most of the ant's food, they are showing Bill Clinton

standing before a wildly applauding group of Democrats announcing that a new era of "fairness" has dawned in America.



A GUY IS AT THE PEARLY GATES,

waiting to be admitted, while Saint Peter is leafing through his Big Book to see if the guy is worthy of entering. Saint Peter goes through the book several times, furrows his brow, and says to the guy, "You know, I can't see that you did anything really good in your life, but you never did anything bad either. Tell you what, if you can tell me of one REALLY good deed that you did in your life, you're in." The guy thinks for a moment and says, "Yeah, there was this one time when I was drivin' down the highway and I saw a giant group of KKK biker gang rapists assaulting this poor girl. I slowed down my car to see what was going on, and sure enough, there they were, about 50 of 'em torturing this chick. Infuriated, I get out of my car, grab a tire iron out of my trunk and walk straight up to the leader of the gang, a huge guy with a studded leather jacket and a chain running from his nose to his ear. As I walk up to the leader, the KKK biker gang rapists form a circle around me. So, I rip the leader's chain off of his face and smash him over the head with the tire iron. Then I turn around and yell to the rest of them, 'Leave this poor, innocent girl alone! You're all a bunch of sick, deranged animals! Go home before I teach you all a lesson in pain!'" Saint Peter, impressed, says, "Really?! When did this happen?" "Oh, about two minutes ago."

IT WAS GEORGE THE MAILMAN'S LAST DAY

on the job after 35 years of carrying the mail through all kinds of weather to the same neighborhood. When he arrived at the first house on his route he was greeted by the whole family there, who roundly and soundly congratulated him and sent him on his way with a tidy gift envelope. At the second house they presented him with a selection of terrific fishing lures. At the third house he was met at the door by a strikingly beautiful woman in a revealing negligee. She took him by the hand, gently led him through the door (which she closed behind him), and led him up the stairs to the bedroom where she blew his mind with the most passionate love he had ever experienced. When he had had enough they went downstairs, where she fixed him a giant breakfast: eggs, potatoes, ham, sausage, blueberry waffles, and fresh-squeezed orange juice. When he was truly satisfied she poured him a cup of steaming coffee. As she was pouring, he noticed a dollar bill sticking out from under the cup's bottom edge. "All of this was just too wonderful for words," he said, "but what's the dollar for?" "Well," she said, "last night, I told my husband that today would be your last day, and that we should do something special for you. I asked him what to give you. He said, 'Screw him. Give him a dollar.' The breakfast was my idea."

A WOMAN'S 50 RULES FOR MEN

1. Call.
2. Don't lie.
3. Never tape any of her body parts together.
4. If guys' night out is going to be fun, invite the girls.
5. If guys' night out is going to involve strippers, remember the zoo rules: No Petting.
6. The correct answer to, "Do I look fat?" is never, ever, "Yes."
7. Ditto for, "Is she prettier than me?"
8. Victoria's Secret is good. Frederick's of Hollywood is bad.
9. Ordering for her is good. Telling her what she wants is bad.
10. Being attentive is good. Stalking is bad.
11. "Honey," "Darling," and "Sweetheart" are good. "Nag," "Lardass," and "Bitch" are bad.
12. Talking is good. Shouting is bad. Slapping is a felony.
13. A grunt is seldom an acceptable answer to any question.
14. None of your ex-girlfriends were ever nicer, prettier, or better in bed.
15. Her cooking is excellent.
16. That isn't an excuse for you to avoid cooking.
17. Dish soap is your friend.
18. Hat does not equal shower, aftershave does not equal soap, and warm does not equal clean.
19. Buying her dinner does not equal foreplay.
20. Answering, "Who was that on the phone?" with, "Nobody" is never going to end that conversation.
21. Ditto for "Whose lipstick is this?"
22. Two words: clean socks.
23. Believe it or not, you're probably not more attractive when you're drunk.
24. Burping is not sexy.
25. You're wrong.
26. You're sorry.
27. She is probably less impressed by your discourse on your cool car than you think she is.
28. Ditto for your discourse on football.
29. Ditto for your ability to jump up and hit any awning in a single bound.
30. "Will you marry me?" is good. "Let's shack up together" is bad.
31. Don't assume PMS is the cause for every bad mood.
32. Don't assume PMS doesn't exist.
33. No means No. Yes means Yes. Silence could mean anything she feels like at that particular moment in time and it could change without notice.
34. "But, we kiss..." is not justification for using her toothbrush. You don't clean plaque with your tongue.
35. Never let her walk anywhere alone after 11pm.
36. Chivalry and feminism are NOT mutually exclusive.
37. Pick her up at the airport. Don't whine about it, just do it.
38. If you want to break up with her, break up with her. Don't act like a complete jerk until she does it for you.
39. Don't tell her you love her if you don't.
40. Tell her you love her if you do. Often.
41. Always, always suck up to her brother.
42. Think boxers.
43. Silk boxers.
44. Remember Valentine's Day, and any cheesy "anniversary" she so names.
45. Don't try to change the way she dresses.
46. Her haircut is never bad.
47. Don't let your friends pick on her.
48. Call.
49. Don't lie.
50. The rules are never fair. Accept this without question. The fact that she has to go through labor while you sit in the waiting room on your ass smoking cigars isn't fair either, and it balances everything.

Online Jokes:

E-mail Chucklehead at bobuk@3nats.com

Robert "Chucklehead" England
(Happy Second Anniversary Tai!)

MAINSTREAM

NO SWIMMING ALLOWED



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WRH

Neal Cooty



Chance And
Circumstance

CHANCE

Neal Cooty
Tainted

Debut single

Tainted

now playing on

WBOS

WRLY

KYHX

KRXS

WXLE

KYAO

KFXD

KBZD

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