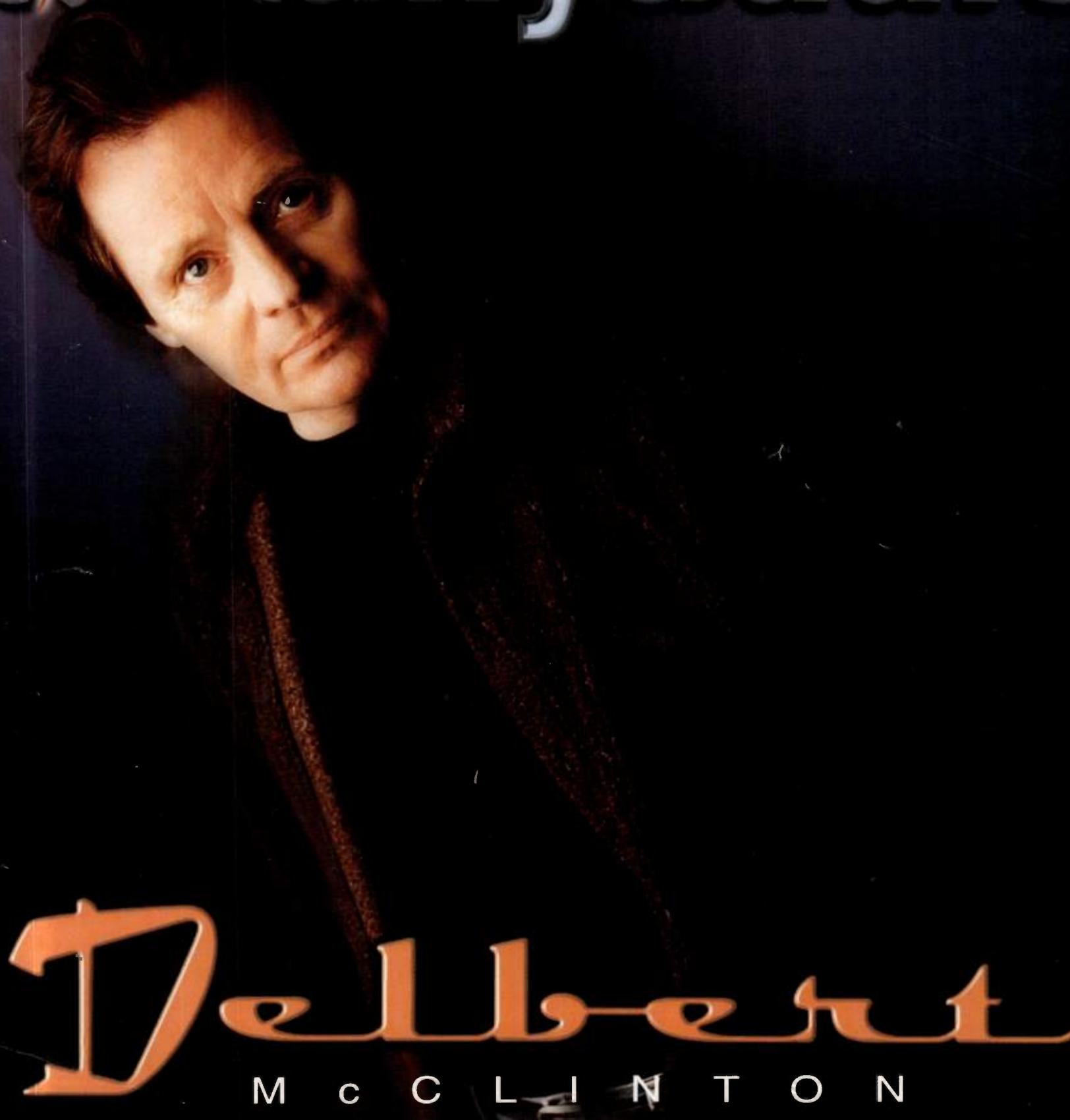


totallyadult



Debut

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letter from the e d i t o r

There's a dramatically changing landscape happening around us. On the radio side, major broadcast companies continue to jockey for ownership, market dominance and potential corporate audience reach. When the buying and selling is finally over, the next phase will be the reshaping of the station "packets" from market to market. We're already seeing stations begin to change formats so they can complement their sister stations within the market. This will surely escalate as the months go by—and it certainly won't be exclusive to any particular format. If we are not careful, this formatic upheaval could be construed as a death knell for the Adult Rock format, or the Active Rock format, or the Alternative format or any other format. In reality, it's simply a function of the vast changes that are happening due to the Telecommunications Act of 1996. But one thing is for sure: there'll be fewer people doing the same amount of work, which often leads to mediocrity.

The record labels are going through an upheaval of their own. From large to small, labels are downsizing as they learn to adjust to the music consumers' buying habits in the 90s—which in short form means hit albums are selling hugely and most others aren't selling at all. Therefore, many companies are beginning to explore new avenues to expose their artists and exploit their catalog. Certainly, radio airplay is still a crucial element in most game plans, but the labels are expanding in the areas of marketing, alternative and cutting-edge media, and corporate-wide campaigns. But one thing is, once again, for sure: there'll be fewer people doing the same amount of work. The main pitfall that must be avoided is to appear desperate—unfortunately, many aren't doing a very good job at it.

So, perhaps, now more than ever, we need to be understanding and sensitive to each other's needs and pressures. As much as we may seem to be on an adversarial plane, when it really comes down to the relationship between radio and the recording industry is very symbiotic. The future for us all can be exciting and rewarding if we choose to make it so.

This *totallyadult* is our lucky #13 issue! It features an in-depth interview with KTHX/Reno's Bruce Van Dyke, who helms a station that's always held dear the original mission statement of the Triple-A format. Our cover feature was written by J. Mikel Ellcessor, and it focuses on Rising Tide recording artist Delbert McClinton—who's always remained true to his creative vision. There are also features on Geffen artists Lisa Loeb and Whiskeytown, both by TA regular Steve Baltin. In addition, we'll be running a piece on Righteous Babe's Ani DiFranco done by *The Album Network's* Senior Retail Music Editor Carter Armstrong. And Armstrong also contributed a story about the business of making soundtracks, which features an interview with Warner Bros. Pictures' Gary Lemel. *The Album Network's* Associate Editor Melissa Blazek just finished up a story on Radiouniverse's The Devlins and TA'er Matt Lawton is giving us the skinny on the newly formed Independent Acoustic Group—a loose coalition formed by a handful of acoustic-oriented labels, such as Tangible, Prime CD, Signature Sounds and others, to help them gain a competitive edge. Michele Clark tells it like it is in a special open letter, which helps set the tone for this issue's Label Soapbox section. And finally, I get right down to the diapers with The Ricoman—Reprise's Rich Garcia.

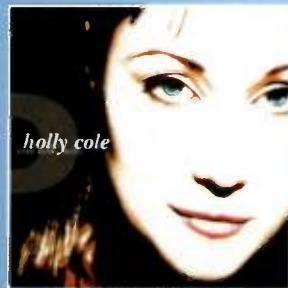
And, of course, there's updated contact pages, more jokes for your reading pleasure and plenty o' music to read about. Remember, the future should not be feared...it should be welcomed with embracing arms.



John Schoenberger
totallyjs@3nets.com

holly cole

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| MUSIC HOURS | STATION | TITLE | CONTACT | PHONE/FAX/E-MAIL |
|-------------------------|------------------------------|--------------|----------------------------------|---|
| monday | | | | |
| MTWThF 9a-5p | KBZD /Amarillo | OM MD | Kip Frazer Denise Spiser | 806.359.7484 fax 359.4294 |
| MT 10a-2p | KEGR /Concord | PD | Steve O'Brien | 518.845.2481 fax 674.9487 |
| MTW 10-11a | KFAN /Fredericksburg | PD MD | J.D. Rose Rod Herbert | 830.987.2187 fax 997.2188 (E) txradio@ktc.com |
| M 9:30a-1p | KFXD /Boise | PD MD | Kevin Welch Carl Scheider | 208.888.4321 fax 888.2841 (E) kfxd@micron.net |
| M 3:15-6:15p | KGSR /Austin | PD MD | Jody Denberg Susan Castle | 512.472.1071 fax 472.0143 (E) jdenberg@kgsr.com |
| MW 10a-noon | KMTN /Jackson | PD | Mark Fishman | 307.733.4500 fax 733.7773 |
| M 10a-3p F 11a-2p | KPCC /Pasadena | APD | Shana LiVigni | 828.585.7798 fax 585.7916 (E) smlivigni@paccd.cc.ca.us |
| MTh 12:30-2:30p | KPFT /Houston | PD MD | Eric Truax Mary Ramirez | 713.528.4000 fax 526.5750 |
| MT 8-10a | KPIG /Monterey | PD/MD | Laura Hopper | 408.722.9000 fax 722.7548 (E) sty@kpig.com |
| MTW 11a-6p | KRTM /Riverside | MD | Travis Holland | 909.884.0886 fax 308.1414 (E) krtm@alphainfo.com |
| M 10-11:30a | KRVM /Eugene | PD | Don Ferrell | 541.887.3378 fax 687.3573 |
| MF 3-5p | KTAO /Taos | PD/MD MD | Brad Hockmeyer Marina Colman | 505.758.1817 fax 758.8430 (E) hock@laplaza.org |
| MTW 1-3p | KTHX /Reno | PD MD | Bruce Van Dyke David Chaney | 702.829.1884 fax 825.3183 (E) bruce@thex.net |
| M 1:30-4:30p T 9-11a | KUNC /North Colorado | MD | Kirk Mowers | 878.351.2015 fax 351.1780 (E) kmowers@kunc.univnorthco.edu |
| MTWTh 9a-4p | WAPS /Akron | PD/MD | Bill Gruber | 330.781.3098 fax 761.3240 (E) wgruber@akron.ohio.gov |
| MT 1-4p | WDET /Detroit | PD AMD | Judy Adams Chuck Horn | 313.577.4148 fax 577.1300 (E) wdetfm@wdet.wayne.edu |
| M 11a-2p | WERU /Blue Hill Falls | PD/MD AMD | Dave Piszcz Sara Willis | 207.488.6800 fax 469.8961 (E) weru@celeststat.com |
| M 1-4p | WKZE /Sharon | PD MD | Randy Milroy Leslie Ritter | 860.384.5800 fax 364.0129 |
| M 2-6p T 10a-6p | WLPW /Lake Placid | PD | Kitty Patnode | 518.823.3341 fax 523.1349 (E) tnardielo@aol.com |
| MT noon-2p | WMKY /Lexington | MD | Paul Hitchcock | 808.783.2234 fax 783.2235 |
| MT 12:30-3p | WMWV /Conway | PD APD/MD | George Cleveland Mark Johnson | 803.447.5888 fax 447.3855 |
| 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 | 352.376.1238 fax 376.2666 |
| MW 11:30a-4:30p | WXRT /Chicago | VP/PRG MD | Norm Winer Patty Martin | 773.777.1788 fax 286.9978 (E) comments@wxrt.com |
| MT 11a-1p | WXRV /Boston | PD MD | Joanne Doody Mike Mullaney | 508.374.4733 fax 373.8823 (E) mike@wxrv.com |
| MTh 2:30-4:30p | WYEP /Pittsburgh | PD MD | Rosemary Welsch Greg Meitus | 412.381.8131 fax 381.9126 (E) gmeitus@wyep.org |
| MF 10a-4p | SBR Consulting | MD | Tom Fricke | 303.444.7798 fax 444.3555 (E) sbradio@aol.com |



radio contacts

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| MUSIC HOURS | STATION | TITLE | CONTACT | PHONE/FAX/E-MAIL |
|------------------------|--------------------------------|-----------------|--|---|
| tuesday | | | | |
| TW 3-5p | CIDR /Detroit | PM MD | Murray Brookshaw Ann Delisi | 313.881.8811 fax 961.1603 |
| TW 3-5p | KBCO /Denver | PD APD | Dave Benson Scott Arbough | 303.444.5800 fax 444.2929 (E) kbcos@kbcoradio.com |
| TW 9a-noon/1-5p | KINK /Portland | PD APD | Dennis Constantine Anita Garlock | 503.228.5080 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 | 541.382.5203 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 | 718.473.4801 fax 473.7863 (E) jbieri@cc.colorado.edu |
| T noon-3p | KRCL /Salt Lake City | MD | Bill Boyd | 801.383.2801 fax 533.9136 (E) billb@krcl.org |
| TTh noon-2p | KROK /DeRidder | GM MD | Doug Stannard Sandy Edwards | 318.483.9298 fax 463.9291 (E) krok@worldnetia.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 | 520.482.9222 fax 425.5063 (E) krxfm@aol.com |
| TW 3-6p | WEBK /Killington | APD | Jane Crossman | 802.422.3158 fax 422.3158 (E) webk@vermontel.com |
| TThF 1-4p | WEBX /Champaign | VP/PRG | Quintin Porter | 217.355.9835 fax 355.1706 (E) qporter@webxfm.com |
| T 2-4p | WEVL /Memphis | PD/MD | Brian Craig | 801.528.0561 fax 528.0561 (E) brian1965@webtv.net |
| T 11a-1p | WFUV /New York City | PD MD AMD | Chuck Singleton Rita Houston Ben Soper | 718.817.4550 fax 365.9815 (E) thefolks@wfuv.org |
| TTh 2-4p | WIIS /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 622.9769 |
| TWThF 3:30-5p | WMMO /Orlando | OM MD | Fleetwood Gruver Annie Sommers | 407.422.9800 fax 423.9666 (E) annie@wmmo.com |
| T 9a-1p/2-5p | WMNF /Tampa | PD AMD | Randy Wynne Jeff Stewart | 813.238.8901 fax 238.1802 (E) wmnf@wmnf.org |
| TW 3-5p | WMVY /Martha's Vineyard | PD/MD AMD | Barbara Dacey Jason Howard | 508.983.5900 fax 693.8211 |
| TW 1:30-3:30p | WNKU /Cincinnati | OM MD | Colin Gordy Stacy Owen | 800.572.8500 fax 572.6604 (E) wnku@nku.edu |
| TTh 2-4p | WRLT /Nashville | PD MD | Jessie Scott Keith Coes | 615.242.5000 fax 242.9877 (E) jscott@wrlt.com |
| T 11a-2p | WVOD /Dare County | PD | Matt Cooper | 919.473.1903 fax 473.1757 (E) wvodfm@interpath.com |
| T 9a-5p | Music Choice/USA | APD PD | Adam Neiman Jim Kressler | 973.731.0500 fax 731.6505 (E) comments@musicchoice.com |
| T 9a-5p | Constantine Consulting | GM | Dennis Constantine | 503.298.8010 fax 296.9009 (E) dennver@aol.com |



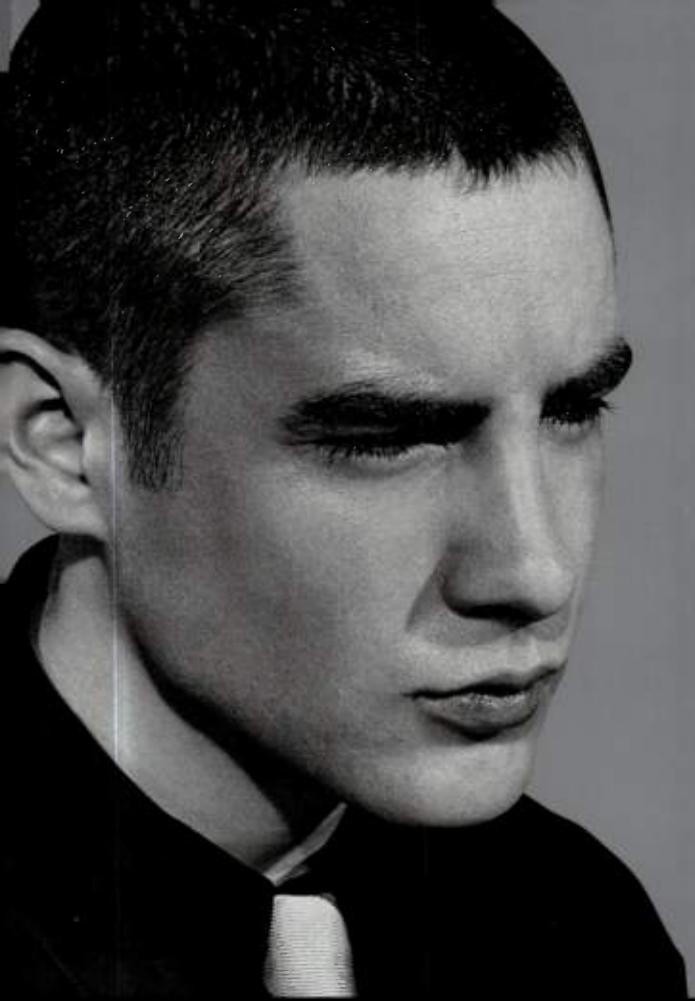
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own time zone.

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|------------------------------|---------------------------|--------------------|--|---|
| wednesday | | | | |
| WTh 10a-6p | KBHR/Big Bear | PD MD | Rick Herrick Casey Dolan | 800.584.5247 fax 584.5347 |
| W noon-3p | KCRW/Los Angeles | MD AMD | Chris Douridas Tricia Halloran | 310.314.4840 fax 450.7172 (E) brave@kcrw.org |
| W 12:30-2:30p | KERA/Dallas | SM MD | Jeff Luchsinger Gabrielle West | 214.748.9257 fax 740.9369 |
| W 11a-1p | KFLX/Flagstaff | PD | Rich Malone | 520.778.1177 fax 774.5179 (E) radio@infomagic.com |
| WThF 2-5p | KFOG/San Francisco | OM APD/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 | 360.734.8780 fax 733.4551 (E) je929fm@telcomplus.com |
| W 1-3p Th 1-5p | KIWR/Omaha | PD/MD AMD | Bill Stewart Connie Kellie | 712.325.3254 fax 325.3391 (E) mrbillstewart@hotmail.com |
| W 10a-noon/3-5p | KKZN/Dallas | PD APD | Amy Doyle Spike | 214.528.2400 fax 520.4343 |
| WTh 1-4p | KMMS/Bozeman | PD MD | Colter Langan Kim Rossi | 406.586.2343 fax 587.2202 |
| W 1-3p | KMTT/Seattle | SM/PD APD MD | Chris Mays Jason Parker Dean Carlson | 206.233.1837 fax 233.8979 (E) mountain@kmtt.com |
| WThF 9-11a | KNBA/Anchorage | PD MD | Kathy Mitchell Loren Dixon | 907.258.8807 fax 258.8803 (E) knba@alaska.net |
| W 3-4p Th 8-10a | KPEK/Albuquerque | PD MD | Nick Melloy Jaimey Barreras | 505.889.8898 fax 323.2924 (E) nmelloy@lobo.net |
| W 9a-noon | KSPN/Aspen | PD/MD | Alek Berger | 870.825.5770 fax 925.1142 |
| WTh 10a-1p | KTCZ/Minneapolis | PD MD | Lauren MacLeash Jane Fredericksen | 612.330.0000 fax 333.2997 |
| W 1:30-4p | KUWR/Cheyenne | PD | Don Woods | 307.786.8624 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 | 702.878.1400 fax 876.1886 (E) point97@infi.net |
| W 1-4p | KXST/San Diego | PD/MD | Dona Shaieb | 619.200.1170 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 1-3p | WFHB/Bloomington | PD/MD | Jim Manion | 812.329.1200 fax 323.0320 (E) ionman@bluemarble.net |
| W noon-3p | WHFC/Harford | SM | Frank Marsen | 410.838.4101 fax 836.4169 (E) whfc@harford.cc.md.us |
| W 10a-2p | WIVI/St. Thomas | PD MD | Kristine L. Simoni Dave Wurmlinger | 800.774.1072 fax 774.9788 |
| W noon-2p/3-4p Th noon-1p | WJBX/Ft. Myers | PD APD/MD | Stephanie Davis Kurt Schreiner | 841.275.9980 fax 275.5611 (E) wjbx@usacomputers.net |
| W 2-5p | WMAX/Rochester | PD MD | Tom Sheridan Dave Joslin | 716.232.8670 fax 232.1804 (E) wmaxfm@aol.com |
| WTh noon-2p | WNCS/Burlington | PD MD | Greg Hooker Jody Petersen | 802.223.2396 fax 223.1520 (E) pointfm@together.net |





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|------------------------|------------------------|--------------------|--|---|
| W 11a-1p | WRSI/Greenfield | PD MD | Caleb Wetherbee Johnny Memphis | 413.774.2321 fax 772.6400 (E) wrsi@shaysnet.com |
| WTh 10-11:30a | WXKR/Toledo | PD MD | Dusty Scott Laura Lee | 419.863.9857 fax 697.2490 (E) krock@primenet.com |
| WTh 10a-1p | WXLE/Albany | PD APD | Neal Hunter Randi Tyler | 518.381.3588 fax 381.1097 (E) wxle@global2000.net |
| W 10a-1p | WXPN/Philadelphia | OM/PD MD AMD | Bruce Ranes Bruce Warren Shawn Stewart | 215.898.2571 fax 898.0707 (E) wxpn@pobox.upenn.edu |
| WThF 11a-noon | WZEW/Mobile | MD | Alex Chesley | 334.344.1065 fax 316.3733 |
| W 8:30a-noon | Dish-CD/USA | PD | Tom Killorin | 206.256.2346 fax 441.5667 (E) tjkillorin@seanet.com |
| W 10a-1p | World Cafe/USA | MD OM/PD AMD | Bruce Warren Bruce Ranes Shawn Stewart | 215.898.2571 fax 898.0707 (E) worldcafe@pobox.upenn.edu |
| thursday | | | | |
| ThF 9-11a | KBAC/Santa Fe | PD | Ira Gordon | 505.889.3338 fax 898.3881 |
| Th 2-5p | KBXR/Columbia | PD/MD | Keefer | 573.448.1528 fax 449.7770 (E) keefer@bxr.com |
| Th 1-3p | KFMU/Steamboat Springs | PD/MD | John Johnston | 878.878.5308 fax 879.5843 (E) eswiss@cmn.net |
| Th 1-4p | KKQQ/Brookings | MD | Bryan Waltz | 605.662.8125 fax 692.6434 (E) e9ao@sdsumus.sdstate.edu |
| Th 1-3p | KOZT/Mendocino | MC GM | Kate Hayes Tom Yates | 707.984.0095 fax 964.9536 (E) thecoast@kozt.com |
| Th 9a-noon | KSUT/Durango | PD MD | Steve Rauworth Stasia Lanier | 878.563.8215 fax 563.0399 (E) slanier@southern-ute.nsn.us |
| ThF 3-5p | WBOS/Boston | PD MD | Jim Herron Cliff Nash | 817.284.8267 fax 782.8757 (E) wbosonline@aol.com |
| Th 2-4p | WDOD/Chattanooga | PD OM | Chris Adams Danny Howard | 423.288.5117 fax 265.6433 |
| ThF noon-2p | WFPK/Louisville | PD | Leslie Stewart | 502.574.1040 fax 574.1671 (E) wfpk@iglou.com |
| Th 3-5p | WHPT/Tampa | PD | Chuck Beck | 813.577.7131 fax 578.2477 |
| Th 3-5p F 10:30a-1p | WMMM/Madison | PD MD/APD | Pat Gallagher Tom Teuber | 608.273.8774 fax 273.8852 (E) 1055triplem@wcinet.com |
| Th 10:30a-1p | WRNR/Baltimore | PD MD | Phil Harrell Damian Einstein | 410.828.0193 fax 267.7634 |
| Th noon-2:30p | WTTS/Bloomington | PD/MD | Rich Anton | 812.332.3366 fax 331.4570 |
| Th 1-3p | WVRY/St. Louis | PD MD | Scott Strong Mike Richter | 314.231.3899 fax 259.5598 |
| Th 1-3p | WXRC/Charlotte | PD | Hal Rowe | 704.464.4641 fax 464.9662 |
| friday | | | | |
| F 11a-1p | KAEP/Spokane | PD MD | Scott Souhrada Haley Jones | 509.448.1000 fax 448.7015 (E) hjones@1057thepeak.com |
| F 4-6p | WCBE/Columbus | MD | Maxx Faulkner | 614.365.5555 fax 365.5060 (E) wcbe@iwaynet.net |
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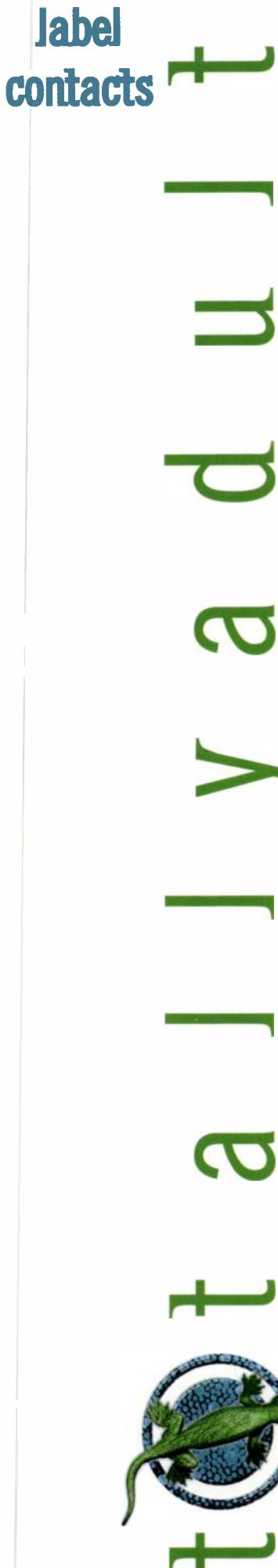
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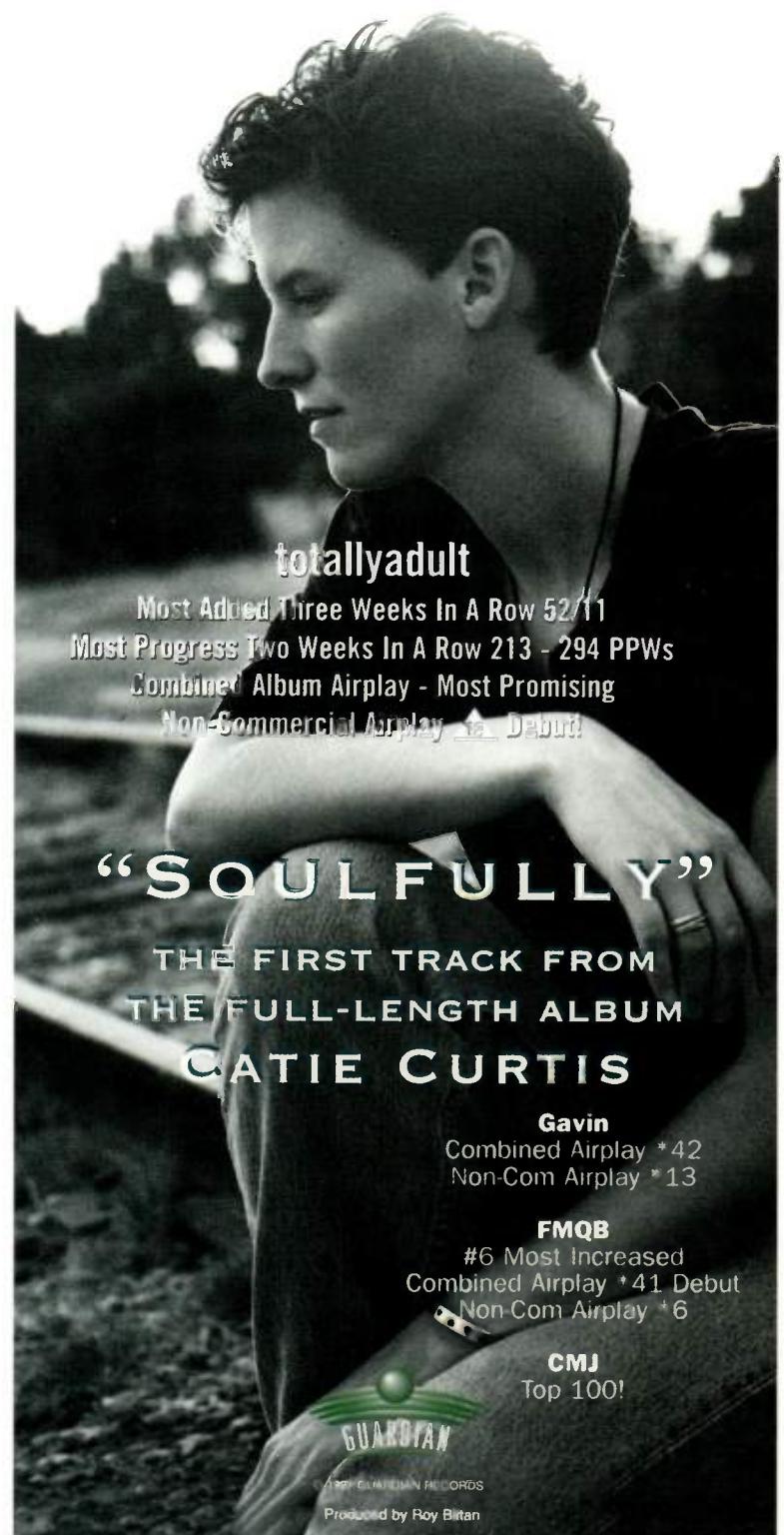
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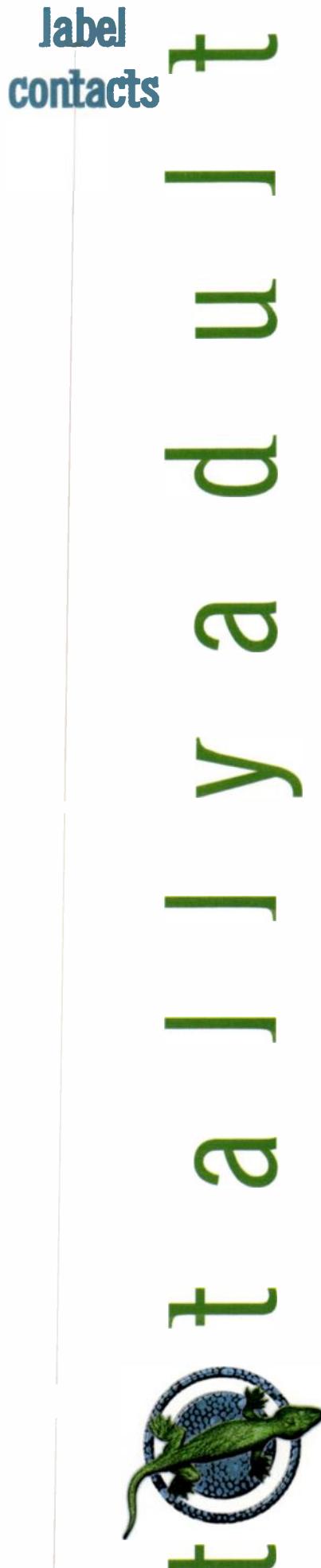
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| DEBUT! | 13 | STEREOLAB <i>Dots And Loops</i> | ELEKTRA/EEG • 62065 |
| 12 | 14 | RADIOHEAD <i>OK Computer</i> | EMI • 82229 |
| 10 | 15 | THE MIGHTY MIGHTY BOSSTONES <i>Let's Face It</i> | JING MERCURY • 534472 |
| DEBUT! | 16 | JACKSON BROWNE <i>The Next Voice You Hear</i> | ELEKTRA/EEG • 62111 |
| 13 | 17 | THE WALLFLOWERS <i>Bringing Down The Horse</i> | INTERSCOPE • 92055 |
| 11 | 18 | BILLY JOEL <i>Greatest Hits Volume III</i> | COLUMBIA • 87447 |
| 14 | 19 | CARLY SIMON <i>Film Noir</i> | EMI • 87604 |
| 17 | 20 | SQUIRREL NUT ZIPPERS <i>Hot</i> | MAHOGANY • 91137 |
| 15 | 21 | DAVE MATTHEWS BAND <i>Crash</i> | USA • 84004 |
| 21 | 22 | THIRD EYE BLIND <i>Third Eye Blind</i> | ELEKTRA/EEG • 92121 |
| 19 | 23 | TONIC <i>Lemon Parade</i> | JUL/DOOR/A&M ASSOCIATED • 533142 |
| 20 | 24 | GIPSY KINGS <i>Compas</i> | INTERSCOPE/ATLANTIC/AG • 73986 |
| 18 | 25 | ERYKAH BADU <i>Baduizm</i> | EMI/UNIVERSAL • 83227 |
| 16 | 26 | JARS OF CLAY <i>Much Afraid</i> | ESSENTIAL/SILVERTONE • 83122 |
| 24 | 27 | PAULA COLE <i>This Fire</i> | IMAGO/WB • 46424 |
| 25 | 28 | SISTER HAZEL <i>...Somewhere More Familiar</i> | UNIVERSAL • 53030 |
| DEBUT! | 29 | SOUTHERN CULTURE ON THE SKIDS <i>Plastic Seat Sweat</i> | DGC • 28154 |
| 22 | 30 | BLUES TRAVELER <i>Straight On Till Morning</i> | JAM • 94079 |
| 34 | 31 | BARENAKED LADIES <i>Rock Spectacle</i> | REPRISE • 48393 |
| 27 | 32 | CORNERSHOP <i>When I Was Born For The 7th Time</i> | SONGWRITER/MCA • 91671 |
| 28 | 33 | VARIOUS ARTISTS <i>My Best Friend's Wedding OST</i> | SONGWRITER/MCA • 91672 |
| DEBUT! | 34 | VARIOUS ARTISTS <i>One Step Up/Two Steps Back</i> | THE RIGHT STUFF • 59780 |
| 35 | 35 | K.D. LANG <i>Drag</i> | INTERSCOPE • 92055 |
| DEBUT! | 36 | WAYNE HANCOCK <i>That's What Daddy Wants</i> | APK 21 • 10916 |
| 23 | 37 | GENESIS <i>Calling All Stations</i> | ATLANTIC/AG • 91673 |
| 29 | 38 | JAMES TAYLOR <i>Hourglass</i> | COLUMBIA • 87912 |
| 26 | 39 | SQUIRREL NUT ZIPPERS <i>Sold Out</i> | MAHOGANY • 91177 |
| 36 | 40 | RY COODER <i>Buena Vista Social Club</i> | JONES/SONGWRITER/MCA • 91678 |

COMBINED ALBUM AIRPLAY

| TW | ARTIST / Title | LABEL | PLAYS | LW | 2W |
|--------|--|--------------------------|-------|------|------|
| 1 | SARAH MCLACHLAN <i>Surfacing</i> | NETTWERK/ARISTA | 1720 | 1800 | 1824 |
| 2 | THE ROLLING STONES <i>Bridges To Babylon</i> | VIRGIN | 1690 | 1314 | 1102 |
| 3 | BLUES TRAVELER <i>Straight On Till Morning</i> | A&M | 1538 | 1560 | 1467 |
| 4 | JOHN FOGERTY <i>Blue Moon Swamp</i> | WARNER BROS. | 1046 | 1172 | 1205 |
| 5 | FREDDY JONES BAND <i>Lucid</i> | CAPRICORN/MERCURY | 1031 | 964 | 885 |
| 6 | DAR WILLIAMS <i>End Of The Summer</i> | RAZOR & TIE | 956 | 975 | 1013 |
| 7 | PAULA COLE <i>This Fire</i> | IMAGO/WB | 919 | 923 | 943 |
| 8 | THE SUNDAYS <i>Static & Silence</i> | DGC | 903 | 808 | 722 |
| 9 | THE WALLFLOWERS <i>Bringing Down The Horse</i> | INTERSCOPE | 851 | 847 | 923 |
| 10 | TOAD THE WET SPROCKET <i>Coil</i> | COLUMBIA | 826 | 813 | 797 |
| 11 | FLEETWOOD MAC <i>The Dance</i> | REPRISE | 809 | 874 | 864 |
| 12 | JEN TRYNIN <i>Gun Shy Trigger Happy</i> | SCINTILLA/WB | 789 | 716 | 606 |
| 13 | FIONA APPLE <i>Tidal</i> | CLEAN SLATE/MURK | 761 | 803 | 866 |
| 14 | WHISKEYTOWN <i>Strangers Almanac</i> | OUTPOST/GEFFEN | 746 | 754 | 711 |
| 15 | JACKSON BROWNE <i>The Next Voice You Hear</i> | ELEKTRA/EEG | 717 | 557 | 159 |
| 16 | INDIGO GIRLS <i>Shaming Of The Sun</i> | EPIC | 631 | 613 | 617 |
| 17 | JOHN HIATT <i>Little Head</i> | CAPITOL | 622 | 622 | 690 |
| 18 | HUFFAMOOSE <i>We've Been Had Again</i> | INTERSCOPE | 604 | 675 | 770 |
| 19 | MATCHBOX 20 <i>Yourself Or Someone Like You</i> | LAVA/ATLANTIC/AG | 602 | 633 | 675 |
| 20 | SISTER HAZEL <i>Somewhere More Familiar</i> | UNIVERSAL | 593 | 581 | 627 |
| 21 | JARS OF CLAY <i>Much Afraid</i> | ESSENTIAL/SILVERTONE | 575 | 513 | 472 |
| 22 | PAUL McCARTNEY <i>Flaming Pie</i> | CAPITOL | 568 | 665 | 722 |
| 23 | OASIS <i>Be Here Now</i> | EPIC | 566 | 485 | 390 |
| 24 | GREG GARING <i>Alone</i> | PALADIN/REVOLUTION | 555 | 526 | 484 |
| 25 | ABRA MOORE <i>Strangest Places</i> | ARISTA/AUSTIN | 532 | 469 | 531 |
| 26 | PATTY LARKIN <i>Perishable Fruit</i> | HIGH STREET/WINDHAM HILL | 496 | 486 | 453 |
| 27 | SHAWN COLVIN <i>A Few Small Repairs</i> | COLUMBIA | 480 | 451 | 403 |
| 28 | JEB LOY NICHOLS <i>Lovers Knot</i> | CAPITOL | 478 | 471 | 449 |
| 29 | DOG'S EYE VIEW <i>Daisy</i> | COLUMBIA | 471 | 481 | 468 |
| 30 | SUGAR RAY <i>Floored</i> | LAVA/ATLANTIC/AG | 456 | 425 | 407 |
| 31 | TEXAS <i>White On Blonde</i> | MERCURY | 450 | 403 | 413 |
| 32 | BEN HARPER <i>The Will To Live</i> | VIRGIN | 450 | 570 | 582 |
| 33 | JONNY LANG <i>Lie To Me</i> | A&M | 423 | 470 | 503 |
| 34 | WORLD PARTY <i>Egyptology</i> | VIRGIN | 410 | 599 | 657 |
| DEBUT! | BEHAN JOHNSON <i>Behan Johnson</i> | RCA | 396 | 335 | 280 |
| DEBUT! | DELBERT MCCLINTON <i>One Of The Fortunate Few</i> | RISING TIDE | 389 | 284 | 137 |
| DEBUT! | SMASH MOUTH <i>Fush Yu Mang</i> | INTERSCOPE | 377 | 330 | 275 |
| 38 | VARIOUS ARTISTS <i>G.I. Jane OST</i> | HOLLYWOOD | 376 | 455 | 556 |
| DEBUT! | BOB DYLAN <i>Time Out Of Mind</i> | COLUMBIA | 365 | 277 | 250 |
| 40 | COLLECTIVE SOUL <i>Disciplined Breakdown</i> | ATLANTIC/AG | 365 | 400 | 413 |

HOT FUTURES

| | | |
|---|---|-------------------------|
| 1 | THE ROLLING STONES <i>Bridges To Babylon</i> | VIRGIN • 44309 |
| 2 | BOB DYLAN <i>Time Out Of Mind</i> | COLUMBIA • 68556 |
| 3 | THE VERVE <i>Urban Hymns</i> | HUT/VIRGIN • 44913 |
| 4 | PATTI SMITH <i>Peace And Noise</i> | ARISTA • 18986 |
| 5 | LOREENNA MCKENNITT <i>Book Of Secrets</i> | QUINLAN ROAD/WB • 46719 |

IN-STORE PLAY

| | | |
|---|--|---------------------|
| 1 | BJORK <i>Homogenic</i> | ELEKTRA/EEG • 62061 |
| 2 | STEREOLAB <i>Dots And Loops</i> | ELEKTRA/EEG • 62065 |
| 3 | THE SUNDAYS <i>Static & Silence</i> | DGC • 25131 |
| 4 | SOUTHERN CULTURE ON THE SKIDS <i>Plastic Seat Sweat</i> | DGC • 28154 |
| 5 | BOB DYLAN <i>Time Out Of Mind</i> | COLUMBIA • 68556 |

BIN BURNERS

| | | |
|---|---|--------------------------------|
| 1 | BJORK <i>Homogenic</i> | ELEKTRA/EEG • 62061 |
| 2 | ELTON JOHN <i>The Big Picture</i> | ROCKET/A&M ASSOCIATED • 536266 |
| 3 | THE SUNDAYS <i>Static & Silence</i> | DGC • 25131 |
| 4 | STEREOLAB <i>Dots And Loops</i> | ELEKTRA/EEG • 62065 |
| 5 | JACKSON BROWNE <i>The Next Voice You Hear: Best Of</i> | ELEKTRA/EEG • 62111 |

MOST ADDED

| | | |
|---|--|--------------|
| 1 | STEVE EARLE <i>El Corazon</i> | E SQUARED/WB |
| 2 | THE ROLLING STONES <i>Bridges To Babylon</i> | VIRGIN |
| 3 | THE PISTOLEROS <i>Hang On To Nothing</i> | HOLLYWOOD |
| 4 | BOB DYLAN <i>Time Out Of Mind</i> | COLUMBIA |
| 5 | DELBERT MCCLINTON <i>One Of The Fortunate Few</i> | RISING TIDE |

MOST PROGRESS

| | | |
|---|--|-------------|
| 1 | THE ROLLING STONES <i>Bridges To Babylon</i> | VIRGIN |
| 2 | JACKSON BROWNE <i>The Next Voice You Hear</i> | ELEKTRA/EEG |
| 3 | DELBERT MCCLINTON <i>One Of The Fortunate Few</i> | RISING TIDE |
| 4 | THE SUNDAYS <i>Static & Silence</i> | DGC |
| 5 | BOB DYLAN <i>Time Out Of Mind</i> | COLUMBIA |

MOST PROMISING

| | | |
|---|---|--------------------------|
| 1 | NEAL COTY <i>Chance And Circumstance</i> | MERCURY |
| 2 | KAMI LYLE <i>Blue Cinderella</i> | MCA |
| 3 | THE FABULOUS THUNDERBIRDS <i>Highwater</i> | HIGH STREET/WINDHAM HILL |
| 4 | THE BLAZERS <i>Just For You</i> | ROUNDER |
| 5 | PAUL CEBAR <i>The Get-Go</i> | DON'T |

ADULT ROCK

COMMERCIAL SONG AIRPLAY

| TW | ARTIST / Title | LABEL | PLAYS | LW | 2W |
|--------|--|------------------------|-------|------|----|
| 1 | BLUES TRAVELER "Most Precarious" | A&M | 1270 | 1249 | 0 |
| 2 | SARAH McLACHLAN "Building A Mystery" | NETTWERK/ARISTA | 1208 | 1285 | 0 |
| 3 | THE ROLLING STONES "Anybody Seen My Baby?" | VIRGIN | 1190 | 1158 | 0 |
| 4 | PAULA COLE "I Don't Want To Wait" | IMAGO/WB | 839 | 813 | 0 |
| 5 | FREDDY JONES BAND "Wonder" | CAPRICORN/MERCURY | 804 | 736 | 0 |
| 6 | JOHN FOGERTY "Blueboy" | WARNER BROS | 740 | 803 | 0 |
| 7 | THE SUNDAYS "Summertime" | DGC | 724 | 675 | 0 |
| 8 | FIONA APPLE "Criminal" | CLEAN SLATE/MORVA | 701 | 740 | 0 |
| 9 | DAR WILLIAMS "Are You Out There?" | RAZOR & TIE | 621 | 618 | 0 |
| 10 | THE WALLFLOWERS "Three Marlenas" | INTERSCOPE | 605 | 509 | 0 |
| 11 | TOAD THE WET SPROCKET "Whatever I Fear" | COLUMBIA | 599 | 610 | 0 |
| 12 | JEN TRYNNIN "Getaway (february)" | SQUINT/WB | 597 | 539 | 0 |
| 13 | JACKSON BROWNE "The Next Voice You Hear" | ELEKTRA/E&G | 595 | 450 | 0 |
| 14 | SISTER HAZEL "All For You" | UNIVERSAL | 508 | 509 | 0 |
| 15 | WHISKEYTOWN "16 Days" | OUTPOST/GEFFEN | 502 | 490 | 0 |
| 16 | JARS OF CLAY "Crazy Times" | ESSENTIAL/SILVERTONE | 483 | 441 | 0 |
| 17 | FLEETWOOD MAC "Silver Springs" | REPRISE | 479 | 573 | 0 |
| 18 | HUFFAMOOSE "Wait" | INTERSCOPE | 471 | 539 | 0 |
| 19 | SUGAR RAY "Fly" | LAVA/ATLANTIC/AG | 456 | 425 | 0 |
| 20 | OASIS "Don't Go Away" | EPIC | 402 | 323 | 0 |
| 21 | INDIGO GIRLS "Get Out The Map" | EPIC | 388 | 379 | 0 |
| 22 | MATCHBOX 20 "Push" | LAVA/ATLANTIC/AG | 379 | 501 | 0 |
| 23 | SHAWN COLVIN "You And The Mona Lisa" | COLUMBIA | 344 | 327 | 0 |
| 24 | SMASH MOUTH "Walkin' On The Sun" | INTERSCOPE | 338 | 313 | 0 |
| 25 | GREG GARING "My Love Is Real" | PALADIN/REVOLUTION | 323 | 285 | 0 |
| 26 | PAUL McCARTNEY "Young Boy" | CAPITOL | 321 | 402 | 0 |
| 27 | BEHAN JOHNSON "World Keeps Spinning" | RCA | 317 | 278 | 0 |
| 28 | DOG'S EYE VIEW "Homecoming Parade" | COLUMBIA | 314 | 325 | 0 |
| 29 | THE PRETENDERS "Goodbye" | HOLLYWOOD | 314 | 390 | 0 |
| DEBUT! | TEXAS "Say What You Want" | MERCURY | 305 | 248 | 0 |
| 31 | TONIC "If You Could Only See" | POLYDOR/A&M ASSOCIATED | 293 | 309 | 0 |
| DEBUT! | JOHN HIATT "Pirate Radio" | CAPITOL | 284 | 231 | 0 |
| 33 | JONNY LANG "Hit The Ground Running" | 8&M | 281 | 328 | 0 |
| 34 | COLLECTIVE SOUL "Blame" | ATLANTIC/AG | 272 | 263 | 0 |
| 35 | THIRD EYE BLIND "Semi-Charmed Life" | ELEKTRA/E&G | 270 | 292 | 0 |

NON-COMMERCIAL ALBUM AIRPLAY

| TW | ARTIST / Title | LABEL | PLAYS | LW | 2W |
|--------|--|--------------------------|-------|-----|-----|
| 1 | DAR WILLIAMS "End Of The Summer" | RAZOR & TIE | 294 | 299 | 310 |
| 2 | PATTY LARKIN "Perishable Fruit" | HIGH STREET/WINDHAM HILL | 246 | 245 | 221 |
| 3 | THE ROLLING STONES "Bridges To Babylon" | VIRGIN | 239 | 153 | 107 |
| 4 | JEB LOY NICHOLS "Lovers Knot" | CAPITOL | 233 | 241 | 200 |
| 5 | SARAH McLACHLAN "Surfacing" | NETTWERK/ARISTA | 226 | 260 | 311 |
| 6 | WHISKEYTOWN "Strangers Almanac" | OUTPOST/GEFFEN | 223 | 247 | 263 |
| 7 | GREG GARING "Alone" | PALADIN/REVOLUTION | 215 | 222 | 161 |
| 8 | JOHN HIATT "Little Head" | CAPITOL | 204 | 215 | 218 |
| 9 | JEN TRYNNIN "Gun Shy Trigger Happy" | SQUINT/WB | 188 | 172 | 148 |
| 10 | THE BLAZERS "Just For You" | ROUNDER | 186 | 183 | 142 |
| 11 | THE SUNDAYS "Static & Silence" | DGC | 179 | 128 | 106 |
| 12 | KAMI LYLE "Blue Cinderella" | MCA | 170 | 186 | 175 |
| 13 | JOAN BAEZ "Gone From Danger" | GUARDIAN | 167 | 148 | 119 |
| 14 | FREDDY JONES BAND "Lucid" | CAPRICORN/MERCURY | 167 | 160 | 122 |
| 15 | WORLD PARTY "Egyptology" | VIRGIN | 158 | 193 | 206 |
| 16 | TIM O'BRIEN "When No One's Around" | SUGAR HILL | 157 | 132 | 115 |
| 17 | JOHN FOGERTY "Blue Moon Swamp" | WARNER BROS | 157 | 199 | 202 |
| DEBUT! | CATIE CURTIS "Catie Curtis" | GUARDIAN | 156 | 108 | 26 |
| 19 | BEN HARPER "The Will To Live" | VIRGIN | 154 | 199 | 160 |
| 20 | BLUES TRAVELER "Straight On Till Morning" | JM | 152 | 179 | 166 |
| DEBUT! | BOB DYLAN "Time Out Of Mind" | COLUMBIA | 145 | 95 | 94 |
| 22 | ROYAL FINGERBOWL "Happy Birthday, Sabo!" | TVT | 141 | 135 | 109 |
| 23 | PAUL CEVAR & THE MILWAUKEANS "The Get-go" | DON'T | 138 | 134 | 102 |
| 24 | DOG'S EYE VIEW "Daisy" | COLUMBIA | 137 | 138 | 78 |
| 25 | ABRA MOORE "Strangest Places" | ARISTA/AUSTIN | 134 | 138 | 79 |
| 26 | NEAL COTY "Chance And Circumstance" | MERCURY | 133 | 123 | 103 |
| 27 | TEXAS "White On Blonde" | MERCURY | 133 | 130 | 134 |
| 28 | VENICE "Born And Raised" | VANGUARD | 131 | 118 | 97 |
| 29 | VARIOUS ARTISTS "Songs/Jimmie Rodgers" | EGYPTIAN/COLUMBIA | 131 | 150 | 162 |
| 30 | BETH ORTON "Trailer Park" | HEAVENLY/DEDICATED | 125 | 129 | 143 |
| DEBUT! | SOUTHERN CULTURE ON THE SKIDS "Plastic Seat Sweat" | DGC | 124 | 62 | 29 |
| DEBUT! | HUFFAMOOSE "We've Been Had Again" | INTERSCOPE | 115 | 112 | 99 |
| 33 | JAMES MCMURTRY "It Had To Happen" | SUGAR HILL | 112 | 117 | 123 |
| 34 | INDIGO GIRLS "Shaming Of The Sun" | EPIC | 112 | 119 | 89 |
| DEBUT! | JACKSON BROWNE "The Next Voice You Hear" | ELEKTRA/E&G | 110 | 97 | 26 |

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TERRI BINION

DAEMON 3 RECORDS

Michele Clark Takes Stock

Intro by

John Schoenberger

As you'll notice, this issue of *totallyadult* affords the opportunity for our friends on the promotion side of the fence to say their piece. Many have expressed their thoughts and concerns quite well in the "Label Soapbox" section, but I think Michele Clark, of Michele Clark Promotion, has probably expressed the most crucial collective concern among the label/indie community. Further, I commend her for the fortitude to say like it is! I hope what she has written will be taken to heart.



I have to say I'm worried about the format. Don't get me wrong. For my company, Michele Clark Promotion, business has never been better—Madeleine and I have an enormous amount of awesome music to choose from to work. I'm worried, though, for the labels and the stations in Adult Rock format.

This format has become incredibly important and successful over the last few years. Not necessarily because it alone can sell a large volume of albums, nor is it because we have big commercial stations in New York or Los Angeles. Rather, it's because we were once breaking records and that is much less the case these days. There is suddenly tons of money from the labels allotted to this "record-breaking format," but we're hardly breaking new artists anymore. How long can we sustain this support? We cried to be noticed by the majors. We screamed for fair treatment. We demanded promotional dollars and show co-pros and we got it! Then we stopped breaking new artists.

I don't think Adult Rock Radio is living up to its end of the bargain and the record companies are figuring that out. If we're not careful, they'll find another format who *will* support their records and play fair—maybe it will be Modern AC/Pop Alternative. I'm afraid that if we're not careful, Triple-A could completely crumble in on itself without the label's backing. The cost of playing ball is far outweighing the record sales, as it always has, but the value was in the chance to launch an artist's career. As that chance becomes slimmer and slimmer, the support could diminish. In short, the format will lose its importance in the eyes of the labels and that is *not* a good thing for anyone involved!

As a promotion person, I can tell you that it's now almost impossible to get a song to Top 20 without another format's support. Look at the charts and see for yourself. At any given time, there are usually only three to seven records on our singles charts that aren't also on another chart. Lately, most records have happened simultaneous with another format or even at another format first. That sucks. Some records can still make it exclusively with Adult Rock Radio's support—but it takes a lot of time and a lot of commitment. Few labels can afford to make that kind of a long-term financial commitment project after project. And when they do, it should be recognized.

It took Bonnie, Maddy and I six months to get Duncan Sheik's "Barely Breathing" to #1. It was one of those songs that our format championed alone for a long time, yet when it came time for single #2 less than half of the panel ever played it and fewer gave it any kind of meaningful rotation.



The most frequently asked question from Adult Rock programmers became, "What's happening with it at other formats?" He was *our* artist; "Barely Breathing" was the second most played song of 1996 for us! What does it matter what's happening with other formats? When other formats begin playing "She Runs Away" before we do, we, in effect, lose the franchise on what was once our artist. And more importantly, it is a major blow to our value as a format.

I believe the same thing may be happening with Paula Cole. You might say, "Look how well 'I Don't Want To Wait' is doing now." But, once again, it took four months for that to happen *after* Modern AC and MTV play. Why isn't the format staying true to what made it successful in the first place? We need to remember that one of the things that distinguishes our format from the others is that we are into "artists," not just "songs." Your listeners have told you that time and time again. Yet a successful first song from an artist's album doesn't guarantee even a fair shot at the second track. That's wrong!

The record labels have to share in the responsibility, too. I think part of the problem is that there are too many records fighting to be played at this format. And it's not just that there are so many releases, it's that each one is presented as incredibly important by the label—life or death. It's no secret that the music business is in turmoil and most will agree it's because we are not developing careers—we're just creating hit songs. So from the label's point of view everything is urgent. It always comes across as: "We need adds...we need adds now! We need spins...we need lots of spins. This is a priority for this label...we're committed. This band is going places. Hurry up! Whatever it takes. We *need* to break this record!"

But after six weeks, when the record hasn't charted, it suddenly becomes, "OK, forget about this one, because I have four more coming this month." I don't think radio believes it anymore. They don't know which ones are for real, and which ones aren't. I don't think anyone knows! Last month they heard the hype, and the month before that and the month before that, and where are those records today? So now, programmers wait to see...and they wait. The result is that next to nothing new gets championed.

In my opinion, record companies need to do three things: one, stop cramming so many releases into the system (especially this format where it takes more time to develop things). Two, be more committed to developing artists. When they are a priority, they should constantly be on the road visiting stations and working from the ground up—patience and persistence. And lastly, the labels need to remain loyal to this format. If it's so important for this or that Adult Rock station to play your record and give your new artist a shot, then after that artist breaks through, you need to remember who was there first.

Part of the reason radio doesn't trust the record labels is they've been burned too many times. I really wish that every time a station put their neck out for a new

"We all sat in those rooms five years ago and swore that what happened to the other formats wouldn't happen to us. Well, it has."

artist, the label would fax over a signed agreement stating that the station would have first dibs on that artist when it comes to that market. If such a letter was sent, there wouldn't be as many political situations with other stations down the road, because the letter would be pre-existing. That might sound insane, but I'll bet our format wouldn't be as afraid to take the chances they once took if they knew they could really get credit for an artist and keep the support through the entire project.

Radio, on the other hand, needs to be conscious of such label efforts. They need to be responsive to artists coming to play at their station or in their market by giving some meaningful airplay around the occasion—and not drop it the week after they leave! Radio needs to be aware of what it costs a label to make a long-term commitment to an artist.

Ultimately, radio needs to recommit itself to artists again. Give an album you believe in a real shot. How can you tell if a song's working with one spin a day for a month? Most of your audience hasn't even heard it yet! If you believe in something, show it. Break it. Your listeners don't know or care if KFOG is playing it (unless they're Fog-heads, of course). By the same token, if you're not sure about a record, look at the facts. Be aware of the record sales, ticket sales and research information. Understand how to read soundscan and truly appreciate its value. Look (the way record people look) at Matchbox 20's soundscan six months ago and say, "Holy shit! This is a record!" Look at indie artists like Dar Williams' and Ani DiFranco's soundscans and say, "Oh my God, they're selling more records than most of my playlist!" The public ultimately decides what the hit records are, not the labels and not the radio stations. It's up to you to distinguish the difference between a real record and just hype. Be aware!

Believe me, I don't expect the things I've mentioned will change the world, or even the format. All I am saying is we need to do something differently. We all sat in those rooms five years ago and swore that what happened to the other formats *wouldn't* happen to us. Well, it has. The scariest part of that is, we're not big enough to support it. As a format, we don't regularly sell enough records all alone to sustain such a narrow-minded attitude. We can't afford to be so cocky. I love this format and the people in it, but I'm definitely worried. You should be, too. ☺

Want to talk further about this subject with Michele? You can call her at 609.232.8883 or E-mail her a3queen@aol.com

If anybody knows how to convince station management of the positive aspects of programming an Adult Rock station, and the realistic success it can achieve in the market place, it's gotta be KTHX/Reno, NV, Program Director Bruce Van Dyke. He got the "The X" started in 1990, and after just a few years on the air, his signal was yanked from under him. But Van Dyke and his loyal staff remained steadfast to their cause and were able to convince a new owner, in short order, to pick up "The X." And then, as you'll learn in this feature, Van Dyke was forced to, once again, reestablish the station when they had to change frequencies. But through it all, the listeners of Reno and nearby Lake Tahoe have remained true blue in their loyalty to that mythological place known as X-ville.



VAN DYKE

KTHX'S BRUCE VAN DYKE - THE MAYOR OF

First off, there was a previous incarnation of KTHX in Reno, on a different dial position. Right?

"As a matter of fact, John, we're on our *third* frequency right now. We're a shifty bunch, I guess. Here we are, coming up on our seventh year of existence and we're on our third frequency. It's been a barrier and a hurdle that I wish we didn't have to deal with, but so far we've been able to weather the changes and stay alive."

Let's go back to 1990. The Triple-A format wasn't top-of-mind with anybody yet, so how was it that you got KTHX going in that direction?

"I'll tell you, I was so inspired by KBCO of the late 80s, where Dennis Constantine was the PD and doing the morning show, John Bradley, Doug Clifton and Richard Ray were all on the staff and Paul Marszalek was doing nights. That was the first station I had heard in a long, long time that sounded like a music station for me. An Adult Rock radio station.

"At that time, I was working at KAZY, which was your basic hard rocker, but I immediately became infected with the 'BCO virus. I then got dismissed from KAZY in early 1990 and I tried to get on at 'BCO, but jobs weren't available. Most staff members, once they got a full-time gig there, weren't going anywhere."

Yeah, it was a nice place to work.

"Absolutely. So I went back to Reno where I used to work and talked this station into letting me put a 'BCO-type station on the air. They were a CHR station that was just getting killed by another CHR powerhouse in the market and I was able to talk them into giving this particular format a try."

"It took about a month of negotiations before we got it going. It was one of those times in your life where everything falls together just right; I was very fortunate. The CHR station wasn't doing well, and it was married to a News Talk station that of, course had, a 35- to 60-year-old audience. I told the

"I LIKE THE OLD-FASHIONED NOTION THAT INSTEAD OF USING A COMPUTER, EACH DJ HAS TO USE HIS OWN *BIO* COMPUTER."



General Manager, 'Hey, if nothing else, my station's gonna match up as a combo-buy a lot better than a teen station.' So that set the stage."

Then KTHX was born, or did you have different call letters back then?

"Well, at the time we had a lovely handle – KSXY, 'Sexy 102' – and all we could do was just go on the air and have fun with it. That changed in about a month and a half, when we became KTHX, 'The X.'"

Why "The X"?

"The idea of just grabbing a nebulous handle like 'The X' was a plus for our listeners. It allowed them to fill in their own blanks. But on the other hand, how do you quickly, easily and accurately describe the format to people like national advertising houses? It's always been a challenge, but for better or for worse, we just came on as 'The X' and went from there."

That initial phase lasted about three years, right?

"Yeah, that lasted until the summer of 94 when the station was sold to a company that made it quite clear they had no interest in keeping us on as a music format. They wanted an FM News station, so we all got dismissed in July of 94 and, once again, very good fortune came our way in the form of the Spring Book. It came out at the end of July and we happened to have a terrific book due in no small part to all the publicity about us going off the air. It was no secret that we were going off the air, so we were able to be much more open and communicative about our situation on the air. A lot of people were prepared and a lot of people were tuning in. Immediately after that ratings book came out, I was on the phone to the folks here at Americom Broadcasting and by the end of August we were on the air with them and their beautiful signal."

I remember you guys keeping in touch with me on a regular basis saying, "We're gonna be back, you watch, we're gonna be back, 'The X' is gonna return."

"It took a month to get it going, but we went from a 3,000 watt signal to an 88,000 watt signal that covered a ton of Northern Nevada and Northeastern California."

cont. ▶

-VILLE

By John Schoenberger

And when the other people bought KTHX, they changed the call letters so it sounded like a News-type station, right?

"Yeah, it was crazy, but all of a sudden the K-T-H-X calls became available, again. The folks who bought the station wanted to come off as good guys, too. You see, we had this premium audience of very desirable adults, a real quality audience, the kind of people that clients love to see walk through the door, and the kind that would also be listening to News Radio. The folks who made the switch didn't want to alienate and anger our listeners, so consequently they were really helpful in making the transition to another frequency in town. It was a far more cooperative effort than you usually see amongst competitors. It was about as smooth of a transition as you could ever hope for; we were off the air for a total of six weeks and back on in time for the Fall Book of 1994."

Now, with the signal change and everything else, did the new owners, Americom, afford you the marketing dollars to really get the message across that you were back?

"Yes, they immediately came through with a pretty good billboard budget, and we were counting on a little bit of ink out of the press. Our brothers and sisters in the media, whether they be on television stations or radio stations or newspapers, they just naturally are attracted to us; they're 'X' listeners. We got far more ink than, say, an AC station would have. You can't overestimate how much that helped out. Even if newscasters are casually mentioning the station or columnists are rallying readers around our cause, it's all terrific stuff to have on your side."

And since you made the switch, have you been able to steadily maintain those numbers that you had at the other dial position?

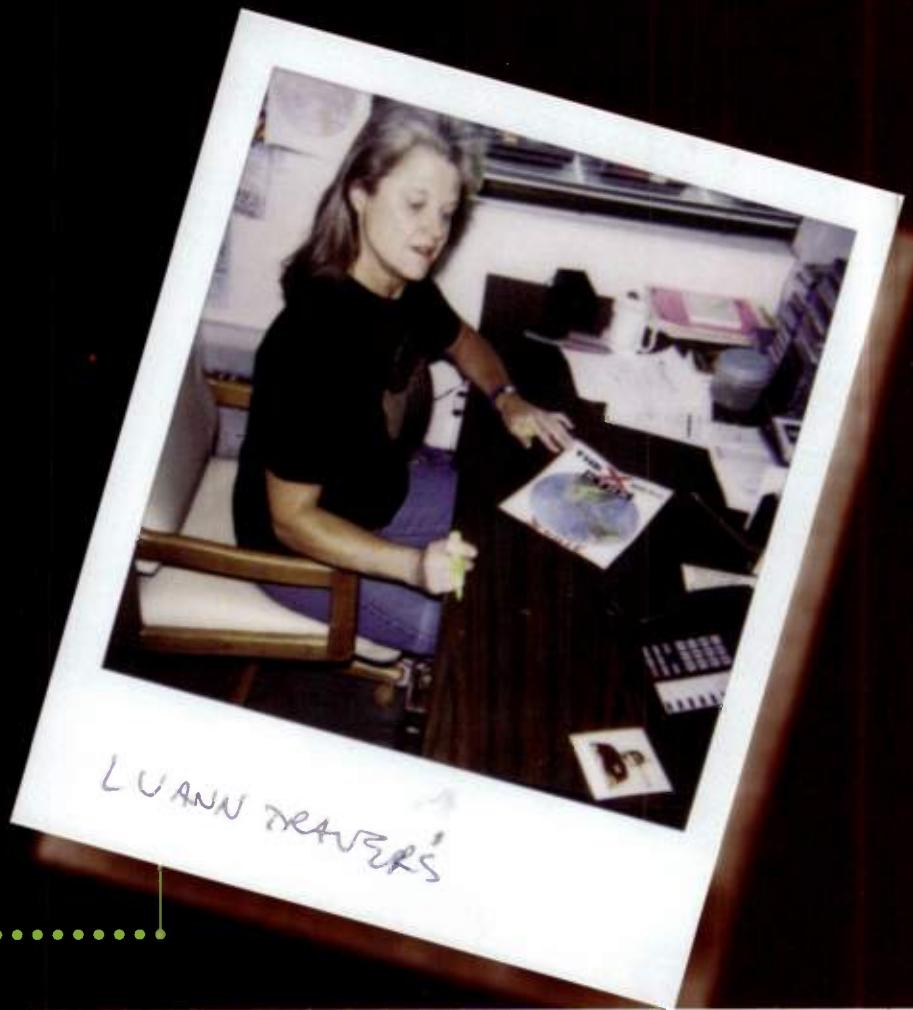
"We have and they've leveled out to a nice level. They definitely got spiked during those frenzied and passionate episodes where [we were] off the air and we came back on the air. There was a lot of talk swirling around and there's no way I can say that that stuff didn't have an effect. When we left the air, our 12+ number was a 6.6, or something hefty, then when we came back on the air at the new frequency with Americom, they were, like, a 6.1 and since then, they've been more realistic. But we got those great spikes that really helped us survive."

But once again, you just recently switched to a *third* dial position. What was the cause of that?

"What happened was, Americom was leasing 94.7, an 88,000 watt stick, from somebody. Those owners had been petitioning the FCC for years to move the signal from Carson City, Nevada, to California. If you take a signal that strong, a C1 FM, and move it from Reno, where it's worth about \$2 million, to a place like Sacramento, you increase the value of the stick—instead of a seven-digit station it's an eight-digit station. So, lo and behold, out of the blue, the FCC granted these guys permission to move. We were like renters who were getting kicked out into the street."

Right, "Your lease is up and we ain't renewing."

"And once again, we were fortunate as hell that Americom had another frequency at 100.1 that was really being wasted—it was a satellite Classic Rock station that wasn't doing anything, so it was easy to move us over to 100.1 since 94.7 literally left our area. That all happened in February this year, so this is our third frequency switch in less than seven years."



"NOT ONLY DO WE CELEBRATE THE PAST, BUT WE KNOW OUR LISTENERS WANT TO KNOW WHAT'S GOING ON NOW. THEY'RE VERY AWARE OF THE FACT THAT GOOD MUSIC DIDN'T STOP IN 1974."

So you had to do a major PR campaign once again. "Don't forget, change that dial."

"Yeah, it's been crazy. It's kind of funny. We have a window sticker that has the history of the station on the sticker, it has our first frequency, 101.7, X'ed out, then 94.7's X'ed out and now it's 100.1."

Now, why would you use an 'X,' I wonder? So how's the signal you have now?

"This one has a great location, but unfortunately we went down in wattage, so we miss the flame-throwing days. We still cover most of our metro and we can still function fairly well at this reduced state. At first, I thought it was going to be a disaster, but since we went on it's proven to be fairly solid. The tower's way up in the mountains so it's got terrific coverage."

Has your musical stance evolved over these seven years? Generally speaking, the format's become fractionalized over the last year and a half, but you guys still seem to be very true to the original calling of Triple-A radio.

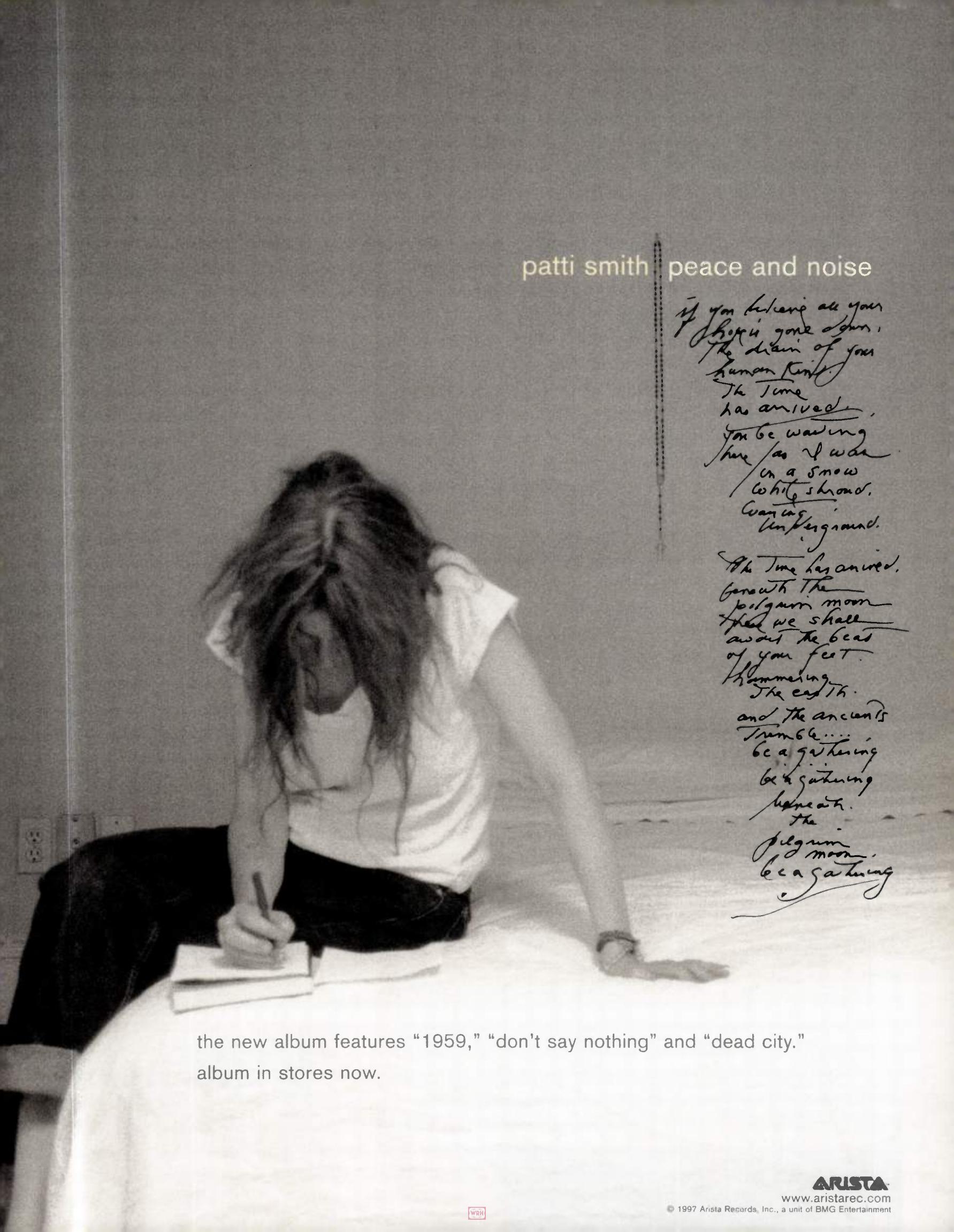
"We are. I'll tell you, at the very bottom of it all, it's just me at my most selfish. I just wanted to get to work at a music radio station that I really enjoyed listening to. But over the years we have changed and morphed from our first days. When we went on the air we were really wide on the musical spectrum because Reno did not have any modern music or any Alternative stations, so we were covering everything from the old days of the Fillmore to a lot Echo And The Bunnymen and Psychedelic Furs. We were incredibly interesting for a lot of folks who were hungry for something new here in Reno. Now, of course, we've got a modern rock station in town, there's an 'Alice' station in town, there's a hard Active Rock station in town and there's an Alternative station. As those stations came on, we became much more of a 35 to 54 station. I know a lot of Triple-As these days are really thick in that 25 to 34 zone, but we're skewing older. We're skewing 35 to 50 and I think that's a viable place for us to be."

A lot of that 60s Bay Area music still seems to be an essential part of your programming.

"We honor that burst that came out of San Francisco. You can still find great songs from Janis, Santana and the Grateful Dead that sound great here in the 90s. Those folks left a legitimate legacy for us to plunder and we plunder it freely. Our library is definitely large enough to keep the DJs happy and challenged."

"Our company has four other stations here that use the RCS system. I have a feeling that they would have talked to me about getting 'The X' incorporated into this RCS system except that for us to do 'The X' properly, we would have taken too much of the system's memory. I like the old-fashioned notion that instead of using a computer, each DJ has to use his own *bio* computer."

cont. ▶



patti smith peace and noise

if you believe all your
hope is gone or gone,
The drain of your
human kind.
The time
has arrived.
You're waiting
here as I was
on a snow
white shroud.
Waiting
underground.

The time has arrived,
Gone with the
pilgrim moon
that we shall
awake the beat
of your feet.
Hammering
the earth.

and the ancients
tumble...
be a gathering
be a gathering
beneath
the
pilgrim
moon
be a gathering

the new album features "1959," "don't say nothing" and "dead city."
album in stores now.

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"THE IDEA OF JUST GRABBING A NEBULOUS HANDLE LIKE 'THE X' WAS A PLUS FOR OUR LISTENERS. IT ALLOWED THEM TO FILL IN THEIR OWN BLANKS."

Give us a spread of the type of clients you have that advertise on the station.

"As we're sort of a gourmet taste in radio, we have a gourmet taste of clients. Boutique stores, fine restaurants, gourmet coffee shops and places like that—they seem to do real well advertising with us; this little cluster of people, it's like a village. In fact, we refer to it on the air as 'X-ville,' and so these merchants are part of X-ville. It's like an 'us vs. them' kind of thing. We might even get together a map of X-ville, you know, putting us in the middle, beaming with the big radio stick and then having all of the long time merchants and supporters on the map."

"It's funny 'cause we never came on the air with a campaign, it just slowly evolved. The DJs would say stuff like, 'Thanks for dropping in to X-ville,' and people really glommed onto the idea that they were part of this little progressive, swinging town. It just organically evolved in a nice kind of way to where now it's just a solidly entrenched identifier for us and for the merchants that advertise with us."

Does Lake Tahoe come into the mix?

"It does. Lake Tahoe is like Vail or Aspen is to Colorado. You know, you can get into the Rocky Mountains and hear these extremely hip radio stations in the ski towns and Tahoe has a lot of that flair. Lake Tahoe has also turned into this reggae center that you just can't believe; there's a ton of people who are just doing the dreadlock stomp. We are the only station that plays reggae on the air, so they love us."

"We have a Tahoe rep who works the Tahoe basin and we're just a great fit for the Lake; there's a whole bunch of well-educated Triple-A kind of people there who are progressive and musically interested. We're an easy choice for them."

"I'm dancing around on the old Herb Tarlek bonfire, but I've got a few good salesmen who know what it's all about, who know why this station does what it does and why the clients are happy."

How has your on-air staff evolved over the last seven years?

"For about four or five years the lineup was just rock solid, but we finally had a few take off. The folks promoted to those full-time shifts have all been from the part-time staff. They're all folks who are really familiar with doing it the way we do it here and it's evolved real nicely."

Are most, like, long term residents of the area?

"Yeah, they are. Our midday gal, LouAnn Travers, has been here for about 20 years. She originally started working at the Classic Rock station and then worked at the Jazz station for awhile. Our afternoon drive guy/MD, Dave Chaney, was KFAT/Gilroy, CA's last Program Director, he did a little time at KLOS/Los Angeles and he's done some Bay area radio. He's an old grizzled pro who knows what he's doing and is pretty happy to be working at a station like ours that lets people actually be disc jockeys and have some input into how they put together their show."

So with that kind of experience, his aid to you probably goes beyond just being "the Music Director" and an on-air guy.

"Absolutely! And what's nice about having Dave around is that he's got a great sense of radio history. Where it all started, how FM rock radio has progressed from its beginnings in the late 60s to where it is today. That's what I love and that's rare. You just can't teach that to the young folks. You have to live, and Dave lived."

Dave not only has the sense of music history, but he knows what's going on with today's music. We feel both are really important to the significance of the radio station. Not only do we celebrate the past, but we know our listeners want to know what's going on now. They're very aware of the fact that good music didn't stop in 1974."

What other things do you do at the station to demarcate yourselves from the rest of the signals along the dial?

"We sometimes take old radio promotions and put new slants on them. For example, we'll send listeners out to a really high quality bed and breakfast inn for a night or a weekend. We'll do trips to Death Valley. I remember when I said to my General Manager, 'I want to give away a luxury weekend in Death Valley,' she literally couldn't grasp it. But this is what we have to do. We don't want to just give away another great weekend in San Francisco. I mean, sure, people would enter that, too, but people want to have a little angle on it here."

"Another thing that's really popular is when we give away entire artist catalogs on CD. It's just a simple deal, but giving away a Dylan catalog or a Grateful Dead catalog just makes the place go crazy. Especially when you talk about Dylan; God, I couldn't believe how big that catalog was."

Is there a vibrant club scene in the Reno area?

"Not really, but we've cultivated a great relationship with some of the casinos; they have put together some pretty hip shows, like Emmylou Harris, James McMurtry, Todd Snider, you know, folks like that. We've got a couple of great roadhouses here that do a bunch of shows that keep things going. They brought in Robben Ford, John Mayall, Arlo Guthrie and similar artists."

You mentioned that your company owns four other stations in the market, so it looks like everything's pretty solid there as far as ownership goes.

"Yeah, I think so. You know ever since they brought us on board here in August of 94, we've been their highest billing station. If there's anything that talks to my owners, it's that. And if there's anything that saves my ass, it's that."

Ah yes, the life of a programmer. It's such a secure position.

Don't forget to check out "The X" aircheck on the *totallyadult* TuneUp #24, disc one, track one. For more info on "The X," get caught on their Web site at www.thex.net. Bruce Van Dyke can be reached at 702.829.1964 or bruce@thex.net.

sometimes, the most unique place to be
is where you've never been before

abra moore

strangest places

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Debbert

Photos By Matt Barnes

McClinton—Keepin' It REAL

DELBERT MCCLINTON is so disarming in conversation that you can almost miss the intensity of his passion. His presence or sense of himself does not force you to deal with the man's impact on over 30 years of music. A Lubbock, Texas, native, he first hit the stage in 1957. His early bands placed him on stages with artists like Sonny Boy Williamson, Jimmy Reed, Big Joe Turner and Howlin' Wolf. To contextualize McClinton's background, remember that in 1957 Lubbock's Buddy Holly cut his first sides.

Continued ▶

The unassailable stature of McClinton could be measured in countless ways. One way is through his new record: *One Of The Fortunate Few* is front-loaded with A-list collaborators—Mavis Staples, Lyle Lovett, B.B. King, John Prine and many others, who fortify a songbook that is a roadmap of the building blocks of American music.

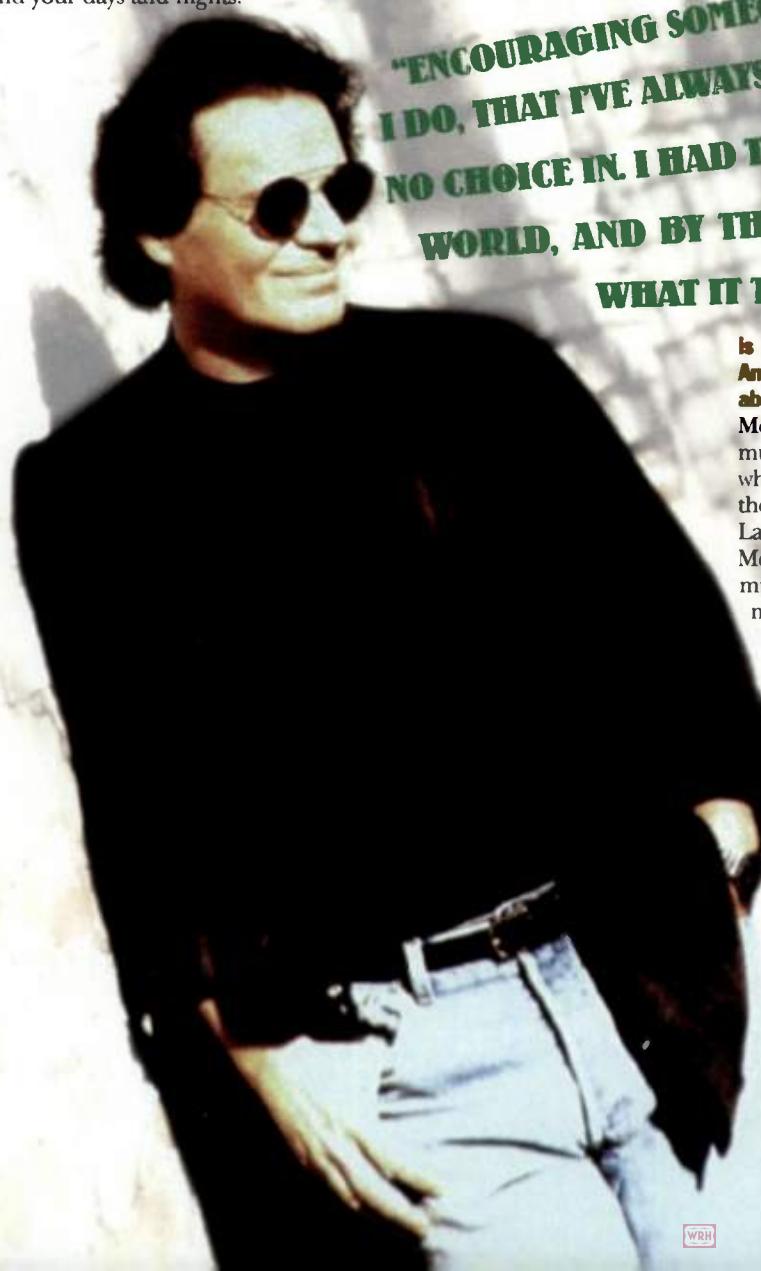
McClinton illustrates how often we take for granted that which is familiar. We confuse availability with commonality. Fine, intrinsic beauty becomes obscured by the bright, hot flash of the new. We forget that we have a point of view as we become our point of view. We call that “knowing what’s good.”

During our conversation, I told McClinton that before I heard the record I didn’t think anything new was going to be said on an album of this type. I caught myself “knowing” what the answer was before I asked the question. Throughout the interview, McClinton and his songwriting partner, Gary Nicholson, revealed how much they have to work to keep the music fresh and alive for themselves, as well. The friendship that I encountered between the two is genuine, open and a bit outrageous. It’s no surprise, then, that those same terms could be used to describe the body of material they’ve produced.

After the interview, I stepped back and started talking to people about the broader picture of this man. KGSR/Austin’s Jody Denberg nailed the essence of McClinton’s appeal and longevity: “Delbert’s not full of shit. He makes real music. Music that comes from the heart. Delbert’s a real person. We relate to him, but we can’t sing like him. We can’t bring the emotions out in the multifaceted way that he does, so we pay him to do it for us.”

McClinton speaks from an America that is obscured, but not gone. There’s an America where very regular people live out lives of quiet victories that are heralded in high school graduations, working extra jobs to get ahead and conversations that unfold over long afternoons spent working in the family garden. Denberg references this America when he relates that “America is not everything you see on TV and everything you hear on the radio. There are a lot of people that are not living the lives of sitcoms and hit radio.”

McClinton is making records for himself and, by speaking for himself, speaks for many other people. He’s speaking for everyone that gets up, goes to work and, regardless of the outcome, says that this is going to be a day they love. “It’s fun to make a record,” McClinton says, “especially when you get through with it and you love it. Then you realize that all that follows is the hoopla. But the hoopla is fun if you’ve got something you’re excited about. It’s a good way to spend your days and nights.”



“ENCOURAGING SOMEONE TO DO THIS, IS WRONG. THIS THING THAT I DO, THAT I’VE ALWAYS DONE, IS SOMETHING THAT I REALLY HAD NO CHOICE IN. I HAD TO. IT WAS LIKE THE STRONGEST DRUG IN THE WORLD, AND BY THAT YOU’LL FIND A WAY TO DO IT NO MATTER WHAT IT TAKES.” —Delbert McClinton

This is only the second time that you’ve released a record where a majority of the tracks were written by you; what prompted the switch at this time?

McClinton: “It’s been several years since I made a record and during that time Gary and I have spent a lot of time together writing. Without trying to make this happen, we were happy with the things we had been writing over the past three years, or so. It was during that time we started up as a songwriting team, for lack of a better way of saying it. It was a period in which we wrote a lot of good songs and they’ve shown up on this record.”

What’s the writing rhythm like for you? Is it something you do on the road, off the road, both?

McClinton: “Both, actually.”

Nicholson: “It’s usually just getting in a room, getting an idea and going at it. A lot of the songs on this record were written before I started traveling with Delbert on the road. Since we’ve been working on the road, we have been writing some more, but the majority were written at my home studio where we could just hole up and tear into an idea—I have a small studio where we could record a demo when we finished writing the song.”

When you get a snapshot of an idea for a song, is it built around a groove or a riff? Is there a snatch of a lyric or a verse? What’s the raw clay you guys start with and then build upon?

Nicholson: “It’s kind of all those things you just mentioned and not in any particular order. It’s maybe an idea for a title—usually a title or a groove. Something in the rhythm of the words of the title will spark a riff, which will spark a groove and it all starts rolling together and hopefully we’re able to capture the essence of the idea.”

The record is incredibly fresh and, frankly, I’m generally very skeptical when somebody comes to me with a new collection of songs that they say are growing out of roadhouse blues and rock and country mixed together. I’m always wondering when there is going to be something fresh in the treatment of that musical hybrid. But there’s a very unique kind of sound that you guys crafted out of this. That whole world of music

is really saturated with the presence of history. It’s some of the greatest music of the American culture. Is that history a major presence for you, or is it just so thoroughly absorbed that it’s just in the background?

McClinton: “I think it is very much present. We both have deep roots in the music. I was most influenced by the music that came out in the mid-50s/early 60s when a lot of my heroes who were blues legends were still alive. Not to mention the early legends of rock & roll. People like The Coasters, The Midnights, The Lamplighters, all those early doo-wop groups out of which came guys like Clyde McPhatter and Sam Cooke—you know, all those great solo voices. These things I miss a lot. The closest thing I’ve heard lately, the closest thing that has re-excited me about those times and that music is Boz Scaggs’ new CD, *Come On Home*.

That kind of thing is very much alive and present when we are trying to write. Scaggs’ record has set a new fire in me.”

How do you communicate the feel you’re looking for with each other?

McClinton: “We’re at a point where we hardly even have to mention names because we’re both so familiar with certain feels that we both know the other is familiar with. We can just kind of lay that out there and the other person can either take it and go somewhere with it or say, ‘I don’t know, I’m hearing it more like this.’ It always, kind of, spins off of the same spot.”

“There are variations that come off of that, but whatever it is, the pocket or the groove has got to be really deep. It seems like when we’re setting up the meat of it, we want to be reaching down real deep and, right from the get-go, pull it all the way up and through something. You do have to be skeptical when you hear about the roots/blues/country kind of thing that seems to be so popular today. If it’s not done that way, it’s just taking off of somebody else.”

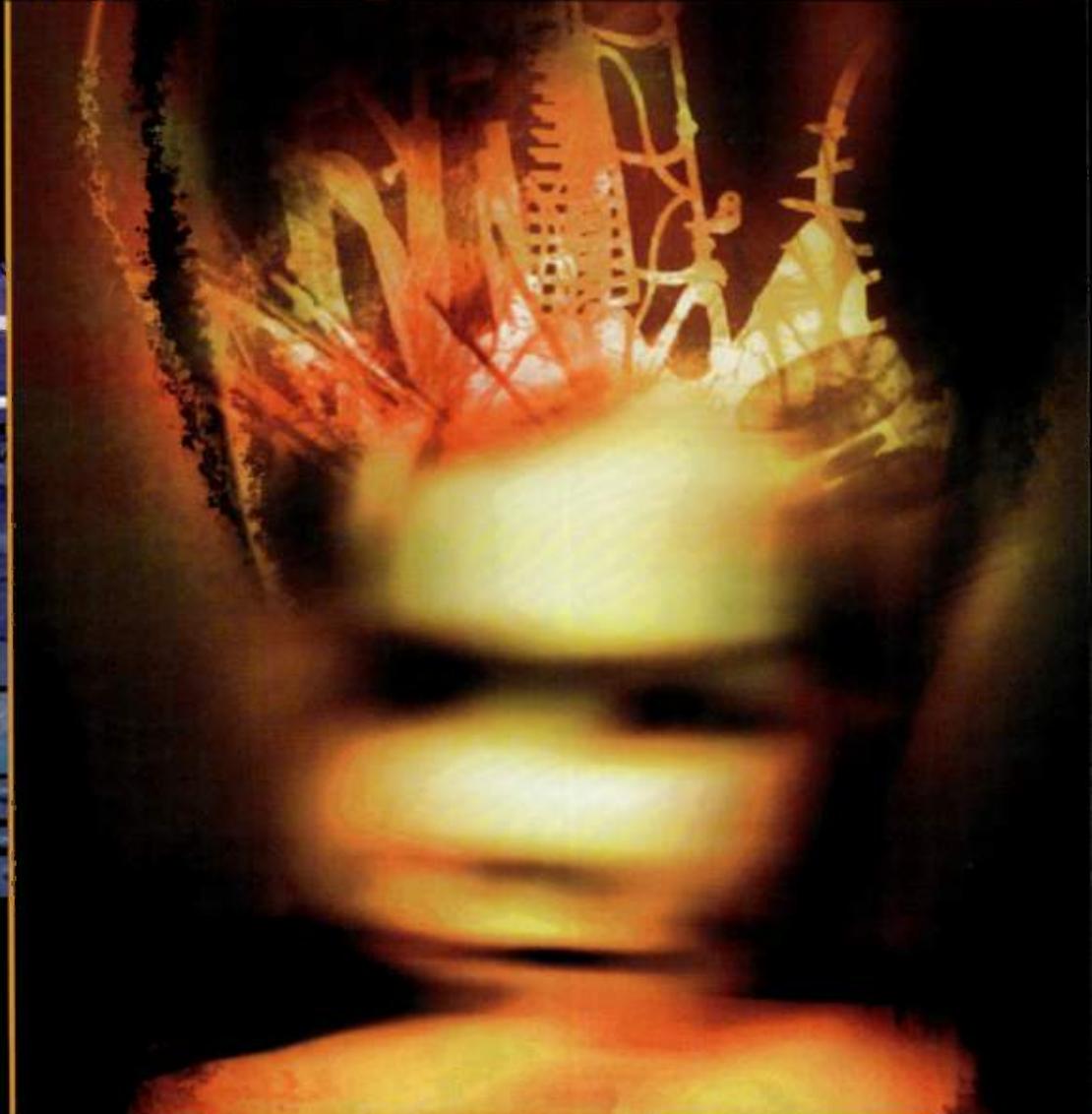
You’ve both had plenty of other working situations and plenty of success; what makes you get excited about this particular working relationship?

McClinton: “Gary, tell him how excited you are.” (Both start to laugh uncontrollably!) *Cont.►*

WIDESPREAD PANIC

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FROM

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Nicholson: "This is a tender moment. I prefer to get him when he's not around and so I can lather him up real good...it's like, for me, I've just been a fan of Delbert's since the very early 70s. I had the opportunity to work with Delbert when his first solo record came out and so I've just been so influenced by the music he's chosen to make and it's just resonated with me. I left at the British invasion. It's been an alternative for me instead of playing over-the-top rock & roll. I didn't feel that strong about rock & roll until this kind of blues/country/rock thing that we all just kind of cling to has reemerged and Delbert's music has been the foremost example of that style more than any other American artist that I can think of. You can count on one hand the number of people that really embrace that style and hold it up to the light."

"For me, to collaborate with Delbert is a real natural thing. It's something we knew we'd get around to doing. Since he's moved to Nashville, we've been able to get together pretty often and work. We don't have to explain ourselves to each other. We don't have to justify our thoughts. We can pretty much tell with a look if we're coming up with something that's not going to work. It's a pretty easy collaboration. We're just always at the mercy of finding a great idea to tackle, like my other songwriting team."

When you're looking for a great idea, where do you go?

Nicholson: "I wish we knew, 'cause we'd just go back there all the time. It's always coming from a different place and you just never know. It might be something that just gets hollered out jamming around on a riff or it might be a title that's been stashed away for a long time. I remember one day Delbert and I were walking, we were exercising, and he had the idea for 'Somebody To Love You.' He had the chords kind of going and he was kind of singing along as we were walking and kind of the rhythm we were walking to and that's kind of how that began. We just took it from there."

In "Somebody To Love You," you talk about the things that are important to you. Love is often thrown out by songwriters as one of life's magical properties, but there's something very different about this song. I think it's the way you couch a clichéd idea like "all you need is love" in among all the other things that matter to you. The difference comes through, and I think the impact of you and Mavis Staples saying, "Love ain't no good until you give it away" is that you also have to share whatever else is important to you, too. It's a really personalist that includes things we don't usually hear about in songs, like having a good place to eat barbecue. There's an unadorned quality to the music you're making and it really takes something to manage a life these days that's unadorned. It takes something to keep things stripped down. People write whole books and go on lecture tours about how to simplify your life. It's an incredible thing to be making these unadorned records and sending them out in the world. It's like raising a kid and sending them out into a world that doesn't necessarily share our values.

For me, to collaborate with Delbert is a real natural thing. We don't have to explain ourselves to each other. We can pretty much tell justify our thoughts. We can pretty much tell in a look if we're coming up with something. —Gary Nicholson

McClinton: "I see what you gettin' at.

The other side to it is 'Too Much Stuff.' There is a theme that's running through a lot of this material that I never noticed until the whole record was done. A lot of the songs really do relate to each other in ways that we didn't even see when we were putting the record together. But that's kind of always the way it is. There was something going on at some other level that we weren't conscious of trying to go for, but it just kind of happened anyway."

Nicholson: "And if you play 'Dixie' backwards on the VCR...."

McClinton: "Yeah, we got a few hidden messages on the record. You can find all those right places to eat barbecue if you listen to the record with one ear, standing on your head." (laughs)

I feel like I got to know more about Delbert McClinton on this album. There's definitely a willingness to talk about what's going on in your life. All the decisions that have to be weighed against each other to keep your career going—for example: touring. For a lot of people, the schedule you maintain, over 200 nights a year, would just be brutal. Is that just part of the job for you?

McClinton: "I want both. I want to stay home, but I want that, too. So we go out and we work about three days a week, which means we're gone about four and a half days a week. By doing it that way we get to do it regularly, we get to go play live music for people and at the same time we get to spend at least three days at home. At this point in my life that's more important to me than anything. I have a daughter that's five now and I want her to know her Dad. I've got two grown sons that grew up with me gone and I won't do that again."

How is that for them to have their Dad be Delbert McClinton. Is the music something you share together?

McClinton: "Oh yeah. Both my boys have dabbled in it some. My oldest, though, he just kinda plays with it. My youngest boy...right now I can't tell for sure yet, but he's pretty consumed with music. When I talked with him a few days ago, he was talking about selling his car and getting a van. He pumps me pretty hard for things. I don't and never have encouraged either one of them to do this. This is not an easy way to live. I know from my own experience you're either consumed with it and you do it because you have to—or you don't do it at all! So encouraging someone to do this, to me, is wrong. This thing that I do, that I've always done, is something that I really had no choice in. I had to. It was like the strongest drug in the world, and by that you'll find a way to do it no matter what it takes. I just think it's wrong to encourage somebody to do this if they're not consumed by it."

There must be advantages to longevity. It seems if you treat people right, keep your relationships going and don't piss them off, your Rolodex must get fatter and fatter, and you get invited back. How was it to put the collaborators on this record together? Did you have a list of people that you wanted to work with when you got started on this process?

McClinton: "Well, actually, no. I mean, there is a list, but not a written list. If it was a written list, it would just go on forever. Actually, we just kind of dealt with it kind of as things came up. The only one I can think of from the get-go is B.B. King playing a solo on 'Leap Of Faith.' I was hearing that right from the beginning.

Fortunately, last year I played the B.B. King tour, along with The Neville Brothers. Well, B.B. is one of the most gracious men alive and I had spoken with him a few weeks earlier, so when he played Nashville I arranged to have him by the studio and so I have him on my record. That was the only thing I knew I wanted before we even started. The rest of them just came up as we went along. That's a very good position to be in, to have the kind of friends that you can just call up and say, 'Hey, would you like to sing on this song?'"

Speaking of collaborations with friends, you picked up a Grammy in 1995 for your work with Tanya Tucker. It wouldn't take a lot of tweaking for you to slightly shift your sound and cash in on a hot country record. Did you ever consider something like that?

McClinton: "I love to sing country songs. In fact, lately I've written a couple that are as straight-ahead country as it gets, and I may do one or two of them on the next record.

But it won't be with steel guitars and it won't be processed. I've always felt really comfortable singing any style of music that I've wanted to do. But no, I've never thought of grinding out a country record for the money. It just ain't my way." (g)

shawn colvin

You and the Mona Lisa

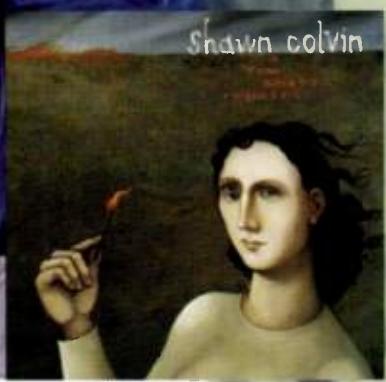
The follow-up to her breakthrough multi-format hit *Sunny Came Home*. From the acclaimed Gold - plus album "A Few Small Repairs"

totallyadult

Commercial Song Airplay 23
Combined Album Airplay 27

Airplay Action:

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|------|------|------|------|------|------|------|------|
| WXRT | WBOS | WXRV | KKZN | CIDR | KMJJ | KTCZ | WHPT |
| WYRV | KOZT | KBCO | KSPN | KFLX | WRNR | KLRR | KROK |
| KINK | WXLE | KGSR | WXRC | WRLT | WKOC | WMVY | KBAC |
| KPEK | KKQQ | WTTS | KTHX | WNCS | WRNX | KBZD | KFXD |



Produced by
John Leventhal.
Management: Ron Fierstein,
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WRH

Edge

The world loves a sad song. Lisa Loeb found that out a few years ago when she became the first unsigned artist to have a #1 single. Loeb earned the impressive feat with the pop/rock ballad, "Stay (I Missed You)," from the film *Reality Bites*. A debut single whose success is unmatched in the rock era, it made Loeb an instant curiosity to the music industry and fans.

However, when her first full-length album, *Tails*, had its release date delayed on more than one occasion, whispers began to stir that Loeb was a one-hit wonder. When it was finally released, *Tails* was an artistic and commercial success. But, by that point, people wanted to believe those who doubted Loeb's staying power.

It's now two years later and Loeb is about to have the proverbial last laugh. On *Firecracker*, Loeb has crafted 12 beautiful and moving songs that should propel her to the forefront of today's singer/songwriter scene. Any songwriter would be proud to have penned "Falling In Love." Hell, most songwriters would be, and should be, proud to have their name associated with any of these songs. *Firecracker* is an album that should be prominent on play lists well into 1998. Having already proven herself as a valuable talent fans identify with, Loeb should be a top priority for radio programmers everywhere. And besides that, she's really damn cool and looks great in those glasses.

WHEN DO YOU START TOURING?

"I've already started promoting the album and promoting means touring, sort of. I played last night at the Bottom Line as part of the 'Night Bird Series.' There [was] a woman named Allison Steele, a DJ, and she used to play a lot of women on her radio show on Sunday nights, and she decided to do shows' at the Bottom Line and have different women play. So, I'm already kind of on tour.

"When this PR tour is over, I'm going to Japan for a couple of weeks."

IS THE ALBUM BEING RELEASED WORLDWIDE SIMULTANEOUSLY?

"When we put this album out, it's gonna come out in the United States, Japan, Southeast Asia, Australia and New Zealand all at the same time. We'll put it out in Europe next year. It just is so hard, 'cause you put an album out and you have to promote it, but you can't be every place in the whole world at once, so you have to choose certain places.

Japan has been really cool, so I'm going there. The people there *really* listen to music—they know all the lyrics, they're into it as a whole. Which for me, as a songwriter, is really appealing. It's great to have some people, who not only know the songs they might have read about or heard on the radio or seen on TV, but also know the whole album. And it's exciting to play music for people who really listen to you as a songwriter."

IT SEEMS LIKE ON THIS ALBUM THE LYRICS WERE VERY MUCH SOMETHING YOU WANTED TO EMPHASIZE.

"That's true. It's funny, when I'm writing my own songs, the lyrics become much more important—on this album even more than the last album. And the music is also important, but it's basically important in how it relates to the lyrics; like in chord changes, harmonically and in the production. When I'm listening to other people's music, though, it's more the melody that stands out to me. On this album, as opposed to *Tails*, it became important to have the vocals come across, so that's why the lyrics seemed more important. I did a lot of acoustic shows within the year and I kept hearing from audience members that they really liked being able to hear the lyrics. So, I thought it was important to maintain some kind of intimacy between the vocals and the listener."

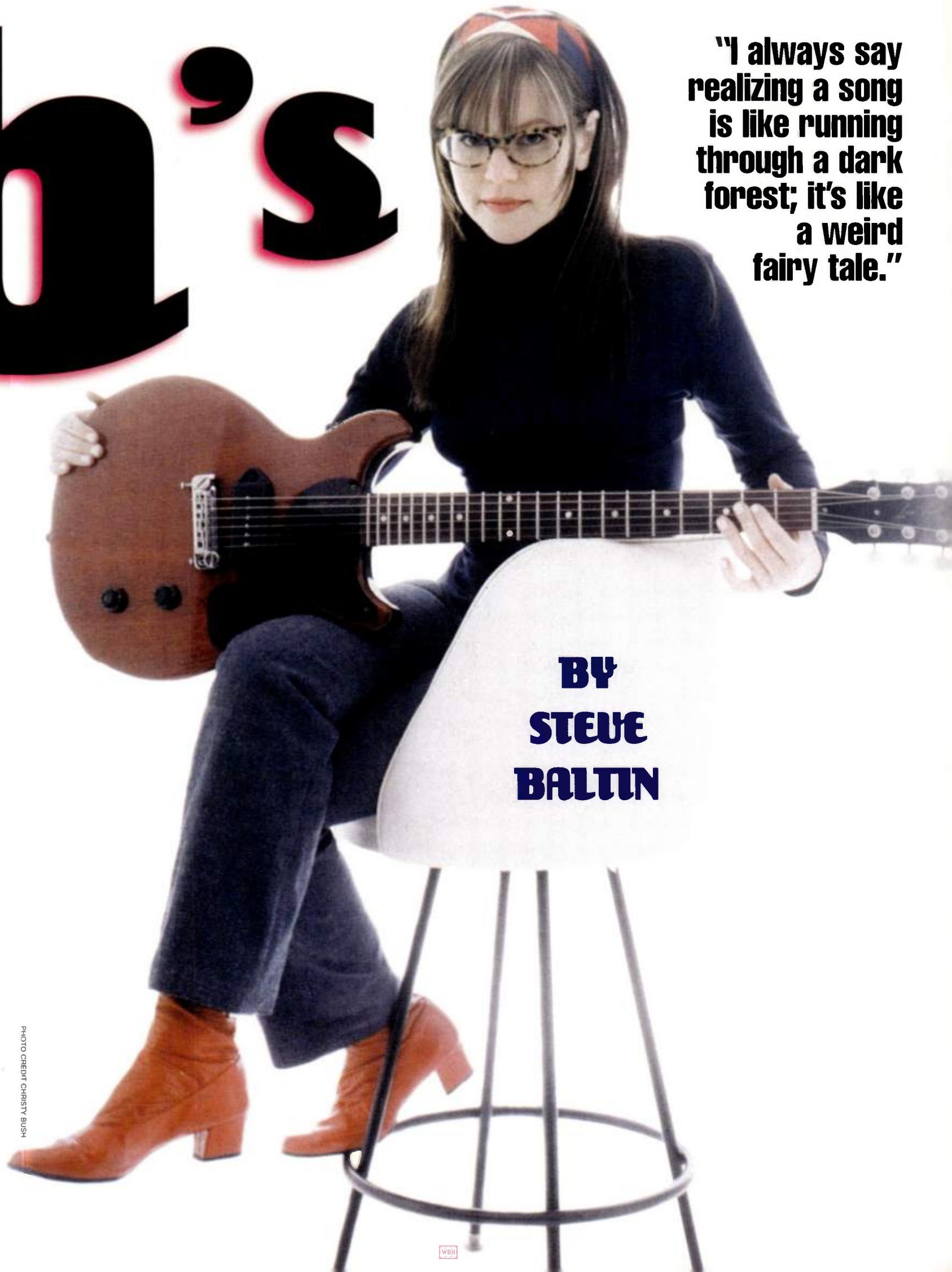
HOW BIG WAS THE BAND YOU USED?

"I have my band, which is a guitar player, drummer and bass player."

IS IT IMPORTANT TO YOU TO BE ABLE TO EXPLORE A VARIETY OF STYLES?

"Yeah. To tell the story of the song, it's important to represent that through the production. Like the song 'Split Second'; it's one of the rock songs on the album. It was written on electric guitar and so there's a lot of electric guitars on it. The sound

h's



**"I always say
realizing a song
is like running
through a dark
forest; it's like
a weird
fairy tale."**

**BY
STEVE
BALTIM**

"I think, as I mature, I try to write more straightforward story songs, but really deep in my heart, I'm very influenced by bands like The Cure."

matches the feeling of the song, being stuck in a room and not being able to leave; wanting to leave but not being able to because if you leave, you're gonna slam your finger in the door.

"Furious Rose" tells a Victorian story. It's about Freud and these women he would try to convince were clinically crazy. So, it's a very deep, intricate Victorian song. Therefore, the acoustic guitar is very intricate. But, then we added the orchestra, which makes it sound even more dramatic and dark. I always say realizing a song is like running through a dark forest; it's like a weird fairy tale."

DID THE WORDS OR THE MUSIC COME FIRST FOR "FURIOUS ROSE"?

"It was both together. For me, it always happens together. I was studying Freud for a while—learning about psychology—and it was just something that was on my mind. And I think this character, Rose, was in my head—that image of this woman who is angry because she's being pinned as being crazy. But she's also a little mad at herself because she is a little crazy. Then the guitar part probably came to me around the same time, and they just seemed to match really well. Even, like, verse vs. chorus; during the verses the lyrics are more visual and intricate, and the guitar parts are more intricate, and then in the chorus, it's more emotional, you know, larger thoughts, so that's more the strumming of basic chords.

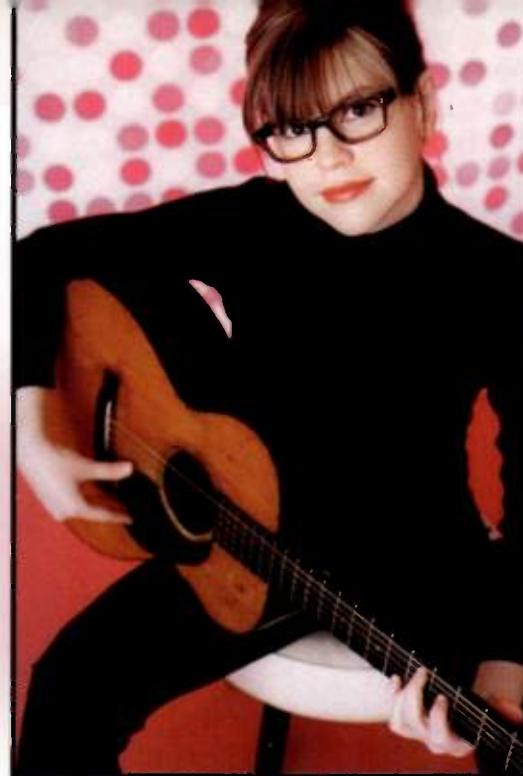
"On 'Jake'—that's also a darker song—it's very simple: production-wise, it's cellos, bass, very light drums and acoustic guitar. It's this very sad, stark song about a woman who's in such a bad relationship that she feels like she's stuck in a hole. And it's unusual because each verse modulates; as the song, to me, becomes more intense, I decided to modulate and make it one key higher to accentuate the intensity."

YOU RECENTLY MADE YOUR ACTING DEBUT, RIGHT?
"I just did a film in Los Angeles. It's called *Serial Killing For Dummies*; it's an independent film, a black comedy. It's about these two kids who are really obsessed with serial killers, they think it's really cool. And, in the story, their obsession with a serial killer turns to a mystery they solve. I play the teenager who's very depressed and obsessed with Marilyn Manson."

THIS ALBUM IS VERY NARRATIVE. DID ACTING HELP YOU IN TERMS OF VISUALIZING YOUR SONGS MORE?
"The film was right at the point of finishing the album, sort of in the end process. To me, it was ending up very visual and very narrative—I think of songs in terms of what they look like. So that, whether it's in the songwriting or the production, and even singing, is like acting in a way; it's telling a story. When I did get into the acting, I was just finishing the last couple of songs for the album, and being in a film, logically, helped me with my songwriting; I went into a trailer every once in a while, during the day, for 10-15 minutes, and I had my guitar with me and I was able to play music and it was great. Also, being in a creative mindset, and then having time by myself all of a sudden, it helped make those last songs come out."

DO YOU GET A LOT OF INSPIRATION FROM OTHER ART FORMS?

"I do. Sometimes, it's not direct. I wrote a song on the last album called 'Rose Colored Time,' which was based on the movie *Paper Moon*. And on this



album, different things inspired me. Things that subtly influenced me in some way. I see movies, and they're really sad or upsetting or grand or in black & white, like *The Last Picture Show*. That movie has always had an influence on me. In fact, 'Falling In Love' is a cowboy song. But, it's, like, a grand cowboy song...with an orchestra."

WHO ARE SOME OF YOUR FAVORITE SONGWRITERS?

"I love Tom Waits, Rickie Lee Jones and I listen to Lyle Lovett a lot. I went on tour with him last summer and it was wonderful. Those are some people who write great story songs. I also like more abstract songs. I listen to a lot of Hendrix and The Police, although I think a lot of their songs are great 'cause of the way the band plays."

I THINK JIMI HENDRIX WAS AN AMAZING SONGWRITER, TOO.

"Oh yeah. These images that he had, and the way he sang and played them, was beautiful. The way he expressed himself was really unique. Also, I love The Cure. I think the melody's really important with The Cure. Also their sense of doom. And some of their images inspire me. I think, as I mature, I try to write more straightforward story songs, but really deep in my heart, I'm very influenced by bands like The Cure. Robert Smith writes such great songs, and they're usually about relationships. He usually gives you enough information where you can really understand it—you hear certain phrases that really touch you. But, sometimes, it's also important to be able to write a Dolly Parton song, where it simply tells a story."

THIS ALBUM HAS A THEMATIC FEEL TO IT. DID THAT MAKE IT TOUGH FOR YOU TO CHOOSE A SINGLE?

"Yeah. It was really hard. For me, when I make an album, I'm proud of all the songs. So, any of the songs would be fine with me if they were singles. We kept talking about 'Falling In Love' just because people responded to it, but the record company was saying, 'Oh no, you can't put a ballad out as the first single.' It'll be a single down the line, I hope. One of the songs on the album, 'Truthfully,' was originally written for the movie *One Fine Day*. They wanted me to write a song about when Michelle Pfeiffer's character was starting to fall in love with George Clooney's character. So, that song seemed like it might be the single, too. In fact, when I played the music for my friends and family and their friends, that song popped out to them and they said, 'OK, maybe that should be a single.' So, that was then going to maybe be the single."

"But after that, we were getting toward the end of the album and realizing that it was a little too dark. I realized that in order to have the darker songs work, you've gotta have some upbeat songs to balance it out. So, I went and wrote songs at the very end of the album. I wrote 'I Do,' and Juan [Patino—the producer] and I finished up a song called 'Let's Forget About It' that we'd been working on—we recorded those after we had mixed most of the record. I wrote 'I Do' in a way that was very different from my normal approach. Usually, I write as I'm inspired—I'm always writing so the songs on the album span years. But, with 'I Do,' I sat down for two hours a day and I was disciplined and I finished the song. It was based on some ideas I had been working on that were more inspired so I went from there. So, that was a different type of inspiration. But, because it was written in this way, I feel like it's the most straightforward song on the album. When I started playing the whole record for people again—with these new songs added on—'I Do' was the one that they hooked on to. So, that became the first single."

HOW AUTOBIOGRAPHICAL ARE YOUR SONGS?

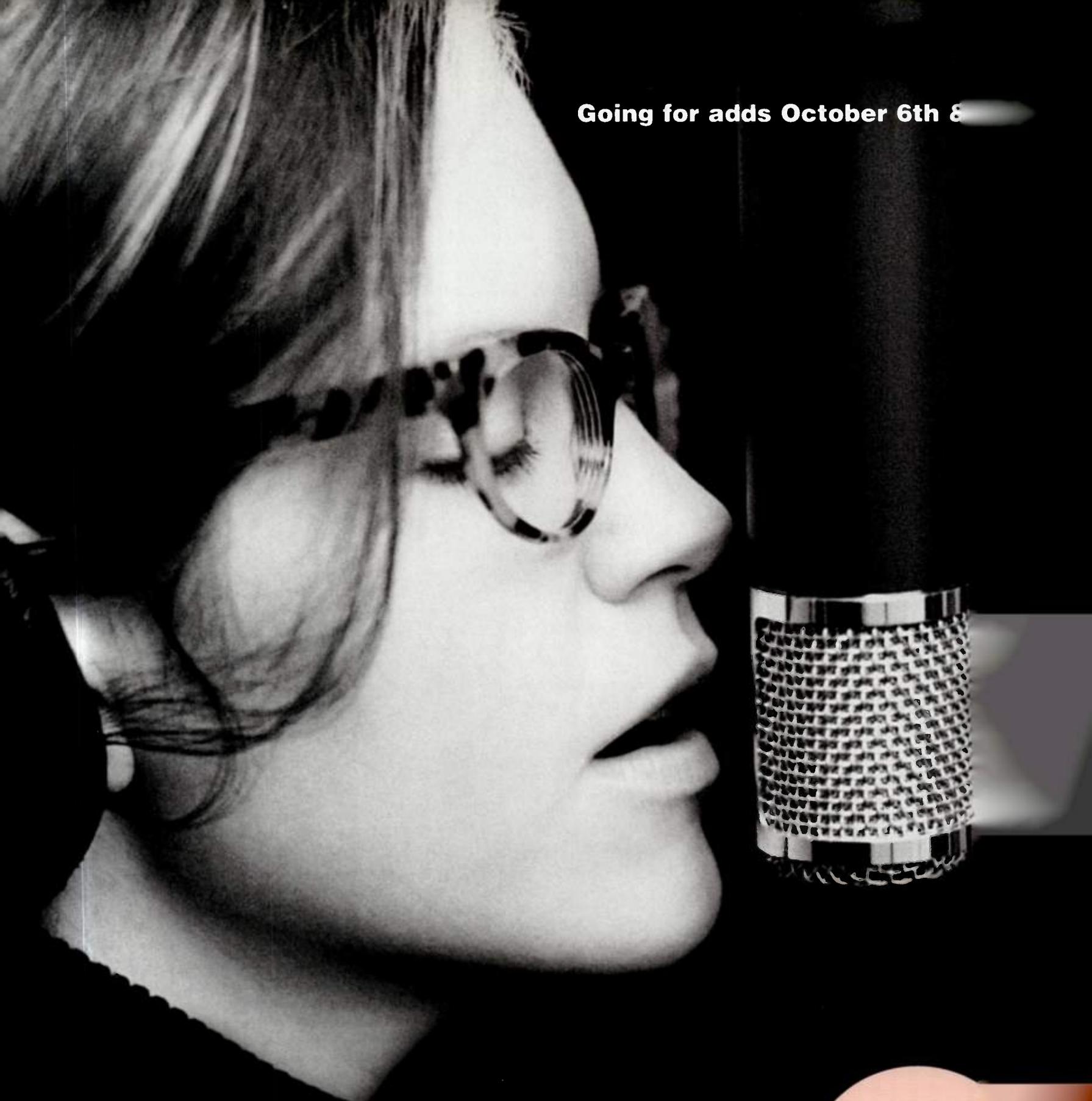
"Sometimes they're autobiographical. After all, they're always siphoned through me, through my brain, to write them. But, it's a variety. The songs like 'Wishing Heart' and 'This' are very personal in a way that they're, like, an affirmation for me. When I sing them I feel inspired. And, a lot of times, the audience says to me later those songs inspire them. I usually like to turn personal experiences into stories. The song 'Firecracker' is about a personal experience. It's about, specifically, the kind of person who tries to stomp you out. Literally, in the song, it's about stomping out the firecrackers that I'm lighting."

HOW DID THAT SONG END UP BEING THE TITLE SONG?

"On the cover of the album is a painting that was done by an illustrator named Mark Miller, who was a popular illustrator in the 50s and 60s. He did a lot of illustrations for those stories in magazines that you would see—kind of cool, very passionate, impressionistic versions of Norman Rockwell. And we found him—he has this vineyard in Upstate New York's Hudson Valley—and we walked into his house and there were paintings all over the walls in a museum area. I looked up and there was this great painting of a postcard I had bought in Amsterdam—the one that made me seek him out to begin with. Finally we got him involved and he helped make the album cover. It was an old painting of a woman lying on her side—sexy, sophisticated; we made it look like me. So, anyway, it's a woman lying on her side. I thought that was a really strong image, but I thought it also needed to have a little bit more energy behind it, and the word 'firecracker,' to me, made it a more feisty. It makes it more powerful."

"I was really involved in the packaging of the album—it's really important to me—because I feel like it reflects the music. Sometimes, if you start working on the album cover before you're finished with the album, it can even influence the album and the way it's made. In this case, we had started thinking about the album cover way before the album was finished and it inspired some of the orchestral arrangements. It helped us to decide that it didn't need to be only traditional pop ballad arrangements. Basically it subtly shows that I have an explosive side." 

LA-BASED FREELANCE WRITER STEVE BALTIN, A FREQUENT TOTALLYADULT CONTRIBUTOR, CONTINUES TO ADD HIS INSIGHT ON MUSIC WITH THIS FEATURE STORY AND ALSO IN THIS ISSUE'S WHISKEYTOWN ARTICLE.

A black and white close-up photograph of Lisa Loeb singing into a vintage-style microphone. She has short, light-colored hair and is wearing dark sunglasses. Her eyes are closed in a moment of intense performance. The microphone is a classic model with a dark, textured grille.

Going for adds October 6th 8

Lisa Loeb ID

The First Single & Video
From The New Album *Firecracker*
The follow-up to her Gold Debut *Tail*



GEFFEN

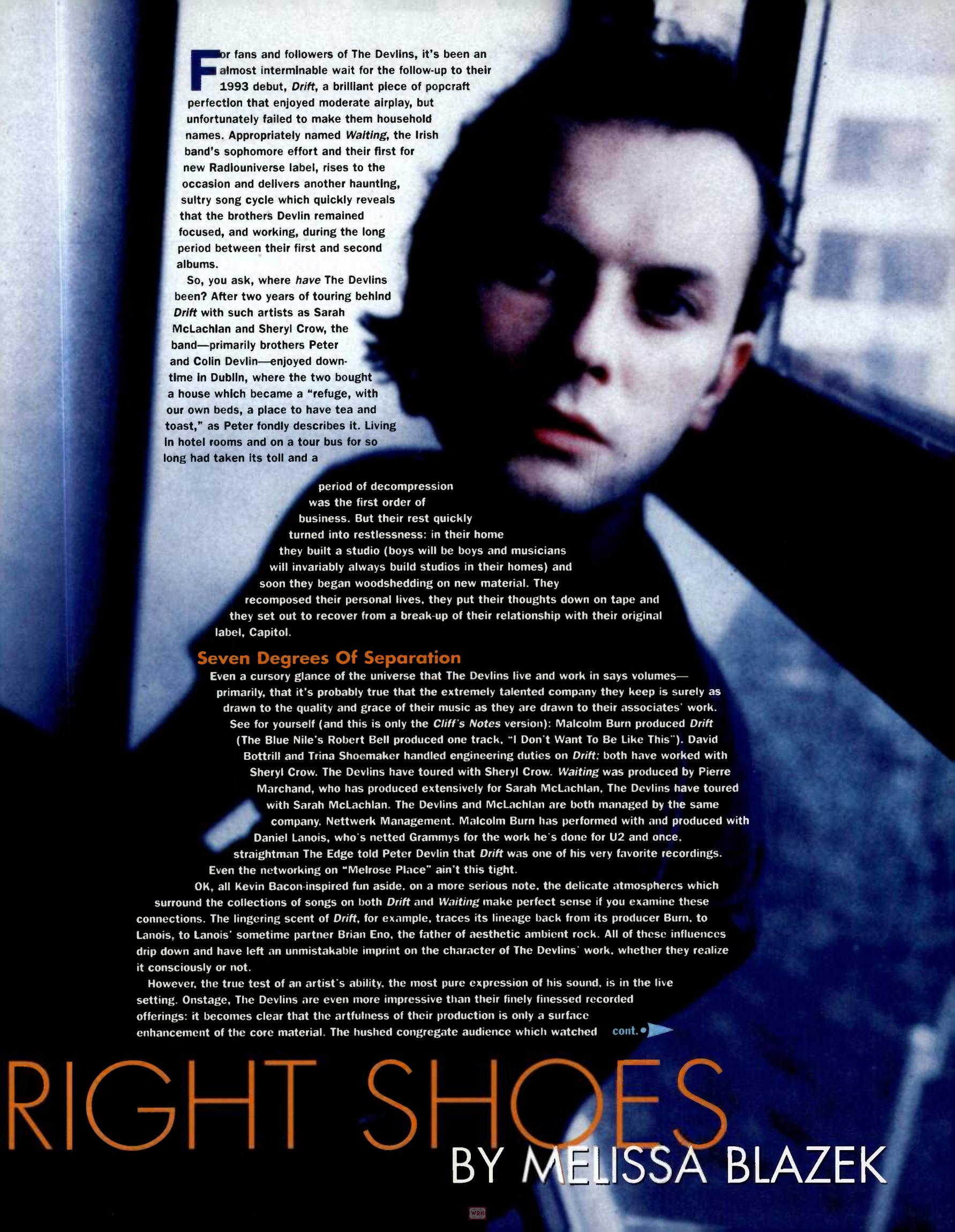
Produced by Juan Patino and Lisa Loeb
Engineering by Juan Patino

the DEVLINS

The serious grey clouds which authoritatively stretched themselves across the early evening Los Angeles sky were the remnants of the day's liberal rain showers, an afterthought of the recently beached, but still angry, hurricane Nora. The sullen, silky soot from the millions of cars that crawl through the desert metropolis every day had been cathartically washed from the horizon, and the last few gasps of this particular day were as spectacular as they come: pinks and purples and hearty, smoky hues in the sky smeared themselves together, trying, but failing, to obscure the encore bow of the sun. The rainfall was the first in almost 300 days in the City of Angels, and it presented itself on the exact day The Devlins had been scheduled to perform an acoustic set outside at sunset, on the patio of the home—which was, once upon a time, the residence of Cole Porter—that now serves as office to both Radiouniverse and its sister label, Radioactive.

PHOTO BY DANNY OLINCH

WAITING IN THE



For fans and followers of The Devlins, it's been an almost interminable wait for the follow-up to their 1993 debut, *Drift*, a brilliant piece of popcraft perfection that enjoyed moderate airplay, but unfortunately failed to make them household names. Appropriately named *Waiting*, the Irish band's sophomore effort and their first for new Radlouniverse label, rises to the occasion and delivers another haunting, sultry song cycle which quickly reveals that the brothers Devlin remained focused, and working, during the long period between their first and second albums.

So, you ask, where have The Devlins been? After two years of touring behind *Drift* with such artists as Sarah McLachlan and Sheryl Crow, the band—primarily brothers Peter and Colin Devlin—enjoyed downtime in Dublin, where the two bought a house which became a "refuge, with our own beds, a place to have tea and toast," as Peter fondly describes it. Living in hotel rooms and on a tour bus for so long had taken its toll and a

period of decompression was the first order of business. But their rest quickly turned into restlessness: in their home they built a studio (boys will be boys and musicians will invariably always build studios in their homes) and soon they began woodshedding on new material. They recomposed their personal lives, they put their thoughts down on tape and they set out to recover from a break-up of their relationship with their original label, Capitol.

Seven Degrees Of Separation

Even a cursory glance of the universe that The Devlins live and work in says volumes—primarily, that it's probably true that the extremely talented company they keep is surely as drawn to the quality and grace of their music as they are drawn to their associates' work. See for yourself (and this is only the *Cliff's Notes* version): Malcolm Burn produced *Drift* (The Blue Nile's Robert Bell produced one track, "I Don't Want To Be Like This"). David Bottrill and Trina Shoemaker handled engineering duties on *Drift*; both have worked with Sheryl Crow. The Devlins have toured with Sheryl Crow. *Waiting* was produced by Pierre Marchand, who has produced extensively for Sarah McLachlan. The Devlins have toured with Sarah McLachlan. The Devlins and McLachlan are both managed by the same company, Nettwerk Management. Malcolm Burn has performed with and produced with Daniel Lanois, who's netted Grammys for the work he's done for U2 and once, straightman The Edge told Peter Devlin that *Drift* was one of his very favorite recordings.

Even the networking on "Melrose Place" ain't this tight.

OK, all Kevin Bacon-inspired fun aside, on a more serious note, the delicate atmospheres which surround the collections of songs on both *Drift* and *Waiting* make perfect sense if you examine these connections. The lingering scent of *Drift*, for example, traces its lineage back from its producer Burn, to Lanois, to Lanois' sometime partner Brian Eno, the father of aesthetic ambient rock. All of these influences drip down and have left an unmistakable imprint on the character of The Devlins' work, whether they realize it consciously or not.

However, the true test of an artist's ability, the most pure expression of his sound, is in the live setting. Onstage, The Devlins are even more impressive than their finely finessed recorded offerings: it becomes clear that the artfulness of their production is only a surface enhancement of the core material. The hushed congregate audience which watched

cont. ►

RIGHT SHOES

BY MELISSA BLAZEK

One of the strengths of The Devlins' warm, acoustic-drenched sound—probably the factor that will leave it with a timeless, "undated" image—is that it remains unaffected by the comet-like mainstream pop trends.

Colin and Peter perform on this gently windswept Los Angeles night was held unnaturally captive by their songs, a fragile vibration which the slightly built singer Colin tried to ease with mischievous smiles and dry humor ("we're the wedding band") and the confident comfort with which he and his brother slid into and out of the *Waiting* material they were previewing for the press.

Until The Light Shines Through

Much like the sparseness that defined the technical aspect on *Drift*, the 10 songs on *Waiting* are clean and uncomplicated, stripped down to their barest elements. Not far removed from the tone and timbre of *Drift*, on *Waiting*, Colin's moody, insistent guitar creates a shimmering halo in which he hangs his yearning, poetic lyrics, while Peter's subtle instrumentation and programming keenly colors the whole; drummer Sean Devitt returns to add his even, understated punctuation marks. Colin credits both Burn and Marchand for peeling away the superfluous layers on their songs—which were often quite dense and dressed with strings and organ in the early stages—to allow them to stand even more brightly unencumbered. "The more stripped away they were, the more powerful, the more organic the songs became. "Less," says Colin, "was more."

Waiting simmers and swells with the hunger of wanting ("Where Are You Tonight?", "Surrender"), the fear and frustration of failure ("Reckless"), the contrast between the romanticism and emptiness of, well, waiting ("Waiting") and the

by the comet-like mainstream pop trends. Splicing the best essences of the storytelling songcraft of Bruce Springsteen, the classic ambience of Roxy Music and the passion of a *Waiting* U2, one cannot hear 1993 in *Drift* or 1997 in *Waiting*—both recordings would be as easily at home in 1977 as 1997. Not that they lead monk-like lives of pop pap abstinence. "I could pick up a record by The Chemical Brothers—who are really great, and who are really hot now—but I'd never want to make a really poor imitation of what they do well. What's the point? I have too much respect for them to do that," observes Peter.

Roll Tape

After recovering from endless months of *Drifting*, when the band was ready to go into the studio, they felt the isolation in Marchand's WildSky studio, an hour north of Montreal, would help them concentrate on the duty at hand. "Yeah," laughs Peter, "three months turned into six months" due in no small part to the crisp, tempting distraction of the opportunity to ski and snowboard just outside their doors. And, of course, bouts of stir-craziness were also quashed by intermittent trips into Montreal, where they could go club-hopping or sit in the European-flavored cafes and practice their French, before they were drawn back into the studio to bear down on work again.

Girls, Girls, Girls

If any Y-chromosomed band would have been admitted to this summer's extremely successful "Lilith Fair" festival, it would have been The Devlins. Not only does their music

background...." Sure enough, the track appears on *Waiting*, which enjoyed some early exposure this summer, getting airplay between sets on the festival's main stage.

And speaking of women, both categorically state (it's hard to see a smile during a phone conversation, but you know it's there) that it's only a coincidence that they exclusively tour with beautiful, talented women. Who will they add to their list of touring mates beginning in October? None other than the Cowboy-seekin' Paula Cole.

As the release date of *Waiting* approaches (October 21), not only are Colin and Peter impatient to gather their band and get on the road, but both enthuse they're anxious to continue recording some of the many songs they've still got banked up. Peter says they're interested in pursuing more film music work—they've seen "Crossing The River" placed on the *Batman Forever OST*, "Someone To Talk To" on the *Into The West OST* and "Kill With Me Tonight" can be heard in the 1997 Sundance Film Festival graduate *Black Circle Boys*—more specifically scoring, which would seem perfectly suited to the Devlins' atmospheric, yet still pop, sensibility. Mary Lambert, who directed the video for *Waiting*'s first single, "Heaven's Wall," is currently working on a film and is Dev-initely interested in the idea of the band assisting in that capacity.

Between 1993 and 1997, Adult Rock Radio passed through a rebellious youth to settle into a savvy, well-rounded young adulthood; hopefully, this year, all the elements will coalesce and The Devlins' art



THE DEVLINS Discography

LIVE BAIT, DEAD BAIT EP
(Capitol) 1993

DRIFT
(Capitol) 1993

WAITING
(Radiouniverse) 1997

unexplainable magic of love ("Heaven's Wall"). And there's always ghosts in those beautiful castles in the countryside who spin disturbing tales underneath their love stories— "Kill With Me Tonight" may prove an old adage right (a cynic is just a burned romantic).

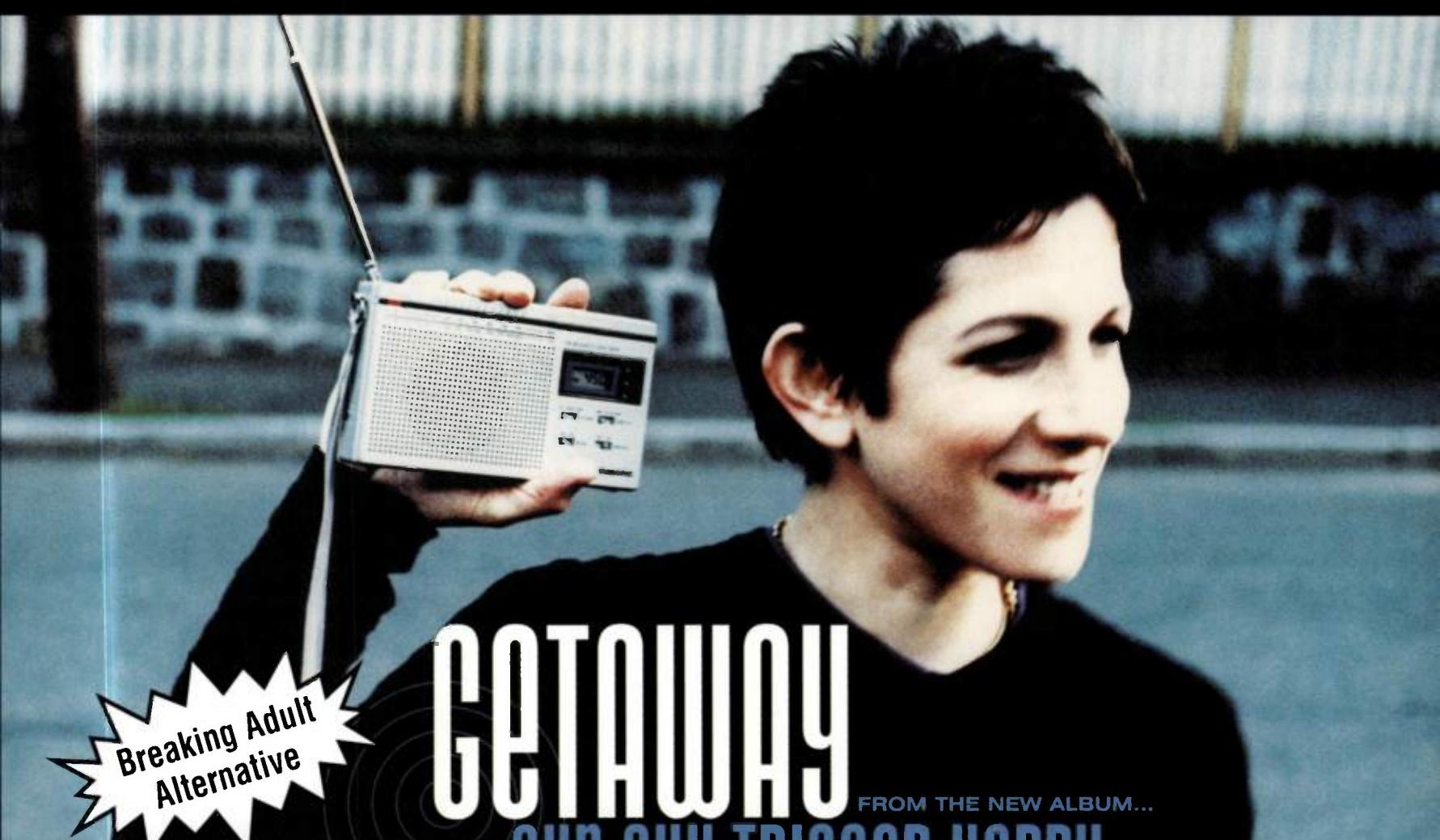
One of the strengths of The Devlins' warm, acoustic-drenched sound—probably the factor that will leave it with a timeless, "undated" image—is that it remains unaffected

logically appeal to the tastes of the same attentive audience, they're quite good friends with McLachlan, the women-only music festival's organizer. But in a strange way, The Devlins were actually part of this summer's festival. "I was watching MTV or something the other day, and they were interviewing one of the artists on the 'Lilith' tour, Jewel, I think it was," says Peter. "And as they were talking to her, I heard 'World Outside' coming from the

will carve a deep, lasting niche into this moment in time. "Somewhere along the line, you have to run into some luck—it's so much more than just recording music. It's luck," says Colin, "and it's a little bit of good timing."

Melissa Blazek is the Associate Editor at *The Album Network*. With a full band in tow, The Devlins will join Paula Cole on her US theater tour beginning October 14 at the Paramount Theatre in Denver.

JON TURPIN



Breaking Adult
Alternative

GETAWAY

FROM THE NEW ALBUM...

GUN SHY TRIGGER HAPPY

PRODUCED BY MIKE DENNEEN. CHRIS JONES MANAGEMENT ©2007 Warner Bros. Records Inc. www.wb.com



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Combined Album Airplay ▲14 - ▲12

R&R Adult Alternative Song *18 - *12

R&R Adult Alternative Album *20 - *14

BDS Monitor AAA Airplay *18 - *15

Now On Tour With Paula Cole WRH

ANi DiFRANCO

With over 1,000,000 records sold and a legion of fans that swells with every breath she takes, Ani DiFranco is on her way to becoming as familiar a household name as any of her corporate counterparts. However, the sister is doing it for herself. This feature brings us the truth from the mouth of the righteous babe herself.

Righteous Babe

Several weeks ago, as I stood waiting outside the stage area at the Seattle pier where DiFranco was performing on a clear July evening, three men ambled by. They were probably in their early-to-mid-30s, wore shorts (way too short, if you ask me), Velcro and Gortex sandals and Oakley sunglasses. A hint of gel slightly spiked the hair of the one in front of their walking wedge. As they made their way past the stage area with its cheering crowd and negotiated a sidewalk packed with truly "alternative"-looking people, one of the guys noticed the modest marquee and remarked, "Ani DiFranco; who's Ani DiFranco? Do you know who Ani DiFranco is?" Observing the spectacle around him, his buddy replied, "Somebody does."

Yeah, they do.

Without the benefit of any major label distribution,

Ani DiFranco has produced 10 solo albums and a collaborative effort with poet Utah Phillips, a legendary folk figure of the American West, all for her own Righteous Babe record label. Her catalog sales top 1,000,000 and with each album her fan base has grown larger and more enthusiastic, expanding beyond the boundaries of many (if not most) major label signees. She was even on the cover of *Spin* in July. That's a long way from her Greyhound bus tours of the Northeastern United States.

Upon meeting DiFranco, one of the most immediately striking things about her is the ease and self-confidence with which she conducts herself. She's self-effacing without seeming self-conscious and communicates openly while maintaining a firm boundary against personal invasion. When I enter the trailer on the pier

by

Carter
Armstrong



“Life is full of chaos and when I’m onstage, it’s, like, my time to worship that chaos.”

that serves as her dressing room on that July night, I wonder how the power it requires to turn one's own music into a cottage industry and then into a popular cultural archetype could be contained within such a fragile-looking frame. How can this tiny dynamo, who really beats the shit out of her poor acoustic guitar onstage, sit folded so neatly and naturally on a sofa with a friendly open expression on her face, inviting questions? It seems that this is the *only* way things could possibly be.

Ani DiFranco is a folk singer. This distinction is important if you want to understand her as a pop phenomenon and a populist media personality. Let me point out that "folk singer" is not simply an arbitrary designation assigned to DiFranco in order to facilitate any kind of classification. It's also how everyone in her immediate sphere of influence refers to her. That's right—not "boss," "ma'am," "chief" or "honey," but "the folk singer." On the road with Ani, one commonly hears things like, "Oh shit! I've lost the folk singer!" as I did when her kind road manager Jennifer Lasker was unable to locate my erstwhile interview subject. Memos handed to the 25-person staff at Righteous Babe even come "From the desk of the little folk singer." But we'll get back to the folk singer thing in a bit; now, back to the trailer.

After some nervous conversation on my part (I'm a bit of a fanboy, so I was screwed when DiFranco got there), I asked DiFranco whether, in light of her recent popularity explosion, she might eventually have to leave her current distribution setup with Koch and some other small distributors in order to simply keep the supply caught up with the increasing demand for her recordings. "I can't really say what's going to happen," replied the little folk singer, "but we always try to work with the same people we've worked with all the time. In every town we play, there's a big promotion coup because little Joe Folk Promoter gets to book the hall that's maybe monopolized by the big promoter in town."

DiFranco continues, "We still

cont. ►



"She expresses what we feel ourselves."

—Linda, in line for the Ani DiFranco show in Seattle.

use the same printing and CD manufacturing place in Buffalo, who have had to buy all kinds of new equipment to keep up—now that we're, like, the monster label at Koch." She don't mean to brag or to boast, but homegirl's putting in work for the 'hood.

If you ask DiFranco to recall a place where she began to notice that she was becoming a star, she may tell you what she told me. "It's a commonly asked interview question," she says [ouch!—ed.] when I inquire after such epiphanies, "to ask for some kind of turning point, but I can't tell you what my favorite show was or anything like that, because it's all a big blur." She's been busy working her ass off since she released her first self-titled cassette in 1990. Ani DiFranco couldn't be bothered to look for the stardom which has found her on its own.

Ani DiFranco may in fact be "the only whatever-she-is in the room." In the current crop of carefully

cultivated musical marvels, DiFranco possesses the kind of following and history that no corporate record company bio could plausibly imply or invent. The little folk singer has built a public persona that extends beyond the body of her creative work. Although—even because—this was not her intention, Ani DiFranco has transcended her booty-grooving acoustic-based music and become an intimate agent in the lives of people she never knew existed.

"Fans can be very possessive, but there are parts of the person that they reject," she reflects, referring to certain factions of her own fan base who may have trouble with her musical progression and her move from general observations on universal subject matter (with a decidedly woman-positive stance, thank you very much) to more personal explorations (with a decidedly woman-positive stance, thanks again). However, judging by the big-ass line that stretches down

the street on the Seattle waterfront and the number of copies of *Living In Clip* (the new live album) and older Ani DiFranco titles that fly across the counter at record shops, even the fans who wish that DiFranco would stay the way they want her aren't going to give up. They're friends for life.

This brings us back to the folk singer thing.

Curious about how someone could go from coffeehouse obscurity to her current place of prominence and power as queen of an ever-growing section of this country's collective consciousness, I asked DiFranco how she had managed to retain the incorruptible idealism that makes her continue to press Righteous Babe records at the same plant in her native Buffalo. Without any perceptible pride, she replies matter-of-factly, "I come from the folk music world where there's not all this big pomp and circumstance. There's not that wall that exists between rock

performers and their audiences. I've always been enamored with the dialog aspect of folk music."

Anyone who has ever seen Ani DiFranco perform (or heard *Living In Clip*) has been part of this dialog. The woman even busts funky with spoken-word rants. I swear, she will break out into poetry in the middle of her set and through the miracle of sincerity and a lack of self-aggrandizement it's *not corny*.

A partial explanation for Ani DiFranco's native attraction, her ability to focus a world's worth of individual experiences into a tight bright beam of universal light and the simple strength and power of an Ani DiFranco show may be found in her description of the experience from her own point of view: "Life is full of chaos and when I'm onstage, it's like that's my time to worship that chaos."

Carter Armstrong is the Sr. Retail Music Editor for *The Album Network*. You can call him at 818.955.4000 or E-mail him at carmstrong@3nets.com.

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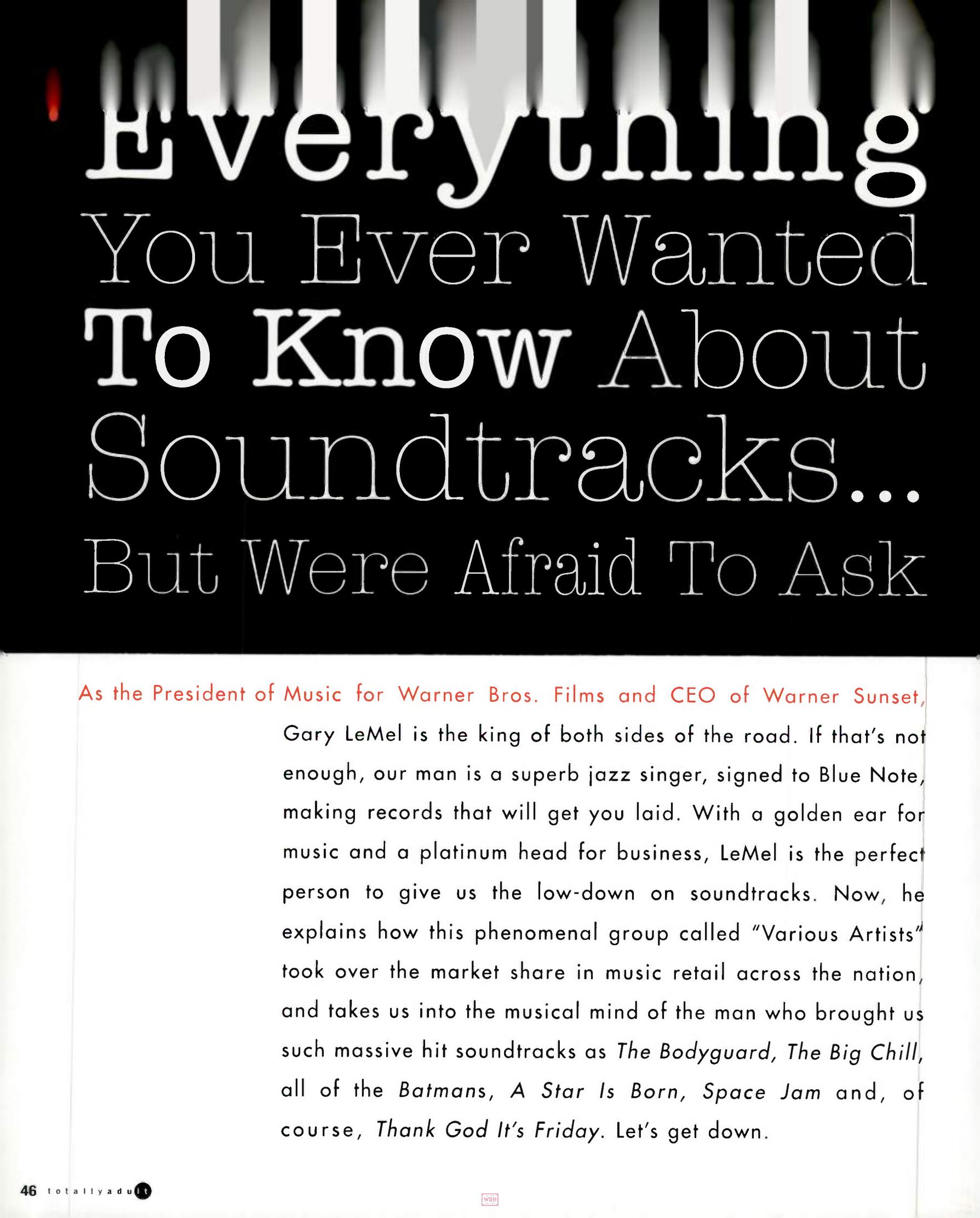
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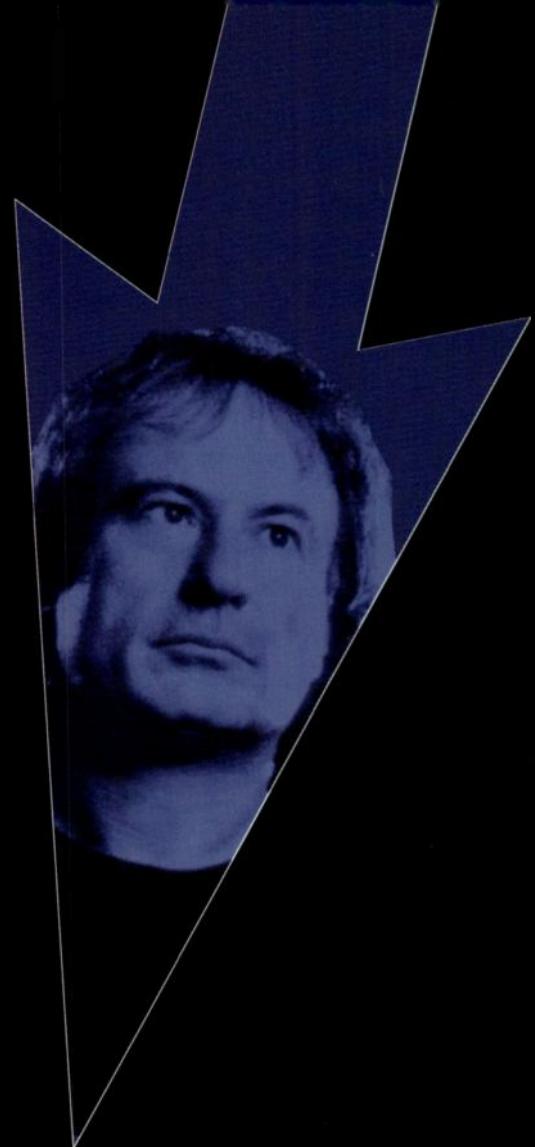
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Everything You Ever Wanted To Know About Soundtracks... But Were Afraid To Ask

As the President of Music for Warner Bros. Films and CEO of Warner Sunset,

Gary LeMel is the king of both sides of the road. If that's not enough, our man is a superb jazz singer, signed to Blue Note, making records that will get you laid. With a golden ear for music and a platinum head for business, LeMel is the perfect person to give us the low-down on soundtracks. Now, he explains how this phenomenal group called "Various Artists" took over the market share in music retail across the nation, and takes us into the musical mind of the man who brought us such massive hit soundtracks as *The Bodyguard*, *The Big Chill*, all of the *Batmans*, *A Star Is Born*, *Space Jam* and, of course, *Thank God It's Friday*. Let's get down.



“It’s incumbent now upon people who make soundtrack albums to fill them up with hits, which makes it a tough assignment.”

*by Carter Armstrong

When I was sitting in your waiting room, I was looking at some of the Gold, Platinum and multi-Platinum records that were up there on the wall and they’re all the big ones: *Space Jam*, all three *Batman* movies, *Twister*, *A Star Is Born*, *The Big Chill*, *The Bodyguard*—which is, of course, the soundtrack that simply would not die... “It wouldn’t die, and it’s either one or two or three of the all-time biggest albums—I’m not just talking soundtracks. I think it surpassed *Saturday Night Fever* a few years ago—it’s now approaching the biggest album of all time. I always wonder, ‘Who the hell is buying this?’

“*The Big Chill*, which I did 15 years ago, you can find on SoundScan every week, 5,000 copies a week. Who is buying it? It’s a great question because when something [new that] we think is really good doesn’t sell, but we still see steady sales of something that’s 15 years old—especially a soundtrack album, because that movie’s not really getting played anymore—you realize that we’re not tapping the audience. We’re relying on record stores, and that’s fine, but there are lots of places where music should be marketed; 800 numbers and Web sites. They’re all being done now, but I still think there’s a huge gap. We’re missing the adult market big time because they don’t go to record stores and they don’t necessarily get on the Internet either. It’s a passive audience, but they’ll buy.”

What about Fresh Picks selling music in supermarkets?

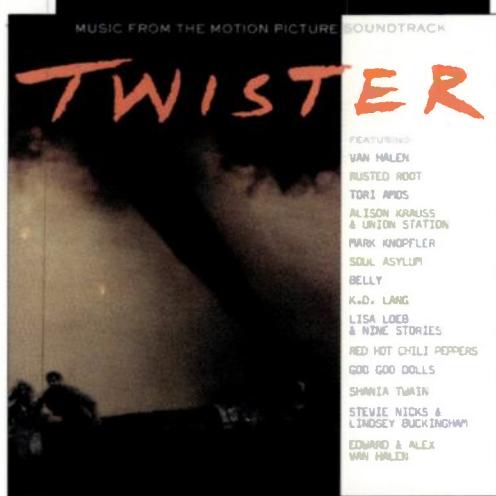
“Well, everybody goes to the market, and what a great place to buy a record. You’re not intimidated by sales guys who are talking about music you don’t even understand. It makes it real accessible. I think it’s great. I think what’s held us back is our own distributor being frightened of, ‘If we sell it at the grocery store, the record store down the block is gonna get pissed off.’ But that doesn’t happen in any other business; you know, you’ll sell cigarettes at the drug store here and cigarettes in the grocery store a block away.”

“But the record business has been very protective of its client, the record store, from the very beginning of the business. I think now it’s time to say, ‘Hey, come on. This is a mature business now. We’ve gotta sell the stuff everywhere.’ Years ago I used to say, ‘Why aren’t our soundtracks being sold in the theaters—the most obvious place?’ The answer always was, ‘It would piss off the local record store.’ But I think that’s starting to go, even though, of course, our record stores are in trouble. If you go by the old adage that buying anywhere stimulates buying, ultimately, maybe that’s one of the answers to the record stores; just get people buying records, man. There’s a huge group that does not buy records anymore.”

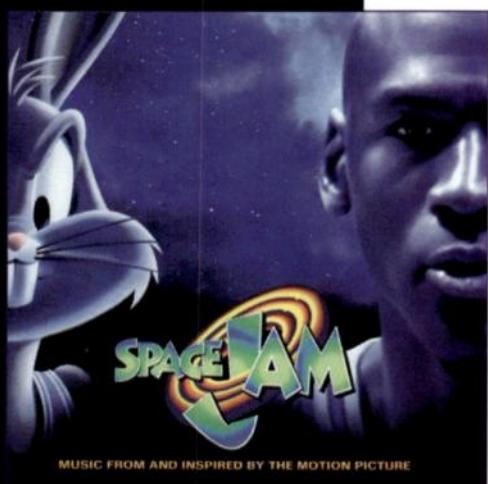
Do you think that if there was a dollar-off coupon with every tub of popcorn so you could pick up a soundtrack on your way out of a movie theater, it would kill the store across the street? “Well, it will for that niche. But, that niche is not gonna go to the record shop, more than likely. I think that that’s a great way to sell a soundtrack, I really do. Somebody goes to the movies, they love the music, they walk out and then they can buy it right there. You know, what better audience could you have? I don’t think it’s taking a sale away from the traditional retailer because that person’s not gonna go there and get it. More than likely they’re gonna say, ‘God, I love the music, I’d really like to get that record,’ and then the next day they totally forget about it. It’s so powerful [in the period immediately after the film experience] that they have to get it, it really becomes kind of an impulse buy.”

“I saw this movie called *Brassed Off*. The music is from a brass band and they play great tunes. It’s the kind of thing I would have bought immediately when I walked out of the theater, if it was available. Did I buy it later? No; because it wasn’t compelling enough for me to make a trip to the record store. But I would have definitely bought it the second I walked out of the movie if it would have been available.”

Cont....►



"I think what's held us back is our own distributor being frightened of, 'If we sell it at the grocery store, the record store down the block is gonna get pissed off.'"



Let's reach way back to 1979 and talk about the *Thank God It's Friday* soundtrack. What was the situation with soundtracks then?

"In the days of *Thank God It's Friday*, [the business of soundtracks] was not anywhere near as sophisticated as it is now. Obviously, when you had a movie like that, made by Casablanca Film Company, we knew right from the go we were gonna have a Casablanca Records album and we were hoping it was gonna be a big album."

"But the way we went about it before and the way we go about it now is completely different. It was very difficult to get artists for it, that was the first thing. If you used an existing record in the movie, there was no problem. But if you tried to get a hot new artist to do a soundtrack, it wasn't all that easy because the film business and the record business never really got along in those days. They used to look at each other as more crooked than they themselves were, and it was just very difficult in my position to try to bring these two businesses together. *A Star Is Born* was one of the best examples; I mean, it was this huge movie with Barbra Streisand and Kris Kristofferson, almost a slam dunk; you knew it would be a good movie. Getting rock & roll writers like Leon Russell and Kenny Loggins—who, at that time, were on the cutting-edge—was very difficult. In their eyes a movie was not hip. They were worried it would hurt their image."

"But, since then, I can't think of one instance where a movie has hurt any recording artist's image; it's only helped. If the movie goes away and the record goes away, nobody ever knows who did it. If it's successful, then it only helps. Sometimes unknown artists have had huge records from soundtracks and they've had a big problem following it up. But, that's not the fault of the movie, it's the fault of the artist. If you can't follow it up, then your stuff is not there somehow."

"Rock & roll's in trouble and, I guess you know, the reason is there's so much crap out there and so much of it sounds alike. We need to break artists and make them important and we need to make stars out of people again. Because of the disposability of music today, unless you can make some impact above and beyond your music—Madonna is probably the greatest example there is—and become a personality and transcend your music so that whenever you come out with your music, it's gonna have a considerable fan base, you're in trouble. That wasn't the way it was for a long time and it's even happening in country music, which traditionally has had the most loyal fan base. LeAnn Rimes, I think, has transcended it. George Strait has, obviously, because he's been around for a long time. I think the movie [*Pure Country*] we made did it for him. Unless you can transcend your music, you're not gonna last past the next record unless the next record is fantastic."

If there are hardly any stars these days, and people don't devote their loyalty to a particular artist as easily, it may be easier or safer to get a grab bag of hit music in a big package. Is that why soundtracks make a bigger piece of the pie than ever?

"I think what's happening in America is what's happened in England for years, and that's the compilation album. I mean, the kids didn't want to spend 20 bucks to buy an artist where you only really like the one song. So, in England, years ago, because of the economy, they started compiling albums right away—'Buy an album of the current hits'—and everyone went along with it. Soundtrack albums are like these compilation albums. Look at the *Space Jam* soundtrack: we cut the movie loose ages ago. We're now selling an album that's got hits. So, it's incumbent now upon people who make soundtrack albums to fill them up with hits, which makes it a tough assignment."

And I guess this tough assignment is yours. Would you describe what a man in your position does?

"I have a bit of a unique responsibility because I have responsibility for all the music in all of our films, whether they have soundtrack albums or not. I also have Warner Sunset, which is our soundtrack label, for Warner Pictures. We also own Warner, Atlantic and Elektra, so our soundtracks are distributed by one of the 'Warner Bros. three,' depending on who we feel has the right roster,

who has the most enthusiasm for it, whatever. It's nice to have that flexibility, because you'll burn a roster out. And we also use artists that are not WEA artists, there's no law against that. So, I'm responsible for all the music and all the songs—and that goes for classical music, country music, whatever it is—that the film requires, as well as the soundtracks. And out of the 30 pictures we do each year, only five or six have real soundtracks, but there'll be score soundtracks on almost everything. So I'm doing 25 other ones that need to be taken care of as well that will not have a pop soundtrack, but the music is still extremely important to the film."

So, what kind of relationship do you have with the director? Who's making the decisions on what's gonna happen? Is there a battle?

"You know it's different every time out and the longer I've been in the business, the more I've dealt with a lot of these directors. So, a lot of times I've dealt with them and I pretty well know the ground rules. Some guys say, 'Hey man, I don't know that much about music. You're the expert, you tell me.' That's rare. Almost always, the director's got a pretty good idea what he wants. Now, he could be wrong, and if we think he's wrong then we have a lot of allies. I have the production people and I have the producer of the movie.

Cont....►

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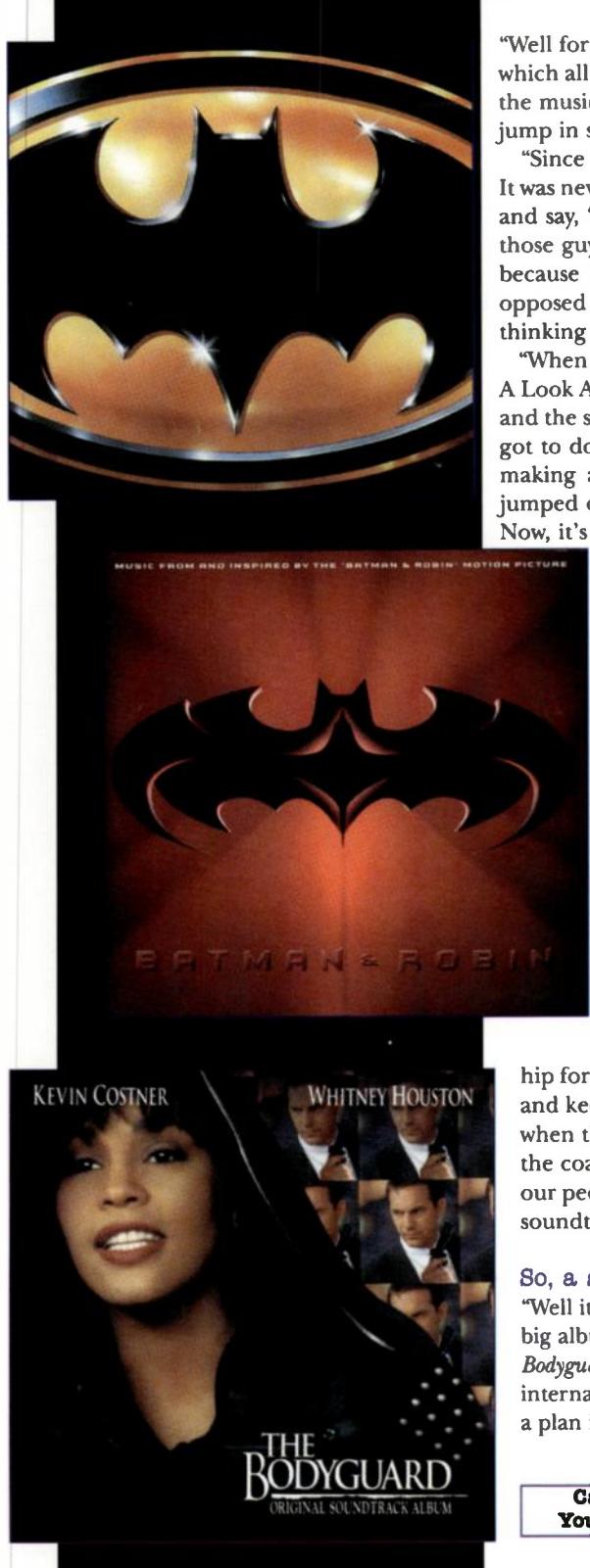
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"In today's market, which is so quick and so fast, if you don't have a plan in retail, you're dead."



If the director's really wrong and really off base, we can pull out the forces and have it out with him—'Why do you want country music? This movie takes place in London!' The director's gotta really be accountable. He has to explain why and if he makes a great argument, I definitely go along with it. Usually, we're not that far apart because I've read the script.

"We get involved way before the movie starts shooting. You read the script, you feel a tone, you feel a certain kind of music and usually that's what it is. And then there's X amount of composers who I think are right. I'll make a list with their credits, and then the music director and I will get together. Most of the time his list is close to the same as mine. Once in a while you'll have a director that made an independent film with a friend who composed the score and who's really true blue. He stays with the friend and fights for him and I really respect that. That's rare. Usually the friend gets dumped; the director wants John Williams. That happens almost constantly. But for the composer, it's a wonderful thing to have a director relationship. When we did *Contact* recently, the minute we knew Bob Zemeckis was doing the movie, I knew Alan Silvestri was gonna be the composer because Bob doesn't do a movie without Alan."

You mentioned before that it used to be quite difficult to get major musicians to contribute songs to a soundtrack. Now, it's quite common and considered, for the most part, to be a positive career move. When did this all change?

"Well for me—I went to Columbia in 83 or so—the guy I replaced was a classical composer/conductor, which all the people in that job at every studio were in that era. From the beginning of sound in movies, the music was based on some classical composer. These guys had to be composers because they had to jump in sometimes and do it themselves. They had to be conductors, too, and that was the job.

"Since the beginning of movies, there's always been that one jump-out record. It would just happen. It was never planned. In the old days, movies would run for months. The record guy would see the movie and say, 'I like that song. Let's put it out,' and that's the way it worked. The guy I replaced was one of those guys and as other people replaced people at other studios, they sort of used me as an example because I came from the record business. So the job became people from the record business as opposed to people who were classically trained musicians, and of course with that sensibility we're all thinking about hits. You know, we're thinking about promoting our movie.

"When MTV came in and did the first video from a movie, it was Phil Collins' "Against All Odds (Take A Look At Me Now)" from *Against All Odds*, which we did at Columbia. The amount of people it reached and the setup it did for the movie was so phenomenal that every marketing department said, 'Man we've got to do a video for every movie!' So it just snowballed and it went way, way overboard. People were making albums for movies they never should have made albums for. Like anything else, everyone jumped on the wagon and so it sort of flattened out for a while and it did what it was supposed to do. Now, it's coming back again to where I'm sure a lot of directors want hit records even if their movies don't warrant it. It'll flatten out again. It'll never go away, but we're in a real hot period right now and the summer movies or the Christmas movies will always have some heavy soundtracks. Most film companies are aligned with a record company now. There are only a couple of majors that don't have record companies. But, even the ones that don't certainly are plugged into the labels. So, it's just thought of in advance. It's a wonderful, inexpensive way to market your product."

Could you describe the dynamics of the relationship between the movie success and the soundtrack success?

"The ultimate is to have the movie be huge. The hardest case is one like *Batman & Robin*, where the movie is not happening and we have an album that's just beginning. We've now got to separate that album from the movie and make it an entity of its own. That's a very tough marketing task because the record is called *Batman & Robin*! So, for example, the *Batman & Robin* movie ads [said], 'Including the hit single Jewel's "Foolish Games,"' because we now need two things: to let people know there are hits coming from this movie, and to distance the music from the movie.

"*Space Jam* didn't do that well, either. The movie did fine, it just didn't do what people think it did. But the music did great because, even though the movie didn't do great, it was still very hip for young kids. For young boys, it was the hippest movie in the world. So to own a *Space Jam* album, and keep buying the record was OK. I don't know how hip it is for a kid to be buying *Batman & Robin* when the movie fails. So it's wonderful to have the movie be successful so you can really ride it out on the coattails of the movie. Now, these campaigns are thought out in advance. We have meetings with our people and the record company people long before the record comes out. You have to market the soundtrack as a separate entity."

So, a symbiotic relationship is the most successful.

"Well it really helps. I don't think you can have a huge album if the movie fails. However, you can have a big album if the movie just doesn't do that great, as in the case of *Space Jam*. But it's wonderful to have a *Bodyguard*. It's wonderful to have a huge movie and a huge record and it's wonderful to have it internationally. That's the greatest. But in today's market, which is so quick and so fast, if you don't have a plan in retail, you're dead."

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WHISKEYTOWN



North Carolina's Whiskeytown may very well be one of the most important bands to emerge from the so-called Americana scene. On the surface, one can judge them simply as a country rock band, with the emphasis on the word *country*; however, with deeper understanding one begins to realize that their music, along with Uncle Tupelo and its offshoots, Son Volt and Wilco, incorporates a wide range of musical influences going right back to Hank Williams, Sr., Jimmie Rodgers and Buddy Holly, as well as time-honored punk elements which were more evident in Whiskeytown's indie releases. What we are really talking about here is pure American music.

"We are whatever we are at that exact moment," says Ryan Adams, Whiskeytown's prolific 22-year-old singer/guitarist/lyricist. Whiskeytown. Indeed, speaking with Adams over two consecutive days was like talking to two different people. Fired the first night, after a long day of press and prior to playing the first of two sold-out shows at L.A.'s The Mint, Adams was clearly suffering from being overworked.

The next night, after the successful opening show, which was recorded before an audience that included contemporaries like Hayden, Adams starts the conversation by apologizing for being so "out of it" the night before. Now recuperated from the draining rock & roll hype machine, Adams is better prepared to discuss his work into the microphone. That is evident from his opening apology. However, his politeness should not be taken as anything more than just that. As he points out later on, Whiskeytown apologizes for nothing. He says, "There's definitely a sinister element to the

band." When asked to elaborate, he continues on, "We're definitely not afraid of blowing things up in our faces. We're not afraid to be loveless."

In talking with both sides of Adams, one thing comes across equally strong—honesty. It is this candor that has made Whiskeytown's stunning *Strangers Almanac* one of the most critically praised albums of 1997. On the 13-song disc, Adams and his bandmates—Phil Wandscher (guitar, vocals), Caitlin Cary (violin, vocals), Chris Laney (bass) [Editor's note: Jeff Rice was the bassist on the CD] and Steve Terry (drums)—explore the theme of broken hearts with a vividly descriptive eye that calls to mind the awesome specter of Tom Waits circa the mid-1970s. It's not a stretch to say that "Dancing With The Women At The Bar" or "Avenues" would've fit comfortably into Waits's classic *Heart Of Saturday Night* album.

If Adams follows the lyrical tradition of great mood-setters like Waits (a reference Adams takes as a great compliment, calling

cont. ►

Waits one of the "greatest songwriters of all time") musically, Whiskeytown seem to be direct descendants of country rock giants like Uncle Tupelo. While "country rock" is often the category Whiskeytown gets thrown into, it is an unjust and narrow view of a group whose richness transcends such restrictive labeling. If you ask the members of Whiskeytown, their sound stems as much from Loretta Lynn and Black Flag, as it did Uncle Tupelo.

Another legendary act that Whiskeytown calls themselves fans of, and that they often hear comparisons to, is The Replacements. Though the comparisons are musical, the similarities between the two acts runs much deeper. When Adams talks with open defiance about Whiskeytown's "sinister side" and how they're not gonna apologize to anybody if they have a "bad show," one can't help but recall the infamous early Replacements shows where fans wouldn't have any clue as to which Replacements band they would see until show time. That group's performance would depend largely on how much alcohol they would have pumping through their bloodstream when they hit the stage. Since those days, lead singer Paul Westerberg has grown up and has downplayed the infamy of those gigs in recent interviews. But, he's never said he regrets those concerts. They were part of the Replacements lore.

Whether Adams feels Whiskeytown's off nights will grow to have the same sort of mystique is doubtful. His defiance can be attributed to two things, the first of which is youth. Though Adams's songwriting belies his true age of 22, he displays with bravado the assets that come with the age—honesty, integrity and self-confidence. Although they often come with the age, in Adams's case, they were likely strengthened during his punk rock days, which weren't that long ago, really. Prior to co-founding Whiskeytown, Adams

spent five years with

the regional punk rock outfit, Patty Duke Syndrome. His sound may have changed from those days, but he credits that time with allowing him to have the nerve today to be as honest as he is on *Strangers Almanac*. He says, "This is the kind of music where it's almost like hearing someone read pages from a diary."

Much of the inspiration for the songs on *Strangers Almanac* came from the recent demise of a three-year relationship Adams was in. Though he concedes it can be a little difficult to have to relive the break-up every night while the band is on tour, he approaches the shows with the perspective of a true artist, calling the process cathartic. He goes on to say, "I'm exorcising those demons every night."

If that's what he's doing every night while the band is on its current tour, the exorcism began with the writing of *Strangers Almanac*. It's a slight understatement when Adams says of the album, "It's about us. We weren't afraid to open up on it." That is apparent on nearly every moment of the disc. But maybe never more so than on the record's powerful closing track, "Not Home Anymore." An attempt at a final good-bye, it finds Adams reaching his singing peak at the conclusion, where he passionately decrees: "I pretend that it meant a lot to me, but it never meant a thing/Used to mean a lot to me, but now it doesn't mean anything."

The perfect closing statement, it encapsulates the 13 tracks that comprise the album. While you wouldn't call it a concept album, Adams does believe there is a thematic element that runs throughout the disc. And that was no accident. The group had 36 songs written for their major-label debut [Outpost/Geffen Records], but were very deliberate in including selections that stayed with the theme of what Adams was talking about. He says, "I knew what record I was working." However, that still didn't make the pairing-down process any easier. He

explains: "We went about the process by narrowing them down to 17 at first." From there the choices only got more difficult, according to Adams. Though some of the songs he wanted to get on there, but couldn't, can now be found on a four-song EP entitled *In Your Wildest Dreams*.

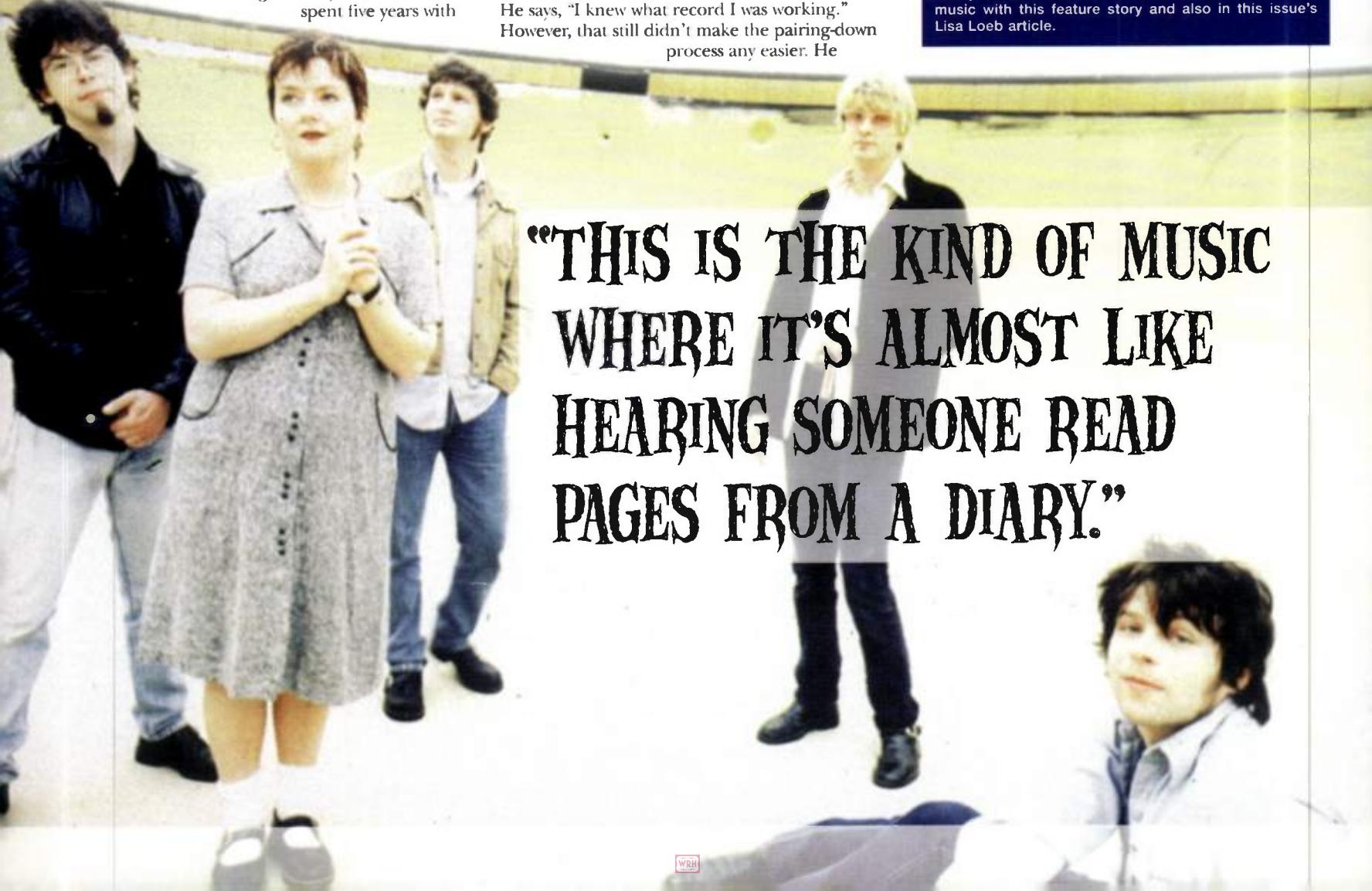
Although the songs on *Strangers Almanac* are about a specific period in Adams's life, the universality of lost loves give the songs an aura of timelessness. Songs like the twangy "Excuse Me While I Break My Own Heart Tonight," the aching "Everything I Do" and the catchy "16 Days" (the record's first single) capture feelings that span oceans and centuries. For Adams, that was important. "The songs can continue to mean things after they're done," he says. "Songs like 'Losering' create a mood. That song is in the moment. There are a lot of songs on there that lend themselves to change."

Adams will talk about the music, but his level of dissection stops there. "We make, we don't judge," he says succinctly. However, he does go on to add, "There isn't an analytical process from us. I would imagine that all of us view what we do as quality." As to why he won't judge, he answers, "There's no such thing as invalid art."

Whoever Adams may be at any exact moment, he doesn't lose his conviction. This is an extremely gifted songwriter who backs up his talent with passion and integrity. Combine all these qualities and you have one of the best albums of the year in *Strangers Almanac*. But, even more importantly, music has a promising young voice to look forward to hearing from for years to come. And you can be sure Adams is going to have a lot to say in the future. 

LA-based freelance writer Steve Baltin, a frequent *totallyadult* contributor, continues to add his insight on music with this feature story and also in this issue's Lisa Loeb article.

"THIS IS THE KIND OF MUSIC WHERE IT'S ALMOST LIKE HEARING SOMEONE READ PAGES FROM A DIARY."



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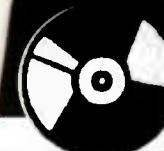
The Independent Acoustic Group

Geniuses Until Proven Otherwise

By Matthew Lawton



Tangible Music's Gary Brody



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In this technological society in which everyone is coming up with new ways to market, promote and get their messages out, there is one group of folks who are doing it the old-fashioned way—with a little help from their friends.

Tangible Music, Signature Sounds, 1 800 Prime CD, Gadfly and Eastern Front Records are five separate, independently owned, acoustic-based record labels. Together, they have formed an alliance called the Independent Acoustic Group in which they help each other out by sharing information, splitting advertising expenses and promoting each individual label's artists. OK, so it's not a better mouse-trap of monumental proportions, but when was the last time you heard of separate companies helping each other out?

I spoke with Gary Brody, owner and President of Tangible Records, and David Seitz, owner and President of 1 800 Prime CD. Two industry veterans who still believe in the power of music and the common ground that runs beside us all.

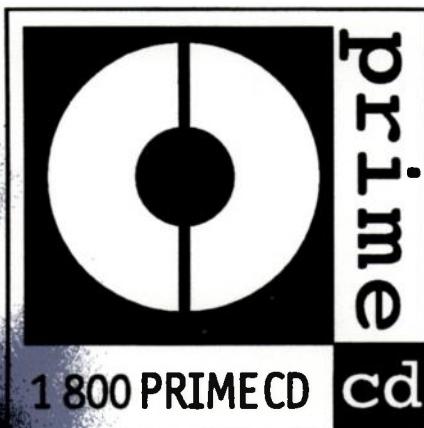
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1 800 Prime CD's David Seitz



So Gary, how did you get started in this business?

GARY: I started out by doing eight years of retail, followed by another eight with MCA Records as Marketing Manager in New York. The marketing gig is where I really cut

my teeth by learning to act, react, create on the fly and juggle an unlimited number of priorities. The position bridged promotion and distribution, and I got my ass kicked on a daily basis. It was a hot seat where everyone liked to point a finger for blame when things didn't go right for them. A lot of crap came with the gig, but it was interesting and fun, and I learned how to do things on my own. It was undoubtedly the most important job in preparing me for what was to come.

"Upon leaving MCA, I dabbled in songwriting and music publishing before being hired by producer Rob Fraboni (Bonnie Raitt, Joe Cocker) to help start a new indie label, Domino Records. Four releases and one year later, the funding dried up and I decided it was time for me to go out on my own. It took about a year and a half of yelling and screaming to finally launch Tangible. We specialize in the singer/songwriter genre and, two years and ten releases later, we're hanging in there with some pretty cool music."

And David, how did you get mixed up in all of this?

DAVID: "I started in the early 80s at RCA Records, working in the A&R department under Tom Shepard. Soon I began to see how the record industry shifted from being managed by musicians to being run by lawyers. Since RCA owned excellent mid-town recording

facilities, I was exposed to artists on independent labels who came in to use the studios. The clients varied widely, from folk-based singer/songwriters to jazz artists. I started hanging out at Folk City and the Speakeasy in Greenwich Village, listening to a very young Suzanne Vega and Shawn Colvin. Using my experience from RCA, I was able to

put together a low-budget, but good-sounding studio at my parents house on Long Island. I soon started making albums for such New York-based artists as Christine Lavin and Richard Shindell.

"*Sparrows Point*, the first Richard Shindell album, was a swift initiation into the indie record world. The album received a surprising amount of airplay for a debut artist with little touring experience, but very few copies were initially shipped to stores. Eventually, the DJs at WFUV, the local Triple-A radio station, became so frustrated with people inquiring how to get the record they began giving out my home phone number. In the end I learned a lot about indie label distribution and how much work one must do once a record is released—a process I very much took for granted when working for RCA. Following that experience, I thought I would try my hand at running my own label, so I started 1 800 Prime CD in 1993. Our first two artists were 5 Chinese Brothers and Hugh Blumenfeld, both highly respected New-York based singer/songwriters. From my previous experience with independent labels I knew that direct consumer access is essential; the 1 800 PRIME CD name was created simply to make it easier to get our music. Our number is our name."

How did the Independent Acoustic Group start?

GARY: "David originally proposed something similar two years earlier to several other labels. While there seemed to be some interest, no one got off their butts to pursue anything. When this idea was proposed to me, I immediately saw the advantage and called David and said, 'Let's do it,' and we formed the Independent Acoustic Group about six months ago.

"There were a few other labels I had had some dealings with that David was also familiar with: Signature Sounds, Eastern Front and Gadfly Records. It seemed we were all in pretty much the same boat and could use a little help. We decided to all get together in Toronto this past February at the North American Folk Alliance Conference. We met for breakfast to outline our individual needs, our strengths and what we could offer one another. This process determined the common ground from which to launch the Independent Acoustic Group. Our areas of greatest concern revolved around advertising, retail marketing and radio promotion.

"One of our first activities was the sharing of information. My radio database was much stronger than David's, and his retail database was much better than mine. The other labels fit somewhere in-between. It wouldn't be

(cont'd.) →

uncommon for me to call David asking which stores in Tampa best reacted to airplay at WMNF. I had the airplay, but not necessarily the best retail data. This has been an important feature for all of us."

Which makes a lot of sense, but, the weird part is, you're all competitors. You are not one label with various acts, you are various labels with your own acts. I mean, when was the last time you saw any major labels swapping info like this, or for that matter, any radio stations swapping info like this?

GARY: "Theoretically, perhaps we are competitors. But what is competitive? A couple of us might be going for a Triple-A record at the same station at the same time, or are trying to get our newest releases into the same store. While we're similar enough to be perceived as competitors, if you look beyond that, there's real diversification amongst the labels. Tangible is much more pop-skewed..."

DAVID: "And Signature Sounds has more of a folk and Americana focus. As far as competition is concerned, if the Independent Acoustic Group's labels are competing at all, it's with the major labels—simply for access to retail shelf space which is much more difficult to get for an independent label."

with their accounts while others are not as good. What may end up happening is that Signature Sounds' distributor rep may be great in Texas, but Tangible's distributor rep may not be. With the evidence gathered from our 'retail spies' Gary can tell his distributor, 'Hey you've got a problem down there,' and a responsive distributor will take measures to improve the situation."

GARY: "Another problem is the number of labels each distributor represents. Let's say a rep goes to a Tower store. He or she may only get 10 minutes of a buyer's time 'cause there are eight others waiting for the same thing. How do you sell the most records in that amount of time? You stick with the biggest sellers, and everything else becomes less of a priority or even an afterthought. You can't just rely on a rep hammering a retailer. You can't depend on the salesperson to cover every release with every account. We have to make sure our information gets to the buyer."

How is the Independent Acoustic Group working so far?

GARY: "In the beginning, I think we tried to do too much too soon. We eventually took a deep breath and said, 'Let's prioritize what we need to accomplish.' First and foremost, we needed to address advertising, because that's where it hit us the hardest in the pocket.

"We're trying to eliminate the old-school thinking of 'competitor as enemy.'" —Gary Brody

"I think we all went into this with the idea to promote music we like, rather than simply because we need a product to generate income."
—David Seitz

OK, so when each of the five Independent Acoustic Group labels are vying for shelf space, do you go in as the Independent Acoustic Group conglomerate, or do you individually go to retail on your own?

DAVID: "At the moment, we're doing it individually. In general, retail presence is directly connected to a label's distributor. It might be nice if each Independent Acoustic Group label had the same distributor but, for the most part, we don't. There's a disadvantage in that, but there may also be a couple of advantages. For example, we monitor various retail chains and determine if certain Independent Acoustic Group labels are doing better than others with specific accounts. We employ 'retail spies' who, once a month or so, go into their community and see how various Independent Acoustic Group records are doing. If every release from Signature Sounds is in a store but only half of 1 800 PRIME CD or Tangible's releases are available, we can each call our respective distributor and ask, 'Why is this the case?' If they say, 'Well that store doesn't stock many titles in this genre of music,' we can point to some evidence that they do. If one of the Independent Acoustic Group labels is getting their stuff in, how come the other labels are not? What's the reason for that?"

What would be the reason for something like that?

DAVID: "The way distributors work is they have field reps who solicit orders. Reps have a certain territory and are not all equally effective. Some are really great at developing personal relationships

We each advertised in the same publications at a la carte pricing. That got quite expensive. We approached each common publication and told them we needed to get our advertising budgets better under control. We guaranteed them 'X' amount of pages in each issue for a year and told them what we could afford to pay. Most agreed but a few didn't. Those who agreed benefited from consistency. Those who didn't lost a couple of advertisers.

"My goal from the beginning was to gang all of our ads together to form a sort of 'marketplace' within each publication. This has been quite effective, as it has generated more awareness for each of us and has created a magnet for the eyes."

So as a group, you're helping each other out with advertising and you're helping each other out by getting into retail a bit more. How about radio? Gary, when you call a radio station, do you just talk up Tangible's artists or do you talk up all of the Independent Acoustic Group's acts?

GARY: "You obviously want to get your own add secured first. After that, you become a music fan. Even when I was with MCA, I'd be working X, Y and Z records, but I would also talk about other records I had nothing to do with. I look at it as promoting good music first. So what if it's not on my label or the company I work for? It's great music and that's the common denominator, that's the bond amongst us all. We're all music lovers—not just the Independent Acoustic Group people, but radio and retail folks as well."

(cont'd.) →



Lev*•i•ta•tion* \lev-e-'ta-shen\ *n* (1997) :

1. the act of raising up.
2. To cause to rise in apparent defiance of gravity.
3. To bring great A3 music to the top, to raise a record above all else at A3.

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DAVID: "We are also working on possibly doing some joint radio promotion. There's sort of a trend in Triple-A radio to trust these consultants. We've thought about retaining the services of a respected radio promoter, as a group. This promoter would work all of our records on a month-to-month basis."

That makes sense.

GARY: "It would force us to schedule our releases better. With this arrangement, we would have to make sure we didn't step on one another's projects for it to work properly. The promoter could start working one record to X amount of stations, and once it flew or died with those stations, they could start working the next project."

Have you guys heard of anyone else doing this? It seems like such a logical thing to do. You know, you've got five labels, you're all out there doing the same thing, why not combine your forces and unite in some ways? You see all sorts of grassroots bands touring the country together and sharing expenses. Why don't more small labels help each other out?

GARY: "You know what it is? We're trying to eliminate the old-school thinking of 'competitor as enemy' that has bogged-down this business for a long time. When I first started in retail, I remember going to a big party thrown by a major label. I walked in with two of my best friends who happened to work for a different label at the time. One of the people we knew from the host label stands up, points to us, and begins shouting at the top of his lungs, 'Competition! Competition!' What a low-class thing to do. That image has always stuck in my mind, and is perhaps my impetus for starting the Independent Acoustic Group.

"It's a simple concept—you do your thing and I do mine. At some level we do compete with one another. But we find the common ground where we don't compete and we work it to all of our advantages."

DAVID: "As far as why other independent labels haven't hooked up before, I think a lot of these independent labels are run by independently-minded people who feel that they've been disenfranchised by the major label community and are a little cautious when it comes to working with people. We've all had deals that have fallen through and a lot of us have had partners that disappeared at times when they shouldn't have. I think it takes developing a trust over a long period of time, and for us, it's complicated. I'm in New York City, Gary is on Long Island, Signature and Eastern Front are in Massachusetts and Gadfly is located in Vermont. We're scattered all over and may only see each other three or four times a year. The courtship takes awhile to develop."

What does a major label have that the Independent Acoustic Group doesn't have?

GARY: "Money."

Just the cash?

GARY: "Well, they have a much larger presence, everywhere. We're trying to develop more street activity and I think that will make for more of a level playing field again on a small scale, market by market."

DAVID: "Which doesn't actually parallel the highest or biggest population. Several markets that are important to us probably don't even show up on the top 100 ADIs. For example, Columbus, Ohio. WCBE is a great station that features independent music almost exclusively and as a result we have a huge following there."

So, the Independent Acoustic Group is five separate labels who are helping each other out in promoting their various acts and in sharing some of the mutual expenses, yet, you are still five independent labels. Why not just combine everything and become one bigger label?

GARY: "Make us an offer." (Laughs)

DAVID: "I think that there could be advantages in that kind of situation but I'm sure all of us would want to retain our ability to sign what we want to sign. I think we all went into this with the idea to promote music we like, rather than simply because we need a product to generate income."

GARY: "We have each created an M.O. for our individual labels. The music we each promote is uniquely ours. It could be possible for us to co-exist under one umbrella. From a quality standpoint, we have very compatible music."

DAVID: "What you're saying makes some sense. We all have different talents and it might be more efficient to have one main office and staff. In the long run, that might happen. I think we just have to keep trying to find a common ground as a basis for working together."

What does the future hold for the Independent Acoustic Group?

GARY: "We're busy pushing forward. We are currently completing our first joint sampler CD. Five of our labels will feature four tracks each. We will each be putting our best foot forward at one-fifth of the cost. It's great for us, it's great for the consumer and it's great for the singer/songwriter community at large."

"We are also working together in our efforts to establish worldwide distribution for each label. Early response has been positive. It looks like we're just beginning to ride the wave."

Yeah, it seems pretty exciting.

GARY: "Oh, it is. And no one can tell us we're wrong, 'cause no one's done it before. We're geniuses until proven otherwise." (Laughs)

Current Projects From The Independent Acoustic Group's Labels

Tangible Music

Eric Wood *Letters From The Earth*

Liz Graham *Liz Graham*

Monk Wilson *Hillbillies & Gypsies*

Ed Pettersen & The High Line Riders *Somewhere South Of Here*

Signature Sounds

Louise Taylor *Ride*

Deb Pasternak *More*

Breakaway *Watershed*

Jim Henry & Brooks Williams *Ring Some Changes*

Various Artists *Live From The Iron Horse*

Gadfly

Tonio K *Ole*

Deborah Holland *The Panic Is On*

Julie Adams & The Mountain Stage Band *Live*

Eastern Front Records

Peter Mulvey *Deep Blue*

Martin Sexton *Black Sheep*

Various Artists *This Is Boston, Not Austin*

1 800 Prime CD

Jack Hardy *The Passing*

5 Chinese Brothers *A Windowshopper's Christmas*

Susan McKeown & Lindsey Horner *Through The Bitter Frost And Snow*

Various Artists *Big League Babe: Christine Lavin Tribute*

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RICO'S

Reprise's Rich Garcia

By John Schoenberger

Rich Garcia is one of many members of the Adult Rock community who've been on both sides of the fence. He began in radio in 1983 doing overnights at a Country station in Reno, NV, while still in high school. From there he went to the then-stalwart Rock Radio station in town, KOZZ, where he was on the air for four years while he went to college. There, he eventually became APD/MD. He later went to Denver and worked at KAZY, and then returned to Reno with Bruce Van Dyke to put KTHX on the air (see companion story in this issue). After radio he segued over to the record side, joining Reprise in 1990. Following a five-year stint as the local Denver rep, Garcia was handed the task of somehow making sense out of this universe of ours called Triple-A.

Garcia is driven by a passion for music, a love of radio, a high regard for the company and people he works with and a sense that what we do carries importance in the grand scheme of things.

Were you studying mass communications in college?

"No. I was actually studying advertising, but I felt like I wanted to do more in radio. At the time, a real good friend of mine, Andy Schuon, was working at KAZY in Denver. He called me and said, 'You know, we're looking for a music director, why don't you give it a shot?' So I went there from Reno and started doing weekends, but I did end up sliding into the Music Director job. Then Andy went to KROQ in LA and a new PD came in and blew me out. So I took a year off and traveled, you know, just camped and traveled the Southwest and really got my ya-ya's out. After I got back I was hanging out with Bruce Van Dyke, 'cause Bruce also got fired from KAZY. He had been working on this idea for an alternative kind of countryish format, a format that would play John Hiatt and Lyle Lovett and k.d. lang—like a takeoff of KBCO, which, of course, we were familiar with. He finally convinced an old friend, a GM in Reno, to give him a shot at a signal in Reno.

"So we went there—he was the program director and I was the music director. Bruce had grown up listening to KSAN/San Francisco and I had listened to KBCO, so I brought all my CDs of contemporary artists in that vein that I thought would fit and he brought all his old vinyl out; so with his vinyl and my CDs, we signed on KTHX, 'The X,' in 1991. I was Music Director there for a year, but I had always wanted to move back to Colorado. Right about then Nancy Levin, who was the Reprise rep in Denver, called me and said she was moving to a national position with Reprise in LA, and that she wanted me to take her position here in Denver as the promotion rep—she totally gave me my shot, so major thanks to her. I've been with Reprise now seven years, the last two have been as the National Triple-A Promotion Director."

Cool. And a lot's happened in the two years since you've been Mr. National, huh?

"Yeah! That's for sure!"

"It basically comes down to the more radio station support we get on any artist, the more in turn we can support radio. It's just a big washing machine: we're all tumbling around together trying to make a lot of suds."

WORLD

You're the only national guy that's based in the crucible of the format.

"Yeah. I think Reprise has always been a progressive label. If you just look at the artist roster from way back when, from Sinatra to Hendrix to Neil Young to Depeche Mode to Enya, we've always been cutting-edge. And that philosophy carries beyond the artists. I think Reprise asked me if I wanted to do this because I came from, more or less, the mecca of Triple-A. I was really excited to do it, but I also really wanted to do it out of Boulder, because it made sense to me, with the A3 convention being here, the consultants being here, great radio being here and all that. So I really pitched them on it and everybody at the label—Steve Tipp, Howie Klein, Rich Fitzgerald and Michael Linehan—all agreed that in this age of computers and networking, you don't necessarily need to be in the home office to have a national position, especially this one."

"The Denver area is saturated with stations that play great music. You know, it's been a real experience for me to learn about the format from listening to KBCO for many years, to hearing 'The Peak' [KXPK] come on and, also, KTCL, which has always had an eclectic mix as well."

And how do you think that's worked out over the last couple of years?

"Initially, it was pretty rough because people in Burbank were used to having..."

Having you accountable in those meetings on Wednesday afternoon?

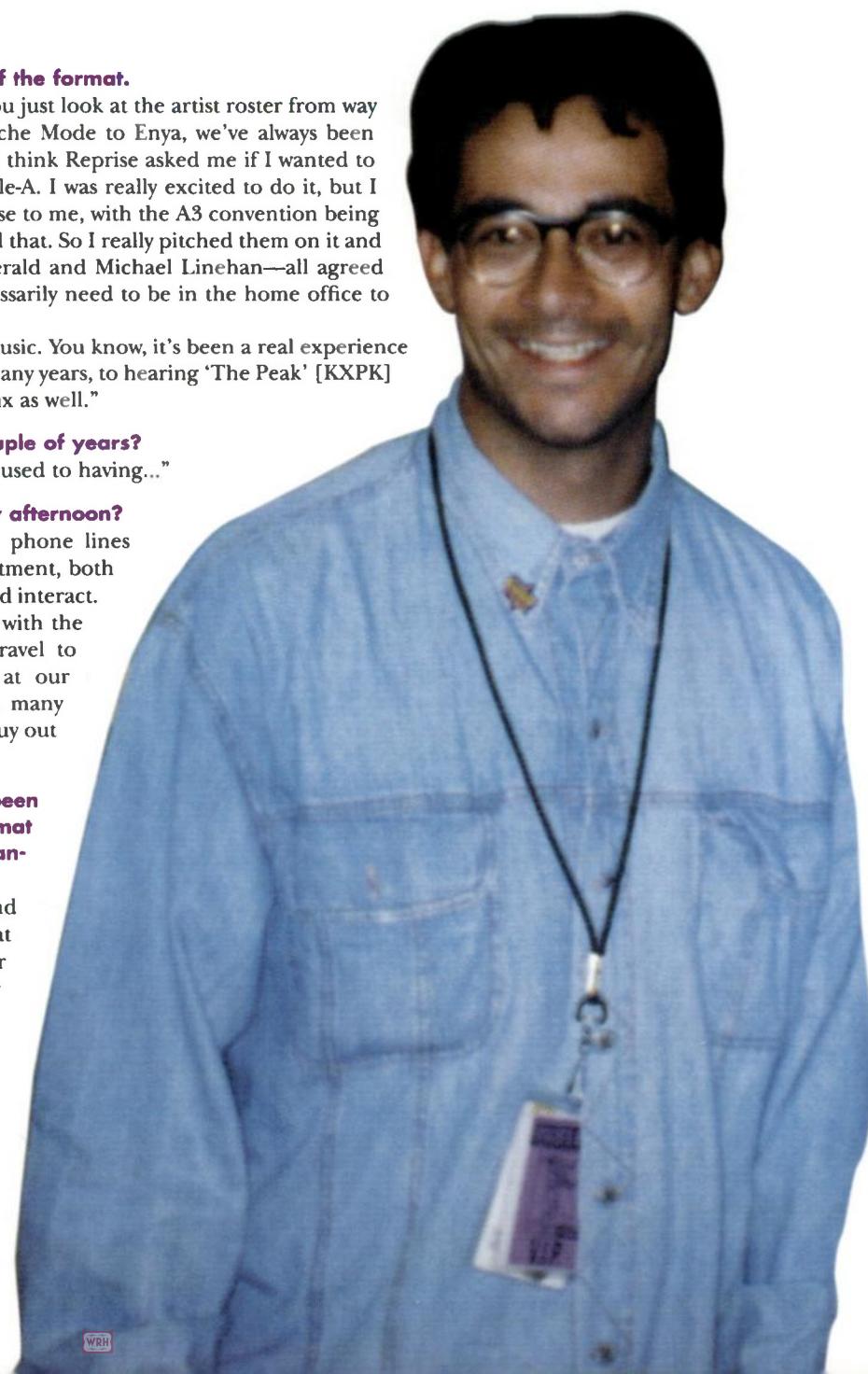
"Exactly. And also technical things like not having enough phone lines coming into my house were a problem. So it took some adjustment, both on my part and in terms of the home office, in the way we would interact. But now, with E-mail and direct phone lines, I communicate with the home office at least a couple of times every day. I also travel to Burbank every four to six weeks for meetings and I'm at our Wednesday afternoon marketing meetings via telephone. In many ways, it's totally a brand-new setup as far as having a national guy out here, but it's good now and getting better all the time."

And having been with the label for awhile, it must have been easier for you to assume the company's style in a new format presence. The Warner family of labels are really human-minded.

"Yeah, definitely, and that's a tribute that goes to Mo [Ostin] and Lenny [Warner] and everybody with the original regime that ran Reprise and Warner Bros. Today it's Russ Thyret, our Chairman, who keeps these ideological fires burning. They really made us what we are today in terms of artists and company theology."

Theology...that's a good word.

"We just try to do things in terms of being a people-oriented company and an artist-driven company. You know, we really believe that you can champion eclectic, cutting-edge music and, eventually, it will find a home. I can rattle off a bunch of artists that were way ahead of their time that we've always championed, like Depeche Mode, The B-52's, Enya and Chris Isaak, who all became mainstream artists." *continued ►*



"The speed of technology has really influenced how fast records come and go."



And now the Barenaked Ladies; they're enjoying a success that's been a long time coming.

"The Barenaked Ladies are a great example of a band that has four albums out now and every month we're selling another 7,000 copies of them. They're a band we know we're gonna break, it's just a matter of time. But our goal is to try to break them before the end of the year and if not, we know we're gonna have an incredible new album from them in 1998. The same goes for Wilco; we're into our second Wilco album now and we've done..."

Or third, maybe, considering the vast difference between disc one and disc two of *Being There*.

"True. So with our second and third Wilco album we've doubled the fan base, we've doubled the sales base from 60,000 units on the first to about 130,000 on this one, and now they're on tour with Sheryl Crow. They're another band that we feel that, by just giving it time and by continually working at it, we *will* break."

Well, it's refreshing to hear that point of view in terms of developing artists, because I think if there's a fault to be pointed out with the music industry at large right now, it's the short-term—as opposed to the long-term—vision. Granted, as we've come into the 90s and people's tastes are spread out between more and more types of media and expression, it seems like everything is so immediate—that you're cool for a second and you'll never recapture that coolness again. Everybody's focus seems to be going for singles that can sell a lot of albums and make a bunch of money right now, and the whole idea of, "Is this gonna be a roster artist that's gonna have a vibrant catalog over the life of their career?" has begun to take a back seat.

"It's funny, because you hear a lot of people saying that, but I believe most labels are still very committed to artist development. It's just that you don't really notice a label's effort until all the hard work begins to pay off. All I know is, we at Reprise have a history of developing artists, we have a history of nurturing and letting things come in their own time. If we sell a million records we're ecstatic, don't get us wrong, but we also believe that as long as we're making progress with every new release by taking things to the next level, then we're being successful and that's really what it's all about. And I love being part of that."

"Eventually we will find an audience for them and that's another thing that Mo, Lenny and Russ passed down to us; good music will always find an audience somewhere, some time, so don't give up on them. That's really the philosophy that we're trying to keep today."

As much as you can in this crazy modern business climate, right?

"Right. Because where the bottom line is concerned, there still is that need to show fiscal results and that's obviously important to us, too. I feel that information travels so quickly today that the speed of breaking an artist has increased dramatically. All of a sudden now, if you have a dynamic artist, you can have them on MTV, you can have them getting a lot of coverage in the print media, you can have them on a high-profile tour, people can check out their Web site, you can see them on television and so on. The speed of technology has really influenced how fast records come and go."

And I think, because of that, you can kind of fall into the pitfall that I was mentioning before, you know, that you're cool for the moment. Nothing against Alanis Morissette, but I don't think her next record will sell another 22 million units. But I do think everybody can realistically expect it to be a five- to 10-million-unit record, provided, of course, it's a good album, which I think she has the talent to do. So if everyone's realistic in their game plans and their sales projections it becomes a positive next step as opposed to a disappointment. I think a lot of it has to do with the perception and the expectation.

"I agree. But one of the great things about Reprise is that we've never really forced artists to be a certain way. I think when we say we're an artist-friendly company, we mean just that. Look at artists like Neil Young and Eric Clapton who are constantly reinventing themselves."

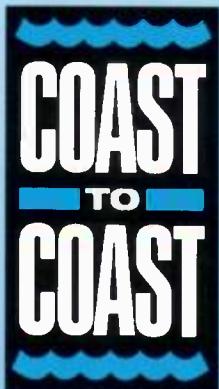
"We might have a new Eric Clapton album before the end of 97, but maybe not until the first part of 98. It's going to be a real Eric Clapton kind of record; however, we still gave him the freedom to get involved with something like the TDF project. And the same with Neil Young; everything from his *Bluenotes* release to when he was dabbling with all that noise on the *Sonic Youth* tour, from working with Pearl Jam to coming out with another great acoustic album and from putting out this current live album and, soon, a new movie, *The Year Of The Horse*. I mean, by letting these artists continue to reinvent themselves, it remains exciting for all of us involved."

As the format has evolved, particularly over the last couple of years, how have you had to change your approach to promoting Adult Rock Radio?

"It's all much more song-oriented now. Basically, you have to be more focused on what single you want to release off of an album—a song that can stand alone as a great song first of all, but also as a song you hope can be played by as many Adult Alternative and Adult Rock stations as possible."

continued ►

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Adult Rock/Adult Alternative/A3

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If you look at the spectrum of stations, with KCSR/Austin, WXRT/Chicago, KFOG/San Francisco and KBCO/Boulder on one side, to the more rock alternative guys like WJBX/Ft. Myers, FL, and KXP/Denver in the middle, to the almost Modern AC leading stations like WVRV/St. Louis and KPEK/Albuquerque on the other end, it's really hard to have a song that fits them all. Most of the time you end up dealing with a certain segment of the total panel from record to record and strive to get the most you can out of that group of stations."

I hear ya. I watch how the charts work weekly and it's a very rare record, indeed, that can get almost the whole panel.

"Exactly, it's a very rare record. If you look on the Warners side, the John Fogerty album has done great and for us the Fleetwood Mac album's doing great—both have reached the Top 10, but getting to #1 is tough. I would love to have a #1; in the 'old days,' you know, even two years ago, a #1 record would not have been out of the question, but the way the format is so fragmented now it's difficult. Like you say, it takes a very unique record like Sarah McLachlan's new album to do it."

"But in general, Adult Rock programmers still get excited; they've got incredible enthusiasm about artists and music, as opposed to just, 'Where's the hit?' You know, they're not just sniffing out the hit, they're also looking at the broader picture and that's the best part about the format."

I think that's the part we cannot lose sight of.

"That's actually what I always try to tell programmers: don't turn your back on artists that are a little bit too eclectic for your station, because that's what makes your station unique, that is what keeps your core happy. When you're playing some of these dynamic new artists that the Modern AC station isn't playing, or the Alternative station isn't playing or the Classic Rock station isn't playing, those are the artists that make you different from the rest of the guys up and down the dial."

And by doing so, the stations can maintain the valuable support they get from the labels. Let's be honest, label support is very important to all types of radio stations, they all need it. But in our case, it seems that our value is a little tarnished right now. We seem to be launching or breaking fewer artists—at least that's the perception. We all know you need multi-format, multi-media exposure to sell a large amount of product, but it has to start somewhere, and that's always been Adult Rock's ace in the hole.

"I agree that you definitely need many different avenues of exposure to sell a large volume of any record. And I can't even think of one record that has exploded at Triple-A first and then crossed over to the other formats that didn't really sell great. And that's a real tribute to the format. But it had to cross in order to sell a million copies."

It's the same with other formats, too. If MTV or big press isn't behind an alternative act, it won't sell huge numbers either. And Top 40 Radio is usually the last format to get involved. If they go out of the box on something that isn't a crossover from somewhere else, it's hard to break through with them, too.

"Exactly. But it basically comes down to the more radio station support we get on any artist, the more in turn we can support radio. It's definitely a two-way street. It's not an us vs. them kind of a situation, it's simply a case of a give-and-take relationship. We want to provide good music that researches well, that performs on the air, that helps a radio station prosper so they can thrive, so then we sell records and the station can sell billing time—it's all

"We really believe that you can champion eclectic, cutting-edge music and, eventually, it will find a home."



for the common good. You know, the better the music we put out, the better music radio will play, the better radio will perform, the more people will listen to radio, the more people will listen to our records and the more people will buy our records. It's just a big washing machine: we're all tumbling around together trying to make a lot of suds."

Well put. Other than the projects you have mentioned earlier in the conversation, what's the story with this Replacements thing you have coming? Is it just old rarities and alternative mixes, or is there some new material, too?

"It's a double-CD that's gonna be out before the end of the year; it's basically a greatest hits from The Replacements; after all, they had a lot of great songs."

And the band has reached legendary status these days with countless groups pointing to them as a major influence.

"Right. So what we've done is compiled a greatest hits package that also contains a fair amount of previously unreleased songs, B-sides and studio demos. It's a really incredible collection from The Replacements. We're also going to have a new Enya album in November. You know, every time she puts out a record she seems to sell two or three million copies. She's one of the artists that I think this format really championed early on, but has kind of abandoned now. She was an artist that nobody really heard on any other stations, except NAC, and this format embraced her and played her a fair amount back then. Well, she's huge now and deserves to be on the radio! So, anyway, this new album's going to be a greatest hits album, too, but with two brand-new songs. There's going to be an album called *Live From Letterman*, which is a compilation that will showcase some of the great live performances from David Letterman's show. We're also excited about the Bridge School Benefit album which is..."

Which is the thing that Neil Young does yearly, right?

"Exactly. Each year Neil Young puts on the Bridge School Benefit Concert. And each year, he's recorded the show. So we've got an incredible lineup coming out on this package; it showcases some of the best songs and best performances over the last 10 years."

What disease does this annual concert benefit?

"It's cerebral palsy. The Bridge School in California helps kids with this disease and other severe speech and physical impediments. Neil does the benefit so they have enough money to buy computer equipment so they can communicate. It's always been an incredible show; I think it's one of the greatest yearly shows you can ever see. Last year there was David Bowie playing acoustic, you know; how many times are you gonna see Bowie playing acoustic? And there were performances by Patti Smith and Pearl Jam, and then with Pete Townshend coming onstage and Springsteen surprising everyone, and so on. It's an evening that's based on love. When you see the kids there with their families, and Neil and his wife Pegi, and all the artists, you feel all the love that is going on there. It's the kind of show that money could never buy—it's the kind of show that definitely comes from the heart."

All right, Rich, I think we've got enough here. By the way, congratulations on recently becoming father to a little girl!

"Thanks. Isabella is really the sweetest little girl and fatherhood is already rewarding. And when I look at her, I'm reminded of how lucky I am to have a great family, a great gig and a great life!" 

Rich "Rico" Garcia can be reached at 303.554.1402 or via E-Mail at ricosworld@aol.com

totally pictures

Mercury's Laura Love hits the Campaign Trail



Laura with
KMTT/Seattle's
Dean Carlson

Laura at KBCO/Boulder.
Pictured (l-r) are Laura and the
band—Barbara Lamb, Chris
Leighton, Julie Wolf & Rod
Cook—Mercury's Jim Crowe
and KBCO's Scott Arbough

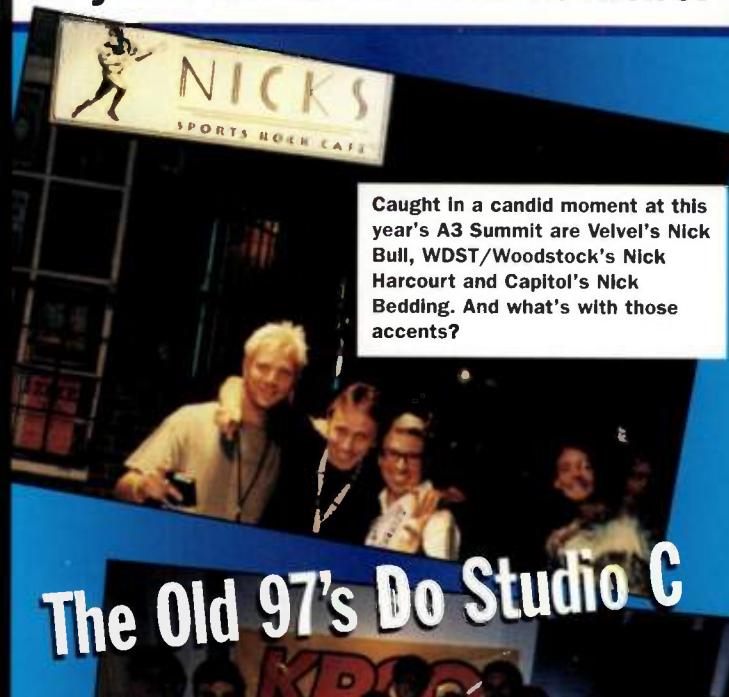


Laura at
KISM/Bellingham.
Pictured (l-r) are KISM's
Deb Slatter, Dave Walker,
Jon Elliot and Ken
Richards and Laura.



Laura with the big wig's. Pictured (l-r) are Laura and the
band, Manager Mary McFaul, Mercury's VP/Promotion Steve
Ellis and Mercury's Sr. Director Adult Rock Dave Einstein.

Hey! It's the three Nicks at Nick's!



Caught in a candid moment at this
year's A3 Summit are Velve's Nick
Bull, WDST/Woodstock's Nick
Harcourt and Capitol's Nick
Bedding. And what's with those
accents?

The Old 97's Do Studio C



Elektra recording artists the Old 97's recently
stopped by KBCO/Boulder to do a live performance
in KBCO's Studio C. Pictured (l-r) are KBCO's Scott
Arbough, the Old 97's Ken Bethea & Rhett Miller,
Elektra's Lisa Michelson, the Old 97's Murray
Hammond, KBCO's Jen Sweeney, Elektra's Greg
Thompson, the Old 97's Philip Peeples, Elektra's
Stacey Dorf and KBCO's Dave Benson & Todd Hohn.

It's Two Generations of Music Lovers



Caught in the action at the totallyadult 2nd anniversary
party were Anna Schoenberger, TA'er John Schoenberger,
Shanchie's Claudia Stewart Navarro with young Joseph
Navarro and Ark 21's Karen Lee.

totallymusic

STEVE EARLE

ALBUM: *El Corazón*

LABEL: E-Squared/WB (46789)

ARTIST: Steve Earle (vocals, guitar, mandola, keys, harmonica).

GUEST ARTISTS: Ray Kennedy (keys, percussion); David Steele (guitar); Mark Stuart (guitar, mandolin); Justin Earle (guitar); Kelly Looney (bass); Roy Huskey, Jr. (bass); Brad Jones (bass, backing vocals); Bradley Blade (drums, percussion); Ross Rice (drums, backing vocals); Michael Smotherman (keys); Jim Hoke (sax); Ronnie McCoury (mandolin, backing vocals); Jason Carter (fiddle); Tommy Hannum (steel guitar); Del McCoury (guitar, backing vocals); Mike Bubb (bass); Ron McCoury (banjo); Dancing Eagle (drums); Dan Bolton (guitar); Renzaldo Allegre (guitar); Emmylou Harris, The Del McCoury Band, The Fairfield Four, The Supersuckers & Siobhan Kennedy (guest vocals).

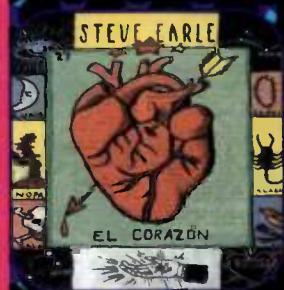
PRODUCER: The Twangtrust

ORIGIN: Texas, but he now resides in Nashville

WHAT YOU SHOULD KNOW: Steve Earle's career is now in its third decade, and over the years he's always come close to receiving the full recognition he deserves. The domestic and international success of *I Feel Alright* finally broke him through all the way. Earle now returns with *El Corazón*, which amply displays his powerful and distinctive style which masterfully incorporates elements of folk, country, blues and pure rock & roll. All 12 songs clearly come from "the heart" and the list of guest artists is nothing short of amazing.

SUGGESTED SONGS: "Telephone Road"; "Timetown"; "NYC."

CONTACT: Nancy Stein & Jenifer Polenzani
818.959.3559



ALANA DAVIS

ALBUM: *Blame It On Me*

LABEL: Elektra/FFG (62112)

ARTIST: Alana Davis (vocals, guitar).

GUEST ARTISTS: Alan Friedman (synths, drums); Jack Daley (bass); Bashiri Johnson (percussion); Ed Tuton (guitar, programming); Josh Deutsch (programming); Ni Zidkylu (drums); Frederico Gonzalez Pena (keys); Drew Zingg (guitar, drums); Craig Ross (guitar); Jed Anderson (bass); Brandon Ross (guitar).

PRODUCER: Ed Tuton & Alana Davis

ORIGIN: New York City

WHAT YOU SHOULD KNOW: Just into her 20s, Alana Davis is another example—like Joan Osborne and Fiona Apple—that these young kids have been doing their musical homework; they certainly have ingested several generations of artistry and didn't get caught in the rut of angst and rebellion. Davis grew up in New York City's Greenwich Village and was obviously influenced by that vibrant creative neighborhood. In addition, her father is a noted jazz pianist and her mother a jazz singer—there's definitely jazz influences in her style, but it doesn't stop there as you'll also hear gospel, blues, funk and folk. Says Davis, "I think music is our most important form of communication, it crosses all boundaries and has the power to affect people's lives—both the songwriter and the listener."

SUGGESTED SONGS: "32 Flavors"; "Love & Pride"; "Crazy."

CONTACT: Lisa Michelson 212.275.1260



PATTI SMITH

ALBUM: *Peace And Noise*

LABEL: Arista (18986)

MEMBERS: Patti Smith (vocals); Lenny Kaye (guitars); Tony Shanahan (bass); J.D. Daugherty (drums); Oliver Ray (guitar).

PRODUCER: Patti Smith

ORIGIN: New York City

WHAT YOU SHOULD KNOW: I don't know about you, but I breathed a sigh of relief when I heard Patti Smith had another album in the works. I was hoping that her return with *Gone Again* meant that she was going to be musically active again. With *Peace And Noise*, any doubts have been put to rest. She's back in full force—along with her close musical compadres—with an album that is totallypattismith. To say she has her own distinctive style would be too simplistic: Patti Smith is a singular musical force who, over the past 20-something years, has never swayed from her stance on truth and her commitment to passion. The three-track sampler gave us an early taste of the new album, and as you'll discover, they're just part of an impressive, important effort.

SUGGESTED SONGS: "1959"; "Whirl Away"; "Dead City."

CONTACT: Tom Gates 212.830.2274



PAT DINIZIO

ALBUM: *Songs And Sounds*

LABEL: Velvet (79706)

MEMBERS: Pat DiNizio (vocals, guitar); JJ. Burnell (bass, vocals); Sonny Fortune (sax, flute); Tony Smith (drums, percussion, vocals).

GUEST ARTISTS: Marti Jones (vocals); Don Dixon (keys, recorder); John Thornton (trumpet, flugel horn).

PRODUCER: Don Dixon

ORIGIN: New York City

WHAT YOU SHOULD KNOW: Pat DiNizio has gone on record as saying he didn't want this solo effort to sound "like another Smithereens album." Well, for the most part, he's right. Sure, any band with DiNizio at the helm can't help but remind us of that ever popular band, but the differences on *Songs And Sounds* far outweigh the similarities due in large part to bassist JJ. Burnell (The Stranglers), saxophonist Sonny Fortune (Mile Davis) and drummer Tony Smith (Lou Reed). Together they come up with a sound that's funky, a tad jazzy and very intimate. By the way, The Smithereens are still together and are working a new album.

SUGGESTED SONGS: "A World Apart"; "Where I Am Going"; "No Love Lost."

CONTACT: Mike Abbattista 212.353.8800 & Nick Bull 818.992.1715

DINIZIO



BY JOHN SCHOENBERGER

ELVIS COSTELLO

ALBUM: *Extreme Honey: The Very Best Of The Warner Bros. Years*
LABEL: Warner Bros. (46801)

ARTIST: Elvis Costello (vocals, guitar).

GUEST ARTISTS: The Attractions, The Brodsky Quartet, Nick Lowe, Brian Eno, T Bone Burnett, Paul McCartney, Allen Toussaint, The Dirty Dozen Band, Jim Keltner & Benmont Tench (various instruments).

PRODUCER: various

ORIGIN: England

WHAT YOU SHOULD KNOW: Since his early days with Stiff Records, on through his many recordings released by Columbia and then with Warner Bros., Elvis Costello has loomed far above his contemporaries as the spokesman for a generation. He's also firmly established himself as one of the most important and influential tunesmiths of contemporary music. Much of his most progressive and mature work has been during his tenure with "the bunny." *Extreme Honey: The Very Best Of The Warner Bros. Years* gives us 18 examples of his genius, including the new song "The Bridge I Burned" and his seven-minute epic recorded with Brian Eno, "My Dark Life" (from *Songs In The Key Of X*).

SUGGESTED SONGS: "The Bridge I Burned"; "Veronica"; "13 Steps Lead Down."

CONTACT: Nancy Stein & Jenifer Polenzani 818.953.3559



THE VERVE

ALBUM: *Urban Hymns*
LABEL: Hut/Virgin (44913)

MEMBERS: Richard Ashcroft (vocals, guitar); Nick McCabe (guitar); Simon Tong (guitar, keys); Simon Jones (bass); Peter Salisbury (drums).

GUEST ARTISTS: The Andrew Oldham Orchestra
PRODUCER: Youth, Chris Potter & The Verve

ORIGIN: England

WHAT YOU SHOULD KNOW: When The Verve burst onto the British music scene in 1990, they were touted as the future of rock & roll, and in many ways they were certainly the precursor to bands like Blur and Oasis. They released three successful singles on the UK indie label Hut before their highly successful 1993 Virgin release, *A Storm In Heaven*. In 1995, we saw the release of *A Northern Soul*, which began to spread the word about this creative quintet overseas. Shortly afterward, The Verve supposedly broke up.

Well, with the release of *Urban Hymns*, those reports were obviously exaggerated. The Verve's sound is stormy, emotional, dense, free-form, sometimes fragile and always compelling. By the way, their rendition of the Jagger/Richards tune "Bittersweet Symphony" has already sold over 300,000 copies in the UK.

SUGGESTED SONGS: "Bittersweet Symphony"; "Sonnet"; "Space And Time."

CONTACT: Ted Edwards 310.288.2726



KACY CROWLEY

ALBUM: *Anchorless*

LABEL: Atlantic/AG (83038)

ARTIST: Kacy Crowley (vocals, guitar).

GUEST ARTISTS: Patrick Matera (guitar); Chris Tondre (guitar); Craig Ross (guitar); Jon Dee Graham (guitar); Mike Hardwick (pedal steel); Mark Addison (various instruments); Michael Ramos (keys); Stewart Cochran (keys); George Reiff (bass); Brian Bettie (bass); Tripp Wiggins (drums, drum loops); Kenny Aronoff (drums); Raphael Gayol (drums); Dave McNair (keys, percussion); Frank Kammerdiener (cello).

PRODUCER: Dave McNair

ORIGIN: Massachusetts, but she now resides in Austin

WHAT YOU SHOULD KNOW: Kacy Crowley is a high-spirited, independent-minded artist who's about to blow everyone away! Though still young, she's well-traveled, having left her birthplace of Northampton, MA, for a new home in Connecticut only to soon head for LA, then New York City and finally settling in Austin (if you want a *Cliff's Notes* biography simply listen to "Rebellious"). It was in that musically rich town where she began to refine her voice and songs while busking on Austin's musical mecca, Sixth Street. She soon put together a band and began to play the club circuit in town. This led to a deal with indie label Carpe Diem and eventually Atlantic. Her songs are confessional and incredibly honest. Says Crowley of *Anchorless*, "It means so many different things to me. It's about letting go of your attachment to people, places and things. Sometimes it can be really lonely, but sometimes it can be really free."

SUGGESTED SONGS: "Hand To Mouthville"; "Rebellious"; "Vertigo."

CONTACT: Bonnie Slifkin 212.707.2247



BILLIE MYERS

ALBUM: *Giving Pains*

LABEL: Universal (53100)

ARTIST: Billie Myers (vocals).

GUEST ARTISTS: Eric Bazillion (guitar, mandolin, bass, keys, drum programming, backing vocals); Pete Vale (guitar, keys, backing vocals); Richard Drummie (guitar); George Hutchinson (guitar); Randy Cantor (keys); Eddie Montilla (keys); Desmond Child (keys, backing vocals); Doug Emery (keys); Hugh MacDonald (bass); Don Collman (bass); Kenny Aronoff (drums, percussion); Tom McWilliams (drums); Mercedes Abal (flute); Ramesh Chandra (sitar); Arturo Sandoval (flugel horn); Betty Wright & Jane Dobbins (backing vocals).

PRODUCER: Desmond Child

ORIGIN: England

WHAT YOU SHOULD KNOW: Billie Myers is of Jamaican heritage (but she was raised in England), yet her musical expression soars far above any particular music style or influence; the one common thread to her music is her intensely emotional vocal delivery and her poetic lyrics. Having no formal musical training, Myers first entered the world of music as a lyricist for EMI Music Publishing. She met Desmond Child at a songwriters workshop, who eventually invited her to Miami Beach to do some recording. The end result was Billie Myers' powerful debut recording, *Giving Pains*. In addition to the guidance of Desmond Child, Eric Bazillion (leader of the legendary Hooters and writer of Joan Osborne's hit, "One Of Us") had an important hand in the development of this project.

SUGGESTED SONGS: "Kiss The Rain"; "Tell Me"; "Opposites Attract"

CONTACT: Howard Leon 212.373.0711



totally music

VARIOUS ARTISTS

ALBUM: *Awave 5*

LABEL: Red Ink/AWARE (16)

ARTISTS: Papa Vegas; Dorothy; The Push Stars; Grand Street Criers; Train; Trish Murphy; Go; Pat McGee Band; Blue Dogs; Dovetail Joint; River; Todd Thibaut; Gunwrangler Carb; Nineteen Wheels.

PRODUCER: various

WHAT YOU SHOULD KNOW: Chicago-based AWARE Records has gathered their latest collection of regionally successful bands that are screaming for national attention and major-label pursuit. Since its inception, AWARE has been dedicated to making emerging bands more accessible to music fans everywhere—their recent signing with R.E.D. for exclusive distribution should help the cause considerably. And as some of you may already be aware, their track record for spotting bands on the brink of exploding is pretty damn impressive already—some of those artists include Matchbox 20, The Verve Pipe, Dave Matthews Band, Hootie & The Blowfish, Edwin McCain, September 67, Stir and many more. So sit back and get your fifth lesson on who's gonna happen next. There'll be a pop quiz later on.

SUGGESTED SONGS: "I'm A Fool" (Push Stars); "Meet Virginia" (Train); "Good Enough" (Nineteen Wheels).

CONTACT: Mark Cunningham 312.226.6335



LAUREN WOOD

ALBUM: *Lauren Wood*

LABEL: Bad Art (14200)

ARTIST: Lauren Wood (vocals, keys, synths, percussion).

GUEST ARTISTS: Ron Cohen (guitar, drum programming, backing vocals); Lindsay Tomasic (guitar); Bob Birch (bass); Larry Tuttle (bass); Matt Bissonette (bass); Craig Jones (bass); Burleigh Drummond (drums, percussion); Greg Bissonette (drums); Scott Jackson (drums); Arno Lucas (percussion); Novi (viola); Kevin Buck (cello); Debra Dobkin (percussion); Linda Verdick & Sydney Forest (backing vocals).

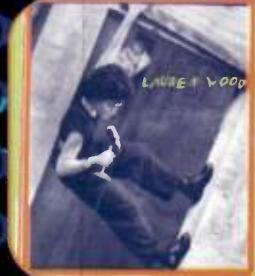
PRODUCER: Michael Verdick, Ron Cohen & Lauren Wood

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: You may not be familiar with the name Lauren Wood, but you most likely know her artistic achievements: she wrote and sang the song "Fallen," which was a domestic and international hit from the 15,000,000-unit selling *Pretty Woman* *OST*, and she's written Top 20 hits for several artists over the years, such as Cher, Leo Sayer, Sammy Hagar, Nicolette Larson and many others. Wood is also the creator and artist for the acclaimed *Cat Tricks* greeting card, calendar and postcard cottage industry (she won the 1990 "Company of the Year" award from *Entrepreneur* magazine). This has allowed her to open her own state-of-the-art recording studio in her Hollywood Hills home and start her Bad Art label, on which she has now released her first solo effort. What will strike you most about Wood's music is her sultry, sexy voice, but if you get past that you'll find subtly crafted tunes of immense sophistication and insight.

SUGGESTED SONGS: "Do It Yourself"; "Electric Eyes"; "Soul Searchin'."

CONTACT: Jackie Stander 818.769.6365



BROOKE RAMEL

ALBUM: *Movie Star*

LABEL: Rain (681114)

MEMBERS: Brooke Ramel (vocals, guitar, keys); Johnny Pierce (guitar, bass, mandolin); Dennis Holt (drums).

GUEST ARTISTS: Howard Laravea (keys); George Marinelli (guitar); Larry Chaney (guitar); Jim Hoke (harmonica, recorder); Dave Hoffner (keys); Kristen Wilkinson (viola); Dave Davidson (violin).

PRODUCER: Johnny Pierce

ORIGIN: The Midwest, but she now resides in Los Angeles

WHAT YOU SHOULD KNOW: Ever since Brooke Ramel made her pilgrimage to L.A. she's been slowly but surely building a loyal fan base; she's developed the wherewithal through regular gigs and by teaching guitar, to be able to afford the recording of this first CD (and she's sold several thousand since recording it). And even though you might think, "Oh great! Another artist with their own CD out," perhaps you had better listen before you make a judgment. You'll find that Ramel writes lovely songs about the things we all face and she presents them in an intimate and appealing manner.

SUGGESTED SONGS: "Mainstream"; "Down"; "Sixteen Forever."

CONTACT: Karl Louis 818.801.1644



THE AUTUMNS

ALBUM: *The Angel Pool*

LABEL: Risk (21922)

MEMBERS: Matthew Kelly (vocals, guitar); Frank Koroshee (guitar); John Santana (bass); Eric Crissman (drums).

PRODUCER: Andrew D. Prickett

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: Formed in 1992, the L.A.-based quartet known as The Autumns have been developing a distinctive musical style. Although clearly influenced by bands such as the Cocteau Twins, Slowdive and My Bloody Valentine, they nevertheless have continued to move forward in sound and direction: they have a lush, ethereal, layered, guitar-drenched sound that's conceived and delivered on a grand scale. The Autumns have already enjoyed considerable airplay success on the college level with their *Suicide At Stroll Park EP* and are poised to take the step into the commercial radio realm with *The Angel Pool*. Radio: look for the advance copy of the CD enclosed in your *totallyadult* package.

SUGGESTED SONGS: "Embracing Winter"; "Juniper Hill"; the title track.

CONTACT: Ari Chazan 213.462.1233





CHEWY MARBLE

ALBUM: *Chevy Marble*
LABEL: Permanent Press (52706)

MEMBERS: Su Forman (vocals, guitar); Brian Kassan (keys, guitar, vocals); Tamara Glover (drums, percussion, vocals); Derrick Anderson (bass).

GUEST ARTISTS: John Wood (guitar); Rusty Squeezebox (backing vocals).

PRODUCER: Rusty Squeezebox, Brian Kassan & Chevy Marble

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: Permanent Press is quickly becoming the premier label spearheading the pop musical revival that's sweeping much of the country. The label's latest find is Chevy Marble, a band that's led by Brian Kassan, the founding member of renowned popmeisters The Wondermints. They are clearly taking their cue from The Beatles, but this is no copycat band; they simply respect the approach and style of the Fab Four and use them as an inspirational springboard. If you like your music tightly arranged, lyrically lighthearted and harmonically rich, then Chevy Marble is what you've been looking for.

SUGGESTED SONGS: "My Reaction"; "Down"; "She Still Shines."

CONTACT: RW Paul 818.981.7760

VYNIL

ALBUM: *Casual Wear*
LABEL: Cash Only (0070)

MEMBERS: Sean Wiggins (vocals, guitar, harmonica); Chris Roe (guitar); Bret Helm (bass, keys); Monte McConnell (drums).

PRODUCER: Bret Helm

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: Vynil boasts a tremendous amount of experience: lead singer Sean Wiggins has sung with Edgar Winter, Chick Corea, Michael Sembello and others; producer/bassist/keyboardist Bret Helm has performance and production credits with P.I.L., Sass Jordan and Thomas Dolby; drummer Monte McConnell has played with Lionel Hampton and Gary Myrick; and guitarist Chris Roe has done studio work with Carmine Rojas and David Palmer. The four have now pooled their talents to play the kind of music they love the most—soulful rock & roll with no gimmicks and a whole helluva lotta class. Radio: look for the advance copy of the CD enclosed in your *totallyadult* package.

SUGGESTED SONGS: "Colors Of Goodbye"; "Jane & The Goats"; "Wild World."

CONTACT: Bret Helm 805.254.4675



KERRY GETZ

ALBUM: *Apollo*
LABEL: World In Motion (001)

ARTIST: Kerry Getz (vocals, guitar).

GUEST ARTISTS: Matthew Von Doran (guitar); Doug Doyle (guitar); Curtis Herron (synths); Tim Chandler (bass); Steve Distanisla (drums); Ron Alayra (percussion); Penny Watson (sax); Missy Hasin (cello).

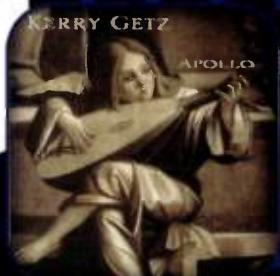
PRODUCER: Doug Doyle & Kerry Getz

ORIGIN: Newport Beach, CA

WHAT YOU SHOULD KNOW: I happened to meet Kerry Getz at the A3 Summit this year, and when she told me she was a recording artist I asked her to send me her CD. And I gotta tell ya, I was duly impressed when I listened! So I began to do a little investigating: Getz is a regular performer at the nationally known Coach House Theater; she's been plying her musical trade since the 60s; and her press kit is full of positive reviews. Getz's music is a nice blend of folk, jazz and blues that's accented by her smooth-flowing vocal style and keen sense of arrangement. In short, *Apollo* contains the kind of music that was custom-made for Adult Rock Radio. Check out "Weak" on *totallyadult* TuneUp #24.

SUGGESTED SONGS: "Weak"; "Devil And The Deep Blues"; "Let Me Out."

CONTACT: Promotion 714.642.6517



LISA BIGWOOD

ALBUM: *Woodland*

LABEL: CEG (47868)

ALBUM: *Like No One Else*

LABEL: CEG (49878)

ARTIST: Lisa Bigwood (vocals, guitar).

GUEST ARTISTS: Ed Contreras (percussion); Tom Gruning (guitar, dobro); Eric Levine (fiddle); Adolph Morris (bass); Charlie Provenza (mandolin, mondola); Dick Weissman (banjo, keys, guitar).

PRODUCER: Dick Weissman & Robert C. Case

ORIGIN: Rochester, NY

WHAT YOU SHOULD KNOW: Lisa Bigwood is a musical purist. She thrives on the music of our forefathers—the music that came from the mountains and from the farm. She's been playin' and singin' this music she loves for a while now, but has only begun to enter the national spotlight in the past few years via her performances at music festivals such as Telluride, Kerrville, the "Merlefest" and many others. The beauty to Bigwood's music is her attention to history, but she's not afraid to bring modern elements into her sound. It's plain and simple, Lisa Bigwood's music is the real deal. The folks at CEG have placed two tracks on *totallyadult* TuneUp #24, one from each of the above mentioned albums.

SUGGESTED SONGS: "Backwoods Woman" (from *Like No One Else*); "Woodland Band" (from *Woodland*).
CONTACT: Robert Case 719.632.0227



ASIDE EXCURSIONS

by john schoenberger
totallyjs@3nets.com

PROJECT LO



ALBUM: *Black Canvas*
LABEL: LoLo (008)

This is the second effort from Project Lo—an exploratory vehicle for guitarist Bon Lozaga. With *Black Canvas* he continues to blend acoustic instruments with electronic music with clear jazz overtones. The combo features Brand X bassist Percy Jones and the amazing vocalizations of Happy Rhodes, along with saxophonist Chris Farr, violinist Caryn Lin, drummer Mel Lozaga and synth/programming wizard J. Hatch. Together they create moving soundscapes that will effortlessly carry you off to other times and other places. Among eight brand-new compositions lies an amazing version of Peter Gabriel's "Mercy Street." This is a very cool album!

SUGGESTED TRACKS: "Mercy Street"; "Perfection."

CONTACT: Bon Lozaga 609.829.1536 (lolorec@aol.com)

VARIOUS ARTISTS



ALBUM: *Trip To The Andes*
LABEL: Ark 21 (10008)

Inspired by the ancient cultures of the Andes Mountains, *Trip To The Andes* blends modern ambient grooves with organic tribal melodies appearing on *Inca Quenea* (an album of pre-Hispanic Inca music recorded by the UK-based band Inti Raymi, who took their name from the Inca's most important religious ceremony). Featured on the collection are T-Power, Hidden Chipsters, Mr Psyche, Zone 12, Aphrodite, Trans-Global Underground, Youth, Finitribe, Pylon King, Astralasia, Fun-Da-Mental and ZIQ. All deliver their own special brand of drum n' bass, trip-hop and trance, dub and swing. It's old and new all at the same time!

SUGGESTED TRACKS: The choice is yours.

CONTACT: Mark Naylor 818.325.1273 (mnayl@ark21.com) & Karen Lee 818.325.1215 (kalee@ark21.com)

MALACODA



ALBUM: *Cascade*
LABEL: World Domination (053)
Malacoda is a product of the vibrant musical scene of Richmond, VA, reflecting the more obvious movement to progressive organic music many artists from that area are now purveying. However, this concoction has chosen to travel a more subterranean, more

molecular, if you will, level, taking much of what was once considered state of the art electronic/ambient music and giving it a 90s facelift with the help of modern technology and the infusion of hip-hop/trip-hop/club-hop sensibilities. To accomplish their task, the seers of Malacoda—Ro Guess and La Sigler—along with some friends, hooked up with Tricky/Tindersticks producer Ian Caple. The mission was a success.

SUGGESTED TRACKS: "Dimmer Than Low Life"; "Wakan Tanka."

CONTACT: Karen Granudo 213.850.0254 (ultmode@earthlink.net)

VARIOUS ARTISTS



ALBUM: *September Songs*
LABEL: Sony Classical (63046)

On many levels and in a variety of genres, Kurt Weill has been revered as one of the most important and influential songwriters of the first quarter of the 20th century. Artists from Louis Armstrong to Jim Morrison to Elvis Costello have interpreted his songs and a variety of musicals, tributes and documentaries have been produced in his honor over the years. Now we have what may very well be the definitive film in Weill's honor, *September Songs*. This disc is its companion and features performances by Costello, Nick Cave, P.J. Harvey, David Johansen, Teresa Stratas, Lotte Lenya, Charlie Hayden, The Persuasions, Betty Carter, Bertolt Brecht, Lou Reed and Mary Margaret O'Hara.

SUGGESTED TRACKS: The choice is yours.

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

STELLAMARA



ALBUM: *Star Of The Sea*
LABEL: City Of Tribes (5017)

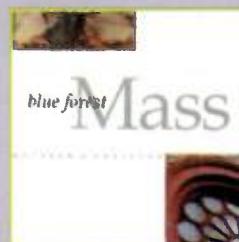
Stellamara is the result of a musical collaboration by vocalist Sinja Drakulich and multi-instrumentalist Jeffrey Stott. Both have been lifelong students of Medieval European and Arabic music and, through their singularly focused effort, have drawn

some of the most ancient melodies and rhythms of the world into the modern style of electronic ambient music. The result is timeless music that has depth, inner resonance and mystery. In addition, they've incorporated many of the instruments from that era, including the oud, darbuka and a variety of percussive instruments. If you groove to Dead Can Dance or Vas, you're gonna love Stellamara's *Star Of The Sea*.

SUGGESTED TRACKS: "Kereshme"; "Tasquim."

CONTACT: Kalonica McQueston 415.621.1549

MATTHEW G. DAVIDSON



ALBUM: *Blue Forest Mass*
LABEL: Stretta (1002)

On *Blue Forest Mass*, Berklee College of Music graduate Matthew G. Davidson takes sections of the Holy Mass and adds a blending of traditional instruments and human voice to a backdrop of electronic music to create something that has a soul of the past and a heart of

the future. *Blue Forest Mass* is more akin to Deep Forest or Mike Oldfield than it is to the Benedictine Monks or Enigma. To get the full effect, you really need to listen to the entire disc as it is a complete concept; however, just about any track can be plucked from the whole and will stand on its own. It's an adventurous aural excursion that will easily allow you to transcend the pressures and distractions of everyday modern living.

SUGGESTED TRACKS: "Kyrie"; "Gratius."

CONTACT: Becky Stephens 888.476.8745

ARIA



ALBUM: *Aria*

LABEL: Astor Place (7228)

Aria is essentially the brainstorm of composer/film scorer/orchestral conductor/musician Paul Schwartz and jazz pianist Mario Grigorov. As Schwartz describes it, "Aria is a project combining ambient dance tracks, live orchestra and snippets of opera to

create something sexy, new and very dramatic." In 1996, he and Grigorov put together a 90-second tape to present the idea and it was immediately picked up by Astor Place, an offshoot of Profile Records. The past 18 months have been spent by the two fully realizing the dream. As you will hear, its sonic beauty is breathtaking.

SUGGESTED TRACKS: "Un Bel Di"; "Pamina Blue."

CONTACT: Michael Gormley 213.848.9200



mindsporerecords

Started in 1995 by three lovers of electronica in Pittsburgh, Mindspore Records—now based in San Jose, CA—is destined to become one of the hottest underground labels to release the "real shit." As time passed, two of the three had to bow out, leaving the vision and work to Seth Redmore, who says, "Why Mindspore? Because all the British labels are locking up the charts; because the American ambient labels are running around or have decided not to play at all."

Below you'll find the forward-thinking label's first three releases:

VARIOUS ARTISTS

ALBUM: *Distributed Shared Memory*

LABEL: Mindspore (0001)

This is a collection of tracks culled from a variety of Mindspore releases—some already out and some yet to be released. It's the perfect introduction into the label and its artist mindset. It features selections from Human Mesh Dance, King Chubby, Tetsu Inoue, The Time Merchant, Terre Thaemitz, Thomas Lawrence, The Mobeus and Polly Moller.

SUGGESTED TRACKS: The choice is yours.

AMBIENT TEMPLE OF IMAGINATION

ALBUM: *Planetary House Nation*

LABEL: Mindspore (0003)

This is a live recording of America's premier trance ensemble caught at this past year's "The Gathering Winter Solstice Five Year Anniversary Celebration" in the San Francisco Bay area. The recording beautifully captured the band's strength for playing abstract, spontaneous electronic music.

SUGGESTED TRACKS: The choice is yours.

CAVESTAR

ALBUM: *Cavestar*

LABEL: Mindspore (0002)

This is a collection of deep bass/drum grooves and surrealistic ethno-ambient soundscapes from LA-based DJ/producer Cavestar. His style is smooth, sophisticated and moody. It will capture your mind and free your body.

SUGGESTED TRACKS: "Panorama"; "Teleprojection."

CONTACT: Robert Newman 303.813.11789 (rrq24@aol.com)

WORLD ROOTS

by John Schoenberger

ZOMBO ZOMBO



ALBUM: *Into The Market*
LABEL: Zomzone (9909)

Into The Market represents the latest incarnation of the ongoing musical experiment known as Zombo Zombo. Frontman and mastermind Fran Prather (vocals, dumbak, percussion) is the guiding force for the band's entertaining, internationally flavored sound. Joining Prather are keyboardist/guitarist Neal Chapman, who's played with Leonard Cohen, Buffy St. Marie and the Pukka Orchestra, bassist Ian deSouza, who's grooved with Malcolm Burn, Melanie Doan and The Breit Brothers, and well-known drummer Terry Martell. This quartet kicks some musical butt with the help of an impressive list of guest vocalists including Rob Greenway and Maryem Hassan.

SUGGESTED TRACKS: "Stay Cool"; "Katmandu To Die."
CONTACT: Laurel Federbush 313.663.9292

MUZSIKÁS AND MÁRTA SEBESTYÉN

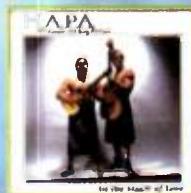


ALBUM: *Morning Star*

LABEL: Hannibal/Rykodisc (1401)
Since the early 1980s, Muzsikás, along with world-renowned vocalist Márta Sebestyén (especially with Sebestyén's voice being featured in the haunting songs used in *The English Patient*), have been bringing the vibrant traditional folk music of Hungary, Transylvania and other Hungarian speaking areas to the world. Inspired by the great Hungarian composer Zoltan Kodaly, this ensemble has been traveling from village to village to discover and preserve the rich music of their forefathers. They've then brought its beauty and strength to the world. *Morning Star* is their latest offering, which features many songs that have never been recorded before.

SUGGESTED TRACKS: "If I Were A Rose"; "A Song From Madocsa."
CONTACT: Mike Marrone 508.744.7678

HAPA



ALBUM: *In The Name Of Love*
LABEL: Coconut Grove (8197)
Hapa (Hawaiian slang meaning "half-half" or "ethnically mixed") is comprised of Keli Kaneali (a native Hawaiian) and Barry Flanagan (a New Jersey blonde of Irish descent). Together they've been breaking down boundaries and creating quite a sensation since forming in 1983. Even though the songs are sung mostly in Hawaiian and deal with traditional Polynesian themes, their music is a melodically rich blend that liberally borrows from mainland folk and acoustic traditions. Their first album, released in 1993, was a huge success on the islands and even sold over 250,000 copies on the mainland. *In The Name Of Love* promises to do even better. You need to listen to fully grasp Hapa's positive energy and creativity.

SUGGESTED TRACKS: "Nani Wale A Kainlani"; "Europa."
CONTACT: Nat Rew 305.531.6080

SUSANA BACA



ALBUM: *Susana Baca*

LABEL: Luaka Bop/WB (46637)
We were first introduced to the sensuous and expressive voice of Susana Baca via the Luaka Bop compilation *The Soul Of Black Peru*. She now enjoys her first full-length US release which fully reveals not only her seductive vocals, but also a complete primer on the musical history of her people—the African-descended blacks of Peru. As you'll hear, the music is tender, melancholic, rhythmic and poetic, as she and some of Peru's most respected musicians perform 10 songs ranging from modern compositions to some that are hundreds of years old. But Baca's love of her culture is not restricted to music alone; she's also an accomplished dancer and teacher. In her language she is a *recuperar*—a recoverer of the past.

SUGGESTED TRACKS: "Molino Molero"; "Negra Presentuosa."
CONTACT: Nancy Stein & Jenifer Polenzani 818.953.3559

BADAR ALI KHAN



ALBUM: *Lost In Qawwali*

LABEL: Worldly Triloka/Mercury
For over three decades, Nusrat Fateh Ali Khan reigned supreme as the premier purveyor of Pakistan's Qawwali music, a style that's thrilled listeners since the 10th century. And in

the wake of Kahn's unexpected death earlier this year, one person is clearly the one to try and fill his shoes—Badar Ali Khan, who happens to be the younger cousin of the elder statesman. In fact, the Khan family has had a very long, unbroken line of great male vocalists who have contributed much in keeping this ancient musical style alive. And even though Badar Ali Khan's *Lost In Qawwali* is his first US release, he's sold millions of records in India and abroad.

SUGGESTED TRACKS: "Trance"; "My Heart."
CONTACT: Shiva Baum 505.820.2833

MERCY MACHINE



ALBUM: *Mercy Machine*

LABEL: Susazno Beast (001)
Even though Janzo Francouer and Suzanne Turner may be the guiding forces of the band known as Mercy Machine, they're only part of a truly international effort that boasts members from Germany, Finland, Nigeria and England, as well as America. And that "internationalness" is quite evident in their music; in the melodies, in the amazing mixture of sounds and instruments and, perhaps most importantly, in the energy and spirit. They make confessional music that has been inspired by such poets as Robert Creely, Emily Dickinson and Ranier Maria Rilke, but this is only just a starting point for creating music that boldly soars into the future.

SUGGESTED TRACKS: "My Father's Hand"; "Necessary Madness."
CONTACT: Promotion 407.648.1692

BUENA VISTA SOCIAL CLUB



ALBUM: *Buena Vista Social Club*

LABEL: World Circuit/Nonesuch/AG (79478)

For two weeks in 1996, the legendary renegade Ry Cooder went to Havana, Cuba, to record with some of that country's hottest musicians. And rather than impose his own agenda on the players, he simply fit himself within the group in hopes of capturing the magic of Cuban music styles, such as son and mambo. The result was stunning. One of the albums to come out of the sessions was *Buena Vista Social Club* (which Cooder produced); an album of tropical rhythms and casual genius. The players included Company Segundo (vocals, guitar), Ibrahim Ferrer (vocals), Omara Portuondo (vocals), Eliades Ochoa (guitar) and Rubén González (piano). The album includes a variety of Cuban styles.

SUGGESTED TRACKS: The choice is yours.
CONTACT: Erica Linderholm 212.707.2263

AFRO-CUBAN ALL STARS



ALBUM: *A Toda Cuba Le Gusta*

LABEL: World Circuit/Nonesuch/AG (79476)

Another album to come directly out of the aforementioned sessions is *A Toda Cuba Le Gusta* (Everyone In Cuba Loves It) by the Afro-Cuban All Stars—a collection of 13 of Cuba's most respected players spanning four generations—from 13-year-old timbales sensation Julianne Oviedo to 80-year-old vocalist Pio Leyva. All in all, this dream band featured six percussionists and six vocalists. The recording took just six days and there was clearly magic in the air. The project's musical director was Juan de Marcos Gonzalez, who is also the leader of the group Sierra Maestra. For this session, Ry Cooder was simply a bandmember, but you won't have much trouble picking out his distinctive guitar playing.

SUGGESTED TRACKS: The choice is yours.
CONTACT: Erica Linderholm 212.707.2263

RUBÉN GONZALEZ



ALBUM: *Introducing Rubén González*

LABEL: World Circuit/Nonesuch/AG (79477)

The last of the three to emerge from these World Circuit sessions is an album featuring Rubén González. He is 77 years old and considered by many to be the best pianist in Cuba. He graduated from the Cienfuegos Conservatoire in 1934 and has been playing music, especially son, ever since. He played with tango ensembles in the early days, traveling throughout Latin America, and was instrumental in helping to develop the cha-cha-cha in the 60s. Now in semi-retirement, it took these sessions and the sweet talkin' of Ry Cooder to get Gonzalez back into the studio. As you'll hear, it was worth it!

SUGGESTED TRACKS: The choice is yours.
CONTACT: Erica Linderholm 212.707.2263

totally adult AMERICAN ROOTS

By Matthew Lawton

GREG BROWN



ALBUM: *Slant 6 Mind*
LABEL: Red House (98)
Slant 6 Mind just might be Greg Brown's best album yet, and being that all of his 12 other releases are damn-near classic, that's saying something. On *Slant 6 Mind*, words flow eloquently from Brown's deep

baritone-rich rumble as he sings of Native Americans, Robert Johnson, loneliness, Mose Allison, 40-inch barrels and retarded dogs chasing trains. *Slant 6 Mind* has a lowdown, swampish, somber feel that oozes blues, life and regret. The band, which includes Kelly Joe Phelps, lays back, eerily, leaving you to fill in the blanks in those dark places. The instrumentation includes guitar, slide guitar, lap steel, harmonica, fiddle, banjo, bones and squeaky office furniture...really. Good luck topping this one, Greg!

SUGGESTED TRACKS: "Whatever It Was"; "Speaking In Tongues."

CONTACT: Megan Rubiner Zinn 800.695.4687

LITTLE WOLF



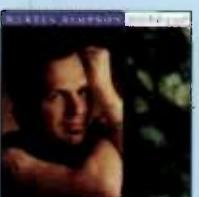
ALBUM: *Wolf Moon*
LABEL: Triloka (125)
Choctaw Indian Jim Wilson produced and co-wrote Robbie Robertson's *Music For Native Americans* album in 1994. A year later, his group Little Wolf released the superb *Dream Song* album, and they've now issued

the follow-up disc, *Wolf Moon*. *Wolf Moon* contains beautiful Native American instrumentation, traditional chants and the celestial vocals of Walela (Rita, Priscilla and Laura Coolidge). *Wolf Moon*'s songs fade in and out in a dream-like state, mixing in both traditional skin instruments as well as modern-day synthesizers and electric instruments. Check out Robbie Robertson's guitar track on "Be Happy Here On Mother Earth"—it will have you howling at the *Wolf Moon*.

SUGGESTED TRACKS: "Be Happy Here On Mother Earth"; "Buffalo Nation Pt. 2."

CONTACT: Shiva Baum 505.820.2833

MARTIN SIMPSON



ALBUM: *Cool And Unusual*
LABEL: Red House (110)
Martin Simpson is a world-class guitarist who has played with Richard Thompson, Steeleye Span and the Albion Band. He's recorded albums with Chinese pipa player, Wu Man, his wife Rudy and their Band Of Angels ensemble, and as a solo artist. *Cool & Unusual* is a solo instrumental album that features David Lindley (lap slide, bowed tamur), Kelly Joe Phelps (lap slide), the Malagasy ensemble, Tarika Sammy and members of Band Of Angels. The songs are mostly old-tradition folk tunes with arrangements by Simpson. Simpson's use of unique tunings create guitar sounds similar to banjos, fiddles and even keyboards. *Cool & Unusual* is a magical piece of warm, worldly music.

SUGGESTED TRACKS: "Stole And Sold From Africa"; "Darling Corey."

CONTACT: Megan Rubiner Zinn 800.695.4687

KATE MACLEOD



ALBUM: *Constant Emotion*

LABEL: Waterbug (032)
If you could combine Nanci Griffith with Emmylou Harris, you'd end up with Kate MacLeod. *Constant Emotion* is MacLeod's second album and consists of 11 original compositions and a cover of Buffy St. Marie's "The Piney Wood Hills." MacLeod's songs run the gamut of religious fanatics ("Adam"), recovering alcoholics ("Second Chance At Romance") and train rides back home ("Long Ride Home"). Peter Rowan adds his vocals to many of the tracks and with the instrumentation of guitar, mandolin, violin, harmonica, banjo, bouzouki and tabla, *Constant Emotion* is in constant motion. This is an album of wonderful songs with stunning melodies delivered by MacLeod's beautiful voice.

SUGGESTED TRACKS: "A Long Time Ago"; "Constant Emotion."

CONTACT: Andrew Calhoun 773.761.8141

RICHARD SHINDELL



ALBUM: *Reunion Hill*

LABEL: Shanachie (8027)
It takes a confident singer to tackle songs by Townes Van Zandt ("I'll Be Here In The Morning"), Jesse Colin Young ("Darkness, Darkness") and Merle Haggard ("Sing Me Back Home," a hidden track),

Richard Shindell can assuredly pull it off. And lest you think Shindell is not an accomplished writer himself, Dar Williams and Joan Baez have both recently covered Shindell tunes. *Reunion Hill*, Shindell's third release, features songs of single mothers ("Money For The Floods"), frantic political figures ("May"), mourning widows ("Reunion Hill") and fresh folk arrangements. Shindell sings in a warm, gravely voice that is reminiscent of James Taylor's. Lucy Kaplansky adds her delicate harmonies throughout.

SUGGESTED TRACKS: "The Next Best Western"; "Reunion Hill."

CONTACT: Claudia Stewart Navarro 310.390.8636

MACANANYS



ALBUM: *MacAnanys*

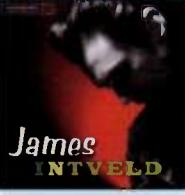
LABEL: Entourage (57103)
MacAnanys are a trio out of San Diego led by Ryan McAnany (vocals, guitar) with Wade Maurer (bass, vocals) and John Kuhlken (drums). MacAnanys can play a quiet acoustic track or crank out an electric rocker a la

Wilco and Whiskeytown. The album's opener, "Who's To Blame," with its Jimmy Page-like guitar riff and harmonica solo screams out the MacAnanys' arrival. The acoustic "Blessed With You" features a brilliant cello and violin duet as McAnany sings in his resonant, soulful voice of best friends, and "Suddenly On Mars" features the backing vocals of Julie McBride. These guys play like it's their only reason for living. *MacAnanys* is a solid roots-rock debut with plenty of passion.

SUGGESTED TRACKS: "Suddenly On Mars"; "Who's To Blame."

CONTACT: Jack Hopke 504.482.6066

JAMES INTVELD



ALBUM: *James Intveld*

LABEL: Innerworks (24911)
James Intveld has been playing his brand of rockabilly in LA since 1981. He wrote Rosie Flores' first hit ("Cryin' Over You") and sang the vocal parts of Johnny Depp's character in the movie *Cry Baby*. Now he's released his new, self-titled CD of vintage sounding, country-tinged rockabilly, on which he sings like Elvis, croons like Roy and plays more instruments than those two combined. Every track on *James Intveld* features all James Intveld—guitar, bass, drums, mandolin, vocals—you name it, Intveld did it. These 12 tracks (nine of which are Intveld originals) range from rockin', foot-stompin' romps like "My Heart Is Achin' For You," to sweet slow ballads such as "Wild Places."

SUGGESTED TRACKS: "Wild Places"; "Kermit Vale."

CONTACT: Jason Ryan 213.462.1233

WYLIE & THE WILD WEST



ALBUM: *Way Out West*
LABEL: Rounder (3152)

The debut Rounder album from Wylie & The Wild West is an out-of-control, non-stop hoot! *Way Out West* is a mixture of *way out* cowboy music, rockabilly swing and traditional C&W—it's like walking onto the set of *Hee-Haw*.

Way Out West is not a novelty record; Wylie is the real deal and he can yodel like a maniac to prove it. "Sidewalks Of L.A." is a beautiful ballad that spotlights Wylie's country-flavored croon, "Girl On The Billboard" is a truck driver's gem and "Hello Heartache" will have you doing the two-step in two seconds flat. *Way Out West* is a celebration of a music from a time long gone.

SUGGESTED TRACKS: "Give Me A Pinto Pal"; "Hello Heartache."

CONTACT: Leslie Rouffe 617.354.0700

KENNY SMITH



ALBUM: *Studebaker*
LABEL: Sugar Hill (3869)

The Lonesome River Band's Kenny Smith has just rolled his debut *Studebaker* off the production line and onto the streets. Smith can play his guitar like he's barreling around a corner or just parked under an old oak. And his bandmates, including fellow L.R.B. members, are right on his tail playing various acoustic basses, mandolins, fiddles, banjos and guitars. The beautiful vocal work of Smith, Don Rigsby and Ronnie Bowman is so impressive that John Fogerty enlisted them for backup duties on his latest, *Blue Moon Swamp*. Seven of these 12 tracks are gorgeous instrumentals, and "Lay This Broken Heart To Rest" features Kenny's wife, Amanda, on lead vocals.

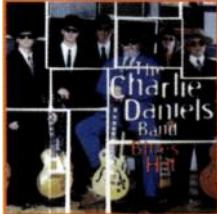
SUGGESTED TRACKS: "Studebaker"; "Preachin' By The Roadside."

CONTACT: Gail High 919.489.4349

Blues Corner

BY MATTHEW LAWTON

The Charlie Daniels Band

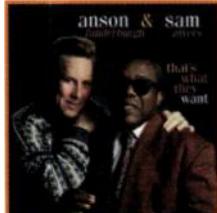


ALBUM: *Blues Hat*
LABEL: Blue Hat (9701)
 Well, it looks like the devil didn't win that golden fiddle, but he musta scored a cowboy hat 'cause Mr. Daniels is now sporting a Fedora and shades! The Charlie Daniels Band have gotten back to their roots and delivered *Blues Hat*, an album of blues, boogie-woogie and Charlie Daniels-style Southern rock. Recorded mostly live in the studio, *Blues Hat* finds The Charlie Daniels Band looking each other in the eye and sweating it out with passion and fire. On *Blues Hat* they rework Charlie Daniels' classics like "Long Haired Country Boy," "Looking For My Mary Jane" and "Birmingham Blues," and they tackle blues standards such as "Deep Elm Blues."

SUGGESTED TRACKS: "New Orleans Parish"; "Hard Headed Woman."

CONTACT: Bruce Flett 318.865.9006

Anson Funderburgh & Sam Myers



ALBUM: *That's What They Want*
LABEL: Black Top (1140)
 In 1986, Delta bluesman Sam Myers joined up with guitarist Anson Funderburgh And The Rockets and together they've won eight W.C. Handy awards, including "Album," "Band" and "Performance Of The Year." They're now celebrating their 10th year together with the release of *That's What They Want*, an album that will have both Funderburgh and Myers building a bigger mantle. Featuring an all-star band of seasoned vets, *That's What They Want* includes New Orleans soul, rhythm & blues and classic Texas blues. "Monkey Around" was written by Delbert McClinton, "I'm Shakin'" was first cut by Little Willie John and "Mudslide" is a Funderburgh instrumental tribute to Albert Collins.

SUGGESTED TRACKS: "I'm Shakin'"; "Monkey Around."

CONTACT: Heather West 504.895.7239

Lonnie Brooks

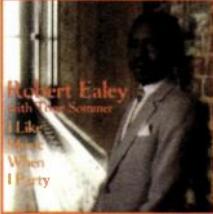


ALBUM: *Deluxe Edition*
LABEL: Alligator (5602)
 Lee Baker Jr. started out as a voodoo child playing guitar in Clifton Chenier's Red Hot Louisiana Band and ended up the voodoo daddy, nicknamed Lonnie Brooks. In 1978, Brooks cut four tracks for Alligator Records, and as they say, the rest is history. And what a history it's been. This *Deluxe Edition* features previously released tracks from all seven of Lonnie Brook's Alligator albums and contains never-before-seen photographs. This is the definitive Lonnie Brooks compilation of vintage greatest hits, live favorites and deep album tracks. Guest musicians include harmonica great Sugar Blue on "Roll Of The Tumbling Dice."

SUGGESTED TRACKS: "Temporary Insanity"; "Something You Got."

CONTACT: Tim Kollenth 773.973.7736

Robert Ealey

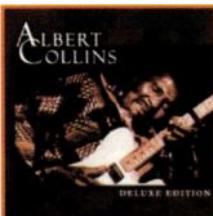


ALBUM: *I Like Music When I Party*
LABEL: Black Top (1138)
 At 71 years old, Robert Ealey can easily out-sing the young, new crop of blues singers today. Featuring a tight band of skilled bluesmen, *I Like Music When I Party* covers straight-ahead blues romps ("Shake Your Butt"), spooky acoustic blues ("Graveyard Blues"), slow romantic ballads ("Don't I Love You") and reggae ("Cristena"). Robert Ealey can do it all, and do it all, he does. Wait 'til you hear his harmonica duel with Hash Browns on "Elloise," but Browns is the only one with a harp! *I Like Music When I Party* contains 12 original Ealey tracks that never fail to deliver the goods. If you like music, Robert Ealey is your party!

SUGGESTED TRACKS: "Shake Your Butt"; "Graveyard Blues."

CONTACT: Heather West 504.895.7239

Albert Collins

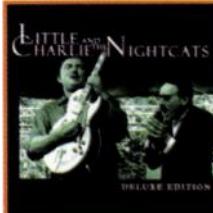


ALBUM: *Deluxe Edition*
LABEL: Alligator (5601)
 "The Master Of The Telecaster," Albert Collins was born into a family of bluesmen that included cousin Lightnin' Hopkins. Collins created an original icy, guitar sound and, after signing with Alligator in 1978, he formed his band The Icebreakers and the *cool sound* was born. This *Deluxe Edition* features previously released tracks from all seven of Albert Collin's Alligator albums and contains never-before-seen photographs. This is the *ultimate* Albert Collins compilation. Guest musicians include Robert Cray, Johnny Copeland and A.C. Reed. Sadly, Albert Collins passed away in 1993 at the age of 61.

SUGGESTED TRACKS: "I Ain't Drunk"; "Master Charge."

CONTACT: Tim Kollenth 773.973.7736

Little Charlie And The Nightcats



ALBUM: *Deluxe Edition*
LABEL: Alligator (5603)
 Little Charlie And The Nightcats were a Northern California secret until an unsolicited tape won them a deal with Alligator Records back in 1986. Their brand of swing, jazz, and blues could actually be the cause of California's earthquakes. This *Deluxe Edition* features 15 swinging tracks from all six Little Charlie And The Nightcats Alligator albums and contains rare photographs that include all three of the different Nightcat bassists. This compilation features infectious Little Charlie hits and hip album tracks that will make your world shake and shimmy. Guest musicians include hepcat Joe Luis Walker.

SUGGESTED TRACKS: "Right Around The Corner"; "Can't Keep It Up."

CONTACT: Tim Kollenth 773.973.7736

Paul Oscher



ALBUM: *The Deep Blues Of Paul Oscher*

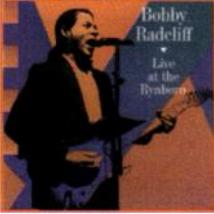
LABEL: Blues Planet (1427)
 When harmonica Paul Oscher was 18 years old, he joined Muddy Waters' band and appeared on six Waters albums from 1969 to 1974. Now, he has delivered a phenomenal broken-hearted

album of deep, true-to-the-spirit blues. Oscher's band features drummer S.P. Leary (Howling Wolf/Muddy Waters), bassist Calvin "Fuzz" Jones (Muddy Waters), saxophonist Gordon Beadle (Duke Robillard), pianist David Maxwell (Bonnie Raitt/James Cotton) and a gospel trio to die for. From the eerie background shouts of "Satan's Woman" to the quiet autobiographical "Summer Jam," *The Deep Blues...* finds Paul Oscher right where he's always been—deep in the blues.

SUGGESTED TRACKS: "Satan's Woman"; "Tin Pan Alley."

CONTACT: Serious Bob 212.580.3314

Bobby Radcliff



ALBUM: *Live At The Rynborn*

LABEL: Black Top (1141)
 Bobby Radcliff, like Stevie Ray Vaughan, must be a magician. How else could one man beat so many notes and sweat from one guitar? Backed by his touring band, Radcliff fuses West side blues, rhythm & blues and soul and comes up

with a passionate sound all his own. These guys thrive onstage and the audience pushes Radcliff beyond his own humanness. Radcliff adds his own spark to songs by Junior Wells ("Early In The Morning") and Buddy Guy ("Ten Years Ago"). *Live At The Rynborn* has many jaw-dropping moments that'll have you looking for the wizard behind the curtain. I guess some guys don't need a recording studio to get it right.

SUGGESTED TRACKS: "Improvisations On Honky Tonk"; "Early In The Morning."

CONTACT: Heather West 504.895.7239

Kenny Neal



ALBUM: *Deluxe Edition*

LABEL: Alligator (5604)
 A guitarist, bassist and harmonica player extraordinaire, Kenny Neal was playing bass in Buddy Guy's band when he was still in his teens. Since then, Neal has taken his swamp funk Baton Rouge-style blues across the globe many times, playing with

everyone from his brothers to Taj Mahal to B.B. King. This *Deluxe Edition* features 16 previously released tracks from all five Kenny Neal Alligator albums and contains rare photographs that span his entire career. This is an absolute must-have compilation featuring classic Neal hits and deep album tracks. Guest musicians include Lucky Peterson and Maceo Parker.

SUGGESTED TRACKS: "That Knife Don't Cut No More"; "The Truth Hurts."

CONTACT: Tim Kollenth 773.973.7736

label soapbox

Tom Gates

Arista

Happy Rocktober (please tell me that you don't use this term on the air. PLEASE!) to everyone. Some very interesting things were said in the "Radio Soapbox" section of the last *totallyadult*, some which I think are worth reinforcing. Dean Carlson was dead-on when he said, "It's great to play hits, but the artist's image should appeal to the core." This is what will keep most AAA stations around long after Hanson have gone through puberty. When I listen to a AAA station, I hear DJs who really know something about music and are versed with the artist. It's not about reading a line from the bio and playing the hit, it's about the station having had history with each artist over the years. Working with artists like Sarah McLachlan and Patti Smith, it's become apparent to me that this format has more than just a love for them—it's outright loyalty. The saying goes that you're only as good as your last hit, but I'd like to think that AAA is a notable exception to this rule.

In the same breath, it's also important to keep in mind what Patty Martin said last time out, "Be picky. Play the BEST stuff." Supporting an artists with conviction probably shouldn't mean playing the hidden-track-from-the-out-takes-of-the-b-sides-compilation-recorded-in-a-secret-garden-just-outside-of-Guam. It's about playing the best music from that artist's discography.

Lastly, Sandy Edwards from KROK said something that struck me as particularly great; "I'm finally working for a station that I would listen to if I were not in the business." How many other programmers in other formats can say this? AAA will have my undying respect for this reason, because most people who program their stations don't treat the music as "product." It's treated as something they couldn't live without.

Billy Cox

Roadrunner Records

Of all the formats I've worked in this wacky business, Adult Rock radio has always been my favorite and the one that most mirrors my personal listening tastes. It's still music first with Adult Rock programmers and even as labels and indies creep in with special promotions, it still seems that a great promotion won't get a bad song on the air. That's healthy for the integrity of the music at this format.

Adult Rock radio is also open to non-major labels. They readily accepted our Blue Mountain *Homegrown* release. Airplay at Adult Rock radio spurred our sales on Blue Mountain. This is a format that builds both careers and sells product. Keep it up!

Mike Stone

N2K Encoded Music

Even Adult Rock radio is fragmenting into different cells now, I suppose due to the result of deregulation. Unfortunately, this last bastion of musicality is becoming like every other format in the country; Highly formatted with tight playlists. It's making it harder to get our new bands on the air. Take for instance, Blake Morgan. The man's a brilliant songwriter and "Lately" has a gorgeous melody line and lyric but in the fourth quarter when everyone has their hand out it's becoming difficult to get radio's attention.

Where are those PDs and MDs who actually listen to the music and play the stuff they think is good simply because it is? My advice is to quit following the leader. Be your own leader! Play what you think is good and if you don't know, get out of the way and join the Army!

As Phil Ramone says, "It's The Music, Stupid!"

Kim White

Trauma

I am not what you'd call an Adult Rock veteran, but having done what they call "Alternative Promotion" since 1985. I have worked with many of the Adult format's leaders from stations we used to affectionately call "Granola Rock."

Today I see a great deal of music lovers who appear beaten down, who's first line of defense is to say, "No." MDs and PDs—Don't try to play God. Adding a sub-par record for a promotion isn't good business. Is it any wonder there are so many jaded radio people? Those who don't get involved in horse trading seem a lot happier. God bless you, YOU KNOW WHO YOU ARE.

I'm the first to support a station who supports me, but I ain't no schecky. I don't play the game, if I wanted to do that, I'd go work retail. Oh and one last question; Why have call times if you don't take calls? YOU KNOW WHO YOU ARE and it's a two-way street. What goes around, comes around. Ha!

David Morrell

Push Records

Hey! I like it! Yeah, where else can you hear great talent like Rita Houston, Meg Griffin, Ben Soper and Darien DeVito from WFUV playing a new Bob Dylan record weeks before any other station in NYC? There is nowhere else but Adult Rock where I feel the jock is grabbing records off the shelf to make them fit cohesively in the mindset they're playing.

I got a phone call from Dennis Constantine last week who I think is one of the most eloquent Radio Statesmen in the business who's not afraid to let his ears do the talking. I love being around PDs who say, "Send it to me, if I like it, I'll play it." At Adult Rock, the PDs, MDs, Consultants, Independents, Trade Reps and Label Reps are passionate musicologists, who 99 and 44/100% of the time check their egos at the door. As far as the future, TAKE IT A DAY AT A TIME!

label soapbox

Edward Chmelewski

Blind Pig Records

Our main frustration with Adult Rock, and commercial radio in general, is that Blind Pig Records is putting out some damn fine music that kicks the crap out of a lot of the dreck that makes the playlists. Artists such as Coco Montoya, Tommy Castro and Jimmy Thackery play contemporary blues-based rock that has all the mainstream appeal of artists such as Robert Cray and Jonny Lang and even straight-ahead rockers like John Fogerty and Blues Traveler. Yet, because they are not on a major label, these artists aren't given the same consideration for heavy airplay.

Speaking of "the blues," I find it quite puzzling that given the ever-growing popularity of blues, it still is not accepted by mainstream radio. One indication of this popularity is the profusion of blues festivals

that have sprung up all over the country in the last few years. One example is the Eureka Springs Blues Festival in Arkansas which has experienced incredible growth recently. The significance of this is that the blues is now regarded as wholesome family entertainment even in the middle of the Bible belt.

Also, there's no escaping hearing the blues. It's being used as background music in television and radio commercials for every conceivable product. So if the blues is considered desirable music by giant corporations and advertising agencies (who have presumably spent millions of dollars in market research) why don't we hear it on the radio?

C'mon guys, show some guts and break free of your consultants and demographic studies and give the independents an equal opportunity. This kind of music will fit your

format and please your listeners. Why not give them a chance to hear it and let them decide?

Crystal Ann Lea

High Street/Private Music/Windham Hill

THE GOOD: I applaud the Non-Com Adult Rock stations for being faithful to what this format is all about!

THE BAD: I find it unfortunate that many Commercial Adult Rock stations (Rev. C and D. Boy exempt) complicate the process of selecting music by over analyzing everything. Meanwhile, their Non-Com counterparts are exposing their listeners to the best new music first by making less inhibited, more focused choices on what they add to their playlists. It's simple. Play good music and people will listen. Probably not the masses, just the dedicated, tasteful ones.

THE UGLY: Blues Traveler!

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INTERSCOPE RECORDS

label soapbox

Ray Paul

Permanent Press Recordings

First of all, AAA needs to brighten up its sound a bit. A majority of your listeners grew up listening to album radio in the 70s and accepted a new artist like Nick Lowe thrown in amongst Genesis, Pink Floyd, Journey and the Sex Pistols. A lot of this audience has stopped listening to radio. Even with such a huge pop underground that's been growing steadily in this country, there seems to be a resistance at AAA to playing anything Pop-oriented (especially on an independent), unless it's on one of the six majors. If you're playing "Young Boy" by McCartney, or Kyle Vincent or Marshall Crenshaw, there's no reason you're not playing an artist like Walter Clevenger (*The Man With The X-ray Eyes*). Permanent Press artists The Van DeLeckis had two songs go to #1 at WXRC/Charlotte, NC, as well as

having success in secondary markets, yet they were totally ignored by stations in major cities. The stations in the major markets need to be more receptive to breaking quality independent artists instead of just catering to the major labels. As far as sales go, the independents have overtaken WEA a few times in the past two years for overall market share, and continue to run neck and neck with them.

Lastly, please do not overlook our new release by Chewy Marble which streets on October 7th. Chewy Marble features ex-Wondermint, Brian Kassan and Tamera Glover, who is also the touring drummer for Sparks. This is a brilliant piece of songwriting and production and is the first Permanent Press release to cross over to the Alternative format!

Jon Peterson

Arista Austin

I guess the main thing I've learned (and am still learning) on "the other side of the phone" after my years at WRLT and WCBE are the "tips and techniques" of some of the great AAA promotion people who called me for five or six years. I might have been a "tough call" fighting for respect at Non-Com, or doing what needed to be done to double Radio Lightning's ratings, but believe me...I was paying very close attention to what my now-current colleagues were doing!!!

MICHELE CLARK taught me that persistence and determination pays, that it takes time for people to "warm up" to something. Her belief in the universal lyrical power and appeal of DAR WILLIAMS' "When I Was A Boy" happened at a time when "tempo problems" and a diminishing place for "singer-songwriters" at the format was

richard shindell



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Shanachie

Contact:
Claudia Navarro at Shanachie Entertainment (310) 390-8636
Dan Reed at Michele Clark Promotion (914) 381-4145

label soapbox

occurring...and her "never say die" enthusiasm is paying off like crazy right now!!! Taking calls from KEVIN SUTTER taught me about genuine passion and enthusiasm for all the clients that M3 selectively takes on...from the big guys all the way to breaking new acts like DRIVING BLIND. Taking calls from MICHAEL EHRENBERG taught me about commitment and the importance of follow-through. BONNIE SLIFKIN taught me about how to creatively use retail and soundscan figures and weave together a "logical" as well as "emotional" argument into her pitch. Take it from the woman who brought us JEWEL, MATCHBOX 20, and oh, yeah...HOOTIE!!! Hey, there's a lot to be said for using both hemispheres of the brain!!! JACK HOPKE and SEAN COAKLEY taught me the importance of musicology, being able to "talk the talk" and "walk the

walk!" And finally, LISA MICHELSON taught me about kindness, goodwill, selfless-solidarity and long term relationships. In fact...Schnur and I lovingly refer to her as our "unpaid indie" with ABRA MOORE!!! Yes, she's that into it...and smart!!! Because I think it only makes you appear all the more confident and classy when you show passion, not just for your artists, but for all the music you are groovin' on!

Speaking of Steve Schnur, special thanks to him for believing and trusting in a rough-and-tumble, wacky-ass guy like me to come in from radioland and captain the ship. His patience, easy-going demeanor, and gentle wisdom has made it a hell of a lot easier "jumping the fence" from radio to records! And very special thanks to all of you who believed in Abra, Robert Earl Keen, or Sister 7. Believe me, the best is yet to come!!!!

Bob Lual

Serious Bob Promotion

To start off I'd like to thank everyone out there who has had the vision to support Michael Kroll. You have been playing his album and had the chance to see what a charming guy he is out in Boulder. Michael is a star and with your help that will continue.

Mostly I only have positive things to say about the Triple-A format. It has opened up an entire area of our industry that has been long dead. Once again, people are interested in folk based music, true song writers who have soul. Heritage artists who were lost and now found once again through the magic of open ears.

Blues has been revitalized by both young new players and older more established ones. These are all things that make this format special. Not only have record companies had faith but radio as well.

Cont ►

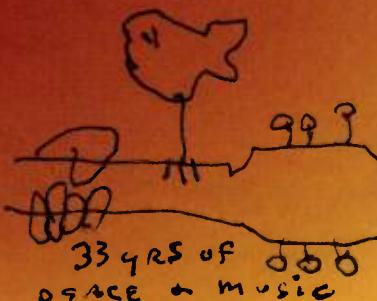
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label soapbox

A special "tip of the hat" goes out to public and non-commercial radio stations. They most of all have been believers and they in a lot of cases have broken the artist before larger commercial stations gave it a spin in the music meeting.

Here's where it gets a bit tricky. The things that I'm not happy with are the same things that everyone else is talking about. The way the direction of the format is being pushed: reporting single tracks per artist, more focus on major label acts, the shying away from great acts on indie or smaller labels because radio feels the label can't support it. This format was founded on indie labels, up and coming folk/blues/heritage rock performers, a base in the old AOR format and a sincere desire to create something new and different. It's all about breaking the traditional rules. Now that it has been established, let's not change it by

becoming what we have fought all along not to be. We should continue to follow our hearts and stick with the vision which was originally intended. It's a bit difficult not to sound preachy but they did say something about a soapbox.

We are definitely moving in the right direction and with a bit more fine tuning and care we'll be around a long time.

In closing we should all congratulate ourselves on a job well done for creating something very unique.

Nadine Lusardi

No Records

As an independent, our philosophy is about passion and music. We see Adult Rock moving toward another highly polished, major-label-influenced-unexperimental "Middle Of The Road" radio format.

We are all very aware of the Baby Boom generation that dictates virtually every

thought process in today's economy. The former hippie "Do Your Thing" movement demands so much attention and self-gratification that the younger generations have not felt their strength—their voice, yet. And no sooner do they get their sound heard that radio stations turn to classic rock. We are in all the clubs all over the Northeast and except for towns like Woodstock, these clubs are populated with younger people in serious search for something new, something real, to call their own. Sadly, the acts in the clubs have no relation to the acts on polished radio formats. Therefore, we urge you to commit to those aspects of a newer generation. A grassroots generation featuring songs that are not captured in \$300-an-hour recording studios with \$100,000-an-album producers. Please do not stifle the flow and the passion from where it comes.

The new album from a revolutionary artist who has defined generations.

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RADIO CONTACT: Crystal Ann Lea phone 310.358.4845 fax 310.358.4826 e-mail crystal.ann.lea@bmge.com



label soapbox

Mike Lyons

Lee Arnold Marketing

THE GOOD: KFOG's production, KBCO's interviews, WXRT's Lin Brehmer in the morning, KMTT's Chris Mays intelligence and adaptability in management. My favorite sounding stations are WMVY commercially and WXPN non-commercially. The return and validation of classic rock in the library (Clapton beats Falco, everytime). More acceptance of qualitative listeners at the national rep level. Music for adults in our parents generation was dominated by cover artists (MOR, AC). Music for adults in the boomer generation is originals done by the artists (AAA, Modern AC).

THE BAD: Like Active Rock did to Alternative, Modern AC is now doing to Triple-A. Picking off artists and songs that have been introduced and established at the competition. While this can be bad, it's

just part of this business we have chosen. The only choice is to work hard to make your station better than the competition. The next year will be a big one for programmers. The broadcast industry has been focusing on distribution (de-reg and station purchasing) and will now have to get down to creating product to put in the distribution system. I hear too many stations today in a variety of formats who have NO point of view or identity. 180 songs, six clocks, a marketing slogan and our second generation of liner readers aren't enough to stop the phenomenon of 2.0 to 3.5 to 3.1 to 2.0 HIP/AC collapses in the top ten markets the last two years. Every element has to have a cause and effect that works in 1997 against more and more competition. The jargon (stick around, you little ladies, weatherman says, the most incredible) at both radio and television

is no longer relevant or even believable.

And that old AC misogyny has gotta go. Patronizing attitudes are particularly offensive to modern women, who not only outnumber men, but they make 75% of the consumer decisions. Evolve quicker.

THE UGLY: As former programmer now working on the record business side I have to say that, like Hank Hill, too many stations have a narrow urethra. Oops, you know what the music means...

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label soapbox

Ari Chazanas

Risk Records

Since I have worked Adult radio, I have found it to be one of the most accepting formats. I know that when I call a programmer at Adult Rock, I'll be able to talk about a record and get an honest response. Demographically, I see Adult rock as one of the most promising formats. The listeners of this Adult Rock are growing drastically. The objective ears of this format's programmers give artists broken at Adult Rock the opportunity to cross over into many others. Programmers should take risks and follow the cue of some of the smaller, non-commercial stations. These stations often break artists first, steering the rest of the panel in the right direction. Because of their support, I predict many stations will progress towards an Adult Rock leaning format.

As far as how Adult Rock stations treat labels, my experience at an independent has been incredibly positive. As the president of my label said in a marketing meeting last week, "I think Ari has a boner for this format." Long Live Adult Rock!

Paulette McCubbin

Big Emotion

My comment on the soapbox is this:
"HINDSIGHT IS 20/20!"

Jeffrey Blalock

Revolution

I have just recently stepped into the AAA format over here at Revolution and so far it's been a refreshing journey into radio promotion. I continue to enjoy the daily conversations that occur around the artists and their music. This format seems to take great interest in their core artists and is highly sensitive to so many different types of new music. I look forward to meeting and speaking with the format and would welcome any thoughts or comments about Revolution Records, our artists or the format in general.

Artie Kornfeld

Artie Kornfeld Promotions

Don't be at the airport when your ship comes in. Keep the faith in AAA. It's a wonderful format that I believe has a larger audience than most understand. I was there as a writer and producer when it was born. It gave the new artists a chance that Top 40 wouldn't. I love promoting AAA, especially the indie labels with artists that otherwise would not be heard. AAA breaks new artists and make their dreams come true, and puts great music in people's ears.

Meg MacDonald

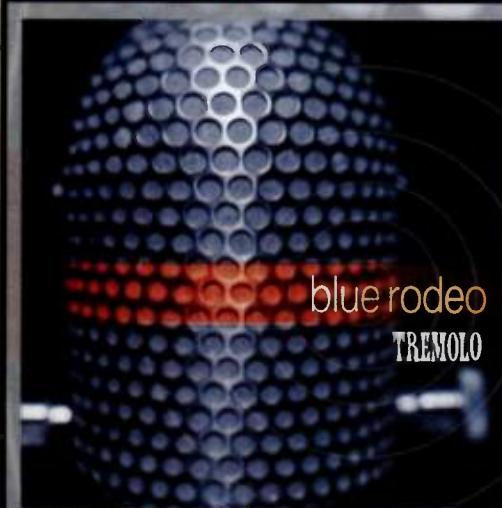
Vanguard Records

Be consistent, know what you're pitching and the market you're pitching it in. There's no faster way to lose credibility in this format than taking a scatter-gun approach to your calls. However, knowing the PDs or MDs personal tastes should not be a requirement—it helps, but not a good enough reason for a pass. Find a valid argument for giving your particular project a shot and then be consistent with calls, giving stations as much ammunition to justify the add.

I would love to see AAA truly become a format to "defy the charts," but realistically, stations will always go after other format's core artists because no matter what the format, ratings matter.

DISCOURAGING: Looking at a AAA playlist of currents and being able to count on one hand the differences between it and an Alternative or a Hot AC.

ENCOURAGING: This format continues to champion the plethora of undiscovered talent out there that may otherwise never see the light of the airwaves. It's AAA we have to thank for such successful crossover acts like the Indigo Girls, Dave Matthews Band, Sheryl Crow, etc. Kudos to those AAA stations who consistently step up to the plate recognizing good music, who cater to their listeners rather than their research (are there ever any real surprises there?).



ON TOUR

10/3 Seattle
10/4 Portland
10/7 San Francisco
10/8 Los Angeles
10/9 Solana Beach CA
10/10 San Juan Capistrano CA
10/11 Phoenix
10/12 Santa Fe
10/14 Dallas
10/15 Austin
10/16 Houston
10/17 New Orleans
10/18 Nashville
10/19 Columbus
10/21 Chicago
10/22 Pittsburgh
10/23 Philadelphia
10/24 Washington DC
10/25 Burlington VT



Blue Rodeo not only has a clear sense of America's musical past but also a unique vision for its future"

People Magazine

"NO MIRACLE, NO DAZZLE"

The newly remixed radio track from Blue Rodeo's highly acclaimed Tremolo.



label soapbox

ROBBEN FORD "Tiger Walk"

"Robben Ford has come through for KFOG every time."

-PAUL MARSZALEK/BILL EVANS, KFOG

"Robben Ford is an unsung guitar hero with style, grace, taste and chops. Consider him required listening."

-JESSIE SCOTT, WRLT

Tiger Walk Currently On:

| | | | | | | | | |
|------|------|------|------|------|------|------|------|------|
| KFOG | KBCO | WKZE | WMWV | KTHX | KMTN | WEBK | WIVI | WIIS |
| KFLX | WERU | WFPK | KSUT | KBSU | KHUM | KEGR | WRLT | WEBX |
| WCLZ | KTAO | KRSH | KOTR | KSPN | KFAN | KBHR | WCBR | WLPW |
| WDET | KRCL | KBAC | KOZT | DISH | | | | |



Don't miss Robben and his band on tour this Fall:

| | |
|-------|-------------------------|
| 9/30 | Kansas City, MO |
| 10/1 | Madison, WI |
| 10/2 | Minneapolis |
| 10/3 | Chicago |
| 10/4 | Pontiac, MI |
| 10/5 | Cleveland |
| 10/7 | Pittsburgh |
| 10/8 | Buffalo |
| 10/9 | Burlington, VT |
| 10/10 | Portland, ME |
| 10/11 | Boston |
| 10/13 | Northampton, MA |
| 10/14 | Rochester, NY |
| 10/16 | New York City |
| 10/17 | Alexandria, VA |
| 10/18 | Dewey Beach, DE |
| 10/19 | Nashville |
| 10/21 | West Hollywood, CA |
| 10/22 | San Juan Capistrano, CA |
| 10/23 | Solano Beach, CA |
| 10/24 | Petaluma, CA |
| 10/25 | San Francisco |
| 10/26 | Eugene, OR* |
| 10/27 | Vancouver, BC |
| 10/28 | Portland, OR |
| 10/29 | Bellingham, WA* |
| 10/30 | Spokane, WA* |
| 10/31 | Tacoma, WA |

Set up on-air interviews
with Robben Ford now!
Contact Blue Thumb Records
at (212) 424-1088

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and Robben Ford.
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STRETCH
RECORDS

BLUE THUMB
RECORDS

*Opening for Robert Cray

The future of AAA is as much up to the labels as it is the stations themselves. Is this going to be a consultant, chart driven format of few surprises or will it continue on in the spirit with which it was formed?

WOW! Preachy, preachy. Well enough of that, is there anyone out there who *didn't* get an early copy of the Stones? If so, call 1-800-I-LIVE-UNDER-A-ROCK to claim your prize.

Scott Kuchler

Koch Records

THE GOOD: This format is the closest thing we have to the open formats of the underground FM stations of the late 60s. Where else can we turn to for some refreshing programming ranging from the likes of Richard Thompson to someone like Utah Phillips.

THE BAD: Too often, when the more commercial Adult stations are forced to bow to corporate pressure, this format can end up sounding stale, like a watered down Classic Rock station.

THE UGLY: I hate to hear about Adult stations that program by Selector. The human element is what makes this format stand out from the rest.

Jesse Barnett

Hybrid Recordings

The Good, The Bad, and The Ugly, by Jesse Barnett, Hybrid Recordings. Not to be rebroadcast or retransmitted in any way without expressed written permission from the National Football League and Fox Sports.

THE GOOD: This format is still the best place to hear new music. Adult Rock radio, more often than not, will break artists like no one else. I remember hearing Fiona Apple on KCRW. I remember hearing Dar Williams live on KSCA. Hell, I remember PLAYING Shawn Colvin back in college. Now these artists are crossing over and Adult Rock can say, "Yeah, we did that first."

THE BAD: While Adult Rock nurtures artists, other formats end up claiming them as their own.

THE UGLY: Adult Rock lets this happen. An example: While working the second album of a popular Adult Rock artists, I was told by a programmer that they refused to play it because they had "introduced" the artist to the market with her previous record, and now everyone in town was playing her. To me, this is the perfect time to play it and remind your listeners of who brought the artist to them first.

label soapbox

Maxanne Sartori

Moose And Squirrel

The Top Ten Reasons To Love This Format:

1. Guys like Jerry Gerard, Dean Carlson and Bruce Warren who are just such great fans!
2. The twinkle in Norm Winer's eye when he says, "I added Herbie Hancock."
3. The measured, thoughtful responses of Jane Frederickson at KTCZ.
4. The lack of any commonality between KPIG and WJBX.
5. Public Radio.
6. Mike Mullaney and Jim Herron.
7. The Diversity of backgrounds among programmers.
8. John Bradley and Dennis Constantine.
9. The resort locations of many of the stations.
10. Continual element of surprise at what is played...and what is not!

Bud Harner

Verve Records

From a Verve perspective, I must say, "Thank heavens for Non-Com Adult Rock radio!" These stations take risks and have the potential to create the "next big thing." Not that all major market commercial stations don't (i.e. WXRT and KFOG championing Joe Luis Walker or KGSR picking up on Orquestra Was and Chris Botti as well as WXRV). But we really do rely on the Non-Coms to give voice to our releases more than ever. They're starting to do it again, right now, with Pete Belasco.

Music that pushes the boundaries is always the hardest to get played on the radio. However, when it does get played, it almost always rises to the top as something special.

Alex Coronfly

Geffen Records

When it comes down to knowing their specific radio market, no other format is as tuned in or as savvy as the Adult format. Their ability to assimilate artist information such as great press, strong retail, and most importantly, a reactive song, helps make my job easier. For example, the story that is presently building with Whiskeytown is evidence of the type of reaction that is unique to the Adult format and quite similar to the early days of the first Counting Crows record. The formula is rather simple, but altogether potent: A loyal station following equates with a loyal artist following. It is this synergy that can only be generated between an Adult station and its audience.

Susan Levin

Coast To Coast Promotion

Adult Rock has come a long way from first filling a deep gap in the most markets and paving a course that would offer R.E.M. to adults on the radio. It seems today's biggest challenges are station and format growth as we compete with similar formats. I believe one of the key differences between Adult Rock and the competition is commitment to the artists. Not so much many songs are played, rather creating and developing artist awareness. Adult Rock brings the music AND the artist to the listener. I see that as a key distinguishing competitive factor.

How does radio work with me? Great (although I'm losing my tolerance for redial; I'd rather leave a message or hold any day)! What I look for from programmers is their knowledge of the market and dedication to station success and growth within the format. I strive to bring the best music, artists, information, and support to assist in those efforts.

Louise Coogan

Songlines

By definition, our format leads the way. Progressive and forward thinking we are radio's outlet for new music, it's our mission, or at least it was. As an independent promoter, I feel like a bird sitting on the branch of a tree between two backyards. I can see what goes on in the radio yard and the record label yard. I watch with wonderment and try to see what both yards have in common. Our format. Sure, after all this time, we can't even agree on what to call it.

The only word that is common to all our charts is "Adult." I like to think adult not only refers to the demo, but to our ability to take a leadership role. We all have stories about how we supported artists years ago who have gone on to become big stars. That is what we do, we are the format that provides opportunity. Aren't we? This is the format where the listener can experience the thrill of discovery, cradled in the comfort of familiarity. (Springsteen into Whiskeytown, Peter Gabriel into Ben Harper, the Allman Brothers into Freddy Jones Band; I could go on and on and so could you!) This adult format was created by intelligent forward thinking radio and record professional, taste makers, trend setters, leaders.

We are the adults of this adult format. It's up to us to be brave, to follow our musical instincts, pave new roads and find stars. And it doesn't matter if you see this format as singles driven or album driven...Just drive! And if I'm elected, I promise to....

oasis

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Wednesday, October 8
9pm Eastern/8pm Central/9pm Pacific



**A live Concert Broadcast from the
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call your local Epic rep or The Album Network Broadcast Department at 818.955.4000**

Management: Ignition Mgmt., London, England



totallyadult

NETWORK



sis entertainment

—Forwarded To Us From The Internet—

You Might Be A Redneck If:

1. You think "loading the dishwasher" means getting your wife drunk.
2. You own a home that's mobile and five cars that aren't.
3. You think the stock market has a fence around it.
4. Your stereo speakers used to belong to the drive-in theater.
5. Your boat hasn't left the driveway in 15 years.
6. You own a homemade fur coat.
7. Chiggers are included on your list of Top 5 hygiene concerns.
8. You burn your yard rather than mow it.
9. Your wife has ever said, "Come move this transmission so I can take a bath."
10. You read the *Auto Trader* with a highlight pen.
11. The Salvation Army declines your mattress.
12. You've ever raked leaves in your kitchen.
13. Birds are attracted to your beard.
14. Your wife's job requires her to wear an orange vest.
15. You were shooting pool when any of your kids were born.
16. You have the local taxidermist's number on speed dial.
17. You've ever hit a deer with your car...deliberately.
18. Your school fight song was "Dueling Banjos."
19. You think a chainsaw is a musical instrument.
20. You've ever given rat traps as gifts.
21. You clean your fingernails with a stick.
22. Your coffee table used to be a cable spool.
23. You keep a can of Raid on the kitchen table.
24. Your wife can climb a tree faster than your cat.
25. Your mother has "ammo" on her Christmas list.
26. Every socket in your house breaks a fire code.
27. You've totaled every car you've ever owned.
28. There are more than five McDonald's bags in your car.
29. The Home Shopping Channel operator recognizes your voice.
30. There has ever been crime-scene tape on your bathroom door.



A man goes into a restaurant and takes a seat. All the waitresses are gorgeous. A particularly voluptuous waitress wearing a very short skirt comes to his table and asks, "What would you like, sir?" He looks at the menu and then scans her beautiful frame top to bottom, and answers, "A quickie." The waitress turns and walks away in disgust. After she regains her composure she returns and asks again, "What would you like, sir?" Again the man thoroughly checks her out and answers, "A quickie, please." This time her anger takes over, she reaches over and slaps him across the face and storms away. A man sitting at the next table leans over and whispers, "Um, pal, I think it's pronounced *quiche*."



An eight-year-old boy asks his mother how old she is. She replies, "It's none of your business." He asks how tall she is, and how much she weighs. Again, she replies the same. He asks why she and his daddy got divorced. The same reply. He goes out to play with his friend and relates the incident. His friend tells him he can get that information off of his mother's drivers license. Later, after sneaking into her purse, the young boy confronts his mother. "Mother, you're 30 years old, you're 5'4" tall and weigh 135 pounds!"

"Well, smarty pants," she replies, "if you're so smart, why did your dad and I get divorced?" "That's easy!" he says. "You got an 'F' in sex!"

Anonymous Letter With A Twist

Coffee.

I inherited the addiction from my father. That man could polish off a pound of coffee faster than you can say "cream 'n sugar." He eventually lost his job because of the caffeine jitters that constantly plagued him. Divil was an unemployed neurosurgeon with a horrible problem, but I loved him anyway.

When I was 15, a so-called friend offered me some coffee he found under his older brother's mattress. I hesitated, recalling what I had learned about the beverage's harmful effects. One laboratory test proved that rats who consume large amounts of caffeine are involved in more automobile accidents than their decaffeinated counterparts. Another study concluded that coffee-drinking rabbits have an unusually high rate of marital problems and job-related difficulties. But, as reckless, thrill-seeking youngsters often do, I ignored my misgivings and drank the coffee.

My friend was right. Coffee did make everything better. Conversation was easy and meaningful, and anything I ate tasted great. I was hooked. Common canned brands were fine at first. They were cheap and effective. But as I grew older, I experimented with exotic, potent varieties: Colombian Supreme, Peruvian Perfecto, Costa Rican Red, Hawaiian Black. You name it, I swallowed it. I gradually progressed from a weekend drinker to a full-time addict. I spent all my money on coffee beans and related paraphernalia, including grinders, percolators, drip brewers, espresso machines and filters. My behavior became erratic. I once dismantled and reassembled my pickup in 30 minutes. I don't know why I did it. Caffeine makes a man do strange things.

Coffee slipped my world apart. Having lost all respect for their dad, my kids called me "bean-head" and "Mr. Coffee." My wife, sick of the constant stench of my brow breath, ran away with a handsome cola drinker. Take my father before me, I lost a prestigious, well-paying job. The police bomb squad is no place for a man with shaky hands.

Then, one Sunday morning, I hit rock bottom. After a restless night's sleep, I woke up and frantically consumed my last few ounces of Maui Mocha Brava Java. I wanted more. I needed more. I called my supply guy, the biggest coffee dealer in town. No answer. I ran to my neighbor's house, hoping to borrow a few precious beans. Before I could knock on the door, I noticed the "Proud To Be Caffeine-Free" decal in the window. Just my luck. Desperate, I drove to a nearby convenience store. My body convulsed as I poured myself the hideously huge Five-Gallon Gulp. Seeing that I was already over the edge, the clerk refused to sell me the coffee. I grabbed a heat-n-eat croissant and beat him to a pulp. After binding his hands with a Slim Jim and stuffing a frozen burrito in his mouth, I guzzled the steaming nectar and made my getaway. I burned rubber from the parking lot and turned on the radio. Music never sounded or looked so good. I actually saw words, notes, chords and guitar riffs coming from the speakers. The cerebral grooviness continued as I watched the passing scenery. Colors were so vivid, so tangible. I saw a purple dragon, a friendly two-headed unicorn and Juan Valdez with his funny little mule. I saw Lucy In The Sky With Diamonds. The world was beautiful and I was flying.

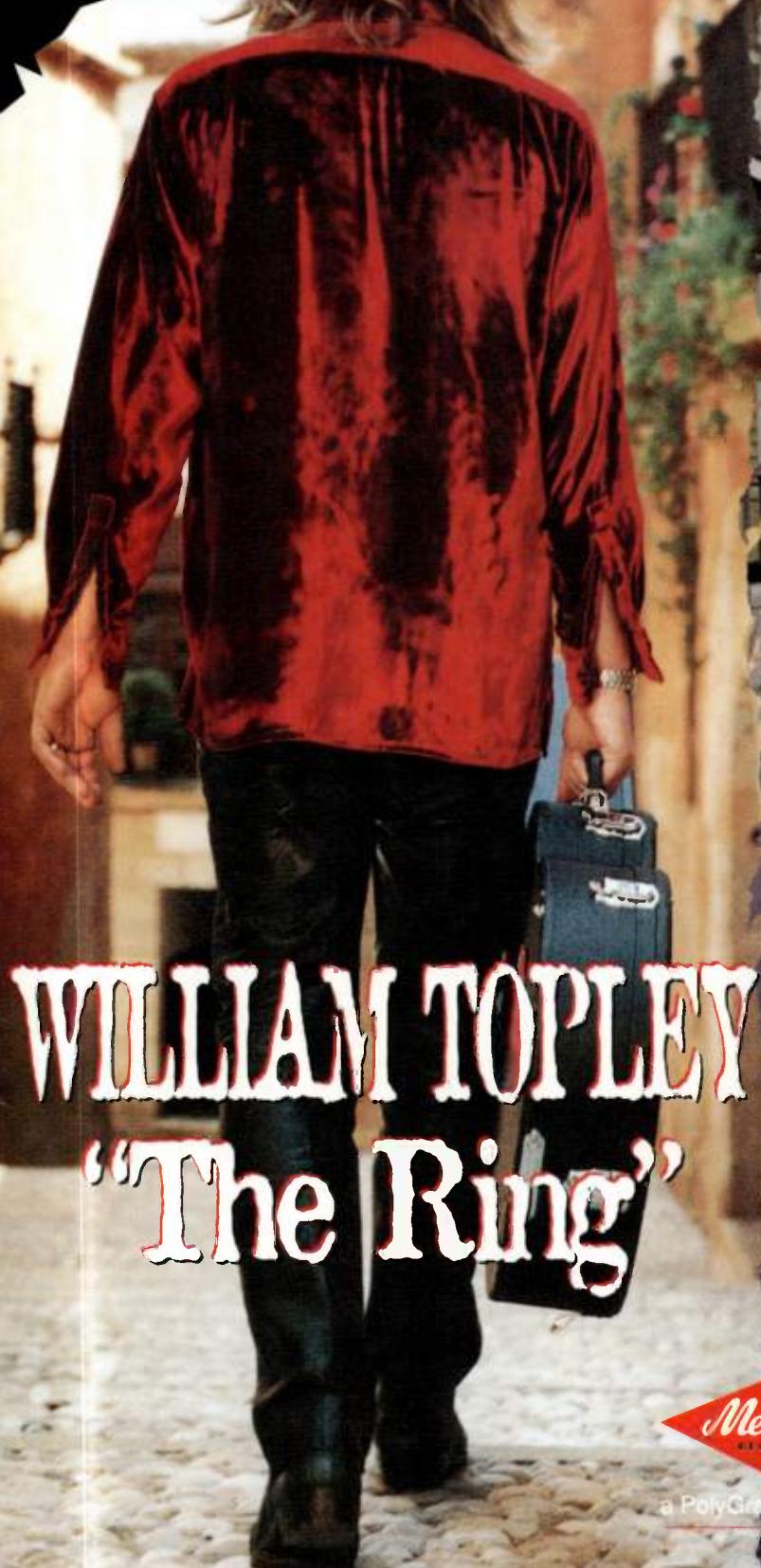
The police found me at a local high school. I was running laps and babbling incoherently. Doctors in the emergency room said that I had consumed enough caffeine to keep 50 adults awake and nervous for three weeks.

I was lucky to be alive. I've been here at the Mrs. Olson Decaf Center for about a month, trying to get my life back together.

Oh, sure, I still occasionally crave a steaming "cuppa joe," especially when I see that darn Juan Valdez on TV. But now I know I'm strong enough to "Just Say No To Coffee."

CHUCKLEHEAD STRIKES

'Our #1 most played
song this week!
Top phones, too!"
Scott Arbough/KBCO



WILLIAM TOPLEY "The Ring"

"Tainted" Neak City



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#1 Most Promising!

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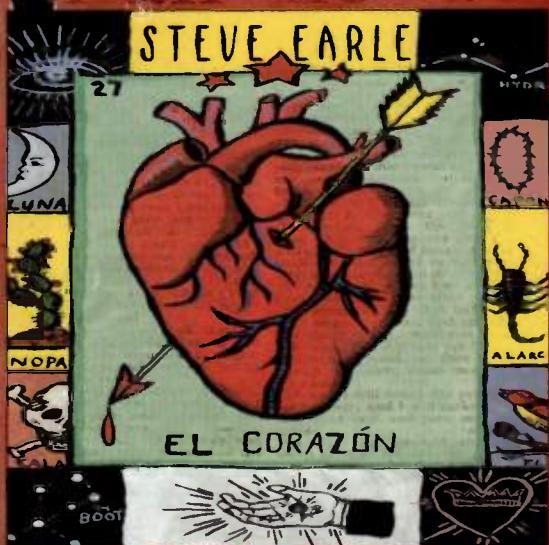
KRSH
KTHX

WRLT
KRXS
KBZD
PLUS 30 MORE

27

Steve Earle

THE NEW ALBUM!
EL CORAZÓN



IN STORES ON OCTOBER 7

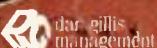
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