

# totallyadult

NOVEMBER 7TH, 1997  
ISSUE NUMBER 14

PAUL  
SIMON

totallyadult

New This Week

KMTT

KFXD

WMVY

Already On

KTCZ

KRSR

KTHX

KXPT

KPIG

KINK

# JONNY LANG

## MISSING YOUR LOVE

★★★★★ THE FOLLOW UP TO THE ★★★★★  
**TWO TOP TEN ROCK SINGLES**  
**LIE TO ME & HIT THE GROUND RUNNING**  
★★★★★★★★★★★★★★★★★★★★★★★★  
**FROM THE GOLD LP LIE TO ME**

★★★★★★★★★ <http://www.amrecords.com> ★★★★★★★★★★★

PRODUCED AND ENGINEERED BY DAVID Z ★ MANAGEMENT: JAMES KLEIN AND MIKI MULVEHILL OF BLUE SKY ARTIST MANAGEMENT

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# etter from the e d i t o r

We've spent most of the year talking about the far-reaching changes going on in all areas of radio and records. And we also talked in great detail about our fears and concerns. So I thought it would be appropriate in this year's last issue of *totallyadult* to point out the good things that have happened.

The vast majority of Adult Rock stations have solidified their hold in their respective markets: most Commercial Adult Rock stations are enjoying consistent ratings and it's very exciting to see how the public is monetarily and philosophically rising in support of the Public Radio Stations. In fact, market after market, the Non-Coms are breaking all previous fund-drive records.

And once again, Adult Rock Radio embraced several artists to the fullest and were instrumental in helping to launch their

careers. Matchbox 20, Sister Hazel, Abra Moore, Jonny Lang, Duncan Sheik, Third Eye Blind, Odds, Huffamoose, Sherri Jackson, Laura Love, Beth Orton, Jen Trynin, Whiskeytown, Ani DiFranco, Dan Bern, Maia Sharp, Catie Curtis, The Verve Pipe, William Topley, OMC and many others can, in large part, thank us for much of the success they've enjoyed this year.

Furthermore, we remained front and center with continued support for a large segment of artists we initially helped to break, including The Wallflowers, Sarah McLachlan,

Sheryl Crow, Counting Crows, Shawn Colvin, Paula Cole, Fiona Apple, Dave Matthews Band, Wilco, Son Volt, Blues Traveler, Jewel, Toad The Wet Sprocket, the Indigo Girls, Dar Williams, Big Head Todd & The Monsters, 10,000 Maniacs, Widespread Panic, Freddy Jones Band, Steve Earle, Morphine, Ben Harper, Robert Earl Keen, Chris Isaak, The Mighty Mighty Bosstones, Chris Whitley, Nil Lara, James McMurtry and several others. And our loyalty to veteran artists remained true-blue, as performers such as John Fogerty, John Mellencamp, Van Morrison, Paul McCartney, The Rolling Stones, R.E.M., INXS, Bruce Cockburn, JZ, Boz Scaggs, the BoDeans, Del Amitri, The Jayhawks, Fleetwood Mac, John Lee Hooker, David Byrne, James Taylor,

Joan Baez, Steve Winwood, Leo Kottke, Taj Mahal, World Party, Roomful Of Blues and Jackson Browne were assured that they still had a home at radio.

Because of this, the labels, in spite of the turmoil and belt-tightening they're going through, have managed to remain committed to the format both in spirit and with their money. So the lesson here is that we can still create great success and long-lasting relationships with artists who make music that touches the lives of all of us in the industry, and of the millions of people in the public at large. No matter the current state of affairs, we always can rely on the fact that people need music in their lives and the best way for them to get it is via radio. Let's take that knowledge with us as we begin to ease up for the rest of 1997 and, more importantly, as we prepare ourselves for 1998.

In this final 1997

issue of *totallyadult*, as you can see, the cover is graced by Paul

Simon, who is about to embark on a new and exciting phase of his career—the companion feature was written by one of our tribe—Nicole Sandler. We also have features on Steve Earle, written by TA'er Matthew

Lawton, Kenny Wayne Shepherd, penned by *The Album Network's* Michael Vogel, Joan Baez done by yours truly and

there's an introductory piece on Tara MacLean written by a new contributing writer for us, Pat Kramer. RCA's very own Art

Phillips takes us on a journey along the "virtual radio" dial and regular contributor J. Mikel Elcessor gives us the scoop on a hot, young ambient/electronic label named Mindspore. Further, Lawton talks with KOTR "The Otter"/San Luis Obispo, CA, PD Drew Ross (Matt's—aka Clam Chowder—old alma mater) and I get down to it with The WORK Group's Pam Edwards.

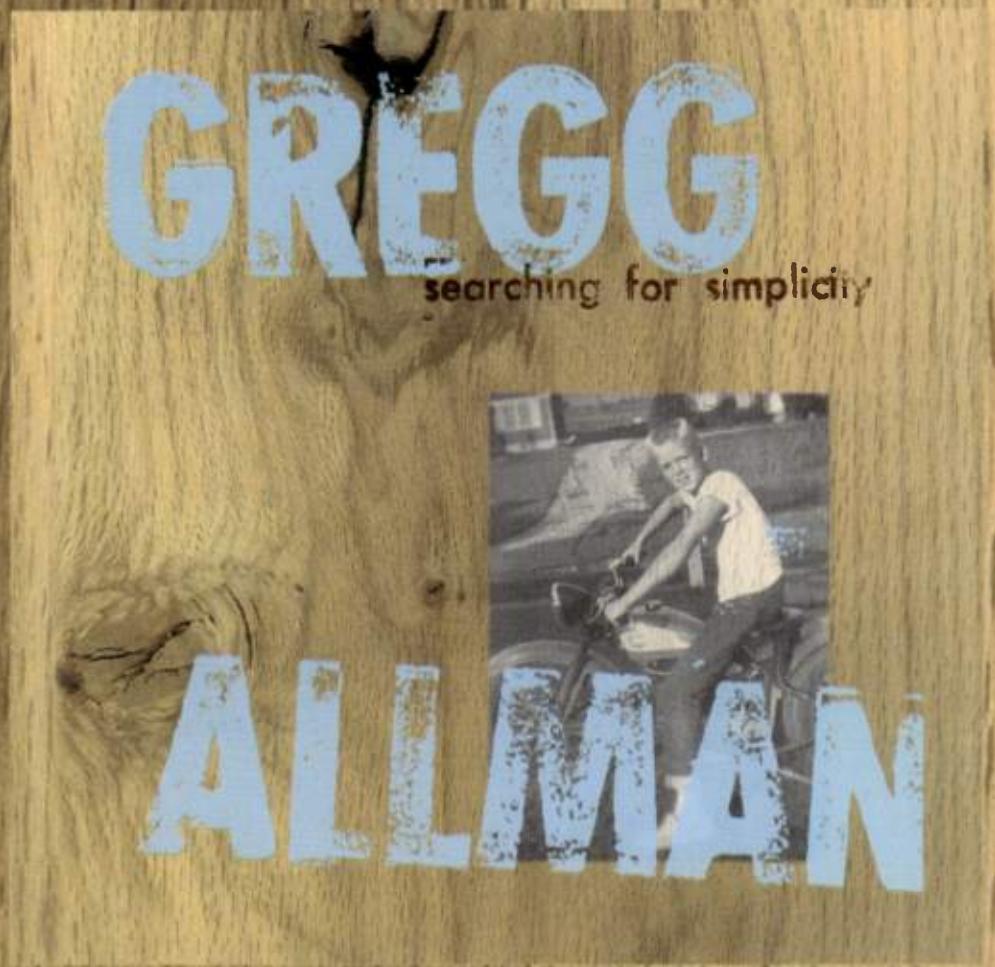
In addition, we asked the Adult Rock panel to tell us about their holiday promotion plans, Mr. Chucklehead has more jokes to share and there's plenty o' reviews as well as the ever popular contact pages.

As we begin to look back on the year 1997, let's count our blessings and remain committed to doing the best job we know how in an area of endeavor that can be extremely rewarding.



John Schoenberger  
[totallyjs@3nets.com](mailto:totallyjs@3nets.com)

In a world of over-production,  
big egos and hype, it's nice to know some  
people are still in it for the music.



**totallyadult**  
Before The Box!

**#5 Most Added!**

**KFOG  
KTCZ  
KINK  
KXST  
KOTR  
KPIG  
KTAO  
WKZE  
WRRX**

**Gregg Allman** teams up with some of the all-time Rock and Blues greats  
on his latest album, **“Searching For Simplicity.”**

Featuring his version of Chips Moman's timeless  
“Dark End Of The Street,” plus “House Of Blues,” “Don't Deny Me,”  
and a brand new Stax/Volt version of the classic “Whippin' Post.”

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# radio contacts

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

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
<b>Monday</b>				
MTWThF 9a-5p	<b>KBZD</b> /Amarillo	PD	Denise Spiser	<b>806.356.7464</b> fax 359.4294
MTWThF 8-10a	<b>KDDX</b> /Rapid City	PD	Jim Kallas	<b>605.842.5747</b> fax 642.7849
M 10a-3p	<b>KEGR</b> /Concord	PD MD	Steve O'Brien Ric Charles	<b>518.945.2481</b> fax 674.9487
MTW 10-11a	<b>KFAN</b> /Fredericksburg	PD MD	J.D. Rose Rod Herbert	<b>630.907.2107</b> fax 997.2198 (E) txradio@ktc.com
MWThF 11a-2p	<b>KFGX</b> /Fargo	PD/MD	Jay Thomas	<b>701.237.5348</b> fax 235.4042
M 9:30a-1p	<b>KFXD</b> /Boise	PD MD	Kevin Welch Carl Scheider	<b>208.888.4321</b> fax 888.2841 (E) kfxd@micron.net
M 3:15-6:15p	<b>KGSR</b> /Austin	PD MD	Jody Denberg Susan Castle	<b>512.472.1871</b> fax 472.0143 (E) jdenberg@kgsr.com
MW 10a-noon	<b>KMTN</b> /Jackson	PD/MD	Mark Fishman	<b>307.733.4500</b> fax 733.7773
M 10a-3p F 11a-2p	<b>KPCC</b> /Pasadena	APD	Shana LiVigni	<b>828.585.7768</b> fax 585.7916 (E) smlivigni@paccd.cc.ca.us
MTh 12:30-2:30p	<b>KPFT</b> /Houston	PD MD	Eric Truax Mary Ramirez	<b>713.528.4800</b> fax 526.5750
MT 8-10a	<b>KPIG</b> /Monterey	PD/MD	Laura Hopper	<b>408.722.9000</b> fax 722.7548 (E) sty@kpig.com
M 10-11:30a	<b>KRYM</b> /Eugene	PD	Don Farrell	<b>541.887.3378</b> fax 687.3573
MF 3-5p	<b>KTAO</b> /Taos	PD/MD MD	Brad Hockmeyer Marina Colman	<b>505.758.1017</b> fax 758.8430 (E) hock@laplaza.org
MTW 1-3p	<b>KTHX</b> /Reno	PD MD	Bruce Van Dyke David Chaney	<b>702.828.1984</b> fax 825.3183 (E) bruce@thex.net
M 1:30-4:30p	<b>KUNC</b> /North Colorado	MD	Kirk Mowers	<b>870.381.1775</b> fax 351.1780 (E) kmowers@kunc.unco.edu
M 11a-1p	<b>KYLE</b> /Gunnison	PD MD	Will W. Bryan Tom Utech	<b>870.641.3000</b> fax 641.4568 (E) music@rottunes.com
MT 1-4p	<b>WDET</b> /Detroit	PD AMD	Judy Adams Chuck Horn	<b>313.577.4148</b> fax 577.1300 (E) wdetfm@wdet.wayne.edu
M 11a-2p	<b>WERU</b> /Blue Hill Falls	PD/MD AMD	Dave Piszz Sara Willis	<b>207.488.8000</b> fax 469.8961 (E) weru@celestast.com
M 3:30-5:30p	<b>WKZE</b> /Sharon	PD MD	Randy Milroy Andy DiGiovanni	<b>800.384.5900</b> fax 364.0129
M 2-6p T 10a-6p	<b>WLPW</b> /Lake Placid	PD	Kitty Patnode	<b>518.823.3341</b> fax 523.1349 (E) tnardielo@aol.com
MT noon-2p	<b>WMKY</b> /Lexington	MD	Paul Hitchcock	<b>800.783.2334</b> fax 783.2335
MT 12:30-3p	<b>WMWV</b> /Conway	PD APD/MD	George Cleveland Mark Johnson	<b>803.447.5888</b> fax 447.3655
M 11a-1p W 2-6p	<b>WNCW</b> /Charlotte	PD MD	Mark Keefe Bill Buchinsky	<b>704.287.8000</b> fax 287.8012 (E) wncw@blueridge.net
MTWThF 10a-2p	<b>WRRX</b> /Gainesville	PD	Jerry Gerard	<b>352.378.1230</b> fax 378.2666
MW 11:30a-4:30p	<b>WXRT</b> /Chicago	VP/PRG MD	Norm Winer Patty Martin	<b>773.777.1700</b> fax 286.9978 (E) comments@wxrt.com
MT 11a-1p	<b>WXRV</b> /Boston	PD MD	Joanne Doody Mike Mullaney	<b>800.374.4733</b> fax 373.8023 (E) mike@wxrv.com
MTh 2:30-4:30p	<b>WYEP</b> /Pittsburgh	PD MD	Rosemary Weisch Greg Meitus	<b>412.381.8131</b> fax 381.9126 (E) gmeitus@wyep.org
MF 10a-4p	<b>SBR</b> consulting	MD	Tom Fricke	<b>303.444.7700</b> fax 444.3555 (E) sbradio@aol.com



# radio contacts

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
<b>t u e s d a y</b>				
TW 3-5p	<b>CLDR</b> /Detroit	PM MD	Murray Brookshaw Ann Delisi	<b>313.961.9367</b> fax 961.1603
TW 3-5p	<b>KBCO</b> /Denver	PD APD	Dave Benson Scott Arbough	<b>303.444.5000</b> fax 444.2929 (E) <a href="mailto:kbco@kbcoradio.com">kbco@kbcoradio.com</a>
TW 9a-noon/1-5p	<b>KINK</b> /Portland	PD APD	Dennis Constantine Anita Garlock	<b>503.226.5000</b> fax 226.4578
T noon-2p W 3-5p	<b>KLRQ</b> /Independence	PD/MD AMD	Steve Stevens Kyle Douglas	<b>800.885.7517</b> fax 885.8318 (E) <a href="mailto:kirq@aol.com">kirq@aol.com</a>
T 10a-1p W 11a-noon	<b>KLRR</b> /Bend	PD/MD	Doug Donoho	<b>541.982.5263</b> fax 388.0456 (E) <a href="mailto:klrr@klrr.com">klrr@klrr.com</a>
TW 9a-noon	<b>KOTR</b> /San Luis Obispo	PD MD	Drew Ross Dean Kattari	<b>805.927.7200</b> fax 927.0235
TTh 8:30-10:30a	<b>KRCC</b> /Colorado Springs	MD	Jeff Bieri	<b>718.473.4801</b> fax 473.7863 (E) <a href="mailto:jbieri@cc.colorado.edu">jbieri@cc.colorado.edu</a>
T noon-3p	<b>KRCL</b> /Salt Lake City	MD	Bill Boyd	<b>801.363.2001</b> fax 533.9136 (E) <a href="mailto:bill@krcl.org">bill@krcl.org</a>
TTh noon-2p	<b>KROK</b> /DeRidder	GM MD	Doug Stannard Sandy Edwards	<b>318.537.8200</b> fax 537.4152 (E) <a href="mailto:krok@worldnetia.net">krok@worldnetia.net</a>
TF noon-2p	<b>KRSH</b> /Santa Rosa	OM MD	Zoe Zuest Bill Bowker	<b>707.588.9000</b> fax 588.0777 (E) <a href="mailto:krsh987@aol.com">krsh987@aol.com</a>
TWTh 11a-12:30p	<b>KRTM</b> /Riverside	MD	Travis Holland	<b>908.894.0000</b> fax 308.1414 (E) <a href="mailto:krtm@alphainfo.com">krtm@alphainfo.com</a>
MThF 10a-noon	<b>KRXS</b> /Phoenix	PD	John Libynski	<b>520.482.8222</b> fax 425.5083 (E) <a href="mailto:krxsfm@aol.com">krxsfm@aol.com</a>
TWTh 10a-4p	<b>WAPS</b> /Akron	PD/MD	Bill Gruber	<b>330.761.3000</b> fax 761.3240 (E) <a href="mailto:wgruber@akron.ohio.gov">wgruber@akron.ohio.gov</a>
TW 3-6p	<b>WEBK</b> /Killington	PD	Dan Ewald	<b>802.422.3158</b> fax 422.3158 (E) <a href="mailto:webk@vermontel.com">webk@vermontel.com</a>
TThF 1-4p	<b>WEBX</b> /Champaign	VP/PRG	Quintin Porter	<b>217.355.8035</b> fax 355.1706 (E) <a href="mailto:qporter@webxfm.com">qporter@webxfm.com</a>
T noon-3p	<b>WERI</b> /Westerly	GM	Mark Urso	<b>401.586.7728</b> fax 586.6688 (E) <a href="mailto:weri@fm.net">weri@fm.net</a>
T 2-4p	<b>WEVL</b> /Memphis	PD/MD	Brian Craig	<b>901.528.0501</b> fax 528.0561 (E) <a href="mailto:brian1965@webtv.net">brian1965@webtv.net</a>
T 11a-1p	<b>WFUV</b> /New York City	PD MD	Chuck Singleton Rita Houston	<b>718.917.4688</b> fax 365.9815 (E) <a href="mailto:thefolks@wfuv.org">thefolks@wfuv.org</a>
TTh 2-4p	<b>WLLS</b> /Key West	PD	Brett Guizzetti	<b>305.282.1133</b> fax 292.6936 (E) <a href="mailto:island107@cis.compuserve.com">island107@cis.compuserve.com</a>
T noon-2:30p	<b>WKOC</b> /Norfolk	PD APD/MD	Perry Stone Holly Williams	<b>757.848.8500</b> fax 622.9769
T 9a-1p/2-5p	<b>WMNF</b> /Tampa	PD AMD	Randy Wynne Jeff Stewart	<b>813.238.8001</b> fax 238.1802 (E) <a href="mailto:wmnf@wmnf.org">wmnf@wmnf.org</a>
TW 3-5p	<b>WMYY</b> /Martha's Vineyard	PD/MD AMD	Barbara Dacey Jason Howard	<b>508.663.5000</b> fax 693.8211
TW 1-4p	<b>WNKU</b> /Cincinnati	OM MD	Colin Gordy Stacy Owen	<b>800.572.6500</b> fax 572.6604 (E) <a href="mailto:wnku@nku.edu">wnku@nku.edu</a>
TTh 2-4p	<b>WRLT</b> /Nashville	PD MD	Jane Crossman Keith Coes	<b>615.242.5000</b> fax 242.9877 (E) <a href="mailto:jcrossman@wrlt.com">jcrossman@wrlt.com</a>
T 11a-2p	<b>WVOD</b> /Dare County	PD	Matt Cooper	<b>910.473.1903</b> fax 473.1757 (E) <a href="mailto:wvodfm@interpath.com">wvodfm@interpath.com</a>
T 9a-5p	<b>Music Choice/USA</b>	APD PD	Adam Neiman Jim Kressler	<b>873.731.8500</b> fax 731.6505 (E) <a href="mailto:comments@musicchoice.com">comments@musicchoice.com</a>
T 9a-5p	<b>Constantine Consulting</b>	GM	Dennis Constantine	<b>503.298.9010</b> fax 298.9009 (E) <a href="mailto:dennver@aol.com">dennver@aol.com</a>



# radio contacts

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## MUSIC HOURS

## STATION

## TITLE

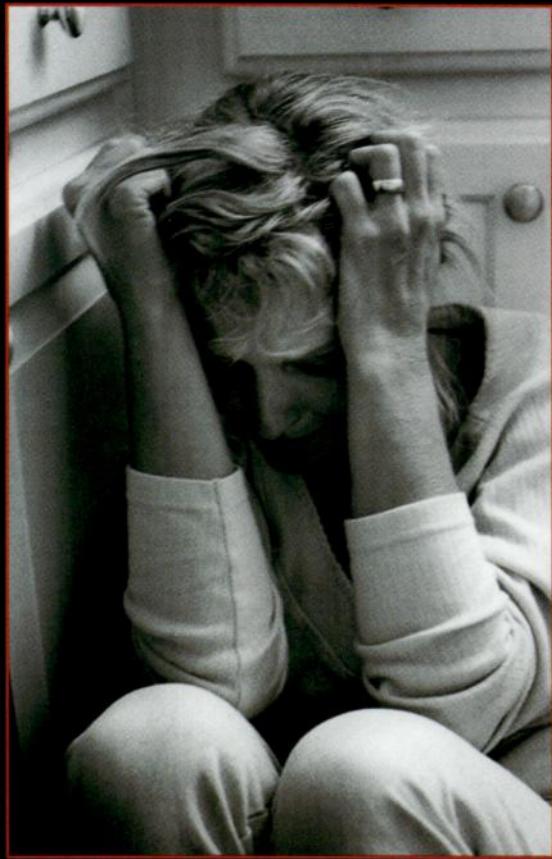
## CONTACT

## PHONE/FAX/E-MAIL

### w e d n e s d a y

WTh 10a-2p	<b>KBHR</b> /Big Bear	PD MD	Rick Herrick Casey Dolan	809.584.5247 fax 584.5347
W noon-3p	<b>KCRW</b> /Los Angeles	MD AMD	Chris Douridas Tricia Halloran	310.314.4840 fax 450.7172 (E) brave@kcrw.org
W 12:30-2:30p	<b>KERA</b> /Dallas	SM MD	Jeff Luchsinger Gabrielle West	214.740.8257 fax 740.9369
W 11a-1p	<b>KFLX</b> /Flagstaff	PD	Rich Malone	629.778.1177 fax 774.5179 (E) radio@infomagic.com
W 11a-1p	<b>KFMU</b> /Steamboat Springs	PD/MD	John Johnston	870.879.5368 fax 879.5843 (E) john_johnston@hotmail.com
WThF 2-5p	<b>KFOG</b> /San Francisco	OM APD/MD	Paul Marszalek Bill Evans	415.817.5364 fax 985.6867
W 11:30a-1p Th noon-1p	<b>KHUM</b> /Humboldt	MD	Gary Franklin	707.788.5104 fax 788.5100 (E) gary@khum.com
W noon-3p	<b>KISM</b> /Bellingham	PD MD	Ken Richards Jon Elliot	360.734.8790 fax 733.4551 (E) je928fm@telcomplus.com
WTh 1-3p	<b>KIWR</b> /Omaha	PD/MD AMD	Bill Stewart Connie Kellie	712.325.3254 fax 325.3391 (E) mrbillstewart@hotmail.com
W 10a-noon/3-5p	<b>KKZN</b> /Dallas	APD	Spike	214.528.2400 fax 520.4343
WTh 1-4p	<b>KMMS</b> /Bozeman	PD MD	Colter Langan Kim Rossi	406.588.2343 fax 587.2202
W 1-3p	<b>KMTT</b> /Seattle	SM/PD APD MD	Chris Mays Jason Parker Dean Carlson	206.233.1037 fax 233.8979 (E) mountain@kmtt.com
WThF 9-11a	<b>KNBA</b> /Anchorage	PD MD	Kathy Mitchell Loren Dixon	907.258.8897 fax 258.8803 (E) knba@alaska.net
W 9a-noon	<b>KSPN</b> /Aspen	PD/MD	Alek Berger	870.825.5776 fax 825.1142
WTh 10a-1p	<b>KTCZ</b> /Minneapolis	PD APD/MD	Lauren MacLeash Jane Fredericksen	612.339.0000 fax 333.2997
W 1:30-4p	<b>KUWR</b> /Cheyenne	PD	Don Woods	307.788.8824 fax 788.6184 (E) dwoods@uwyd.edu
WTh 11a-noon	<b>KXPK</b> /Denver	PD APD	Gary Schoenwetter Eric Schmidt	303.989.1340 fax 989.1364 (E) gary@thepeak.com
WThF 11a-1p	<b>KXPT</b> /Las Vegas	PD MD	Chris Foxx J.D. Davis	702.878.1460 fax 878.1886 (E) point97@infi.net
W 1-4p	<b>KXST</b> /San Diego	PD/MD	Dona Shaeib	619.268.1170 fax 449.8548 (E) kxst@cis.compuserve.com
W 4-6p	<b>KZNZ</b> /St. Paul	PD MD	John Lassman Mike Hanson	612.803.5700 fax 889.8105 (E) zone105@sidewalk.com
W 3-5p	<b>WCLZ</b> /Portland	PD APD/MD	Brian Phoenix Kim Rowe	207.725.5505 fax 725.5121 (E) wclz@wclz.com
W 1-3p	<b>WFHB</b> /Bloomington	PD/MD	Jim Manion	812.323.1200 fax 323.0320 (E) ionman@bluemarble.net
W noon-3p	<b>WHFC</b> /Harford	SM	Frank Marsden	410.836.4151 fax 836.4168 (E) whfc@harford.cc.md.us
WTh 11a-2p	<b>WIQB</b> /Ann Arbor	OM MD	John Vance Jerry Mason	313.930.0103 fax 830.9500 (E) jvance200@aol.com
W 9a-1p	<b>WIVI</b> /St. Thomas	PD	Kristine L. Simoni	809.774.1972 fax 774.9788 (E) diva@viaccess.net
W noon-2p/3-4p Th noon-1p	<b>WJBX</b> /Ft. Myers	PD APD/MD	Stephanie Davis Kurt Schreiner	941.275.9980 fax 275.5611 (E) wjbx@usacomputers.net
W 2-5p	<b>WMAX</b> /Rochester	PD MD	Tom Sheridan Dave Joslin	716.232.8870 fax 232.1804 (E) wmaxfm@aol.com
WTh noon-2p	<b>WNCS</b> /Burlington	PD MD	Greg Hooker Jody Petersen	802.223.2398 fax 223.1520 (E) pointfm@together.net

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**"Spinning"**



**"I Believe"**



**"Cold To The Touch"**



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**15-14\* totallyadult  
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now on your desk!

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KPCC KRTM WCLZ WERU  
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# radio contacts

Stations are listed by first available music call hour.

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

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W 11a-1p	WRSI/Greenfield	PD MD	Sean O'Mealy Johnny Memphis	413.774.2321 fax 772.6400 (E) wrsi@shaysnet.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	215.988.2871 fax 898.0707 (E) wxpn@pobox.upenn.edu
WThF 11a-noon	WZEW/Mobile	MD	Alex Chesley	334.344.1085 fax 316.3733
W 8:30a-noon	Dish-CD/USA	PD	Tom Killorin	208.258.2348 fax 441.5687 (E) tkillorin@seanet.com
W 10a-1p	World Cafe/USA	MD OM/PD AMD	Bruce Warren Bruce Ranes Shawn Stewart	215.988.2871 fax 898.0707 (E) worldcafe@pobox.upenn.edu

## thursday

ThF 9-11a	KBAC/Santa Fe	PD	Ira Gordon	505.988.3339 fax 988.3881
Th 2-5p	KBXR/Columbia	PD/MD	Keefer	573.448.1828 fax 449.7770 (E) keefer@bxr.com
Th 5-7p	KKQQ/Brookings	MD	Bryan Waltz	605.882.8123 fax 692.6434 (E) e9ao@sdsumus.sdstate.edu
Th 1-3p	KOZT/Mendocino	MC GM	Kate Hayes Tom Yates	707.984.0095 fax 984.9536 (E) thecoast@kozt.com
Th 9a-noon	KSUT/Durango	PD MD	Steve Rauworth Stasia Lanier	878.563.8295 fax 563.0399 (E) slanier@southern-ute.nsn.us
ThF 3-5p	WBOS/Boston	PD MD	Jim Herron Cliff Nash	617.254.8297 fax 782.8757 (E) wbosonline@aol.com
Th 2-4p	WDOD/Chattanooga	PD OM	Chris Adams Danny Howard	423.288.5117 fax 265.8433
ThF noon-2p	WFPK/Louisville	PD	Leslie Stewart	502.574.1848 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	WMMW/Madison	PD MD/APD	Pat Gallagher Tom Teuber	808.273.8774 fax 273.8852 (E) 1055triple@wcinet.com
Th 10:30a-1p	WRNR/Baltimore	PD MD	Phil Harrell Damian Einstein	410.828.8103 fax 267.7634
Th noon-2:30p	WTTS/Bloomington	PD MD	Rich Anton Marie McAllister	812.332.3386 fax 331.4570
Th 1-3p	WVRY/St. Louis	APD/MD	Mike Richter	314.231.3889 fax 259.5598

## friday

F 11a-1p	KAEP/Spokane	PD MD	Scott Souhrada Haley Jones	509.448.1000 fax 448.7015 (E) hjones@1057thepack.com
F 4-6p	WCBE/Columbus	MD	Maxx Faulkner	614.385.5555 fax 365.5060 (E) mfaulkner@iwaynet.net
F 10:30-11:30a	WCBR/Chicago	PD APD	Tommy Lee Johnston Scott King	847.256.5800 fax 255.0129
F 1-2p	WRNX/Springfield	MD OM	Dave Witthaus Bruce Stebbins	413.536.1185 fax 536.1153 (E) wrnx@javonet.com



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**WXRV**

**KMTT**

**WNCS**

**KFLX**

**WXPN**

**KRSH**

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**WBOS**

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**WRLT**

**KGSR**

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**KSPN**

**KSUT**

**KIWR**

**KROK**

**WLPW**

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**WRRX**

**WFUV**

**WDET**

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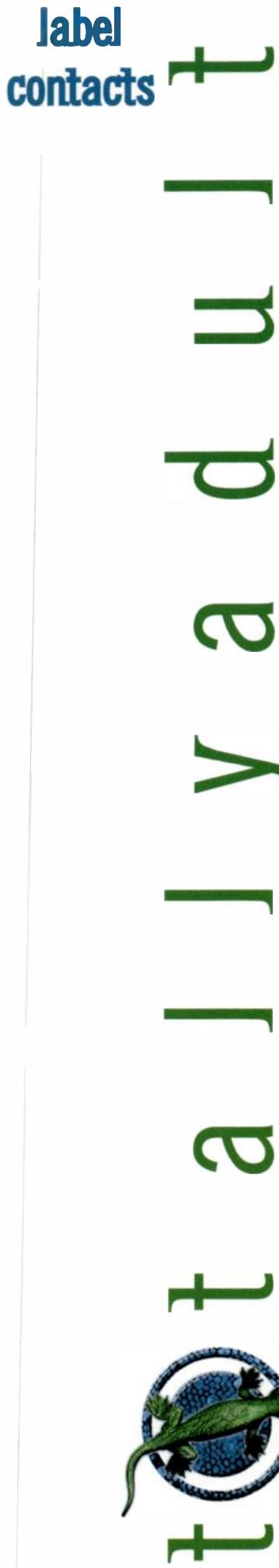
the premiere single and video  
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produced by ed tuton co-produced by alana davis management: jeffrey evan kwatinetz

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# garrison starr “superhero”

the first single from her debut album

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(GEFC/D-25119)



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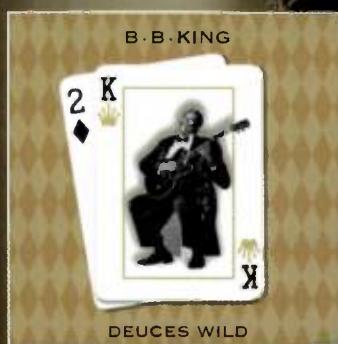
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WRLT KMTT WRNR

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11/10 Grand Forks 11/15 Omaha  
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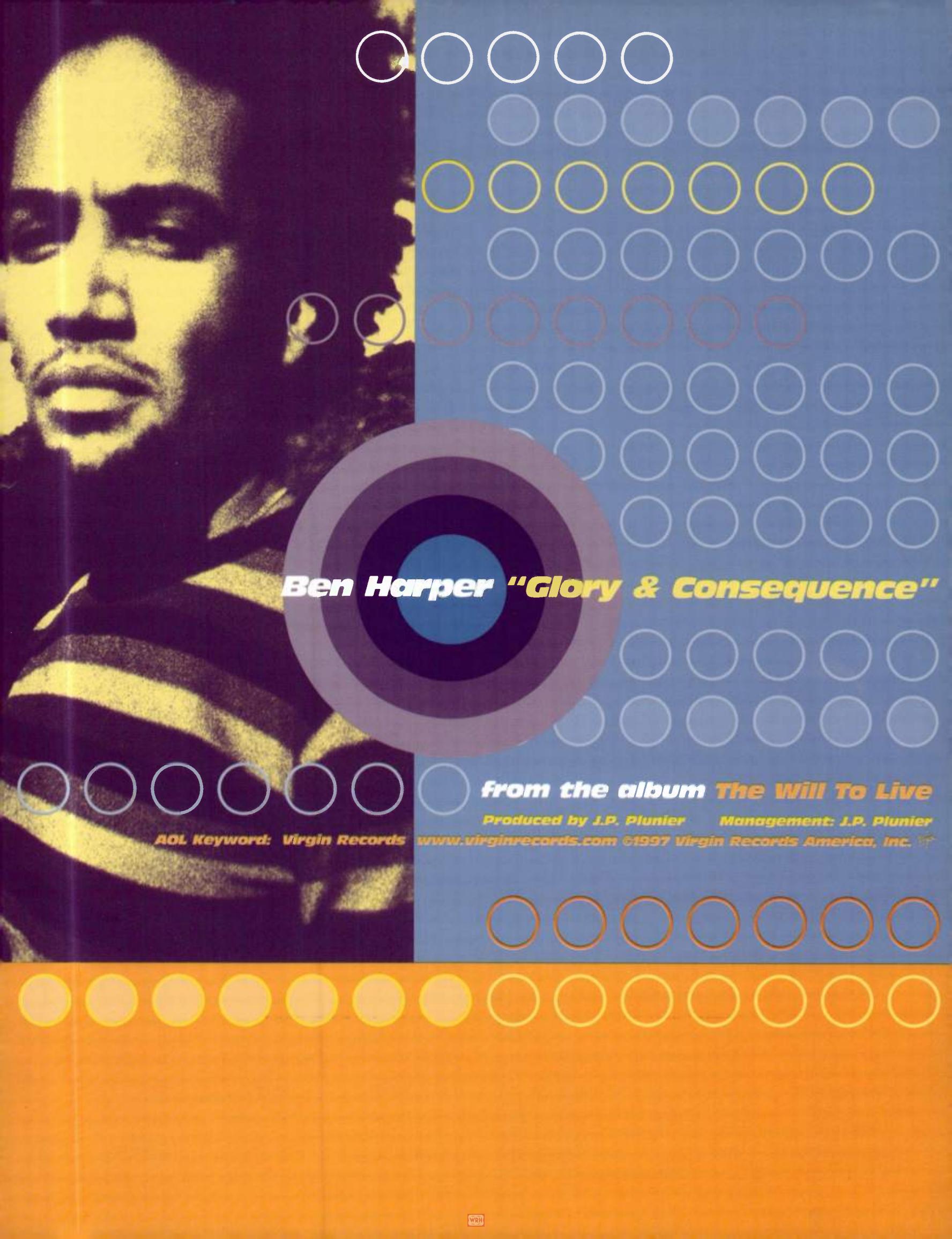


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## **Ben Harper "Glory & Consequence"**

**AOL Keyword: Virgin Records**

**from the album *The Will To Live***  
Produced by J.P. Plunier      Management: J.P. Plunier  
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# ADULT ROCK

## RETAIL CHART

LW	TW	ARTIST / Title	Label
DEBUT!	1	DAVE MATTHEWS BAND <i>Live At Red Rocks 8.15.95</i>	BAMARAGS/RCA • 67587
DEBUT!	2	PHISH <i>Slip Stitch And Pass</i>	ELEKTRA/EGG • 62121
DEBUT!	3	THE CURE <i>Galore</i>	FICTION/ELEKTRA/EGG • 62117
3	4	FLEETWOOD MAC <i>The Dance</i>	ATLANTIC • 46702
1	5	THE ROLLING STONES <i>Bridges To Babylon</i>	VIRGIN • 44903
2	6	BOB DYLAN <i>Time Out Of Mind</i>	GO BEAT/LONDON • 53918
4	7	PORTISHEAD <i>Portishead</i>	GO BEAT/LONDON • 53918
6	8	THE VERVE <i>Urban Hymns</i>	HUT/VIRGIN • 44903
DEBUT!	9	GRATEFUL DEAD <i>Fillmore East 2/11/69</i>	GRATEFUL DEAD/ARISTA • 14054
5	10	SARAH MCLACHLAN <i>Surfacing</i>	NETTWERK/WB • 53918
DEBUT!	11	G. LOVE & SPECIAL SAUCE <i>Yeah, It's That Easy</i>	OKEH/EPIC • 67784
9	12	MATCHBOX 20 <i>Yourself Or Someone Like You</i>	LAVA/ATLANTIC/AG • 53918
10	13	FIONA APPLE <i>Tidal</i>	CLEAN SLATE/WB • 53918
11	14	THE SUNDAYS <i>Static &amp; Silence</i>	GO BEAT • 53918
8	15	JEWEL <i>Pieces Of You</i>	ATLANTIC/GO BEAT • 53918
7	16	BJÖRK <i>Homogenic</i>	GO BEAT/WB • 53918
13	17	JAMIROQUAI <i>Travelling Without Moving</i>	GO BEAT • 53918
DEBUT!	18	THE REPLACEMENTS <i>All For Nothing/Nothing For All</i>	REPRISE • 68607
12	19	OASIS <i>Be Here Now</i>	GO BEAT • 53918
14	20	SUBLIME <i>Sublime</i>	GO BEAT/WB • 53918
16	21	LOREENA MCKENNITT <i>The Book Of Secrets</i>	GO BEAT/INTERSCOPE • 53918
15	22	SUGAR RAY <i>Floored</i>	ATLANTIC/GO BEAT • 53918
17	23	RADIOHEAD <i>OK Computer</i>	GO BEAT • 53918
18	24	JIMI HENDRIX <i>South Saturn Delta</i>	GO BEAT • 53918
24	25	SQUIRREL NUT ZIPPERS <i>Hot</i>	MAMMOTH • 0137
19	26	THE MIGHTY MIGHTY BOSSTONES <i>Let's Face It</i>	INGING/MERCURY • 53918
30	27	DAVE MATTHEWS BAND <i>Crash</i>	RCA • 68904
20	28	THIRD EYE BLIND <i>Third Eye Blind</i>	GO BEAT/EGG • 53918
26	29	DELBERT MCCLINTON <i>One Of The Fortunate Few</i>	GO BEAT • 53918
25	30	BARENAKED LADIES <i>Rock Spectacle</i>	REPRISE • 68607
34	31	ERYKAH BADU <i>Baduizm</i>	KEDAR/UNIVERSAL • 53027
DEBUT!	32	X <i>Beyond And Back: X Anthology</i>	ELEKTRA/EGG • 62103
23	33	SISTER HAZEL <i>...Somewhere More Familiar</i>	GO BEAT • 53918
28	34	STEVE EARLE <i>El Corazón</i>	GO BEAT/INTERSCOPE • 53918
27	35	THE WALLFLOWERS <i>Bringing Down The Horse</i>	INTERSCOPE • 53918
22	36	PAT METHENY GROUP <i>Imaginary Day</i>	WARNER BROS. • 53918
36	37	PAULA COLE <i>This Fire</i>	GO BEAT • 53918
29	38	KENNY WAYNE SHEPHERD BAND <i>Trouble Is...</i>	GO BEAT/AMERICA'S HITS • 53918
21	39	ELTON JOHN <i>The Big Picture</i>	GO BEAT/AMERICA'S HITS • 53918
37	40	CORNERSHOP <i>When I Was Born For The 7th Time</i>	LUKAH BOP/WB • 68556

## COMBINED ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	THE ROLLING STONES <i>Bridges To Babylon</i>	VIRGIN	1784	1782	1858
2	SARAH MCLACHLAN <i>Surfacing</i>	NETTWERK/ARISTA	1642	1677	1645
3	FREDDY JONES BAND <i>Lucid</i>	CAPRICORN/MERCURY	1181	1173	1146
4	MATCHBOX 20 <i>Yourself Or Someone Like You</i>	LAVA/ATLANTIC/AG	1072	957	805
5	BLUES TRAVELER <i>Straight On Till Morning</i>	GO BEAT	1069	1210	1304
6	THE SUNDAYS <i>Static &amp; Silence</i>	DGC	1004	1063	1030
7	THE WALLFLOWERS <i>Bringing Down The Horse</i>	INTERSCOPE	982	948	913
8	JACKSON BROWNE <i>The Next Voice You Hear</i>	ELEKTRA/EGG	961	958	934
9	JEN TRYNN <i>Gun Shy Trigger Happy</i>	GO BEAT/WB	868	910	897
10	STEVE EARLE <i>El Corazón</i>	E-SQUARED/WB	815	785	710
11	WHISKEYTOWN <i>Strangers Almanac</i>	OUTPOST/GEFFEN	800	860	857
12	DELBERT MCCLINTON <i>One Of The Fortunate Few</i>	RISING TIDE	717	676	642
13	LISA LOEB <i>Firecracker</i>	GEFFEN	714	563	436
14	BOB DYLAN <i>Time Out Of Mind</i>	COLUMBIA	701	707	646
15	OASIS <i>Be Here Now</i>	EPIC	690	711	682
16	BEHAN JOHNSON <i>Behan Johnson</i>	RCA	669	614	574
17	JARS OF CLAY <i>Much Afraid</i>	ESSENTIAL/SILVERTONE	643	576	697
18	CATIE CURTIS <i>Catie Curtis</i>	GUARDIAN	618	594	577
19	FLEETWOOD MAC <i>The Dance</i>	ATLANTIC	609	708	198
20	JEB LOY NICHOLS <i>Lovers Knot</i>	CAPITOL	605	560	568
21	SHAWN COLVIN <i>A Few Small Repairs</i>	COLUMBIA	597	597	602
22	PAULA COLE <i>This Fire</i>	GO BEAT	575	612	675
23	DAR WILLIAMS <i>End Of The Summer</i>	RAZOR & TIE	565	610	727
24	JOHN HIATT <i>Little Head</i>	CAPITOL	564	627	609
25	JOHN FOGERTY <i>Blue Moon Swamp</i>	WARNER BROS.	551	602	834
26	ABRA MOORE <i>Strangest Places</i>	ARISTA/AUSTIN	542	542	517
27	SHERYL CROW <i>Sheryl Crow</i>	A&M	541	531	544
28	TOAD THE WET SPROCKET <i>Coil</i>	COLUMBIA	524	559	586
DEBUT!	B.B. KING <i>Deuces Wild</i>	MCA	519	102	0
30	SISTER HAZEL <i>Somewhere More Familiar</i>	UNIVERSAL	518	462	358
31	PATTY LARKIN <i>Perishable Fruit</i>	HIGH STREET/WINDHAM HILL	505	513	502
32	SMASH MOUTH <i>Fush Yu Mang</i>	INTERSCOPE	493	524	473
33	GREG GARING <i>Alone</i>	GO BEAT/INTERSCOPE	483	510	531
34	FIONA APPLE <i>Tidal</i>	CLEAN SLATE/WB	471	546	522
35	JONNY LANG <i>Lie To Me</i>	A&M	469	410	437
DEBUT!	THE VERVE <i>Urban Hymns</i>	GO BEAT	433	346	256
DEBUT!	HOLLY COLE <i>Dark Dear Heart</i>	METRO BLUE/CAPITOL	424	348	261
38	HUFFAMOOSE <i>We've Been Had Again</i>	INTERSCOPE	421	392	426
39	MATTHEW RYAN <i>Mayday</i>	A&M	410	406	385
40	BARENAKED LADIES <i>Rock Spectacle</i>	REPRISE	408	385	346

## HOT FUTURES

1	THE BEACH BOYS <i>The Pet Sounds Sessions Sample</i>	CAPITOL • 11241
2	B.B. KING <i>Deuces Wild</i>	MCA • 11711
3	MIDNIGHT OIL <i>20,000 Wats R.S.L.</i>	COLUMBIA • 58848
4	LISA LOEB <i>Firecracker</i>	GEFFEN • 25141
5	JONATHA BROOKE <i>Ten Cent Wings</i>	REFUGE/MCA • 11706

## IN-STORE PLAY

1	THE VERVE <i>Urban Hymns</i>	HUT/VIRGIN • 44913
2	PORTISHEAD <i>Portishead</i>	GO BEAT/LONDON • 539189
3	G. LOVE & SPECIAL SAUCE <i>Yeah, It's That Easy</i>	OKEH/EPIC • 67784
4	CORNERSHOP <i>When I Was Born For The 7th Time</i>	LUKAH BOP/WB • 68556
5	BOB DYLAN <i>Time Out Of Mind</i>	COLUMBIA • 68556

## BIN BURNERS

1	DAVE MATTHEWS BAND <i>Live At Red Rocks 8.15.95</i>	BAMARAGS/RCA • 67587
2	PHISH <i>Slip Stitch And Pass</i>	ELEKTRA/EGG • 62121
3	THE CURE <i>Galore</i>	FICTION/ELEKTRA/EGG • 62117
4	G. LOVE & SPECIAL SAUCE <i>Yeah, It's That Easy</i>	OKEH/EPIC • 67784
5	GRATEFUL DEAD <i>Fillmore East 2/11/69</i>	GRATEFUL DEAD/ARISTA • 14054

## MOST ADDED

1	JOHN MELLENCAMP <i>The Best That I Can Do</i>	MERCURY
2	B.B. KING <i>Deuces Wild</i>	MCA
3	SHERRI JACKSON <i>Sherri Jackson</i>	HYBRID
4	BRUCE COCKBURN <i>Live EP</i>	RYKODISC
5	DAR WILLIAMS <i>End Of The Summer</i>	RAZOR & TIE

## MOST PROGRESS

1	B.B. KING <i>Deuces Wild</i>	MCA
2	PAUL SIMON <i>Songs From The Capeman</i>	WARNER BROS.
3	LISA LOEB <i>Firecracker</i>	GEFFEN
4	JONATHA BROOKE <i>Ten Cent Wings</i>	REFUGE/MCA
5	MATCHBOX 20 <i>Youself Or Someone Like You</i>	LAVA/ATLANTIC/AG

## MOST PROMISING

1	ALANA DAVIS <i>Blame It On Me</i>	ELEKTRA/EGG
2	THE PISTOLEROS <i>Hang On To Nothing</i>	HOLLYWOOD
3	CHUMBAWAMBA <i>Tubthumper</i>	REPUBLIC/UNIVERSAL
4	PAUL SIMON <i>Songs From The Capeman</i>	WARNER BROS.
5	JOAN BAEZ <i>Gone From Danger</i>	GUARDIAN

# ADULT ROCK

## COMMERCIAL SONG AIRPLAY

TW	ARTIST / TITLE	LABEL	PLAYS	LW	2W
1	<b>FREDDY JONES BAND</b> "Wonder" . . . . .	CAPRICORN/MERCURY	953	952	926
2	<b>SARAH MCLACHLAN</b> "Sweet Surrender" . . . . .	NETTWERK/ARISTA	887	795	635
3	<b>THE ROLLING STONES</b> "Anybody Seen My Baby?" . . . . .	VIRGIN	886	936	1057
4	<b>BLUES TRAVELER</b> "Most Precarious" . . . . .	A&M	869	1005	1083
5	<b>THE WALLFLOWERS</b> "Three Marlenas" . . . . .	INTERSCOPE	850	790	769
6	<b>MATCHBOX 20</b> "3 am" . . . . .	LAVA/ATLANTIC/AG	838	724	602
7	<b>THE SUNDAYS</b> "Summertime" . . . . .	DGC	796	816	784
8	<b>JACKSON BROWNE</b> "The Next Voice You Hear" . . . . .	ELEKTRA/E&G	792	812	793
9	<b>JEN TRYNN</b> "Getaway (February)" . . . . .	SQUINT/WB	671	697	710
10	<b>LISA LOEB</b> "I Do" . . . . .	GEFFEN	631	494	369
11	<b>OASIS</b> "Don't Go Away" . . . . .	EPIC	603	606	539
12	<b>JARS OF CLAY</b> "Crazy Times" . . . . .	ESSENTIAL/SILVERTONE	560	593	606
13	<b>PAULA COLE</b> "I Don't Want To Wait" . . . . .	IMAGO/WB	540	572	637
14	<b>BEHAN JOHNSON</b> "World Keeps Spinning" . . . . .	RCA	539	511	484
15	<b>SHAWN COLVIN</b> "You And The Mona Lisa" . . . . .	COLUMBIA	522	505	500
16	<b>WHISKEYTOWN</b> "16 Days" . . . . .	OUTPOST/GEFFEN	515	560	554
17	<b>SARAH MCLACHLAN</b> "Building A Mystery" . . . . .	NETTWERK/ARISTA	480	604	729
18	<b>STEVE EARLE</b> "Telephone Road" . . . . .	E-SQUARED/WB	472	445	418
19	<b>SMASH MOUTH</b> "Walkin' On The Sun" . . . . .	INTERSCOPE	459	491	429
20	<b>THE ROLLING STONES</b> "Saint Of Me" . . . . .	VIRGIN	457	419	327
21	<b>FIONA APPLE</b> "Criminal" . . . . .	CLEAN SLATE/WORK	443	475	465
22	<b>SHERYL CROW</b> "Home" . . . . .	A&M	441	436	410
23	<b>BARENAKED LADIES</b> "Brian Wilson" . . . . .	REPRISE	394	371	332
24	<b>JOHN HIATT</b> "Pirate Radio" . . . . .	CAPITOL	355	389	371
25	<b>CHUMBAWAMBA</b> "Tubthumping" . . . . .	REPUBLIC/UNIVERSAL	352	324	294
26	<b>SUGAR RAY</b> "Fly" . . . . .	LAVA/ATLANTIC/AG	349	393	360
27	<b>CATIE CURTIS</b> "Soulfully" . . . . .	GUARDIAN	343	343	328
DEBUT!	<b>THE VERVE</b> "Bitter Sweet Symphony" . . . . .	HUT/VIRGIN	340	269	203
29	<b>JEB LOY NICHOLS</b> "As The Rain" . . . . .	CAPITOL	313	305	312
30	<b>DELBERT MCCLINTON</b> "Somebody To Love" . . . . .	RISING TIDE	306	321	301
31	<b>COLLECTIVE SOUL</b> "Blame" . . . . .	ATLANTIC/AG	305	338	327
32	<b>MATTHEW RYAN</b> "Guilty" . . . . .	A&M	304	321	291
33	<b>TOAD THE WET SPROCKET</b> "Whatever I Fear" . . . . .	COLUMBIA	295	377	466
34	<b>GREG GARING</b> "My Love Is Real" . . . . .	PALADIN/REVOLUTION	291	313	336
DEBUT!	<b>THE PISTOLEROS</b> "My Guardian Angel" . . . . .	HOLLYWOOD	290	240	211

## NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	<b>THE ROLLING STONES</b> <i>Bridges To Babylon</i> . . . . .	VIRGIN	317	330	318
2	<b>STEVE EARLE</b> <i>El Corazón</i> . . . . .	E-SQUARED/WB	283	281	235
3	<b>CATIE CURTIS</b> <i>Catie Curtis</i> . . . . .	GUARDIAN	256	225	219
4	<b>JEB LOY NICHOLS</b> <i>Lovers Knot</i> . . . . .	CAPITOL	245	231	233
5	<b>BOB DYLAN</b> <i>Time Out Of Mind</i> . . . . .	COLUMBIA	245	235	237
6	<b>WHISKEYTOWN</b> <i>Strangers Almanac</i> . . . . .	OUTPOST/GEFFEN	233	257	259
7	<b>DELBERT MCCLINTON</b> <i>One Of The Fortunate Few</i> . . . . .	RISING TIDE	228	199	202
8	<b>PATTY LARKIN</b> <i>Perishable Fruit</i> . . . . .	HIGH STREET/WINDHAM HILL	220	229	223
9	<b>HOLLY COLE</b> <i>Dark Dear Heart</i> . . . . .	METRO BLUE/CAPITOL	219	168	117
10	<b>JOAN BAEZ</b> <i>Gone From Danger</i> . . . . .	GUARDIAN	214	209	214
11	<b>SARAH MCLACHLAN</b> <i>Surfacing</i> . . . . .	NETTWERK/ARISTA	211	215	216
12	<b>DAR WILLIAMS</b> <i>End Of The Summer</i> . . . . .	RAZOR & TIE	200	216	218
13	<b>THE SUNDAYS</b> <i>Static &amp; Silence</i> . . . . .	DGC	186	226	221
14	<b>GREG GARING</b> <i>Alone</i> . . . . .	PALADIN/REVOLUTION	185	188	189
15	<b>PATTI SMITH</b> <i>Peace And Noise</i> . . . . .	ARISTA	183	175	153
16	<b>SOUTHERN CULTURE ON THE SKIDS</b> <i>Plastic Seat Sweat</i> . . . . .	DGC	170	168	161
17	<b>FREDDY JONES BAND</b> <i>Lucid</i> . . . . .	CAPRICORN/MERCURY	169	166	166
18	<b>JEN TRYNN</b> <i>Gun Shy Trigger Happy</i> . . . . .	SQUINT/WB	168	185	184
19	<b>LOREENA MCKENNITT</b> <i>The Book Of Secrets</i> . . . . .	QUINLAN ROAD/WB	163	163	136
DEBUT!	<b>JONATHA BROOKE</b> <i>Ten Cent Wings</i> . . . . .	REFUGE/MCA	160	85	18
21	<b>JOHN HIATT</b> <i>Little Head</i> . . . . .	CAPITOL	153	180	164
DEBUT!	<b>B.B. KING</b> <i>Deuces Wild</i> . . . . .	MCA	150	62	0
DEBUT!	<b>ALANA DAVIS</b> <i>Blame It On Me</i> . . . . .	ELEKTRA/E&G	149	107	86
24	<b>JANIS IAN</b> <i>Hunger</i> . . . . .	WINDHAM HILL	149	150	132
25	<b>JACKSON BROWNE</b> <i>The Next Voice You Hear</i> . . . . .	ELEKTRA/E&G	148	142	136
26	<b>PAUL CEVAR &amp; THE MILWAUKEANS</b> <i>The Get-Go</i> . . . . .	DON'T	142	162	155
27	<b>JOHN FOGERTY</b> <i>Blue Moon Swamp</i> . . . . .	WARNER BROS.	141	137	121
28	<b>ABRA MOORE</b> <i>Strangest Places</i> . . . . .	ARISTA/AUSTIN	137	135	148
29	<b>BEN HARPER</b> <i>The Will To Live</i> . . . . .	VIRGIN	135	134	131
30	<b>THE BLAZERS</b> <i>Just For You</i> . . . . .	ROUNDER	133	166	176
31	<b>VARIOUS ARTISTS</b> <i>Paint It Blue: Songs Of The Rolling Stones</i> . . . . .	HOUSE OF BLUES	128	113	97
32	<b>LAURA LOVE</b> <i>Octoroon</i> . . . . .	MERCURY	127	139	137
DEBUT!	<b>PAUL SIMON</b> <i>Songs From The Capeman</i> . . . . .	WARNER BROS.	118	20	0
34	<b>GREG BROWN</b> <i>Slant Six Mind</i> . . . . .	RED HOUSE	117	110	101
35	<b>BLUES TRAVELER</b> <i>Straight On Till Morning</i> . . . . .	A&M	116	119	138

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## sherri JACKSON

"he's found a spot he can call home..."

tallyadult  
#3 Most Added!  
Early Action

WMMR KISM WAPS WEBX KVLE WMWV  
WXPN KFMU WHFC KNBA KLRQ WERU  
WYEP KTAO KIWR WIVI KFAN WEBK

world away

On tour with John Hiatt through December

H S

It's true. I'm a hopeless radio addict. It all

started with that "14 Transistor" battery-operated (wow!) beauty out in the "burbs" of Philadelphia. WFIL and WIBG. Boss Radio. Joe Niagara and Hy Lit. Jerry Blavatt. ("The gator with the heater." "The big boss with the big hot sauce.") You could jump from Otis Redding to The Beatles and then hear The Orlons singing about "South Street." Sure. WMMR changed my life (thank you, Michael Tearson). So did John Bradley, who sold me my first short-wave radio and taught me how to

DX—listen to the world. My mailbox filled up with colorful QSL reply cards from stations around the globe. Another thumbtack in the map. If Chauncy Gardner loved to watch, I loved to listen. Hell, I'd drive up to the top of Pike's Peak just to hear every FM station from Albuquerque, NM, to Cheyenne, WY, come in crystal clear, one frequency after the next.

Now, the ultimate radio tuner is sitting on my desk. It's a computer. And through the magic of Real Audio, I'm able to sit in Los Angeles (or anywhere I travel) and tune into dozens of stations across the country. The quality isn't always the best—most of the time you get a mono signal. But if you run a mini-plug out of your computer into two RCA (what else?) plugs, and run them into a Tape 2 input on your amp, you'd be surprised at how good your "virtual tuner" will sound. And you can run Real Audio in the background, do other work, and never miss a beat. At least until Jody Denberg starts talking about a severe thunderstorm warning in the Texas foothills and you jump out of your chair in Beverly Hills.



## Tools:

Any computer with a sound card and Internet connection. (I've had great success on an IBM Think Pad as well as a Power Mac.) You'll want to download and install Real Audio 4.0 ([www.realaudio.com](http://www.realaudio.com)).

The first step after making sure Real Audio is installed properly is to point your browser to AudioNet—a guide to most of the radio available on the net ([www.audionet.com](http://www.audionet.com)). This is a great place to launch your listening probe. Pull up the "Station By Format List," or you can search by city.

## A Typical Cruise For Me:

### • **KMTT** "The Mountain" in Seattle ([www.kmtt.com](http://www.kmtt.com))

Punch the "listen" button and you'll get a very clean stereo signal. "The Mountain" is so well presented, it's always a pleasure to have the station on—foreground or background. Tremendous air talent.

### • **WHPT** "The Point" in Tampa ([www.worldclassrock.com](http://www.worldclassrock.com))

WHPT is the perfect example of a station that you can't just judge by its playlist—you have to hear the station to appreciate the superb music mix and the hilarious drop-ins.

### • **KKZN** "The Zone" in Dallas ([www.933thezone.com](http://www.933thezone.com))

KKZN has been on Real Audio almost since their inception, and I've had the pleasure to listen to the station's evolution over the last six months. Nice mix of music and promising air talent.

### • **WRLT** "Radio Lightning" in Nashville ([www.wrlt.com](http://www.wrlt.com))

WRLT is a wonderful stop for me with KSCA gone from Los Angeles. I always hear one of those "oh wow" records, nicely mixed with a familiar artist. 'RLT is a throwback to the times when air personalities were on the radio for only one reason—to turn their listeners on to great music.

### • **KBAC** "Radio Free Santa Fe" in Santa Fe, NM ([www.kbac.com](http://www.kbac.com))

KBAC just got on Real Audio and it's been a kick listening to Radio Free Santa Fe for an extended period of time. Flip the "on" switch when you hit the site and you'll get a real clean stereo signal that rarely drops out due to "net congestion." Hey, Ira. More RCA records, bud.

### • **KGSR** "Radio Austin" in Austin ([www.kgsr.com](http://www.kgsr.com))

My guiltiest of pleasures. I tune into KGSR practically every day. I bug Jody on the air when I don't know a song he's playing and I've been known to crank up the home computer to listen in on the weekend. Jody's reaction to my questions and his attitude to my feedback is the same as it would be for anyone tuned into KGSR—"Thanks for listening to our station."

There are many other great stops on the Real Audio dial: WWOZ delivers the true flavor of New Orleans; WEBX ("The Web")/Champaign, IL, is always fun (I'm not always sure what they're playing, but I like it); and if you have Streamworks technology, I guarantee that KPIG/Monterey, CA, will be playing something cool. And I can't forget my old Pike's Peak Community College stompin' grounds at KEPC in Colorado Springs.

Coming soon to a computer near you: Real Audio technology from KINK/Portland, OR, WXPN/Philly, KOTR/San Luis Obispo, CA, and WFUV/NYC. 

**“Now, the ultimate radio tuner is sitting on my desk. It’s a computer.”**



**The Mountain**  
103.7 FM  
a rock and roll adventure

rock and roll hall of fame and museum

KMTT LIVE  
Get The Player

**Art Phillips**  
is the National Director of Triple-A for RCA. As you might have guessed, he spent several years in radio and was the Music Director for *The Album Network* for almost eight years just prior to becoming a promo goon.  
You can reach Phillips at 310.358.4047  
or E-mail him at [art.phillips@bmge.com](mailto:art.phillips@bmge.com)

# K-Otter's 13 Years: What A Long Strange Trip It's Been

The Philosophical Direction of Drew Ross

By Matthew Lawton

Hey, you. Yeah, you reading this. Do me a favor. Spin the dial on your FM radio right now and find me a commercial radio station where the DJ is playing exactly what he feels like playing for his time slot and his community. Go on, do it right now. I dare ya. Really, this article will still be here when you're done....

OK. What'dya find? Not much, huh? Exactly when was it that DJs lost their power to play what *they* think should be played? I mean, think about it. DJs have always been the ones who've been scouring the record bins late at night looking for a vintage mono copy of *Sgt. Pepper*. Seriously, it's an addiction. They're all sick, crazy, lunatics whose idea of "professional help" is a three-minute gem off of a Joni Mitchell LP.

Well, if you happen to be reading this directly between San Francisco and Los Angeles on the California coast, you obviously would have picked up the 25,000 watts of authentic free-form radio known to many simply as "The Otter."

KOTR/San Luis Obispo might possibly be the last of a dying breed—an actual radio station where the people

in charge of what music is being played are the ones who are ransacking those record bins. Remember tuning into your favorite radio station and when your favorite DJ came on, the airwaves lifted your spirits a bit? It made you laugh? It made you angry? It made you late for an appointment 'cause you had to sit in your car and hear the end of the set? That station let you "in" on the inside joke? That station was yours, man. And nowadays with radio stations being stripped of their individuality, there are only a handful of radio stations left that sound like themselves, and one of those is K-Otter.

If I sound biased about The Otter it's because I am. You see, from 1989 until 1996, I worked there. I love that place. They're my favorite people, it's my favorite station and it just keeps truckin' on.

Speakin' of truckers, last week I phoned up the man of many hats, Program Director Drew Ross, and impressed him with my journalistic intelligence and my Larry King-like interviewing techniques.



## So Drew, why don't you tell us how you ended up at K-Otter?

"I grew up in Malibu, California, where I was influenced by FM radio, stations like KMET and KLOS; they really got me into music. I went to college at UCSB [University of California-Santa Barbara] and listened to KTYD, which was a great free-form station at the time. I was collecting hundreds and hundreds of records, going to used record stores and filling in all the gaps. My parents moved to Cambria [30 miles north of San Luis Obispo] from Malibu in 82. They also had 260 acres of land on the south coast of Big Sur, so I lived in a cabin there starting around 85 and listened to 'The Otter' all the time. The station was extremely loose, looser than anything I'd heard on the radio and the DJs were not really professional at all—they were cueing records on the air, the records had scratches in them and they were playing 20-minute live Humble Pie jams, things like that; that's why I liked it. After about a year or so I got the courage to apply for a DJ position.

"I was so shy; I wouldn't come in on my own, so a friend of mine came with me. He dressed in his business suit and I dressed like a hippie and we thought we'd get them on both angles: 'We'll do a show together and that'll be the concept, the one straight guy and the one hippie guy.' We came in and we talked to the General Manager who was this complete character who didn't look you in the eye and would ramble on about how, emotionally, people no longer related to music after 1976. I could relate to that 'cause I was into the classic period of rock & roll, so I was all up for it. Then he said, 'Well, why don't you start this Sunday? I have a "world beat" show.' So my partner and I came in and started on a 'world beat' show, and we didn't even know what that meant. So we did everything from Tibetan monks chanting to King Crimson, you know, it was all over the place, just 'anything in the world' was the approach. We didn't get trained either; we just came in and the on-air DJ briefly showed us the basic functions of the board, and then he left. So we came in, pushed the button to start the turntable and it didn't go, then we pushed the cart machine and it didn't go. So all we could do was turn on the mike and start talking. That previous DJ heard us in his car with all the dead air and came back to help us out. That was the vibe of the station, very non-threatening and that was my big debut on the air."

## What were some of the shows like on The Otter back then?

"We had this classic show, the 'Mafu' show, where this channeler came in and would channel this ancient being called Mafu who would fly around the studio and speak in tongues. We'd be afraid to go in the booth, we'd just wait until Mafu was done and then we'd be able to go in. It was really strange. It was definitely a throwback to the most primitive-style FM radio. Jocks just coming in and having their friends hang out and playing the records they liked. It was sort of like a clubhouse—the station is actually two houses that are connected by two garages and one big back yard. One house is the studio and the other is the business offices. It's a great setup. At that time, the studio had a kitchen and a shower and a living room so you could cook, take a shower, take a nap and then do your show."

"If someone has a really good grasp of mixing up blues, reggae, folk, rock, new music and old music in a way that is blended well together and they get the artistry of the segue and how to tell a story through the music and create a mood and still be entertaining, then they'll end up having a prime time show."

## Then around 1986, Bruce Howard bought the station and things began to change a little.

"Exactly. Right around that time I became the Music Director and I got paid \$20 a week to start, and I loved it! But it was a struggle getting the station going. So we tried to do radio like the other radio stations. We hired some radio people that knew what they were doing. We started creating a playlist and numbering CDs instead of alphabetizing them. It was horrible, you couldn't find any music, you had to look in a book to find out where in the room the music was. It became a bureaucratic system where you had to follow this playlist. All the jocks hated it, and the audience hated it, so there was enough of an uproar that after about six weeks of it, Bruce fired that new Program Director. Bruce grew up in the days of free-form radio in the Bay Area so he knows what it's all about. He's really the one responsible for keeping it alive. How many owners would allow this? He really believes in what we are doing and is willing to sacrifice his life for it in a way. You have to understand, we all live and breathe this station and this music."

## So then what happened?

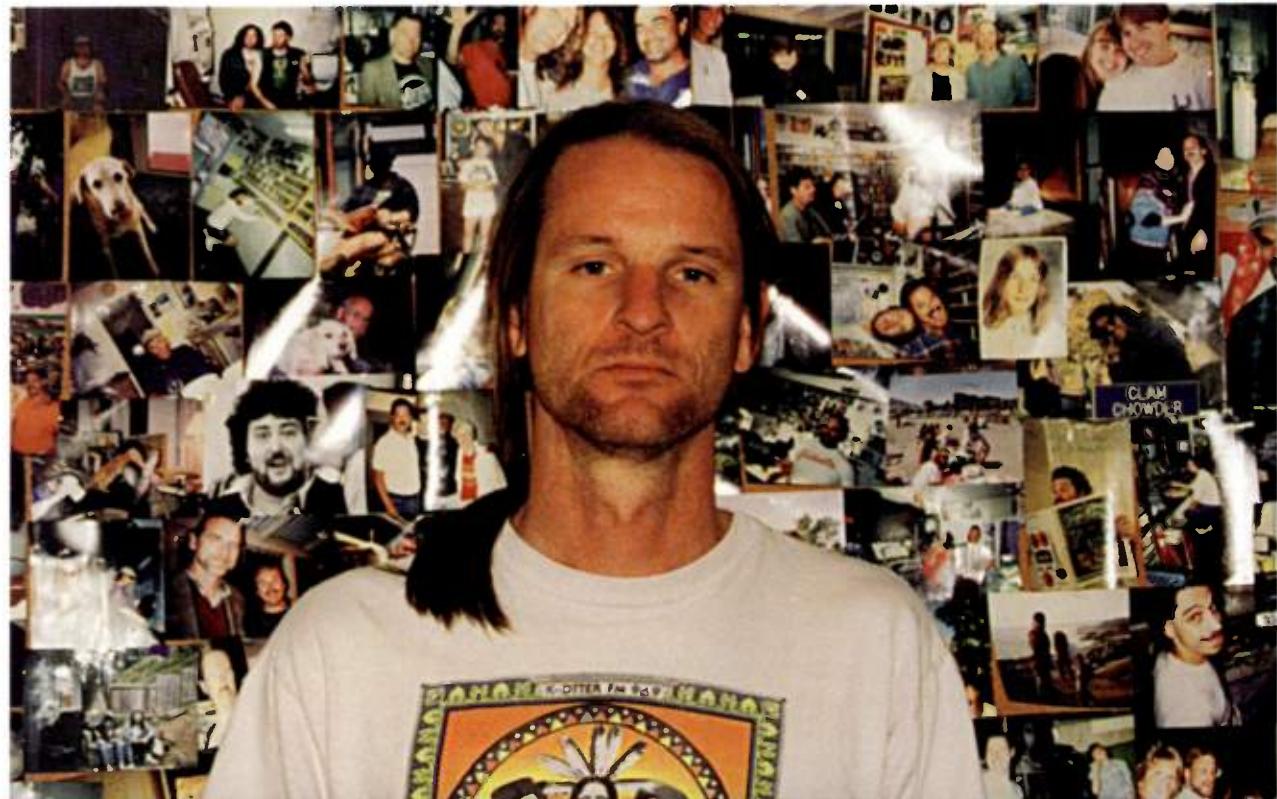
"At that point, they basically let me and you run the place. I remember that meeting when we were called into the office and Bruce said, 'Which one of you wants to become Program Director?' and we just kind of looked at each other and pointed at each other. We didn't want to have to be that guy and we didn't need the title, we knew we could run it without the title. There's too much emphasis put on titles and too many Program Directors talk about this being *my* station and *my* DJs. K-Otter is not *my* station—it's owned by Bruce Howard, but it belongs to the entire Central Coast. But that was a turning point, because then it was like OK, we're here, we're gonna be passionate about it, we want to make this work and at that point it just seemed like the inmates got to take over."

"It was a little scary, because I would rather just be a DJ, do a cool show and go to the beach. But I'm too concerned about the station maintaining its spirit; the spirit always has to be guarded by the people in charge and so I feel like it's secure, because Dean [Kattari/Music Director] and I are here and we're so into the music. That's the kind of people you have to have to do this kind of radio.

continued ➤



"We can mix John Coltrane or Miles Davis with Robert Johnson or Muddy Waters and combine that with The Replacements or The Clash, and it works, I swear!"



### K-OTTER SAMPLE HOUR October 8, 1997 (7pm)

Ani DiFranco	"32 Flavors"	Matthew Ryan	"Railroaded"
UB40	"Keep On Moving"	The Jayhawks	"See Him On The Street"
Sarah McLachlan	"Sweet Surrender"	Grateful Dead	"Here Comes Sunshine"
Jackson Browne	"Too Many Angels"	Jane's Addiction	"Standing In The Shower"
Patty Larkin	"The Book I'm Not Reading"	Radiohead	"Paranoid Android"
Robyn Hitchcock	"Globe Of Frogs"	King Crimson	"One Time"

"I was saying the other day to you, I'm not a Program Director, I'm like a *philosophical director*. It's creating an environment where you can really be creative and do a great show and excite the audience, excite the people buying time, make it quality radio. So much of radio sucks and is obnoxious; we don't need to do that, we have a different spirit behind us. Not of ego, of like 'I'm a bitchin' DJ'; that doesn't work, at least not here."

"Some people might be imagining right now that we play really obscure music like Gregorian chants and crickets chirping, but when it comes down to it, the important thing is we still play 'Louie Louie' and 'Wild Thing.' It's not like we're Public Radio, because Public Radio doesn't play that. They don't play 'Twist And Shout.' So we have the best of both worlds. It's a basic rock & roll heart with a lot of blues, a lot of really earthy, emotional music coming through DJs who know and love it, or they wouldn't play it."

#### Tell us about The Otter jocks.

"Our morning host, Lady Tie Di, has been here for 12 years, I've been here for 11, Scott The Radio Flyer, Richard I, Philthy Phil and Harry N. Farmer have all been here over a decade, and most everyone else has been here around five years or so. They are the reason we can pull this off. You need the right jocks, you can't just tell people what to play at this kind of station. They have got to know what they're going to play and they've got to feel it."

When these DJs do a show, there's no playlist, but K-Otter is not a bunch of different "specialty" shows, back-to-back. When you tune into The Otter, you're hearing "The Otter," not just a *certain* show. If there's no playlist, how does that happen?

"It's like we're programming the DJs instead of the shows. You find out what the person's strength is and you put them on at that time. If someone

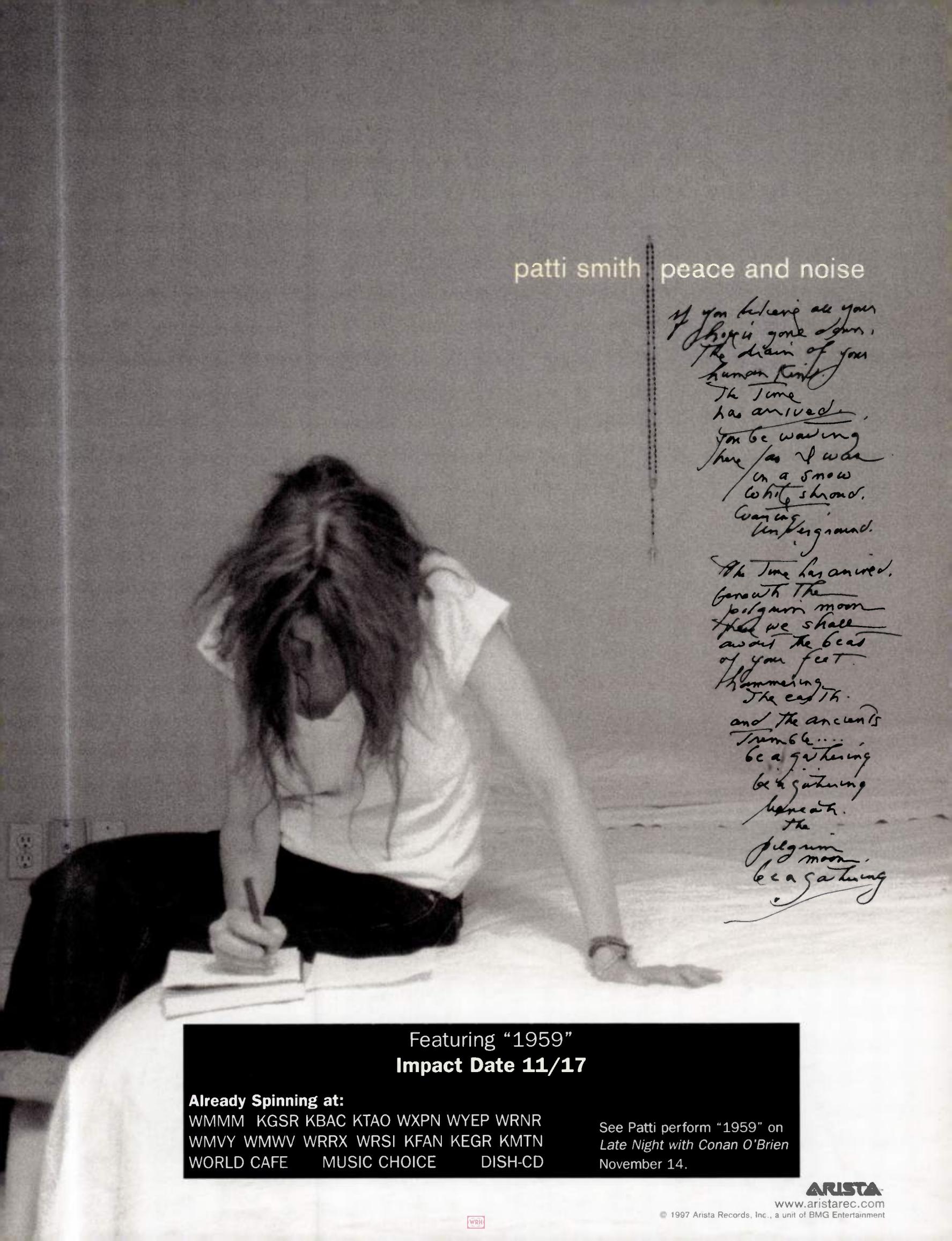
has a really good grasp of mixing up blues, reggae, folk, rock, new music and old music in a way that is blended well together and they get the artistry of the segue and how to tell a story through the music and create a mood and still be entertaining, then they'll end up having a prime time show. If a DJ specializes in, say, only jazz or only alternative, we'll put them on at an appropriate time to balance the whole weekly schedule."

#### What is the music like on The Otter?

"We're Triple-A. But the true meaning of Triple-A is determined by each station and we have been doing the same thing since day one: mixing together everything. We're not just a mellow Adult-sounding station, that singer/songwriter thing is there but definitely is not the emphasis. We can still play Jane's Addiction's 'Three Days' or 'Machine Gun' by Jimi Hendrix, which I don't think most Triple-A stations would do. We can mix John Coltrane or Miles Davis with Robert Johnson or Muddy Waters and combine that with The Replacements or The Clash, and it works, I swear! We are everything, really. On any given day, at any given hour, our listeners hear music from the early 1920s to present day and our jocks are amazing musicologists who know their shit and can pull it off."

"It's a natural flow so we're conscious not to keep it in one place. When we have music meetings, we talk about what's in each set and try to balance them by playing something new and maybe surround that newer artist with familiar artists so your core artists can support the new artist, as opposed to stringing together three or four brand-new artists that no one's ever heard of. Dean and I definitely educate the DJs to have that balance and to really introduce new things and set it up right. The DJs have a musical vocabulary that goes back from the 1920s through the 1990s and we have thousands of CDs here. The on-air booth is one big room with CDs literally covering each wall from floor to ceiling. We have a blues section, a folk/country section, a world music section, a jazz section and then a rock & roll section, which is very broad. Then we have a new music section and the heavy, medium and light categories that reflect what was played the

continued ..... ▶



## patti smith | peace and noise

If you believe all your  
hope is gone again,  
The drain of your  
human kind,  
The time  
has arrived.  
You be waiting  
here / as I was  
on a snow  
white shroud.  
Waiting  
unresigned.

The time has arrived.  
Growth the  
pagan 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  
pagan moon  
be a gathering

Featuring "1959"  
**Impact Date 11/17**

**Already Spinning at:**

WMMM KGSR KBAC KTAO WXPN WYEP WRNR  
WMVY WMWV WRRX WRSI KFAN KEGR KMTN  
WORLD CAFE MUSIC CHOICE DISH-CD

See Patti perform "1959" on  
*Late Night with Conan O'Brien*  
November 14.

**ARISTA**

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“On any given day, at any given hour, our listeners hear music from the early 1920s to present day and our jocks are amazing musicologists who know their shit and can pull it off.”

previous week. Plus we still have quite a bit of vinyl, 'cause a lot of the stuff is out of print, so one wall is completely vinyl from floor to ceiling and we have two working turntables. Sometimes you'll be staring at the walls thinking, 'What am I gonna play next?' and the on-air song will be ending, and that's when inspiration hits you and you dive for the perfect segue and pull it off. It's pretty crazy sometimes.”

**Because of the station's huge library and the DJ's freedom of expression, when a spontaneous moment strikes, that DJ can then go for it, right?**

“Right. For example, I was at the Greek Theatre in LA seeing Lou Reed the night the riots broke out. I was driving back the next day and the K-Otter airwaves were on fire. Every single song had something to do with what was going on in LA; we were angry and upset and it was really moving. We have the ability to communicate that stuff instantly.”

“Where do you go when you're in emotional moments, where do you go when Princess Diana dies or when John Lennon gets shot, how do you deal with your emotions? Look, Elton John re-wrote ['Candle In The Wind'] and it helped millions. Music's such a healing force. When there's a big event you'll watch CNN for awhile, but then you need to just feel what's going on and deal with it, and music is a very healing source for people and it brings them together...it's a universal language. So we really feel like we're doing something that's big here during those crazy times. Again, this is really going back to the golden age of underground radio back with Tom Donohue, B. Mitchell Reed and Jim Ladd. Anyone who listened to those people knew that they weren't working with a playlist.”

**Yeah, they weren't faking it.**

“There can be real passion, you can tell a story. You always hear the danger of free-form radio being that it's limited to what the DJ's doing, that they'll repeat themselves and they'll be cut off from playing certain things that might be important to the station, but that doesn't really happen here. An example of that downside, which is also an upside, is that we rarely ever played Hootie & The Blowfish's *Cracked Rear View*. We never got requests for it, we didn't know who the people were that were buying it, and nobody here really liked it, so you start wondering why it's so big and does it belong on this station? Even though Triple-A stations were a huge champion of that record, to us, it didn't make sense. We have a rebellious rock & roll attitude about it all, and our audience really responds to that. We're not playing something just because it's big, we're playing it because we love it. And again, that's going against another rule: as a Program Director or a Music Director, you're not supposed to go by your own taste. But, we do, that's what we trust the most, we trust our instincts.”

**Well, aren't you an arrogant fuck? [both laugh]**

“It's true, though. But at the same time, when I'm doing a shift I am not playing the same thing I would listen to at home. I'm aware of the audience. You're playing music that you feel is the best possible entertainment for the audience. At the same time, if you were to speak to some of the other DJs, they might just say, 'Hey, this is my therapy, I need to do this show for my sanity,' so that's a part of it, too. We're getting a huge reward out of it personally and from an artistic point of view.”

**OK. So you're artistically successful, but are you financially successful too?**

“Yes we are. We are successful in that we've been doing this for 13 years now, and how many stations have done the same approach, with the same owner, for that long? Not many. So we're successful. The station continues to make money and support itself. We're always getting better and doing things we never dreamed of, we all live in the most beautiful part of the country and are allowed to continue beating the tribal drum. It's alive and well on the Central Coast of California. But our biggest success is that we had a dream and have been doing it for 13 years and we'll definitely be continuing for another 13. We're not going away.”

**What are some of those things that you've never dreamed of?**

“One of those would have to be how last year we acquired our Active Rock sister station, KWBR, 'The Bear,' in San Luis Obispo. So now we've got The Bear and The Otter. I think we're in the process of opening up our own zoo.”

“We also just signed up with Magnitude Networks to get our own Web site happening. By the middle of December, you'll be able to hear The Otter worldwide on the Internet. Plus we'll be promoting our concerts and merchandise through this site, too. Who would have ever thought that would be possible?”

**Tell us how you put together your concerts.**

“We actually produce our own shows. Bruce Howard was originally a concert promoter up in Santa Cruz, so he has experience in doing shows. We don't just attach our name to a show, we do it all ourselves. Everything from talking to agents, signing the contract, booking the venue, getting the tickets, doing security, everything. Our DJs man the ticket windows, usher in the crowd, emcee the show, handle the backstage area, you name it, we do it. We've put on some amazing shows, too. David Crosby, John Prine, Bob Dylan, Ray Davies, Bruce Cockburn, the Pretenders, the list goes on and on. It's a great opportunity for us all to get involved as a team.”

**Where do you see Drew Ross in 10 years?**

“You know, there was a point in my life when I decided to stick it out here. I pretty much saw myself being here the rest of my life, which is a scary thought, but it means enough to me. I know this is such a rare thing and I wouldn't expect to find it anywhere else. It's such a unique thing that I think everyone's here for the long haul and people will continue to be drawn to this place and will just hold it like it's something very sacred.”



**Tune into The Otter's aircheck on the totallyadult TuneUp #25, disc one, track one.**

**Drew Ross can be reached at 805.927.5021**

**Dean Kattari can be reached at 805.927.7206**

**By the middle of December, you'll be able to listen to K-Otter live on their Web site at:**

**[www.kotrfm.com](http://www.kotrfm.com)**



# radio found her #1 hit “four leaf clover.” NOW, they've discovered the follow-up.

"Abra Moore's somebody who's going to be around for a while. She's not some one-hit wonder; and that's something I'm concerned about at this format--that we remain artist-driven, and not song-driven, which has hurt us in the past"

—Leslie Fram  
99X/Atlanta

"*Don't Feel Like Cryin'* has always been our pick. It sounds great on the air, and shows us a musical feel and style that's different from

*Four Leaf Clover*, but every bit as great! And it's still

unmistakably

ABRA!!!

—Jody Denberg  
KGSR/Austin

"A ROCK-SOLID FOLLOW-UP!!  
THE GIRL SINGS  
LIKE A BIRD!!!"

—KEVIN MANNION KZON/PHOENIX

"*Don't Feel Like Cryin'* is so full of Abra's personality! You can touch her, you can feel her positive energy, you can see her... In fact, I see her devilish smile in my mind when she sings!"

—Julie Stoeckel KLLC/San Francisco

"My girlfriend loved *Four Leaf Clover*, so I gave her the full CD. She played *Don't Feel Like Cryin'* back to me, joyous and overwhelmed with its great lyric and fun melody. I instantly loved it too... and we're gonna run with it!!!"

—Kevin Welch KFXD/Boise

## abra moore don't feel like cryin' from her arista austin album *strangest places*

ARISTA  
austin

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# The Evolution of Paul Simon

After the breakup of Simon & Garfunkel in 1970, Paul Simon went to Clive Davis, then president of Columbia Records and told him he was going to make a solo album. According to Simon, Clive's advice was not to do it. He said it'd be a big mistake, that Paul Simon solo would never be as big as Simon & Garfunkel. But go solo he did, with a mission to make simpler, funkier records. Simpler? Not necessarily. Funkier? Absolutely!

In his first post S&G effort, Paul Simon began his journey out on a creative limb and into the world music realm. For *Paul Simon*, he actually traveled to Jamaica to record "Mother And Child Reunion" as a reggae song with members of Toots & The Maytals. The same album contained the Latin-flavored "Me And Julio Down By The Schoolyard," songs that both became hits, topping out at #4 and #22 on *Billboard's* Hot 100 Singles chart, respectively. And that was just the beginning of Simon's love affair with the world's musical textures that would bring him to *Graceland*, via South Africa, and beyond.

## LAST ACT

Until today (and we'll get there in a moment), Simon's last studio effort was 1990's *The Rhythm Of The Saints*, which incorporated West African, Brazilian and even Zydeco music and musicians. So, it shouldn't surprise anyone that his first new project in seven years has a distinct Puerto Rican and Caribbean flair.

What might surprise you, though, is the form this work takes—it's a Broadway musical—and its unlikely subject matter.

It must have been about a year and a half ago when I first heard about *The Capeman*. Paul Simon was looking for doo-wop singers to audition for his first-ever shot at the Big White Way. "Cool," I thought, "Paul Simon's doing a lighthearted musical about a superhero, set in the 50s." Wrong! Not only wrong, but my hunch couldn't have been any further from the truth.

by nicole sandler

*The Capeman* is based on a true story, one that unfolded in New York's daily papers in August of 1959, the summer following Paul Simon's high school graduation. As *West Side Story*, a musical set in the Hell's Kitchen section of Manhattan (just blocks away from Broadway's theaters), was enjoying great success telling the tale of gang wars between Puerto Ricans and the whites fighting for turf and women, a real life drama played itself out as New York City followed the story in horror. A teenaged Simon, along with the rest of the city, read the daily papers as they told of the manhunt for the leader of the Hell's Kitchen gang The Vampires who, while waiting for members of a rival gang to show for a rumble, turned his attention on two innocent teens and stabbed them to death.

The murderer was caught four days later: 16-year-old Salvador Agron, dubbed "The Capeman" for the black satin cape he wore as he wielded his seven-inch, silver-handled knife. Agron became the youngest person ever sentenced to death in New York and, even then, he showed no remorse—telling the court, "I don't care if I burn. My mother could watch me."

One person who did care, apparently, was Eleanor Roosevelt. It seems the Puerto Rican-born Agron was a near illiterate who could barely even spell his name, and had been living on the streets at the time of the murders. Moved by his story, the first lady took up his cause and, after two years on death row, just eight days before he was set to die in the electric chair, his sentence was commuted to life by then-Governor Nelson Rockefeller.

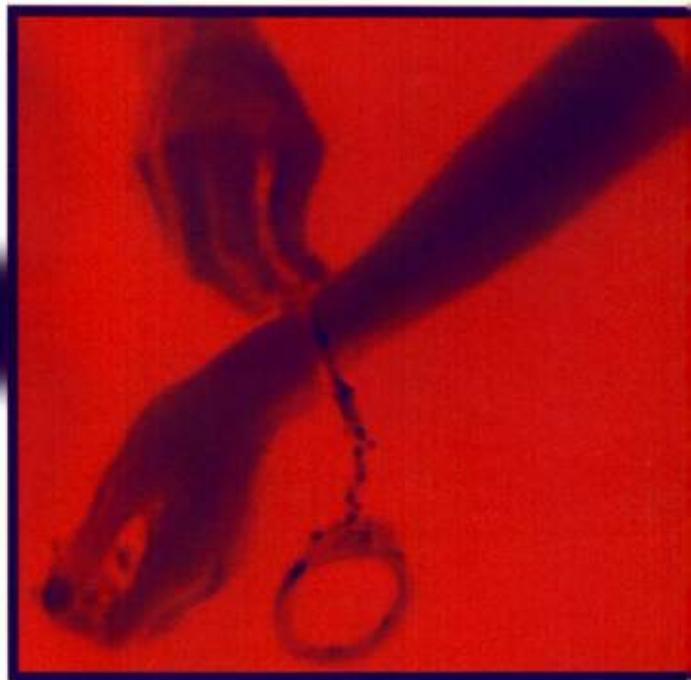
During his 20 years in jail, Agron educated himself, became something of a political activist...and a poet. The story gets stranger, still. Shortly before his parole hearing, Agron escaped, apparently to join a woman in Arizona with whom—via letters—he had fallen in love. Even after he was captured and returned to prison, his reform was acknowledged, and the case was made that the conditions of his incarceration were too harsh, and Agron was ultimately released soon after.

Agron moved to the Bronx where he lived as a poet, writer and youth counselor until his death, seven years later, of pneumonia.

It's an odd premise for a Broadway musical, even if *The Capeman*'s producers stress that Salvador Agron's redemption, and not his crime, is the central theme of the show. Still, you've got to wonder why this story struck such a chord with Paul Simon that 38 years later he's bringing it back to life...only blocks from where the killings took place. I had hoped to pose that very question to the 12-time Grammy winner but, unfortunately, the opportunity never presented itself. *The Capeman* is set to open at The

Marquis Theatre on Broadway on January 8, 1998, with previews beginning December 1, so it's no wonder that Simon is somewhat busy these days.

Although an original cast recording of *The Capeman* will be available sometime in 1998, Warner Bros. Records will release *Songs From The Capeman* on November 18—a studio album which will feature Paul Simon on guitar and vocals, plus lead cast members Ruben Blades (who plays the adult Agron), Marc



**"It's a story that's true so I'm doing research on it. I've done a few collaborations with songwriters, but I'm not sure yet where I'll end up." Where he's ending up is on Broadway."**

Anthony and Ednita Nazario, with the arrangements more Simon-styled than Broadway-type.

A trip to New York and tickets to the show might make for a nice fall promotion, but don't expect to see Paul Simon onstage. Instead, he'll be satisfied to see his name in *Playbill*, as the credits will read: *Book by Derek Walcott; Music by Paul Simon; Lyrics by Paul Simon and Derek Walcott*.

If the name Derek Walcott doesn't ring any bells, you might want to brush up on your poetry; he's a Nobel Prize-winning poet from St. Lucia. Even though Simon began working on *The Capeman* in 1990, Walcott wasn't yet involved. In a 1990 *Songtalk* interview, shortly after the release of *The Rhythm Of The Saints*, Simon was asked who had influenced him lyrically, and he cited poets Wallace Stevens, Seamus Heaney and Walcott. "In fact, I just met Derek Walcott which was very...very pleasant for me," said Paul Simon at the time. His work had a lot to do with

cont

this album because he writes a lot about that part of the world and the Caribbean. I usually carry his stuff with me."

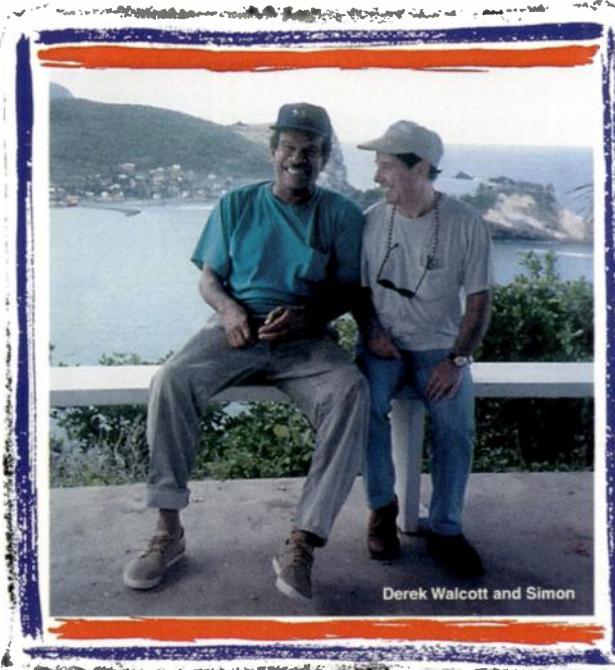
In that same interview, writer Paul Zollo asked about a musical that Simon was rumored to have been working on. He said that he was already about a year and a half into it, but had put it aside to do *The Rhythm Of The Saints*. Seven years ago he said of the forthcoming musical, "I'm not going to write the book. It's a story that's true so I'm doing research on it. I've done a few collaborations with songwriters, but I'm not sure yet where I'll end up." Where he's ending up is on Broadway.

Previews begin in just a few weeks, and *The Capeman* officially opens five weeks later. Broadway is new territory for the man who, with his former partner, broke all kinds of records in 1981 when they did a free concert, just about a mile away from the Marquis Theatre, in Central Park, for an estimated 500,000 fans.

Simon's only previous major foray into the theatrical world was his starring role in the film *One Trick Pony*, for which he also wrote the screenplay and the soundtrack. The film flopped and, even though it did spawn the #6 *Billboard* hit "Late In The Evening," its failure hit Simon hard. In a 1984 *Playboy* interview, he told writer Tony Schwartz, "The movie came out to mixed reviews—and the soundtrack album didn't do nearly as well as I'd hoped. It was a period of great depression for me."

He went on to recount how he developed writer's block which, obviously, he has since overcome. During that time when, as he put it, he was still "feeling a little shaky about *One Trick Pony*," he was approached about the Central Park concert, and Simon decided to ask Art Garfunkel to join him. They had split up 11 years earlier and, according to Simon, things had long been strained between the duo.

Simon began singing in fourth grade, after noticing all the attention his classmate, Artie—"the most famous singer in the neighborhood" (Forest Hills, Queens)—was getting, and decided he wanted some of that action, too. They first recorded together as a duo when they were all of 14, under the Tom And Jerry moniker (Paul was Jerry), and even went on *American Bandstand*. Although Tom And Jerry had a Top 10 hit in New York City with "Hey, Schoolgirl," nothing really came of it. Simon began working for music publishers, earning \$25 for studio sessions singing demos, where he learned how to be a recording artist.



## If the name Derek Walcott doesn't ring any bells, you might want to brush up on your poetry; he's a Nobel Prize-winning poet from St. Lucia.

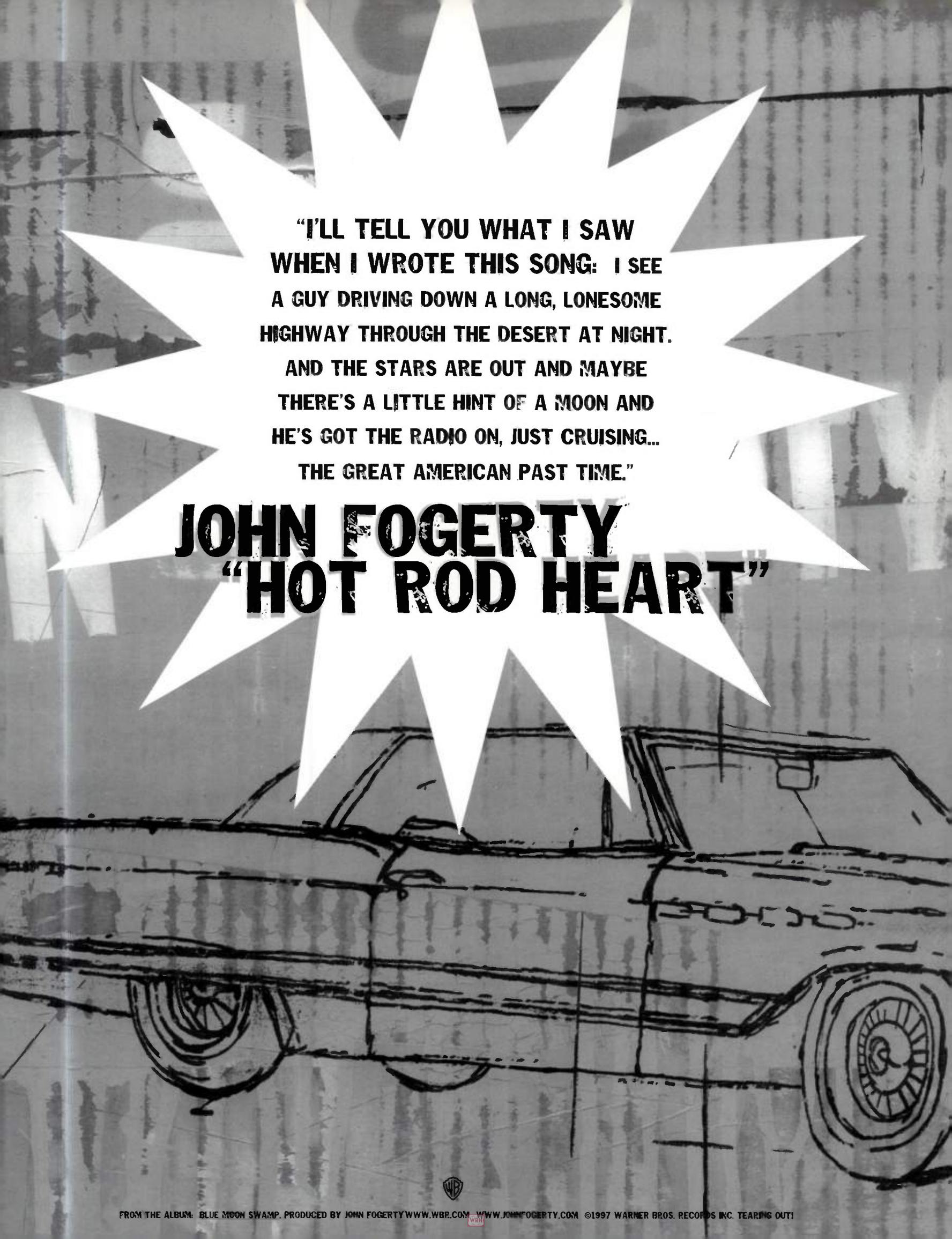
Soon thereafter, Simon actually recorded his first solo album, at the ripe old age of 15—something that he says upset Garfunkel terribly, and remained a bone of contention throughout their career together. According to Simon, Garfunkel saw it as "something of a

betrayal" and never let it drop. Simon went to Europe, but soon returned home to attend Brooklyn Law school, from which he flunked out. He ran into Garfunkel one day, they rekindled their friendship, and started singing together again. They wound up recording the first Simon & Garfunkel album, *Wednesday Morning, 3 A.M.*... and Simon went back to England. While he was gone, CBS Records decided to "electrify" the acoustic "Sounds Of Silence," and released it as a single. Simon was in Denmark, picked up a copy of *Cash Box* and saw that the song was #59 with a bullet. He flew home, and three weeks later, "The Sounds Of Silence" was #1. He told *Playboy* about the exact moment he got the news: "Artie and I were sitting there in my car, parked on a street in Queens, and the announcer said, 'Number one, Simon & Garfunkel.' And Artie said to me, 'That Simon & Garfunkel, they must be having a great time.' Because there we were on a street corner in Queens, smoking a joint. We didn't know what to do with ourselves."

But, according to Simon, the friendship was strained ever since he recorded that first solo album, and there was resentment from Garfunkel because Simon wrote all the songs; Simon seemed to resent the fact that Art was tall, good-looking, and was finding success acting in films like *Catch-22* and *Carnal Knowledge*. In fact, it was during the recording of *Bridge Over Troubled Water* that the inevitable end of Simon & Garfunkel was brewing. Simon admits that the song "So Long, Frank Lloyd Wright" was a direct good-bye to Art Garfunkel, who had once studied architecture. It was also during that recording process that Art had signed on to do *Carnal Knowledge*, though he waited until the album was finished to inform his partner. Following the completion of the album, they did one final concert at the Forest Hills tennis stadium, parted ways, and didn't see each other again until many years later.

Following the success of the Central Park concert 11 years later, the two decided to tour together. But the reunion was strained from the very first rehearsals, since Garfunkel didn't want to play with Simon's band—preferring to play with just Simon's acoustic guitar accompanying their voices—while Simon had lots of his own songs that required a full band (he won that battle). Simon also acknowledges that he had some problems with the idea of the tour: he just wasn't as big a fan of Simon & Garfunkel as the rest of the world was.

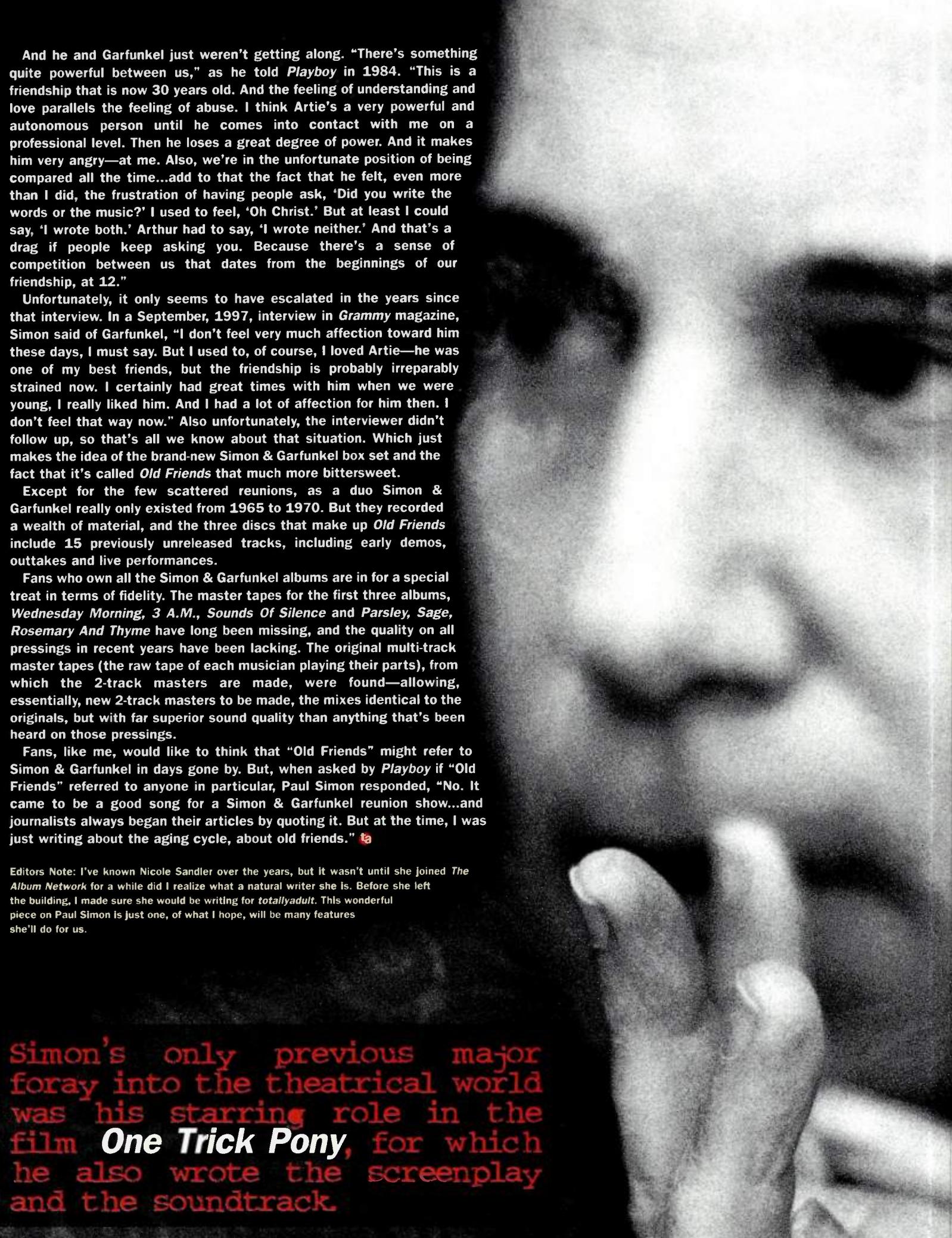
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**"I'LL TELL YOU WHAT I SAW  
WHEN I WROTE THIS SONG: I SEE  
A GUY DRIVING DOWN A LONG, LONESOME  
HIGHWAY THROUGH THE DESERT AT NIGHT.  
AND THE STARS ARE OUT AND MAYBE  
THERE'S A LITTLE HINT OF A MOON AND  
HE'S GOT THE RADIO ON, JUST CRUISING...  
THE GREAT AMERICAN PAST TIME."**

# **JOHN FOGERTY "HOT ROD HEART"**





And he and Garfunkel just weren't getting along. "There's something quite powerful between us," as he told *Playboy* in 1984. "This is a friendship that is now 30 years old. And the feeling of understanding and love parallels the feeling of abuse. I think Artie's a very powerful and autonomous person until he comes into contact with me on a professional level. Then he loses a great degree of power. And it makes him very angry—at me. Also, we're in the unfortunate position of being compared all the time...add to that the fact that he felt, even more than I did, the frustration of having people ask, 'Did you write the words or the music?' I used to feel, 'Oh Christ.' But at least I could say, 'I wrote both.' Arthur had to say, 'I wrote neither.' And that's a drag if people keep asking you. Because there's a sense of competition between us that dates from the beginnings of our friendship, at 12."

Unfortunately, it only seems to have escalated in the years since that interview. In a September, 1997, interview in *Grammy* magazine, Simon said of Garfunkel, "I don't feel very much affection toward him these days, I must say. But I used to, of course, I loved Artie—he was one of my best friends, but the friendship is probably irreparably strained now. I certainly had great times with him when we were young, I really liked him. And I had a lot of affection for him then. I don't feel that way now." Also unfortunately, the interviewer didn't follow up, so that's all we know about that situation. Which just makes the idea of the brand-new Simon & Garfunkel box set and the fact that it's called *Old Friends* that much more bittersweet.

Except for the few scattered reunions, as a duo Simon & Garfunkel really only existed from 1965 to 1970. But they recorded a wealth of material, and the three discs that make up *Old Friends* include 15 previously unreleased tracks, including early demos, outtakes and live performances.

Fans who own all the Simon & Garfunkel albums are in for a special treat in terms of fidelity. The master tapes for the first three albums, *Wednesday Morning, 3 A.M.*, *Sounds Of Silence* and *Parsley, Sage, Rosemary And Thyme* have long been missing, and the quality on all pressings in recent years have been lacking. The original multi-track master tapes (the raw tape of each musician playing their parts), from which the 2-track masters are made, were found—allowing, essentially, new 2-track masters to be made, the mixes identical to the originals, but with far superior sound quality than anything that's been heard on those pressings.

Fans, like me, would like to think that "Old Friends" might refer to Simon & Garfunkel in days gone by. But, when asked by *Playboy* if "Old Friends" referred to anyone in particular, Paul Simon responded, "No. It came to be a good song for a Simon & Garfunkel reunion show...and journalists always began their articles by quoting it. But at the time, I was just writing about the aging cycle, about old friends." 

Editors Note: I've known Nicole Sandler over the years, but it wasn't until she joined *The Album Network* for a while did I realize what a natural writer she is. Before she left the building, I made sure she would be writing for *totallyadult*. This wonderful piece on Paul Simon is just one, of what I hope, will be many features she'll do for us.

Simon's only previous major foray into the theatrical world was his starring role in the film **One Trick Pony**, for which he also wrote the screenplay and the soundtrack.



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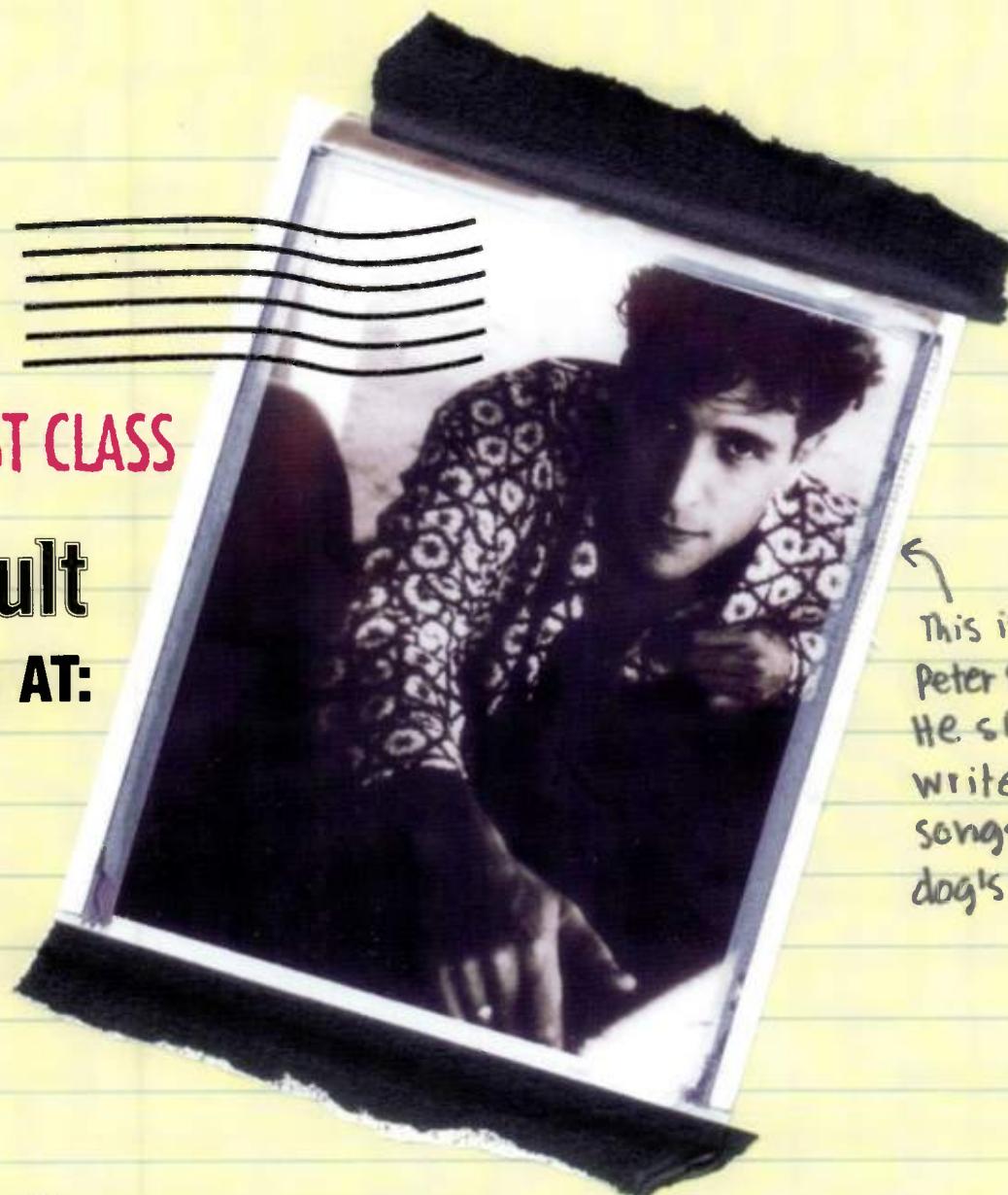
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What do you say about Joan Baez that isn't common knowledge or hasn't already been written about by many writers who are more eloquent than I? For me, Baez still serves as a direct link to the 60s social movement that, at the time, seemed like it would transform the world. And perhaps in many ways it did. It just seems that much of what was revealed and many who seemed to be dedicated to making their lives different from their parents have faded back into the mist of complacency and apathy. So in a real sense, it's good to know that people such as Joan Baez, who seemed so sincere and so dedicated to not only their art, but to their social and political beliefs, are still on the same path today. And as you'll see, for Baez, it is very much about today.

When I began our transoceanic phone conversation (me in my office in LA, she in Italy visiting friends before she embarks on an aggressive European tour), I figured the best way to get things going was by starting from the beginning. She felt differently and expressed it to me by saying, "Could we start now and then go back? Because sometimes I start talking to people and we never seem to get past 1964. If we could lay the groundwork of what I'm doing now, I'd be happy to talk about any of that."

OK. What is going on in Joan Baez's life today? She's been musically more active this decade than she has been for a long time. Much of the 80s saw Baez splitting her time between humanitarian activities and live performances, with very little recording. But beginning in 1992, she returned to the studio to record *Play Me Backwards*, released on Virgin, which is where she first worked with Nashville-based producers Wally Wilson and Kenny Greenberg (with whom she has just completed her most recent project). In 1993, Vanguard, her original record label, released the box set entitled *Rare, Live And Classic*, which, for many, drove home the immense body of work she's done (over 45 albums, including "greatest hits" packages) over the past four decades. This, in essence, brought a new generation of folk enthusiasts up to speed with Baez's musical dominance and placed her in the present as a living and breathing entity. She then signed with Guardian for 1996's *Ring Them Bells*—a live album recorded at a series of intimate nights at New York City's famous Bottom Line in 1995. Those evenings, and the subsequent audio documentation, served not only as an autobiographical overview of the artist, but once again put color back into her creative cheeks. Perhaps what's most impressive about those performances was her graceful willingness to share the stage with a variety of young singer-songwriters—many of whom are quick to indicate Baez as a major influence, if not an idol—along with friends and family.

By JOHN SCHOENBERGER



*"I've battled all my life for different causes, but this is the first time I've ever really battled for my own career and it's been very rewarding."*

But as Baez expressed to me, she's always been an interpreter, whether it was the traditional American and European music that her generation discovered and championed beginning in the late 50s and early 60s (much of which was gathered together for these young artists in a collection entitled *The Anthology Of American Folk Music*, which was originally issued in 1952, and has just been re-released on CD this year), the many contemporary artists she borrowed songs from over the years, such as Leonard Cohen, Bob Dylan, Phil Ochs, Tim Hardin, Pete Seeger, Malvina Reynolds, Richard

Farina and others, or today's young crop of artists she has chosen to take under her wing. Many of these artists' songs are showcased on Baez's current studio recording, *Gone From Danger*, and many have begun to share the stage with her on a regular basis—artists such as Dar Williams ("Dar is quite extraordinary, immensely bright and a real song crafter"), Richard Shindell ("Richard's 'Reunion Hill' carries as much power as 'The Night They Drove Old Dixie Down,'") Sinead Lohan ("She's one of those Irish mystic types, totally unpredictable as a songwriter and as far as I can tell, a person") Betty Elders ("'Crack In The Mirror' is a brilliantly written song and deals with domestic abuse in an effective way") and Mark Addison ("His 'Mercy Bound' is a completely unique way of addressing homelessness").

Baez says her paring with these artists was more by accident than design, as she set her manager on a quest. "I realized that this little project of finding the right people and the right songs was something I pretty much had to turn over to Mark Spector, my manager. I don't want to pretend I'm on the forefront of the songwriting scene, it's really not what I do best. So he proceeded to listen, literally, to hundreds of CDs by singer/songwriters. It boiled down to ones that spoke directly to my heart and the ones I felt I could do justice to. It's kinda like bringing the circle all the way back around, and I'm sharing myself with them as much as they are sharing themselves with me."

Is this Joan Baez taking the easy way out? "Yes it is," she says half seriously. "As far as songwriting goes, I'm just absolutely lazy. You see, my job today is to keep the voice what it is. I mean, it's a stupendous gift to me, the voice, and it takes a lot of work now to keep it where it is, which I think is, sort of, in its second prime."

"You know," she continues, "I didn't write a song for the first 10 years counting from Newport in 1959—I mean, I sang long before that, but starting then I was recognized as a folk singer, and not just as singer of folk songs. But that's what I did, sing songs whether they were written by me or not. I became infatuated with literal folk songs that were handed down, mostly ballads, or by songs written by my contemporaries, but at the same time, I had this other foundation in my life, which was the political one. When the civil rights movement came into flower it just fit what I did and what I believed—the music and the message all fit

together. That really continued on through all of those civil rights years and then as an activist against the war in Vietnam, and even later with the human rights issues I've addressed throughout my life.

"Ghandi said," she continues, "that his life was a series of experiments in truth and he spelled that with a small 't.' So what I do is try to be true to myself. I'm not pretending that I can make a huge difference at the moment, politically. In fact, to my horror, when I pretty much decided I was going to concentrate on the music and I stopped my direct human rights efforts, the world continued on in spite of me!"

Today, where everything seems so incidental due to global mass communications, perhaps there is no longer a solid platform that one can step onto to help focus their creative forces. Attention spans seem to be much shorter. Our expectations have to change, and maybe our tactics. In Baez's case, I don't think she gravitated toward this group of younger singer/songwriters by accident. I think fate had some role in it; perhaps the woman who did so much and who still "lives by some principles" is meant to nurture and guide things along now.

pride, when she talks about these new artists. Songwriters she feels who are "still in the process of discovery." But as brilliant as they all seem, do they have the same motivations for writing and performing as Baez and her cohorts, such as Bob Dylan, did? "Well," she answers, "I think that many of the issues that we were dealing with, say 25, 35 years ago, are so overwhelming now. They are moving creatively forward, but without a cohesive movement, which is what we had and they don't. Sure, there's a lot of activity, a lot of social actions, a lot of social awareness, but there's no glue, so one has the impression that 'there's nothing going on.' I don't know what creates that glue, but these new songwriters do touch the earth one way or another. Much of what they address in their lyrics concerns inner turmoil, one-on-one issues, and the desire to find oneself's place in the world."

For Baez, it all really began for her when, then just 18, she first performed at the Newport Folk Festival and she, once again, has come full circle this summer by returning to perform there (this year's festival also saw the return of James Taylor and Janis Ian to the stage). It was originally conceived by the promoters as a chance to build the weekend into a tribute of sorts to Baez and her impressive career. "I was flattered," she said, "but I thought that maybe they could save the tribute until after I was dead." So instead, she took the Saturday and made it a celebration of her recent discovery of many young songwriters. Among them were Sinead Lohan and Dar Williams. And Williams commented onstage that day "that Joan Baez kicks our butts from the redwood forests to the gulfstream waters."

What was it like then, as compared to now? Baez softly says, "I knew I was the darling of the festival in 1959, but I had no idea it would lead me to being on the cover of *Time* magazine a few months later. Back then, it was purer and more about tradition and what was passed down. But now it's different. I remember afterward being in kind of an identity crisis. I thought about what we used to do afterward...we all sat around and played and sang. And I thought, 'I don't feel like doing that anymore' and neither did anybody else my age. And the young songwriters are now all marketeers. You know, they're off doing interviews and selling CDs and T-shirts. As soon as I could accept that, it became something new and something wonderful to me."

So one gets the feeling that the mistress is OK with the folk scene's place today. After all, she jokes, "I never heard of a right-wing folk song. So I think it must be part of the role of folk music to be countercultural. Now, that may be assuming too much right now, 'cause you have to have a culture to, counter to and I'm not quite sure what our culture consists of right now."

I mentioned earlier, Baez was ready to embark on a 27-city tour throughout Europe (she's taken Richard Shindell and Betty Elders with her to share the stage) and the



set will consist of mostly new material culled from *Gone From Danger*. Asked if she thinks there will be a segment of the audience who will be disappointed if she doesn't cover all the old favorites, she answers, "I will do less than I used to do, because I'm more interested artistically in doing the newer material. The big test, and you know this perfectly well, is whether it can develop so that people like the new music enough to be with it, to look forward to it and to go back to a show and hear it again. It depends on how you present it. If it's presented in a way that somehow tries to give the feeling that they're going to relive the 60s, they'll be disappointed—you can't go back. But if you do it like they're doing in France for this tour—they've put across the poster 'nouveau repertoire'—it gives me a certain freedom."

Joan Baez is very much a now voyager. And the music, which even in the light of all she's fought for and all she'd represented over the years, is truly the central ingredient, the bottom note of the sweet fragrance of a life well lived. Even though our perception seems to say she drifted away from this calling at times, she really has been musically active all along.

"Well, you know, it wasn't ever a question of being active," she says, "I've always been musically active. It was really a question of organizing the activity."

Because I had been singing, but I had been completely disorganized in the business for quite awhile. And if you're not organized, you're invisible. I guess it was about eight years ago when I realized this and it was either get it together musically or, you know, sing in the shower. So it's been a long road, and it's been a very interesting battle. I mean, I've battled all my life for different causes, but this is the first time I've ever really battled for my own career and it's been very rewarding. And probably the most rewarding thing has been my coming out of my own isolation and working with other people—that's how *Ring Them Bells* came about and how this new album came about."

And there are other areas of expression that Baez has revived in her life, too "I've recently started painting," she shares. "I also have about three books worth of poetry I'd like to organize and publish. You see, I was on the move for over 30 years and there are times now for me when it's just a stunning experience to sit and look out the window at the trees. It completely rejuvenates me, and my spirit and my heart are renewed."

After Joan Baez returns from Europe, she'll begin touring the States. If you'd like to find out when she'll be playing near you, you can log onto her Web site at [www.baez.woz.org](http://www.baez.woz.org).

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WRH

# El Corazón De Steve

By Matthew Lawton

"It's the heart that matters."

That's Steve Earle for ya. Direct, to the point, and speakin' the truth.

On *El Corazón*, his latest album, Steve Earle proves that, even after all he's been through, he's still full of heart. Earle sings about how, as the richest country in the world, we've lost our way ("Christmas In Washington"), racism ("Taneytown"), why

we end up on the wrong side of the tracks ("The Other Side Of Town") and the loneliness that the loss of a friend can bring ("Ft. Worth Blues").

Since his 1986 debut release *Guitar Town*, Steve Earle has been a musical outlaw riding the trails as a renegade rocker, a good ol' country boy, a pirated poet and a forever outsider that doesn't give a rat's ass what anyone thinks of him. He's always remained true to himself and passionate about his music. And with *El Corazón*, his ninth release, he ain't about to stop now. *El Corazón* is full of foot-stompin' cowpunk, acoustic folk, slammin' bluegrass and of course, twang & roll...in other words, it's pure Steve Earle.

I recently spoke with Earle about his favorite radio stations, his E-Squared record label, his soon-to-be released book of short stories, his time in the pen, songwriting and, of course, the blood that flows throughout *El Corazón*.

I'm proud of every record I ever made. I feel pretty lucky that respect... but I think the records I'm making now are the best records I've ever made.



Like your records in the past, you have a lot of special guests on *E Corazón*: The Fairfield Four, The Supersuckers, your son Justin, The Del McCoury Band and, of course, the great Emmylou Harris. What was it like in the studio when you were recording "Taneytown"?

Did you turn your head and realize, "Shit, that's Emmylou Harris singing with me?"

"Well, we've been friends for years and she's always been very supportive of me. She's on a couple of tracks on *Train A Comin'* and it's always great to work with her, it's always easy and it doesn't take very long. You know, a lot of people call Emmy to come and do harmonies on records and one of the reasons is you can put her voice anywhere in the track and it sort of maintains its own place."

It seems like it'd be real easy working with you 'cause your songs are so great. Another group who's been on a few of your albums is The Fairfield Four. You worked with them on "Valentine's Day" from *I Feel Alright* and on this album's first single, "Telephone Road." Were both those tunes recorded at the same session?

"You know, we also recorded a third time. There's another version of 'Ellis Unit One' that's not on the *Dead Man Walking* album; they're great to work with. We did three totally different sessions, there's about a year between each of them.

"It was real easy this time, it was the simplest part and, you know, they're always fun to work with and it's kind of cool, 'cause the record's doing real well on the radio. So we got The Fairfield Four all over Triple-A Radio right now which is kind of cool."

They deserve it. It must have been fun cutting "Here I Am" with your son Justin on guitar.

"Yeah. That was a blast. That's Ross Rice on drums and Brad Jones who's a producer and great bass player, me on guitar and my son, Justin on guitar."

Is that the first time you've played with your son on an album?

"Yeah. It was fun; I'm a sucker for a 15 year-old boy with an electric guitar."

cont.

It's a rocking track, too.

Yeah, it turned out great."

Talk about rockin', "N.Y.C." with The Supersuckers kicks ass. How did that one come about?

"That was a weird one. That's the only track I didn't do in my studio. We recorded the basic tracks with The Supersuckers in Seattle, and then brought the track back and I re-sang it, and then me and Ray [Kennedy] fucked with it and so..."

"Yeah, in the chorus, your voice is tweaked. What are you singing through?

"It's just some really, really radical equalization. It's a unit from an old console and it's great for electric guitar and sucking up voices, 'cause it's just really radical, there's nothing subtle about it."

"What about the "subtle" ending part of the song where it's cut and chopped up?

"Yeah, yeah. What I did was I just blew the whole track over to the sampler and I did a hard tape edit. Then I turned the cymbal around backwards and mixed that up right until the part where I cut the tape, and then I triggered the sampler and the rest of the track you hear is on the sampler."

Samplers, backwards cymbals, The Supersuckers.

Who thought up this stuff?

"I'm not that well yet (laughs). No, really, it's something that's done a lot, 'bumping the sampler.' But I was trying to get it into this rock track and we thought about other ways to do it, but it didn't take us very long to figure out what would be the best way. We worked at getting the bump to where it sounded right, you know, editing it to the right place. That took a couple of hours, we probably worked three hours on that total."

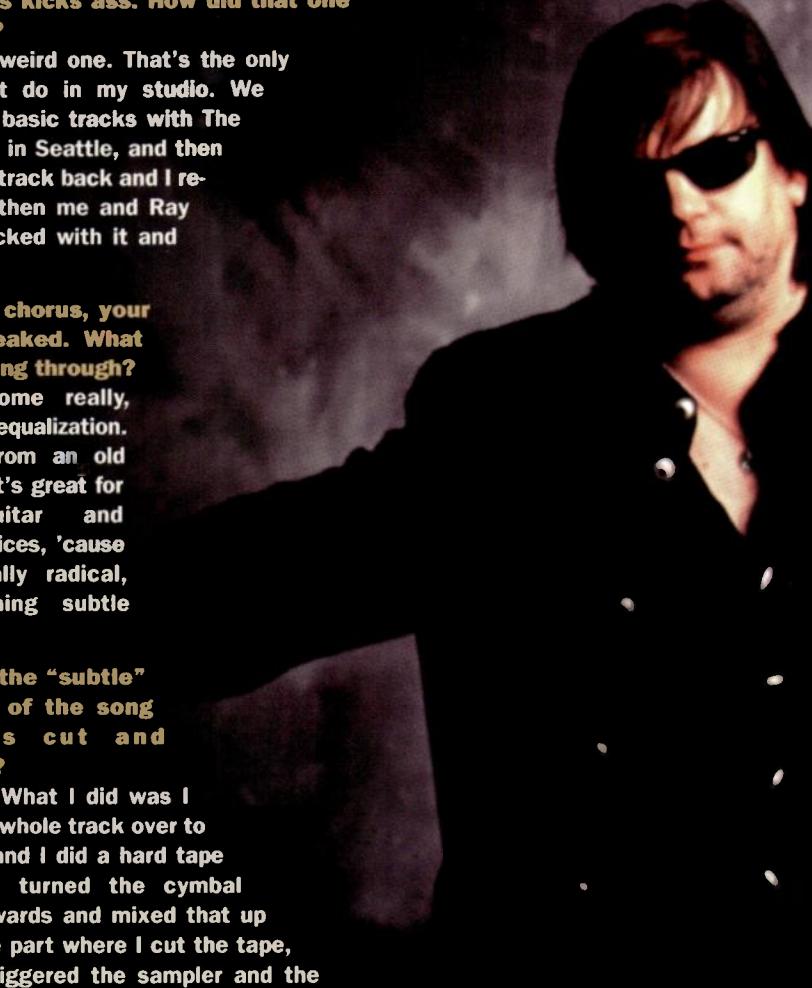
OK. Speaking of studio tricks, on "The Other Side Of Town" you nail that vintage sound of an old vinyl 78rpm record. I've heard a lot of CDs lately with the snap and crackle sounds of a record, but on your album, you've made the whole song sound like an authentic 78, not just the noise of a regular 33 1/3 LP. How did you come up with that?

"You know what it is? It's not so much the snaps and pops, it's the low-end motor sound of the turntable, that's what you really miss. And the deal is, the song is so archaic. When I wrote it, I was really seriously channeling Hank. I mean, I was trying to make it sound like a Hank Williams record, you know, a late 40s, early 50s, hillbilly record and it didn't sound right in stereo. So at the very beginning of the track my voice comes out of the left speaker when I count and the guitar comes out of the right speaker and then from that point on, it's mono. It's sort of like the beginning of the *Wizard Of Oz* backwards.

"I think a lot of people are just trying to get the surface noise on there and so when they mix that's what they get, but with us, the rumble's there and we made sure you could hear it."

Love it, it's great. How was it working with The Del McCoury Band on "I Still Carry You Around"?

"They've been the best band in bluegrass for a long time now. We basically set up with one microphone between me and The McCoury



"I've got a soft spot for KFFT in Houston, because it was the first radio station I ever sang on. 'XRT is pretty much single-handedly the reason that Chicago is my single best market in the United States. They've been there and they've stuck to what they've done and now there's a whole format based on it, so that's pretty cool."

band. They just set up like they always set up and Ronnie [McCoury] and Del sang on the same mike and I was facing them. It was all done live. We probably cut it six or seven times. I think we took the second take. We just did it the old-fashioned way."

The entire album is really great. It's got some bluegrass, rock, folk, vintage country—it goes all over the place. From the opening track, "Christmas In Washington," to the closer, "Ft. Worth Blues," it's just a real fulfilling album. Now, that song, "Ft. Worth Blues" was written as a tribute, of sorts, to Townes Van Zandt, right?

"Yeah. I'm really proud of that one. Emmy's already doing the song in her show. And that's just the ultimate seal of approval as far as I'm concerned. She's a real connoisseur of songs."

"I knew Townes since I was 17 years old. I named my oldest son after him and Justin's middle name is Townes. I still don't know exactly how my life goes without Townes being in it."

# William Topley

## Stabroek Woman

**Sta•broek** (Star•brock) *n.* **1.** Native gold trading market located in a village originally occupied by the British known as Georgetown. Located at the southernmost point in the Caribbean.

### Sta•broek Wo•man

(Star•brock Woom•an)

*n.* **1.** New hit single from **William Topley** on Mercury Records.



**totallyadult**  
Most Added  
Two Weeks In A Row  
93 - 141 PPWs

### Instant Reaction

KINK WBOS WXRV WVOD WRLT KGSR WRNX KRSW KBZD  
WMVY KTAO KHUM WKZE KFAN WZEW KFMU KLRQ WEBX

**Wo•man** (woom•an) *n.* **1.** adult human female; the quality of being a woman. **2.** a sweetheart or a mistress.

*William Topley is one of the most requested & most played artists on KBCO – we can't wait for the new single "Stabroek Woman".*

**Scott Arbough**  
**MD-KBCO**

*"Stabroek Woman" is the breakthrough song on this album. Topley is one of the most distinctive and powerful vocalists of the 90s.*

**Dennis Constantine**  
**PD-KINK**

**And the story I heard was that right after he died, you had to go do a European tour and you kept bumping into places where Townes actually was just a few months before.**

"Yeah, that's literally what it was. I ended up in Galway [Ireland] and spent all of March and most of April there writing songs for this record. That's one of the first things I wrote."

**Do you write your songs in any specific way? Like, do you have an ongoing notebook of lyrics without music, or vice versa?**

"No, there's no rule to that. Sometimes, they're totally based on a guitar lick and the lyrics come later, and sometimes I start out with a title...it really varies. I don't store stuff up, I don't really work like that. I don't have a book of lyrics sitting around my house that haven't become songs yet. The music and the lyrics are born simultaneously with me. The only thing I don't do is...I don't cut tracks and then write lyrics for them later. I mean, I've done that as a producer, but I usually have songs that are pretty much finished when I go into the studio."

**“If things had kept going the way they were going I would have died, but I got arrested and, while I was in jail, I went to treatment, and in treatment at some point I decided I wanted to live.”**

**The reason I bring it up is because I think you're working on a book of short stories, right?**

"Yeah. I'm gonna publish a collection of them later this year sometime. All sorts of different voices and all sorts of different things going on in them. It's a different artistic outlet for me."

**The cover art of *El Corazón* is similar to your own tattoo, that of a heart being pierced by an arrow. This artwork is by the same artist who did the cover of your last album, *I Feel Alright*. What led you to this artist?**

"His name's Tony Fitzpatrick and he's a friend of mine. He's like a William Blake for the

90s—he's a painter, an engraver, a poet and he's one of my best friends. He's a well-known artist and pretty hot right now; he's actually starting to sell some stuff. We've been friends for about 10 years and I'll probably be doing a lot of stuff with him in the future, too."

**Do you look back on any of your albums and have any favorites?**

"I don't have any records I'm ashamed of; I'm proud of every record I've ever made. I feel pretty lucky in that respect. You know, I really don't have any records I'd do any differently, but I think the records I'm making now are the best records I've ever made."

**What do you think of Chrissie Hynde's version of "Goodbye" from the *G.I. Jane* soundtrack?**

"I like Emmy's version better, but I think Chrissie's is really cool. I'm a big fan, you know, I'm flattered."

**I hear Chrissie's version on the radio a lot and Emmy's is cool, but for me, your own version of it is the one.**

"I'm pretty proud of mine, too. I played on Emmy's, as well, so I was there and involved in it."

**It's a beautiful song. What albums have you been listening to these days?**

"God, what am I listening to? I don't get a chance to listen to much..."

**Have you heard Bob Dylan's new one, *Time Out Of Mind*?**

"Yeah, I have, and I'm still living with it. I haven't figured that one out yet."

**I love it.**

"I think I do too, but I'm not sure yet. I've been listening to Varnaline; you know that band?"

**Yeah, "Meet Me On The Ledge."**

"I think Anders [Parker] is really great, I think everybody needs to watch out for him. I think he's gonna be a really great songwriter. I'm a big Son Volt fan and I listen to a lot of old stuff, too. Mostly Billie Holiday and I always listen to a lot of Chet Baker."

**Being that you're on the road a lot, do you have any favorite radio stations out there?**

"Let's see. I've got a soft spot for KPFT in Houston, because it was the first radio station I ever sang on—I lived in Houston when I first left San Antonio. 'XRT in Chicago was playing my stuff before anybody else was and this whole radio format's sort of based on that station. 'XRT is pretty much single-handedly the reason that Chicago is my single best market in the United States. They've been there and they've stuck to what they've done and now there's a whole format based on it, so that's pretty cool. And, let's see, I'm a big fan of Public Radio in general."

**Did you used to listen to the radio as a kid?**

"Yeah, I did! The radio was, like, where I heard everything. I mean, I listened to KTSA [in a radio voice] 'which is 55 on your AM dial in San Antonio' and the big disc jockey's name was Ricky Ware, who later on became a country disc jockey and a notorious redneck. But that's where I heard The Beatles and The Kinks and in those days, on pop radio in Texas, you also heard Buck Owens. You know, the first time I heard Buck Owens was on a pop station, not a country station. 'Tiger By The Tail' was a big pop hit. Radio these days has become real compartmented, and it's a drag."

**Why don't you tell us a little about your record label, E-Squared.**

"It's sort of a weird thing, actually. There's two sides to E-Squared: there's E-Squared/Warner, which I'm on and which the V-Roys, beginning with their next album, are on, and that's all distributed through Warner Bros. Then there's E-Squared proper, which is distributed through ADA, and it's sort of like Triple A [base] ball—we're not a major player yet."

**And the Es in E-Squared are you, Steve Earle and...**

"Jack Emerson, who's an old friend of mine. You see, we didn't really intend to start a label, we intended to make *I Feel Alright*. I wanted a place to make it where I wouldn't have a major label breathing down my neck. At that point in my life, it was a recovery decision, it wasn't a business decision. So we made *I Feel Alright* essentially on Jack's credit card and then major labels started snooping around before we were even finished with it. So we sort of formed E-Squared originally to protect ourselves and it's evolved into a record label."

**Speaking of your recovery, how are you feeling?**

"I'm doing pretty good, I stay clean. I don't know why I got clean, 'cause I didn't intend to, I just got arrested. So I guess I'm supposed to be here. If things had kept going the way they were going I would have died, but I got arrested and, while I was in jail, I went to treatment, and in treatment at some point I decided I wanted to live. I stay clean the same way everybody else I know that's ever stayed clean does—and that's basically 12-step programs—and I really can't go into anymore detail than that 'cause traditions sort of dictate that I don't."

**What's your home life like? What other things do you do besides music?**

"I don't do much besides music. I fish and, you know, sit on my ass and watch football games on TV like everybody else does. I'm real bad about getting into just sort of sitting around the house when I'm not doing anything 'cause I don't get a chance to do it very often. I've got two sons and one of them lives with me. So it's me and him and my girlfriend and my parents all under one roof. It's a pretty lively household. I like it." 



# MEXICO 70

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**totallyadult**

**Early Believers**

**WBOS KTAO WCBR KBHR WIVI KBAC**  
**WXLE KFAN WEBX KRTM WEBK**

getting to know

# TARA A MacLean



Her music has that hauntingly beautiful quality to it: vulnerable but strong, like someone who has been scathed by life's struggles and chosen to survive. Rather than turning bitter and hostile, Tara MacLean has used those experiences to power her along, writing songs which showcase the themes of child abuse, loss, self-affirmation and hope—all areas in which she has been challenged. With a gift for writing lyrics and music that are both meaningful and evocative, MacLean hopes to reach an audience of listeners who can benefit from her lessons in life. At the young age of 23, she's already rich in life experiences, as evidenced in her debut album, *Silence*, and upcoming EP, *If You See Me*, on Nettwerk Records.

by pat kramer



'When I was hurting, I would sit and play my guitar, and make it beautiful as I tried to understand things'

**b**orn on Prince Edward Island on the northeast coast of Canada, MacLean is the eldest of four children raised by a mother who sought a career as an actress and a musician father whose life on the road frequently kept him away from the family. Her father, Marty Reno, a talented and hard-working songwriter/guitarist, is best known for his recording work with Canadian recording star Gene McClellan, whose songs "Snowbird" and "Put Your Hand in the Hand" won him acclaim in the 70s.

With the influence of music around her as far back as she can remember, MacLean recalls how her father would sit on the edge of her bed when she was going to sleep, making up songs about what they had done that day. "We'd break into a song walking around the house; it was like living in a musical."

Despite the pleasant memories and fun they shared, MacLean couldn't help but notice the effect her dad's musical career had on the family. Though he was a talented country and gospel songwriter, Reno's career never quite paid the bills. Says MacLean of the strong negative impression she acquired of the life of a musician, "I always saw music as something that was nice; I really loved it, but I thought, 'I could never do it for a living; I want something stable, I want something different for my children.'"

She also remembers many nights left alone with her brother and sisters while Reno was away and her aspiring

actress mother, Sharlene MacLean, was rehearsing or performing in the Maritimes' local theater. "I remember thinking, 'Why can't they be lawyers or something? At least they'd come home every night and there would be food on the table.'"

The final straw came after Reno, a member of the Pentecostal Church, began taking the family with him to preach. Of that time, she says there are few fond memories. "It was a strange time; we were always staying in different people's houses." Though her mom tried to adapt to life in the church, which meant she had to give up acting, the marriage finally broke up when MacLean was about eight years old.

Over the next couple of years, her mother slipped into alcoholism. When their house burnt down and they lost all their possessions, MacLean, then 13, went to live with her father and his new wife in Nova Scotia. However, she and his new wife did not get along and she had another support system wrenched away when she learned that Reno was not her real father. So on her 14th birthday, MacLean was given a bus ticket and told to go back to Prince Edward Island, that she was no longer welcome in their home. At this time, MacLean began discovering music's ability to get her through her turmoil and pain, she started playing guitar and writing her own songs.

After living with her grandmother for a short time, MacLean became intrigued with the idea of meeting her birth-father, Dan Costain, who earned his living as a dancer, singer and actor. To her surprise, Costain welcomed his new role as father, inviting MacLean to



join he and his wife at their home in Vancouver, British Columbia. That road started out rocky as MacLean acted out her anger by doing a lot of destructive things, including stealing from Costain and his wife. However, this led to what she now looks at as perhaps her most memorable lesson in life. "My dad said to me, 'The whole point of life is to make something beautiful out of pain because life is very painful.' When I was hurting, I would sit and play my guitar, and make it beautiful as I tried to understand things."

Reflecting on that lesson, she adds, "Dan saved my life. He taught me stability and how to be fair and be strong. He told me, 'You have a choice. You can let everything that happened to you be your excuse for giving up and for being nothing, or you can use it and make it a fabulous thing. You have potential. Don't throw it away just because you're angry. Look above that.'" That's when, MacLean says, she made a decision to use her music and songs to teach others, to help others heal from whatever pain they might be suffering. That choice led to her seeing music as helpful, rather than hurtful. And while she had no plans to pursue music as a career, when it fell into her lap, she couldn't turn her back on it.

Years later, now at age 20, after having spent two weeks in jail for participating in an environmental protest rally, MacLean was riding home on the Vancouver Island ferry. To pass the time, she was singing a

new song she had written called "Let Her Feel The Rain" while a friend accompanied her on guitar. When the ferry docked, two women approached her, complimenting her on her song and asking if she had any others. The two turned out to be executives from Nettwerk Records, whose artist roster includes Sarah McLachlan, Barenaked Ladies, The Devlins, Mystery Machine and Ginger.

MacLean went on to record "Let Her Feel The Rain" for Nettwerk's benefit compilation, *Lit From Within*. Later on, a recording and publishing deal ensued in April 1995 and one year later, her debut album, *Silence*, was released. Recorded in San Francisco at Brilliant Studios with producer Norm Kerner (American Music Club, Sky Cries Mary), *Silence* prominently featured "Let Her Feel The Rain," along with many other original compositions.

"With  
*Silence*  
I feel that I  
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[in doing so]  
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in the  
pain."

Since its release, *Silence* has created a buzz with its single "Evidence," which got frequent radio exposure above the border as well as Canada's MuchMusic doing the same for the accompanying video. Because of this success, the label decided to release *Silence* in the US. Nettwerk Records National Promotion Director Marc Alghini reports 20,000 CDs have sold off the

her US tour alone, not bad for a brand-new artist in her first year. On the road for just over nine months, MacLean's performances have included opening slots for Ashley MacIsaac, Barenaked Ladies, Paula Cole, Ron Sexsmith and Tom Cochrane, as well as eight dates on the "Lilith Fair" tour.

"Lilith Fair," alone, has propelled her career, introducing her to legions of new fans and helping to establish her legitimacy with many contemporary, female artists with whom she shared the spotlight. Of that experience, MacLean humbly states, "It felt like I was part of a wonderful experience and I made some definite friendships."

"Lilith Fair" also spawned numerous instant comparisons to the event's founder, fellow Canadian and labelmate Sarah McLachlan. However, despite their common geography and acoustic ambiance, MacLean says, "Anyone who has really listened to my music and listened to hers would know that we're nothing alike. Sure, we're both acoustic songwriters, but we write about very different things and express them differently." She adds, "She's a really nice lady; I have a great deal of respect for her, but we don't go about the world in the same fashion."

The artists who have influenced her include Bob Dylan and Bonnie Raitt, who MacLean attributes to helping her through many years of hard times. She gushes when recounting how she almost met Raitt, after opening for Ron Sexsmith at Los Angeles' Troubadour. "I was speechless; I didn't even try to talk to her. I just walked by," she says with relief, highlighting the discomfort she still feels about her newfound celebrity.

In marked contrast, she has no problem performing to the live audiences who are now flocking to her shows. On that, MacLean notes, "The last year has been quite surprising—the reaction we've gotten to the live shows. When I made the record, I hadn't really sung live a lot. I had done a few shows with Marty [Reno] when I was young, but nothing much beyond that." In order to keep her shows fresh, MacLean tries to learn a new story or a new way of delivering a song for every show. Recognizing her versatility, Nettwerk decided to put out the new EP, *If You See Me*, giving a few of her previously released songs a new lease on life.

The EP features two remixed or re-recorded songs from *Silence*. "That's Me," is a newly recorded

version of the song with fresh vocals, guitar tracks and drums, while "Evidence" is a remixed version. There's also a heartrending live performance of "Evidence" from "Lilith Fair" and a live version of "If Only," from her appearance on WBCN/Boston. Capping off the remixed and live songs is the new "Call To Nothing," which MacLean and guitarist/boyfriend Bill Bell recorded at a friend's home studio.

With the release of her new five-song EP, MacLean will soon be embarking on a national club tour. She'll perform as a duo with Bell, keeping it simple and acoustic. Of the upcoming tour she states, "People like us to open for them because we're very low maintenance: we can hop on the bus with them, we don't take up a lot of space, we only need one hotel room and we're quite jolly most of the time."

Since choosing a career in music two years ago, MacLean says her music has changed from what it once was. "I'm really happy. I'm in a marvelous relationship, it's very stable. And I feel that I've healed a lot inside."

"With *Silence*," she says, "I feel that I really went there to dig myself out of this horrible dark place and [in doing so] found the beauty in the pain. Now, I find my writing is more uplifting."

Similarly, her comfort level with the process has increased and she's started taking risks. "When I went in to make my first record," she remembers, "I didn't really trust my producer. I would have been happy if it was just me and my guitar. I always thought that I wanted to be rootsy, but I'm finding that samples and drum loops are amazing to write to, too."

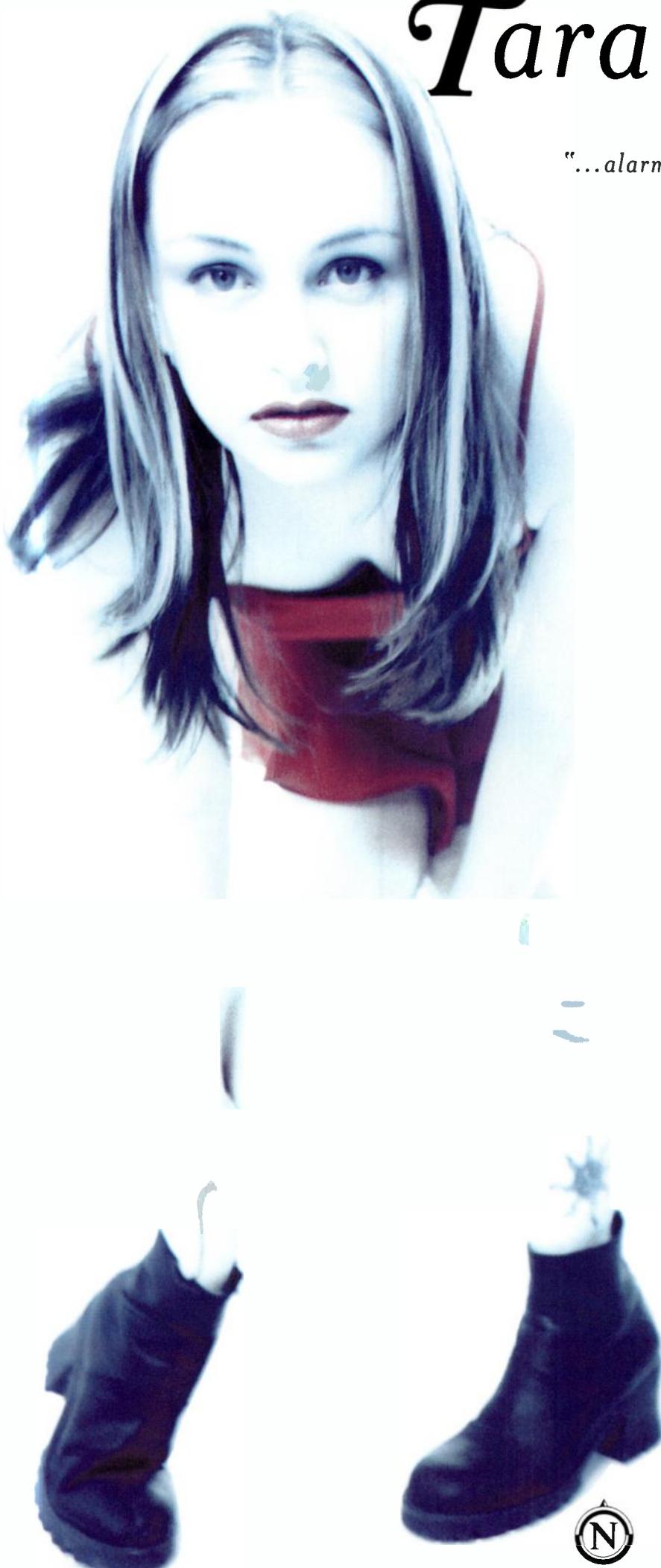
After all of life's trials and tribulations, Tara MacLean is finally discovering the joy that life has to offer, which seems all the more rewarding after waiting years for things to turn around. When she writes about her experiences now, she does so in a way that would make her preacher step-father proud. Clearly, things are looking good for this artist whose heart is a significant part of her music. ☺

Pat Kramer is a Los Angeles freelancer writer who contributes to many newspapers and magazines. This piece on Tara MacLean is her first for *totallyadult*

Look for MacLean's new tour to begin November 5 at the Musicland Convention in New York. In addition to headlining shows in the East, she'll be sharing the bill with Dar Williams in the Midwest. From December 5-19, MacLean heads for the West Coast for more club dates.

# Tara MacLean

*"...alarmingly beautiful voice & intimate pop sensibility"*  
*Denver Post*



## Tara's new single ***Evidence***

remixed by Chris Lord-Alge  
on your desk now.

### **Early believers**

WBCN- Boston  
WXRV- Boston  
CIDR- Detroit  
World Cafe

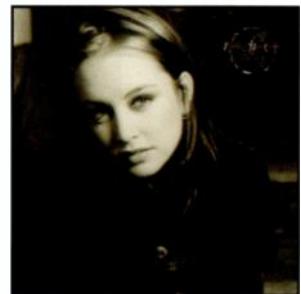
### **Sales approaching 20,000**

NYC- 1,000 units  
Detroit- over 1,500 units  
Boston- 1,000 units  
Chicago- 500 units  
Atlanta- 500 units

Tara has recently toured on  
Lilith Fair and with  
the Barenaked Ladies, Ron Sexsmith  
and Paula Cole



***Evidence***  
The new single



***Silence***  
Her debut album



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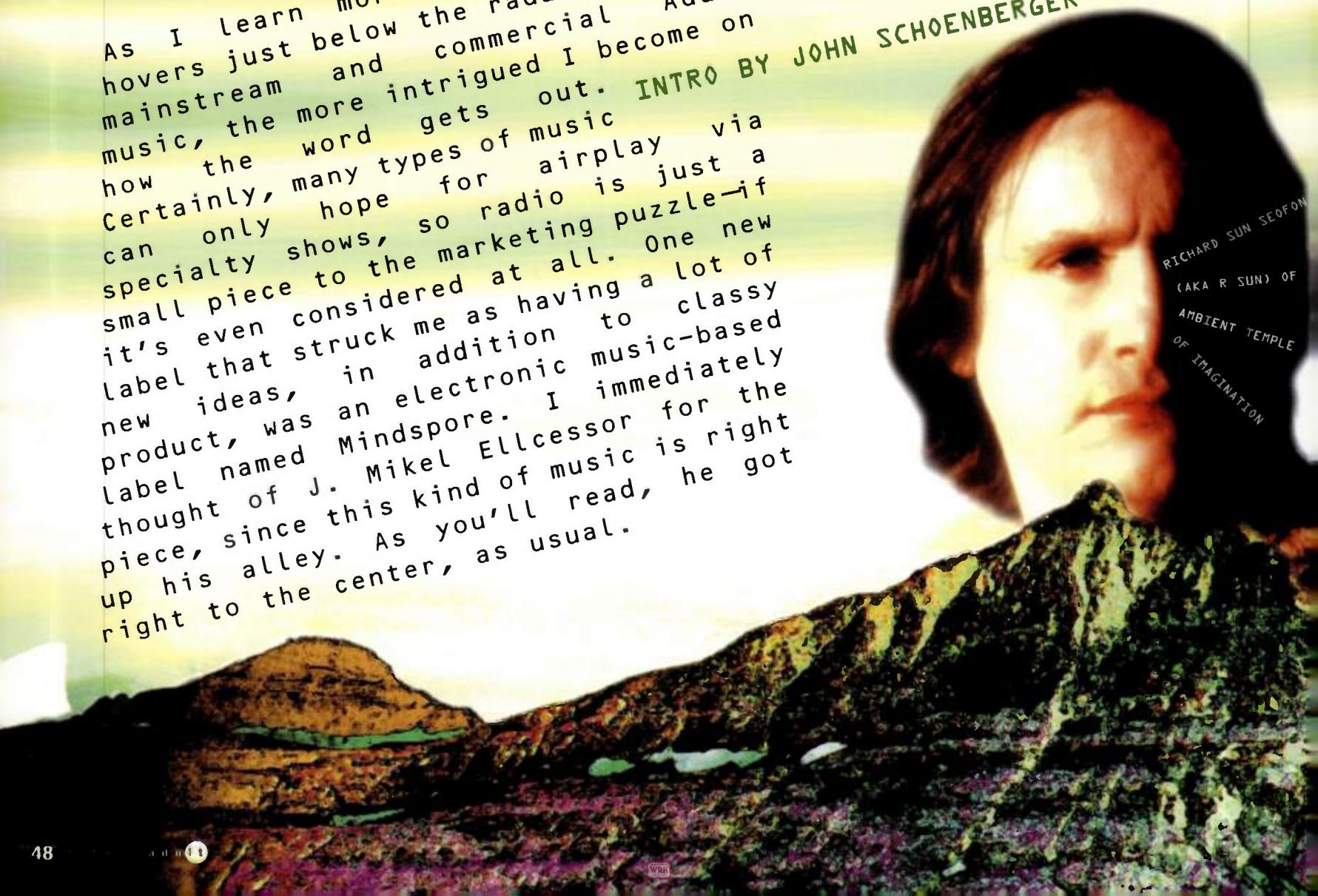
# MINDSPORE

## Imaginary Sounds Digital

As I learn more about music that hovers just below the radar screen of mainstream and commercial music, the more intrigued I become on how the word gets out. Certainly, many types of music can only hope for airplay via specialty shows, so radio is just a small piece to the marketing puzzle—if it's even considered at all. One new label that struck me as having a lot of new ideas, in addition to classy product, was an electronic music-based label named Mindsport. I immediately thought of J. Mikel Elcasser for the piece, since this kind of music is right up his alley. As you'll read, he got right to the center, as usual.

INTRO BY JOHN SCHOENBERGER

RICHARD SUN SEOON  
(AKA R SUN) OF  
AMBIENT TEMPLE  
OF IMAGINATION



and

## L a n d s c a p e s

**T**he buzz of excitement surrounding the latest manifestations of electronic music has transmogrified into a swarm of hype. The failed predictions of the music intelligentsia has intensified. The clattering of the music intelligentsia has intensified. The disappointment at the lack of breakout success has turned things ugly. The adapted, rock-tinged thrum of The Chemical Brothers and Prodigy has set the boundaries of the analysis. And it seems the only way to make some noise is by making more noise—a direction that may fail to produce commercial results. The critics smell blood and they eat their own.

Fortunately, ambient and quiet electronic music has never been lumped in with the latest hype. At this other end we have Seth Redmore's Mindspore Records, which is a quiet company that specializes in music of unassuming intensity. Three releases into its existence—the self-titled *Cavestar*, *Planetary House Nation* by the trance ensemble Ambient Temple Of Imagination and a various artists package entitled *Distributed Shared Memory*—with a fourth on the way, Mindspore is an enterprise that mirrors Redmore's primary livelihood in the world of high technology. The existing paradigms in the technology economy aren't very similar to the way things get done in the music industry. Unlike the music world, when you make high-tech gadgets, the small, unconventional and wildly innovative are often rewarded.

Redmore is a trained chemist and fills his day as a product manager working with a Silicon Valley start-up that produces hardware for NT-based, high-speed data transmission and networking. He is the sole

BY J. MIKEL ELLCESSOR

owner of Mindspore Records and has a few very distinct ideas about what he wants to have happen with his business: he wants to sell electronic music, primarily ambient music, over the Internet; he wants to develop his label's identity above any of the artists it releases; and he is committed to doing all of this "without treating our artists like dirt."

Each Mindspore release is a snapshot view into the worlds of the fiercely independent artists that pore over oblique software and often finicky machines to create fastidiously assembled compositions. Redmore licenses individual tracks or a package of material he can mold into a full release, but only for fairly limited time periods. The result is a small catalogue of releases that have been hand-fashioned in equal partnership by Redmore and the artists.

Redmore explains his willingness to partner with the artists when he says, "There's no reason for me to do this if they're not going to be happy. I can't keep everybody happy all the time, but I can do my best. If I keep them happy, then they make good references for me with other artists. Soon, the community knows about Mindspore."

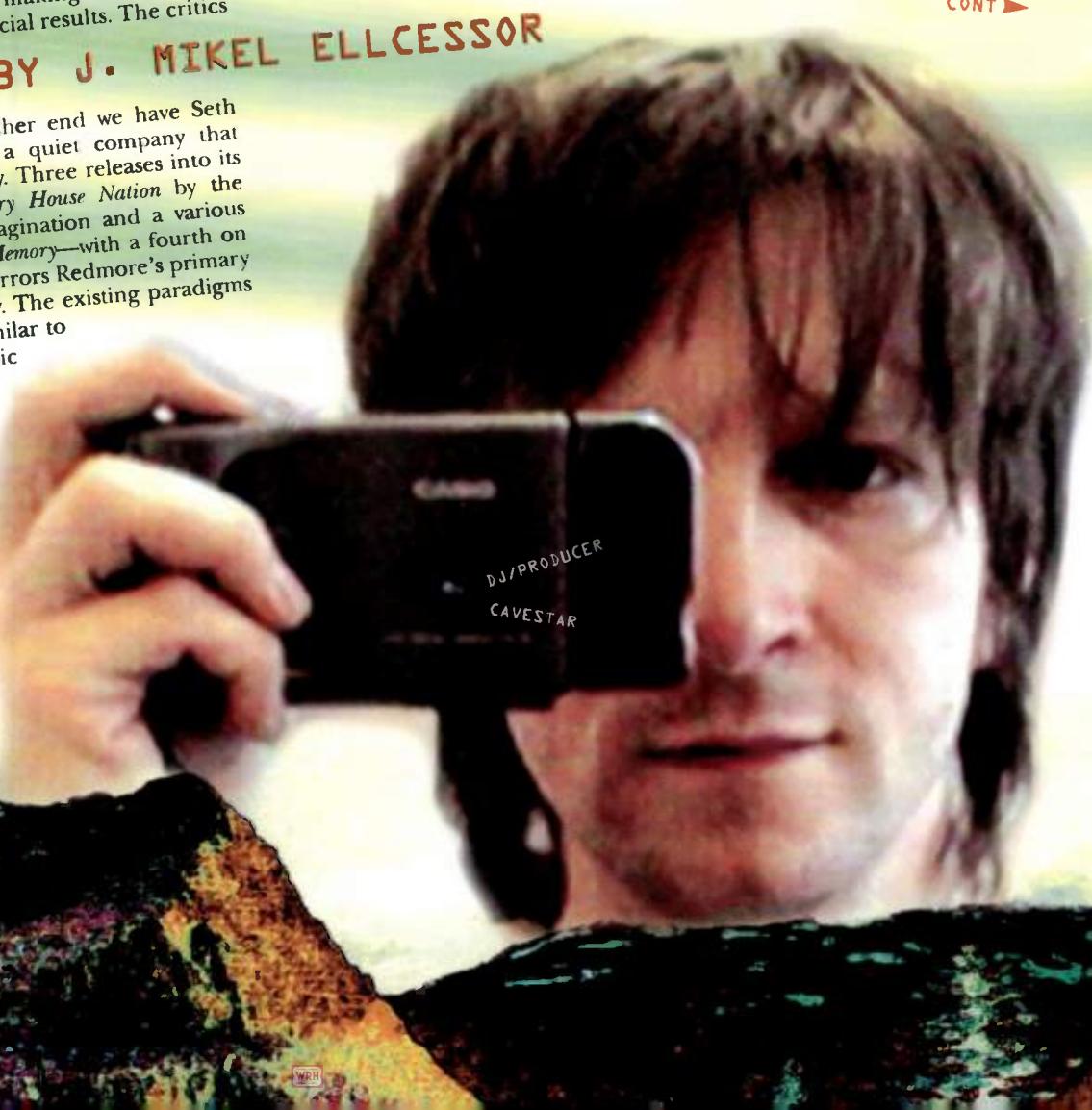
Redmore goes way out on a limb when he asserts that his label's success will be based, primarily, on two actions: "One, get good artists, two, treat them well." Statements like this make Redmore a target for cynicism like wearing a bullseye in Beirut. Redmore goes the extra step by putting his artist-first stance in all of his printed materials and splashes it across the opening pages of Mindspore's Web site.

Redmore's vision ties Mindspore's expansion to his care with his artist relations. He manages much of his artist relations business in public. The majority of the label's A&R solicitation takes place through Internet newsgroups, notoriously volatile communities where sacred cows are often the soup du jour. But

Redmore is growing Mindspore up from the inside of the electronic community rather than as a venture that thrusts itself into the fans' midst. In the small, tight community of electronic music enthusiasts, the separation between the fan, artist and label is almost non-existent.

"I choose artists that have both good name recognition and good contacts inside the industry," he recounts. This decision to let the artist's word-of-mouth be the cache is not the extent of Redmore's marketing plan for his small label. The sophistication of his analysis is evident when

CONT ►



he points out that "once you pass a certain level of quality of the music, it's mostly about marketing."

While still utilizing conventional sales and marketing techniques, Redmore is directing his energy toward preparing the company for single track, direct-to-the-consumer Internet sales. He knows he's still ahead of the market. "Only about 12% of the people who buy music are influenced by what they see over the Internet. But still, that's 12%. I want to take Mindspore in that direction."

The next steps in this direction will be taken when the average consumer embraces the ready availability to greater bandwidth and utilizes the improved compression standards: seeing the widening presence of ISDN and cable modems, the growing acceptance of MPEG 3, a nearly loss-less, CD-quality compression standard and CD-Rs now dropping below \$400, Redmore relates that "I don't think it's a matter of the technology now, I think it's a matter of people being aware of it. I really believe that most people would tolerate a five- to eight-minute download for a track they just bought."

Redmore is smart in the way he has taken a very specialized music idiom, ambient and electronic, and is presenting it with a marketing plan that is based more in super-serving the fan's total lifestyle model than cashing in on a passing popular interest. Sure, Redmore is a fan of electronic music, but he's not prepared to put his personal interest before his business interest.

The key to developing the label, he says, is keeping the debt load he incurs by releasing titles that still realize, at best, modest sales in check until more inexpensive, specialized distribution in channels mature.

"I'm not really in this to make a killing," he admits. "I'll just make money, then there are plenty of opportunities within my chosen profession of high-tech. I think if you go to a model where you're selling track-by-track, small transactions, like, a buck-a-track, and you start getting artists who are pretty

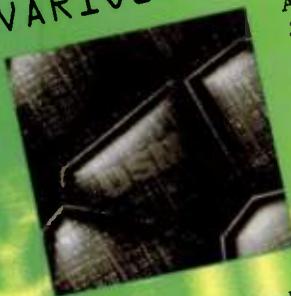
"THERE'S NO REASON FOR ME TO DO THIS IF [THE ARTISTS] ARE NOT GOING TO BE HAPPY. I CAN'T KEEP EVERYBODY HAPPY ALL THE TIME, BUT I CAN DO MY BEST. IF I KEEP THEM HAPPY, THEN THEY MAKE GOOD REFERENCES FOR ME WITH OTHER ARTISTS. SOON, THE COMMUNITY KNOWS ABOUT MINDSPORE."

well known to do that, and this is the only place where you can get those tracks, then you can start building up sales with very low overhead."

Even with this balanced view of the label's economic potential, Seth Redmore is almost effusive when he finally admits that it's really his appreciation of the music that keeps the label alive. "We have an open demo policy so I get a lot of tapes. To be very honest, only about 5% are any good, but when you pop in that tape and you realize that you are one of a handful of people that have ever even heard this it is pretty exciting. I'm a fan, bottom line." (a)



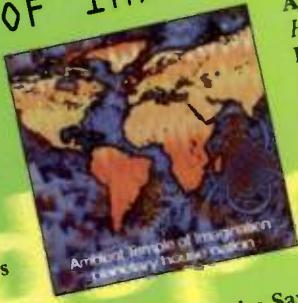
## VARIOUS ARTISTS



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 Thaemlitz, Thomas Lawrence, The Mobeus and Polly Moller.

## AMBIENT TEMPLE OF IMAGINATION



ALBUM: Planetary House Nation  
LABEL: Mindspore (0003)

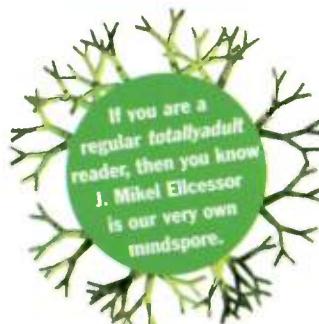
This is a live recording of America's premier trance ensemble caught at this past year's "The Gathering Winter Solstice Five Year Anniversary Celebration" in the San Francisco Bay area. The recording beautifully captured the band's strength for playing abstract, spontaneous electronic music.

## CAVESTAR



ALBUM: Cavestar  
LABEL: Mindspore (0002)

This is a collection of deep bass/drum and 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.



"ONLY ABOUT 12% OF THE PEOPLE WHO BUY MUSIC ARE INFLUENCED BY WHAT THEY SEE OVER THE INTERNET. BUT STILL, THAT'S 12%. I WANT TO TAKE MINDSPORE IN THAT DIRECTION."

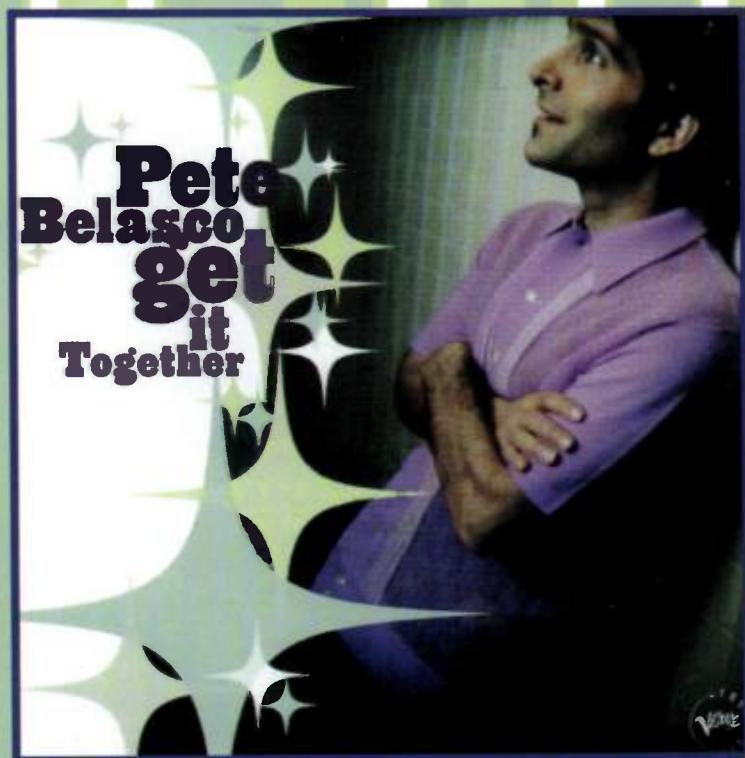
# SOMETHING NEW & DIFFERENT FROM VERVE FORECAST

Adult Rock listeners in New York, Los Angeles, Philadelphia, Pittsburgh, Austin, Cincinnati, Santa Fe and many other towns are hearing something new and different.

They're hearing a song called...

**“All I Want”**  
by a new artist named,

# Pete Belasco



They like it. They call the stations and say so. Just ask them...

**Jody Denberg, KGSR Austin**

“Sure this lounge revival thing is big but the music is certainly not limited to Squirrel Nut Zippers and their ilk. The music of **Pete Belasco** is cool, hot and smooth. We love it!”

**Bruce Warren, WXPN Philadelphia**

“‘All I Want’ is all you need!”

**Rita Houston, WFUV New York**  
“This ain’t retro, this is NOW! I’d call **Pete Belasco**’s music ‘jazz power-pop.’”

**Ira Gordon, KBAC Santa Fe**

“I’ve been screaming LONG and LOUD about **Pete Belasco** since the first time his debut hit my CD player. If you haven’t heard it, your life is sad and empty.”

## ALREADY ON

**KGSR**

**WXPN**

**KBAC**

**WFUV**

**KPCC**

**WDET**

**KUWR**

**WYEP**

**WKZE**

**KTAO**

**WNCW**

**KRCL**

**WFPK**

**KSUT**

**WMKY**

**WMWV**

Contact: Bud Harner 310.996.7905  
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Inspiration is a funny thing.

Some guitarists, like Jimi Hendrix, claim their music comes to them in waves, as if they're being struck by a lightning bolt right out of thin air. Others, like Buddy Guy, Carlos Santana and Robben Ford, play from the heart and not the head. It's instinctual and not something tangible or easily reasoned out. A true musician really has no method for what he plays—merely a passion to share and an ability to communicate clearly through his art.

Not since the late Steve Ray Vaughan has anyone burned up blues-inflected rock like Kenny Wayne Shepherd. The "Tornado" from Shreveport, LA, has, with his long blonde hair and vintage Fender in tow, done much to rekindle mainstream interest in the blues in the 90s, much like Clapton, Page and Beck did in the late 60s and throughout the 70s. With his own band, as well as the additional support of Double Trouble (Chris Layton, Tommy

# Kenny Wayne Shepherd

## A Rock & Roll Heart Stricken With A Case Of The True Blues

Shannon and Reese Wynans) and harmonica legend James Cotton, Kenny Wayne simmers, steams and rocks up an invocation of the blues spirit so as to attract a crowd of serious concert-going fanatics. His unadorned guitar lines alternately caress and blister, easily whipping the uninitiated into a mass frenzy. His sophomore album, *Trouble Is...*, continues the high-octane deluge he started on the certified Gold-selling *Ledbetter Heights* by echoing the influences of his heroes, B.B. King, Hendrix and—the inevitable comparison—Stevie Ray Vaughan, all the while updating blues rock for a new generation of guitar fans.

Ken Shepherd, Sr.—a former radio programmer, DJ and concert promoter, and now his son's manager—exposed his only boy to this business we call radio at a very young age. By proxy, the young Shepherd was steeped in his father's fine personal music taste, which leaned toward R&B and the blues. At the age of seven, Shepherd, Jr., was struck by one of the masters when Vaughan (who was performing at the Louisiana Music Festival, a show his father was promoting) plunked the child upon an amp near the stage and let him absorb his show up close and personal. That night was an epiphany for the tow-headed youth, and he's never looked back. Putting serious pressure on his parents, Kenny Wayne got his first real guitar, a cut-rate Yamaha, that Christmas.

Underneath the hype and the high-profile press, an elite group of musicians who have been watching and whispering about Kenny Wayne have granted him the secret knock to gain access into their private clubhouse. At 20, he's been invited to play with an exclusive collection of talent,

including Buddy Guy, Eric Clapton and Bob Dylan. And

By Michael Vogel  
[mvogel@3nets.com](mailto:mvogel@3nets.com)

while on tour with B.B. King, the elder statesman

invited Shepherd to trade riffs onstage with him

every night and shared secrets with him by day. "B.B. told me,

'You could possibly be bigger than all of us,'" Kenny Wayne told

columnist Jaan Uhelszki in the *San Francisco Examiner & Chronicle* last month. "And coming from him, that meant

everything to me."

The media attention and the blinding spotlights haven't seemed to shake Kenny Wayne's confidence yet—he fearlessly and with much aplomb covers Jimi Hendrix's "I Don't Live Today" and Bob Dylan's "Everything Is Broken" on *Trouble Is...*—and he levelheadedly continues to use his fortunate position to soak up as much knowledge as he can about his chosen profession and its history. Still, it's a lot to ask from a manchild still not old enough to order up a legal drink. He's spent most of the last few years on the road with King, Dylan, Clapton and Lynyrd Skynyrd, and was asked to be the third trine in the pyrotechnic-laden "G3" tour with Steve Vai and Joe Satriani. "Nobody forced me to do anything I didn't want to do," Shepherd's on record as saying. "And it wasn't as if I didn't have a childhood—I skateboarded and spent time hanging around malls like other kids. I've given up some things, but what I've gotten in return is definitely well worth it."

Recently, during a brief stopover in Arizona on his way to Southern California, Kenny Wayne called to talk to me about the evolution of music, his sixth sense, the stresses of success and his band's new lead singer—as well as the prospect of his stepping up to the mike himself one day.

cont. ▶

PHOTO CREDIT: MARK SELIGER



**“B.B. [King] told me. ‘You could possibly be bigger than all of us.’ And coming from him, that meant everything to me.”**

**How early did you come to know and understand your sixth sense regarding music?**

“From as early back as I can remember, I was always fascinated by musicians. The emotional responses that were evoked by their soulful music really had a profound effect on me. As a result, from a very early age, I knew that writing music and playing the guitar would be my calling. There are pictures dating back to when I was four or five years old, holding a toy guitar. It was solid plastic with nylon strings and had a picture of the Village People on it.

“The music itself, though, seems to play out differently for me than it does for others. I can remember jumping up and down on my grandfather’s bed listening to ZZ Top’s *Fandango* album. Even at such an early age, I was able to memorize the guitar parts and then tried to emulate them on my own guitar. But it wasn’t until I got my first real guitar, at seven years of age, that I was really able to play what I was hearing. The rest, as they say, is history.”

**Why do you suppose blues-based guitar rock is having a return to prominence?**

“One of the main things I can think of, when I think about the wider acceptance to this music, is that it is a return to *real* music. What I mean by that is there are real people playing real instruments. Alternative music had the benefit of coming out of the 80s when music predominantly featured drum machines and big keyboards. Personally, that is one of the most appealing aspects of alternative music: it is the antithesis of the music that preceded it.

“As with the cyclical nature of music, people’s tastes returned to real instruments instead of sound bites and [computer] loops. As a result, there was a huge explosion on the country music scene. The rise in popularity of country music was amazing. Fortunately not all music has the benefit of a second time around. Take disco for example: there might be some initial interest in some places, but for the most part, it tried to make a comeback and failed. The ‘big-hair’ thing of the mid/late 80s is also trying to

make a comeback. The difference is that they aren’t doing the same type of music they were making back then—they’ve changed it up. The blues have also gone through many cycles of being on top and at the bottom of the music scene as well. It is just the natural evolution of the various types of music created.

“There is always a lot of musicianship involved, but there are also more ways of getting your point across without using loud distorted guitars. The music is supposed to be intense and filled with emotions that people can relate to, but not necessarily to the point of screaming in your face. At its most basic definition, isn’t that what the core of the blues is all about? A serious groove with some musicianship behind it. The blues, similar to other kinds of music, tells of real people’s problems and emotions. At the same time, though, it’s music that makes you feel good. But, with the way everything is defined and labeled, the reality is that everything seems to fall into some sort of category. I wouldn’t necessarily say that *Trouble Is...* is a straight ‘classic’ sounding blues record, because it definitely is not! The evolution of the music can best be described as a modern mixture of the blues with hard driving rock & roll. Combined together, this album really rips!”

**Is there a lot of pressure on you, already being considered part of blues/rock’s guitar elite, simply based on the strength of the *Ledbetter Heights* album?**

“Sometimes things manifest themselves because they are talked about so much. I am always asked whether I feel the pressure of recording a second album and if it is going to live up to the expectations and surpass the previous album. Due to my own naiveté, at first, I didn’t know what they were talking about. But because this question is constantly asked, you ultimately tend to find yourself stressing out.

“As far as pressure goes, I really try not to get caught up in all that. When I was a kid I dreamed about being on the cover of *Guitar Player* magazine or having my name mentioned with the likes of Buddy Guy, John Lee Hooker and B.B. King. I’m just a guy from Shreveport doing what I love—playing guitar. Because I have been on both sides of the fence now, I really feel very appreciative for what has happened to me and my music. Every player knows something different, which is what makes each player so unique. I truly appreciate the position I’m in, playing guitar and making music, so I don’t really put those kinds of pressures on myself. I am confident in my abilities as a player, because I have been onstage with some of these all-time greats. I’m just going to keep playing the best way I know how.”

**What helps you deal with the stress of constant touring and recording deadlines? What helps you to stay centered and focused on the music?**

“It may sound corny or a bit cliché, but it’s the music itself that keeps me on the right track. Of course, there is also some sort of

‘outside’ force, like a divine inspiration, that really helped me along. But the focus itself has always revolved around a passion to write and record music. I play the guitar and people seem to appreciate it. That’s what I always asked for and that’s exactly what I got.

“Compared to the first album, the recording of *Trouble Is...* was a little more hectic. We spent three months recording *Ledbetter Heights*, whereas less than two months was spent recording this one. We tend to split the recording time up, so that our time in the studio can be as productive as possible. For the first album, we recorded 13 tracks and then took a few weeks off. It was in that time that we wrote ‘Déja Voodoo,’ ‘Born With A Broken Heart’ and ‘(Let Me Up) I’ve Had Enough’—the three most successful songs on the album. For the new album, we took a month off to tour with G3 as well as some shows with Lynyrd Skynyrd and Paul Rodgers. During that period, we wrote ‘Slow Ride’ and ‘Long Gone,’ which features the extraordinary playing of James Cotton.”

**With your new singer, the vocal and guitar arrangements are more reminiscent of a hybrid of Bad Company and Humble Pie. Was this change made to better accentuate the blues-driven style of your music?**

“The change in the vocals adds a lot more authenticity to the sound of the music. For the *Ledbetter Heights* album, my first singer, Corey [Sterling], came from a totally non-blues background, whereas Noah [Hunt], who handled the vocals for *Trouble Is...*, has a firm knowledge of roots-rock and the blues. Unfortunately, you couldn’t pin Corey down to sing any blues standards simply because he doesn’t know many. But, on the other hand, Noah seems to be able to pull them out anytime due to his exceptional understanding of the music. The best part is that even the way he sings and pronounces things sounds more Southern. Together, they add up to the perfect mixture of guitars and vocals.”

**Do you ever see yourself stepping up to the microphone and taking a more active role on vocals, or are you simply content to stay behind the six-string?**

“It will happen sooner or later. I don’t think I’m to the point where I would be comfortable handling *all* the vocal duties for a full record. It comes down to a growing process, where maybe on the next album I may sing lead on a few songs, but definitely not the entire record. To me, singing is an important aspect of creating music because it would help bring more to my total performance, but at this moment it is only something that I am going to pursue in small steps. Unfortunately, singing doesn’t come as naturally as playing a guitar. This is somewhat surprising considering the only musical talent on my father’s side of the family was singing.”

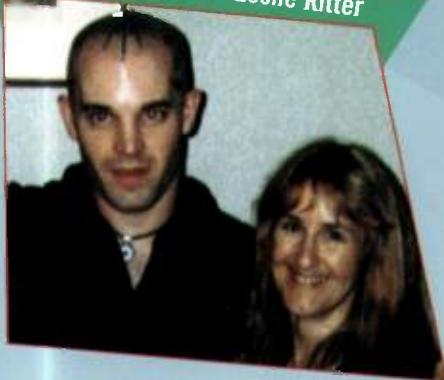
“Overall though, I’m in good company and therefore not really worried about it. For example, look back at the careers of Jimi Hendrix, Stevie Ray or Eric Clapton: all three of these guys played guitar for many years before they got behind the microphone and started singing.” 

# tally pictures

*David Cartier Channeled His Way Through New England*

Rocket/A&M Associated recording artist Daniel Cartier recently completed a New England PR tour promoting his debut album, Avenue A. He visited several stations including...

WKZE/Sharon, CT's Leslie Ritter

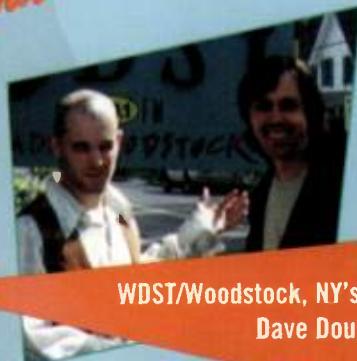


95.3

WXRV/Boston's  
Mike Mullaney

WRSI/Greenfield, MA's Johnny Memphis

WRNX/Springfield, MA's  
Tonia King & Dave Witthaus



W DST/Woodstock, NY's  
Dave Doud



WCLZ/Portland, ME's Kim Rowe



WXLE/Albany, NY's Neal Hunter



*She  
Made  
Them  
Famous!*

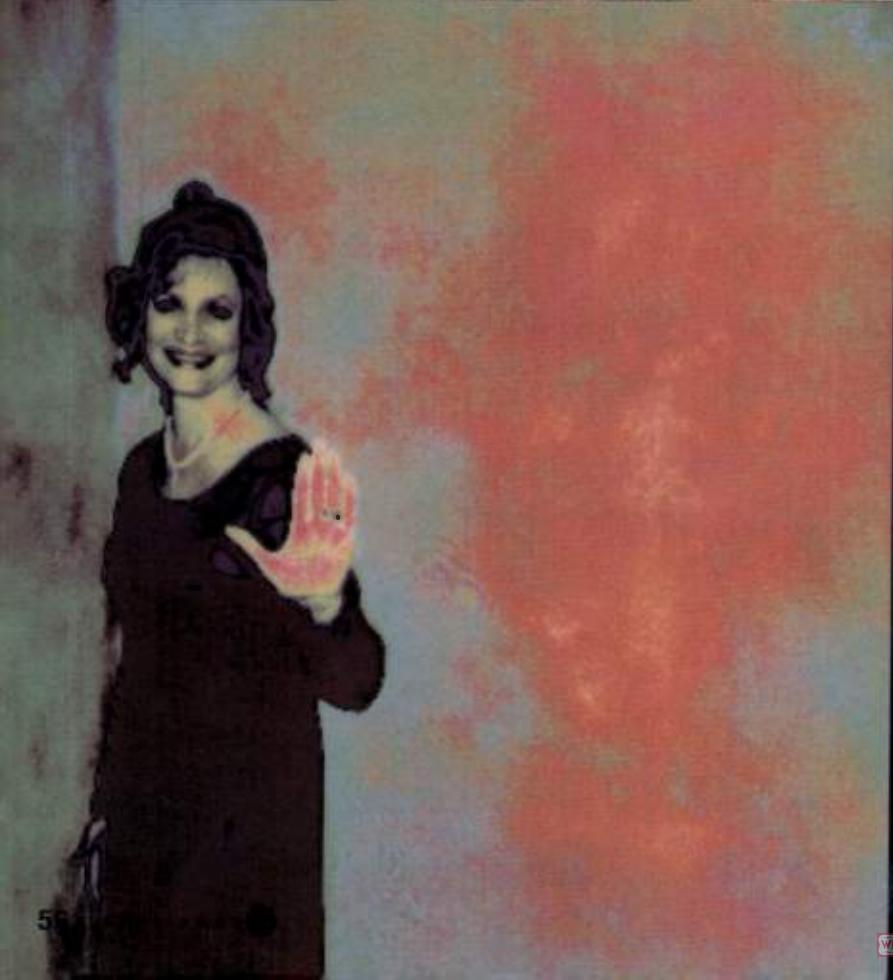


Razor & Tie recording artist Dar Williams recently visited WRSI for a special in-studio concert with 20 hand-picked listeners. In the photo, Williams is shown with 'RSI DJs Johnny Memphis (left) and Jim Olsen, both of whom she immortalized with her single "Are You Out There."

*He's 'Da Man!*



KGSR/Austin PD Jody Denberg recently made a trip to Los Angeles to talk with B.B. King for a soon-to-be-issued special interview disc that will be serviced to all of Adult Rock Radio. Pictured (l-r) are Denberg, King and MCA's Nick Attaway.



# W. WORK Ethic of Pam Edwards

*The*  
*By John Schoenberger*

I've known Pam Edwards for many a moon, and I've always known her to be levelheaded and forthright. When she was in radio, she always let you know where you stood with your record, and since she's been on the label side she's blossomed into a professional and dedicated executive. Edwards is a good person to interact with, because she'll bring anyone down off of their high horse, and remind them what it's really like out there.

Join me as we discover Pam Edward's past and have a peek into her view of the future. *Cont. ▶*

### So how did it all begin for you, Ms. Edwards?

"Well, John, I got into high school radio in Illinois. My friend and I would do a shift a week and play records for all of our friends. It was really fun and I caught the radio bug. Then, when I went to college at the University of Illinois, I worked at WPGU, which is a commercial college station; there are just a few of those in the country. I worked there for four years, eventually becoming the Program Director."

### Was Mass Communications your major?

"No. I was a Pre-Med major but switched to Business Administration in my third year, once I realized I'd be in some sort of school situation until I was about 32 if I stuck with the Pre-Med program! I was having so much fun in radio and learning a lot, too, at 'PGU. In fact, I got the station its reporting status at both *The Album Network* and *R&R* when I was there."

### And 'PGU always was a very progressive-minded radio station, too.

"Yeah, it was. We were very progressive when I started there, but when I became PD I started instituting some of the formatics that KROQ was doing at the time. My folks had moved to LA, so I got to listen to KROQ a lot and hear what they were all about. That station was very influential to me as a programmer. It was my first experience with power rotations and alternative music. Of course, I had heard WLS/Chicago while I was growing up, but I never thought of rotating alternative/rock music that way. We played so much great music at the time, such as Romeo Void, the dB's and also lots of WXRT-leaning stuff like Muddy Waters and Robert Cray. It was a great mix."

"After college, I moved to Los Angeles and scammed my way into a job at KMET. I told them I did production, which I had never done in my whole life, and they realized that almost immediately, but they still hired me. I was Paraquat Kelly's intern for the morning news, and then, when two jocks got fired near the Thanksgiving weekend, I got my shot on the air doing fill-ins. My first LA shift was after Jim Ladd, which was pretty amazing to me! He was supposed to stay with me to show me the board for an hour or so, but of course, he bailed before the first segue. From there, I eventually became Music Director at KMET. After the 'Mighty Met,' I worked for three years at KGB/San Diego as APD and then became PD at KNAC/Long Beach. It was while I was working there that I got a call from Paul Rappaport and I soon started working for Columbia Records."

### And Paul, at the time, was head of Album Promotion, right?

"Correct. I just thought, 'I can't stay at KNAC forever (obviously, the station was eventually sold and switched format).' I just didn't want to be what I call a 'U-Haul Mama' driving from city to city for the rest of my career."

### Which seems to be the plight of many radio folk.

"You got that right! I just knew that unless I was really terrible I'd always have a job in the record industry in either New York, LA or possibly Nashville. Plus, I truly think that the opportunities for women are so much better on the record side versus the radio side. So, I'm really glad that I made that decision. I have more autonomy, it's more challenging, I'm given more opportunities and I make more money."

### And also when you joined Columbia, you came in as a National Director. At that point, there weren't many women doing National Rock Promotion.

"Well, there weren't then, but there certainly are now. But, there were many women moving into the upper echelons of many of the labels."

### What would you say is the mission statement for The WORK Group?

"To sell records. HA! Well, anyone who's ever worked with Jeff Ayeroff or Jordan Harris knows that they definitely stand for quality—in the music, the artistic vision, the video and everything else. We're very small—we really don't have a ton of people working here—and the attitude is very straightforward and very focused. The music is usually not easy, I would say, but it's always good. Jeff and Jordan are never going to pick up a disposable band just because they can—they don't have that mind-set at all—but they will put all their efforts and attention into an artist like Fiona Apple or Jamiroquai."

"There are so many different facets about what we need to do to expose an artist that only the reach of a record company can pull it off."

And I understand they're both Platinum albums now, too.

"In fact, Fiona Apple has just gone Double Platinum! And with Jamiroquai, we could've given up the fight at about 100,000 units, but Jeff, Jordan and, of course, Burt [Baumgartner—Sr. VP/Promotion] pushed forward...and look what happened. A Platinum album, MTV's 'Video Of The Year,' the 'Debut Artist Of The Year' on 'Saturday Night Live' and all the other awards that Jamiroquai has received. I don't believe that anyone who first heard Fiona's or Jamiroquai's album would have envisioned where we'd be at today."

### What what would you say some of the other big success stories for The WORK Group have been to this point?

"We've had some really successful soundtracks, such as *My Best Friend's Wedding* and *The Cable Guy*. Diana King is also a Platinum artist."

"The rest of the story concerns our developing artists. We haven't released that much music, we really haven't. We've focused on the things I've spoken about. One artist who is going to emerge next year is Dan Bern. His new album was co-produced by Ani DiFranco and it's amazing! If you go out and see him play now, you'll see the utter devotion of his growing legion of fans. They're absolutely over the top. Recently, he played in Boston at a small place—about 150 people—but it was packed and he played for over three hours. The real story is that 100 more people stood outside just to hear him. He sold CDs to over half the crowd that night. Once you see that, you know there's something real here. I just saw him play Central Park with Ani and it was wild. Once he gets some serious radio airplay, he'll be a huge star."

**In some ways, he's doing it the way Ani DiFranco did it; he just lives out there on the road and keeps going back to markets one after another where every time you move up to a slightly larger venue than the time before. It builds a legitimate foundation.**

"Yeah. The buzz that's building around Dan Bern is not manufactured—he's the real deal. And once again, his music is not easy. Most radio programmers haven't gotten into his music yet and I understand that. Hell, when I first heard him I said to myself, 'I don't get this, I just don't get it.' But now I get him completely and I think that's a great testament to Jeff and Jordan. Musically, they seem to always be two to three years

ahead of the curve and then, all of sudden, everybody catches up with them and those artists become enduring artists. Remember, they found The Smashing Pumpkins, Lenny Kravitz and The Wallflowers. I mean, they just seem to be able to smell real talent right at the very beginning, and although those first albums might not be the biggest albums, the second or third records go Platinum or multi-Platinum."

"Next year, we have a few new bands coming that are unbelievable. First up, is the Mary Lou Lord record which is brilliant. I've been listening to it non-stop. She's had lots of indie records and this will be her first major label release. There's this band called Esthero that everyone was trying to sign. They're a duo from Canada and are very, very cool. We also have an English band called Bond who produce straight-ahead hit songs, but once again, with a real interesting twist. You have to see this band...they have great visuals. That'll round out our first quarter."

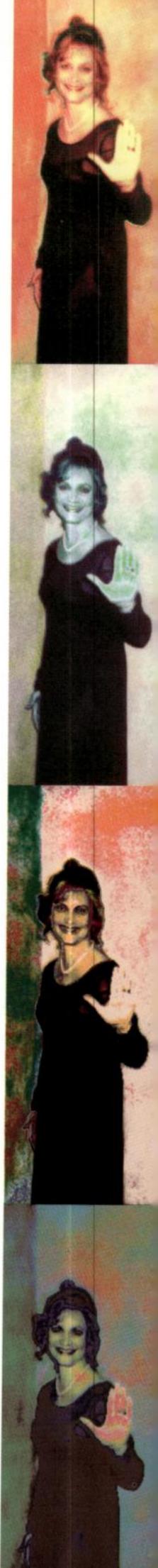
**As a promotion executive, you're riding on both sides of the rock fence; you certainly concentrate on the Adult Rock side and have established a very high profile, I might add, but you still maintain your Rock presence, too, which is where your background lies.**

"Right."

### How have you seen the mainstream Rock side of things evolve in the 90s?

"Once again there are stations that mean something. For awhile there, it was really dead and it was very hard to even get top level executives at the labels to acknowledge that any Rock station was meaningful or that we should spend any time or money on them. But people are getting excited about Rock Radio again; it's breaking acts and selling records. But the sad thing about the format, quite honestly, is that there's not an Active Rock station in either Los Angeles or New York, so the heads of the labels don't ever hear a great Active Rock station. It's disappointing for me, too, because there are a lot of records I don't hear with any frequency, either. Until KROQ added Days Of The New, it wasn't heard in Los Angeles, even though it had been the #1 Active Rock song for months in the rest of the country. It's so refreshing to go to Kansas City, Chicago, Milwaukee or Dallas and hear a great Active Rock station. And it's the same thing with Adult Rock."

*Cont. ▶*



# totallyadult



1998 Magazine & Tuneup Schedule

## configuration

**totallyadult #15 & tuneup #26**  
street date

**january 30**

**dat/ad deadline**

**january 15/january 22**

## configuration

**totallyadult #19 & tuneup #30**  
street date

**july 17**

**dat/ad deadline**

**july 2/july 9**

## configuration

**totallyadult #16 & tuneup #27**  
street date

**march 13**

**dat/ad deadline**

**february 26/march 5**

## configuration

**totallyadult #20 & tuneup #31**  
street date

**august 28**

**dat/ad deadline**

**august 13/august 20**

## configuration

**totallyadult #17 & tuneup #28**  
street date

**april 24**

**dat/ad deadline**

**april 9/april 16**

## configuration

**totallyadult #21 & tuneup #32**  
street date

**october 9**

**dat/ad deadline**

**september 24/october 1**

## configuration

**totallyadult #18 & tuneup #29**  
street date

**june 5**

**dat/ad deadline**

**may 21/may 28**

## configuration

**1999 ta calendar & tuneup #33**  
street date

**december 5**

**dat/ad deadline**

**november 16/november 17**

**"I truly think that the opportunities for women are so much better on the record side versus the radio side."**

**Yeah, it's the same thing. Who knows what the mechanisms really are, but you would think that cities like New York and Los Angeles, that have such a huge population base, could support a broader variety of radio. Is it just because the stakes are so high?**

"Yes. The stakes are so high and it's all about ratings and it's all about money, so I understand it from a business point of view. But on a personal level, I just wish there was some more variety. Back in the days when there was KMET and KLOS and KNAC and KROQ it was awesome, because you had every genre of the format. And then, of course, there was 'Pirate Radio' and KSCA here for awhile. There have been great periods of time where you could hear lots of different music, but the numbers didn't work out for those companies, so they changed formats and I can't blame them. It would be nice, though, for the two largest cities in the US to be able to hear the kind of radio we get excited about."

**Absolutely. You can read about it and write about it all you want, but listening is really where you pick up on the excitement and uniqueness.**

"But I don't want to downplay the Public stations, because a station like KCRW here in LA is such a force. They were the first station to start playing Fiona and, in fact, on our EPK, Chris Douridas, the host of 'Morning Becomes Eclectic,' is doing the interview with her. KCRW started the initial buzz and our initial sales—that's how we got KSCA. From there, we got KROQ."

**So you just talked about how one station led to another within a market. We often hear the complaint about getting a few key call letters in different markets and having difficulty spreading it. Do you see this problem on the Rock side?**

"Basically, stations want to hear success stories—and I'm not talking about hype and I'm not talking about just throwing out tons of call letters—the respected markets definitely want to hear what's happening and see the sales picture. On the other hand, spreading a story within a city like Seattle is ideal, because all the 'rock' stations are owned by the same company."

**It's interesting that you've pointed to Seattle, because Seattle seems to be the market where Entercom made their moves really fast after the Telecommunications Act of 1996 and solidified their position in the market. Now they have a spectrum of radio stations, most of which are one sort of rock station or another. It now seems like we're almost near the end of the run on a national level, so the next step's gonna be all these broadcast companies saying, "OK, we got eight stations in this**

**market, we got five there, we got seven there, what are we gonna do with all these signals?" That whole realignment has yet to happen in most markets.**

"We don't know where it's all going to end yet. But you always have to remember that radio has one job and that's to get ratings, so they're gonna do whatever it takes to get great ratings to make the most money they can."

"That's why I disagree with some of the things Michele Clark had to say in her article in the last issue of *totallyadult*. Radio's job is not to develop the artist. I don't care how pie-in-the-sky you want to be or how much you want to sit around in a coffee circle theorizing about how great the format is and how they need to support artists—that is *not* radio's job. Radio's job is to get ratings so they can make money. Our job is to get airplay so we can sell records. I mean, it's that simple. You hope the two can mesh and if radio's not going to be developing your artist, you're either doing a bad promotion job or you have a song that isn't good enough and radio doesn't want to play it. Smart stations develop certain artists because it's good for their ratings."

**We've been talking about the reinvention of radio ownership—something like that has got to happen with the labels, too, doesn't it?**

"Absolutely. And remember, there's a whole technological age that we haven't even gotten to yet. I mean, it's moving along so quickly that we don't even know how we're gonna deliver music 10 years from now. In fact, we probably haven't even thought of the way that it's going to happen...but obviously a lot of things are on the verge of happening."

"But at the end of the day, there will still be radio and they're still going to play records and there will still be record companies trying to break artists. Artists still need to get noticed in some way—in some major way—because it takes all the pieces of the puzzle to actually break an artist into what I would call the 'superstar strata.'"

#### **A household name?**

"Exactly. You need to be on the cover of magazines, on MTV, on the radio and on the 'Tonight Show.' You need to get to the Wal-Mart shoppers. There are so many different facets about what we need to do to expose an artist that only the reach of a record company can pull it off. Even if you put your music on your computer so other people can pick it up, you have to have publicity for that site—people would have to know that it's there—and people would have to know that there was a reason to listen to that music in the first place. There's just so much

time in the day...people are still going to have to make choices. So, we're still gonna be promoting music to radio for a long, long time."

Feel free to give Pam Edwards your two-cents worth at 310.449.2203 or E-mail her at [pam\\_edwards@womusic.com](mailto:pam_edwards@womusic.com)

# THE PISTOLEROS

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# totallymusic

## PAUL SIMON

ALBUM: *Songs From The Capeman*  
LABEL: Warner Bros. (46814)

ARTIST: Paul Simon (vocals, guitar).

**GUEST ARTISTS:** Sara Ramirez (vocals); Ednita Nazario (vocals); Marc Anthony (vocals); Ruben Blades (vocals); Vincent Nguini (guitar); Arlen Roth (guitar); Robby Turner (pedal steel); Bakithi Kumalo (bass); Bill Holloman (trumpet); Mike Ramos (accordion); Oriente Lopez (keys); Cursher Bennett (percussion); Shannon Ford (drums).

**PRODUCER:** Paul Simon, Oscar Hernandez & Roy Halee

**ORIGIN:** New York City

**WHAT YOU SHOULD KNOW:** *Songs From The Capeman* is Paul Simon's first studio album in six years, and it features music that is culled from his soon-to-open-on-Broadway musical *The Capeman*. This is not the official cast recording, as it has Simon performing most of the songs he co-wrote with Nobel laureate Derek Walcott (the OCR, set to be released in early 1998, features the cast of the play singing the music). If you're reading this in *totallyadult*, be sure and check out Nicole Sandler's cover feature on Paul Simon.

**SUGGESTED SONGS:** "Bernadette"; "Trailways Bus"; "Born In Puerto Rico."

**CONTACT:** Nancy Stein & Jenifer Polenzani 818.953.3559

## JONATHA BROOKE

ALBUM: *Ten Cent Wings*

LABEL: Refuge/MCA (11706)

ARTIST: Jonatha Brooke (vocals, guitar, keys).

**GUEST ARTISTS:** Alain Mallet (keys, synths, programming, percussion, vocals); Abe Laboriel (drums, percussion); Ben Wittman (drums); Mike Rivard (bass, vocals); Duke Levine (guitar, vocals); Gerry Leonard (guitar); Marc Shulman (guitar); Ingrid Graudins (harmony vocals); Jean-Baptiste Boile (vibes); Tom West (keys); Gota Yashiki (percussion).

**PRODUCER:** Alain Mallet

**ORIGIN:** Boston

**WHAT YOU SHOULD KNOW:** With *Ten Cent Wings*, Jonatha Brooke delivers a collection of emotionally wrought songs to which her voice can do full justice. Each track explores a different emotional perspective "There's definitely a theme running through the album," Brooke admits, "more than on any of the three albums I've done. It's about relationships, my last innocent year and more changes than I could have imagined." In addition to the powerful lyrics, Brooke also amply displays her keen ear for melody and song structure. The disc was, once again, produced by her husband, Alain Mallet (and mixed by Bob Clearmountain), who's added a variety of production techniques and arrangement styles to bring out the strength of each song, while maintaining their straightforward simplicity. *Ten Cent Wings* is her first release for Refuge, a new label distributed by MCA.

**SUGGESTED SONGS:** "Crumbs"; "The Choice"; "Shame On Us."  
**CONTACT:** Nick Attaway 818.777.4102

## LISA LOEB

ALBUM: *Firecracker*

LABEL: Geffen (25141)

ARTIST: Lisa Loeb (vocals, guitar).

**GUEST ARTISTS:** Tony Berg (guitar); Mark Spencer (guitar); Leland Sklar (bass); Joe Quigley (bass); John Robinson (drums); Ronny Crawford (drums); Dan Coleman (string arrangements); Juan Patino (backing vocals, drums, keys, loops, percussion); Shawn Colvin (backing vocals).

**PRODUCER:** Juan Patino & Lisa Loeb

**ORIGIN:** Dallas, but she now resides in New York City

**WHAT YOU SHOULD KNOW:** *Firecracker* is Lisa Loeb's second album since she burst onto the scene with her smash hit "Stay (I Missed You)," which was included in the *Reality Bites* OST. Loeb quickly brushed aside any notion she was a one-hit-wonder with the release of 1995's *Tails* and its Top 20 hit, "Do You Sleep?." On *Firecracker*, Loeb re-establishes herself as a mature and sincere songwriter who can deal with a variety of emotions with aplomb. And even though there is some sophisticated production involved in the project, it still maintains an intimate mood. For insight into many of the songs on *Firecracker*, dig out your copy of *totallyadult* #13 and go to the feature story on Loeb.

**SUGGESTED SONGS:** "I Do"; "Truthfully"; "Falling In Love."

**CONTACT:** Alex Coronfly 310.285.2760



## LOUIE SAYS

ALBUM: *Gravity, Suffering, Love And Fate*

LABEL: RCA (66963)

**MEMBERS:** Clark Stiles (guitar, bass, drums, keys); Sam Slovick (vocals); Josh Crawley (keys, vocals).

**PRODUCER:** Clark Stiles & Sam Slovick

**ORIGIN:** New York City and Portland, OR

**WHAT YOU SHOULD KNOW:** Portland-based Louie Says consists of producer/engineer/multi-instrumentalist Clark Stiles, producer/vocalist Sam Slovick and keyboardist Josh Crawley. Slovick was part of the 80s East Village scene before moving West, Stiles is a young studio whiz kid and Crawley is a well-known figure in the Portland music scene. Together they've created a cool blend of old-style R&B harmonies, hip-hop rhythms and modern rock delivery, or as Slovick calls it, "21st century pop." The band will be hitting the road soon and will feature the addition of drummer Eric Hernandez.

**SUGGESTED SONGS:** "Cold To The Touch"; "How Many Mondays"; "Mercy Always."

**CONTACT:** Art Phillips 310.358.4074





## BABY BIRD

ALBUM: *Ugly Beautiful*

LABEL: Atlantic/AG (83049)

MEMBERS: Stephen Jones, John Pedder, Robert Gregory, Luke Scott & Huw Chadbourne (vocals, all instruments).

PRODUCER: Stephen Jones, Steve Power, Darren Allison & Ian Caple

ORIGIN: England

**WHAT YOU SHOULD KNOW:** Britain's Stephen Jones and his band—aka Baby Bird—may be a new name to most of us in the States, but they're hot stuff in the UK; *Ugly Beautiful* has already produced three smash hits over there. Prior to this album, Jones, as a solo artist, had released five home-grown, low-budget recordings, which were compiled into a "greatest hits" package for domestic consumption earlier this year. There's a certain amount of mystery surrounding the band; they'll basically only reveal the names of the band members to us. But it won't take you very long to grasp that this pop outfit knows how to write hit songs.

**SUGGESTED SONGS:** "You're Gorgeous"; "Goodnight"; "Cornershop."

**CONTACT:** Bonnie Slifkin 212.707.2247

## GARRISON STARR

ALBUM: *Eighteen Over Me*

LABEL: Geffen (25119)

MEMBERS: Garrison Starr (vocals, keys, percussion); Clay Jones (guitar, dulcimer, percussion, vocals); Bob Rupe (bass); Craig Krampf (drums).

**GUEST ARTISTS:** Dennis Herring (guitar, keys, percussion); Jay Bennett (guitar, keys); Jon Brion (vibes, keys); Matt Chamberlain (drum loops); Vicki Peterson & Neilson Hubbard (vocals).

**PRODUCER:** Dennis Herring & Clay Jones

**ORIGIN:** Memphis

**WHAT YOU SHOULD KNOW:** Boy, can this young gal rock—in a good way! Her blend of roots rock, pop and folk—delivered in an impassioned style—is downright arresting. Garrison Starr began performing original material in the coffeehouses and clubs around Memphis while still in high school. She recorded two EPs, which she released herself (much of her insight into the business side of the music business came from the years she worked at the famous Ardent Studios), and since graduating, she's formed a band which has developed a solid following throughout the South. The album features guest appearances from Wilco's Jay Bennett, co-producer Dennis Herring (Cracker) and former Bangle Vicki Peterson. "For as long as I can remember, I've wanted to inspire people," says Starr. "I want my music to reach people and I want the experience to be positive." Well, Ms. Starr...it certainly is!

**SUGGESTED SONGS:** "Superhero"; "Passing"; "Afterall."

**CONTACT:** Alex Coronfly 310.285.2760

BY JOHN SCHOENBERGER

## VARIOUS ARTISTS

ALBUM: *The Bridge School Concerts: Volume One*

LABEL: Reprise (46824)

ARTISTS: Neil Young; Tom Petty; Tracy Chapman, Pretenders with The Duke String Quartet; Beck; Bonnie Raitt; Don Henley; Ministry; Simon & Garfunkel; David Bowie; Pearl Jam; Lovemongers; Nils Lofgren; Elvis Costello; Patti Smith.

**PRODUCER:** John Hanlon

**WHAT YOU SHOULD KNOW:** For over 10 years, Neil Young has served as the driving force behind an annual Northern California concert designed to help sustain The Bridge School, an innovative education program (co-founded by Young's wife, Pegi) providing opportunities for communication for children who have severe speech and physical disabilities. In addition to helping these children, the musical quality of these concerts has become legendary, which have featured some of the world's most talented artists playing stripped-down, largely acoustic sets. *The Bridge School Concerts: Volume One* is the first-ever collection of these performances.

**SUGGESTED SONGS:** "I Am A Child" (Young); "Shadow Of A Doubt (A Complex Kid)" (Petty); "Yes It Is" (Henley).

**CONTACT:** Rich Garcia 303.554.1402



## GREGG ALLMAN

ALBUM: *Searching For Simplicity*

LABEL: 550 Music

MEMBERS: Gregg Allman (vocals, keys); Bill Stewart (drums); David Hood (bass); Jack Pierson (guitar).

**GUEST ARTISTS:** Kelvin Holly (guitar); Scott Boyer (guitar); Derek Trucks (guitar); Mark McGhee (guitar); Johnny Sandlin (guitar); Tommy Miller (bass); Oteil Burbridge (bass); Preston Thrall (drums); Chalmers Davis (keys); Clayton Ivey (keys); N.C. Thurman (keys); Jimmy Hall (harp); Topper Price (harmonica); Hank Crawford (sax); Harvey Thompson (sax); Mickey Buckins (percussion); Roger Hawkins (percussion).

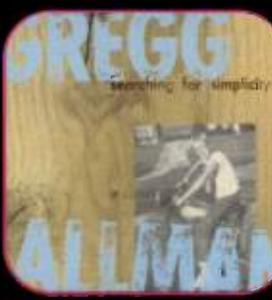
**PRODUCER:** Johnny Sandlin

**ORIGIN:** Jacksonville, FL, but he now resides in Northern California

**WHAT YOU SHOULD KNOW:** Let's face it, Gregg Allman is an icon. He, along with his brother Duane, and a lil' ol' band of killer players started a Southern-style of rock & roll that endures to this very day. Over the years, Allman's personal life has had its up and downs (like many of us), but his love of blues-based music—and his amazing vocal delivery—has always remained focused and true. Now, after almost 10 years since his last solo effort, Allman returns with what may well be the album of his career. And it's clear that he was in charge: "There was only one cook in the kitchen," says Allman. Because of this, there's a continuity to the songs that's satisfying and awe-inspiring. The list of players involved is pretty damned impressive, too. Welcome back, Gregg.

**SUGGESTED SONGS:** "House Of Blues"; "Whippin' Post"; "Dark End Of The Street."

**CONTACT:** Neda Leppard Tobin 310.449.2818



# totallymusic

## CITIZENS' UTILITIES

ALBUM: *No More Medicine*

LABEL: Mute (69038)

MEMBERS: Joshua Medaris (guitar, vocals); Chad Shaver (vocals, guitar); Bill Herzog (bass); Eric Akre (drums).

GUEST ARTISTS: Lori Goldston (cello); Steve Berlin (flute, keys, percussion).

PRODUCER: Steve Berlin

ORIGIN: Seattle

WHAT YOU SHOULD KNOW: With each successive release, Citizens' Utilities have driven the point that they're a band to be further reckoned with. Their curious blend of roots rock, alternative rock and alternative country makes for a sound that's sometimes raw and sometimes eclectic, but always honest. And via their musical process, they sometimes come up with a real gem. Such is the case with *No More Medicine*; the album has a spacious, ambulatory, inventive feel to it, yet the band manages to remain focused. If you're looking for something a little different and altogether entertaining, Citizens' Utilities' *No More Medicine* is exactly what the doctor ordered!

SUGGESTED SONGS: "Northern Lights"; "Anderson"; "Lunger."

CONTACT: Mattie White & Mark Fotiadis 212.255.7670



## VARIOUS ARTISTS

ALBUM: *Live On Letterman: Music From The Late Show*

LABEL: Reprise (46827)

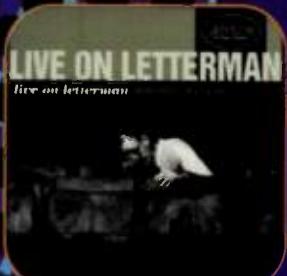
GUEST ARTISTS: Jerry Garcia & David Grisman; Sheryl Crow; Lou Reed; Dave Matthews Band; Aretha Franklin; Paula Cole; Elvis Costello & Burt Bacharach; Lyle Lovett & Al Green; Van Morrison, Sinead O'Connor & The Chieftains; Jewel & Flea; Rod Stewart; R.E.M.; Lenny Kravitz; Patti Smith.

PRODUCER: Sheila Rogers & Bill Bentley

WHAT YOU SHOULD KNOW: "This is a collection of exciting, interesting appearances from our show. I know it's great, I was there when it happened." So says David Letterman of *Live On Letterman: Music From The Late Show*—the first collection from the show's vaults. Since its inception, CBS's *Late Night With David Letterman* has served as a showcase for some of the most popular and provocative acts in modern music. And many of the performances can be labeled as some of the best music ever heard on American television.

SUGGESTED SONGS: "Friend Of The Devil" (Garcia/Grisman); "Strong Enough" (Crow); "Funny How Time Slips Away" (Lovett/Green).

CONTACT: Rich Garcia 303.554.1402



## THE CHRIS HERRIGES PROJECT

ALBUM: *Four Thousand Years*

LABEL: Angel Beach/Oar Fin (9755)

MEMBERS: Chris Herriges (vocals, guitar, keys); Chris Straw (bass); Chris Weinberger (drums); Pete McCauley (guitar, vocals).

GUEST ARTISTS: Ellen Zeckser (backing vocals); Scott Wakely (guitar); Jon Zitman (keys).

PRODUCER: Chris Herriges & Chris Weinberger

ORIGIN: Minneapolis

WHAT YOU SHOULD KNOW: Twin Cities' Chris Herriges returns with a new effort and a renewed attitude. And with *Four Thousand Years*, this roots rocker has both the musical chops and vocal prowess to propel himself from being a regional favorite to a national sensation. The album boasts a nice balance of big-chord rockers and acoustic numbers, each of which reveal Herriges's ability to fit the mood with the lyrical content.

SUGGESTED SONGS: "Long, Cold Road"; "Don't Turn Me Away"; "Higher Plane."

CONTACT: John Jarpe 612.645.6973

## KIMBERLY BASS

ALBUM: *Sacred Ground*

LABEL: Band Together (71004)

ARTIST: Kimberly Bass (vocals, guitar).

GUEST ARTISTS: David Keenan (mandolin); Will Ray, Gary Lanz, Jerry Cole, Todd Lemkuhi, Neil Citron & Ken Empie (guitar); Wayne Jones (keys); David Lanz (keys, bass); Jimmy Johnson (bass); Larry Antonio (bass, vocals); Ben Smith (drums); Carlos Vegas (drums); Brian Mann (accordion, keys); Paul Stenz (percussion); Jana Anderson, Victor Marten, Andrea Robinson & Mark Wolfson (backing vocals).

PRODUCER: Mark Wolfson

ORIGIN: Northern California, but she now resides in Seattle

WHAT YOU SHOULD KNOW: Kimberly Bass is a very talented singer/songwriter/musician who's sort of snuck up on us in the midst of the fall releases. Her music has a song-intensive approach that equally balances itself between pop sensibilities and an organic roots-rock foundation. What will strike you beyond her passionate vocals is her down-to-earth and easily relatable lyrics dealing with a variety of subjects we all face in our everyday life and the more altruistic solutions we can have for them.

SUGGESTED SONGS: "It Ain't Right"; "Buffalo Eyes"; the title track.

CONTACT: Kevin Sutter 206.649.1525



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## DENNY BROWN

ALBUM: *Curious Dream*

LABEL: Avenue (401)

ARTIST: Denny Brown (vocals, guitar).

**GUEST ARTISTS:** Booker T Jones (keys); David Grissom (guitar); Erik Nielsen (drums); Dana Russell (bass); Tony Lufrano (keys); Mike Ramos (accordion); Irene Sazer (violin); Annie Stocking, Jeannie Tracy & Skyler Jett (backing vocals).

**PRODUCER:** Erik Nielsen

**ORIGIN:** Detroit, but he now resides in New York City

**WHAT YOU SHOULD KNOW:** Denny Brown has been an active singer/songwriter/guitarist for over two decades. His early days saw him studying guitar with the Reverend Gary David and Doc Ross, who instilled in him the sensitivity to use his instrument as an integral part of a song and not the other way around. For many years he was a regular at New York City's Gaslight Cabaret, where he met and played with a variety of artists—many of whom added their musical skills to Brown's sophomore effort (see guests listed above), *Curious Dream*. Denny Brown makes straight-ahead music that's sensitive, rockin' and the right kind of funky.

**SUGGESTED SONGS:** "Gypsy Lane"; "White Collar Crime"; the title track.

**CONTACT:** Erik Nielsen 800.528.3683



## TOM COCHRANE

ALBUM: *Songs Of A Circling Spirit*

LABEL: Guardian (59612)

ARTIST: Tom Cochrane (vocals, guitar).

**GUEST ARTISTS:** Bill Bell (guitar, mandolin, vocals); Gregor Beresford (percussion); Tara MacLean (backing vocals).

**PRODUCER:** Tom Cochrane

**ORIGIN:** Canada

**WHAT YOU SHOULD KNOW:** From his days with Red Rider and on through his years as a solo performer, Tom Cochrane has remained one of Canada's most respected and enduring artists. With the thought of, "Just in case you've forgotten all that I've done" or, "I thought it might be fun to revisit my favorite songs in an acoustic way," Cochrane has released *Songs Of A Circling Spirit*, which does exactly what was just quoted. According to him, the choice of material for the album came down to what worked best live (this album comes from a tour he did in late 1996 called the "Words & Mouth Tour") and with three simple acoustic instruments (guitar, mandolin & drums), but he's quick to point out this is "not an unplugged album." Whatever. The important thing is the majesty and beauty these songs have when presented in this manner.

**SUGGESTED SONGS:** "Lunatic Fringe"; "Good Man, Feeling Bad"; "Brave And Crazy."

**CONTACT:** Susanne White & Diane Lockner 212.603.8700



## ENYA

ALBUM: *Paint The Sky With Stars: The Best of Enya*

LABEL: Reprise (46836)

ARTIST: Enya (vocals, all instruments).

PRODUCER: Nicky Ryan

ORIGIN: Donegal, Ireland

**WHAT YOU SHOULD KNOW:** Enya is one of the world's most unique recording artists—she's taken her Celtic roots and metamorphosized a musical style that reaches people around the globe. And her multi-instrumental approach—Enya basically sings and plays everything—has afforded her complete creative control to realize her vision. *Paint The Sky With Stars* is a captivating collection of some of her most popular compositions culled from her four multi-Platinum releases; *The Celts*, *The Memory Of Trees*, *Shepherd Moons* and *Watermark*. The package also includes two brand-new songs recorded expressly for this project: "Only If..." and the title track.

**SUGGESTED SONGS:** "Only If..."; "Caribbean Blue"; the title track.

**CONTACT:** Rich Garcia 303.554.1402



## KATE ST. JOHN

ALBUM: *Second Sight*

LABEL: All Saints/Thirsty Ear (66034)  
ARTIST: Kate St. John (vocals, oboe, sax, keys, accordion).

**GUEST ARTISTS:** Roger Eno (keys); Simon N Cyril LeFebvre (lap steel); Boris Grebensh Matt Backer (guitar); Chris Laurence (bass) (bass); Jean-Pierre Armoux (drums); Teena Sergey Schurakov (accordion, mandolin); Ol (recorder); Martin Owen (French horn); (flute); Virginie Michaud (violin); Dai Pritch Wes McGhee (bajo sexto); Gavin McNaughte PRODUCER: Kate St. John & Joseph Racaille ORIGIN: England

**WHAT YOU SHOULD KNOW:** Kate St. John known for her countless sessions with Van well as her involvement with many TV and along with her efforts with Dream Academy Light Vessel, but her full musical capabil totally revealed until she released her first 1995, *Indescribable Night*. She now retu second solo outing, *Second Sight*, which use atmosphere of the first effort as a springbo ethereal, more melodic sonic adventure. Th disc, each song displays interesting inst exotic arrangements and St. John's lovely *Sight* is the kind of album you'll want to list stressful day.

**SUGGESTED SONGS:** "Where The Warm V "Songs And Silhouettes"; "My Lonely Love."

**CONTACT:** Aaron Steinberg 212.889.9595

NOVEMBER 1997

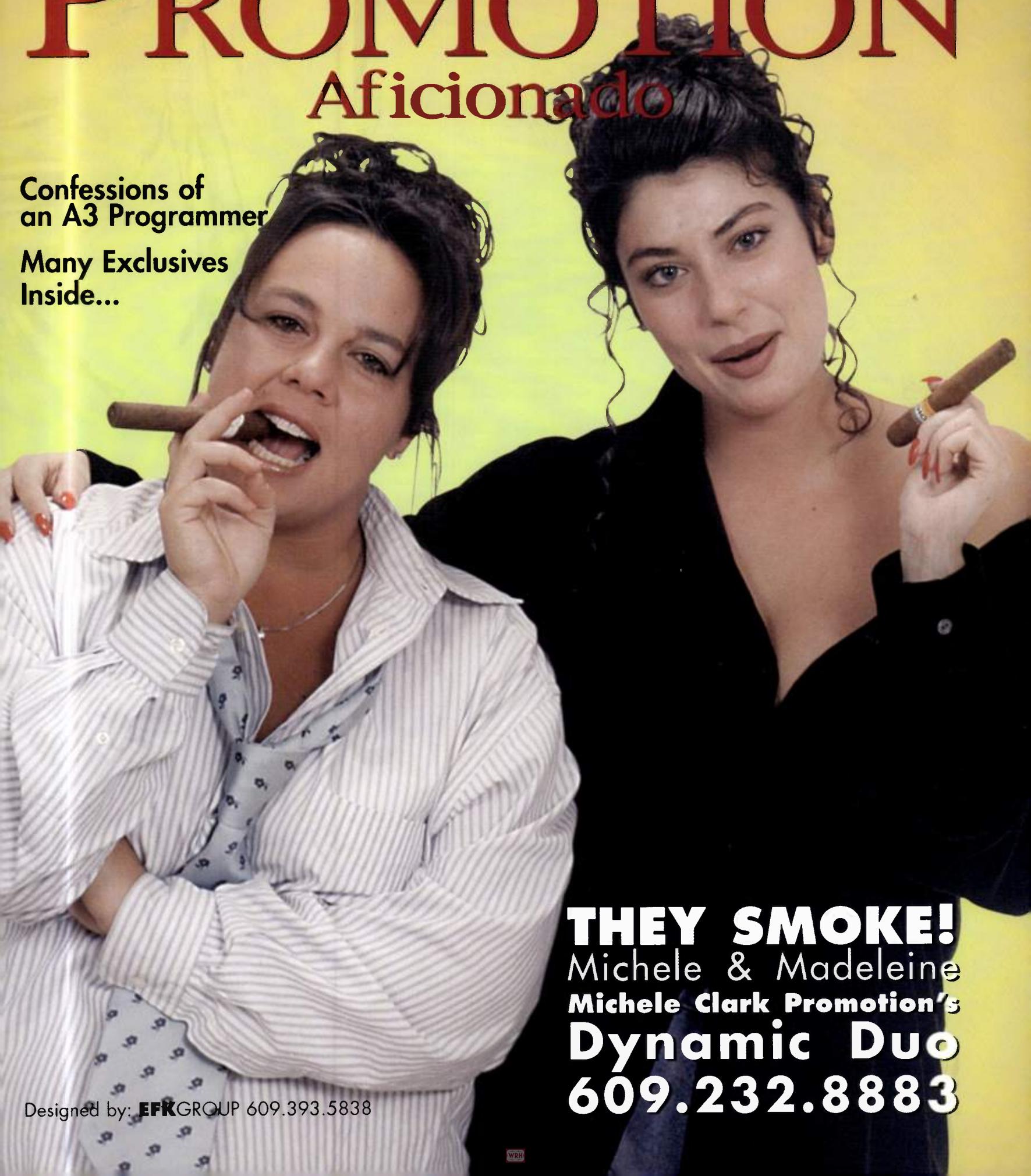
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# WORLD ROOTS

BY JOHN SCHOENBERGER

## VARIOUS ARTISTS



**ALBUM:** *A Putumayo Blend: Music From The Coffee Lands*

**LABEL:** Putumayo (135)

Got coffee? Everybody seems to these days—and just about any type of blend you can think of. But what about having the right ambiance when you serve your favorite blend to your guests or customers? Well, that problem's been solved for you by the astute minds at Putumayo. They've just come out with their latest compilation which is perfect for the occasion: *A Putumayo Blend: Music From The Coffee Lands*. It features music from Peru, Colombia, Uganda, Jamaica, Brazil, Zimbabwe, Cuba, Mexico, Hawaii, Kenya, Costa Rica and the Congo, by artists such as Julian Avalos, Claudia Gomez, Susanna Baca, Raimundo Sodre, Cafe Tacuba, James Pahnui and Ricardo Lemvo & Makina Loca. Could you please pass the cream and sugar?

**SUGGESTED TRACKS:** The choice is yours.  
**CONTACT:** Nicola Sigrist 212.995.9400

## ALTAN



**ALBUM:** *Runaway Sunday*

**LABEL:** Virgin (44559)

If you like traditional Irish music, you'll be hard pressed to find a group who plays better or more passionately than Altan—they've won several "Best Of" awards over their career, which began in the mid 80s. All the members—Maire Ni Mhaonaigh (vocals, fiddle), Dermot Byrne (accordion, keys), Claran Tourish (fiddle, whistle), Daithf Sproule (guitar), Mark Kelly (guitar) and Cairan Curran (bouzouki, mandolin)—hail from Northern Ireland and each are considered masters of their respective instruments. In short, Altan (their name is taken from Loch Altan located in northwest Donegal) have the energy, passion, virtuosity and taste to add a new dimension to an often belabored genre of music.

**SUGGESTED TRACKS:** "Suh Ghorm"; "A Moment In Time."

**CONTACT:** Ted Edwards 310.288.2726

## EILEEN IVERS



**ALBUM:** *So Far*

**LABEL:** Green Linnet (1185)

World-renowned Irish-American fiddler Eileen Ivers has just released a collection of some of her best material that spans her early beginnings as a solo artist under the guidance of Martin Mulvihill, through her participation with some of America's best Irish traditional groups, including the Green Fields Of America and Cherish The Ladies, right up to her more genre-breaking efforts of the past few years. All in all, there are 11 tracks that begin in 1979 and end in 1995. One can only imagine where Ivers' awesome talent will take her next.

**SUGGESTED TRACKS:** The choice is yours.  
**CONTACT:** Tom Frouge 203.730.0333

## LEE "SCRATCH" PERRY



**ALBUM:** *Live At Maritime Hall*

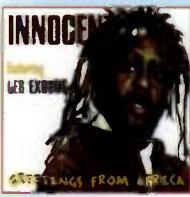
**LABEL:** 2B1 (2001)

Lee "Scratch" Perry was born in Jamaica in 1936 and in many ways must be considered the father of the reggae music movement. In the 60s he already had several hits behind him and he helped run one of the most influential studios of that period; he worked closely with Jimmy Cliff and was instrumental in helping Bob Marley and the original Wailers find their sound. In the 70s, Perry opened his own Black Ark Studio, where he helped keep the reggae spirit alive, and was one of the first artists to begin experimenting with dub. To this day, Perry remains vibrant and dedicated, as is evidenced by this live recording of his performance at Maritime Hall in San Francisco earlier this year.

**SUGGESTED TRACKS:** "My Secret Laboratory"; "Bucky Skank."

**CONTACT:** Promotion 415.974.0633

## INNOCENT FEATURING LES EXODUS



**ALBUM:** *Greetings From Africa*

**LABEL:** Mouthpiece (6017)

If Lee Perry helped spread the magic of reggae among his brothers and sisters in Jamaica, then Bob Marley must be credited for taking the majesty and power of reggae to the world. One person who was profoundly influenced by Marley during a concert tour of Africa in 1980 was lead vocalist Innocent Mfalingundi, the mastermind behind his band Les Exodus. Like the music itself, Les Exodus has a distinctly international make-up (two members hail from Tanzania, one from St. Croix, one from Trinidad and one from Chicago) in spite of the fact that they're based in Minneapolis. *Greetings From Africa* is full of spiritual, upbeat and World-minded music.

**SUGGESTED TRACKS:** The title track; "Sote Ni Ndugu."

**CONTACT:** Leslie Rouffe 617.354.0700

## CULTURE



**ALBUM:** *Trust Me*

**LABEL:** RAS (3240)

Culture hit the reggae scene like a tidal wave with their 1996 debut *One Stone*, which created an almost instant demand for more music. To satisfy this newfound international audience, Culture quickly entered a Jamaican studio and laid down the basic tracks which would end up being *Trust Me*; an album that's full of solid rhythms, righteous lyrics, smooth vocals and a musical expanse that takes reggae to a new level by the use of horns and other interesting instruments. The outfit features the lead vocals of Joseph Hill, who could quickly become the new musical priest of the next generation of reggae enthusiasts. This is the kind of music that moves ya!

**SUGGESTED TRACKS:** The title track; "Writing On The Wall."

**CONTACT:** Teresa Altoz 301.588.9641

## OTTMAR LIEBERT



**ALBUM:** *Leaning Into The Night*

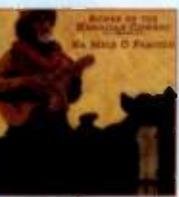
**LABEL:** Sony Classical (63105)

Since German-born Ottmar Liebert finally broke the bonds of commercial pressure and began to create the music he personally loved to play, this classically trained guitarist has captivated the world with a style that's a hybrid of many styles and musical cultures, yet remains uniquely his own. With *Leaning Into The Night*, Liebert has taken another great step forward. The disc features 12 selections arranged for guitar and orchestra by Oscar Castro-Neves, who also co-produced the recording with Liebert and longtime collaborator Stefan Liebert. He performs six well-known classical pieces and five original compositions. It's a lush, romantic, exotic listening experience.

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

**CONTACT:** Sean O'Sullivan 212.833.4765

## VARIOUS ARTISTS



**ALBUM:** *Songs Of The Hawaiian Cowboys: No Mele O Paniolo*

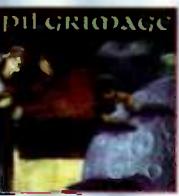
**LABEL:** Warner Western (46561)

One of the inevitable things the Europeans brought to the South Pacific, along with missionaries and disease, was cattle. And as the centuries have passed, an unusual cowboy, or "paniolo," culture has developed, particularly in Hawaii, that's a curious blend of Polynesian tradition and the Wild West. And as you might expect, those lonesome cowboys on the range and around the campfire have come up with some songs that eloquently reveal the dangerous work they do and their love of the land. Warner Western has now gathered many of these songs together, which were released in September in conjunction with an important documentary on the vanishing traditions of the paniolo.

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

**CONTACT:** Betsy Cody 615.742.1392

## PILGRIMAGE



**ALBUM:** *Pilgrimage*

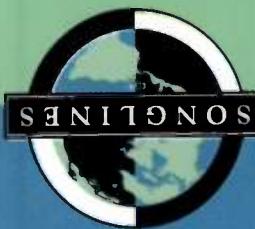
**LABEL:** Point Music (14123)

Pilgrimage is the creation of French composer/musicians Simon Cloquet and Eric Calvi, along with the enchanting vocals of Catherine Bott. What these three have done is taken sensuous, hypnotic music rooted in the melodies of Medieval pilgrims who traveled throughout northwestern Spain in the 12th and 13th centuries and added a 20th century musical slant. Using Bott's angelic voice as the starting point, Cloquet and Calvi have shaped music that's at once both ancient and modern, mystical and secular, familiar and foreign. It is best to listen to *Pilgrimage* in its entirety, as each song flows effortlessly into the next, creating a song cycle that's beautiful and moving.

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

**CONTACT:** Randy Dry 212.333.8314

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# SONG

by John Schoenberger

## EXCURSIONS

### GRAND STREET



**ALBUM:** *Grand Street*  
**LABEL:** Kyme Music (001)  
Although firmly rooted in jazz, New York City-based Grand Street can easily cross into other musical areas with ease—acid jazz, funk, Latin and R&B. Long considered one of Manhattan's best kept secrets, they've now recorded an

album that fully captures the band's sound. Led and produced by guitarist Peter Mignola and keyboardist Matthew Wynne, the project was rounded out by vocalist Felicia Michaels, and a who's who of NYC players. The songs on *Grand Street* are mostly self-written and subtly reveal the variety of their influences. If you're looking for something a little more sophisticated and creative than the usual NAC pabulum you hear, *Grand Street* is waiting to surprise and delight you.

**SUGGESTED TRACKS:** "In The Meantime"; "Wishing In The Dark."

**CONTACT:** Donny Walker 800.616.3270

### ARCANA



**ALBUM:** *Arc Of The Testimony*  
**LABEL:** Axiom/Island (524431)  
Arcana is the creative vision of Bill Laswell. It was musically built around the energy and awesome talent of drummer Tony Williams. Unfortunately, Williams died before the recordings were complete, but as a tribute to him

and out of the knowledge that they were onto something worth finishing, Laswell (bass, E-bow), Pharoah Sanders (sax), Byard Lancaster (sax, clarinet), Graham Haynes (cornet), Nicky Skopelitis (guitar) and Buckethead (guitar) forged ahead and completed *Arc Of The Testimony*. The music is a challenge to listen to—it's beyond jazz, it's beyond fusion, it's over-the-top—but the powerful spark that forced it to arise from the depths is undeniable.

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

**CONTACT:** Jeff Appleton 212.603.3924

### STEVEN CRAGG



**ALBUM:** *Discovery*  
**LABEL:** New World Music (434)  
Since discovering the didgeridoo about 10 years ago, Steven Cragg has taken this ancient Australian instrument to places where no man has gone before. By incorporating the influences of traditional music from cultures all

over to the world into a modern ambient/dub/trance style, he's opened the possibilities of expression for his instrument that most players haven't even dreamed of. Perhaps Brighton, England-born Cragg's secret is the fact that he lives the music he plays: he studies traditional cultures; he's adopted a shamanic spiritual view of the world; he paints himself in colorful designs; and, perhaps most important of all, he considers himself of citizen of the world.

**SUGGESTED TRACKS:** "Summerstreams"; "Little People."

**CONTACT:** Robert Newman 303.813.1179

### BOB MARLEY



**ALBUM:** *Dreams Of Freedom*  
**LABEL:** Axiom/Island (524419)  
If you have any doubt that the music of Bob Marley is timeless, just listen to *Dreams Of Freedom*. It's a collection of some of his more enduring songs done as ambient translations of dub versions. These remixes were produced by the esteemed Bill Laswell and were engineered by Oz Fritz and Robert Musso. Newly added percussion was performed by Ayib Dieng, electronic sounds and keyboards were played by Tetsu Inoue and string arrangements were done by Karl Berger. The result is a fresh look at some songs that have a deep meaning for millions of people around the world, and you know what? None of the original power or effect of these compositions has been lost.

**SUGGESTED TRACKS:** "Rebel Music (3 O'Clock Roadblock)"; "Burnin' And Lootin'."

**CONTACT:** Jeff Appleton 212.603.3924

### GREGORY ISAACS



**ALBUM:** *Dance Curfew*  
**LABEL:** Acid Jazz/Hollywood (68065)

As the world of DJs and mixers continues to permeate all facets of popular music, reggae music has proven to be a fertile genre to "attack." In a similar manner to the dub masters of the past few decades, several London studio wizards have taken the music of famed roots reggae artist Gregory Isaacs and have done a *number* on his songs. The main manipulator was Dread Flimstone, who oversaw these way-out-there sessions, with assistance by Blue Slicknick and Danny Styles. The end result is a dub sound for the next century; bottom heavy, tripped out and scratchy as hell. If you're a Gregory Isaacs aficionado, prepare yourself before you listen to *Dance Curfew*.

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

**CONTACT:** Mike Lieberman 818.560.6386

### THE RIPPINGTONS



**ALBUM:** *Black Diamond*  
**LABEL:** Peak/Windham Hill Jazz (11271)

Over the past 10 years, the music of The Rippingtons has paralleled the evolution of new age/jazz music, and perhaps the best example of this growth was the band's genre-challenging 1996 release, *Brave New World*. On that album, they introduced elements of ambient, World and trance into their music, which beautifully complemented the amazing guitar prowess of band focal point Russ Freeman. They continue down this path with their latest effort, *Black Diamond*. Sure, Freeman's acoustic/Spanish flamenco style continues to produce central melodic themes, but the rhythmic elements and arrangements remain expansive and adventurous.

**SUGGESTED TRACKS:** The title track; "Into Another Life."

**CONTACT:** Crystal Ann Lea 310.358.4845

### VARIOUS ARTISTS



**ALBUM:** *Songs Without Words*

**LABEL:** Windham Hill (11212)

Windham Hill has been synonymous with the modern jazz and new age sounds that are so popular today; but we've begun to see them spread their musical wings over the past few years. On *Songs Without Words*, they've

tried something completely different: they've gently coerced famous songwriters, producers and artists to play one of their songs as a solo piano instrumental piece with breathtaking results. The artists involved include David Foster, Carole King, Eric Bazillion, Brian Wilson and many more.

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

**CONTACT:** Crystal Ann Lea 310.358.4845

### THE BEST NEW AGE



The popular *The Best New Age* album series, compiled by Priority Records, continues with ... Volumes 4, 5 & 6. They feature the biggest names in contemporary instrumental music and act as a great primer to those who are only slightly familiar with the genre, as well as welcomed additions to an avid listener's collection.

### VARIOUS ARTISTS

**ALBUM:** *The Best New Age Volume 4*

**LABEL:** Priority (51020)

This disc contains "Ocean Blvd/Miami" by Ottmar Liebert with Luna Negra, "After Six" by David Benoit, "Songs From A Secret Garden" by Secret Garden, "Fields Of Gold" by John Tesh, along with nine other selections.

### VARIOUS ARTISTS

**ALBUM:** *The Best New Age Volume 5*

**LABEL:** Priority (51035)

This disc contains "China Blue" by Eko, "Montezuma" by Cusco, "Jamaica Heartbeat" by Acoustic Alchemy, "Nightglow" by Jan Hammer, along with nine other selections.

### VARIOUS ARTISTS

**ALBUM:** *The Best New Age Volume 6*

**LABEL:** Priority (51036)

This disc contains "Morning Ride" by Ken Navarro, "Sacred Ground" by Craig Chaquico, "Serenade To Spring" by Secret Garden, "Ivory Moon (Part 1)" by Steve Halpern, along with nine other selections.

**CONTACT:** Promotion 213.993.4588

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# AMERICAN ROOTS

By Matthew Lawton

## EDGAR MEYER WITH BELA FLECK & MIKE MARSHALL



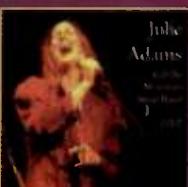
**ALBUM:** *Uncommon Ritual*  
**LABEL:** Sony Classical (62891)  
 Bassist Edgar Meyer, banjo player extraordinaire Bela Fleck and mandolinist Mike Marshall have recently released *Uncommon Ritual*, an exceptional disc of music that

flows between bluegrass, jazz, blues, folk and Bach. Most of the 17 songs were composed by Meyer or Fleck, yet they also put their own spin on Johann Sebastian Bach's "Contrapunctus XIII." This is a beautiful album of gorgeous instrumental music that can be quiet and soft as well as thundering and loud—all in the same song. Not only are Meyer, Fleck and Marshall master musicians, they play rare vintage instruments that date back not only decades, but centuries (Meyer's bass was made in Italy in 1769!).

**SUGGESTED TRACKS:** "Uncommon Ritual"; "Big Country."

**CONTACT:** Sean O'Sullivan 212.833.4765

## JULIE ADAMS AND THE MOUNTAIN STAGE BAND



**ALBUM:** *Live*  
**LABEL:** Gadfly (232)  
 For the past 13 years, Julie Adams has been the featured vocalist for the nationally syndicated radio show "Mountain Stage." The songs on *Live* were recorded over the past four years, directly to a two-track deck with no remixing, overdubs or any safety nets. *Live* contains 11 songs written by some of the best songwriters of our time—Joni Mitchell ("Cactus Tree"), Richard Thompson ("Keep Your Distance"), Marvin Gaye ("Trouble Man"), Neil Young ("Comes A Time") and Jesse Winchester ("Say What"), just to name a few. This isn't just an album of cover tunes, it's an album of great songs delivered by an artist who makes these songs her own.

**SUGGESTED TRACKS:** "Urge For Going"; "Comes A Time."

**CONTACT:** Mitch Cantor 802.865.2406

## THE BOBS



**ALBUM:** *I Brow Club*  
**LABEL:** Rounder (9062)  
 The Bobs are a bunch of crazy cats who use just their voices, hands, chests, legs and feet to make truly one of a-kind music. By using just their bodies, The Bobs can create sounds that you'd swear were from electronic instruments. Recorded this past summer, *I Brow Club* mixes wild, crazy songs like "There's A Nose Ring In My Soup," "Hey Coach, Don't Call Me A Queer," and "Bongwater Day" along with serious tracks like "A Change Of Heart," "The Gate," and "Why Not Try Right Now." The Bobs have definitely expanded their wall-of-sound that will continually keep you amazed. With its vocal-guitar solos and ambient sounds, *I Brow Club* is a fun album full of surprises.

**SUGGESTED TRACKS:** "There's A Nose Ring In My Soup"; "Bongwater Day."

**CONTACT:** Leslie Rouffe 617.354.0700

## STEVE PRIDE



**ALBUM:** *Haint*  
**LABEL:** Spur (001)  
 Steve Pride's *Haint* is a gentle acoustic album of honest sincere songs. Featuring Wilco's Jay Bennett (guitar, dobro, mandolin, vocals) along with the harmonious Syd Straw (vocals) and Kevin McGuire (accordion), *Haint* sounds like you're sitting on Pride's back porch, late at night, under a full moon. Traces of Gordon Lightfoot can be heard in Pride's rich, deep voice and images of lonely roads that lead from home can be seen in these songs. Most of these 11 cuts are soft, subdued songs with beautiful two- and three-part harmonies accompanied by warm instrumentation. *Haint* is one of those mellow gems that'll keep you warm all winter long.

**SUGGESTED TRACKS:** "Here Comes The Man"; "Good-night Abilene."

**CONTACT:** Michael Roux 217.344.8609

## PAM PRYOR

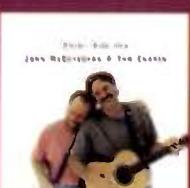


**ALBUM:** *Pryor Knowledge-Past & Present*  
**LABEL:** Apogee (71470)  
 Singer/songwriter Pam Pryor's *Pryor Knowledge* is a mature, jazz-tinged debut. Pryor began performing at the age of 12 and hasn't stopped yet. Her warm silky voice is the main instrument here, followed closely by Mark Lucas's versatile guitar work. Singing of loves that got away and memories in the making, Pryor tackles the blues ("I Don't Have To Explain"), rock ("Dangerous Waters") and jazz ("Keep You In My Dreams"). Pryor's classically trained voice soars throughout these 12 tracks, 11 of which were self-penned, and *Pryor Knowledge* is a warm, inspiring offering from an artist we'll be hearing lots of in the years to come.

**SUGGESTED TRACKS:** "The Mistake"; "Between A Memory & A Dream."

**CONTACT:** Lauriin Hebert 888.583.9271

## JOHN MCCUTCHEON & TOM CHAPIN

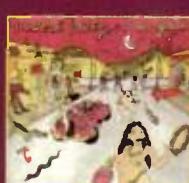


**ALBUM:** *Doing Our Job*  
**LABEL:** Rounder (0411)  
 Multi-instrumentalists John McCutcheon and Tom Chapin (Harry's brother) are just doing their job—telling stories through folk music, and what stories these are! "Dead Man Walking" was inspired by the book of the same name, "Doing My Job" came out of Cal Ripken Jr.'s record breaking consecutive game streak and "I Don't Care" is a nice jab at the tabloids. On this live album they can easily slip into an old Woody Guthrie ("Pastures Of Plenty") or Pete Seeger ("Well May The World Go") song as well as one of their own classic originals. Rounding out the sound is bassist Michael Mark and keyboardist Bobby Read.

**SUGGESTED TRACKS:** "I Don't Care"; "Dead Man Walking."

**CONTACT:** Leslie Rouffe 617.354.0700

## MICHAEL HURLEY



**ALBUM:** *Snockgrass*  
**LABEL:** Rounder (3043)  
 In 1980, *Snockgrass* was Michael Hurley's third release for Rounder. The music on this classic Hurley disc is casual, sincere and infectious. Hurley's Prince-ish voice and quirky lyrics made him a legion of cult-like fans the world over. *Snockgrass* hit a vein with Hurley fans, for this is the album that gets mentioned over and over again. Songs like "You Gonna Look Like A Monkey" and "I Heard The Voice Of A Porkchop" will put a smile on that face and light a fire 'neath them feet. This re-released version of *Snockgrass* contains two previously unreleased tracks, "Grapefruit Juice Blues" and an alternative take of "Sweet Lucy."

**SUGGESTED TRACKS:** "Jole Blon"; "Midnite Rounder."

**CONTACT:** Leslie Rouffe 617.354.0700

## MUMBO GUMBO



**ALBUM:** *Big Smiley*  
**LABEL:** Ruby (004)  
 This California-based seven piece band plays an original blend of tex-mex, New Orleans R&B and Delta mambo that'll surely smack a big smiley on your face. Two years in the making, *Big Smiley* was recorded live in the studio, and features infectious rhythms, accordions, washboards, guitars, saxophones and the dual female vocals of Tracy Walton and Chris Webster. "The Wrong Medicine" has a slow voodoo groove reminiscent of early Neville Brothers, while "Restless" has some piano playing that Dr. John would prescribe. *Big Smiley* is Mumbo Gumbo's third release and has 12 official new tracks, plus one hidden gem.

**SUGGESTED TRACKS:** "Big Life"; "Say What You Say."

**CONTACT:** Tracy Walton 961.451.4880

## RECKLESS KELLY

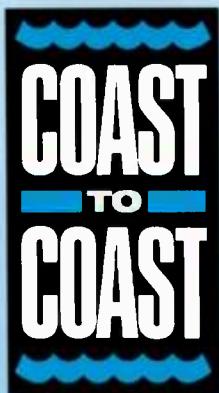


**ALBUM:** *Millican*  
**LABEL:** Cold Spring (97003)  
 Named after Australia's version of Robin Hood, Reckless Kelly is five 20-something guys who eat, sleep and play hick-rock. Based out of Austin, Reckless Kelly has become local favorites in a matter of only a few months. *Millican*, named after a city in Oregon with a population of one, is Reckless Kelly's debut and is full of smooth harmony vocals, acoustic guitars, mandolins, crunchy electrics and lyrics that reflect life, loss and the trouble that lurks at the bottom of a whiskey bottle. This is a good-time record of guitar-driven twang & roll. Reckless Kelly is good company as you cruise somewhere between Steve Earle Highway and Son Volt Road.

**SUGGESTED TRACKS:** "Walton Love"; "I Still Do."

**CONTACT:** Danny Gillespie 512.320.9156

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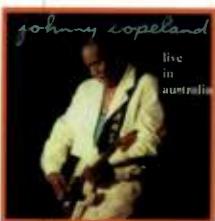
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# Blues Doctor: Pioneer

BY MATTHEW LAWTON

## Johnny Copeland



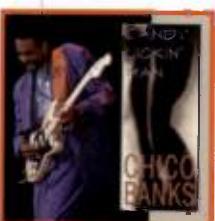
ALBUM: *Live In Australia*  
LABEL: Black Top (1139)

On New Year's Day of this year, guitar legend Johnny Copeland received a heart transplant, and due to complications from that operation, Copeland passed away on July 3 at the age of 60. *Live In Australia* was originally available only as an import here in the States, but it can now be found everywhere. Recorded during the summer of 1990, *Live In Australia* features Copeland in good spirits and good health. This is one of those smokin' live albums where you wish you could have been there. His actual last recording is his version of "Tumblin' Dice" on the House Of Blues tribute record to the Rolling Stones, *Paint It, Blue*.

**SUGGESTED TRACKS:** "Cut Off My Right Arm"; "Further On Up The Road."

**CONTACT:** Tim Kolleth 773.973.7736

## Chico Banks



ALBUM: *Candy Lickin' Man*  
LABEL: Evidence (6090)

Son of bluesman Jessie Banks, Chico Banks has just released his funky, modern-day blues debut, *Candy Lickin' Man*. Banks, with his full falsetto voice, and his Strat with its crunchy, clean-jazz sound, are quite a team. In fact, on songs like the old Albert King track, "Down The Road I Go," they're damn-near unstoppable. Banks pulls out some old favorites here too, like King Floyd's "Groove Me" and Elmore James's "The Sky Is Crying," along with five self-penned cuts. Mavis Staples takes on the vocal duties for "It Must Be Love," while Mr. Banks sings along with his Strat. If you haven't heard of Chico Banks' guitar playing prowess yet, you will.

**SUGGESTED TRACKS:** "The Sky Is Crying"; "Groove Me."  
**CONTACT:** Vince Kershner 610.832.0844

## Toni Lynn Washington

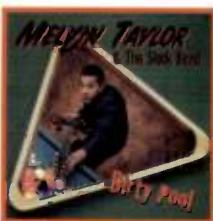


ALBUM: *It's My Turn Now*  
LABEL: Tone Cool (1163)

After releasing 1995's *Blues At Midnight* album, Toni Lynn Washington was nominated by NAIRD and by the W.C. Handy blues foundation for multiple awards. With the release of *It's My Turn Now*, Washington is once again a shoe-in for more accolades. Consisting of original tunes as well as an array of cover songs, *It's My Turn Now* is held together by the strong, soulful vocals of Washington. The old Johnny "Guitar" Watson song "You Can Stay But That Noise Must Go," with its horn fills and funky grooves, is a great track for Washington's confident delivery. She also transports a groovin' rendition of Ashford & Simpson's "I Don't Need No Doctor" with an ad-libbed ending.

**SUGGESTED TRACKS:** "You Can Stay But The Noise Must Go"; "It's My Turn Now."  
**CONTACT:** David Bartlett 617.354.0700

## Melvin Taylor & The Slack Band



ALBUM: *Dirty Pool*  
LABEL: Evidence (6088)

In 1995, Chicago-based Melvin Taylor's self-titled CD went on to become the best selling title in the entire Evidence catalog. But *Dirty Pool*, Taylor's second Evidence release, just might take over that throne. Taylor's guitar playing is, at times, smooth and jazz-like, then without notice, he'll deliver a blistering, flurried solo. Recorded late last year, *Dirty Pool* contains some of the hottest guitar licks to ever be played without the use of gloves. *Dirty Pool* contains nine songs, written by Stevie Ray Vaughan ("Telephone Song"/"Dirty Pool"), Otis Rush ("Right Place, Wrong Time"), Leiber and Stoller ("Kansas City") and Willie Dixon ("I Ain't Superstitious"), to name a few.

**SUGGESTED TRACKS:** "Dirty Pool"; "I Ain't Superstitious."  
**CONTACT:** Vince Kershner 610.832.0844

## Carey Bell



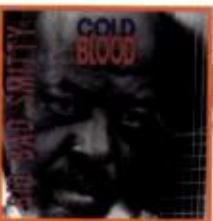
ALBUM: *Good Luck Man*  
LABEL: Alligator (4854)

Sixty-one-year-old Carey Bell is one of the few true harmonica masters. Not only did Bell personally learn harmonica from legends like Big Walter Horton, Little Walter and Sonny Boy Williamson II, but he also played harmonica in both Muddy Waters' and Willie Dixon's bands. How's that for a résumé! *Good Luck Man*, recorded in Chicago, contains six Bell originals along with eight classic covers written by folks like Horton ("Hard Hearted Woman"), Dixon ("I'm A Business Man"), Waters ("My Love Strikes Like Lightning") and Jimmy Reed ("Good Lover"). This is a model contemporary blues album of funky harp playing, tender, reflective songs and gruff Bell vocals.

**SUGGESTED TRACKS:** "Love Her, Don't Shove Her"; "Bell Hop."

**CONTACT:** Tim Kolleth 773.973.7736

## Big Bad Smitty



ALBUM: *Cold Blood*

**LABEL:** HMG/HighTone (1003)  
Big Bad Smitty has one of those rare, raw, physical voices that will have you thinking that *Cold Blood* is an unreleased Howlin' Wolf album. But it's not only the voice—Wolf's guitarist Hubert Sumlin plays on *Cold Blood*, and combined with

Smitty's voice, these two make a dynamic duo! This album was recorded prior to Smitty's 1994 stroke, from which he's still recovering, and contains some pure magical moments between Smitty and Sumlin. *Cold Blood* is a slamming, ecstatic, blend of standard blues with an almost mod-like groove. It's also an uplifting party album that will chase your blues away.

**SUGGESTED TRACKS:** "Three Hundred Pounds Of Joy"; "Mannish Boy."  
**CONTACT:** Darrell Anderson 510.763.8500

## Clara McDaniel



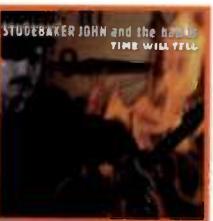
ALBUM: *Unwanted Child*  
LABEL: HMG/HighTone (1002)

St. Louis native Clara McDaniel has been paying her dues for years. She's a veteran of the Missouri club scene and she even managed Albert King's fleet of not-so-reliable taxicabs. The cabs may breakdown, but McDaniel is a finely tuned blues engine that purrs like a cat and can roar like a lion. On *Unwanted Child*, McDaniel is fueled by the 92-octane power of Johnnie Johnson (Chuck Berry) on piano, Gus Thornton (Albert King) on bass, Kenny Rice (Albert King) on drums and harpman Arthur Williams. *Unwanted Child* features 11 tracks of roadhouse romps, sweet soulful ballads and the sorrow that a ripped prophylactic can bring ("Subject: Men And Boys").

**SUGGESTED TRACKS:** "Subject: Men And Boys"; "Thread Your Needle."

**CONTACT:** Darrell Anderson 510.763.8500

## Studebaker John And The Hawks



ALBUM: *Time Will Tell*

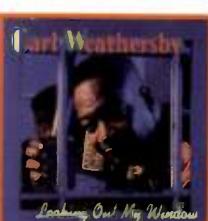
**LABEL:** Blind Pig (5042)

*Time Will Tell* is Studebaker John's fourth release for Blind Pig and showcases the superb evolution of John's smooth slide work, train-wreck harp playing, raucous vocals and fine-tuned songwriting skills. This guy is a blues battalion

rolled up into one, and backed by The Hawks, you can rest assured that the blues flag will remain secure. *Time Will Tell* is easily the best Studebaker John album yet, because it features 12 fantastic original songs. With its Bo Diddley-beat, "On The Highway" takes off at the gate and never looks back. Listening to "Playing With Fire," you can imagine what would have been the outcome if Jimi Hendrix ever scored a David Lynch film.

**SUGGESTED TRACKS:** "Time Will Tell"; "The Road."  
**CONTACT:** Edward Chmelewski 415.550.6484

## Carl Weathersby



ALBUM: *Looking Out My Window*  
LABEL: Evidence (6089)

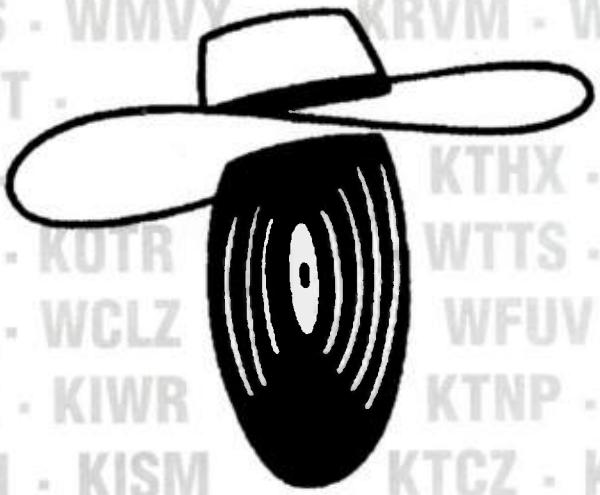
Carl Weathersby's father was good friends with Albert King, who tutored a young Weathersby on guitar and later hired him to play for a few years in his band. Weathersby went on to spend 14 years with Billy Branch's Sons Of The Blues, and has now decided to go out on his own. *Looking Out My Window* is Weathersby's second Evidence release and showcases his outstanding guitar playing, his warm husky voice and six of his own original songs. But Weathersby can also take on tunes by the greats, and make them his own. Check out his version of John Hiatt's "Feels Like Rain," or Elmore James's "Standing At The Crossroads."

**SUGGESTED TRACKS:** "Feels Like Rain"; "Standing At The Crossroads."

**CONTACT:** Vince Kershner 610.832.0844

# IT'S ALWAYS THE MUSIC!!!

KMBY - KPIG - WJBX - WKOC - WRRX - WXRC - KENZ  
- KUMT - WBOS - WXRV - KBCO - KXPK - WXPN -  
KMTT - KAEP - KBBT - WMMO - WVRV - KTCZ - KFOG  
KSCA - KTMN KERA - KCRW  
- WPLL - WXLE -  
CIDR - WDET - KFXD - KGSR KQPT  
- KINK - WAPS - WMVY KRVM - WNLU - WMMM  
- WRNR - KXPT - WTTS - KPFT -  
WRLT - KBXR KTHX - WMAX - KRSH  
KHBG - WNCS - KOTR WTTS - WRNX - WCBE  
KTAO - WYEP - WCLZ WFUV - KLRQ - KSPN  
WEVL - WXKR - KIWR KTNP - KMMS - KRCC  
WNCW - WRSI - KISM KTCZ - KFMU - KPEK -  
KMTN - KLRR - WSMS WEHM  
- WDJB - WNBX - WVAY  
- WKZE - KXCI - WEBK - WERU - KUWR - KFAN -  
WVOD - KOZT - WOXF - KKNB - KBHR - WIIS - KNBR -  
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# holiday promotions

**Ho! Ho! Ho! Oh No! Christmas already? Well, it is right around the corner, and being that most of the *totallyadult* stations are in the middle of planning their holiday promotions right now, we thought we'd spread the word about what some of these stations are planning. A few of these promotions are still rough sketches, but there are plenty of opportunities here for everyone to get involved and help out in the Christmas holiday spirit.**

**Have a *totallychristmas*!**

## KBAC

**Santa Fe, New Mexico**

- **Coat And Food Drive**

KBAC collects and distributes coats and food for the disadvantaged in the Santa Fe area.

## KBCO

**Boulder, Colorado**

- **KBCO Acoustic Christmas Concert**

Jackson Browne performs this year at the Paramount Theatre in Denver on December 6 for KBCO's annual Acoustic Christmas Concert. This year all the proceeds benefit the Emergency Family Assistance Association.

## KBZD

**Amarillo, Texas**

- **U2 Flyaway**

Win a trip to see U2 in San Antonio, Texas, hotel and airfare included.

- **Guitars Of The Greats Giveaway**

With this "call in and win" promotion, "Buzz" listeners will have the chance to win an autographed guitar from Stevie Ray Vaughan, Sheryl Crow, Van Halen or The Eagles.

## KEGR

**Concord, California**

- **Holiday Blood Drive**

The blood banks are always in need and KEGR helps support the cause with their annual KEGR Holiday Blood Drive in December.

- **Safe And Sober Drivers**

KEGR began their "Don't Drink And Drive" promotions over the Halloween weekend and continue with it into the new year.

## KFMU

**Steamboat Springs, Colorado**

- **KFMU Christmas Forest**

For 10 days, Christmas trees are put up at various locations in a local shopping plaza. KFMU broadcasts live while listeners help decorate the trees which are then donated to local charities. And usually an old guy who dresses in red, needs a shave and looks like he's had a few too many egg nogs (no, not John Johnston) makes an appearance.

- **Spirit Of The Season**

KFMU staff members record :45-:90 second vignettes describing some aspects of the holiday season: various folklore origins, how different cities around the world celebrate, safety tips, etc. They play these throughout the week before Christmas to remind people that there's more to the season than shopping.

- **Steamboat Top Ten**

Because Steamboat Springs is a resort town, there is a perception that items are priced higher there. Local residence sometimes will drive two to three hours away to shop at outlets in Denver. Starting on December 1, KFMU airs the Top 10 reasons to shop Steamboat Springs first.

## KFOG

**San Francisco, California**

- **Concert For Kids**

The 14th annual K-FOG Concert For Kids takes place in December and benefits the Marine's Toys For Tots program as well as local San Francisco children's charities. This is the largest toy drive in Northern California.

- **Live From The Archives #4**

This is the fourth compilation CD released from the mighty KFOG archives. Featuring 16 live in-studio or live broadcast cuts from folks like Tom Petty, Blues Traveler and Suzanne Vega. This is a must-have for any music library. All the proceeds go to Bay Area food banks. By the way, last year's *Live From The Archives #3* raised \$149,000! Way to go Fog-Heads!

# holiday promotions

## KFXD

Boise, Idaho

- **Toys For Tots Drive**

KFXD, along with the local grade schools, are getting together with the Marines and collecting toys for the less fortunate children of the Treasure Valley area.

- **Jacket Drive**

KFXD is asking their listeners to clean out their closets and donate those old coats so the less fortunate can have a warmer winter.

## KGSR

Austin, Texas

- **KGSR's Broadcast Volume 5 CD**

KGSR will be releasing the fifth volume of their KGSR Broadcast CDs the day after Thanksgiving. This double-disc will contain rare, one-of-a-kind recordings of live on-air performances from KGSR. This year, sales from the *Volume 5* CD will benefit the Services Invested in Musicians Support foundation, which is dedicated to mental health services of musicians.

- **Home For The Holidays**

KGSR hosts this annual benefit concert for Community Partnership for the Homeless in December. Performers have not been confirmed yet.

- **KGSR's 7th Anniversary Party**

In December, KGSR is celebrating its 7th anniversary with a huge birthday bash at the Austin City Limits soundstage. This is an exclusive event for KGSR listeners only. Confirmed performing artists include Abra Moore, Steve Earle and Delbert McClinton! Tickets to this special event will be available only through KGSR. And for those unfortunate few who can't score tickets, the show will be broadcast live on KGSR.

- **KGSR's Annual Fundraiser For The Needy**

In December, KGSR broadcasts live from various Austin locations and collect goods and donations for an umbrella organization providing assistance for needy families during the holiday season.

cont. →

## CURIOS DREAM DENNY BROWN

Produced by Erik Nielsen

Denny Brown is joined by his friends Booker T Jones and David Grissom with enough potency and originality to identify and establish him as a brilliant singer/songwriter. This album crackles with an intensity demanded by modern rock and has a mainstream appeal.

**Suggested Tracks:**

“Gypsy Lane”  
“White Collar Crime”  
“Curious Dream”  
“Stormful Of Anger”



# holiday promotions

## • KGSR's Annual Year End Poll

KGSR will close out 1997 with its annual KGSR Year End Poll. Listeners are invited to send in their best selections for The Best Of 1997, at which point they are registered to win the best 107 CDs of 1997 and a complete stereo system!

## KHUM

Humboldt, California

### • Stop The Violence Day

For the entire month of November, KHUM will actively seek solutions to the violence that runs through our nation with a series of interviews and round-table discussions. These will all lead up to the National Stop The Violence Day which is Saturday, November 22.

## KINK

Portland, Oregon

### • Commercial Free Christmas Music

Beginning Christmas Eve and continuing on throughout the entire Christmas day, KINK plays nothing but commercial-free, uninterrupted, Christmas music celebrating the holiday spirit.

## KKZN

Dallas, Texas

### • The Spirit Of Christmas

For a full month, beginning November 15, "The Zone" along with The Spirit Of Christmas organization helps gather toys for less fortunate kids.

### • The Zone Open House

Celebrating the completion of their new studios, "The Zone" is having an open house party with Robert Earl Keen who will perform his classic Christmas tune, "Merry Christmas From The Family."

### • The Zone's Private Listener Appreciation Party

Get Ready Dallas, "The Zone" and the Barenaked Ladies are planning a private party for "The Zone" listeners on December 12.

## KMTT

Seattle, Washington

### • KMTT's 5th Annual Winter Warmth Concert

Bruce Hornsby, Beth Orton and others perform at this December benefit concert for First Place, a group that helps local homeless children.

## • KMTT's Top 10 CDs Of 1997

Each year, The Mountain ainstaff votes for their favorite CDs of the past year. They compile a Top 10 list and hold an on-air contest by playing songs from the Top CDs throughout December asking listeners to identify all 10 CDs. Prizes include all 10 CDs, a 10-CD car disc player and label service for a year from a major label!

### • On The Mountain, Volume 3

The Mountain is releasing their third CD of live performances from The Mountain Music Lounge. Exclusive live tracks by David Crosby, Fiona Apple, The Wallflowers, Suzanne Vega and others. All proceeds benefit The Wilderness Society.

## KOTR

San Luis Obispo, California

### • Hospitality Night

On December 4, K-Otter hosts the Cambria Hospitality Night in which all the shops stay open late and celebrate the season of goodwill. This is a fun event for the whole family with caroling, "sleigh" rides through town and a visit from the fat man (no, not Jerry, but Santa).

cont. ▶



### "Last Words Of Midnight Clyde"

already on  
WFUV KRCL  
KBAC WRRX  
WRRL KOTR

## BLUE MOUNTAIN

"Last Words Of Midnight Clyde" ADD DATE 11/11

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on the Bob Dylan/Neil Young  
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Management Tony Margherita and Matt Hickey for TMM Chicago, USA

# holiday promotions

- **The Lighted Boat Parade**

The first weekend of December, Morro Bay is transformed into a lighted winter waterworld with the annual Lighted Boat Parade held alongside the majestic Morro Rock. K-Otter reports live from various boat locations. Look out Gilligan!

- **A Very Special Evening With Greg Brown**

On December 14, K-Otter presents Greg Brown along with Bo Ramsey and special guest Kate Campbell at the beautiful Unity Christ Church in San Luis Obispo.

- **The K-Otter Holiday Shopping Spree**

In December of every year, one lucky K-Otter listener receives thousands of dollars worth of gift-certificates from various local merchants with proceeds benefitting local charities.

## KOZT

Mendocino, California

- **5th Annual Local Licks Live**

A full night of live music featuring some of the best Northern Californian local musicians. KOZT raises money to support and continue music in their local schools.

- **7th Annual Turkey Giveaway**

Turkeys from a local supermarket are given away to KOZT listeners. For each turkey that the market gives away, KOZT matches with a turkey to the local food bank.

- **The KAKX High School Radio Station Benefit**

In early December, Bill Bottrill will perform at this benefit for the local high school radio station. KAKX has been trying to sign on for a couple of years now and they could sure use some help. Any Offers? Call The Coast, KOZT, at 707.964.7277.

- **7th Annual 12 Days Of Christmas**

12 days of on-air giveaways. Fun, silly and always incredibly popular. Day One KOZT gives away "...a partridge in a pear tree," which is a David Cassidy (a Partridge Family member) CD hanging from a pear tree. Day Two they giveaway two turtle necks from a local sportswear shop, Day Five they giveaway; five real gold pine cones from a local jewelry store...and Day 12 The Coast gives away 12 incredible CDs!

- **2nd Annual Food Bank Replenishment Drive**

In mid-December, KOZT joins forces with a local restaurant's employees for this food raising campaign. This is a very successful food collection effort with winners announced daily on The Coast.



## 6 STRING DRAG HIGH HAT

produced by the twangtrust (Steve Earle & Ray Kennedy)  
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# holiday promotions

## KPCC

Pasadena, California

- **CDs For The Children**

KPCC will make the holidays happier for the terminally ill children and young adults of the Children's Hospital in Los Angeles. They will be donating duplicate CDs collected over the past year to the kids. These will be distributed among all the children at Christmas time for their own personal collection. By the way, Shana LiVigni has been visiting these kids over Christmas for the past 14 years. Anyone wishing to help out can contact Shana at KPCC at 626.585.7768.

## KPIG

Monterey, California

- **The K-PIG Humbug Hoedown**

This listener appreciation concert takes place at The Catalyst in Santa Cruz on December 6. Listeners are asked to bring canned foods for the local food banks. Live music from Todd Snider and Chris Webster.

## KRCL

Salt Lake City, Utah

- **We'll sit this one out**

*KRCL doesn't really do holiday promotions per se, but we do emphasize Kwanzaa and other emerging alternatives to the capitalist squalor of American commercial life. I hide all the holiday CDs until 10 days before our dear saviour's birth, then yank 'em right before New Year's. — Bill Boyd*

## KRTM

Temecula, California

- **KRTM Turkey Olympics**

November 22, KRTM will be hosting their annual KRTM Turkey Olympics. No frozen turkey bowling-ringers allowed, these Olympics are for amateurs only! Gobble, gobble.

- **KRTM Christmas Concert**

KRTM is in the process of organizing their premiere annual KRTM Christmas Concert that will benefit various children's charities in the Riverside area. Anyone with Eric Clapton's home number, please contact the station.

## KRXS

Phoenix, Arizona

- **The KRXS Christmas Food Drive**

Beginning in November, "K-Rocks" starts their month-long food drive campaign for the Gila County Community Food Bank.

## KTCZ

Minneapolis, Minnesota

- **The Cities 97 Sampler CD**

This is the ninth annual Cities 97 sampler and features many unique, live, in-studio performances that were recorded on Cities 97. Since its inception in 1989, the Cities 97 samplers have raised over \$1,000,000 for Minnesota Charities!

## KXPK

Denver, Colorado

- **Peak Tracks Volume Two**

Peak Tracks Volume Two is a compilation CD which includes rare, live, acoustic and album tracks from various artists. This compilation CD will be released on November 15 with all proceeds benefitting The Peak Foundation, which helps out various non-profit groups in the Denver area.

- **KXPK's Pay To Play**

All day December 13, KXPK listeners put their money where their mouths are. They wanna hear it? They gotta pay for it. Any tune that can legally be aired, will be aired with the proper donation. Rock, bluegrass, reggae...even classical! But remember, the weirder the request, the higher the donation. All proceeds go to The Peak Foundation, which helps out various non-profit groups in the Denver area.

## KXPT

Las Vegas, Nevada

- **Toys Around The Clock**

For the third year in a row, The Point will broadcast live, the week before Christmas, from the Hard Rock Cafe for 72 hours straight. Every "Point" listener that drops off a toy is automatically qualified to win a complete family room entertainment center. The Point has collected over 6,000 toys with this promotion in the last two years.

- **The Point Limited Edition CD**

For the second year in a row, The Point will put together a compilation CD with all proceeds benefiting Child Haven—a home for abused, abandoned and neglected children. They are hoping to raise over \$17,000 this year!

- **The Point Listener's Appreciation Christmas Concert**

In the works right now, give them a call to get involved.

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# holiday promotions

## WBOS

Boston, Massachusetts

- **The Concert Series At South Station**

The first Thursday of the month, WBOS hosts a free lunchtime concert at the South Station train station. On December 4, WBOS is featuring a free, live, lunch time concert with Sister Hazel.

## WIQB

Ann Arbor, Michigan

- **Rockin' For The Hungry**

Every second week of December, WIQB broadcasts live, outside, for a full week, 24 hours a day and collects food and donations for the local food bank. Being that the temperatures are usually in the mid-teens to low-20s, the WIQB staff is committed, or should be, to helping out those less fortunate. Last year they collected over 60 tons of food and \$13,000 was donated.

## WKZE

Sharon, Connecticut

- **Litchfield County Special Olympics Benefit**

WKZE will be giving away Christmas wreaths in their annual holiday benefit for the Litchfield County Special Olympics. In addition to enhancing wreath sales, WKZE's devotion to this cause has given the Litchfield County Special Olympics much-needed publicity. WKZE is committed to being more than a radio station, they are always involved in their communities and look forward to giving their listenership a vehicle to make it a special time of year for everyone.

## WMVY

Martha's Vineyard, Massachusetts

- **WMVY Thanksgiving Food Drive**

WMVY will set up donation centers at various local grocery stores and ask listeners to donate canned food on their way out of the markets for the needy.

- **WMVY Clam Chowder Contest**

Who has the best chowder around? Come find out the first week of December when WMVY listeners partake in this clam chowder eating contest in which one restaurant will be crowned king. This is a benefit for The Red Stocking Fund which provides gifts and clothing to the needy.

- **The Falmouth Christmas Parade**

WMVY broadcasts live from this annual parade in which the entire community comes out and celebrates the holiday season. Special guest appearance from you-know-who.

## WRLT

Nashville, Tennessee

- **Red Cross Blood Drive**

On December 23, the WRLT staff spends the entire day down at the local Red Cross, doing phoners and encouraging their listeners to give blood.

- **The WRLT Fortune Ball**

On New Year's Eve, WRLT will host a concert to benefit Nashville's Table, an organization that feeds the homeless. Performers to be announced soon.

## WRSI

Greenfield, Massachusetts

- **The River's Christmas Blues Party**

Paul Cebar and special local guests will be rockin' The River's benefit concert on December 12. All proceeds go to the local food banks.

## WVOD

Dare County, North Carolina

- **The Festival Of Trees**

Area businesses donate decorated trees which are then auctioned off. The proceeds benefit the Outer Banks Hotline, a local women's shelter. WVOD's tree will be decorated with CDs, a boombox, a signed guitar and more. They would love to put the whole tree on top of a signed drum kit. Any suggestions?

## WVRV

St. Louis, Missouri

- **The River Of Toys Broadcast**

Shawn Colvin, Sister Hazel and Behan Johnson perform at this River benefit concert on December 18. All toys collected will be distributed to the needy children of St. Louis.

- **The River Of Toys Broadcast**

For 24 hours straight on December 19, The River sets up and broadcasts live, outside (brrrr!), at their River Toy Drop-Off Drive Through. All toys collected will be distributed to the needy children of St. Louis.

THE NIGHT'S GOING TO BE ANYTHING BUT SILENT.

# A VERY SPECIAL CHRISTMAS 3



## 16 Christmas Classics

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The Smashing Pumpkins ■ Patti Smith  
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# holiday promotions

## WXLE

Albany, New York

- **Share The Warmth**

For the entire Christmas season, WXLE, in conjunction with The Colony Center Mall, helps gather new warm blankets for the local mission. When shoppers turn in \$150 worth of receipts from the mall, The Colony Center and WXLE purchase and donate the new, warm blankets to the mission.

## WXRT

Chicago, Illinois

- **'XRT Holiday Concert For The Kids**

Jackson Browne is playing on December 5 at The Riviera in Chicago for this annual 'XRT concert where they'll collect thousands of toys and donate them to local Chicago children's hospitals. Portions of the ticket sales benefit the Christmas Is For Kids organization, which helps out the Chicago-area homeless children.

- **'XRT Holiday Home Run**

For those who have had a little too much fun, 'XRT offers its listeners free cab rides home from December 23 through January 1. Better safe than sorry.

## WXRV

Boston, Massachusetts

- **2nd Annual River Relief**

This is a benefit concert that takes place the first week in December with proceeds going to Rosie's Place At Pine Street Inn, a homeless women's shelter.

- **The River Music Hall CD Volume One**

Coming out in December, this CD features rare, live in-studio recordings of Bruce Cockburn, Cowboy Junkies, Tori Amos and many more artists who have played "The River." All proceeds benefit RAINN.

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**totallyadult**  
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WXRV  
WMMM  
KPIG  
WHFC  
KOTR  
WKZE  
KFAN  
WCBE  
KSUT  
WMWV  
WERU

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# TERESE CARLTON

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TERESE CARLTON



*undisciplined  
fury*

featuring  
“A Woman Like Me”

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a debut as you’ll ever hear.”

John Schoenberger/*The Album Network*

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WRH

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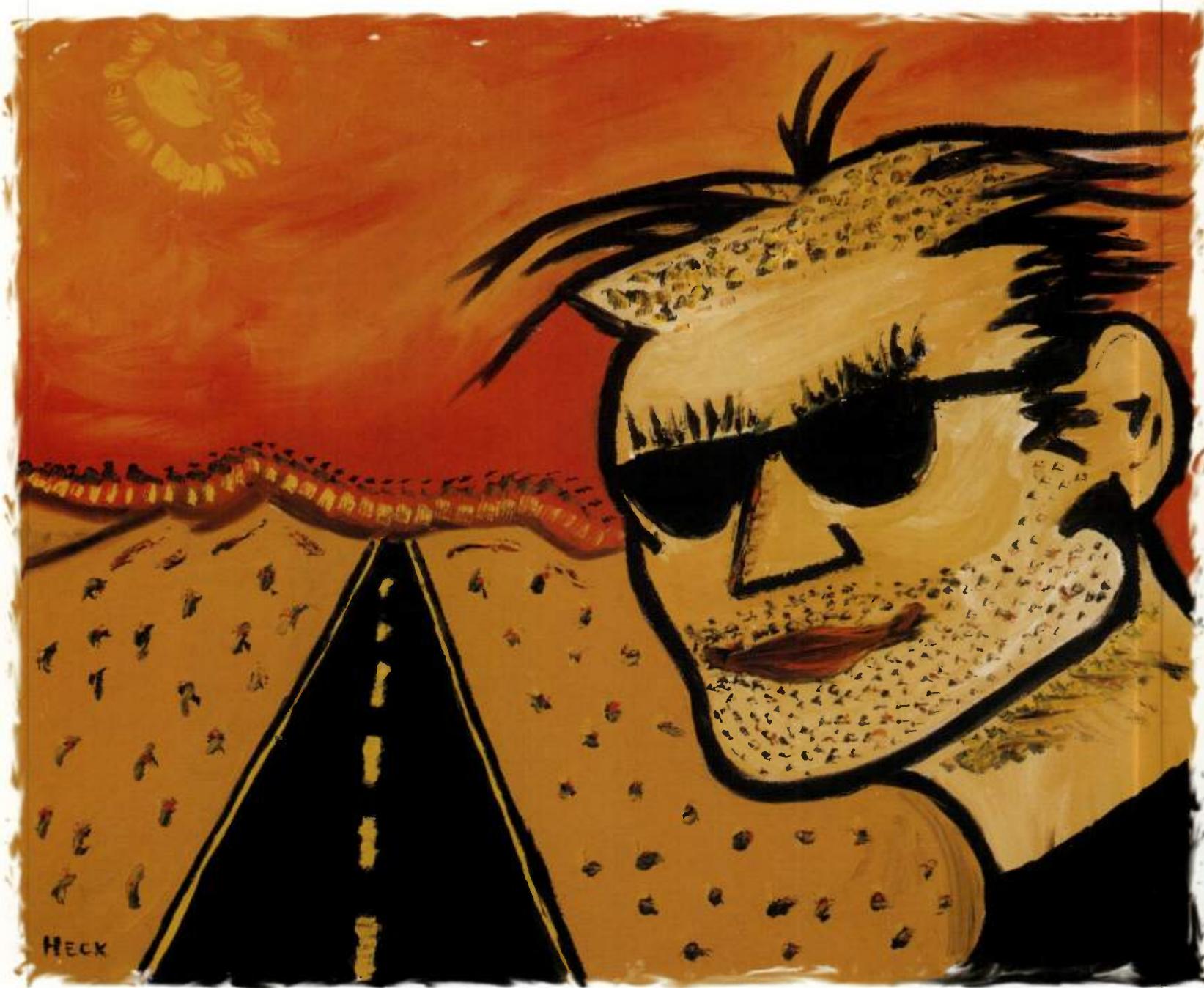


kim richey

JULY 16, 1999 • ISSUE #27

WRH

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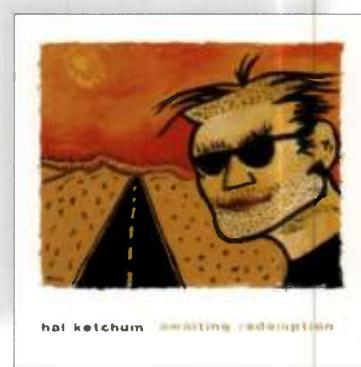
KERA KPFT WYEP  
WMKY WRVG KLCC  
WBZC WEBK WERU

WMNF KRCL  
KEGR KFAN  
WHFC WLPW

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the late-90s dictate long hours in the office, and the seemingly endless demand for money to cover the basics—food, shelter, clothing, education and transportation—is a constant concern that seems to fill much of the rest of one's waking hours. Granted, these responsibilities are a reality none of us can ignore, but it seems to me that much of our generation (me included) has allowed this day-in, day-out reality to overshadow just about everything else except perhaps our much-needed leisure time. But I tell you friends, as we get ready to embark into a new epoch, I am horrified by the amount of hatred, distrust and violence that exists in the world!

Certainly, the atrocities that have occurred over the past few months in Kosovo are enough to sicken anyone, yet this is just one example of similar acts of "ethnic cleansing," or if you don't mind, *genocide*, which are happening all over the world—even in America. The two students who entered Columbine High School loaded with weapons and bombs were driven by hate. And now we have Benjamin Nathaniel Smith and his acts of murder and attempted murder that were also driven by ethnic hate and cultural distrust fueled by a "religious" movement called the World Church Of The Creator. Is this the kind of world we want to hand over to our children?

loop of our daily routines and reach out to someone with genuine and unconditional love. Not only will you help them through a tough day or situation, but perhaps you'll inspire them to do the same thing to someone else...and so on, and so forth. It's time we—the "Woodstock Nation" that expounded such great ideals of love and peace—renew our commitment to the simple fact that honestly expressing understanding, patience, tolerance and compassion to anyone and everyone we come in contact with is ultimately the only real way that we'll make a difference in the world. I know I'm going to redouble my efforts...how about you?

Here it is...*totallyadult* issue #27: We're excited to have **Kim Richey** on the cover (Danny Alexander has written the companion feature)...there are also pieces on **Robben Ford** (by Mike Warren), **Hal Ketchum** (also by Alexander) and **Townes Van Zandt** (penned by Jim Manion). In addition, *TA*'er Matthew Lawton talks with **KXST "Sets 102"** GM **Bob Hughes**. J. Mikel Ellcessor gives us the lowdown on this year's **RealTime** convention organized and presented by *Fast Company* magazine, and yours truly has written a 30-year **Woodstock** retrospective featuring insights from one of the original festival producers, **Artie Kornfeld**. Finally, Columbia's **Trina Tombrink** is our label promotion executive for this issue.

As always, you'll find up-to-the-minute contact pages, lots of music reviews, the back pages—this time we update you on Adult Rock Radio's Specialty Programming—and you can get a laugh or two from Mr. Chucklehead.



John Schoenberger  
*totallyjs@sfu.net.com*

WMMM  
KDDX  
KFAN  
KMMS  
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on the critically acclaimed album **echo** (2-47294). produced by tom petty and mike campbe

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**#3 MOST ADDED  
ROCK 90/80!!!**