

total adult

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ISSUE NUMBER 15

MAX  
CARL





© Steve Potz

# “Silver Lining”

The first single from the  
forthcoming album  
*One Left Shoe*

Written by Steve Potz and Jewel  
Produced by J. Steven Soles  
Management: Robert Duffey



a PolyGram company

<http://www.mercuryrecords.com/mercury>

WRH

It's a new year, it's a new day, it's a new dawn for me....or is it? As we close down the first month of 1998, it already seems like everyone's enthusiasm for the new year, and what it has to offer, is already beginning to wane. Promotion people are discouraged because playlists are getting shorter (and I'm still not convinced that a tighter playlist, as opposed to a more calculated way of presenting new music, is a genuine long-term solution), and the stations are already complaining that there are way too many CDs coming in the mail.

In addition, the fallout from the radio station ownership consolidation has yet to fully filter down to us everyday grunts. Furthermore, each day we seem to hear another rumor about record label downsizing, which always means more work for the same pay for those who are lucky enough to keep their jobs.

And finally, the fears that the Adult Rock format (and its endless variations) is evolving into something it shouldn't be has many people concerned. Take heart, there's solace in numbers. Just read the following quotes and I'll tell you who wrote them in a minute:

"If you were to go by what many predicted last year, [our format] would have imploded and we wouldn't exist anymore. Through all the dazzling displays of corporate gobbling in '97, somehow our beloved format, despite all the things that are *wrong* with it, still stands strong. For every station that leaves our format, another springs up. It appears that we'll remain stable (for the time being, at least)."

Or...

"Think about one of your immediate challenges for a moment; you've got these Modern ACs coming in with the ability to pry off a chunk of your library, mixing in nonabrasive currents, and creating a clearly defined and differentiated station out of the music you now pay scant attention to." (The Format is speaking now) "I am the music, and that's all that I am. What you make of me is your business. What these Modern ACs make of me, meanwhile, is their business. It really doesn't matter to me. I am the music and the music which I embrace will always change."

Okay, I won't keep you in suspense any longer. Both excerpts

come from the latest edition of our sister publication, *VIRTUALLYALTERNATIVE!* The first one was written by Jonathan L. Rosen, VP/Alternative, and comes from his latest "Pleasantly Annoying" column, which also ran in the VA section of *The Album Network* dated January 23. The second quoted paragraph came from Kevin Stapleford, a regular contributor to our publications and a well-respected innovator in the formation of the Alternative Radio format; it's lifted from his continuing column known as "Alter Ego."

So, perhaps our perceived problems aren't so terminally unique, after all. Perhaps, it's just the nature of the beast. Take heart, there's solace in numbers....

Matthew and I are very excited about the first *totallyadult* issue of 1998. And, in spite of the fact that we had only about two and a half weeks to turn it around, we think it's one of our

best. You'll notice well-respected singer and songwriter

**Max Carl** is on the cover; his new album *One*

*Planet, One Groove*, helps to kick off a new label known as Mission Records. There are also artist features on Refuge/MCA recording artist **Jonatha Brooke** and Atlantic recording artist **Victoria Williams**, both

written by regular contributor Steve Baltin; and an interview with MCA recording artist **B.B. King**, conducted by KCSR/Austin

PD Jody Denberg. The feature station is Public Radio leader **WYEP/Pittsburgh** written by former 'YEP programmer J. Mikel Ellcessor. TA'er

Matthew Lawton has composed a great article on **Paddy Moloney** of The Chieftains, where he

discusses his involvement with *The Irish In America: Long Journey Home* and his new Unisphere label. Our newly named *Album Network/totallyadult* editor, Melissa Blazek, delivers a piece on up-and-coming music producer **Trina Shoemaker** (who was involved with Victoria Williams' album) and I help us all get to know the real **Alex Coronfly**, who recently joined the promotion team at Reprise Records. We are also running the 5th Annual **Lee Arnold Marketing State-Of-The-Format Poll** (a *totallyadult* exclusive), lots o' music reviews, up-to-the-moment station and label contacts and another installment of **Chucklehead Strikes Again**. Finally, many of your peers reveal their *totallyTop 10* favorite albums of 1997 in the back pages.

Remember, to a large extent, the future is what we make of it.



John Schoenberger  
totallyjs@3nets.com



# WHISKEY TOWN

## Yesterday's News

The New Track From The Album *Strangers Almanac*

### This Weeks' News

WBOS WXPN WRNR KFXD WEBX KIWR KRXS KKQQ  
KFMU KTAO KBAC KFAN WVOD WRRX KBHR WIIS

Produced, Engineered & Mixed by Jim Scott  
Management: Chris Roldan & Jenni Sperandeo / Jackknife



# totallyadult

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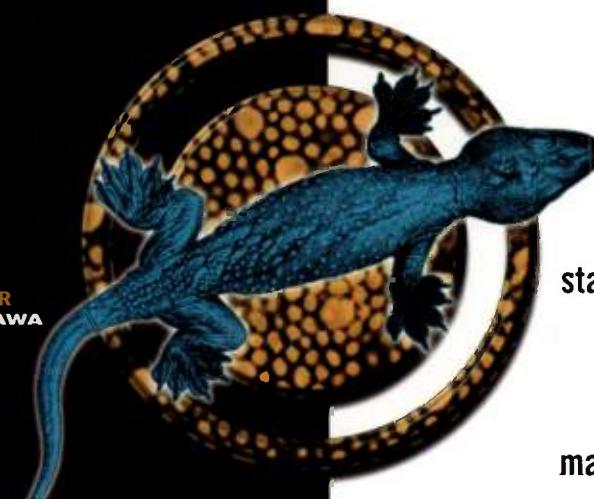
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# radio contacts

Stations are  
listed by  
first available  
music  
call hour

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

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
<b>monday</b>				
M 10a-noon	<b>C1DR</b> /Detroit	PM MD	Wendy Duff Ann Delisi	<b>313.861.6397</b> fax 961.1603
MTWThF 9a-5p	<b>KBZD</b> /Amarillo	APD	Denise Spiser	<b>806.372.6543</b> fax 379.7339 (E) <a href="mailto:kbzd@fia.net">kbzd@fia.net</a>
MTWThF 8-10a	<b>KDDX</b> /Rapid City	PD	Jim Kallas	<b>605.842.5747</b> fax 642.7849
M 10a-2p	<b>KEGR</b> /Concord	PD MD	Steve O'Brien Ric Charles	<b>510.945.2461</b> fax 674.9487
MTW 1-2:30p	<b>KFAN</b> /Fredericksburg	PD MD	J.D. Rose Rod Herbert	<b>630.997.2197</b> fax 997.2198 (E) <a href="mailto:txradio@ktc.com">txradio@ktc.com</a>
MWThF 11a-2p	<b>KFGX</b> /Fargo	PD/MD	Jay Thomas	<b>701.237.5346</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) <a href="mailto:kfxd@micron.net">kfxd@micron.net</a>
M 3:15-6:15p	<b>KGSR</b> /Austin	PD MD	Jody Denberg Susan Castle	<b>512.472.1071</b> fax 472.0143 (E) <a href="mailto:jdenberg@kgsr.com">jdenberg@kgsr.com</a>
MW 10a-noon	<b>KMTN</b> /Jackson	PD/MD	Mark Fishman	<b>307.733.4500</b> fax 733.7773 (E) <a href="mailto:kmtn@blissnet.com">kmtn@blissnet.com</a>
M 10a-3p F 11a-2p	<b>KPCC</b> /Pasadena	APD	Shana LiVigni	<b>626.585.7768</b> fax 585.7916 (E) <a href="mailto:smlivigni@paccd.cc.ca.us">smlivigni@paccd.cc.ca.us</a>
MTh 12:30-2:30p	<b>KPFT</b> /Houston	PD MD	Eric Truax Mary Ramirez	<b>713.526.4000</b> fax 526.5750
MTW 8-10a	<b>KPIG</b> /Monterey	PD/MD	Laura Hopper	<b>408.722.9000</b> fax 722.7548 (E) <a href="mailto:sty@kpig.com">sty@kpig.com</a>
M 10-11:30a	<b>KRVM</b> /Eugene	PD	Don Ferrell	<b>541.687.3370</b> fax 687.3573
MThF 10a-noon	<b>KRXS</b> /Phoenix	PD	John Libynski	<b>520.402.9222</b> fax 425.5063 (E) <a href="mailto:krxs@jila.net">krxs@jila.net</a>
MF 3-5p	<b>KTAO</b> /Taos	PD/MD MD	Brad Hockmeyer Marina Colman	<b>505.758.1017</b> fax 758.8430 (E) <a href="mailto:ktao@newmex.com">ktao@newmex.com</a>
MTW 1-3p	<b>KTHX</b> /Reno	PD MD	Bruce Van Dyke David Chaney	<b>702.829.1984</b> fax 825.3183 (E) <a href="mailto:bruce@thex.net">bruce@thex.net</a>
M 1-4:30p	<b>KUNC</b> /North Colorado	MD	Kirk Mowers	<b>970.351.1775</b> fax 351.1780 (E) <a href="mailto:kmowers@kunc.uncb.edu">kmowers@kunc.uncb.edu</a>
MTWThF 11a-1p	<b>KYLE</b> /Gunnison	PD MD	Tom Utech John Beck	<b>970.641.3600</b> fax 641.4566 (E) <a href="mailto:music@hottunes.com">music@hottunes.com</a>
M 1-5:30p	<b>KXL</b> /Portland	PD	Carl Widig	<b>503.417.0391</b> fax 417.7863 (E) <a href="mailto:carlwidig@aol.com">carlwidig@aol.com</a>
MTWTh 9-10a	<b>WCBR</b> /Chicago	PD APD	Tommy Lee Johnston Scott King	<b>847.255.5800</b> fax 255.0129
MTW 1-4p	<b>WDET</b> /Detroit	PD AMD	Judy Adams Chuck Horn	<b>313.577.4148</b> fax 577.1300 (E) <a href="mailto:wdetfm@wdet.wayne.edu">wdetfm@wdet.wayne.edu</a>
M 4-7p T 4-6p	<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>
M 11a-2p	<b>WERU</b> /Blue Hill Falls	PD/MD AMD	Dave Piszcz Sara Willis	<b>207.469.6600</b> fax 469.8961 (E) <a href="mailto:weru@celestast.com">weru@celestast.com</a>
M 3:30-5:30p	<b>WKZE</b> /Sharon	PD MD	Randy Milroy Andy DiGiovanni	<b>860.364.5800</b> fax 364.0129 (E) <a href="mailto:wkze@mohawk.net">wkze@mohawk.net</a>
M 2-6p T 10a-2p	<b>WLPW</b> /Lake Placid	PD	Kitty Patnode	<b>518.523.3341</b> fax 523.1349 (E) <a href="mailto:tnardiello@aol.com">tnardiello@aol.com</a>
MT noon-2p	<b>WMKY</b> /Lexington	PD/MD	Paul Hitchcock	<b>808.783.2334</b> fax 783.2335 (E) <a href="mailto:p.hitchc@morehead-st.edu">p.hitchc@morehead-st.edu</a>
MT 12:30-3p	<b>WMWV</b> /Conway	PD APD/MD	George Cleveland Mark Johnson	<b>603.447.5988</b> fax 447.3655
M 11a-1p T 10a-noon	<b>WNCW</b> /Charlotte	PD APD	Mark Keefe Armando Bellmas	<b>704.287.8000</b> fax 287.8012 (E) <a href="mailto:wncw@blueridge.net">wncw@blueridge.net</a>

# radio contacts

Stations are listed by first available music call hour.

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

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
MTWThF 10a-1:30p	<b>WRRX</b> /Gainesville	PD	Jerry Gerard	<b>352.378.1230</b> fax 376.2666
M 1-3p F 10a-1p	<b>WXLE</b> /Albany	PD APD	Neal Hunter Randi Tyler	<b>518.381.3588</b> fax 381.1097 (E) <a href="mailto:neal@1045thezone.com">neal@1045thezone.com</a>
MW 11:30a-3p	<b>WXRT</b> /Chicago	VP/PRG MD	Norm Winer Patty Martin	<b>773.777.1700</b> fax 286.9978 (E) <a href="mailto:comments@wxrt.com">comments@wxrt.com</a>
MT 11a-1p	<b>WXRV</b> /Boston	PD MD	Joanne Doody Mike Mullaney	<b>978.374.4733</b> fax 373.8023 (E) <a href="mailto:mike@wxrv.com">mike@wxrv.com</a>
MTh 2:30-4:30p	<b>WYEP</b> /Pittsburgh	PD MD	Rosemary Welsch Greg Meitus	<b>412.381.8131</b> fax 381.9126 (E) <a href="mailto:gmeitus@wyep.org">gmeitus@wyep.org</a>
MF 9a-5p	<b>SBR</b> Consulting	MD	Tom Fricke	<b>303.444.7700</b> fax 444.3555 (E) <a href="mailto:sbradio@aol.com">sbradio@aol.com</a>

## tuesday

TW 3-5p	<b>KBCO</b> /Denver	PD APD	Dave Benson Scott Arbough	<b>303.444.5800</b> fax 444.2929 (E) <a href="mailto:kbcoco@kbcoradio.com">kbcoco@kbcoradio.com</a>
TW 9a-noon/1-5p	<b>KINK</b> /Portland	PD APD	Dennis Constantine Anita Garlock	<b>503.226.5080</b> fax 226.4578
T noon-2p W 3-5p	<b>KLRQ</b> /Independence	PD/MD AMD	Steve Stevens Kyle Douglas	<b>880.885.7517</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>541.382.5263</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>805.927.7206</b> fax 927.0235 (E) <a href="mailto:deankat@thegrid.net">deankat@thegrid.net</a>
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>801.383.1818</b> fax 533.9136 (E) <a href="mailto:billb@krcl.org">billb@krcl.org</a>
TTh noon-2p	<b>KROK</b> /DeRidder	GM MD	Doug Stannard Sandy Edwards	<b>318.537.8288</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>707.588.9999</b> fax 588.0777 (E) <a href="mailto:krsh98@aol.com">krsh98@aol.com</a>
TWTh 11a-12:30p	<b>KRTM</b> /Riverside	MD	Travis Holland	<b>909.694.0888</b> fax 308.1414 (E) <a href="mailto:krtm@alphainfo.com">krtm@alphainfo.com</a>
TWTh 10a-4p	<b>WAPS</b> /Akron	PD/MD	Bill Gruber	<b>330.761.3088</b> fax 761.3240 (E) <a href="mailto:wgruber@akron.ohio.gov">wgruber@akron.ohio.gov</a>
TThF 1-4p	<b>WEBX</b> /Champaign	VP/PRG	Quintin Porter	<b>217.355.9835</b> fax 355.1706 (E) <a href="mailto:qporter@webxim.com">qporter@webxim.com</a>
T noon-1p	<b>WERI</b> /Westerly	GM	Mark Urso	<b>401.598.7728</b> fax 598.6688 (E) <a href="mailto:993scr@edgenet.net">993scr@edgenet.net</a>
T 2-4p	<b>WEVL</b> /Memphis	PD/MD	Brian Craig	<b>901.528.0560</b> fax 528.0561 (E) <a href="mailto:brian1965@webtv.net">brian1965@webtv.net</a>
T 5-7p	<b>WFUV</b> /New York City	PD MD AMD	Chuck Singleton Rita Houston Meg Griffin	<b>718.817.4550</b> fax 365.9815 (E) <a href="mailto:thefolks@wfuv.org">thefolks@wfuv.org</a>
T noon-2:30p	<b>WKOC</b> /Norfolk	PD APD/MD	Perry Stone Holly Williams	<b>757.840.8500</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:rwynne@wmnf.org">rwynne@wmnf.org</a>
TW 3-5p	<b>WMVY</b> /Martha's Vineyard	PD/MD AMD	Barbara Dacey Jason Howard	<b>508.693.5000</b> fax 693.8211 (E) <a href="mailto:wmvy@vineyard.net">wmvy@vineyard.net</a>
TW 1-4p	<b>WNKU</b> /Cincinnati	OM MD	Colin Gordy Stacy Owen	<b>806.572.8500</b> fax 572.6804 (E) <a href="mailto:wnku@wnku.edu">wnku@wnku.edu</a>
T noon-3p	<b>WOB</b> /NE North Carolina	PD	John Harper	<b>919.473.8378</b> fax 473.1584
TTh 2-4p	<b>WRLT</b> /Nashville	PD MD	Jane Crossman Keith Coes	<b>815.242.5800</b> fax 242.9877 (E) <a href="mailto:atjunglejane@wrlt.com">atjunglejane@wrlt.com</a>
T 11a-2p	<b>WVOD</b> /Dare County	PD	Matt Cooper	<b>919.473.1993</b> fax 473.1757 (E) <a href="mailto:wwodfm@interpath.com">wwodfm@interpath.com</a>



# radio contacts



Stations are listed by first available music call hour.

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

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
T 9a-5p	<b>Music Choice/USA</b>	APD PD	Adam Neiman Jim Kressler	973.731.0500 fax 731.6505 (E) <a href="mailto:comments@musicchoice.com">comments@musicchoice.com</a>
T 9a-5p	<b>Constantine Consulting</b>	GM	Dennis Constantine	503.298.9010 fax 296.9009 (E) <a href="mailto:denver@aol.com">denver@aol.com</a>
<b>wednesday</b>				
WTh 10a-noon	<b>KBHR/Big Bear</b>	PD MD	Rick Herrick Casey Dolan	909.584.5247 fax 584.5347
W noon-3p	<b>KCRW/Los Angeles</b>	MD AMD	Chris Douridas Tricia Halloran	310.314.4640 fax 450.7172 (E) <a href="mailto:brave@kcrw.org">brave@kcrw.org</a>
W 12:30-2:30p	<b>KERA/Dallas</b>	SM MD	Jeff Luchsinger Gabrielle West	214.740.9257 fax 740.9369
W 11a-1p	<b>KFLX/Flagstaff</b>	PD	Rich Malone	520.779.1177 fax 774.5179 (E) <a href="mailto:radio@infomagic.com">radio@infomagic.com</a>
W 11a-1p	<b>KFMU/Steamboat Springs</b>	PD/MD	John Johnston	970.879.5368 fax 879.5843 (E) <a href="mailto:john_johnston@hotmail.com">john_johnston@hotmail.com</a>
WThF 2-5p	<b>KFOG/San Francisco</b>	OM APD/MD	Paul Marszalek Bill Evans	415.817.5364 fax 995.6867
W 11:30a-1p Th noon-1p	<b>KHUM/Humboldt</b>	MD	Gary Franklin	707.786.5104 fax 786.5100 (E) <a href="mailto:gary@khum.com">gary@khum.com</a>
W noon-3p	<b>KISM/Bellingham</b>	PD MD	Ken Richards Jon Eliot	360.734.9790 fax 733.4551 (E) <a href="mailto:je929fm@telcomplus.com">je929fm@telcomplus.com</a>
WTh 1-3p	<b>KIWR/Omaha</b>	PD/MD AMD	Bill Stewart Connie Kellie	712.325.3254 fax 325.3391 (E) <a href="mailto:mrbillstewart@hotmail.com">mrbillstewart@hotmail.com</a>
W 10a-noon	<b>KKZN/Dallas</b>	PD MD	Joel Folger Abby Goldstein	214.528.7400 fax 525.2525
WTh 1-4p	<b>KMMS/Bozeman</b>	PD MD APD	Colter Langan Kim Rossi Michelle Wolfe	406.586.2343 fax 587.2202
W 1-3p	<b>KMTT/Seattle</b>	SM/PD APD MD	Chris Mays Jason Parker Dean Carlson	206.233.1037 fax 233.8979 (E) <a href="mailto:mountain@kmtt.com">mountain@kmtt.com</a>
WTh 11a-2p ThF 9-11a	<b>KNBA/Anchorage</b>	PD MD	Kathy Mitchell Loren Dixon	907.258.8897 fax 258.8803 (E) <a href="mailto:knba@alaska.net">knba@alaska.net</a>
W 9a-noon	<b>KSPN/Aspen</b>	PD/MD APD	Alec Berger John Brizzolara	970.925.5778 fax 925.1142 (E) <a href="mailto:alkspn@juno.com">alkspn@juno.com</a>
W 1:30-4p	<b>KUWR/Cheyenne</b>	PD	Don Woods	307.766.6624 fax 766.6184 (E) <a href="mailto:dwoods@uwyo.edu">dwoods@uwyo.edu</a>
WTh 11a-noon	<b>KXPK/Denver</b>	PD APD	Gary Schoenwetter Eric Schmidt	303.889.1340 fax 889.1364 (E) <a href="mailto:gary@thepeak.com">gary@thepeak.com</a>
W 1-4p	<b>KXST/San Diego</b>	PD/MD	Dona Shabeb	619.268.1170 fax 449.8548 (E) <a href="mailto:kxst@cis.compuserve.com">kxst@cis.compuserve.com</a>
W 4-6p	<b>KZNZ/St. Paul</b>	PD MD	John Lassman Mike Hanson	612.545.5601 fax 525.0105 (E) <a href="mailto:zone105@sidewalk.com">zone105@sidewalk.com</a>
W 3-5p	<b>WCLZ/Portland</b>	PD APD/MD	Brian Phoenix Kim Rowe	207.725.5505 fax 725.5121 (E) <a href="mailto:wclz@wclz.com">wclz@wclz.com</a>
W 1-3p	<b>WFHB/Bloomington</b>	PD/MD	Jim Manion	812.323.1200 fax 323.0320 (E) <a href="mailto:ionman@bluemarble.net">ionman@bluemarble.net</a>
W noon-3p	<b>WHFC/Harford</b>	SM	Frank Marsden	410.836.4151 fax 836.4169 (E) <a href="mailto:whfc@harford.cc.md.us">whfc@harford.cc.md.us</a>
WTh 11a-2p	<b>WIQB/Ann Arbor</b>	OM MD	John Vance Jerry Mason	313.930.0103 fax 930.9500 (E) <a href="mailto:jvance200@aol.com">jvance200@aol.com</a>
W 9a-1p	<b>WIVL/St. Thomas</b>	PD	Kristine L. Simoni	809.774.1972 fax 774.9788 (E) <a href="mailto:diva@viaccess.net">diva@viaccess.net</a>
W noon-2p Th noon-1p	<b>WJBX/Ft. Myers</b>	PD APD	Stephanie Bradford Kurt Schreiner	941.275.9980 fax 275.5611 (E) <a href="mailto:wjbx@usacomputers.net">wjbx@usacomputers.net</a>
WTh noon-2p	<b>WNCS/Burlington</b>	PD MD	Greg Hooker Jody Petersen	802.223.2396 fax 223.1520 (E) <a href="mailto:pointfm@together.net">pointfm@together.net</a>
W 11a-1p	<b>WRSI/Greenfield</b>	PD MD	Sean O'Mealy Johnny Memphis	413.774.2321 fax 772.6400 (E) <a href="mailto:wrsi@shaysnet.com">wrsi@shaysnet.com</a>

# alana davis

- On Tour Now With Sister Hazel
- See Alana perform on "Late Night With Conan O'Brien" on February 17



"Inside Track"

# 32 flavors

- TOP 10 & Rising On All Adult Rock/Triple-A Charts

tallyadult

Combined Album Airplay ▲7

Commercial Song Airplay ▲6

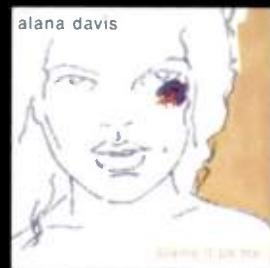
Non-Com Album Airplay ▲8

- Major airplay also at:  
Top 40  
Adult Top 40  
Modern AC  
Hot AC

the premiere single and video  
from her debut album **blame it on me**

"the 21-year-old soul-folk singer's gently rocking **blame it on me**  
is one of this season's stellar debuts." - time magazine

produced by ed tuton co-produced by alana davis management jeffrey evan kwatinetz



# radio contacts

Stations are listed by first available music call hour.

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



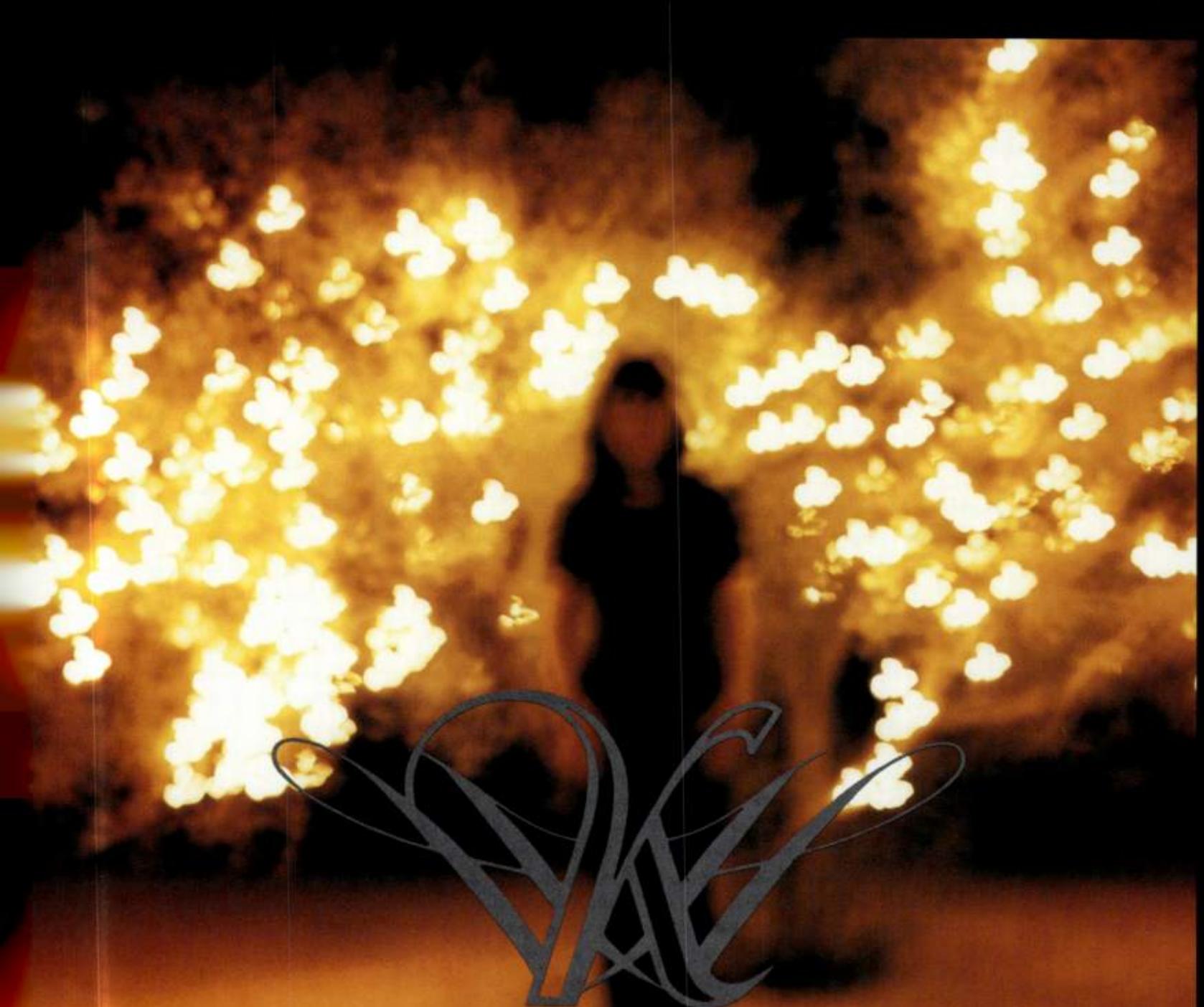
MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
W 2:30-4p TH 2-4p	WTTS/Bloomington	PD MD	Rich Anton Marie McCallister	812.332.3366 fax 331.4570
W 10a-1p	WXPN/Philadelphia	OM/PD MD AMD	Bruce Ranes Bruce Warren Shawn Stewart	215.898.2571 fax 898.0707 (E) wxpn@pobox.upenn.edu
W 10a-4:30p	WYCE/Grand Rapids	OM	Catherine Black	616.459.4788 fax 742.0599 (E) wyce@grcmc.org
WThF 11a-noon	WZEW/Mobile	MD	Alex Chesley	334.344.1065 fax 476.1065
W 8:30a-noon	Dish-CD/USA	GPD	Tom Killorin	206.256.2346 fax 441.5667 (E) tomk@muzak.com
W 10a-1p	World Cafe/USA	MD OM/PD AMD	Bruce Warren Bruce Ranes Shawn Stewart	215.898.2571 fax 898.0707 (E) worldcafe@pobox.upenn.edu

## thursday

ThF 9-11a	KBAC/Santa Fe	PD	Ira Gordon	505.989.3338 fax 989.3881
Th 2-5p	KBXR/Columbia	PD/MD	Keefer	573.449.1520 fax 449.7770 (E) keefer@bxr.com
Th 5-7p	KKQQ/Brookings	MD PD	Bryan Waltz Mike Henricksen	605.692.9125 fax 692.6434
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	970.563.0255 fax 563.0399 (E) sianier@southern-ute.nsn.us
Th 3-5p	KTCZ/Minneapolis	PD MD	Lauren MacLeash Mike Wolf	612.339.0000 fax 333.2997
ThF 3-5p	WBOS/Boston	PD MD	Jim Herron Cliff Nash	817.254.9267 fax 782.8757 (E) wbosonline@aol.com
Th 4-6p	WCBE/Columbus	MD	Maxx Faulkner	814.365.5555 fax 365.5060 (E) mfaulkner@iwaynet.net
Th 2-4p	WDOD/Chattanooga	PD OM	Chris Adams Danny Howard	423.266.5117 fax 265.6433 (E) cadams@965mtn.com
ThF noon-2p	WFPK/Louisville	PD MD	Leslie Stewart Dan Reed	502.574.1640 fax 574.1671 (E) wfpk@iglou.com
Th 3-5p	WHPT/Tampa	PD	Chuck Beck	813.577.7131 fax 578.2477
Th 10a-2p	WLLS/Key West	PD	Bryan Daniels	305.292.1133 fax 292.6936 (E) island107@cis.compuserve.com
Th 11a-2p	WMAX/Rochester	MD	Dave Joslin	716.232.8870 fax 454.5081 (E) wmaxfm@aol.com
Th 3-5p F 10:30a-noon	WMMM/Madison	PD MD/APD	Pat Gallagher Tom Teuber	608.273.9774 fax 273.8852 (E) 1055triple@wcinet.com
Th 10:30a-1p	WRNR/Baltimore	PD MD	Phil Harrell Damian Einstein	410.626.0103 fax 267.7634
Th 2-3:30p	WRNX/Springfield	MD OM	Dave Witthaus Bruce Stebbins	413.536.1105 fax 536.1153 (E) wrnx@javonet.com
Th 1-3p	WYRV/St. Louis	APD/MD	Mike Richter	314.231.3698 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
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# KRISTIN HERSH:STRANGE ANGELS

**STRANGE ANGELS PICKS UP WHERE HIPS AND MAKERS LEFT OFF.. BEAUTIFULLY**  
*her second solo effort, featuring "Like You"*

"Strange angels made this planet glow..."

See Kristin on tour starting April 1998.  
Album in stores February 3

**Couldn't Wait**  
KCRW WHFC  
WXPN WYCE  
WDET KRVM  
WORLD CAFE

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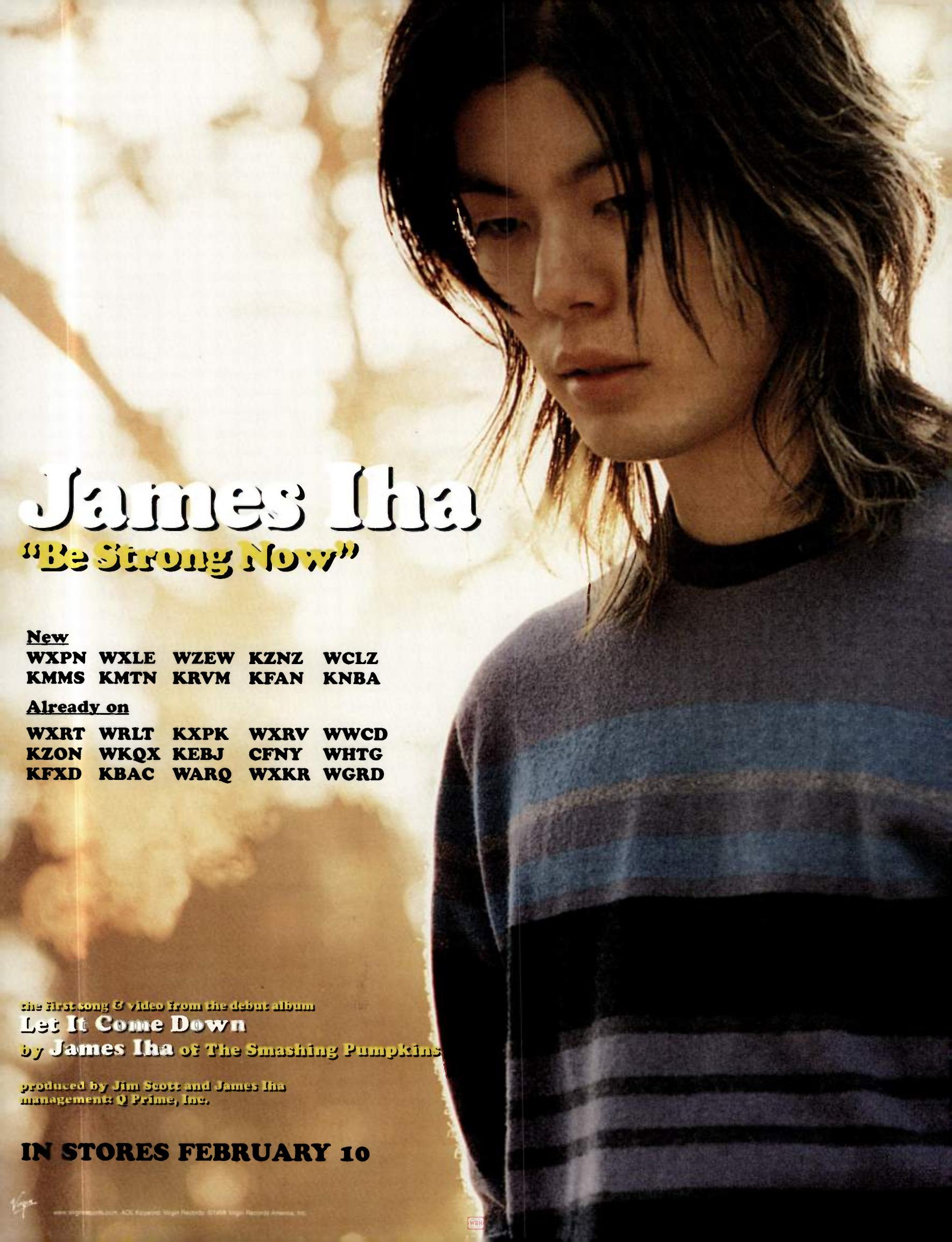
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# James Iha

## "Be Strong Now"

New

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KMMS KMTN KRVM KFAN KNBA

Already on

WXRT WRLT KXPK WXRV WWCD  
KZON WKQX KEBJ CFNY WHTG  
KFXD KBAC WARQ WXKR WGRD

the first song & video from the debut album

**Let It Come Down**

by James Iha of The Smashing Pumpkins

produced by Jim Scott and James Iha

management: Q Prime, Inc.

**IN STORES FEBRUARY 10**

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**New This Week:**

WHPT Tampa  
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WXLE Albany  
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# AGENTS OF GOOD ROOTS SMILING UP THE FROWN

Don't miss Agents Of Good Roots at the  
Gavin conference in San Diego:

Thursday, February 5, 10:15pm at the  
Casbah, 2501 Kettner Blvd.

Buses will leave from in front of the Hyatt at 9:45pm sharp!

from the debut album  
**ONE BY ONE**  
Produced by Paul Fox  
Mixed by Tom Lord-Alge  
Management: Red Light  
[www.agentsofgoodroots.com](http://www.agentsofgoodroots.com)



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# Royal Fingerbowl

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NEW ORLEANS MUSIC AWARDS:  
BEST BAND OF '97  
BEST ALBUM OF '97

"A NEW TWIST ON OLD-FAVORITE MUSICAL STYLES THAT'S ORIGINAL AND, LIKE NEW ORLEANS, ADDICTIVE."

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—PHILADELPHIA INQUIRER

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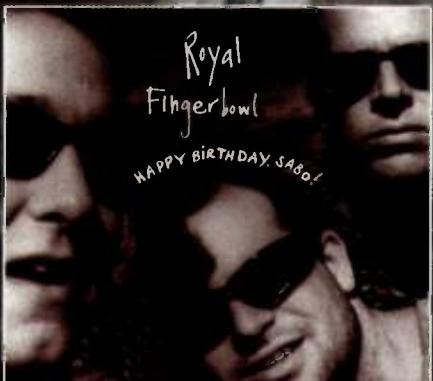
—OFFBEAT

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LOS LOBOS TO WEEN, G. LOVE TO ROBBEN FORD  
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2/7/98	METRO CAFE	WASHINGTON DC
2/8/98	CATTLE ANNIES	LYNCHBURG, VA
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2/10/98	BORAGER'S	BALTIMORE
2/12/98	PICKLE BARREL	KILLINGTON, VT
2/13/98	THE STING	NEW BRITAIN, CT
2/14/98	KING PINE ROOM	KINGFIELD, ME
2/21/98	DRAGON'S DEN	NEW ORLEANS *
2/23/98	MERMAID LOUNGE	NEW ORLEANS *
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4/26/98	JAZZ FEST	NEW ORLEANS *

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TOTALLYADULT

# ADULT ROCK

## RETAIL CHART

## COMBINED ALBUM AIRPLAY

LW	TW	ARTIST / Title	LABEL
DEBUT!	1	▲ VARIOUS ARTISTS <i>Titanic OST</i>	SONY MUSIC SOUNDTRAX/SONY CLASSICAL • 63213
1	2	▲ LOREENA MCKENNITT <i>The Book Of Secrets</i>	QUINLAN ROAD/WB • 46719
4	3	▲ THE VERVE <i>Urban Hymns</i>	HUT/VIRGIN • 44913
2	4	▲ MATCHBOX 20 <i>Yourself Or Someone Like You</i>	LAVA/ATLANTIC/AG • 52721
3	5	▲ SARAH McLACHLAN <i>Surfacing</i>	NETTWERK/ARISTA • 15870
13	6	▲ VARIOUS ARTISTS <i>Great Expectations OST</i>	ATLANTIC/AG • 83058
5	7	▲ RADIOHEAD <i>OK Computer</i>	CAPITOL • 55229
6	8	▲ BEN FOLDS FIVE <i>Whatever And Ever Amen</i>	550 MUSIC • 87762
8	9	▲ FLEETWOOD MAC <i>The Dance</i>	REPRISE • 48702
7	10	▲ BEN FOLDS FIVE <i>Naked Baby Photos</i>	CAROLINE • 7514
10	11	▲ BOB DYLAN <i>Time Out Of Mind</i>	COLUMBIA • 88811
14	12	▲ THIRD EYE BLIND <i>Third Eye Blind</i>	ELEKTRA/EVG • 62012
16	13	▲ B.B. KING <i>Deuces Wild</i>	MCA • 11711
15	14	▲ SAVAGE GARDEN <i>Savage Garden</i>	COLUMBIA • 67954
11	15	▲ ENYA <i>Paint The Sky With Stars: The Best Of Enya</i>	REPRISE • 48586
9	16	▲ FIONA APPLE <i>Tidal</i>	CLEAN SLATE/WORK • 67410
26	17	▲ PAULA COLE <i>This Fire</i>	IMAGO/WB • 46424
12	18	▲ DAVE MATTHEWS BAND <i>Live At Red Rocks 8.15.95</i>	BAMBOO/RCA • 67567
17	19	▲ PORTISHEAD <i>Portishead</i>	GDI BEAT/LONDON • 539189
23	20	▲ CORNERSHOP <i>When I Was Born For The 7th Time</i>	LUKA BOP/WB • 46576
19	21	▲ JEWEL <i>Pieces Of You</i>	ATLANTIC/AG • 82700
18	22	▲ SUBLIME <i>Sublime</i>	GASOLINE ALLEY/NIDA • 11413
20	23	▲ VARIOUS ARTISTS <i>My Best Friend's Wedding OST</i>	SONY/STRY MUSIC SOUNDTRAX • 68110
22	24	▲ BARENAKED LADIES <i>Rock Spectacle</i>	REPRISE • 46393
21	25	▲ JAMIROQUAI <i>Travelling Without Moving</i>	VIDEK • 67102
24	26	▲ PAUL SIMON <i>Songs From The Capeman</i>	WARNER BROS • 48114
25	27	▲ RY COODER <i>Buena Vista Social Club</i>	MONSIEU/WORLD CIRCUS/ATLANTIC • 79478
32	28	▲ ALANA DAVIS <i>Blame It On Me</i>	ELEKTRA/EVG • 62112
31	29	▲ VARIOUS ARTISTS <i>Good Will Hunting OST</i>	MIRIMAX/CAPITOL • 23338
36	30	▲ LISA LOEB <i>Firecracker</i>	GEFFEN • 25141
38	31	▲ THE WALLFLOWERS <i>Bringing Down The Horse</i>	INTERSCOPE • 90855
28	32	▲ BJÖRK <i>Homogenic</i>	ELEKTRA/EVG • 67011
29	33	▲ SQUIRREL NUT ZIPPERS <i>Hot</i>	MAMMOTH • C137
33	34	▲ JOHN MELLENCAMP <i>The Best That I Could Do</i>	MERCURY • 598738
37	35	▲ BRYAN ADAMS <i>Unplugged</i>	A&M • 54061
30	36	▲ SUGAR RAY <i>Floored</i>	LAVA/ATLANTIC/AG • 83198
DEBUT!	37	▲ STEVE EARLE <i>El Corazón</i>	E SQUARED/WB • 46789
DEBUT!	38	▲ JONNY LANG <i>Lie To Me</i>	A&M • 540640
DEBUT!	39	▲ KENNY WAYNE SHEPHERD BAND <i>Trouble Is...</i>	REVOLUTION • 24689
27	40	▲ THE ROLLING STONES <i>Bridges To Babylon</i>	WRH • 44101

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	▲ SARAH McLACHLAN <i>Surfacing</i>	NETTWERK/ARISTA	1340	1324	1417
2	▲ LOREENA MCKENNITT <i>The Book Of Secrets</i>	QUINLAN ROAD/WB	1275	1159	1103
3	▲ MATCHBOX 20 <i>Yourself Or Someone Like You</i>	LAVA/ATLANTIC/AG	1180	1204	1266
4	▲ B.B. KING <i>Deuces Wild</i>	MCA	1078	1193	1266
5	▲ THE VERVE <i>Urban Hymns</i>	HUT/VIRGIN	1075	984	975
6	▲ LISA LOEB <i>Firecracker</i>	GEFFEN	1074	1114	1208
7	▲ ALANA DAVIS <i>Blame It On Me</i>	ELEKTRA/EVG	1055	994	943
8	▲ THE ROLLING STONES <i>Bridges To Babylon</i>	VIRGIN	1002	1057	1160
9	▲ THIRD EYE BLIND <i>Third Eye Blind</i>	ELEKTRA/EVG	805	711	673
10	▲ SISTER HAZEL <i>Somewhere More Familiar</i>	UNIVERSAL	795	752	806
11	▲ THE SUNDAYS <i>Static &amp; Silence</i>	DGC	737	785	734
12	▲ FREDDY JONES BAND <i>Lucid</i>	CAPRICORN/MERCURY	715	680	680
13	▲ JOHN MELLENCAMP <i>The Best That I Could Do</i>	MERCURY	709	810	866
14	▲ BLUES TRAVELER <i>Straight On Till Morning</i>	A&M	697	615	530
15	▲ GREEN DAY <i>Nimrod</i>	REPRISE	695	522	442
16	▲ JONATHA BROOKE <i>Ten Cent Wings</i>	REFUGE/MCA	666	673	703
17	▲ ABRA MOORE <i>Strangest Places</i>	ARISTA/AUSTIN	655	636	665
18	▲ VARIOUS ARTISTS <i>Wag The Dog OST</i>	MERCURY	640	576	294
19	▲ GREGG ALLMAN <i>Searching For Simplicity</i>	550 MUSIC	618	591	574
20	▲ KENNY WAYNE SHEPHERD BAND <i>Trouble Is...</i>	REVOLUTION	587	477	339
21	▲ STEVE EARLE <i>El Corazón</i>	E SQUARED/WB	548	607	609
22	▲ DELBERT MCCLINTON <i>One Of The Fortunate Few</i>	RISING TIDE	545	565	585
23	▲ WILLIAM TOPLEY <i>Black River</i>	MERCURY	542	505	495
24	▲ BEN FOLDS FIVE <i>Whatever And Ever Amen</i>	550 MUSIC	539	400	342
25	▲ MARCY PLAYGROUND <i>Marcy Playground</i>	CAPITOL	533	359	353
26	▲ HUFFAMOOSE <i>We've Been Had Again</i>	INTERSCOPE	532	531	468
27	▲ DOG'S EYE VIEW <i>Daisy</i>	COLUMBIA	509	470	512
28	▲ PAUL SIMON <i>Songs From The Capeman</i>	WARNER BROS	501	579	608
DEBUT!	▲ AGENTS OF GOOD ROOTS <i>One By One</i>	RCA	499	286	91
30	▲ DAR WILLIAMS <i>End Of The Summer</i>	RAZOR & TIE	461	474	498
31	▲ JEB LOY NICHOLS <i>Lovers Knot</i>	CAPITOL	444	511	542
32	▲ JONNY LANG <i>Lie To Me</i>	A&M	443	401	399
33	▲ BOB DYLAN <i>Time Out Of Mind</i>	COLUMBIA	442	518	556
34	▲ HOLLY COLE <i>Dark Dear Heart</i>	METRO BLUE/CAPITOL	422	476	477
35	▲ VARIOUS ARTISTS <i>Great Expectations OST</i>	ATLANTIC/AG	420	409	351
36	▲ FIONA APPLE <i>Tidal</i>	CLEAN SLATE/WORK	398	451	513
37	▲ VARIOUS ARTISTS <i>The Bridge School Concerts V.1</i>	REPRISE	395	442	412
DEBUT!	▲ VARIOUS ARTISTS <i>Scream 2 OST</i>	DIMENSION/CAPITOL	391	319	229
DEBUT!	▲ BILLIE MYERS <i>Growing Pains</i>	UNIVERSAL	371	334	282
40	▲ SMASH MOUTH <i>Fush Yu Mang</i>	INTERSCOPE	368	360	408

HOT FUTURES	
1	▲ PEARL JAM <i>Yield</i> EPIC • 68164
2	▲ ANI DIFRANCO <i>Little Plastic Castle</i> RIGHTFOOT BABE • 12
3	▲ JAMES IHA <i>Let It Come Down</i> VIRGIN • 45411
4	▲ 16 HORSEPOWER <i>Low Estate</i> A&M • 540840
5	▲ VICTORIA WILLIAMS <i>Musings Of A Creekdipper</i> ATLANTIC/AG • 83072

IN-STORE PLAY	
1	▲ LOREENA MCKENNITT <i>The Book Of Secrets</i> QUINLAN ROAD/WB • 46719
2	▲ VARIOUS ARTISTS <i>Great Expectations OST</i> ATLANTIC/AG • 83058
3	▲ THE VERVE <i>Urban Hymns</i> HUT/VIRGIN • 44913
4	▲ BEN FOLDS FIVE <i>Naked Baby Photos</i> CAROLINE • 7514
5	▲ VICTORIA WILLIAMS <i>Musings Of A Creekdipper</i> ATLANTIC/AG • 83072

BIN BURNERS	
1	▲ VARIOUS ARTISTS <i>Titanic OST</i> SONY MUSIC SOUNDTRAX/SONY CLASSICAL • 63213
2	▲ THE VERVE <i>Urban Hymns</i> HUT/VIRGIN • 44913
3	▲ VARIOUS ARTISTS <i>Great Expectations OST</i> ATLANTIC/AG • 83058
4	▲ LOREENA MCKENNITT <i>The Book Of Secrets</i> QUINLAN ROAD/WB • 46719
5	▲ THIRD EYE BLIND <i>Third Eye Blind</i> ELEKTRA/EVG • 62012

MOST ADDED	
1	▲ MARY LOU LORD <i>Got No Shadow Work</i>
2	▲ PETER CASE <i>Full Service No Waiting</i> VANGUARD
3	▲ NATALIE IMBRUGLIA <i>Left Of The Middle</i> RCA
4	▲ JULES SHEAR <i>Between Us</i> HIGH STREET/WINDHAM HILL
5	▲ MAX CARL & BIG DANCE <i>One Planet, One Groove</i> MISSION

MOST PROGRESS	
1	▲ CHRIS STILLS <i>100 Year Thing</i> ATLANTIC/AG
1	▲ AGENTS OF GOOD ROOTS <i>One By One</i> RCA
2	▲ PETER CASE <i>Full Service No Waiting</i> VANGUARD
3	▲ MARCY PLAYGROUND <i>Marcy Playground</i> CAPITOL
3	▲ GREEN DAY <i>Nimrod</i> REPRISE

MOST PROMISING	
1	▲ BRIAN THOMAS/NELSON <i>Sing It!</i> ROUNDER
2	▲ PEARL JAM <i>Yield</i> EPIC
3	▲ PETER CASE <i>Full Service No Waiting</i> VANGUARD
4	▲ WHISKEYTOWN <i>Strangers Almanac</i> OUTPOST/GEFFEN
5	▲ CHRIS STILLS <i>100 Year Thing</i> ATLANTIC/AG

TOTALLYADULT

# ADULT ROCK

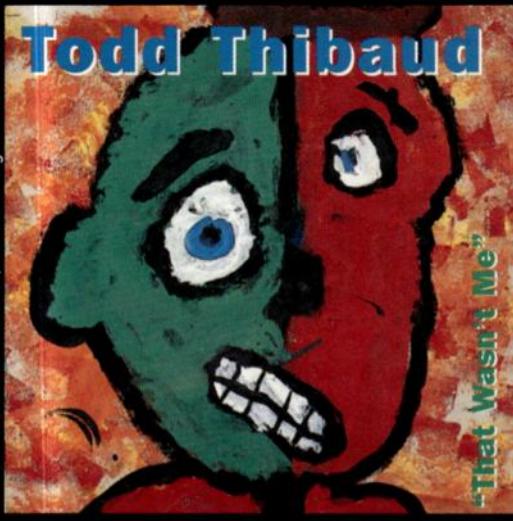
## COMMERCIAL SONG AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	LOREENA MCKENNITT "The Mummer's Dance"	QUINLAN ROAD/WB	1068	953	895
2	MATCHBOX 20 "3 am"	LAVA/ATLANTIC/AG	1036	1041	1094
3	SARAH MCLACHLAN "Sweet Surrender"	NETTWERK/ARISTA	966	989	1066
4	THE VERVE "Bitter Sweet Symphony"	HUT/VIRGIN	924	814	808
5	LISA LOEB "I Do"	GEFFEN	896	922	1001
6	ALANA DAVIS "32 Flavors"	ELEKTRA/EEG	824	757	691
7	THIRD EYE BLIND "How's It Going To Be"	ELEKTRA/EEG	741	633	598
8	SISTER HAZEL "Happy"	UNIVERSAL	677	618	658
9	GREEN DAY "Time Of Your Life"	REPRISE	667	512	390
10	JOHN MELLENCAMP "Without Expression"	MERCURY	625	723	776
11	THE ROLLING STONES "Saint Of Me"	VIRGIN	541	508	485
12	MARK KNOPFLER "Wag The Dog"	MERCURY	512	464	271
13	BEN FOLDS FIVE "Brick"	550 MUSIC	509	375	321
14	B.B. KING "The Thrill Is Gone"	MCA	491	630	694
15	ABRA MOORE "Don't Feel Like Cryin"	ARISTA/AUSTIN	486	438	429
16	MARCY PLAYGROUND "Sex And Candy"	CAPITOL	484	331	335
17	BLUES TRAVELER "Canadian Rose"	A&M	454	379	185
18	KENNY WAYNE SHEPHERD BAND "Blue On Black"	REVOLUTION	424	328	207
DEBUT!	AGENTS OF GOOD ROOTS "Smiling Up The Frown"	RCA	410	258	79
20	WILLIAM TOPLEY "Stabroek Woman"	MERCURY	377	352	344
21	DOG'S EYE VIEW "Last Letter Home"	COLUMBIA	374	358	389
22	HUFFAMOOSE "James"	INTERSCOPE	346	363	298
DEBUT!	FREDDY JONES BAND "Mystic Buzz"	CAPRICORN/MERCURY	345	233	73
24	SMASH MOUTH "Walkin' On The Sun"	INTERSCOPE	344	350	401
25	COLLECTIVE SOUL "She Said"	DIMENSION/CAPITOL	338	279	207
DEBUT!	PEARL JAM "Given To Fly"	EPIC	337	264	202
27	BILLIE MYERS "Kiss The Rain"	UNIVERSAL	335	292	258
28	JONATHA BROOKE "Crumbs"	REFUGE/MCA	335	344	375
29	THE SUNDAYS "Cry"	DGC	333	291	223
DEBUT!	JONNY LANG "Missing Your Love"	A&M	317	274	264
31	DAR WILLIAMS "What Do You Hear In These"	RAZOR & TIE	295	299	307
32	FIONA APPLE "Never Is A Promise"	CLEAN SLATE/WORK	290	301	333
33	BARENAKED LADIES "Brian Wilson"	REPRISE	289	281	307
34	DUNCAN SHEIK "Wishful Thinking"	ATLANTIC/AG	285	278	259
35	STEVE EARLE "Telephone Road"	E-SQUARED/WB	277	310	313

## NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	B.B. KING "Deuces Wild"	MCA	305	317	324
2	JONATHA BROOKE "Ten Cent Wings"	REFUGE/MCA	262	264	273
3	PAUL SIMON "Songs From The Capeman"	WARNER BROS.	225	258	269
4	STEVE EARLE "El Corazón"	E-SQUARED/WB	223	230	235
5	THE ROLLING STONES "Bridges To Babylon"	VIRGIN	218	241	254
6	HOLLY COLE "Dark Dear Heart"	METRO BLUE/CAPITOL	213	243	237
7	VICTORIA WILLIAMS "Musings Of A Creekdipper"	ATLANTIC/AG	202	150	39
8	ALANA DAVIS "Blame It On Me"	ELEKTRA/EEG	200	194	206
9	LOREENA MCKENNITT "The Book Of Secrets"	QUINLAN ROAD/WB	198	197	199
10	M. BALL/T. THOMAS/T. NELSON "Sing It!"	ROUNDER	188	133	64
11	VARIOUS ARTISTS "The Bridge School Concerts V.1"	REPRISE	188	205	182
12	JEB LOY NICHOLS "Lovers Knot"	CAPITOL	184	195	201
13	SARAH MCLACHLAN "Surfacing"	NETTWERK/ARISTA	179	171	187
14	DELBERT MCCLINTON "One Of The Fortunate Few"	RISING TIDE	175	210	222
15	GREGG ALLMAN "Searching For Simplicity"	550 MUSIC	174	175	176
16	BOB DYLAN "Time Out Of Mind"	COLUMBIA	168	174	193
17	LISA LOEB "Firecracker"	GEFFEN	166	183	194
18	ARCHIE ROACH "Looking For Butter Boy"	HIGHTONE	154	153	153
19	VARIOUS ARTISTS "Paint It, Blue"	HOUSE OF BLUES	148	184	176
DEBUT!	PETER CASE "Full Service No Waiting"	VANGUARD	146	62	10
21	THE SUNDAYS "Static & Silence"	DGC	141	128	117
22	WHISKEYTOWN "Strangers Almanac"	OUTPOST/GEFFEN	136	117	114
23	DOG'S EYE VIEW "Daisy"	COLUMBIA	135	112	116
24	ABRA MOORE "Strangest Places"	ARISTA/AUSTIN	135	131	131
25	DAR WILLIAMS "End Of The Summer"	RAZOR & TIE	135	139	147
26	HUFFAMOOSE "We've Been Had Again"	INTERSCOPE	133	133	132
27	BRUCE COCKBURN "Live Ep"	RYKODISC	129	157	168
28	CATIE CURTIS "Catie Curtis"	GUARDIAN	124	145	205
29	VARIOUS ARTISTS "Wag The Dog OST"	MERCURY	121	110	23
30	FRED EAGLESIMTH "Lipstick, Lies & Gasoline"	RAZOR & TIE	120	134	143
31	PATTY LARKIN "Perishable Fruit"	HIGH STREET/WINDHAM HILL	120	142	139
DEBUT!	KENNY WAYNE SHEPHERD BAND "Trouble Is..."	REVOLUTION	116	99	85
DEBUT!	PETE BELASCO "Get It Togther"	VERVE/FORCAST	111	106	112
34	VARIOUS ARTISTS "Live On Letterman"	REPRISE	111	132	140
DEBUT!	JAMES INTVELD "James Intveld"	RISK/INNERWORKS	106	88	97

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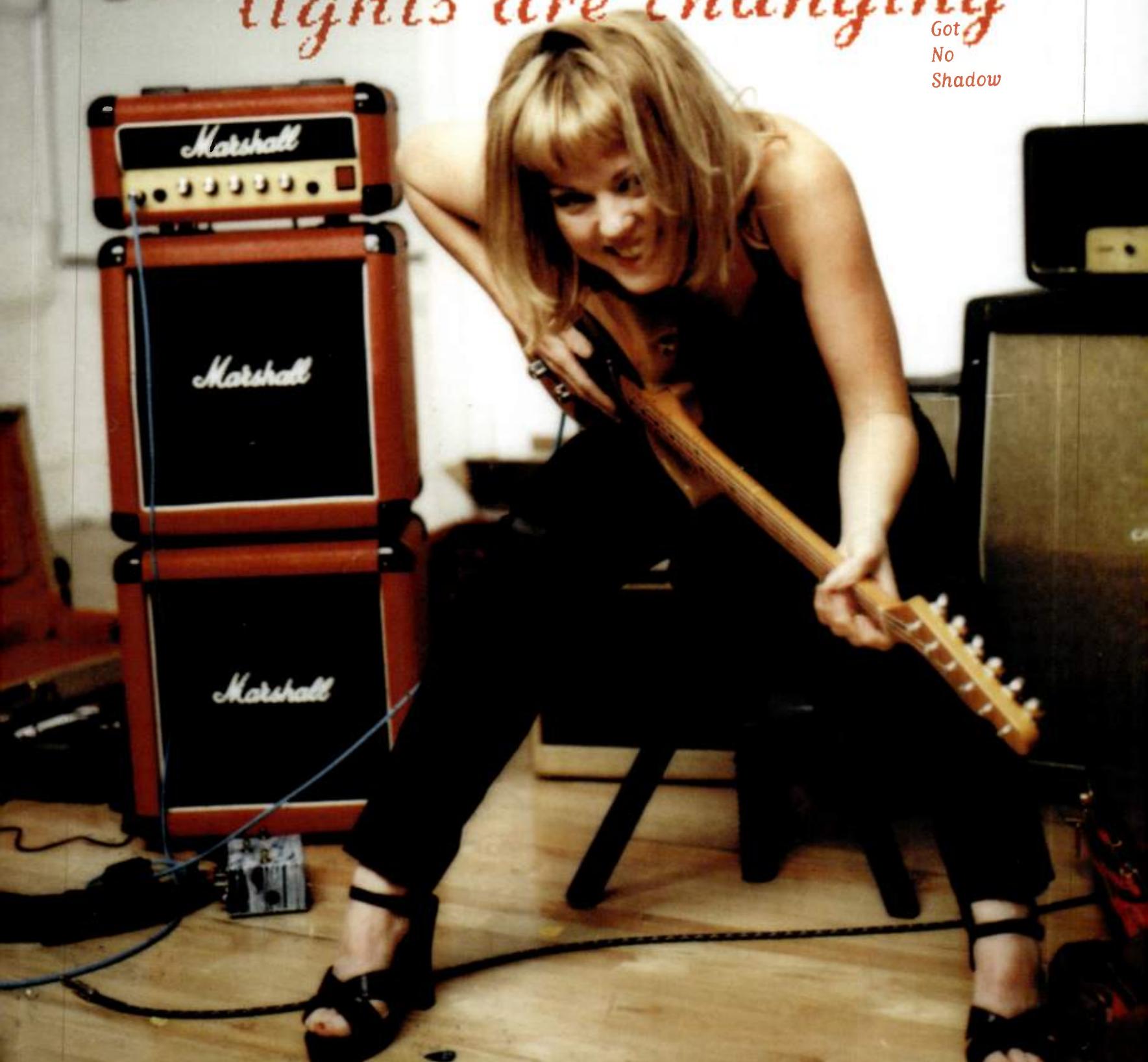


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# LEE ARNOLD MARKETING

## The 5th Annual State-Of-The-Format Poll

Here's the 5th Annual Lee Arnold Marketing State-Of-The-Format Poll, conducted during December, 1997, and early January, 1998; over 75% of the entire universe of Adult Rock stations responded. As you read along, you'll find some expected answers, but you're also going to be surprised! This annual survey was written and compiled by Mike Lyons of Lee Arnold Marketing.

### 1. Are you a Commercial or Non-Commercial station?

69% Commercial 31% Non-Commercial

### 2. What is your positioning phrase? (Here are some examples)

WMMM - Madison's Progressive Radio  
KINK - True To The Music  
KNBA - Alaska's New Native Voice  
WMAX - World Class Rock  
WNKU - Progressive Music and Intelligent News  
KXST - Quality Rock Artist in Sets  
WXLE - Modern Music For A Modern World  
KL.RQ - Q96, Rockin' The Sticks

### 3. What is your target demographic? (More than one chosen)

25-54 Men-63%	25-54 Women-80%	35-54 Men-21%
(71% last year)	(81% last year)	(10% last year)
18-34 Men-15%	18-34 Women-10%	35-54 Women-18%
(4% last year)	(8% last year)	(10% last year)

### 4. How many currents do you play per week? (Average)

42 (43 last year)

### 5. How often are they played? (Average)

Light - 7 Medium - 13 Heavy - 27 (last year was 6, 12 & 25)

### 6. In a typical hour, how many currents do you play? (Average)

Five

### 7. What trade magazines do you report to?

The Album Network ..... 94%  
R&R ..... 67%  
Gavin ..... 65%  
FMQB ..... 61%  
Hits ..... 59%  
CMJ ..... 19%

### 8. How many new CDs do you receive each week? (Average)

48 (54 in 1996, 52 in 1995)

### 9. How many new CDs do you listen to each week? (Average)

29 (25 in 1996, 38 in 1995)

### 10. What kind of research do you do? (More than one chosen)

Requests ..... 70% (67% last year)  
Sales ..... 54% (52% last year)  
Perceptuals ..... 41% (31% last year)  
Auditorium ..... 18% (10% last year)  
Nests ..... 2% (7% last year)

### 11. Who were your favorite artists of 1996?

1. Sarah McLachlan	14. Boz Scaggs
2. The Wallflowers	15. Bruce Cockburn
3. William Topley	16. Dave Matthews Band
4. John Fogerty	17. Venice
5. Paula Cole	18. Van Morrison
6. Fiona Apple	19. Loreena McKennitt
7. Bob Dylan	20. Collective Soul
8. Jeb Loy Nichols	21. Toad The Wet Sprocket
9. Matchbox 20	22. Shawn Colvin
10. Abra Moore	23. Whiskeytown
11. World Party	24. Ben Folds Five
12. Sister Hazel	25. Maia Sharp
13. Dar Williams	

### 12. Name the artists you consider "heritage" or "core" to your station.

1. U2	14. Peter Gabriel
2. R.E.M.	15. John Hiatt
3. The Rolling Stones	16. Sarah McLachlan
4. Eric Clapton	17. Bruce Cockburn
5. Van Morrison	18. Natalie Merchant
6. Bonnie Raitt	19. Talking Heads
7. Sting/The Police	20. Neil Young
8. The Beatles/Paul McCartney	21. Fleetwood Mac
9. John Mellencamp	22. Sheryl Crow
10. Tom Petty	23. Elvis Costello
11. Dave Matthews Band	24. Shawn Colvin
12. Bob Dylan	25. The Pretenders
13. Indigo Girls	

### 13. Under-supported musical gem of the year.

1. Venice  
2. Maia Sharp  
3. Elaine Summers  
4. Brad  
5. Ani DiFranco

### 14. Do you have a consultant?

Yes - 18% (23% last year) No - 82%

#### If yes, who?

SBR Constantine Consulting Paragon

#### What for?

90% said research & promotions

### 15. Who decides what new music is added weekly?

PD - 48% (down) MD - 39% (up) Both - 60% (up)  
Committee - 22% (down) Consultant - 16% (up)

### 16. What types of marketing do you use?

Newspaper ..... 72% (65% last year)  
TV ..... 45% (32% last year)  
Billboards ..... 24% (17% last year)  
Busboards ..... 17% (17% last year)  
Direct Mail ..... 6% (6% last year)

### 17. Do you have a Web site?

Yes - 75% (62% last year)  
(Only 18% have audio capability)

### 18. Do major label releases take priority over Indie releases?

Yes - 18% No - 72%

### 19. What labels give you the best service?

1. Warner Bros. (#1 for the third straight year!)  
2. Rounder  
3. Virgin  
4. Atlantic  
5. Mercury

### 20. Describe this format in one word.

1. Adult  
2. Progressive  
3. Eclectic  
4. Quality

# Pittsburgh's WYEP



By J. Mikel Ellcessor

John Schoenberger, the editor of *totallyadult*, usually writes the preamble. Not this time. The assignment to produce a comprehensive piece on WYEP, a Pittsburgh Public Radio station and one of the first major market Adult Rock outlets, was received with guarded enthusiasm. Actually, I tried to talk Schoenberger out of the job. This assignment was entirely too close for comfort.

As the former program director and one of the principle architects of the station's initial growth, I made all the right mistakes, enjoyed great success and learned some of my most enduring lessons about people, business and media. Nevertheless, I'm not interested in my own autobiography and I didn't want to revisit the era. As WYEP's PD, I repeatedly tested the paradox that success and failure are two sides of the same coin and that they live in equal and inverse proportion. The bigger the play, the bigger the win, or loss. As part of an incredibly brave and generous staff, I was privileged to play on a team that participated with no regard for the outcome. We went for broke every day because we said that was what the situation required.

I had just reached legal drinking age when I was hired. I left after eight and a half years, and a lot more than my

twenties had transpired. At the onset of my association with the station, WYEP was a dormant license, not an active, broadcasting FM station. The board of directors were feeding the phoenix. In September, 1987, WYEP returned to the air and continued the tradition of commercial-free eclecticism. WYEP was an act of collective enthusiasm and the belief that radio is a creative experience and a vehicle for community-building.

With the lie of objectivity now checked at the door, I will assert that WYEP continues to place itself at the pool of creativity's meniscus. Throughout the interviews for this article, I received the ultimate acknowledgment for the work of my twenties. The staff and volunteers of WYEP have taken very basic concepts that I introduced, the primacy of the listener as customer and the selfless joy of serving, the rigor of continuous,

uncompromising innovation, and the creative support that a facility of beauty, grace and technical excellence can provide, and given them fuller expression than I could have foreseen. I am in awe of the work of this station and it is a rare privilege to profile such extraordinary people.

## We Live Here

Pittsburgh is not so much a city as a politically conjoined federation of neighborhoods and villages with an aging, shrinking population. The six-county metropolitan area lost over 15,000 people from 1990 to 1996, the second-biggest drop among the nation's 273 largest metro areas. In 1987, Pittsburgh was the 13th largest media market; today, it's barely hanging in onto its Top 20 position. The lack of job creation means the city continually loses population and Allegheny County,

Pittsburgh's home, now has the second oldest population in the nation. The region's lack of transience is profound. Over 80% of the state's population are born and bred Pennsylvanians. The city is deeply racially divided and has not been able to construct a unified image of itself that reflects its current, post-industrial reality.

Pittsburgh has a story worth telling. It is one of the Top 10 software development centers in the country. All meaningful standard of living measurements indicate a city with tremendous advantages. The urban environment is an architectural marvel and there is more urban green space than most cities of comparable size. Pittsburgh hasn't been "hell with the lid off" for a long time.

Within, in spite of, and beyond all of this, WYEP has been able to create and maintain an explicit contract with the

# 91.3 fm



Besure to check out the companion WYEP aircheck on *TA TuneUp* #26 and for more info you can check out WYEP on the World Wide Web at [www.wyep.org](http://www.wyep.org).

community. The deal runs along these lines; It will provide a program schedule of coherent eclecticism, playing broadly-sourced contemporary popular music, thoughtful, moderately progressive public affairs programs (but no NPR newsmagazines), and giving ample promotional time to the region's arts community and you (the audience) will pay for it. It's the conventional Public Radio model, executed with a measure of success that has virtually no peers.

## This Is What We Do

Greg Meitus is WYEP's Music Director. Snatched from the brink of completing a teaching degree, Meitus joined WYEP in May 1994. This is his first radio job. He manages WYEP's music and is adamant without being boorish about maintaining a catholic playlist.

"First and foremost in my mind is familiarity. One thing that has happened over the last four years is that we've started playing a lot more big-name artists. That's always balanced out for me by how much music are we sharing with other stations or, said another way, how much are we differentiated from other stations? For me, the way I look at it is finding that balancing point between being familiar and being comfortable, and also being different. I think that's an important

thing for us, because when we ask people for money there has to be some reason to give us money as opposed to being just another point on the commercial dial.

"I think I'm looking for artists we can embrace. I know that if they're a really great artist, they're probably not going to be exclusive to us for very long. You never know. So no matter what the musical style, I'm looking for artists of merit. Artists that are worth our station embracing and developing."

The station's rotation currently includes format favorites like Holly Cole and Jonatha Brooke, along with mainstream draws like Mellencamp and McLachlan. The WYEP sound is also anchored by a deep commitment to blues and roots music, so B.B. King, Delbert McClinton and Steve Earle are all Top 10 records. The station's willingness to rotate the latest Pat Metheny, or step out with records by Pete Belasco and Finley Quaye, is the final element that balances WYEP's music mix.

"One of the first things I say to people," Meitus recounts, "is the fact that we play a lot more contemporary black music than you'll find on the [Adult Rock format's] chart. I want to let people know that we've had success with artists like Spearhead, Dionne

Farris, Finley Quaye, and the Brand New Heavies.

"The Brand New Heavies was more of a texture record, but with the Finley Quaye, we're going to get that up into heavy rotation and we're going to make it an emphasis record like Nil Lara or Ben Harper were."

This broad swath of sound was not the station's original approach to a format that, at the time, didn't exist. WYEP's adult music mix emerged in June 1990, when Rosemary Welsch, a volunteer that had been with the station since 1981, was hired. Welsch's morning drive program was an outpost of coherence in a schedule that, at that time, was executed by volunteers and ricocheted across the musical spectrum. At the time, WYEP had stripped the formats by daypart in an early attempt to craft an audience-oriented schedule, but hadn't implemented an effective system to manage the sound of that schedule.

The first iteration of the station's Adult Rock format was an urban folk mix. Staunchly album-oriented and wary of heritage rock artists, WYEP slowly developed a rapport with its audience and evolved its sound by continually testing its own preconceptions about what was fair game for inclusion. Meitus's addition

to the staff extended the opportunity to systematically manage and nurture a relationship between the station's emerging format and its rapidly growing membership. WYEP's weekday schedule is now anchored by Welsch in the afternoon, Meitus in midday and Joe Resch, another former volunteer host that jumped from being a graphic designer to morning host. Evenings, overnights and weekends are all hosted by volunteers.

"I think we've solidified a good base," Meitus continues. "I think my decision-making process has changed to the degree that I'm interested in enlisting more investment in the radio station outside the circle of the traditional Public Radio audience. In other words, with the music, I've become less interested in preaching to the converted. But in a lot of ways, I still do what I've been doing. A lot of things haven't changed. I'm still looking to be the only station in town that plays B.B. King and Paul Simon and other heritage adult artists."

A major change that Meitus notes and of which he sees the value is the fact that "the format has definitely become more singles-driven. To a certain degree, as a person that's part of a bigger thing, the music industry, I'm certainly not immune to that phenomenon.

*cont'd* ➤

I've come to a point where I don't want to miss out playing the best songs. So if a song screams 'great single,' and I'm never going to hear from that band again and the single works for our station and we can get something out of it, then I'm going to add it."

It's important to note that placing the listener at the center of the decision-making process is still not standard practice in Public Radio. Meitus insists that, with WYEP's music, "the bottom line is: who is this serving? What audience are we serving? And what does the station get by putting this on the air?

"I think the biggest thing that's happened over the last 18 months," Meitus says, switching gears and pointing his focus to WYEP's audience-maintenance strategy, "is that a lot of artists that we've embraced have become more mainstream. I think that's a good thing. The question is how do we define ourselves as owning these artists and how do we take credit for some of these successes?"

As good as WYEP's format is, it is not the key to the station's success. Rather, it is their willingness to adhere to a rigorous customer service paradigm, where the listener becomes the customer, and the station, both on and off the air, acts accordingly.

## This Is How We Serve

In *What Color Is Your Parachute?*, Richard Boles introduces a strategy-devising model that forces businesses to step out

of a mental model that traps people when they attempt to define themselves by answering the question: "What are we good at?"

Ask a radio professional "What are you good at?" and you will almost invariably get the answer, "We are good at being radio professionals." The respondents will trot out detailed evidence that demonstrates how the answer was built around that model. You'll hear about TSL, cume, rotations, sales and return on investment.

Consider, please, that this response is a trap, because it operates within the domain of radio, forcing the question to be considered through that filter and allows only for what others do, say and offer in the world of being a radio professional.

When Federal Express asked this question, the first answer was, not surprisingly, "overnight delivery." Upon deeper examination, the company realized what it was really good at was logistics. By recognizing this, the company was able to further increase its operating efficiencies and customer satisfaction. A by-product of this evaluation was the development of an additional profit center when Federal Express launched a consultancy that advises companies on logistical management.

The relevance of this point is that WYEP succeeds because what they are good at is delivering excellent customer service and maintaining extraordinary

relationships with their customers.

Kate Grannemann, WYEP's Development and Finance Director, and the person accountable for the organization's customer service strategy, is clear about the importance of the station's value. "People become members out of their relationship with the station."

While "the main service is the radio station," Grannemann says WYEP's community ties, membership-oriented special events and fund-raising innovations drive the station's success. "All of these [activities] support an ongoing connection."

In 1997, WYEP presented five "Member Appreciation Concerts." These showcases all presented emerging artists and were free to current members. They spotlighted acts like The Low and Sweet Orchestra, Joseph Arthur, Reggae Cowboys, Jill Sobule, Jen Trynin and Huffamoose.

The impact and potential of these shows is easily demonstrated, as Grannemann recounts one listener's feedback. "The shows are set up so the member can bring a friend and a woman called once and said she felt like she was bringing a friend to her own party. So it's a great way for members to bring other people that don't know about the station yet."

WYEP's benefit concerts brought Over The Rhine, Moxy Fruvous, Holly Cole and Jeb Loy Nichols to the city and WYEP's alliances with the region's promoters sold out shows by Emmylou Harris, Paula Cole, Madeleine Peyroux, Dar Williams, and Keb' Mo'. The Peyroux show is

particularly remarkable because she played Pittsburgh only two months after her record was released and was greeted by a wildly enthusiastic throng.

The impact and appreciation of the station extends beyond the contemporary music programs. The "Saturday Light Brigade," a long-running family-oriented program, won the Pennsylvania Association of Broadcaster's 1997 Award for Excellence in Broadcasting by pulling down the "Best Children's Local Program" honors. The show has also received the Golden Reel, one of Public Radio's highest honors. Wrett Weatherspoon, a volunteer blues host for the past 18 years, is being recognized by a United Way volunteer recognition program. Finally, it's impossible to fully assess the broad impact of the station's 100 volunteers that contributed over 9,000 hours of service last year.

If some aspects of the station's operations escape ready quantification, others do not. WYEP is clearly building momentum as it restructures its business practices and framework. In 1991, the station began a long process to move away from the standard Public Radio economic model. Perhaps best described as a bulimic approach to money-making, public broadcasting has long enacted dramatic, onerous on-air binge campaigns.

Throughout the '90s, WYEP has continuously experimented with fund-raising. Recent innovations include the creation of "Instant Memberships," a well-packaged way to communicate the importance of membership and

introduce an immediately actionable opportunity. The membership program is nothing more complicated than inviting the listener to call anytime, 24 hours a day, and pay for their membership with a credit card.

*cont'd* →



**"I think my decision-making process has changed to the degree that I'm interested in enlisting more investment in the radio station outside the circle of traditional Public Radio audience. In other words, with the music, I've become less interested in preaching to the converted."**

— Greg Meitus



# 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

“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

1997 Grammy Award Nominee

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

ARISTA  
austin

© 1998 Arista Records, Inc., a unit of BMG Entertainment

Management: Tim Neece

Produced by Mitch Watkins

Mixed by Jack Joseph Puig

[www.abramoore.com](http://www.abramoore.com)

**"I think we have an amazing group of on-air people who pay close attention and think of the show beyond themselves. They look at what is best for a large group of people"**

*— Rosemary Welsch*

The effect is that the station is able to continuously communicate urgency in the area of membership, while appealing to the human desire for instant gratification.

If quality is as the customer says, then WYEP has ample evidence that illustrates the quality and value of the station's product. Membership dollars have increased 34% in two years. The station's willingness to continually assume that there's a better way to raise money reached an epoch this fall when it brought in nearly \$150,000 in less than a week. The station is steadily shifting the ratio of money it raises through on-air activities as more money is generated through direct-mail, telemarketing and other avenues.

In a move that's rare in the non-profit world, WYEP successfully completed two capital campaigns that were separated by only two years. The first campaign, begun in 1994 to raise funds for new studios and a new transmitter, resulted in a vastly expanded broadcast area and studios that were honored by the Pittsburgh Chapter of the American Institute of Architects for Design Excellence. In 1997, the station completed a campaign that allowed the station to add an additional 800 square feet, and acquire digital production and studio equipment.

The poor-mouth vicious circle has been broken at WYEP. You know the song, "If we just had more people, we could do a better job and be even more successful." Kate Grannemann explains that "becoming more successful with fund-raising has opened up the possibility of more service to the community, because there are more people to create those services. It's wonderful to have enough people to create everything that we can think of."

### **This Is Who We Serve**

The question of community, who they are and how many there are, begs to be answered. WYEP's cume sits at about 60,000 and has grown about 15% in the past year. Their overall TSL is between six and seven hours, but is as high as 20 hours a week in portions of the membership body.

Lee Ferraro, WYEP's General Manager, says the recent growth is

driven by "the on air staff. Whether they're the paid folks or the volunteers, I think they're all good and they're really conscientious about being better."

Welsch, the station's program director since December 1995, concurs. "I think we have an amazing group of on-air people who pay close attention and think of the show beyond themselves. They look at what is best for a large group of people; how do you best display what we have in our library in a way that still brings out your own individuality, but goes beyond you, too."

WYEP's audience skews male by about 60/40, is overwhelmingly 35-45 and falls, broadly, into the traditional Public Radio profile. It's an educated, affluent, socially and culturally active audience. Recent focus groups have helped to provide some important markers and are leading the station into areas where they can make more informed decisions.

"Nevertheless, a more elaborately articulated profile of the target demo is something that Lee Ferraro feels "we don't talk enough about here. We need to get a little more clarity about who our audience is and who we want it to be. We're working on that."

This is the third public station Ferraro has managed and he enjoys pointing out that a refreshing change at WYEP "is to have the resources to talk about audience development and not find the usual resistance from the staff to it. Whereas with other stations, as soon as you're talking audience, people start talking about sell-out. Here, there's a real desire to serve an audience and know who the audience is."

WYEP's corporate culture, as Ferraro sizes it up, allows for "a unity of effort here. Everyone understands and appreciates why the station is here and what it's trying to do. For the most part, people pull together and will institute the changes to make the station better. There really is a unity of purpose and that's very refreshing. No matter what their area, they want to be professional and they want to serve the audience and the public. That's everyone's position, to make sure our service is really strong to our listeners and our potential listeners."



The need to strengthen the product quality for the current listeners and provide the most compelling, competitive and attractive product possible for the sampling listener is a hot topic. For the first time in its existence, WYEP faces direct competition in a market dominated by heritage rocker WDVE and the usual garden variety formats. WYEP's unassailed position as the sole provider of current, adult pop is now challenged. This fall, Pittsburgh got its first Modern AC.

"I think it will create pressure and it is creating opportunity," Ferraro explains in a characteristically upbeat style. "When they start to play so many of the artists that we're already playing, it lends credibility to what we're doing. For the listener that tunes into them and is aware of us and our position of presenting artists first, they can say 'I like this' and move over to us when they want to hear it ahead of when they'll hear it over there."

Welsch further delineates WYEP's position when she says, "There are still a lot of things that we can do that they can't. One is, we can still go much deeper into a catalogue. We can go to Paula Cole's past albums. We still have some audience that they're not going to pick up on, but we are going to have to, more than ever, be clear about what artists we're choosing and why we're choosing them."

"With WYEP, it is always going to come down to the music," Welsch continues. "We need to say, 'At WYEP, it's going to be a station where you're going to discover things, where you're going to learn things and you're going to enjoy yourself.' You're also going to get intelligent talk about the music. What I'm learning from listeners is that makes a big difference. There are people who want to know a little bit more about the music and that is something we can promote a lot. And



never, never forget about fun, which is easy to do in Public Radio."

It is abundantly clear that the staff and volunteers of WYEP are having fun. They speak glowingly about their audience and seem to draw deep satisfaction from every interaction. Ferraro, appraising the station's results, says "WYEP is successful because everyone here takes responsibility for customer service. They take responsibility for turning listeners into members. They take responsibility, they take pride, they get energized from it. More broadly, success is establishing a creative environment for people to work in. You can't deliver good service if you're unhappy in your job. It's a team and, as the GM, I think taking care of the team is the best thing I can do on a day-to-day basis." **Q**

In spite of his arrogance and pushy personality, we still allow J. Mikel Elcessor to contribute to *totallyadult*.

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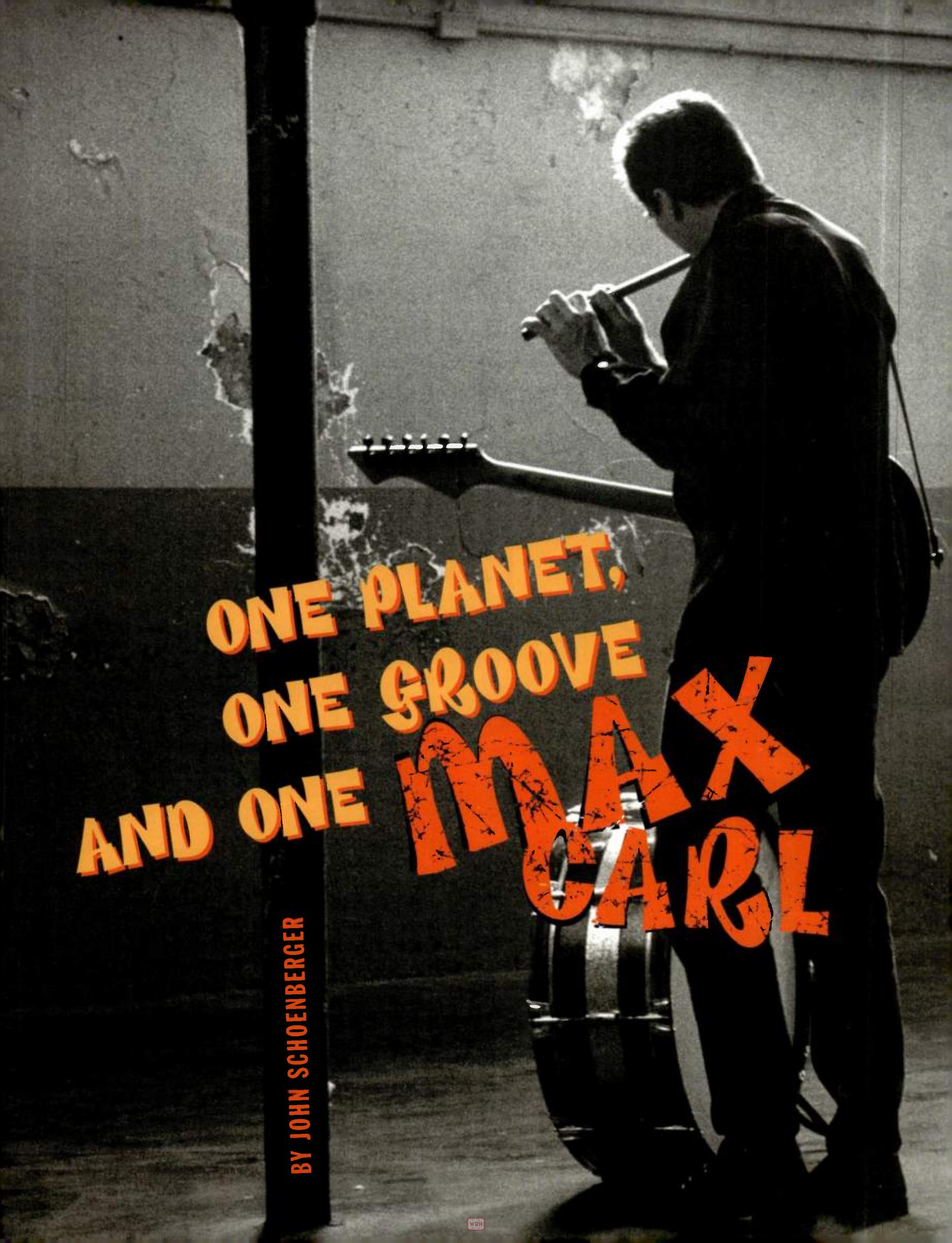


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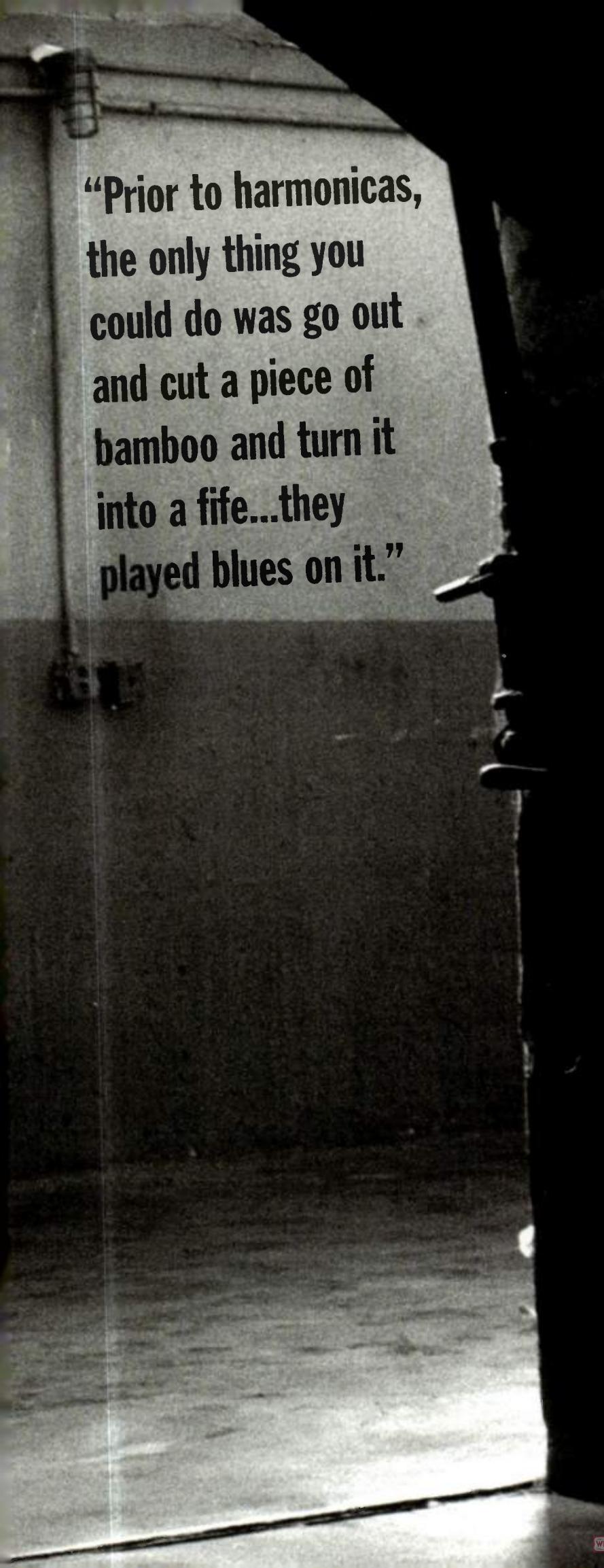
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ONE PLANET,  
ONE GROOVE  
AND ONE MAX  
CARL

BY JOHN SCHOENBERGER



**“Prior to harmonicas, the only thing you could do was go out and cut a piece of bamboo and turn it into a fife...they played blues on it.”**

**Y**ou know his voice, you know his songs, so now it's time to get to know the man. He was Jack of Jack Mack And The Heart Attack, one of the most loved touring bands of the 80s. He was the voice (and major influence) behind several 38 Special hits including "Second Chance." And he's been a respected songwriter and singer within musician circles for years. His name? Why, it's Max Carl, of course.

He's had his ups and he's had his downs, but he's never once lost his love for music or his belief in himself. So what's Carl up to these days? Well, he's penned a National Endowment for the Arts-underwritten play, called "Cissy Welcome's Shimmy-She-Wobble," which explores and teaches about Americana music's roots; and he's got a new band simply called Max Carl & Big Dance that carries the torch for soul and funk music, and who have just released their debut album, *One Planet, One Groove*, on Glenn Frey and Peter Lopez's newly formed Mission Records.

How appropriate, because as you'll see as you read this feature, Max Carl is, indeed, on a mission!

**So let's go back to the beginning, Max. Is St. Augustine, Florida, where you're from?**

"Well, actually, that's where I moved when I left LA. I'm from Nebraska; I was born in Flat County, Nebraska."

**Did you take formal music training, or was it just a natural thing for you?**

"No. No training. My father played accordion and harmonica and my mother played piano, so there was always music around our house. The very first gig I ever played—I was 11 years old—I played drums at a wedding."

"I quit college when I was about 20; I went to work with this band called the Fabulous Flippers—they were the biggest soul band in the Midwest. We played, like, a 13-state area, usually at places like the National Guard Armories. There were a lot of ballrooms back then that were still in really good shape from the pre-war and post-war big band era, too. You could go into Dee, Nebraska, population of about 220 people, and play for a thousand kids, 'cause people came from all around."

**cont. ▶**

## So, you've sort of been doing this musician thing all along, haven't you?

"Yeah. But there's that Warholian 15 minutes of fame, and there's only a handful of people who jump up there and stay in that thing and seem to be sort of unflappable. There's literally only a handful of guys who can do that and continue to do that. And the rest of us, we enjoy our little 15 minutes here and there, and I think I reached the point about five years ago where I thought, 'Well, if that was it, I have nothing to complain about.'"

## Yes. You did beat the odds in many respects. How did your association with 38 Special happen?

"Well, Bobby Brooks, who was in the helicopter with Stevie Ray [Vaughan] by the way, was a booking agent. He had a tape of mine for an unreleased record that I made for MCA. Mark Spector, who was 38 Special's manager, called him and said, 'You know, we're sort of wondering what to do; if we should continue on or if we should just break the band up. But we're looking for a singer quietly, do you know anybody?' So Bobby sent Mark Spector the tape, and they liked it and called me up and asked me down to Florida to hang out and play."

## 38 Special was another one of the many Southern rock bands, but with you, all of a sudden, they were a hit band.

"Well, we did have a couple #1's. And we had about four or five Top 10 AOR tracks. 'Second Chance' just got another BMI award, for two million performances of that song. It went into a million performances in 18 months, which is unheard of. I learned so much from those guys; even though our mutual apprehension about me joining their band eventually surfaced, it was a positive experience.

"But then I was at a crossroads. I had a tough time when I left 38 Special and moved here to Nashville; I really wanted to reinvent the thing that I loved best, and that's playing soul music with horns and rhythm. It was tough; I mean, my family went through a serious financial crisis and I thought, 'Well, I'm gonna have to wake up and get a real job.' You know the difference between a 401K account and a guitar player?"

## What's that?

"Eventually the 401K matures and starts making money (laughs). So I went through a period and I figured I could be a contractor or a carpenter or something and make a decent living. I thought that if I have to do that, I'm gonna look back over those two wonderful decades of time spent playing music, and being paid for it, and I'm gonna cherish it, rather than say, 'Oh, God, what could have been.'

"But then I got lucky and things got going for me in terms of making money. I wrote a song during the Mariel boat lift called 'Only In Miami,' and Bette Midler loved it—she was a big Jack Mack fan. She sat next to me on the piano bench and cried when I played her this song. So she recorded that song. It was in the original pilot of 'Miami Vice,' which was really cool. And then she put it on her *Greatest Hits*. So just at that point where I thought, 'Oh man, what am I gonna do?,' I got one of these quarterly checks in the mail from Warner Bros. that basically got me through the next six months. So it was a turning point, and that song itself has been sort of my annuity to put Big Dance together, to keep it going, and to not have to go off and try to think about earning a living doing something else."

## Have others recorded your songs?

"Yeah, sure. Right now I have the first track on the new Joe Cocker record, which has already sold 937,000 records in Europe and hasn't even been released here. Aaron Neville has cut my songs and Bette, Huey Lewis, Jennifer Warren, Tower Of Power...I have a lot of co-writing credits, too."

## There's a lot of Jack Mack And The Heart Attack in Carl Max & Big Dance. I think Jack Mack And The Heart Attack is a great example of where the elements of radio weren't there to support it, but certainly an audience was out there who loved it.

"Listen, I think we sold about 30,000 records and there were half a million cassettes made. For instance, and this happens to me all the time, I'm helping Chester Thompson—from Genesis, he's playing in our band now—and I was helping him move. I'm moving stuff into his house and I was telling him a story about Jack Mack, and the guy who's painting the wall turns around to me and goes, 'I knew that was you, you were the singer in Jack Mack And The Heart Attack, right?' And the very first day that I moved into my house here, the carpet guy asks me, 'Weren't you the singer in Jack Mack And The Heart Attack?' When I was in 38 Special we played every state in America except Idaho, and everywhere I went people were there with Jack Mack records for me to sign. Bruce Hornsby said something neat to me once, he said, 'Jack Mack was the most influential band that never made it.' So yeah, there was a serious vibe there that perhaps was a little out of sync with radio. At the time, we were just doing something that we loved, and it caught on because it had great energy, it was coming from a heartfelt place, and it was good."

"This one time we were playing a private party in Dallas and I came James Brown, and he was just grinning ear from ear, he loved our band. At the end of the night he glommed onto us and said, 'I'm playing a gig tomorrow night, why don't you come down?' So we came down and got up with him onstage, our entire band, his entire band and we did, like, 30 minutes with him. He said, 'You sing a verse, and I'll sing a verse.' So it was an incredible experience and at the end he when left stage, people were going crazy. I was standing up there with the background singer at that point singing 'Sex Machine' and people started to die down when, all of a sudden, the audience went crazy again. Then I felt something on my back and I turned around, and James Brown had come back onstage with his cape and put it on my shoulders and danced away pointing at me going, 'You, you, you!' So, it's one of those highlights that makes it all worthwhile."

## A nod from the man. You have a strong interest in rural music from the South as, sort of, an avocation of yours. Has that been a part of your life all along?

"You know, when we did Jack Mack, everybody in that band was sort of looking back like, 'Wait a minute, all these trends after trends after trends, what's real here, what's something with substance that we can hang onto?...' and it was soul music. So we went back through the archives and pulled out as many obscure, or just great, soul tunes that we could and reinvented them in 1980; and of course, when you turn over a stone you find another stone. Well, Louie Jordan is considered a father of rhythm and blues, he put jump to the blues, and he is one of the guys that Chuck Berry says influenced him, as well. So then you start looking into the Delta scene, and one of the reasons why I joined 38 Special, was I really wanted to live in the South. I have lived all over America; I had lived in 13 states up until that point, and had six different drivers licenses and I had this feeling of, I have to go down there and just do field work."

"So I made a great friend whose name is Gayle Dean Wardlow, who discovered Robert Johnson's death certificate in 1967. He's just an inveterate field researcher and blues historian. So I started going into Mississippi with him about eight years ago; I wanted to trace the origins of American rhythms...it seemed logical that they were European, Caribbean

and African in nature. This led me to the oldest Fourth of July parade in America in, of all places, Bristol, Massachusetts. I was just blown away. They had these all-black marching bands and they would come by, and the hair would come up on your arm. So I figured that's where it had to start."

"So, about the same time in *Living Blues* magazine, there was an article about the Mississippi fife and drum. It called it 'a wonderful wildflower in the field of American folk music.' It's survived in isolated pockets in the rural south."

## From the colonial days, right?

"Yeah. I mean, prior to walkie-talkies, the only way you moved people around on the battlefield was either the cavalry by trumpet or the infantry by drums, that [makes drum sound] and then 'Charge!'"

## Each rhythm meant something?

"Yeah. So it didn't take them long to find out, 'Wait a minute, we're using the same signals as the English, we have to come up with something different.' There's this great moment in an Al Pacino movie called *Revolution*, where these two drummers are in prison and one looks at the other and goes, 'Hey, I invented a new beat.' He pulls out his sticks and starts playing on the floor. Well, that's the origin of American rhythm music."

"Now, if you were an African American or a Native American, you were either put in the scouts or you were put in the marching corps, so it makes sense that these rhythms from Celtic and, actually, Swiss origin—Switzerland is where fife and drum originated—were combined with African rhythms and Caribbean rhythms, which were more or less secondhand African rhythms. These are the 16 drum rudiments that all drummers are taught first. So, somehow it survived, came down through the port of New Orleans. And it's my feeling that these rhythms found their way up into the Delta. Mississippi wasn't a state until 1812, but because of the work that was done moving things on and off of boats, as commerce was done in those days, and because of the fact that all those areas had militias, there were these marching drums; and prior to harmonicas, the only thing you could do was go out and cut a piece of bamboo and turn it into a fife...they played blues on it."

"Now, I happen to have this thing here. This is one of my favorite things to do, I'm gonna play you a couple of licks on this thing. This is a piece of bamboo made by Otha Turner, a 90-year-old friend, it's got five holes in it and a blow hole. And they play it like this [he plays the fife]. And the drum beats are like [does the drum]. And he sings it like [sings a tune]. It's just two or three people playing marching drums. Otha plays his bamboo flute at these things called 'picnics'—basically, it's like an outdoor juke joint. I'm telling you, John, it's a movie. That's why I've written this play around it...it's a continuing process, it's about half-done."

Cont.►

*"At the time, we were just doing something that we loved, and it caught on because it had great energy, it was coming from a heartfelt place, and it was good."*

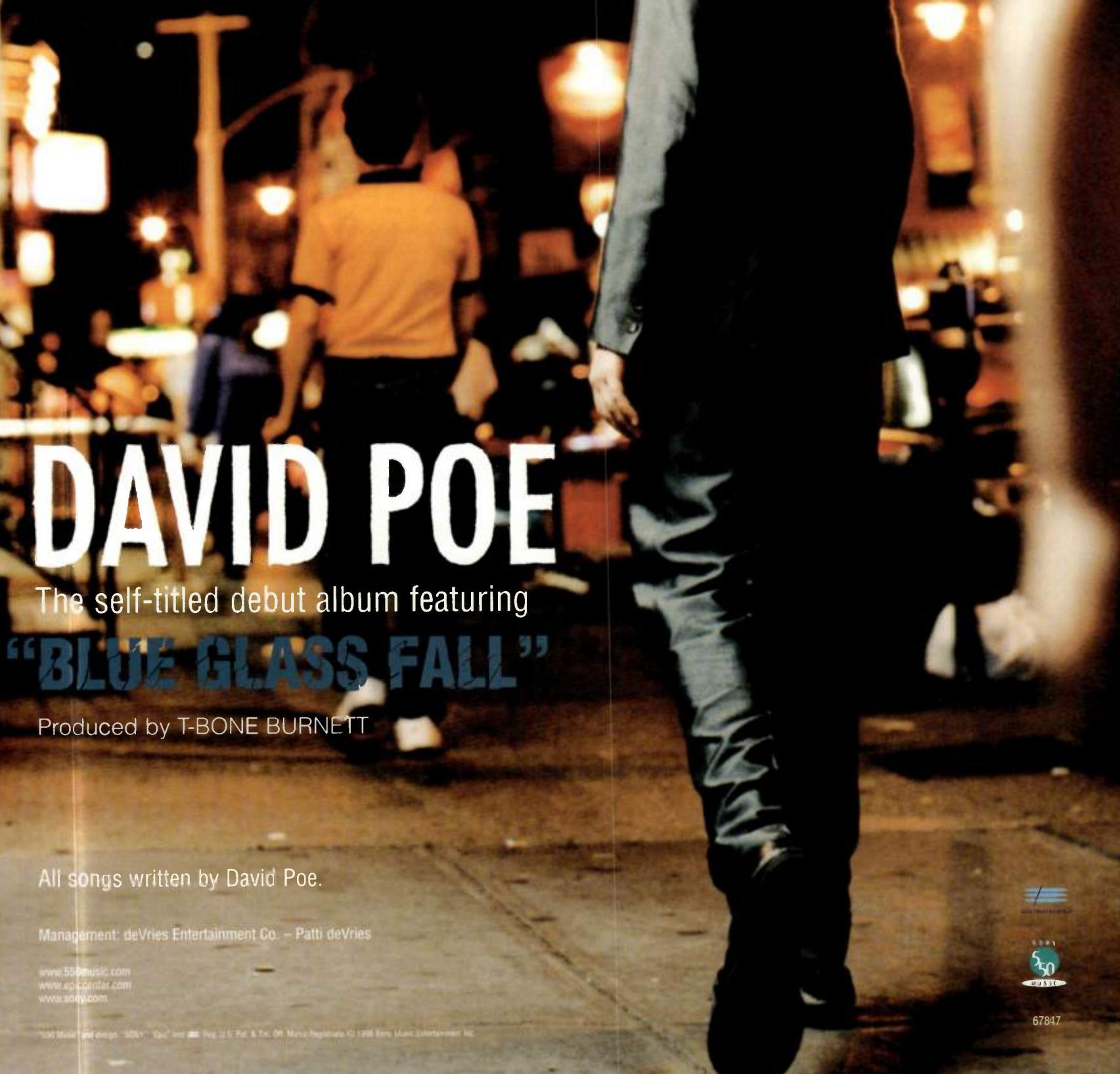
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**"The groove is your friend. It's like the high that runners talk about. Mickey Hart calls it 'riding the drum,' and the measure of any great performance for us is how well we keep the dancers dancing. It's symbiotic."**

### **Let's get into that play a little bit.**

"It was kind of like a labor of love. I went to the Ryman Theatre to see a dance piece by a pal of mine, Mike Reed, called 'Quilts,' that was being performed by the Tennessee Dance Theater. I met the choreographers and told them about this wonderful stuff called Mississippi fife and drum. And they said, 'That sounds great, write us a treatment.' So I wrote a treatment and went to them and they said, 'This is wonderful...let's try to get a grant.' So, we got a grant. And right before we performed it, one of the guys who's on the board of the Tennessee Dance Theater came to me and said, 'My great-grandfather grew up in this area in Mississippi, I used to go there every year. I know Otha Turner, who is like the living Muddy Waters of this stuff. Would you like me to bring Otha up for one of the shows?'; and I said, 'Man, of course!'"

### **Does the sun rise?**

"Is a bean green? Can James Brown get down? So, he brought this wonderful man to one of the shows. You just can't believe it—the guy's 90 years old and he dances like James Brown. So we slowly became friends. I've been down on his farm where they have these picnics, and it's just wild that this stuff still exists. The cool thing about it is, when you talk to people about it, it's so wonderful to see their faces, because they all react the same way: 'Wow, an American style of music I had no idea existed.' So, we're now in this musical preservation society, because it's really a dying art. We got a grant from the National Endowment for the Arts, and they're now teaching this to 10,000 school children. It's just unbelievable."

### **So you go around to school auditoriums and do the performance?**

"The dancers go in with tapes of my music, and transcripts of it, and these kids create their own dances to it. There's 1,000 to 1,200 kids at each performance, after which we have question-and-answer periods. You know, every time we do these things it costs me money, but I just know somewhere down the line something may come of it. Every time we perform it's a high that just can't be equalled. I got a 90-year-old guy standing there, and check it out, we did it at the Ryman Theatre a while ago and somebody

was there from the H.O.R.D.E. tour—they offered him 30 dates. On top of that, we're trying real hard that when we come to LA and play the House of Blues, he can play with us."

### **Have you incorporated any of this fife and drum into Big Dance?**

"Oh yeah. We march in, we march out, we do one whole song, 'Rollin' & Tumblin', which is an old traditional fife and drum song. And, of course, the very first song on the album, 'Everything Old Is New Again,' we do a little fife and drum thing while we fade out."

### **Your new record's coming out on Glenn Frey's new label, Mission Records. How did that come about?**

"I always tell people that when I die and I face the final judge, Glenn will jump from behind the Pearly Gates and say, 'It's cool, he's on my guest list.' Glenn and I met when Josh Leo brought him to a Jack Mack gig in LA many years ago. The first words he said were, 'You guys are great, I want to produce you. I'll call Irving Azoff in the morning and get you a record deal,' which of course he did with great generosity and aplomb. He has an amazing amount of talent, he has an incredible work ethic. I always thought I was the hardest working guy in the room, and I can't tell you how many times he's called to wake me up to say, 'Where are you? I'm in the studio already.' His work ethic is amazing. He's a great leader. We endearingly call him 'The General,' 'cause there he is at the battle's edge ready to say, 'Here's what we're doing today.' And Glenn loves soul music."

### **So it's been an active friendship all along?**

"Yeah. We worked on Jack Mack And The Heart Attack, we did the theme song to this Charles Grodin/Steve Martin movie, *The Lonely Guy*. And then, back when I wasn't quite sure what to do, he called me out of the blue and he said, 'I hear you got a great soul band again. I want to throw a party for Cindy (his wife), and I want you to play it.' And I honestly felt, like, 'Well, maybe this is a sort of a last hurrah here, this is kind of poignant that Glenn wants to do this; and maybe this is the end of this whole music cycle for me.' But it was actually just the beginning, 'cause Big Dance is a damn good band. And when we played this gig, Don Henley jumped up

and played with us, and he said, 'This is the best thing I've seen in five years, I'm gonna have a big party for my wedding, you gotta play at my wedding.' So that sort of gave us a reason to go on, and it was strictly because Glenn hired us."

"The Henley wedding, that's a story in itself. The Chieftains played, this amazing big band, then Tony Bennett, then a band got up on stage to back up multiple performances by Sting and Billy Joel and Jackson Browne, and then we played. It was about three in the morning and we marched in after all these performances—there's something about fife and drum, I mean, when these guys do it down at their picnics they never sit on a stage, they're off in the dancers, and just moving around constantly and the dancers follow them around, it's really ancient—so we marched in and people packed the dance floor and never left. That was an amazing night."

"So then Glenn was, like, 'Okay, what do you want to do?' I said, 'Well, why don't we make a live recording. We got a great band.' So we rehearsed and made this live recording and he was really excited. But then he said, 'I've thought this thing through. I want to start a record company and I don't want to release a live record first, so let's make a studio album and then we'll release the live record.' So in the last two years we've really made two albums, and we're releasing the studio album first, *One Planet, One Groove*."

### **And so it begins again.**

"It does."

### **It's a wonderful album, I really love it. It truly is a rhythm and blues record.**

"Yeah, well, rhythm, you know, the groove, is a powerful ally. The groove is your friend. It's like the high that runners talk about. Mickey Hart calls it 'riding the drum,' and the measure of any great performance for us is how well we keep the dancers dancing. It's symbiotic. When we're into it, we're grooving, people are dancing, they're happy, we're happy, it's a great thing. And that's what the record is about, you know. It's a dance record; it's an organic, contemporary dance record."

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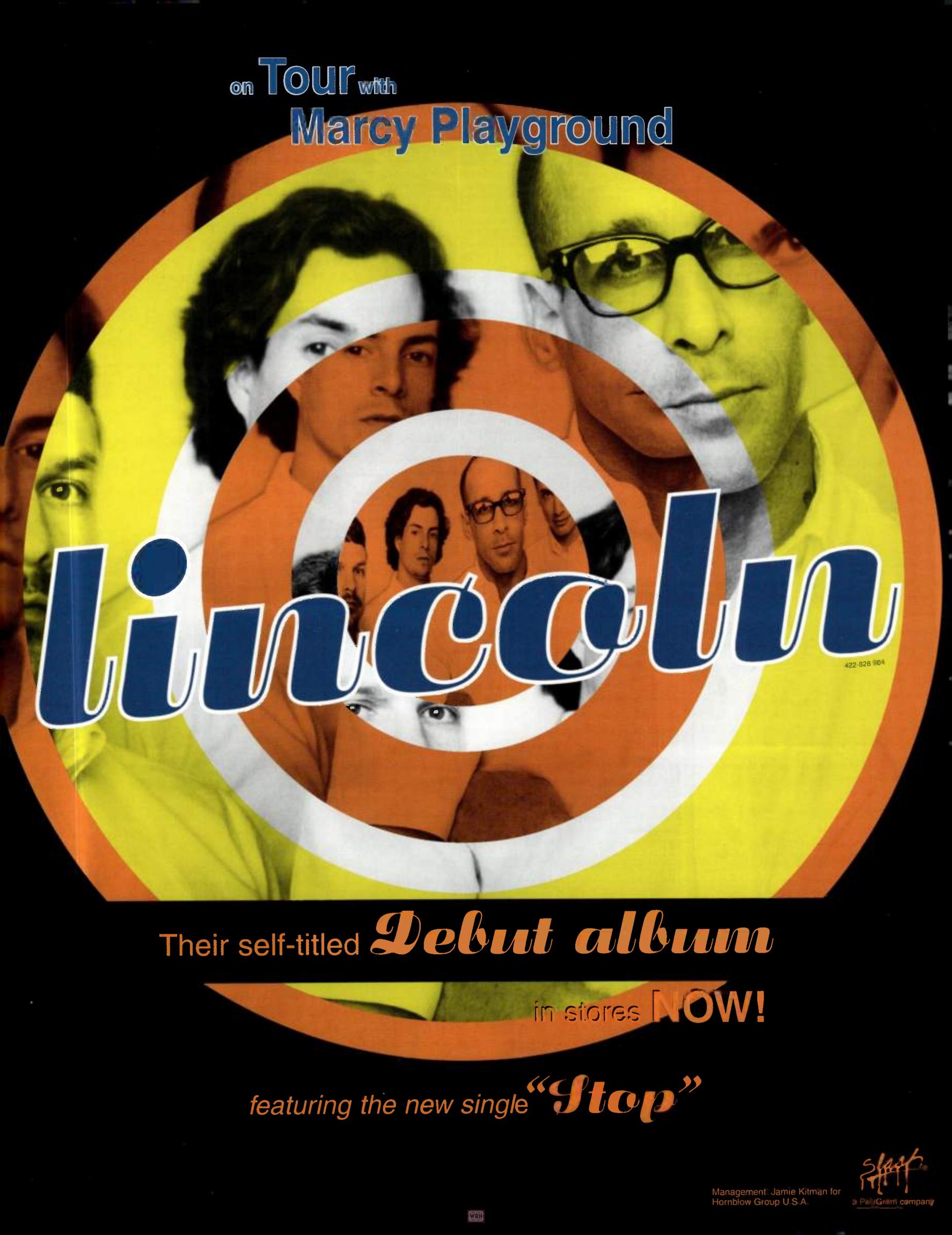
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**"An artist like Max Carl is exactly the kind of artist that defines what Mission Records is all about. We want to become involved with career artists; people that have something important to say. We want to start small, and pay attention to the people that come into our fold."**

**"At Mission Records is where I want to record—I hope to have my new album out by the fall—so we can market and promote records the way we think they ought to be done. It's about being personally involved and going out to meet everyone—one on one."**

**"We're not the first, or last, independent label to come around, but I think it reflects a trend that people feel; they need to have a hands-on approach to their career." —Glenn Frey**

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# King

"I'm happy to tell you that every duet where the singing was, I was there. Every one of them."

Last year proved to be a tremendous year for blues artists—masters such as John Lee Hooker, Boz Scaggs, Van Morrison, Roomful Of Blues, Luther Allison, Keb' Mo' and Taj Mahal all enjoyed solid Adult Rock Radio support. Furthermore, many young bucks such as Jonny Lang, Kenny Wayne Shepherd and Chris Duarte were insuring us the blues' future is in good hands. But easily the highlight of the year was the release of B.B. King's **Deuces Wild**. This collection of duets from a variety of artists including Eric Clapton, Van Morrison, Dr. John, The Rolling Stones, Tracy Chapman, Bonnie Raitt and many others skyrocketed up the Adult Rock charts and continues to make an impressive impact on the retail charts.

At the onset of the project, MCA Records flew the esteemed Jody Denberg out to Los Angeles to sit down with Mr. King. The following is a large part of what transpired during their conversation. Says Denberg of the experience, "B.B. King is the winner of countless Grammy Awards, countless W.C. Handy Awards, a member of the Songwriter's Hall of Fame, a recipient of the National Heritage Fellowship from the National Endowment for the Arts, a Kennedy Center Honoree, a member of the Rock and Roll Hall of Fame, the holder of four honorary doctorates and, most recently, the recipient of the Blues Foundation's Lifetime Achievement Award—he's the King of the Blues. It was quite an honor to interview him!"

# The Ambassador

Tell me how the idea came about for you to do your new album of duets, *Deuces Wild*?

Well, it's a combination of things that happened. I've wanted to do this ever since started in show business. I talked to my manager, Sid Seidenberg, and we talked about people that we thought were good for the album. To be honest with you, there was nobody I didn't want. But only some said yes and some said they would if they had the time. And then, Sid started to talk to MCA and set it up, and it went from there. I wish it was my idea, but it wasn't."

**How did you match your partners with the specific songs?**

We really allowed them to do this mostly on their own. We submitted songs to them, songs that we thought would be good, but gave them the chance to pick the songs that they would accept themselves."

Now, obviously, you've been singing "The Thrill Is Gone," "Paying The Cost To Be The Boss," "Ain't Nobody Home" and all these classic songs for years and years. Did singing these songs with other people get you re-energized? Oh, of course, Jody. Yes, it did. Can you imagine singing "Paying The Cost To Be The Boss" with Mick Jagger? Of course, it energizes you!"

**Were your collaborations in the studio face-to-face, or were these long-distance duets?**

I'm happy to tell you that every duet where the singing was, I was there. Every one of them. I wasn't there when Joe Cocker did his part for 'Dangerous Mood,' but he was there when I put my part on it. So I still had the energy, from looking at him and trying to meet his approval and everything, on that one. But everybody else, every one, I was there."

When I first put *Deuces Wild* into the CD player, the first song is "If You Love Me." It's your duet with Van Morrison and it has those gorgeous strings. You've never shied away from bringing strings into the blues. Have you ever gotten any hubbub from any of the blues purists who said, "Hey, B.B., you can't put strings on a blues song"?

There wasn't that when I made 'Three Clock Blues.' Sure, I'm concerned about what others think, but I have to do what I have to do. Strings have been around since King David. Why not use them? I love them. I love the sound of them. I'm the guy that's named B.B. King, and I have to play B.B. King's feelings. The people that buy the CDs are the ones that determine whether I did or didn't do a good job. And, of course, naturally, MCA says, 'Well, we like this or we don't like it.' And if they don't like it, they won't ship it out. And I love them for that."

You are obviously referred to as a bluesman. But jazz, gospel, pop,

swing—they're all in your music. I guess you don't ever pay much mind to labels, do you?

"No, not that much. A lot of people don't know it, but I do read music—but very slowly. The first musical notation I learned about was country music. I learned how to play 'You Are My Sunshine, My Only Sunshine.' I learned to play those musical notations long before I could play them in 'Three O'Clock Blues.'

**On the new album, you actually rap with Heavy D on "Keep It Coming."**

"I never thought I'd do that! I never thought I'd ever be able to do any rap with a rap artist, but Heavy D was so good. He's a very talented young man. I really enjoyed working with him.

"I always wanted to try rap, ever since I heard it. To me, rap started back with Louie Jordan and a lot of the people way back then. The new guys with rap are just new additions to it, as far as I'm concerned. But these guys, like Heavy D, are so talented. So, yes, I've always wanted to rap."

And speaking of rapping, there was a hit by a group called the Primitive Radio Gods that sampled your song, "How Blue Can You Get?". And a few years back, you had a hit with U2 on "When Love Comes To Town." Seems like you're always trying to reach new listeners. Is there a message that you're trying to get across to them beyond keeping the blues alive?

"Yes. B.B. King is still alive and well! I want them to know that."

**Do you feel like you're on a mission to bring the blues to the world?**

"Yes. A lot of people have called me the Ambassador Of The Blues. But I don't have that title yet. I'm going to have to speak to the President soon. By the way, he sent me a fax, congratulating me on this award the Blues Foundation just gave me. I like it. It said, 'B.B. King has friends in high places.' I love that."

**Maybe we should get you an official title, a government proclamation for Ambassador Of The Blues.**

"Yes, right. You've got it. That's it. You want to help me?"

**OK, but I think you can help yourself more than I can! (Laughs) I think something that's promising is that, once again, there's another generation of blues players coming up, like Kenny Wayne Shepherd and Jonny Lang. Does that convince you that the blues will always flourish?**

**"The critics usually say that Live At The Regal is the best I've ever done. And I never argue with my critics when they're positive."**

"Yes, it does. Two of the most talented young men that you'll ever meet. Fantastic. Not only that they are great musicians, but these guys are great people. You know, you meet a lot of people and some of them don't want to speak to you, or you look like dirt to them or something. These guys are not like that. They're concerned, very concerned. They enjoy the music. And they're not just playing it to be impressive. They play it because they like it."

**Speaking of the younger generation of bluesmen, I saw you in Austin about a year ago at a tribute to Stevie Ray Vaughan. Did he have a similar vibe to Jonny and Kenny?**

"Yes. I first met Stevie through his brother. And after meeting him, our communication started to be more like a father/son relationship. We were very close...very, very close. He used to come to me if he had problems. He used to call me and we'd talk. I loved the guy."

**B.B., can you remember when you discovered the blues, and who was playing them?**

"No, that's a little bit before I can remember. But when I was around five or six, I can remember I had an aunt that would buy records. See, the only time we got a chance to hear music was on the Victrola. It had a handle on it, so you had to wind it up. If you went to town on a Saturday, they had the little, what we called, jukeboxes. They didn't look exactly like the big players you see today in the big establishments. This one you sat on a table. For a nickel you could play one, a dime would get you three and a quarter would get you eight. It had the three slots you put the money in. That's the only time I ever heard music electronically. And it—oh, man, it sounded—I can't describe the sound it was to me, because where we lived we didn't have electricity. So, as I started to say, my aunt would buy these records and she would bring them home. Very thick 78 records. You had to be very careful how you handled them. If you didn't, they would break. And if you dropped one, oh, my God, 75 cents gone. Or 35, whatever it was at the time. That I can remember, going over to my aunt's house, listening to the records she had. And some of my favorites were the people that she bought, like Blind Lemon, Lonnie Johnson and Louis Armstrong, people like that. I was a good boy all the time around my aunt because she'd let me play it if I was good. Believe me, I stayed good. I could have been a minister of the church around her, as good as I was so I could play the records."

**Is this around the time you started playing guitar?**

"No, I didn't really start trying to play the guitar until I was about 11, I guess. Between nine and 11."

Your guitar playing, your style these days, it's so distinct. It's identifiable. It's got a big stamp on it that says, "B.B." The bent notes, the left hand vibrato. There must be a time you can remember when that was just forming, when it wasn't what it is today.

Of The Blues

Intro By Jody Denberg  
By John Schoenberger

(continued) ▶

"Yes, yes. I still remember not being able to do everything I wanted to on the guitar. But I always felt that the guitar should be an extension of a sound like your voice or something. They tell me that the violin is the nearest thing to a human voice. The guitar, to me, should be close to it. And I started trying to play to that."

"Another thing you notice is my diction, it's horrible. I stayed on the radio for about six or seven years, but they still didn't learn me to talk. But I think I could get my point over pretty good. That's why they kept me on. [Editor's Note: In 1948, King began working at WDIA/Memphis, one of the first all-black staffed and managed radio stations in the country.] I would have been out of work a long time. But I felt that the guitar should be an extension of when I sing because I talk slowly. My words don't come out as I wish them to all the time. So the guitar is sort of like a crutch. It sort of helps me out a little bit. You know how you see people walking with walking sticks? This is my walking stick."

**You mentioned your days in radio. Is that when you got your nickname, "B.B.?"**

"Yes, yes, it is. They used to call me the Beale Street Blues Boy, sometimes the Boy From Beale Street. But however it was, it still had them Bs there."

**And that leads to another story; how did your nickname for your guitar, "Lucille," come about?**

"Well, I was in Memphis in 1949. I used to play at places that could pick up the signal from the radio station that I worked at because they would hear me and they would ask me to come out. And usually, we'd do what I just learned a few years ago to call a 'Four Wall.' That is, whoever came in and paid, you'd get some of the money. Not all of it, some of it. And this particular place we played quite often was called Twist, Arkansas. And it used to get quite cold in Twist in wintertime. So they would take something like a big garbage pail, set it in the middle of the dance floor, half fill it with kerosene, then they would light that fuel, and that's what we'd use for heat. You know, when you're young, you're daring. People would be dancing around and never disturb it. But one night two guys started to fight. One knocked the other one over on this container. When they did, it spilled on the floor. When it spilled on the floor, it looked like a river of fire. And everybody started running for the front door, including B.B. King. But when I got on the outside, I realized then that I'd left my guitar inside. I went back for it. When I did, the building started to collapse around me. So I almost lost my life trying to save my guitar. The next morning, we found that these guys that was fighting was fighting about a lady that worked in the little nightclub there. I never did meet her, though. But I learned that her name was Lucille. I named my guitar Lucille to remind me never to do a thing like that again. That's how it came about."

**Speaking of women, are there specific women who come to your mind when you sing certain songs?**

"Yes. Women. I love ladies, guy. I love them. My mother was one. I love them. But I'd be in trouble because I sing so many songs. But I love the ladies. They are so pretty. God, there's nothing prettier, except money, sorry. I love them both."

**You've issued so many albums over the years. Are there any that stand out? Do you have any favorites?**

"Well, the critics usually say that *Live At The Regal* is the best I've ever done. And I never argue with my critics when they're positive."

**They also mention *Together For The First Time*.** "Together For The First Time I think was a great album—the one with Bobby Bland. Bobby is one of

## "My words don't come out as I wish them to all the time. So the guitar is sort of like a crutch."



my favorite singers. Not only that, he's a good friend. And we were on the same label at the same time, so it was easier to work with him at that time. In fact, I loved working with him. We got some bad press on it at one part. But the funny thing is, whoever was giving us the bad press, I thank them, because the album went well. I'm hoping that that person will do it again. Maybe I'll get lucky again."

**You've always liked having collaborators. Have most of the players that are out on the road with you been with you for a long time?**  
"Yeah, the guys in my band have been with me for awhile. James Bolden, the trumpet player, he's been with me for 20 years."

**And you've worked with your manager, Sid, for many years as well?**

"Oh, yeah. Seems like it's only been two or three years, but we've been together about 30-some years. It's been a beautiful relationship on my side."

**Does that make it easier for you to be out on the road 275 nights out of the year?**

"Well, yes. You see, guys like myself coming from Indianola, Mississippi—plantations—we're used to seeing cotton grow, picking it. Some of the early years we had to plant potatoes so we could have something to eat in the early spring. I remember at that time we used to go hunting for rabbits. We would smoke the rabbits and hang them up. That was the only way we had of preserving them. What I'm trying to say is, we

had nothing. But I didn't feel poor, you know. I felt good that we were able to get that. You never miss what you never had. I never had a life as I have it today. And now there's a possibility of having things that I'd love to have. Old trucks I enjoy. I've got several guitars. I've got a few things that I like to look at, I like computers and things. So I enjoy working for it, is what I'm trying to tell you. It means more when you earn it."

**But you live in Las Vegas. How often do you get to visit your home?**

"Not as much as I would like. But when I do visit it, I have a good time. I enjoy it. In fact, I'm just coming off—don't tell anybody—a whole month doing what I wanted to do. Oh, I had a ball, Jody. And so I'm just now starting back to work, and I'm eager to get started."

**Do you manage to see your blues clubs in Los Angeles and Memphis?**

"Not as much as I would like, but usually we try to play them at least once a year, whenever possible."

**With the schedule that you keep, does that preclude you from ever getting married again?**  
"We don't wanna talk about that now, do we Jody? Well, yes, I would love to be married again. Sure, I would. I think the happiest days of my life were when I was married. The reason I am single is because my work has taken me away from them so much. So I don't want to make the same mistake again. When I decide to get married this time, Lucille and I are going to stay home for awhile. Not that we'll stop. I'll never stop until the good Lord says it's enough, unless my health gets bad."

**You started your career back on the cotton plantations of Mississippi, and these days you're an international ambassador of the blues. Last year, you had an autobiography come out and a CD-ROM. What kind of emotions came up when you were looking back on your career and your life?**  
"Parts of it I'm very happy about. The parts that I've tried to do the best I could do, play the music as best as I could. I'm proud of that because it was no holdback. I've never gone on the stage anytime saying, 'I'm going to do this and then I'm going to get out.' I don't think I ever could do that. But I'm let down a bit at not being able to do a lot of things that I should have been able to do by practicing more, paying more attention to what I was doing musically. I think I could have been better. And, of course, my early years, I came out of high school in the 10th grade. I could have done better than that, too. I wished I had gone to college and learned more about the music theories and all of that. I'm a little sad about that. But I hope that the young fans or the people that like me, will appreciate what I have done. I'm proud of that. But I could have done so much more, I believe. But I'm still alive. I still have time to try some more."

**I was reading the booklet for your box set, *King Of The Blues*. And it described you as a non-smoker, almost vegetarian and almost a non-drinker. How did you avoid the pitfalls and the excesses that brought down so many other great players?**

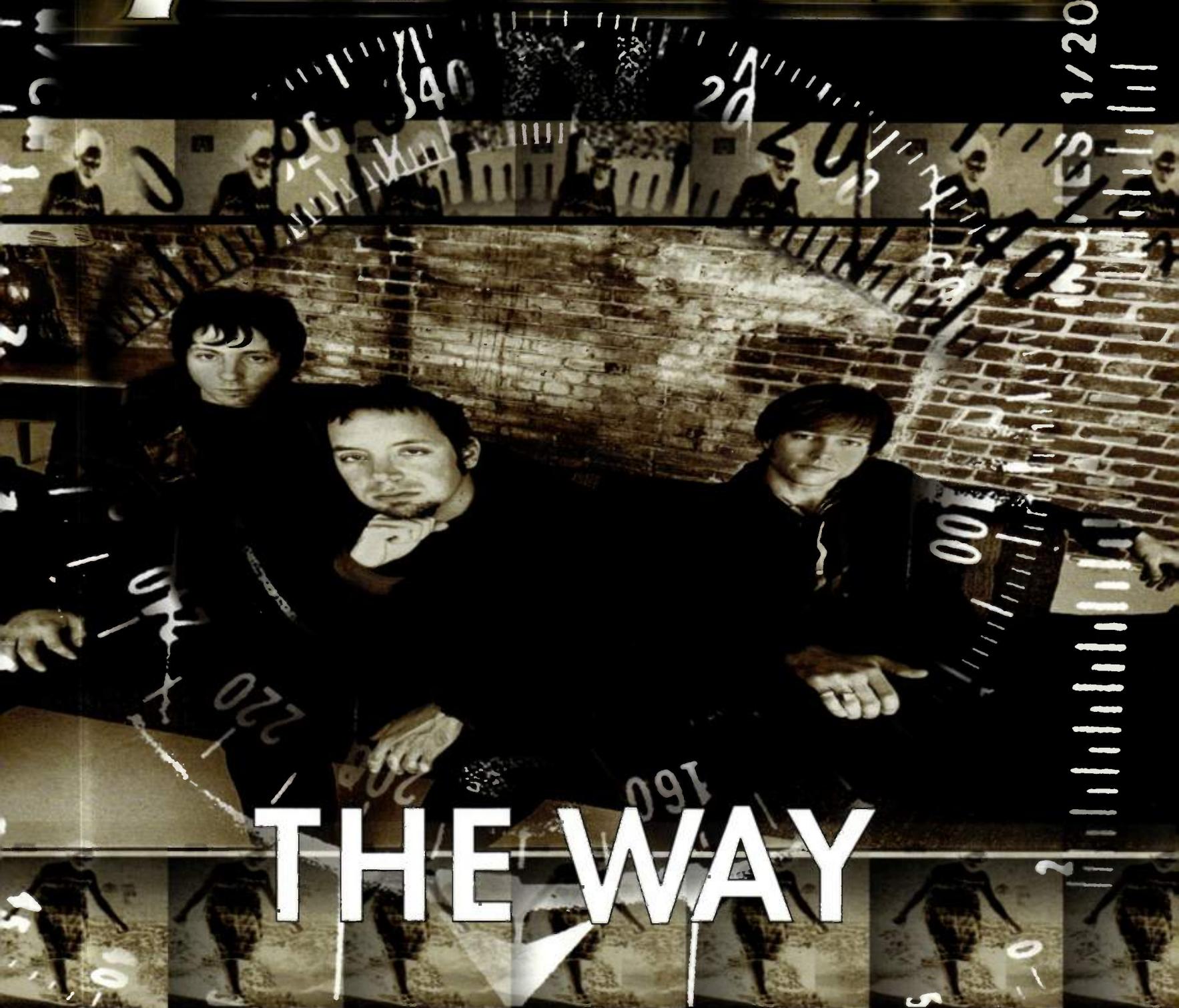
"I had a lot of good friends around me. A lot of people to talk with. Nice people like yourself. And one guide sitting over there [B.B.'s manager Sid Seidenberg]. He's taught me and helped me with a lot of things. And I'd like to say this to the young fans, if there's too much smoke in the room, walk out."

**I came across an interview where you once said that there was a sound you were looking for all these years. Have you found it?**

"No, but if I do, I'll let you know. I'll keep trying." (

*In addition to programming KGSR/Austin, Jody Denberg freelances for several Austin publications and national magazines such as totallyadult.*

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# THE IRISH IN AMERICA: LONG JOURNEY HOME

"SO I HAD TO GO  
FROM MY  
COUNTRY OF  
BIRTH

AS FOR EACH  
CHILD GROWN  
TALL

ANOTHER LIES IN  
THE EARTH

AND FOR EVERY  
RAIL WE LAID IN  
THE LOAM

THERE'S A  
THOUSAND  
MILES OF THE  
LONG JOURNEY  
HOME."

—ELVIS COSTELLO



It was 150 years ago that the Irish Famine led to one of the largest migrations of a people in history.

BY  
MATTHEW  
JACOES  
LAUTON

Starvation, death and emigration reduced Ireland's population from 8.1 million in 1840 to 6.5 million 10 years later. Today, the population of Ireland, including Northern Ireland, is roughly 5 million people.

In commemoration of the Famine's anniversary, there is now a magnificently illustrated book, *The Irish In America*, with stirring essays, photographs, illustrations and contributions from many notable Irish Americans.

As a follow-up to this book, PBS has just screened a four-part television series, *The Irish In America: Long Journey Home*, which will also be available on video. Quite easily the most definitive and important piece of Irish history to ever be collected, *The Irish In America: Long Journey Home* spans the 100-year journey from the potato famine to John F. Kennedy moving into the White House. The series looks back on the struggles and successes of the millions of immigrants who left behind the Green, White and Gold for the Red, White and Blue.

Also capturing the feelings and determination of the Irish people is the accompanying soundtrack, which features original and traditional music from Elvis Costello, Van Morrison, Mary Black, Sinéad O'Connor, Vince Gill, Liam Ó Maonlai, The Chieftains and the Irish Film Orchestra. The album was produced by Grammy Award winner Paddy Moloney of The Chieftains and is the first release from his newly formed record label, Unisphere.

Several years in the making, researching and planning have been rewarded with *The Irish In America: Long Journey Home*. The project basically came about when Roy Disney and his wife were living in Ireland. They fell in love with the Irish and their history, and realized there was a great story to be told of the Irish American. They entrusted well-known documentary producer Tom Lennon to take on this enormous feat. Executive Music Producer Paddy Moloney says, "I don't think this documentary is just for America alone, I think this will go worldwide. It's incredible. You know, you learn these things in school, but I actually found out things I didn't know. This documentary really brought out a lot of little things that I wasn't aware of; it was so well researched, it's brilliant."

Picking Moloney to work on the music shows how well-researched and executed this whole project was. "Well, I'm so happy, I thought, 'This is one I can't miss out on.' Nobody would ever pay you to do the work that was involved, you just have to love it. To me, it's just part of what I should be doing, and I was so glad to get the opportunity," says Moloney.

Once enlisted for the project, Moloney spent the next year working non-stop on getting the music just right, always in communication with Lennon. "I was supposed to be taking a holiday with my family; we're down in the Caribbean for 10 days last year, and, of course, I was working away on my bit of music. I'd phone him in the middle of the night, 'Tom, what about this?' It's 4:00 in the morning, but I'd be singing him this tune. Oh, it was wonderful."

Holidays were abandoned and family events were postponed while Moloney spent his days walking down roads singing bits and pieces into a handheld recorder. This was a man on a

mission, a "totally natural mission," chimes Moloney. After writing and working on the music, then came the time for Moloney to put it together with musicians.

"My intention was to have perhaps one or two songs, and as things progressed I thought, 'Oh, let's get so and so,' and I'd phone up somebody. So I eventually ended up with 10 songs in all, with Van Morrison, Sinéad O'Connor, Elvis Costello and Liam Ó Maonlai from Hothouse Flowers singing in the most incredible traditional Irish style."

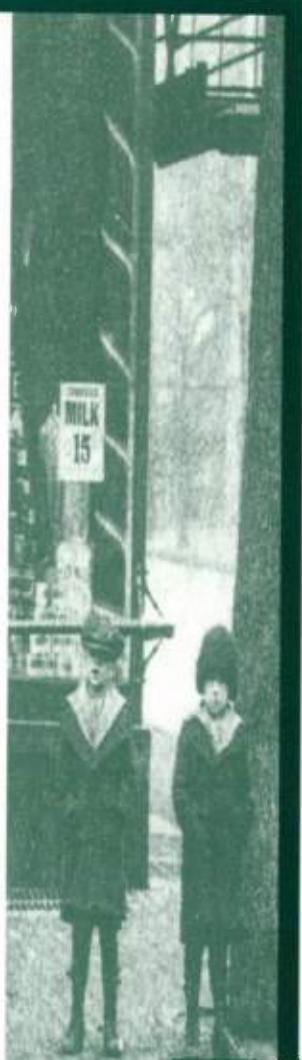
That "most incredible traditional Irish style" is featured on the song "White Potatoes," one of the many tear-jerkers on *Long Journey Home*, and one of the only songs that can actually be found from the 1845 famine era. Moloney found that "there were a lot of songs afterwards, but that was the only song that could be found from that actual time. Of course, nobody could find the music, so I had to compose a little tune for it. Liam sang it in that sort of style that could be regarded as, you know, he could have been there 300 years ago, the way he sang it, it was incredible."

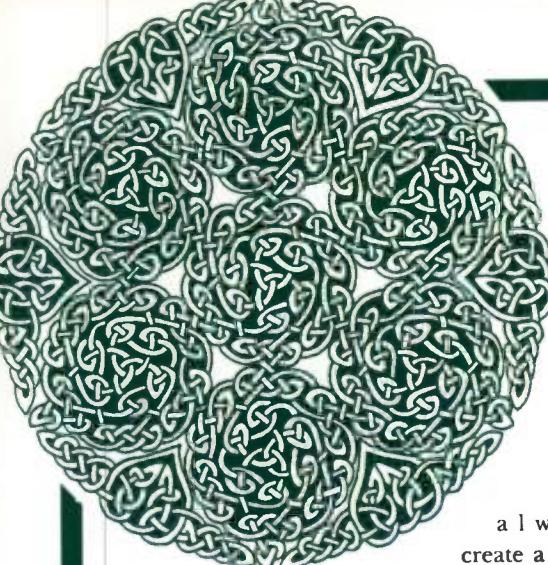
To make the connection with Ireland and America, Moloney rounded up Vince Gill for the song "Bard Of Armagh/Streets Of Laredo." Both songs use the same melody, so they did a couple of verses of "Bard Of Armagh," and then progressed into "Streets Of Laredo" with a little more of an American touch. It was pure Moloney magic.

As you can imagine, when you gather up an all-star cast such as this, there has got to be many-a-story to be told.

When asked how the session went when recording "Shenandoah" with Van Morrison, Moloney laughs. "You have to get Van into the mood and have him tearful, so we

cont. ➤





"YOU LEARN THESE THINGS IN SCHOOL, BUT I ACTUALLY FOUND OUT THINGS I DIDN'T KNOW. THIS DOCUMENTARY REALLY BROUGHT OUT A LOT OF LITTLE THINGS THAT I WASN'T AWARE OF; IT WAS SO WELL-RESEARCHED, IT'S BRILLIANT."

—Paddy Moloney

a l w a y s  
create a bit of  
humor. The jokes

were flying and Van just jumped on the mike still smiling. It only took three takes, but he said, 'Look, I can't give you anymore, that's it.' And with Van, that's all you need."

Adding to the spirituality of "Shenandoah" is a gospel choir from Toronto that Moloney found. "Wonderful singers, lovely ladies, absolutely magic," says Moloney. The singers started the recording session by singing a prayer first. At one point, Moloney had to have the choir *not* sing so intensely. "I'd be trying to sing to them and they'd be breaking up laughing, you know? I wasn't trying to sell them the harmonies or any of that, but I said, 'For God's sake, you can't sing over the top, you must let Van go there, otherwise I'll be murdered.'" After a few more takes, they finished by singing another prayer of thanksgiving. Another Moloney moment.

Even if you haven't read the book or seen the series, the *Long Journey Home* OST is an emotional listen. You can feel the hunger in the orchestration of the "Famine Theme," you can sense the anxiety in "Emigration Theme," and you can hear the passion in each of the vocals. *Long Journey Home* is, indeed, moving beyond words.

"I got Sinéad to sing 'Skibbereen,'" says Moloney. "Then I met her a couple of months later and she said, 'That was a terrible thing for me. The next day I was so upset, it took so much out of me.' She's a very temperamental singer like that, very conscious of what she does. I mean, when she enters into something, it's real, it's not a put on."

The album closes with the anthem "Long Journey Home," featuring Elvis Costello. Moloney mentions how "I had this anthem already going with the choir and orchestra, but it needed some words. So I called in

Elvis and he did it almost on the spot; he said it just 'jumped out.'

It's amazing, the words that just "jump out" of Elvis Costello:

*"But as you ascend the ladder  
Look out below where you tread  
'Cos the colors bled as they overflowed  
Red, white and blue  
Green, white and gold."*

**U**ith all these great artists on the CD, there had to be a few that got away. "Well, one that I found out after it was too late was Bono of U2," Moloney says with regret. "I went to Bosnia with Pavarotti and Bono. On the way back, we were having a long conversation and what happened was...my management had sent a fax to Bono suggesting a tune called 'Thousands Of Failing,' which had to do with immigration, and I was assured he got it. But he said he never got it. He couldn't believe it! This would have been ideal for himself; he would have loved to have done it, and I could hear the Edge with his guitar in it, as well. There were other musicians, singers, too. I would have loved to have done much more with it. There was so much music that was left. I mean, it was only my intention to do the one 60-minute CD, but I could have come up with at least two if necessary."

Paddy Moloney isn't one who likes to sit around much. Not only did he spend all of last year putting together the music for *Long Journey Home*, but he also has a new Chieftains album coming out next month entitled *Tears Of Stone*. He's flying to the States to attend the Grammys, he's taking The Chieftains on the road, and, oh yeah, he's now the head of his own record label.

With the assistance of Sam Feldman and Steve Macklam, co-managers of The Chieftains, Paddy Moloney is now the Executive Music Producer for the Unisphere label, which is 50% owned by Moloney and the two managers, and 50% owned by BMG, which will distribute it worldwide. Their goal is to release a minimum of 12 albums over three years, which will include music from all parts of the world, hence, the name Unisphere. "Well, we tossed around a good few titles. Somebody mentioned 'Wicklow' 'cause I live in Wicklow in Ireland. My son, who's a freshman at MIT in Boston, suggested 'Black Sheep,' but somebody else had used that name. We had hundreds of names that we were throwing around," mentions Moloney, "but Unisphere was one that we stuck with, you know, sort of global; not just Celtic music, Irish music, Scottish or whatever, it's every kind."

When asked why a man with as little time as he seems to have would even *want* to run his own record label, he said, "I wondered about that, because I've got a lot on my plate. But take Carlos Nuñez, for example. I supported him over the last eight or nine years, bringing him to different countries, including him in our sets, and introducing him to people. I've given him a great chance and guided him along a lot. I've even given him copies of The Chieftains' contract to have a look at. I was thinking to myself, 'This is an opportunity, you're linking up with people. Why not have a label?' The artists on it would be assured it wouldn't be just a flash-in-the-pan

cont. ➤

elvis costello &  
paddy moloney



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AT ONE POINT, MOLONEY HAD TO HAVE THE CHOIR NOT SING SO INTENSELY. I'D BE TRYING TO SING TO THEM AND THEY'D BE BREAKING UP LAUGHING, YOU KNOW? I WASN'T TRYING TO SELL THEM THE HARMONIES OR ANY OF THAT, BUT I SAID, FOR GOD'S SAKE, YOU CAN'T SING OVER THE TOP, YOU MUST LET VAN [MORRISON] GO THERE, OTHERWISE I'LL BE MURDERED."

-Paddy Moloney

effort—that they would record and bring out a record and it would be gone. This is a little more than that. There will be an on-going promotion all the time, making sure it's happening for all of them."

And least ye think Moloney is just going to play around with his little hobby of a record label, remember two things: one, he's Irish. He obviously likes to get in the trenches and do the dirty work. And two, he did run a record label in Ireland for eight years. From 1968 to 1975, Chaba Records was the mother company for The Chieftains. During that period he produced 45 albums, from spoken-word records to classical and traditional music. Moloney has a fairly good idea of what's happening in the recording business, and truly has a passion for the music and the musicians. Moloney states, "I'm not just going to find ethnic music or traditional music from this country or that country. It's more or less about groups and talents that I would come across around the world. I'm not interested in just, 'Here's so and so, you should record him.' It would be somebody I'd be very interested in and promote later, not just make the album and that's that. If there's talent there and we get on well together, then we'll do something. I've never been so busy, thank you very much to my friends. It's very exciting. *Long Journey Home* is a brilliant piece to kick off the label. I just wonder where I'm going to find all the time."

It seems there's always time for something new for Paddy Moloney to do. In March, be on the lookout for the new all-female-guest-star Chieftains record, *Tears Of Stone*. "The Women's Album" we call it," says Moloney. *Tears Of Stone* features Joan Osborne, Sinéad O'Connor and Norwegian

sensation Sissel Kyrkjebo, who also appears with The Chieftains on the *Long Journey Home* soundtrack. "Sissel has sold millions of albums, she's a beautiful singer. If you go to see the *Titanic* film, that's her that's singing, that is her voice. We had just an incredible time together."

**W**hen asked about his latest Grammy nomination, Moloney says, "The Chieftains have won five Grammys in quite a few different categories, but this one I've never come across before, Best Popular Musical Instrumental. I recorded a track for Trudi [Styler] and Sting on their album *Carnival!*—it has Madonna, Annie Lennox, Pavarotti, Tina Turner, Sting and so many people—it was a record that was made for Save The Earth, and I put up this piece of music called 'The Wind From The South' with The Chieftains. Then, lo and behold, I didn't even try for one and I get nominated!"

The luck of the Irish is indeed a strange luck. Who would have guessed that a band of Irishmen used to playing the pubs of Dublin would go on to play for the Pope, sell out Carnegie Hall, win multiple awards, sell millions of records, and still be playing after three decades. None more surprised and grateful is Paddy Moloney himself, whose own 'long journey home' almost led him to the States in a different way. "You know, my mother, God love her, she's 95 and still alive, but she's not jumping around anymore. I got a photograph of her where she was 18; she had met somebody who went out to America and she was to follow him, so she got her photograph taken, it's a beautiful photograph. But her mother said, 'No,' and back then you always obeyed your parents. The poor man, I believe, died three or four months later—nobody knows why or how—but she was very upset she didn't go out with him to America.

It's this kind of thing that brings it all back home to you."

I tell Paddy Moloney of my own grandfather's migration to the States from County Kerry in Ireland and how, since then, many of my family members have gone back to the old country to visit family and cherish the country and see where we came from. I tell him how I'm sure many people have done this before, and will continue to do this, especially after seeing this television series and reading the book.

"It's true," Moloney gushes, "People have said to me, like what you said right now, they didn't bother to go back until now, and this is a true story being properly told. It's a very important race. It's been done with the Jewish and the Italians, but never about the Irish, properly. There's been bits and pieces, but nobody has actually gone and researched and spent years at it, living with it until they got it down right, until now."

"Yeah, it's been a long journey home," I mention.

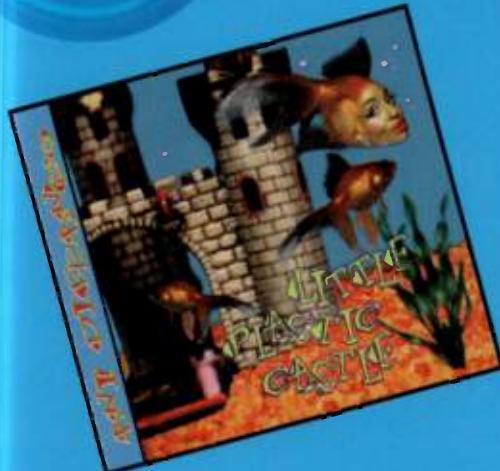
"It certainly has, it certainly has," says Moloney.

Whether it's the book, its companion television series or its majestic soundtrack, *The Irish In America: Long Journey Home* will surely have you climbing your own family tree to find some answers. Who were they? Just faces in old photographs? Authors of distant letters? Drunkards, preachers, fathers and soldiers?

No, they were more than that. They were the Irish in America. Let them rise tall in your memory.

For more information on the television series *The Irish In America: Long Journey Home* and its companion CD, or the book, *The Irish In America*, visit the Web site [www.irish.com](http://www.irish.com) or give Sam Kaiser a call at 805.565.9552.

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# Victoria Williams



*Know you what it is to be a child? ...It is to be so little that the elves can reach to whisper in your ear.* —Francis Thompson

“Hahhhh. There *are* little elves on there, aren’t there?” says Victoria Williams about her latest album, the brilliant *Musings Of A Creekdipper*. The great French poet Charles Baudelaire once said, “Genius is childhood recaptured,” and that quote sums up the essence of Victoria Williams.

Before the *Sweet Relief* tribute album, most people had never heard of Williams. Or, those that had were unfamiliar with her music, only her reputation. But acts like Pearl Jam, Maria McKee, R.E.M. and Lou Reed had so much respect and love for Williams that they were moved to cover her music. That surely has as much to do with Williams the person as Williams the songwriter.

While many of today’s young rock stars gripe about fame or willfully abuse drugs, Victoria Williams always manages to keep a smile on her face and sound happy even though she’s living with multiple sclerosis. It’s not that she’s in denial. “I have to be an optimist,” she says. “When I get in my deep, dark place I feel really down and I don’t wanna spread that around. Therefore, I have to follow that old adage of staying on the sunny side.”

By STEVE BALTIMORE

PHOTO BY JOHN SCHÖENBERGER



# E

ven that, as remarkable a feat as it is, is but a small part of the reason Victoria Williams is one of a kind. With her charming, down-home Southern drawl, Williams encapsulates simple humility. In reviewing her last album, the grossly undervalued *Loose*, both the *LA Times* and *Interview*, two of the most prestigious observers of contemporary music, referred to her as "a national treasure." In addition, she garnered raves from *Vogue*, *Rolling Stone*, *Spin*, *Guitar World*, *NY Newsday*, the *Chicago Tribune* and virtually every other periodical that writes about music. Rather than reveling in her accolades or boasting about them, she says she doesn't read them because, "Then I'd get the big head. Don't wanna get that big head, it wouldn't fit through the door."

Some artists who utter lines like that are like actors reading from a script, playing the part they think their fans, the press and the industry want them to be. But if that's the case with Williams, then she's living the role. After years of living in LA (where she still rents a home she sublets in Laurel Canyon), she and husband Mark Olson (formerly of the Jayhawks) now live in the desert near Joshua Tree, California. She says of the locale, "It's a very nice place to contemplate. There's not much interference out here with the congestion that you get in LA." She tells the tale of how she found her new home, known in that region as "The Ponderosa," with the same yarn-spinning folkiness that has made her songs so beloved. Woven into the anecdote are names like Pappy, Fred (she uses first names only, matter of factly assuming everybody knows her cast of characters) and Pioneer Town.

Although she liked the idea of being in close proximity to LA when she and Olson bought their home, she rarely comes into the mecca. "I stay here all the time," she says. "We fly out of Palm Springs, and it's a really stress-free airport. I think the stress factor is why we moved here—it's low stress. We bought this shack out there and we're fixin' it up," she says. "I've never owned a house before. It's a whole 'nother experience."

Adding to the allure of Joshua Tree is the creativity that being in the desert inspires. For years, writers and painters have sought the tranquility that being under an infinite number of stars, with only nature as their soundtrack and landscape, can bring. Santa Fe, New Mexico, is a known haven for creative types, with the late painter Georgia O'Keeffe having spent her last years there. Even before her permanent move, Williams followed her artistic muse to Pioneer Town to write. In fact, it was during that period that she began the relationships that led her to Joshua Tree.

**M**usings of *A Creekdipper*, her fourth studio disc, wears the desert's signature throughout its 12 songs. While such titles as "Periwinkle Sky," "Nature Boy" (a cover of the Eden Ahbez tune), "Hummingbird" and "Tree Song (Eucalyptus Lullabye)" offer the obvious influences, both the music and Williams' lyrics contain the subtext. "It's not anything like the last record, but every record is different, y'know? It has some very beautiful parts to it. And it deals with a lot of issues: Death. Life. And everything in-between."

She says further of the album, "I think it's good to listen to when you're alone. Washing the dishes, painting, in the bathtub or maybe driving some place. It's kind of introspective; I think that's why it's called *Musings Of A Creekdipper*."

"Introspective" is a curious word for a work whose overall feel is joyous and celebratory. The adjective that kept coming

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to my mind during initial listens was "innocent." Yes, her childlike vocals and always-exuberant delivery heighten that feeling, but it's more of an intangible. Williams concurs with that, saying, "There's definitely an appreciation of innocence. I couldn't necessarily say that I would be innocent, with having a long life and everything, but I would say that there's definitely an appreciation of innocence."

The combination of innocence and nature give *Musings Of A Creekdipper* a sense of nostalgia for a simpler time. It starts right from the outset with "Periwinkle Sky." A fairly straightforward folk ballad, it has a beautiful instrumental bridge that Williams calls a "rain storm." Williams says the song was written while she was in third grade. Although the song and bridge came together under innocuous circumstances, they join perfectly, setting the tone for a musically astonishing aggregation.

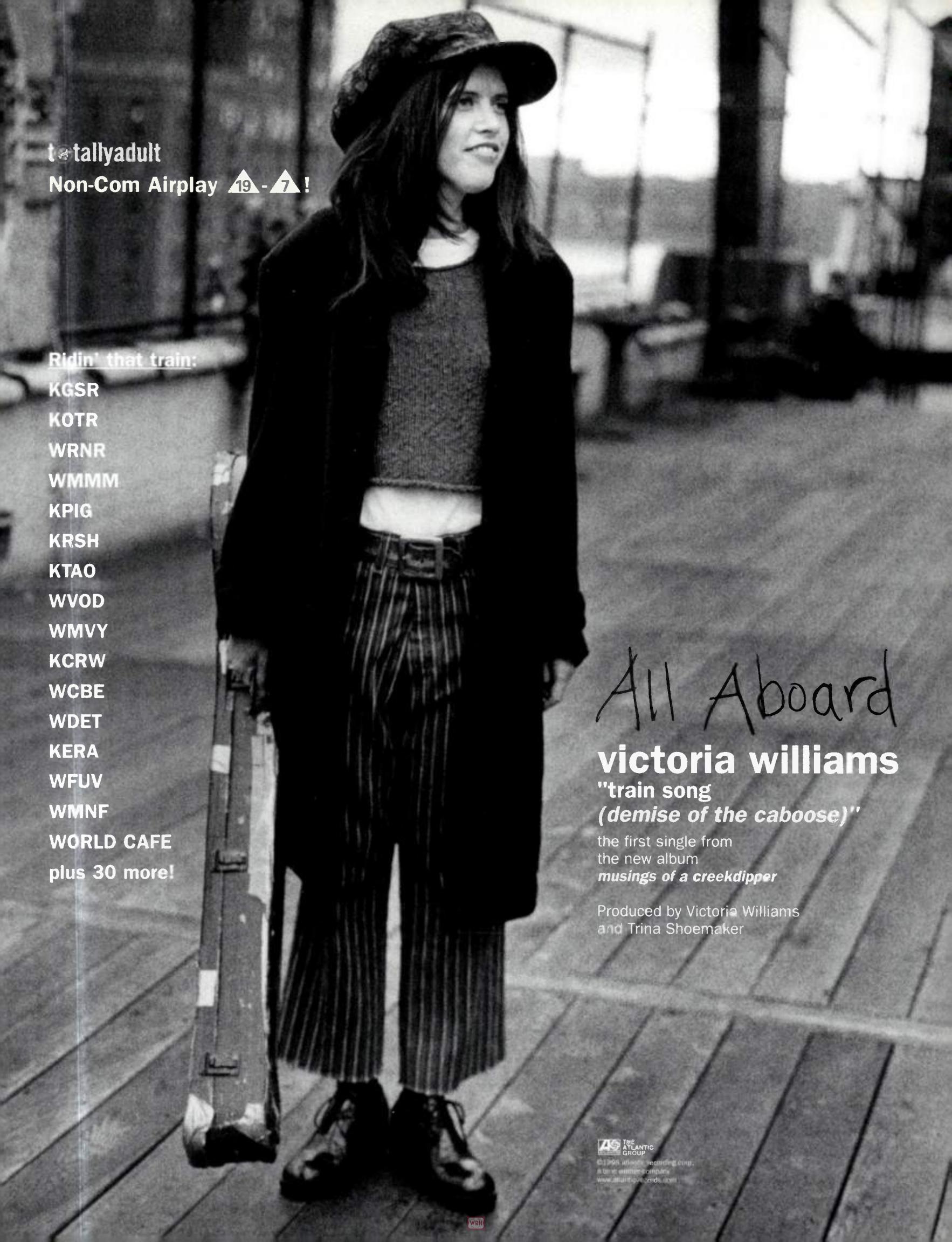
Williams' reputation has always been as a lyricist with a penchant for storytelling; however, *Musings Of A Creekdipper* should force people to re-examine Williams' writing. The arrangements on the disc are nothing short of astounding, with traditional and unconventional instruments interwoven to foster a thoroughly modern take on traditional Americana. "It's a big sound," she agrees. "But it's real natural, though. Whatever music comes to me, I'll just do it. At the time, when we were recording, if I'd think of this song or that, I just kinda trusted that it was the right thing at the time. It was very free."

A high point of the album is "The Train Song (Demise Of The Caboose)"—featuring a loop by Wendy Melvoin and Lisa Coleman of Prince And The Revolution fame—a song that Williams recorded with them in their studio shortly after finishing her stint on this past summer's Lilith Fair tour. "That's about more of a *social* death," she reveals. "It's a statement about our times. Everybody's in such a hurry. Like the introduction of the really fast solar trains. The caboose completed the train. Now there's no ending. It just keeps going, going, going." The eccentric "Allergic Boy" also stands out. And Williams reaches her eclectic peak with the stunning "Grandpa In The Corpse Patch." Words like genius are often overused, but it applies in this instance. Even the always modest Williams sounds in awe of the track. She says of the song's origins: "It just came right out. I had a picture of Grandpa sitting there on my piano; I sat down to play. I looked at the picture and then I just started singing about it, because I had such love for my Grandpa. And then also for other people all over the world; we're all so connected, we all have our chores and people that we love." She goes on to add, "It's my favorite song on the record, because then it goes back to Grandpa and his life. It's about different stages of life; we all face the fact that we may be old folks someday and, even now, we have to learn to rest. That song makes me feel good."

As she says that, there's something in her voice. It almost sounds like sadness, though it's more of a shyness, stemming from embarrassment from the fact that anybody makes such a fuss over little ol' her. During most of the interview, it sounded like she would rather talk about Olson's new record, *The Original Harmony Ridge Creek Dippers* (being sold only over the Internet; she made sure to point out that anybody seeking a copy could send \$12 to P.O. Box 342, Joshua Tree, CA 92322). "That record's a family thing," she quips. It's partly out of the fact that she believes in, loves and supports her husband, and partly because she doesn't seem interested in the spotlight. And it's not an act. At the end of the conversation, when the subject of free music comes up, Williams, a woman who's had her songs performed by Vic Chestnut and Soul Asylum, is startled to learn that she could probably get CDs sent to her by the labels for free!

**V**ictoria Williams takes nothing for granted. Maybe it's because she has to live everyday with a potentially crippling disease. Or maybe it's because she was just raised that way. Maybe it's something that can't be identified. Whatever it is, it's made Victoria Williams an original. ☺

Steve Baltin is regular contributor to *totallyadult*. He's the music editor for the LA-based *Venice Magazine*, as well as a freelancer for other publications. Baltin also wrote the piece on Jonatha Brooke that appears in this issue.



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# All Aboard

**victoria williams**

"train song  
(demise of the caboose)"

the first single from  
the new album  
*musings of a creekdipper*

Produced by Victoria Williams  
and Trina Shoemaker

  
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# Up-And-Coming Producer Muses About Victoria Williams's ...*Creekdipper* And Being One Of Only A Handful Of Female Producer/Engineers

**A**vid readers of album liner notes have seen Trina Shoemaker's name on a slew of projects over the years, but it was only with her involvement in the recording of Sheryl Crow's Grammy-winning, self-titled album in 1996 that her name first slipped outside the industry and moved into the public view. At 32, the New Orleans resident is one of only a handful of women producer/engineers in a difficult, and very male-dominated, sport.

January of 1998 found Shoemaker recording Jeffrey Gaines's next album at Bearsville Studios in the woods of upstate New York, having just finished recording preliminary tracks for Sheryl Crow's next release. Prior to that, Shoemaker spent a good part of last summer in the wide open spaces and sun-baked desert of Joshua Tree, California, recording, mixing and co-producing Victoria Williams's newest angelic flight of pop fancy, *Musings Of A Creekdipper*.



By  
Melissa Blazek

Shoemaker's success did not come overnight. A self-confessed non-gear head, she's spent the last eight or so years watching and learning and working in recording studios (including a long tenure as the house engineer at Daniel Lanois' Kingsway Studios in the Crescent City); she's come to draw upon and trust her own aesthetic, and more importantly, she listens to the artists she works for. And it's precisely that reputation and work ethic that's lead more and more artists to request her presence behind the console.

Having been privileged to learn from and work at the sides of noted producers and engineers Malcolm Burn, Mark Howard and Lanois, Shoemaker's rich sonic signature reflects not only her education and her environment, but it is characterized by a sense of free-spirited spontaneity and the strong feeling that her love for her work is an all-consuming passion. Williams's *Musings Of A Creekdipper*—an exceptional piece of work from one of this world's most gifted storytellers—is a perfect example of the fruits of that passion.

**How did you actually get started? Was being a recording engineer something you'd always wanted to do or was it something you fell into?**

"A little bit of both. I wanted to be in the music business, I wanted to be, you know, *a star*. I wanted to play music, but I didn't think I was very good and I wasn't very ambitious about getting up in front of people—I'm much more of a bedroom musician. I moved to LA when I was 18 to become a record producer. But that never worked out.

"I worked at Capitol Records as a secretary for about five years and nothing happened, no studio would hire me as a runner or as an assistant, so I quit and moved to England. There, I met up with a manager that I knew from Capitol, named Tarquin Gotch, who was at the time managing XTC and Hugh Harris. Hugh had a studio set up downstairs at Tarquin's office and I went down there and hung out with him in that studio and confessed to him that I really, really wanted to be an engineer and he started to teach me."

**And how old were you then?**

"Twenty-four. I just really wanted to be an engineer and he said he would teach me in that basement studio. He went away on tour with Sinéad O'Connor and I traveled around Europe for a while and then went back to LA. By then, Hugh was making his second Capitol record (which never came out) with a producer named Susan Rogers, who was also an engineer. Hugh introduced me to

## Trina Shoemaker: Selected Discography

• 1993 Iggy Pop	<i>American Caesar</i> SE	• 1995 Emmylou Harris	<i>Wrecking Ball</i> R
• 1993 Lisa Germano	<i>Happiness</i> R	• 1995 Throwing Muses	<i>Limbo</i> R
• 1993 The Devlins	<i>Drift</i> AE	• 1996 Soul Asylum	"How Do You Sleep" (single) M
• 1993 Daniel Lanois	<i>For The Beauty Of Wynona</i> AE	• 1996 Sheryl Crow	<i>Sheryl Crow</i> R
• 1994 Pearl Jam	<i>Vitalogy</i> AE	• 1996 Moon Seven Times	<i>Sunburnt</i> PRM
• 1994 Giant Sand	<i>Glum</i> RM	• 1996 Midnight Oil	<i>Breathe</i> RM
• 1994 Throwing Muses	<i>University</i> R	• 1996 Royal Fingerbowl	<i>Happy Birthday Sabo!</i> RM
• 1995 Junkhouse	<i>Birthday Boy</i> R	• 1997 Victoria Williams	<i>Musings Of A Creekdipper</i> PRM

(AE = Assistant Engineered • SE = Second Engineered • R = Recorded • M = Mixed • P = Produced)

her and she was kind to me and basically said, 'You want to do it? Just do it. Don't ask me how, just figure it out.'

"So I went to a really tiny recording school for a couple months and learned a few things. I still couldn't get a job as an assistant anywhere in LA, so I packed my shit and I moved to New Orleans, and I got a job as a maid/runner at a studio there called Ultrasonic. It was there that I was around for the recording of Johnny Adams [*Johnny Adams Sings Doc Pomus*] and 'Gatemouth' Brown [*No Looking Back*] records."

**And Smokin' Joe Kubek.**

"Yeah, those were all assistant jobs. I was there and I started actually getting to assist. At the same time, I was doing a lot of live sound and working at the different studios as an assistant. It was during that time that I met Malcolm Burn and Mark Howard, who were at Kingsway. They invited me onto a few sessions—I guess they just liked me—and they said, 'Come down, hang out on our sessions and you can be a runner for us.' Then Malcolm officially hired me to be an assistant on Lisa Germano's record [*Happiness*]. Shortly following that, I was the assistant on The Devlins' *Drift*, and then Dan's record [Daniel Lanois' *For The Beauty Of Wynona*], and they kept me around. Iggy Pop's *American Caesar* came and went, as well as several other records, and then Mark Howard—who was the engineer at that time—left with Dan to go on tour. Dan and Karen Brady, the studio manager, said, 'You're the full-time engineer now.'

"I was barely experienced, but I was the assistant engineer there on my own. We did not have a staff; it was Karen and me for another couple years. I was mostly assisting, but during those years I did the engineering for Giant Sand [*Glum*] and Throwing Muses [*University*], and I started to gravitate up toward first-engineering on projects coming through Kingsway, by request of artists. That parlayed into me being able to actually leave and go independent and get work on my own."

**Do you think it was harder to get your foot in the door because you're a woman—or is it just, in general, a tough field to break into?**

"It's just hard for anybody to get in. You have to dedicate your entire life to it—your entire life. Fourteen-hour days, usually seven days a week, a lot of frustration, a lot of sitting around doing nothing, a lot of wanting to learn but knowing that you can't learn until you're actually doing it, and then when you are doing it, realizing you don't know enough. The search for knowledge is unending. I mean, my entire life is dedicated to this, I don't have anything outside of it."

**Is it a struggle to keep up with the technology?**

"Yeah, to a certain degree, but now I'm at a point where I work off of my own personal aesthetic and what the artist wants. If there's a technology that they need that I don't know, I learn it—right then and there. I don't really read gear magazines and keep up, 'cause all I need is the basic stuff to make a record. You can make such a great record out of just those basics that there's not really any reason to chase technology."

"When you're learning how to engineer, it's just learning to get a handle on the basic stuff: you're constantly wondering, 'Am I using this compressor right? Am I getting the best sounds? Why do I have all this leakage of the high hat into this?' All these little really simple booby traps that nobody would have prepared you for. But keeping up with technology is just day by day: if we need something that I'm not aware of, then we get it. I read the manual and I know it, and then I promptly forget it and have to read the manual over again."

**What do you consider your big break? I think that most people outside of the business probably first heard your name in association with Sheryl Crow's album.**

"Sheryl Crow's record was definitely the biggest break I ever had as far as recognition. I had already produced and/or recorded—not counting a lot of engineering on

**"We were in the desert, in the middle of nowhere. So to have [*Musings Of A Creekdipper*] come out sounding really polished would have been kind of a lie and yes, we just accepted that what we were getting out there was just a few notches above lo-fi, but many notches below a super-slick production. It's, like, this is really Victoria."**

this and that record through Kingsway—five major label records on my own outside of Kingsway. They were very good records, but they didn't sell, and so there wasn't really any name recognition going on there.

"But I was still getting work; I had my little pool of Throwing Muses and a couple of bands in Germany I worked for, just a small collection of people who like to work with me. Then Sheryl Crow happened—with Victoria Williams way before Sheryl Crow. I had recorded that, but based upon the recognition of Sheryl's record they deemed me fit, you know, to make [*Musings Of A Creekdipper*]. So even though I already knew Vic and we already knew we worked together really well, her manager and her record company were more impressed by the Sheryl Crow recognition to say, 'Okay, we think this girl can handle it—even though Vic was already like [doing a fine twang-drenched imitation of Williams], 'Well I know she can because she already recorded me and I loved it.'

#### **What else had you recorded with Vic?**

"Some stuff for the *Loose* record that never made the record...very early *Loose* recordings. She had a producer in and she was trying to get it together; I was the engineer on that and that's where I had met her. Although those recordings never made the record, we still had a really great time with each other."

#### **That was primarily recorded in Los Angeles, right?**

"Yeah, the entire thing; and there was some very early stuff that she was doing down in New Orleans."

**While I adore the songs on it, I found the production on *Loose* a little too clean for my taste; *Musings Of A Creekdipper*—maybe because I can't stop staring at those pictures of Joshua Trees on the jacket when I listen to it—just sounds so much more stark and warm.**

"Well it is, it's much less produced. We didn't go for a high production value, we went for high reality value and so we kept a lot of live vocals. We kept the integrity of a lot of live performances and accepted the inadequacies of certain areas of the performance for the feeling of it live, and for it sounding like it was in the desert; we tried to keep the integrity of where we were intact.

"We were in the desert, in the middle of nowhere. So to have the record come out sounding really polished would have been kind of a lie, and yes, we just accepted that what we were getting out there was just a few notches above lo-fi, but many notches below a super-slick

production. It's, like, this is really Victoria."

***Musings...* sounds sort of like there are little bits of sounds and things coming from everywhere, very spontaneously, like maybe people would walk into the room and throw something in while the tape was rolling....**

"People would walk in during a take and Vic would say, 'Grab your coronet [Jon] Birdsong, play along into my vocal mike.'

**Beyond that literal sonic sense, that's the vibe that comes across in a spiritual way, too.**

"It was spontaneous, ridiculously spontaneous. I mean, things just cropped up out of the blue while we were recording, and we were catching it. Yeah, a lot of different people were showing up with a lot of different instruments at different times of the night and of all walks of life. Every race, creed and sex: we had people from every walk of life on that record. Nobody was excluded."

**I was a bit apprehensive when I saw credits for Wendy Melvoin and Lisa Coleman [of Prince's Revolution]. But it worked perfectly—their contribution was very, very subtle.**

"They came in rather late in the production and did mold themselves to Victoria like a glove. They really are big fans and so we were really happy; they were just absolutely cool, just so cool."

**It's been four years since *Loose* came out. Was there a definite period of time that you recorded the songs for *Musings...*?**

"Yes."

**It wasn't like you came in and worked on some songs and left, it was a "We're working on this right now" sort of thing.**

"Yes, we spent 42 days exactly in the desert and we cut 80% of the record there; and then we stopped and we reconvened—this was in May and June [of 1997]. And then we reconvened in August—because I had to go away on tour [with Sheryl Crow] in June and July—and cut three more songs at the Teatro [Lanois' new studio in Oxnard, California] and then mixed it.

"So it was decided, once we began, we were cutting this record. She had cut the record previously—almost the same exact songs—with a different producer in a studio in Los Angeles, but they scrapped that entire project except for one song,

'Blackbirds Rise,' which we kept the bass and the drums. She and her husband Mark [Olson] bought some studio gear and attempted another recording session of these songs and recorded them again,

and also shelved that recording because of sonic inconsistencies. Then I came in and we started from scratch all over again and cut the record that you hear now."

**And so how did you get pulled into this project specifically? Crossed paths?**

"Yeah, yeah, Vic and I knew each other from the earlier pre-production of *Loose*, and liked each other a lot. There was a friend of mine, Dave Pirner who's in Soul Asylum, who was a good friend of Victoria's. He mentioned to Vic that he thought I would be a really good co-producer and engineer for her, and at the same time her manager, Danny Heaps, also had been impressed with my work on Sheryl Crow's record and a few other records and was throwing my name in, too. Enough people sent my name her way from different aspects of her life that we sat down and talked about it. She sent me a tape, I said I loved it."

**So at this point in your career, do you see the tide shifting with you moving more into the producer realm, as opposed to just engineering and recording?**

"I'll never not record the records that I'm involved in the production of. In other words, I'll always be the engineer and then sometimes the co-producer and sometimes the mixer, but always the engineer. In other words, if someone says, 'We just want you to produce and we want so-and-so to record,' I wouldn't know how to do my job anymore, 'cause I produce through the console. I need to be at the board because the sounds are what help me make production calls. So yeah, I'll always engineer, sometimes co-produce and would like more often to mix."

**What's your favorite project that you've worked on? Your discography's very diverse. It seems like Victoria's project is the dream project for your eclectic taste.**

"I honestly could not thoroughly answer that because every record that I work on I really fall in love with, and during that time that's the dream project, that's the one that means the most to me. Any record where the artist has walked away happy and satisfied has been my favorite."

**What about songs, are there any moments—by "moments" I mean sonic moments—that still to this day give you chills?**

"Yeah, Giant Sand, 'Happenstance.' And Victoria Williams, 'Tree Song' and Kinnie Starr, 'Yellow Like Gold' (Editor's note: Kinnie Starr's *Mending* CD will be out on Mercury later this year). Emmylou Harris,

'Goodbye.' *Sunburnt* [by Moon Seven Times] has a song called 'What You Said' that gives me chills to this day. And Sheryl Crow, 'Home,' to name a few, that when they come on sonically, I'm, like, 'Whoa, I recorded that—*holy shit!*'"

**What sort of classic albums do you see as benchmarks, sonic moments that intrigue you?**

"Well, Jimi Hendrix, *Are You Experienced?* Jimi Hendrix, *Electric Ladyland*. Oh my God, The Rolling Stones, *Tattoo You* and The Staple Singers, *Great Day*. Jimi Hendrix records were extremely inspirational in me wanting to become an engineer."

**What was your very first inspiration of wanting to work in a recording studio?**

"Oh boy, it was in Chicago, I was about 16 and I had gone up with some boy that I was dating at the time, I think, and we went into some studio in Chicago—I have no idea what studio it was. It might have been associated with Wax Trax, 'cause that's kind of the scene I was hanging out in. Literally, I just walked in, you know, stuck my head in the control room and thought, 'Wow, this is that room that I see on album covers.'"

**Don't you miss albums? And the old album jackets, with collages of the band members, and ripped out little pictures of everything—the crew, the bus, fans, that kind of stuff?**

"I loved that, and [when I was younger] that's what made me think, 'Oh music happens in a room with a lot of lights and buttons. Where is that room? Where are the people who do that?' So when I moved to California, I told my family I was going to become a record producer—but I had no idea that it would take me another six years to even begin that road, that I couldn't just show up there and be like, 'Okay, I'm gonna learn how to produce records.' I had to be a secretary for a long time."

**I know the feeling. Bless my family for supporting me, even if they don't understand exactly what it is that I do.**

"Well, my Grandma just died, but she thought that I repaired stereos in South Carolina. 'No Grandma, I live in New Orleans and I'm not a stereo repair person.' And if the truth be known, I wasn't really valid in my dad's eyes until Sheryl said my name on the Grammys, since all of his buddies think Sheryl's real cute. Then all of a sudden he's like, 'Oh, okay, you really *are* out there doing something. I'm not sure what it is, but she said your name on the Grammys!'" 



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# Jonatha Brooke's Last Innocent Year

by Steve Baltin

photos by Melanie Nissen



Sometimes, we forget that musicians are real people and have real lives they have to struggle with. Jonatha Brooke, former lead singer for The Story, can brutally remind anyone who may forget that with what happened in the last year and a half of her life. It started when she lost her close friend, musician Kevin Gilbert. The death of one her contemporaries obviously had a profound affect on her. The reality of life was further bludgeoned into her by the untimely passing of her father.

There's an old cliché about artists having to suffer for their art. Well, Brooke's *Ten Cent Wings* is clearly her best album. A mature and honest work, it reflects someone who's been forced to grow up a great deal in a short time. While it's a traditional singer/songwriter album in the lyrical approach Brooke takes, the CD explores a variety of musical arrangements that help to make it a versatile and deep well for playlists.

In spite of everything she's gone through, Brooke was in good spirits when we sat down to talk in an LA Starbucks shortly before Christmas. In fact, she wore a smile most of the interview and often made herself laugh. If ever anyone would have the right to feel sorry for themselves, at least for a little while, it would be Brooke right now. But she refused to succumb to that temptation. Instead, she opened up about the tragedies, how they affected her new album and a slew of other topics.

## What do you love about touring?

"I feel it's a challenge that I have to overcome. There's the performing every night, which is hard, yet it's a total reward; it's just unbelievably fulfilling. You get everything back that you've given out and then more."

## What are your favorite cities to play?

"San Francisco's the top. I also like Philly, Boston and New York. I guess the two coasts—Seattle, Portland...LA's pretty great, too."

## How about outside of the States?

"I love Spain. And then there's Paris; I would live there if I could get a work permit. Germany is also a great place to perform—the audiences are incredibly demonstrative; they have no clue what you're really saying, but it gets over in some way."

"That's the cool part; the intention, the honesty that's getting through. Maybe it's the groove or the chord structure that's kind of twisting their hearts a little bit. I know; Brazilian music is my favorite, hands-down. I don't understand a word, and yet, it so moves me; there's just so much behind every note."

## What other types of music do you listen to?

"I try and listen to stuff that's not immediate. Like the Bulgarian Women's Choir for example; especially their first couple of CDs. Another album I really got stuck on in the last couple of years was Jeff Buckley's *Grace*. And then there are times I won't listen to anything, I really need silence. My mind is so crowded anyway, so I feel, like, I need to weed it out sometimes."

## Do you ever make up stories about people that you see while you're out?

"All the time. I get half my songs that way. Just from people on airplanes, airports, restaurants...book stores are great. 'Ten Cent Wings' came out of watching this person at a book store."

## I read that "Ten Cent Wings" came from the sign on the outside of a place you were playing. It advertised you and 10-cent chicken wings.

"That's true. Happy hour, 10-cent wings and then later on...it's like, 'Okay, whatever suits your fancy.' And then I was able to plug that person into the song."

## You don't strike me as the happy hour type.

"No, that was the irony of it. That's why I remembered it and I took a photograph and put it in my pocket. I always remembered this humbling moment when I drove up to this scummy dive and there I was, right next to happy hour."

## What made you move to Los Angeles?

"At the time, everything that I needed to be by was here—my label, my publishing company, my management. So, it seemed crazy to still be in Boston and not be in the thick of it. New York would've been great, except everything I'm involved in is here. I sort of look at it as temporary transplant. I could see myself in New York again, I lived there for a year."

## When you live there for a short time, you just don't get enough.

"Yeah. Or it kills you. You leave completely spent. At the time, I was a full-time dancer and it really kicked my ass. It took almost six months to get into a routine, get out the door, get to class and to auditions everyday."

## What kind of dance?

"Modern dance."

## In what you're doing now, do you ever get to work your dance background in?

"From time to time, on stage. It's definitely a part of me. It's my identity. That's my first and foremost means of expressing how I feel. It's who I am, I've been into it since I was six."

## So, when did you decide to go into music?

"Music just took over a couple of years after college. I had no choice, I couldn't do everything anymore. I was dancing in three modern companies and starting to tour on the weekends—I couldn't do everything and I had this record deal that was happening."

## Do you think if there hadn't been someone else involved with The Story, you would've still gone toward music?

"Yeah, I think so. I was in a number of other bands in college, and I was writing and discovering that brand-new voice I had. It's a good question, though. It was definitely a big help to have someone being a part of it and egging me on. I imagine I might've still pursued it, though, anyway."

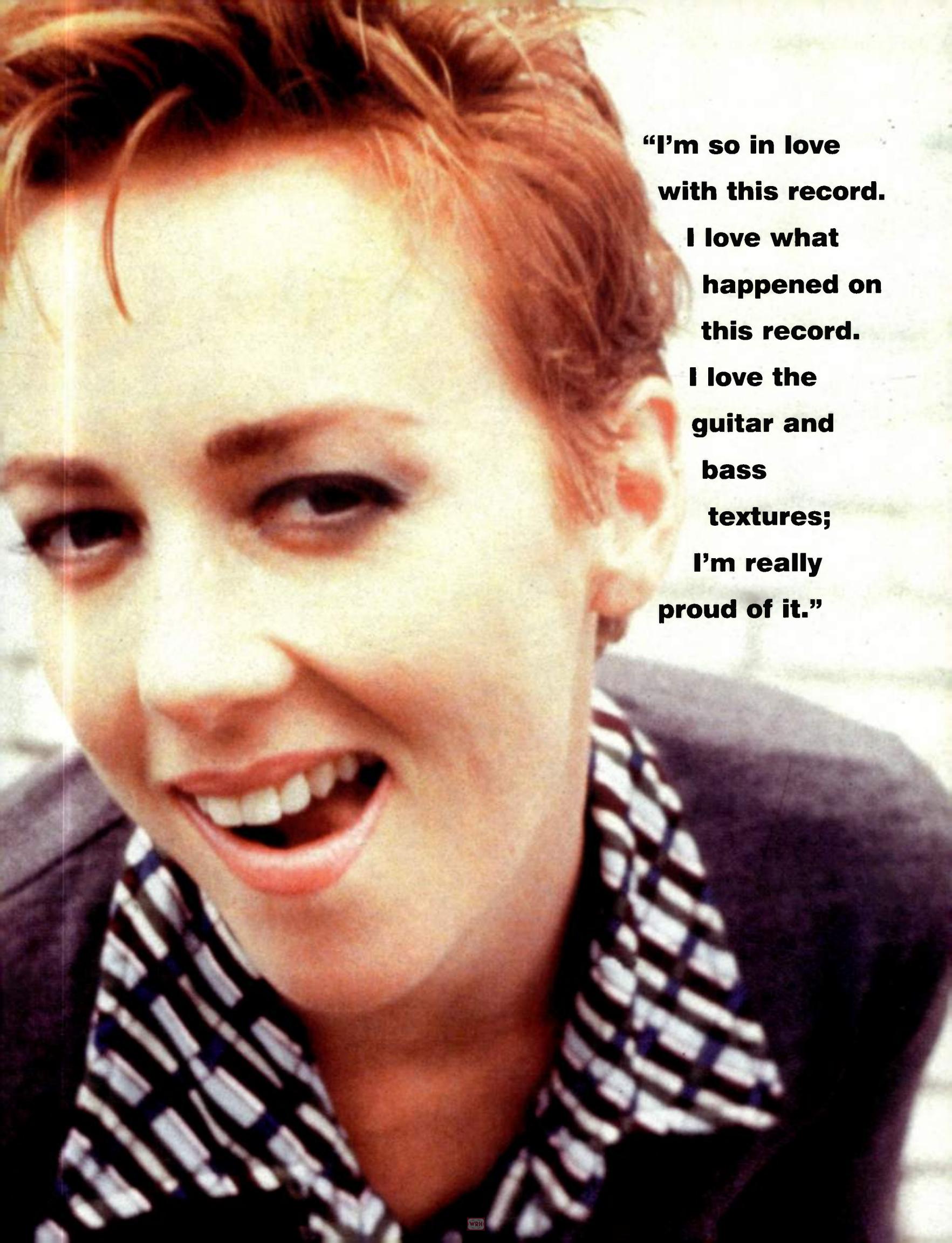
## Do you think it's easier to make a living as a musician or a dancer?

(Laughs) "It depends on how special you are, that's all. If you have something really original and unique, then you'll make a living. And if you're just one of a mass of people trying to do exactly the same thing, then good luck. Modern dance has gotta be harder than music either way. As a musician, at least if you're desperate, you can play weddings. A lot of people make a great living doing that. Dance has a much more narrow audience; it only appeals to a tiny percentage of the population. It's very selfish, in a way."

"I think that you can reach so many more people through music."

The potential is just massive for music. Music is this insidious, powerful, traveling circus; it gets everywhere."

**continued ►**

A close-up, slightly blurred portrait of Britney Spears. She is smiling broadly, showing her teeth. Her hair is blonde and curly, and she is wearing a dark, patterned top with a grid-like design. The background is a soft, out-of-focus yellow.

**“I’m so in love  
with this record.  
I love what  
happened on  
this record.  
I love the  
guitar and  
bass  
textures;  
I’m really  
proud of it.”**

# "Music has always been...intense and about getting into the depth of things. That's what moves me as a listener and that's what I do when I write."

## Now, getting to your album. Was the song "Secrets And Lies" Influenced by the film at all?

"Yeah. It was, actually. Especially the whole explosion at the family dinner table at the end, where all the shit hit the fan."

## I really liked the concept of "Last Innocent Year" just because we normally don't recognize our most crucial moments until after the fact. What was your last Innocent year?

"I'm living it right now (laughs)."

## How long has it been ongoing?

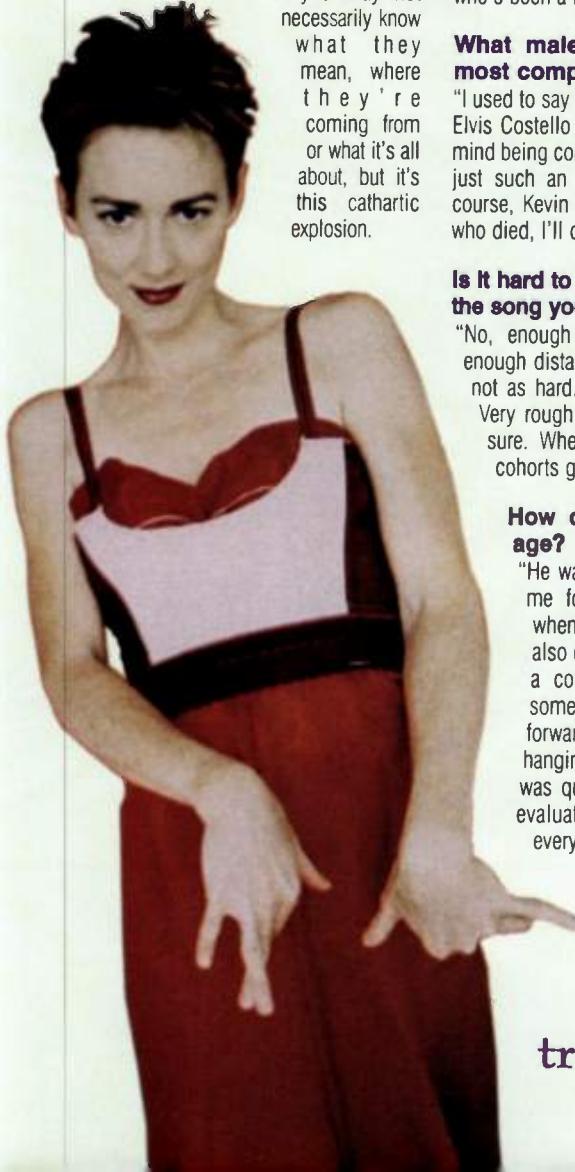
"Almost a year and a half, actually. But that's hard to fit into the chorus (laughs)."

## At what point did you realize this was your last Innocent year?

"About six months ago. I was already at the year's point, but I didn't know it. It's been a really, really intense time with tons of changes. I'm still reeling from them."

## Does putting them in an album make them easier or harder to deal with?

"It's scary as hell. You're propelled to think when you write things and you may not necessarily know what they mean, where they're coming from or what it's all about, but it's this cathartic explosion."



This album is almost pregnant in the way that I didn't even understand what I was getting to until it was too late. It's all there and it's scary; I just feel wide open."

## Is it hard for you to relive this on stage every night?

"There are some songs that are really hard to sing right now. And I'm hoping, with time, they'll get easier. Music has always been that way; it's always been intense and about getting into the depth of things. That's what moves me as a listener and that's what I do when I write. I love that about it."

## Who are some of your favorite songwriters?

"There's this new band on Refuge called UMA. I really like the songs, but I particularly like Sally Dworsky's songs. I love her voice, and I love the way she puts her songs together. Jeff Buckley, of course. I think Ron Sexsmith is really great, too."

## What performers do you get compared to the most?

"Lately, Sarah McLachlan. I used to get Suzanne Vega, but I don't quite understand that. Once in a while, someone picks Rickie Lee Jones out of the mix, that's pretty accurate. No one ever thinks of Chaka Khan, who's been a big influence on me."

## What male musician would you most compare yourself to?

"I used to say Sting, but that's kind of passé. Elvis Costello or Todd Rundgren. I wouldn't mind being compared to Jeff Buckley, he was just such an unbelievable singer. And, of course, Kevin Gilbert. Maybe all the people who died, I'll compare myself to them."

## Is it hard to sing "Glass Half Empty," the song you wrote for Kevin?

"No, enough time has gone by. I have enough distance bred into me now, so it's not as hard. But, that was a rough time. Very rough loss, for a lot of people I'm sure. When one of your contemporary cohorts goes down like that...."

## How close were you two in age?

"He was 29. I'm 33. He opened for me for two months on the road when I was touring for *Plum*. We also did a Christmas song together a couple of years ago. He was someone that I really had looked forward to collaborating with and hanging with and touring with; it was quite a loss. It makes you re-evaluate everything, it makes everything more urgent. It's like,

'Fuck, I can't waste anymore time. What am I thinking? What am I doing here?'

## As a writer, do you think death or love is more inspiring?

"Death. Because whether or not love is there, death is always there. Death has been the instigator for me from the beginning in subtle, bizarre ways, through friendship and through family. It's this constant nagging shadow over my shoulder."

## Are you afraid to die?

"Completely. Not that I'm afraid of pain or dying violently or of an illness. I'm just afraid of the nothingness."

## Is that what you think happens afterward?

"I guess no one's proved otherwise to me. I don't know how they would, but I can only expect the worst. It's really the one big mystery to me, maybe to a lot of people."

## Who was the song "Annie" written for?

"A composite of people. And it turned out to be more about me than anyone, which is really scary. I really didn't set out to write it about myself. Three different friends are contained in that one song."

## How does your family react to seeing themselves in your songs?

"My family certainly has seen themselves in plenty of songs. That's been really hard for them, especially for my parents over the years. But they're both writers; my father was a journalist and my mom is a poet. So, I think that they understand the blurry line between fiction and reality, and the right to bend it."

## Having two parents as writers, you know where you get it from.

"Yeah. I know where I got the curiosity. And from my dad, I got this ability to see things from many angles. He was great at that."

## Where are your parents now?

"My father died in June and my mom is living in Wellesley, Massachusetts."

## So, it really has been a brutal year for you.

"More brutal than I could ever have imagined. Loss after loss after loss. I'm hoping it's over now, if I lose one more thing...I have two older brothers who are remarkable human beings. I adore them, they're awesome. They helped me a lot."

## Was most of the material written before or after your father's death?

"Before. I was actually on the road when he died."

## Have you been able to write about your dad yet?

"No. Right after he died, I just started writing, but more for myself in a journal, just trying to capture whatever I could remember that I didn't want to forget right then. It seemed so urgent. I've written about some other stuff, I have a couple of things that I'm working on. I will at some point, and it probably won't be obvious that that's what I'm writing about, hopefully."

That was one of the most amazing gigs—the first one after his passing. I had to play in Oregon and I think the audience knew, 'cause I had to cancel the first gig that was set up, because I had to go home. And so the audience knew. I came back to make up the show and it was the most intense thing I've ever experienced on stage. They gave me an amazing amount of strength."

## Obviously, this is a very personal record for you. What do you want to say about it?

"I feel that even though much of the material is kind of dark—it always will be, I'm drawn to that—I think the arrangements are a little more buoyant than earlier recordings and, kind of, more poppy. I'm so in love with this record. I love what happened on this record. I love the guitar and bass textures; I'm really proud of it."

## Could you have made this album with anyone other than Alain Mallett, your husband?

"Not this record. Although, it made it that much harder. It was a process that we both had to go through. It was a labor of survival and intense devotion."

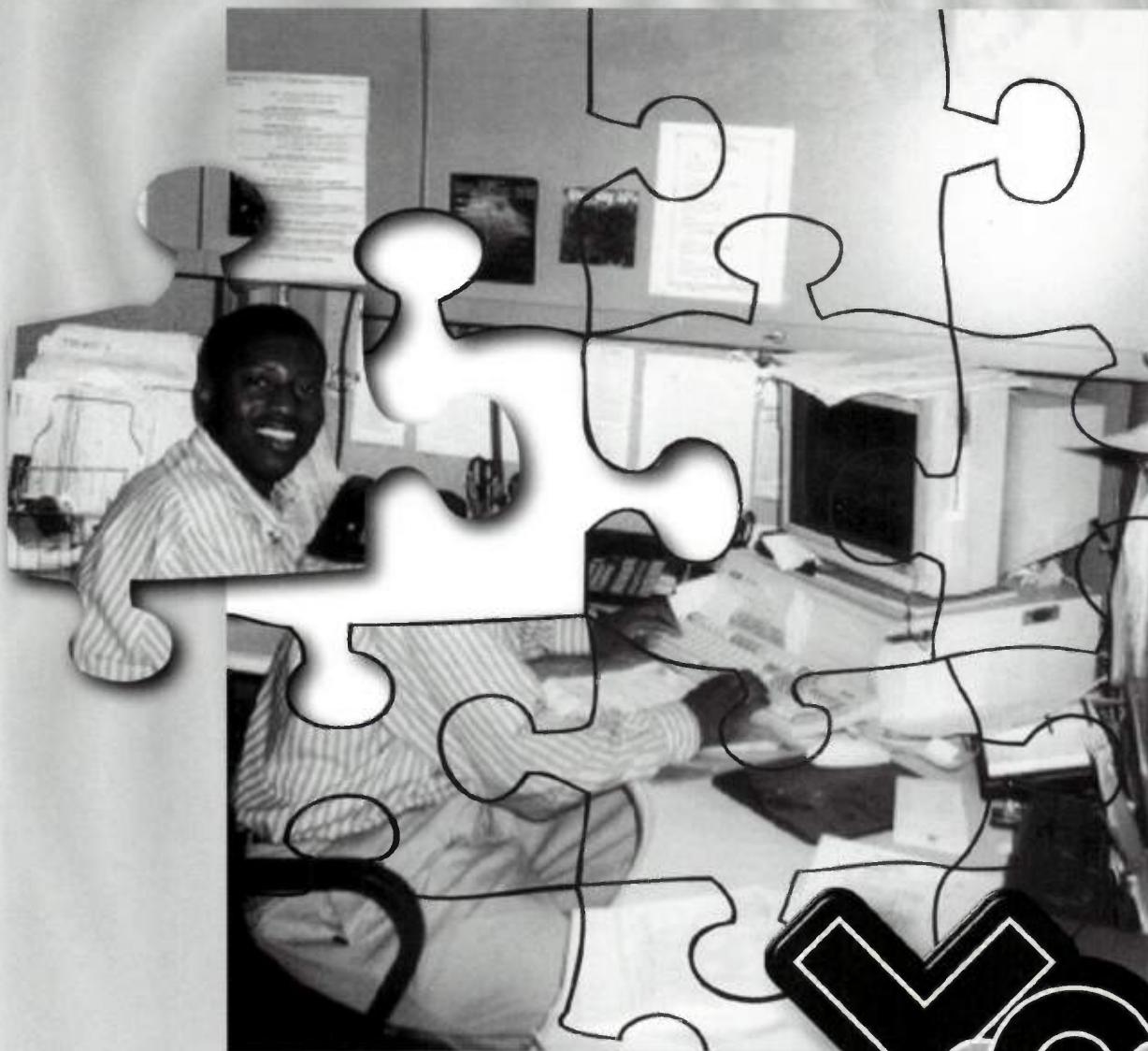
## Do you ever want to work with someone else just for a different feel?

"I thought about it a lot. This time, in particular, because Alain was urging me to. I didn't feel comfortable with it, though. I guess it would be valuable to at least talk with other people. I don't know anyone who would do a better job, work harder, be more devoted or be more in tune with where I'm actually coming from and what kind of vibe I need to enhance whatever I'm coming up with. And he takes it, especially on this record, he really helped me take it to another place."

Check out Jonatha's Web site at [www.jonathabrooke.com](http://www.jonathabrooke.com) for the latest news, tour dates, interviews, photos and more.

"The potential is just massive for music. Music is this insidious, powerful, traveling circus; it gets everywhere."

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**"PEOPLE CAN'T BE WHAT THEY DON'T KNOW EXISTS"**



*By John Schoenberger*

# Alex Coronfly

He's mild mannered, well-educated and the hottest new guy on the Adult Rock promotion block. He's Alex Coronfly, and Reprise Records just lured him away from Geffen.

For the year and a half Coronfly headed up Adult Rock promotion for Geffen, the label enjoyed the most success it had ever experienced with the format. New releases by Morphine, Whiskeytown, 10,000 Maniacs, The Sundays, Lisa Loeb, Southern Culture On The Skids, Big Blue Hearts and, of course, Counting Crows, all enjoyed the top portion of the airplay charts. And now, Coronfly is primed to take Reprise's impressive artist roster of both well-established veteran artists and newer groups on the verge of breaking through and do them right!

Join me, as we get to know the fire that burns behind that cool and collected veneer.

**So Alex, give us the rundown on your background.**

"I grew up in the San Francisco Bay Area. I went to the University of California-Davis, majoring in French and Rhetoric. Then I graduated and returned to the Bay Area, where I was a French teacher to first graders at a language institute. At the same time, I was also a video jockey and music director at the California Music Channel, a local video music show."

**How did that come about?**

"I started as an intern there and then worked my way up. It was a great experience, because they had disc jockeys from other radio stations, such as the rhythm crossover station and the modern rock station, as VJs. They pulled some great ratings in that market; it was on both broadcast and cable television."

"Then I just said, 'I'm going to try my hand at getting into the record biz.' So I packed up my little car with close to nothing and I just drove my butt down to Los Angeles.

I temped for about eight months. I did the craziest temp work you ever could imagine, and then I landed at Geffen Records as an assistant in the Top 40 department. From there I worked my way up to doing Hot AC promotion, Modern AC promotion and Adult Top 40, and then I segued over to Triple-A promotion a little over a year ago."

**Who would you say your real mentors were at Geffen?**

"There were really three: Bob Catania, Bill Bennett and Steve Leavitt. Those would be the three that I would say were the most influential to my growth at Geffen."

**So, having done the various phases of AC radio, do you notice any difference in promoting them as opposed to promoting Adult Rock?**

"I think, with Triple-A, you have to know what fits the market. It isn't really about the format as much as what works well in that market and at that station."

I think promotion in general is becoming more aligned with that attitude. You have formats that are very niched in their target, yet at the same time, within any sizable market, you've got a lot of different radio stations that share a good percentage of the hot artists. "Right. Also, you're looking at totally different demographics. With AC it's very much about the female market and with a traditional Triple-A, it's more about the male, and more about what the song sounds like sonically. In terms of appealing to a female, it's more about what the song is saying; females seem to be more geared toward listening to the words of a song."

**Before you took over the Adult Rock reins at Geffen, did you have the opportunity to get out on the road much?**

"Yes. I did. I heard a lot of what was going on in each particular market. That gave me the biggest high, because you can look at a playlist over a computer screen, but until you're in that market really listening to a station, you don't know what the station sounds

like. A playlist is so sterile compared to actually living with a station and hearing it for a couple of days. Then you can more comfortably say you know what the station's all about."

**And you did Adult Rock promotion with Geffen for about a year?**

"A little over a year. I worked with Alan Orman and was involved with the Cowboy Junkies project and the first Lisa Loeb."

**Right. So for that year, you had a really good flow of product.**

"It was great to see acts like Morphine be completely embraced by the format. It was just really good timing for Morphine, and the sales in the markets where it was being played really held up...It was a satisfying project to work. Another one was Whiskeytown. That's probably one of the most inspiring projects, because you could feel the excitement from the programmers. To me it really drove home the passion that exists at Triple-A radio."

*cont'd* ➤

**That is the blessing and the curse of the Triple-A format. In a sense, you can really do some great niche marketing with an artist, but, then, at the same time, other PDs and MDs don't want to hear what's happening in another market, because they say their market's very different. And that's a fair argument.** 99

with Geffen for four years and I'd only known the Geffen way. It was a very tough decision, but at the same time, it was, like, if I take didn't risks with my career and see what life is like at another well-respected company, I would always have to live with that. But I realized that Reprise has very strong artists, and it's no secret that this company is very committed to Triple-A."

**Was that something that you needed to be assured of, that commitment?**

"Sure, but all you have to do is look at the roster: Eric Clapton, Chris Isaak and Wilco, just to name a few. The respect that Wilco has generated speaks highly of the commitment Reprise has to the format. And all you need to do is sit in on a marketing meeting and see the passion behind the Barenaked Ladies. This label is committed to breaking them all the way."

**What's their sales base now...about three or four hundred thousand units?**

"It's amazing. That is the power of Triple-A!"

**Tell us a little about the Clapton record that's coming soon.**

"I'm very excited. That's gonna be a great record to work...you couldn't ask for a better record. This one that Eric just delivered is so strong; he is one of

"And, of course, being involved with Counting Crows' second effort was a lot of fun, too."

**So, everything is looking good—you have a good gig going—and all of a sudden you get a call from somebody at Reprise.**

"Yeah. It was a very flattering call and I took a lot into consideration. I'd been

the most prolific artists of our time. The lead track, "My Father's Eyes," is a smash. The album was produced by Eric and Simon Climie, and Clapton wrote 12 out of the 14 songs. This album is everything that people have known and loved about Eric; it's all here on this record. I think people are going to be blown away by how personal and autobiographical it is."

**the reason for it with labels, in the way they promote in general; you have a lot of artists that can be worked at more than one format, and because of that, you're already locked into a track that's coming before an album. I think even more of the Non-Commercial community is willing to go with the track before they get the album...if it's the right artist.**



**What other artists are coming soon from Reprise?**

"We will have a new Chris Isaak in the spring. An all-new Barenaked Ladies in conjunction with the H.O.R.D.E. tour. And, down the road, we'll have a new Wilco. So, there's a lot of good product coming out."

**Yeah, and the label's still really riding high on the success of the Fleetwood Mac phenomenon.**

"They did a fantastic job with that, and the public totally got it and consumed it. It's been hugely successful...the group gave us a wonderful album."

**They're still a priority project?**

"Most definitely! They should be, they sold three million copies! That's pretty incredible, and I'm hopeful that Adult Rock Radio will be there for the next single, "Landslide," considering the adult audience is responsible for purchasing those tickets and CDs."

**Yeah, that's a good point. Do you foresee us continuing down the road as a track-focused format?**

"Yes, I do. I think we're firmly entrenched in the track mentality now. That's clear, and I'm not sure if it's the record companies who have created that, or..."

**That's the old, "Which came first, the chicken or the egg?" I place most of**

"Yeah. You're right, but I don't think that's necessarily a negative."

**So even the purists have broken down.**

"Yeah. Hey, I need those fucking tracks to get on the radio (laughs)."

**It's true. Are you looking forward to getting out on the road and meeting the Reprise staff?**

"I've spoken to all of them on the phone and I'm looking forward to letting them show me their markets, especially Denver with Rich Garcia."

"You know, when I first started this format, Rich was one of the first people to reach out to me—he is an amazing guy. He owns his market and he is so well respected. I was happy about how things were settled so that Rich can stay in Denver, where he wants to. He's an important resource for me as I get settled in this job."

**So what are the goals you set for yourself in this new job and this new year?**

"At this point I really want to get well-acquainted with the staff and I'd really like to encourage Triple-A radio to not be reticent about going on a record; I want to be able to get second tracks more easily at Triple-A radio. I'm not quite sure why second tracks are such a bitch to get on the radio."

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**Having done promotion for 22 years before I came here, it's an ancient problem—particularly with newer artists. Who knows what the real reason is? Just because you had a #1 song does not make the next track automatic. It's a battle.**

"Yes, it is."

**You mentioned how Rich had reached out to you early on: anyone else?**

"My heroes in this business are Lisa Michelson and Nancy Stein. They stupefy me; they are amazing promotion people and they get the job done. They break down markets better than any promotion person I've ever met. You know, I learn from them every day. I watch how they analyze each market, and that's what Triple-A is all about: analyzing each individual market in and of itself, and giving programmers a good reason why they should be playing your record, and I don't mean simply because 'It sounds good.' In today's promotional world, you gotta be breaking down ADI's, you gotta be breaking down tracking and really proving to a radio programmer why they should be playing your record...why they should be playing it in heavy rotation."

**Do you think that the most convincing factor to a particular programmer is knowing the three or four other guys that he looks the closest to, and hopefully being able to say, "Well, this is what's happening here and this is what's happening there?"**

"In a sense, that's a promotion person's best reference, but in Triple-A that doesn't always work, because each station seems almost like its own island. That is the blessing and the curse of the Triple-A format. In a sense, you can really do some great niche marketing with an artist, but, then, at the same time, other PDs and MDs don't want to hear what's happening in another market, because they say their market's very different. And that's a fair argument."

And conversely, I'm sure you say, "We jumped 13 points on the track chart this week and we're now Top 10," but that doesn't make much difference to them, either.

"It really depends on the station. Most programmers do like to see growth on a record. Referring back to my Geffen days, I applaud the programmers who just loved the sound of Whiskeytown and said, 'This is a strong record and charts be damned, I believe in this record, I believe in this music and I think it's one of the best records of the year and I'm gonna play it.' It's those

kind of people that get me going. It's been said that Triple-A doesn't have any passion anymore, but I think you can still feel the passion."

**How does your rhetoric training come in handy?**

"Oh God, I've tried to quote Cicero to Paul Marszalek, but it just did not work (laughs)."

**Paul's always got a comeback.**

"You know, rhetoric for me is an art form, it was more like the *history* of rhetoric. It's similar to philosophy, and I'm all about that. The thing I loved about French was not so much the grammar part, but the literature. Reading those big philosophical texts, and agreeing with some and disagreeing with others, but at least knowing where you stood in the midst of it all. I really dug that."

**So does that help you with where Alex's place is in the world right now?**

"What I love about Triple-A radio is that they're very, very literary and they read a lot. It's great to get on the phone and talk about books, along with the music."

**So it's not just static knowledge.**

"No, it's not static knowledge. If I could go back to school and just take classes and not have to do the homework, I would love that! That would be great; I loved my life in academia and I miss it."

**But there are certain things that make "work, work," no matter what you do, and there are certain stresses and demands no matter what you do.**

"You're absolutely right."

**Well, let's get back a little bit more to when you were getting the Reprise gig. You were excited about it, you're still looking back on things, you're coming into the new year and what's in your mind about this new gig? What do you want to do with this year?**

"Okay. You're reworking the goal question."

**Yeah, I'm setting you up a different way. Just remember I was a rhetoric major.**

Was it like, "I'm gonna be the best goddamn promotion person in the world, I'm gonna come into Reprise, I'm gonna blow them away!"?

"You know what I thought about when I pulled in the parking lot? 'I hope all the spins are up this week. No drops. All upward rotations,' that's what I was thinking."

"And I thought, 'Okay, let's kick some ass and get some records played!' The reason I came to this company was because they have some pretty amazing artists, and I'm gonna do right by them." ☺

66 **This album is everything that people have known and loved about Eric [Clapton]; it's all here on this record. I think people are going to be blown away by how personal and autobiographical this record is. 99**

Wanna talk with Alex Coronfly? You can reach him at his Reprise office at 818.953.3744 or E-mail him at [acoronfly@wbr.com](mailto:acoronfly@wbr.com).

# 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**

# totallymusic

## JULES SHEAR

ALBUM: *Between Us*

LABEL: High Street/Windham Hill (10352)  
**MEMBERS:** Jules Shear (vocals, guitar); Rob Wasserman, Mark Eagan, Brian Stanley & Paul Sokolow (bass); Jay Bellrose (drums, percussion); Satoshi Takeishi (percussion); Joe McGinty & Danny Louis (keys); Leif Arntzen (trumpet); Stephen Hague (accordion); David Mansfield (mandolin, violin, banjo, dobro); Mary Ramsey (fiddle); Curtis Stigers (sax).  
**GUEST VOCALISTS:** Paula Cole; Rosanne Cash; Ron Sexsmith; Susan Cowsill; Patty Griffin; Suzy Roche; Angie Hart; Freedy Johnston; Carole King; Rob Shear; Curtis Stigers; Mary Ramsey; Margo Timmins; Amy Rigby.

**PRODUCER:** Stewart Lerman & Jules Shear  
**ORIGIN:** Woodstock, NY

**WHAT YOU SHOULD KNOW:** Noted songwriter and musician-motivator Jules Shear returns with a lovely collection of songs, all performed in duet fashion with a varied selection of guest vocalists. *Between Us* is the ultimate showcase for the power and grace Shear injects into his songs, and amply displays their inherent versatility. This collection is perfect for listening to on those cold, lonely nights when we reminisce of the past and dare to have hope for the future. Says Shear, "I've always found the sound of two people singing together to be really appealing, and I think that other people respond to that, too."

**SUGGESTED SONGS:** "The Last In Love" (w/ Cole); "Restaurant Scene" (w/ Cowsill); "It's All Over But The Smoke" (w/ Sexsmith).

**CONTACT:** Crystal Ann Lea 310.358.4845



## FASTBALL

ALBUM: *All The Pain Money Can Buy*

LABEL: Hollywood (62130)

**MEMBERS:** Miles Zuniga (vocals, guitar); Tony Scalzo (bass, vocals); Joey Shuffield (drums).  
**PRODUCER:** Julian Raymond

**ORIGIN:** Austin

**WHAT YOU SHOULD KNOW:** You can hear a tremendous amount of growth on *All The Pain Money Can Buy*, Fastball's sophomore effort for Hollywood. Their songs are more fleshed out, the arrangements more varied and the lyrics more flowing...and, oh yes, the hooks—these songs are simply loaded with hooks. The trio first formed a few years ago, when ex-Wild Seeds drummer Joey Shuffield was looking for a new avenue of musical expression. When he found Miles Zuniga and Tony Scalzo (who both share the songwriting chores), they were off and running. "This time around," says Zuniga, "we were going for something a little more expansive and a bit more mysterious...we wanted to make a more personal statement with our music."

**SUGGESTED SONGS:** "The Way"; "Which Way To The Top?"; "G.O.D. (Good Old Days)." **CONTACT:** Mike Lieberman 818.560.6386



## NAKED

ALBUM: *Naked*

LABEL: Red Ant (005)  
**MEMBERS:** Jonathan Sheldon (vocals, guitar); Jeremy Ireland (guitar, vocals); Damon Martin (bass); Petur Smith (drums, percussion).

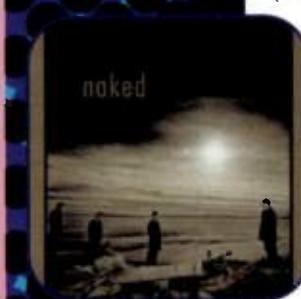
**GUEST ARTISTS:** John Thomas (keys); Steve Reid (percussion); Martin Tillman (string arrangements).

**PRODUCER:** Kevin Moloney, Robbie Adams & Naked  
**ORIGIN:** Los Angeles

**WHAT YOU SHOULD KNOW:** Naked is a thinking person's band with piercing lyrics, well-thought out song arrangements and restrained instrumentation. The four members hail from different geographic points on the globe, but found a common bond and vision in Los Angeles. Together, they began to forge a sound that was honest, melodic and tense. In the tradition of bands like The Doors and X, Naked found their lyrical inspiration in the darker, more superficial side of the City of Angels. Finally ready to record, they teamed up with noted producer/engineers Kevin Moloney and Robbie Adams, who have both worked with U2 and Sinéad O'Connor. "Our music," reveals Sheldon, "is a quest for spirituality in a city we feel is mostly void of that."

**SUGGESTED SONGS:** "Raining On The Sky"; "What About You?"; "Red."

**CONTACT:** Margaret LoCicero 310.385.1413



## TRAIN

ALBUM: *Train*

LABEL: AWARE/Red Ink (38052)  
**MEMBERS:** Patrick Monahan (vocals, percussion); Jimmy Stafford (guitar, mandolin, vocals); Rob Hotchkiss (guitar, harmonica, vocals); Charlie Colin (bass); Scott Underwood (drums, percussion).

**GUEST ARTISTS:** Charlie Gillingham (keys); David Bryson (guitar); Curtis Mathewson (keys).  
**PRODUCER:** Curtis Mathewson & Train

**ORIGIN:** San Francisco

**WHAT YOU SHOULD KNOW:** Train is another great example of a band that didn't wait around for some label to pick them up and make them happen. They put together a solid lineup, wrote some powerful music and took their show on the road. Enough of a buzz was created to give them the wherewithal to record this exceptional album, and to pin down some pretty damn impressive representation—Bill Graham Management. They have since signed with Red Ink/AWARE (Train was one of the featured bands on *AWARE 5*), who has repackaged the album with a few new tracks. The next step is to make radio aware of this quintet's music, which is richly organic, deeply emotional and just a tad funky. "If You Leave," one of the new tracks, features Counting Crows' Charlie Gillingham and David Bryson.

**SUGGESTED SONGS:** "Meet Virginia"; "If You Leave"; "I Am."

**CONTACT:** Howie Gabriel 212.337.5300 & Mark Cunningham 312.226.6335



BY JOHN SCHOENBERGER



## SISTER 7

ALBUM: *This The Trip*  
LABEL: Arista/Austin  
(18835)

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

PRODUCER: Danny Kortchmar

ORIGIN: Austin

**WHAT YOU SHOULD KNOW:** One could easily pigeonhole Sister 7 as some kinda dime-a-dozen Southern rock outfit with a female lead singer, but you couldn't be farther from the truth. Sister 7 is a religious experience—just ask any of their fans. They take rock, blues, funk, hip-hop, gospel and soul, and whip it up into a high-pitched, trance-inducing groove that will grab ahold of you and won't let go. Sister 7, originally known as Little Sister, grew out of an impromptu jam at a Dallas nightclub one night, but it wasn't until 1993, when the band moved to Austin, that their true sound and vision began to crystallize. Since then, they've toured, and toured, and toured some more, until they garnered a spot on 1996's H.O.R.D.E. tour. But it was a SXSW showcase that brought the band to the attention of Arista/Austin. If you happened to hang around at Arista/Austin's luncheon at last year's A3 Summit and witnessed the band's killer show, then you already understand why they were signed.

**SUGGESTED SONGS:** "Know What I Mean"; "This The Trip"; "Perfect."

**CONTACT:** John Butler 615.313.2431 & Jon Peterson 615.780.9140

## JUNKSTER

ALBUM: *Junkster*  
LABEL: RCA (67467)

MEMBERS: Deidre O'Neill (vocals); Aidan Lane (guitar); Mick Creedon (guitar); Graham Darcy (bass); Donal (drums).

PRODUCER: Al Stone & Pete Holada

ORIGIN: Dublin, Ireland

**WHAT YOU SHOULD KNOW:** Although a band for several years, the current incarnation of Junkster began about three years ago. This was when their lineup solidified, and also when they began to expand their musical horizons. Writing strictly organic and rootsy music gave way to subtle influences from the electronic movement then becoming so popular. But we're not talkin' Prodigy here, folks—Junkster took the best of that movement and used it to enhance their beautiful melodies, and to accent Deidre O'Neill's ethereal voice. The end result is a hybrid style that will enrapture the listener. "We felt limited by purely organic music," say O'Neill, "so we started teaching ourselves the techno aspect of things. But in doing so, we didn't want to lose the songs themselves, which often happens in electronic music." They didn't lose a thing!

**SUGGESTED SONGS:** "The Only One"; "Mr. Blue"; "Feed On Me."

**CONTACT:** Art Phillips 310.358.4074



## ANI DIFRANCO

ALBUM: *Little Plastic Castle*  
LABEL: Righteous Babe (12)

MEMBERS: Ani DiFranco (vocals, guitar, keys); Sara Lee & Jason Mercer (bass); Andy Stochansky (drums).

**GUEST ARTISTS:** John Miles (sax); Gary Slechta (trumpet); Jon Hassell (trumpet); Jon Blondell (trombone); Andrew Gilchrist (keys); Jerry Morotta (drums).

PRODUCER: Ani DiFranco

ORIGIN: Buffalo, NY

**WHAT YOU SHOULD KNOW:** I won't bore you with the awesome story of Ani DiFranco's rise to stardom, you already know it. Suffice to say she did it her way and what a way it was/is. At this moment in time, the little folk singer (as she's known within the Righteous Babe organization) is poised to go all the way into the world of Platinum placards and multi-thousand-seat venues. What makes DiFranco so appealing is her direct and honest manner in dealing with life and her place in the grand scheme of things, and her use of music to rejoice in that knowledge. *Little Plastic Castle* represents a great creative leap for DiFranco—"This album seemed to happen more organically," DiFranco shares. "What I've always done is write what I know; I'm leery of people writing about other people's experiences...this one is much more diverse in subject matter."

**SUGGESTED SONGS:** "Little Plastic Castle"; "Gravel"; "As Is."

**CONTACT:** Keri Valmassei 716.852.8020



## UMA

ALBUM: *Fare Well*  
LABEL: Refuge/MCA (11690)

MEMBERS: Chris Hickey (vocals, guitar); Sally Dworsky (vocals, keys, guitar); Andy Kamman (drums).

**GUEST ARTISTS:** Jennifer Condos (bass); Kevin Patrick Warren (keys); Jon Brion (guitar); James Harrah (guitar); Rami Jaffe (keys); Greg Leisz (pedal & lap steel, dobro, guitar); Greg Herzenach (guitar); Al Wolovitch (bass); Dan McGough (keys); Michael Meros (keys); John Philip Shenale (loops); Rusty Anderson (electric sitar).

PRODUCER: Don Gehman

ORIGIN: San Pedro, CA

**WHAT YOU SHOULD KNOW:** LA's Uma has a natural, flowing sound that immediately reaches inside the listener. The focus is clearly on the songs themselves, with all vocals and musical accompaniment meant to enhance and focus; they're sad, emotional songs. The feeling is totally organic, and the vocal harmonies by Chris Hickey and Sally Dworsky are heart-wrenching. If given the chance it deserves, Uma's *Fare Well* could be as successful as The Wallflowers' or Counting Crows' breakthrough efforts. Take the time and really listen!



**SUGGESTED SONGS:** "Friday Morning"; "Downtown"; "Cemetery."

**CONTACT:** Nick Attaway 818.777.4102

# totallymusic

## TOM HALL

ALBUM: *Tom Hall*

LABEL: Enneagram/Cabana Boy (9714)

MEMBERS: Tom Hall (vocals, guitar); Max Berry (guitar); Denny Osborn (keys); Rick Yord (bass); Thomas Walker (drums).

GUEST ARTISTS: Larry VanLoon (keys); James Battaglia & Greg Allen (percussion); David Williams (pedal steel); Randy Weinstein (harmonica); Kim Park & Carl Bender (sax); Stan Kessler & Pat Morissey (trumpet); Debra Cordelo, Kelly Hunt & Baby Lee (backing vocals),

PRODUCER: Max Berry

ORIGIN: Kansas City

WHAT YOU SHOULD KNOW: From outta nowhere comes Tom Hall! Hall's songs depict the trials and tribulations we all encounter on the road of life; however, the lyrical pictures he paints have more clarity than most. This is due to the fact that he's also a prolific painter and illustrator. "Whereas my music illustrates my life experiences in a more literal way," says Hall, "my artwork serves as a perfect complement, offering the audience a deeper look into my emotions and thoughts than a song can do alone" (the CD booklet features some of Hall's artwork). Hall's sound is a rugged mix of roadhouse country, blues and roots rock that springs from his own life's journey—he says his influences range from Ray Charles to John Gorka.

SUGGESTED SONGS: "Paris Rain"; "The Little Girl In You"; "I'd Sure Feel Better."

CONTACT: Mel Delatte 310.573.4244



## FINLEY QUAYE

ALBUM: *Maverick A Strike*

LABEL: 550 Music (68506)

ARTIST: Finley Quaye (vocals, guitar, drums).

GUEST ARTISTS: A variety of hot London studio players.

PRODUCER: Kevin Bacon, Jonathan Quarmby & Finley Quaye.

ORIGIN: Manchester, England

WHAT YOU SHOULD KNOW: Being of both Scottish and Ghanaian descent exposed 23-year-old Finley Quaye to a variety of musical influences. Growing up, Quaye spent much of his time employed in various odd jobs and attending college. Afterward, he wanted to hitchhike through France and Spain, then Morocco and on to Ghana, but he never got to. Instead, he went to London where his molten music caught the attention of record labels far and wide. After a few false starts, he was inked by Sony Music UK and subsequently recorded the brilliant *Maverick A Strike*. Although 550 Music is not

"officially" chasing Quaye at Adult Rock Radio yet, I couldn't resist the opportunity to turn you on to him. Besides, his melding of Bob Marley's "Sunday Morning" into his own "Sunday Shining" is quickly beginning to look like a hit! "I try to do something that's not only groovy, inspirational, sensible and melodic, but also something that's of use to people who need it," says Quaye. "People who have energy and light ahead of them. Young people."

SUGGESTED SONGS: "Sunday Shining"; "It's Great When We're Together"; "Sweet And Loving Man."

CONTACT: Neda Leppard Tobin 310.449.2818

## CHERI KNIGHT

ALBUM: *The Northeast Kingdom*

LABEL: E-Squared (51057)

ARTIST: Cheri Knight (vocals, bass, keys).

GUEST ARTISTS: Emmylou Harris (vocals); Mark Spencer (guitar); Jimmy Ryan (mandolin); Steve Earle (keys, guitar); Ray Kennedy (drums, percussion); Will Rigby (drums); Edward Foote (hurdy gurdy); Tammy Rogers (fiddle); Tommy Hannum ((pedal steel); Gary Tallent (bass).

PRODUCER: The Twangtrust (Steve Earle & Ray Kennedy)

ORIGIN: Hatfield, MA

WHAT YOU SHOULD KNOW: We were first introduced to the rich songs and earthy vocals of Cheri Knight via her former band, The Blood Oranges. Knight's songs conjure up the timeless subjects of hard times and heartbreak in an extremely mythic, yet intimate, way. As far as the honesty of her lyrics is concerned, Knight says, "A lot of this record's about faith and surrender, and letting go and being fucked up. I'm a lot more honest with myself at this point in my life, and a lot of these songs come out of accepting what I was seeing, in myself and in my hometown." The list of contributing musicians to the recording of *The Northeast Kingdom* is damned impressive, and they ably helped in creating a spontaneous and evocative album.

SUGGESTED SONGS: "Dar Glasgow"; "The Hatfield Side"; "Black-Eyed Susie."

CONTACT: Elisa Sanders 615.320.1200 & Brad Hunt 818.509.1493



## LINCOLN

ALBUM: *Lincoln*

LABEL: Slash/London (828904)

MEMBERS: Christopher Temple (vocals, guitar, keys, harmonica); Dan Miller (guitar, keys, vocals); Daniel Weinkauf (bass); Gonzalo Martinez (drums, percussion, vocals).

GUEST ARTISTS: Nils Lofgren (guitar, keys, vocals); Tom Lofgren (backing vocals); Jon Brion (guitar, keys); Mark Roule (guitar); Gary Mauer (loops, samples, keys).

PRODUCER: Christopher Temple, David Kahne & Roger Greenwalt

ORIGIN: New York City

WHAT YOU SHOULD KNOW: Lincoln's self-titled London debut is an eclectic blend of roots rock and pop with an acoustic flavor. Laced with melodic piano lines, lurching guitar riffs and contagious harmonies, their songs evoke a variety of emotions through playful, heartfelt lyrics. "I really started writing songs for the same reason most people go to therapy," admits tunesmith Christopher Temple. The use of samples, loops and other production techniques adds a creative approach to otherwise straightforward, what-you-see-is-what-you-get material. This talented quartet offers a refreshing sound that shimmers throughout the CD.

SUGGESTED SONGS: "Stop"; "What Up"; "To Build A House."

CONTACT: John Melchin 617.933.8155



In the wake of another year gone by, we would like to take a moment to give thanks...

# The Coast To Coast Top 20 THANK YOUS For 1997

20. Consistent TLC from our friends at **totallyadult** (John, Matthew, Robert & Kranes).

19. Mike Lieberman for his passion, persistence, taste and Toy Story.

18. Mike Mullaney for our phone bill.

17. Mike Richter for the great pic of his well-dressed, adorable son.

16. Nick squared for the rave in Boulder.

15. Among our favorites: Alana Davis, Jen Trynin, Third Eye Blind, Steve Earle and the Odds in the Top 10!

14. Stasia Lanier for discovering Maia Sharp!

13. Cliff Nash for his entertaining and timely Houdini impression in New Orleans.

12. Jane Fredericksen for the killer chocolate recipe.

11. Jungle Jane Crossman for the High Speed Lip Wax that kept our lips flapping all year.

10. The WXPN listeners for ranking Sarah McLachlan's *Surfacing* the #1 record of the year (celebration at the GRIDle in Boulder!).

9. Dave Benson for his recommended reading.

8. Dave Witthaus for his reality checks.

7. Nineteen Grammy nominations for the artists and songs we promoted at this format, including Paula Cole's **SEVEN!**

6. Paul Brown for Sarah McLachlan.

5. Paul Marszalek for Abra Moore.

4. Lisa Michelson for her conviction, and her generous tips in *The Big Easy*.

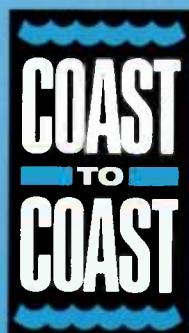
3. Nancy and Jenifer for so many celebrations all year long, and service with a smile!

2. Loreena McKennitt for going Top 10 in just 3 weeks on the chart, and now #1!

1. YOU, for listening.

We are **totallythankful** and look forward to another year of breaking records and making more great memories!

Susan B. Levin \* Crissy Zagami \* Laura Sanano \* Kimberly Riggi



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## RICHARD X. HEYMAN

ALBUM: *Cornerstone*

LABEL: Permanent Press (52707)

ARTIST: Richard X. Heyman (vocals, drums, keys, guitar, bass, percussion).

GUEST ARTISTS: Nancy Leigh (bass, vocals); Andy Resnick (guitar, mandolin, vocals); Dave Amels & Gary Wade (keys); Lez Warner (drums); Michael Mazzarella (backing vocals); Allegra Klein (violin); Susan Mitchell (violin); Vivian Penham (cello).

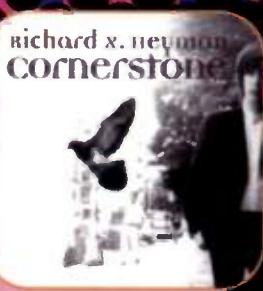
PRODUCER: Richard X. Heyman

ORIGIN: New York City

WHAT YOU SHOULD KNOW: Over the years, Richard X. Heyman has been an important member of the music scene. Besides the occasional solo effort, he's been the drummer for Link Wray, Peter Noone, Jonathan Richman and Michael Brown from the Left Band. More recently, he played with Brian Wilson for the New York City gigs that helped to kick off the Don Was-directed Brian Wilson documentary, *I Just Wasn't Made For These Times*. It won't take but a song or two from *Cornerstone* before you realize Heyman is an avid lover of 60s pop; however, unlike so many retro-pop artists, he uses it as a starting point instead of a destination. John Holcomb, writer for *Amplifier*, wrote, "With *Cornerstone*, Richard X. Heyman has taken his art to an even higher level than before, kicking down every musical door in his way."

SUGGESTED SONGS: "Everything The Same"; "Cornerstone"; "When She Arrives."

CONTACT: Ray Paul 818.981.7760



## TERRY CALLIER

ALBUM: *TimePeace*

LABEL: Verve Forecast (537317)

MEMBERS: Terry Callier (vocals, keys, guitar); John McLean (guitar); Eric Hochberg (bass); Pennington McPhee (percussion); Morris Jennings (drums).

GUEST ARTISTS: Ernie Denoc, David Onderdonk & John Moulder (guitar); Mike Kocour (keys); Alfredo Alias, Hank Gauglione, David Trigwell & Paul Wertico (drums); Dave Barnard (bass); Gary Plummley (flute, sax); Bosco D'Olivera (percussion); Howard Levy (harmonica); Toni Moore, Suzanne Palmer & Veronica Cowper (backing vocals).

PRODUCER: Brian Bacchus

ORIGIN: Chicago

WHAT YOU SHOULD KNOW: *TimePeace* is Terry Callier's first recording in almost 17 years. He first emerged onto Chicago's music scene in the 60s when the folk explosion was happening, and in the first half of the 70s, aside from performing, Callier became a successful songwriter, penning hits for many Chess and Cadet recording artists. He then signed with Elektra and began to record music that had a decidedly jazzier flavor to it. In the 80s, Callier left the music business to raise his daughter. Finally, in 1991, he returned to his first love...music. *TimePeace* vividly displays both Callier's folk-meets-jazz style and his songs, which are both exotic and earthy at the same time. *TimePeace* is a musical oasis of optimism and spiritual vitality.

SUGGESTED SONGS: "A/K/A New York Al"; "Lazarus Man"; "Coyote Moon."

CONTACT: Bud Harner 310.996.7905



## McKINLEY

ALBUM: *Big Top Shop Talk*

LABEL: Samson Music (128)

MEMBERS: McKinley (vocals); Matt Chamberlain (drums, percussion); Fima Ephron (bass); Adam Widoff (guitar); David Torn (guitar, keys, vocals, percussion, pedal steel, e-bow).

PRODUCER: David Torn

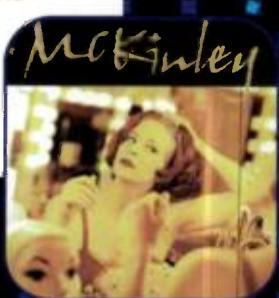
ORIGIN: Seattle, but she now lives in Portland, OR

WHAT YOU SHOULD KNOW: We were first introduced to McKinley via her band *Tabula Rasa*. After their demise, she traveled throughout Europe and Israel before she settled down in Portland to pursue her engineering career by day, and her musical career by night. A buzz started to develop concerning McKinley's live shows and word got to Michael Shrieve, an A&R exec for the newly formed Samson Music label. He called her, she signed a deal and went to New York City to record an album with David Torn. McKinley's music may seem rather straightforward on the first listen, but as you spend more time with *Big Top Shop Talk*, the sophisticated subtleties will begin to emerge.

SUGGESTED SONGS: "Citizen Kane";

"Stone"; "Buffalo."

CONTACT: George Garrity 402.330.2520



## SETTIE

ALBUM: *I Think Too Much*

LABEL: Iguana (003)

MEMBERS: Settie (vocals); Brian Fellows (guitar, keys, bass); Keith Lavreault & Dane Charles (drums); Roger Stein & Barrett Jones (keys).

PRODUCER: Barrett Jones & Brian Fellows

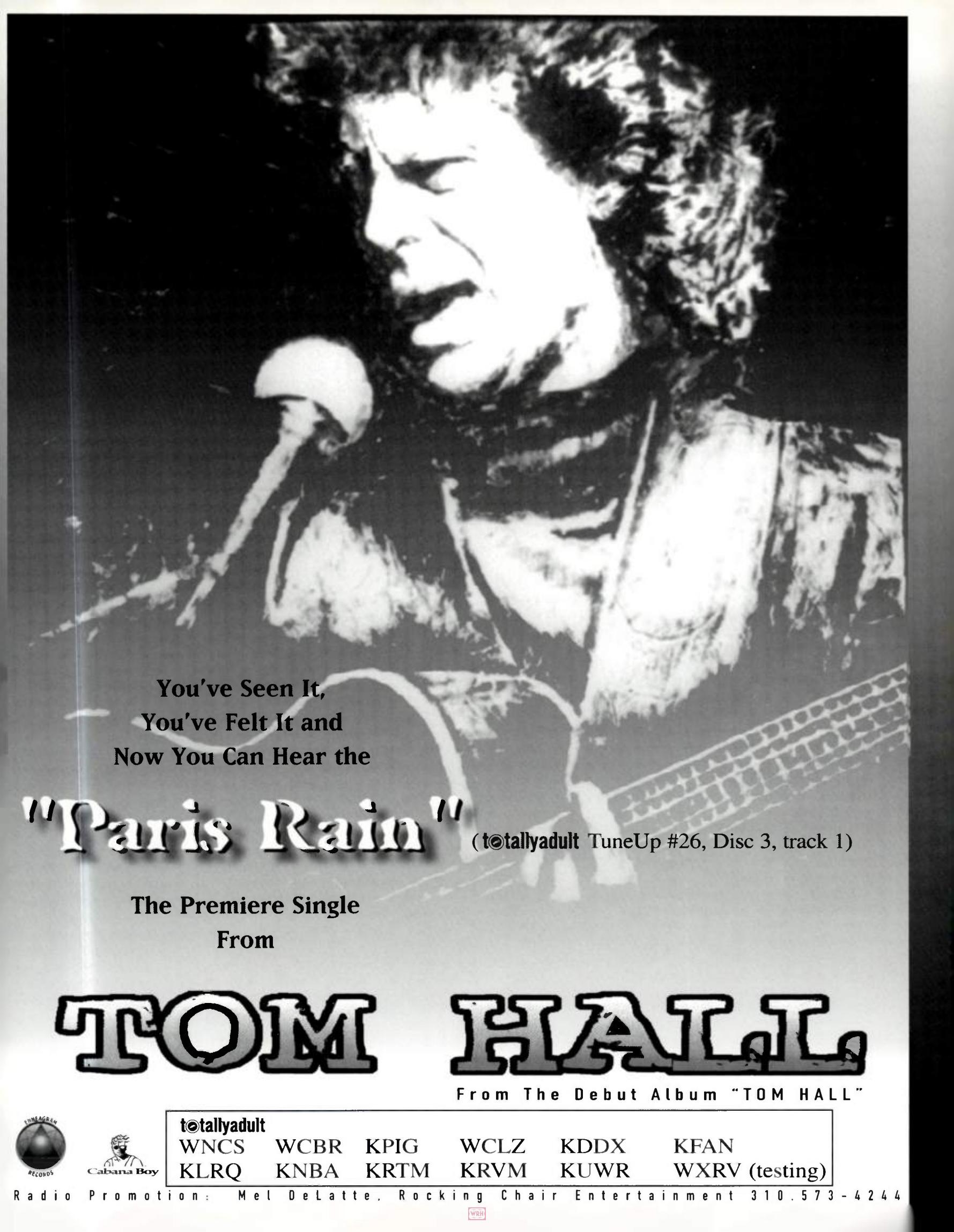
ORIGIN: Longmeadow, MA, but they now reside in New York City

WHAT YOU SHOULD KNOW: Settie and creative partner Brian Fellows have been friends since their school days. They grew up in Longmeadow, MA, where they began to develop a sound that takes the best of 60s and 70s rock and molds it into a distinctive, fresh style. They eventually formed the band Settie, and released two self-made CDs which have since sold over 10,000 copies and allowed them to tour on a national scale. They now present themselves to all of us via their Iguana debut, *I Think Too Much*. The songs are a perfect vehicle for Settie's lush, relaxed vocals and Fellows' smoothly rockin' arrangements.

SUGGESTED SONGS: "I Know A Girl";

"Wanna Be Somebody"; "So Good."

CONTACT: Carl Porcaro 212.226.0300



You've Seen It,  
You've Felt It and  
Now You Can Hear the

# "Paris Rain"

(totallyadult TuneUp #26, Disc 3, track 1)

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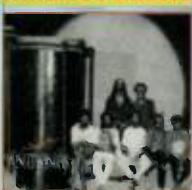
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WXRV (testing)

# WORLD ROOTS

BY JOHN SCHOENBERGER

## WINGLESS ANGELS

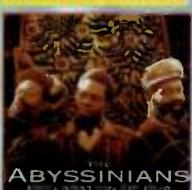


**ALBUM:** *Wingless Angels*  
**LABEL:** Mindless/Island Jamaica (524447)

Wingless Angels—Justin Hinds, Locksley Whitlock, Warren Williamson, Vincent Ellis, Maureen Fremantle, Winston Thomas and Milton Beckerd—is a gathering of several veteran Dread artists, each bringing along their longtime experience within the genre of reggae music. The entire project was produced by Keith Richards, who also played guitar, bass and keys. There are sweet, sweet vocals and intense attention paid to roots rhythms. Listening to *Wingless Angels*, one gets some idea of where the true roots of reggae originated—voice and rhythm acting as a vehicle of expression and release from oppression.

**SUGGESTED TRACKS:** "Keyman"; "On Mount Zion I."  
**CONTACT:** Jeff Appleton 212.603.3924

## THE ABYSSINIANS



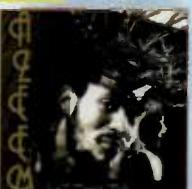
**ALBUM:** *Declaration Of Dub*  
**LABEL:** Heartbeat (180)

Throughout the 1970s, the Abyssinians were considered a major force in the roots reggae movement; their *Satta Massagana* release is considered by reggae enthusiasts as one of the most important projects of the entire genre. We now have an opportunity to revisit many of the band's reggae anthems from several of their albums. To make them fresh, legendary engineer Karl Pitterson (who often worked with Bob Marley) has dubbed out the tracks, which in turn highlights the outstanding musicianship, their minor-key melodies, and the infectious rhythms of bass and drums the band was known for.

**SUGGESTED TRACKS:** "Declaration Of Rights"; "Y Mas Gan."

**CONTACT:** Leslie Rouffe 617.354.0700

## AZEEM



**ALBUM:** *Let Them Talk*  
**LABEL:** Splash U (101)

*Let Them Talk* is Azeem's first solo effort, following nine releases with his two bands (Sessions and Rebel, Soo?). Originally from Jamaica, he now resides in Seattle after spending many years in Miami. Azeem delivers nonsense roots reggae that takes its cue from such legendary artists as Bob Marley and Gregory Isaacs. He wrote all the songs on *Let Them Talk*, as well as played the guitar, bass and keyboards. According to Azeem, "This is new generation reggae, mixing in R&B and pop flavors, even a little jazz and rock. That's the sound of today. Now, all music is world music."

**SUGGESTED TRACKS:** "Rascalfari"; "African Queen."

**CONTACT:** Ruthe Forbriger 719.546.9872

## VARIOUS ARTISTS



**ALBUM:** *Sult: The Spirit Of The Music*  
**LABEL:** Bottom Line (97302)

*Sult* is a celebration of Irish culture and Irish music. It was originally a TV show that aired on Ireland's new Gaelic television network, TnaG. The special has now been picked up for syndication in the States; the first 13 episodes of the show aired on the Ovation Cable Network this past December. In conjunction with the show, The Bottom Line Record Company has released the soundtrack, which features top Irish and British recording artists such as Van Morrison, Maire Brennan, Mark Knopfler, Paul Brady, Brian Kennedy, Matt Molloy, Sharon Shannon, Mary Black and several performers from Riverdance.

**SUGGESTED TRACKS:** "St. Dominci's Preview" (Morrison); "On Raglan Road" (Knopfler).

**CONTACT:** Jane Blumenthal 212.447.0077

## VARIOUS ARTISTS



**ALBUM:** *Celtic Music: Live From Mountain Stage*  
**LABEL:** Blue Plate (311)

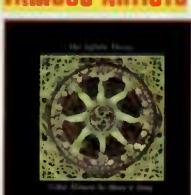
*Celtic Music: Live From Mountain Stage* is the 17th in the series of *Live From Mountain Stage* discs. All the performances on the album are culled from the "Mountain Stage Radio" program, which is produced by West Virginia Public Radio and recorded live in Charleston, WV. Like most of these compilations, this disc is genre-specific and clearly captures the mysticism and romance of Celtic music as performed by many internationally known traditional Irish artists, including Four Men And A Dog, Altan, Black 47, Emma Christian, Dougie MacLean, Eleanor McEvoy, Luka Bloom, The Oyster Band and others.

**SUGGESTED TRACKS:** "Dreams In America" (Bloom); "Here's To You" (Oyster Band).

**CONTACT:** Dan Einstein 615.742.1250

615-742-1369

## VARIOUS ARTISTS



**ALBUM:** *Her Infinite Variety: Celtic Women In Music & Song*  
**LABEL:** Green Linnet (107)

Drawing from over 21 years of recordings by the Celtic world's most talented and active women musicians, Green Linnet has seen fit to produce a special double-disc collection that highlights some of the most well-known works of artists that range from Eileen Ivers, Deanta, Altan and Capercaillie to June Tabor, Sharon Shannon, Niamh Parsons and Cherish The Ladies. An in-depth exposé on the music and the artists is included in the CD booklet written by noted Celtic journalist Fiona Ritchie. This collection is a valuable addition to anyone's library.

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

**CONTACT:** Alex Gardner 203.730.0333

## DEEP FOREST III



**ALBUM:** *Comparasa*

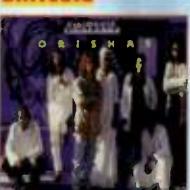
**LABEL:** 550 Music (68726) After the unprecedented success of *Deep Forest*, the creative team of the same name carried on the theme of melding the traditional with the modern with *Boheme*. *Deep Forest*, now

known as *Deep Forest III*, return with their third offering. Instead of concentrating on a single culture or region of the world, the creators chose the theme of annual celestial occurrences, particularly themes concerning the sun. The result is music that is multi-dimensional, meticulous in its attention to detail and decidedly festive in its mood. *Comparasa*, by the way, means "partners" in Cuba, and also refers to street bands that play outdoors during the summer.

**SUGGESTED TRACKS:** "Noonday Sun"; "Tres Marias."

**CONTACT:** Neda Leppard Tobin 310.449.2818

## SINTESIS



**ALBUM:** *Orisha*

**LABEL:** Milan Latino (35830) Over the past 21 years, *Sintesis* has established itself as one of the most popular musical forces in Cuba. Unlike so much of the music that emerges from that Caribbean isle, *Sintesis* has

taken the musical traditions of both Cuban and African cultures and blended them with many modern elements; by merging rural melodies and rhythms with avant-garde, experimental rock, jazz and African-American forms of music, *Sintesis* discovered new avenues of expression. Over the years, *Sintesis* has performed all over the world including Mexico and several countries in Europe and South America.

**SUGGESTED TRACKS:** "Yaku Ma"; "Loku Aye."

**CONTACT:** Jenni Glenn 212.782.1085

## MONDO MELODIA



Miles Copeland and Ark 21 music recently launched *Mondo Melodia*, a new world music imprint that will channel the world's greatest melodies toward the American audience, while celebrating the talents in today's global music scene. The new label kicks things off with three diverse releases:

## NAJMA

**ALBUM:** *Pukar (Calling You)* (5000)

Najma Akhtar's raw talent and innovative reinvention of traditional Indian music have begun to gain the attention of Western record buyers; Robert Plant and Jimmy Page helped to introduce her to American viewers during their MTV special a few years ago.

## HARIS ALEXIOU

**ALBUM:** *Di Efchon (With Blessing)* (5001)

Haris Alexiou is one of Greece's most successful artists. Hailing from Thebes, this deep-throated vocalist sings dramatic, powerful songs that capture the ethos of her homeland.

## I MURVINI

**ALBUM:** *A Bercy (Live At Bercy)* (5002)

I Murvini is a family of singers and musicians from Northern Corsica who have done much in not only preserving but also spreading the awareness of their native folk music.

**CONTACT:** Karen Lee 818.325.1215 & Mark Naylor 818.325.1273

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# SONIC EXCURSIONS

by John Schoenberger

## ALPHA



**ALBUM:** *Come From Heaven*  
**LABEL:** Melankolic (9628)

Martin Bernard and Helen White, create a sweeping, acid-jazz-meets-post-trip-hop sound that's entrancing. What makes this project stand out from most in the same genre is the meticulous attention paid to the arrangements, melodies and structures. A variety of samples—taken from recordings by the Percy Faith Orchestra to Herb Alpert to Dusty Springfield—are used, adding a warm, familiar glow to the music by melding the traditional with the cutting edge.

**SUGGESTED TRACKS:** "My Things"; "Hazeldub."

**CONTACT:** Crystal Stephens 212.886.7570

## YULARA



**ALBUM:** *Cosmic Tree*  
**LABEL:** Higher Octave (45338)

Yulara is keyboardist/programmer Robert Matt and flutist/saxophonist Annie Hilsberg. The two of them, along with the help of a few friends (who play exotic instruments originating from a variety of cultures), make a pleasant and all-encompassing sound that includes elements of new age jazz, world and jungle beat. They've also incorporated some samples of spiritual vocalizations taken from many of the world's religions. A universal spiritual quest is the underlying theme, with the music acting as the vehicle for the journey. According to Matt, "Mother Nature is the greatest composer, and we try to open the music that is all around us."

**SUGGESTED TRACKS:** "Horizon"; "Desert To Jungle."

**CONTACT:** JoAnn Klass 310.589.1515

## BENTLEY RHYTHM ACE



**ALBUM:** *BRA*  
**LABEL:** Astralwerks/Caroline (6223)

Bentley Rhythm Ace is Mike Stokes and Richard March, both hailing from Birmingham, England. Although their music is party-minded—it's solidly built upon dance rhythms—the duo

has managed to blend manic synths with jazzy flute, jammin' bass with driving drums, and 60's "a go-go" samples with choppy guitars and big Hammond B-3 chords. The concoction is difficult to categorize—they call it carbootechndisco—but one thing's for sure, it gets you movin'!

**SUGGESTED TRACKS:** "Let There Be Flutes"; "Spy Who Loved Moose."

**CONTACT:** Crystal Stephens 212.886.7570

## AIR



**ALBUM:** *Premiers Symptomes*  
**LABEL:** Sourcelab (28728)

AIR is from France; AIR is bassist/keyboardist/programmer/producer Nicholas Godin; AIR is spacey, melodic, electronic-based instrumental music that gets its inspiration from spending countless isolated, lonely hours in a studio with nothing to interact with but your own mind and lots of gadgets. To bring Godin back in touch with our three-dimensional plane, keyboardists Alex Gopher and J.D. Dunckel, multi-instrumentalist Patrick Woodcock, percussionist Etienne Wersinger and sampler Xavier Jammeaux entered his space to help round off the rough edges. Like so much of this hybrid-style of music, much of the influence comes from the great era of 60s soundtracks.

**SUGGESTED TRACKS:** "Modular Mix"; "Casanova 70."

**CONTACT:** Crystal Stephens 212.886.7570

## FATBOY SLIM



**ALBUM:** *Better Living Through Chemistry*  
**LABEL:** Astralwerks (6203)

Fatboy Slim is an alias for the prolific British musician Norman Cook. He started his career in the mid-80s as a member of The Housemartins and, later, Beats, International. It was in this second band that Cook began his long journey into the world of rhythm and electronica (he's also had UK hits under the names of Freakpower, Mighty Dub Katz, Pizzaman and Fried Funk Food). *Better Living Through Chemistry* is his latest incarnation of a style called Big Beat. He did this album in a week's time in own house studio; the project was inspired and encouraged by his friends, The Chemical Brothers. The result is music that's vibrant, exploratory and, often, down right funky.

**SUGGESTED TRACKS:** "Santa Cruz"; "The Weekend Starts Here."

**CONTACT:** Crystal Stephens 212.886.7570

## FLUKE



**ALBUM:** *Risotto*  
**LABEL:** Astralwerks (6224)

Another collection of forward-thinking British musicians is Fluke, comprised of life-long friends Mike Bryant, Jon Fugler and Mike Tournier, who, in 1986, began daring to go where no ravers had gone before. They've since become sought-after remixers, in addition to creating their own music, having reworked music by New Order, Frankie Goes To Hollywood and, most recently, Bjork and The Smashing Pumpkins. Fluke is the music of a counterculture—funky techno beats and snarly vocal drop-ins.

**SUGGESTED TRACKS:** "Kitten Moon"; "Bermuda."

**CONTACT:** Crystal Stephens 212.886.7570

## ROBERT WYATT



**ALBUM:** *Shleep*  
**LABEL:** Thirsty Ear (57040)

Robert Wyatt is the former drummer and co-founder of the avant-garde 60s band The Soft Machine. Since leaving the ensemble in the early 70s, he's occasionally graced us with a release, many of which have been socially and politically minded. It wasn't until the 90s that his musical efforts became softer and more personal. Nothing...and I mean nothing...is conventional about Wyatt's music: it's experimental, off-the-wall, free-flowing and unclassifiable. Find out why *Musician* wrote, "No other music in the world sounds like Wyatt's," and *Wired* said, "Shleep finds one of music's most original voices back at his very best."

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

**CONTACT:** Aaron Steinberg 212.889.9595

## FAT MAMA



**ALBUM:** *Mamatus*  
**LABEL:** Plug (1301)

Although we don't write about it very often in the pages of *totallyadult*, the genre of music known as jazz fusion is alive and well. And perhaps one of the best young bands in recent years to grab the baton and run with it is Colorado's Fat Mama—"fat," as in a big, rolling sound, and "mama," as in mama mia can these guys play! There are eight of them—each knowing his instrument well and how to take it to its limits. Aside from the usual horns, guitar and bass, Fat Mama has opened up considerably in the areas of percussion and keys/synths, plus the added flavor of digeridoo! The selections on *Mamatus* are highly energetic, spontaneous and original.

**SUGGESTED TRACKS:** "GefilteLuv"; "The New Rock Thing."

**CONTACT:** Carrie Lombardie 303.449.9833

## RAY LYNCH



**ALBUM:** *Best Of Volume 1*  
**LABEL:** Windham Hill (11245)

Beginning as a classically trained musician, and later as an avid aficionado for Renaissance music, Ray Lynch began to expand his horizons, both spiritually and musically, beginning in the 70s. Since then, he's released an album of his own compositions about every four to five years. With each, he became more experimental and ethereal. Windham Hill is now presenting his very first *Best Of* package, which, in addition to choice favorites from several releases, also contains two new pieces and a remix.

**SUGGESTED TRACKS:** "Ralph's Rhapsody"; "The Music Of What Happens."

**CONTACT:** Crystal Ann Lea 310.358.4845

*...an exotic mixture of folk instrumentation, blues melody and shades of ancient African chant."*

That's how the *Chicago Tribune* describes **Terry Callier**



The new Verve Forecast album, **timePeace**

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KBAC Santa Fe  
KSUT Durango  
KRCC Colorado Springs  
World Cafe

Also new on Verve... **Lucky Peterson...MOVE**

Lucky burns it up on this new album playing guitar, Hammond B-3, electric and acoustic piano, and clavinet. Dennis Chambers slams on drums, along with Butch Bonner on guitar and Johnny B. Clayton on bass.

\* You can hear the lead track, "Move," on *totallyadult* TuneUp #26

**Lucky Peterson**



**Add date 2/10**



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# AMERICAN ROOTS

By Matthew Lawton

## Ray Condo And His Ricochets



ALBUM: *Door To Door Maniac*  
LABEL: Joaquin (2504)

Ray Condo is a combination of Hank Williams and Phil Alvin on too much of that cheap trucker's speed. From the opening strains of "Done Gone Crazy" to the maniacal "Great Shakin' Fever," Condo and his

Ricochets leave no rock unblasted. With Condo handling vocals, guitars, sax and bongos, the Ricochets fill in the rest of the sound with steel guitar, mandolins, bass fiddles and drums. They reinvigorate songs by Gene Vincent ("Jump Back, Honey, Jump Back"), Billie Holiday ("Tell Me More") and Big Boy Crudup ("Shout, Sister Shout"). *Door To Door Maniac* encompasses a respect for the past, but with a spittoon full of rebellious irreverence.

**SUGGESTED TRACKS:** "Jump Back, Honey, Jump Back"; "Done Gone Crazy."

**CONTACT:** Jeff Richardson 415.621.4131

## The Ray Campi Quartet



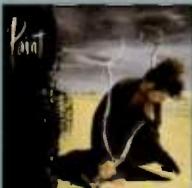
ALBUM: *Train Rhythm Blue*  
LABEL: Mouthpiece (6018)

Ray Campi has been playing rockabilly for more than 40 years and has collaborated with folks like Bonnie Raitt, Rosie Flores and Merle Travis, to name but a few. With the release of *Train Rhythm Blue*, Campi is joined by some of LA's finest American roots musicians. Tony Gilkyson's "Tear It Down" opens the disc, Dave Alvin joins Campi on Alvin's raucous "Burning In Water, Drowning In Flame," Stan Ridgway adds harmonica to the beautiful "Luther Played Guitar" (a song he wrote for Johnny Cash) and X's D.J. Bonebrake handles the skins throughout. *Train Rhythm Blue* is a journey into roots music's past, while standing strongly in the present.

**SUGGESTED TRACKS:** "Burning In Water, Drowning In Flame"; "Luther Played Guitar."

**CONTACT:** Leslie Rouffe 617.354.0700

## Susan Herrick



ALBUM: *Paint*  
LABEL: Gadfly (234)

Philadelphia's Susan Herrick has just released her third album, *Paint*, which is full of soft, melodic melodies and deep, contemplative lyrics. Herrick's gift is not only her beautiful two-and-a-half octave voice, but her use of Native American beats and rhythms as well. All 12 of *Paint*'s songs were penned by Herrick, and range from the solemn introspection of "Standing" to the Peter Gabriel-like "Fire Loves The Wood" to the Native American groove of "Back From Where We Came." Multi-instrumentalist Herrick handles all the vocals as well as guitars, frame drum, tin whistle piano and keyboards.

**SUGGESTED TRACKS:** "Called By The Rebels"; "Fire Loves The Wood."

**CONTACT:** Mitch Cantor 802.865.2406

## Clayton Ellers



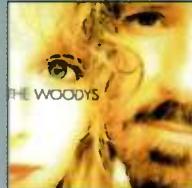
ALBUM: *A Flame In The Cold*  
LABEL: Encrypted (0002)

On *A Flame In The Cold*, Clayton Ellers lets his freak flag fly and speaks what's on his mind, whether you like it or not. A true patriot, Ellers sings of the government's wrongs and the people's rights. Musically he's in the Prine camp, with violins, pianos, mandolins and harmony vocals rounding out the sound. Lyrically he's in the Guthrie ballpark, with songs directed at the government's "violation of the public trust" ("Politician"), and its people trying to get by ("Ballad Of The Devil's Arm"). *A Flame In The Cold* is truly an American album, with Ellers' roots dug in deep.

**SUGGESTED TRACKS:** "Mountain Of Dreams"; "The Icons Are All Crying."

**CONTACT:** Greg Greenstein 888.347.5519

## The Woodys



ALBUM: *The Woodys*

LABEL: Rounder (3149)

Husband and wife duo The Woodys have just released a self-titled album that is a one-two punch: great vocals along with these magical, musical songs. Most of the tracks were co-written by Michael Woody, along with folks like Steve Earle, Chris Hillman and David Lee Murphy. Woody knows exactly how to write a hook and unlock your soul. We've all gone through our own "Habits Of The Heart" and have all been saved by our own "Circle Of Angels." Emmylou Harris adds her angelic vocals to "High Lonesome," while Albert Lee strums his six-string and Al Perkins plays the pedal steel throughout. *The Woodys* is a soul-inspiring debut that will have you adding your own harmonies to each song.

**SUGGESTED TRACKS:** "A Hundred Years Of Solitude"; "Mama And Them."

**CONTACT:** Leslie Rouffe 617.354.0700

## Various Artists



ALBUM: *Under The Green Corn Moon: Native American Lullabies*

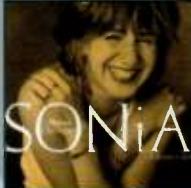
LABEL: Silver Wave (916)

Whether you have kids or not, *Under The Green Corn Moon: Native American Lullabies* is an album of Native American lullabies that can be appreciated and cherished by all. This collection features both traditional lullabies that have been passed down from generation to generation, as well as new original compositions featuring Native Americans Joanne Shenandoah, Robert Mirabal, Laughing Woman, Hunting Horse Gray and many more. "Bpa-the Bhup-oo" was actually recorded while Mirabal sang his daughter to sleep. *Under The Green Corn Moon: Native American Lullabies* shares and preserves a special part of Native American culture for all of us to enjoy.

**SUGGESTED TRACKS:** "Bpa-the Bhup-oo" (Mirabal), "Kunolounkwa" (Shenandoah).

**CONTACT:** Joanna Spindler 303.443.5617

## Sonia



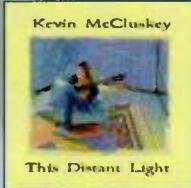
ALBUM: *Almost Chocolate*  
LABEL: Philo/Rounder (1207)

After recording four albums as the leader of the band Disappear Fear, Sonia Rutstein has broken away on her own with her first solo album, *Almost Chocolate*. All 10 of these tracks were written by Rutstein and feature mostly sparse arrangements with just Rutstein and her guitar, letting the power of her lyrics and voice do the justice to these honest songs. "Is This Evolution" looks at homelessness, prejudice and date rape, and declares us to "Be in revolution, we are the solution." Adding background vocals to a few of the numbers here is Rutstein's sister and part-time Disappear Fear bandmate, Cindy Frank.

**SUGGESTED TRACKS:** "13"; "November Or Nothing."

**CONTACT:** Leslie Rouffe 617.354.0700

## Kevin McCluskey



ALBUM: *This Distant Light*

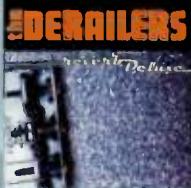
LABEL: Mumbo Jumbo (001)

Full-time musician and part-time WUMB/Boston DJ Kevin McCluskey's *This Distant Light* is an album of smooth acoustic folk. Dobros, guitars, violins, keyboards and resonant vocals bring the songs on *This Distant Light* to a vibrant life. Not only does *This Distant Light* feature impressive songwriting and musicianship, it also contains an impressive guest list: Catie Curtis, Ellis Paul, Vance Gilbert and Duke Levine all add their talents to *This Distant Light*. McCluskey sings of life's daily ups and downs ("Mortgages \$ Money"; "Songs In The Kitchen") with an honesty and humor.

**SUGGESTED TRACKS:** "True Believer"; "Never Cry Wolf."

**CONTACT:** Kevin McCluskey 800.354.6874

## The Derailers



ALBUM: *Reverb Deluxe*

LABEL: Watermelon/Sire/SRG

(31004)

High praise from producer Dave Alvin comes in the form of "You are 'reverb deluxe!'"—which perfectly describes The Derailers. Formed in Austin in 1993, they put out their first CD, *Jackpot*, in 96 and have been crisscrossing the country ever since. *Reverb Deluxe* contains 12 classic Derailers originals, along with a few choice covers including Lefty Frizzell's "No One To Talk To But The Blues" and the hidden track, Prince's "Raspberry Beret." *Reverb Deluxe* is a straight-ahead, honest, raw, rockabilly album that is 100 percent pure *Reverb Deluxe!*

**SUGGESTED TRACKS:** "California Angel"; "Can't Stop A Train."

**CONTACT:** Eric Zappa 512.472.6192

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KKZN KXST KOTR  
WRLT KRSH KTHX KRXS  
KCSR WCBR WMMW KPIG KFXD

## FARM DOGS is

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Tony Brock  
Jim Cregan  
Robin LeMesurier  
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## FARM DOGS



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## JOLENE

in the gloaming

## “Pensacola”

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free life withstanding,  
quiet can measure a crowd,  
call life pavilion

Produced by Jeff Powell  
with John Crooke and Dave Burris  
Mixed by Jeff Powell



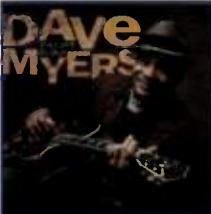
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# BLUES PIONEER

BY MATTHEW LAWTON

## Dave Myers



**ALBUM:** *You Can't Do That*  
**LABEL:** Black Top/Alligator (1142)

In the 1950s, Dave Myers was the man playing the guitar behind Little Walter in the legendary Jukes—whose only rival was Muddy Waters' band. On *You Can't Do That*, Myers has put together a band that might even surpass the Jukes. Harmonica master Kim Wilson is ever-present, yet plays low and gritty. Guitarist Rusty Zinn adds his smooth, unobtrusive sound to the mix as does Little Charlie's bassist, Ronnie James. *You Can't Do That* is not an album of hot shots, but an album of timeless blues. *You Can't Do That* veers away from the contemporary blues sound, and instead opts for the timeless tone of vintage 50s blues.

**SUGGESTED TRACKS:** "Reconsider Baby"; "You Can't Do That."

**CONTACT:** Tim Kollath 773.973.7736

## Lucky Peterson



**ALBUM:** *Move*  
**LABEL:** Verve (37897)  
If Lucky Peterson's new album doesn't *Move* you—better check for a pulse. Featuring an all-star band that includes Albert Collins' bassist Johnny B. Gayden, Freddie King's guitarist Butch Bonner and Dennis

Chambers on drums, *Move* is a modern day blues masterpiece. Mixing up some rockin' originals with classic covers from Robert Cray ("Don't You Even Care"), Ashford & Simpson ("Let's Go Get Stoned") and Prince ("Purple Rain"), Peterson rocks the blues with a fierce throat and a mean backbeat. All this from a man whose first record was produced by Willie Dixon when Peterson was only five years old!

**SUGGESTED TRACKS:** "Purple Rain"; "Let's Go Get Stoned."

**CONTACT:** Bud Harner 310.996.7905

## Bryan Lee



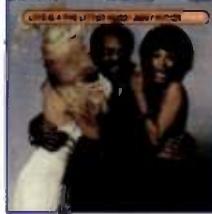
**ALBUM:** *Live At The Old Absinthe House Bar... Friday Night*  
**LABEL:** Justin Time (100)

Having played the Absinthe House in New Orleans five nights a week for the past 14 years, blind blues guitarist Bryan Lee and his band take the stage with ease. On it, he plunges into versions of B.B. King's "Rock Me Baby," Elmore James' "The Sky Is Cryin'" and Albert King's "Crosscut Saw" with confidence and passion. But the night is so rockin' that James Cotton jumps up to blow his harp on "Five Long Years" and Frank Marino spills onto the stage to help out with "Look On Yonder Wall," while Kenny Wayne Shepherd adds his licks to "Going Down." This definitely was "one of those nights."

**SUGGESTED TRACKS:** "Braille Blues Daddy"; "Key To The Highway."

**CONTACT:** Nadine Campbell 514.738.9533

## Jimmy Witherspoon



**ALBUM:** *Love Is A Five Letter Word*  
**LABEL:** Avenue Jazz (75226)

It took over 20 years for *Love Is A Five Letter Word* to finally make it onto CD, but it was well worth the wait. Recorded in 1974 in London, this album is essential 'Spoon for any collection. Featuring introspective songs and pre-disco soul, *Love Is A Five Letter Word* captures many of 'Spoon's archetype elements. From the playful blues of "Aviation Blues" to the soft, sultry, deep-throated "Fool's Paradise," 'Spoon tackles R&B, jazz and some mean 12-bar blues here, making *Love Is A Five Letter Word* a true 'Spoon classic. Jimmy Witherspoon passed away last September at the age of 74.

**SUGGESTED TRACKS:** "Buried Alive In The Blues"; "I Love You, Yes I Do."

**CONTACT:** Bruce Garfield 212.541.8440

## Various Artists



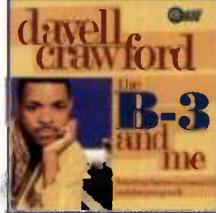
**ALBUM:** *Hound Dog Taylor—A Tribute*  
**LABEL:** Alligator (4855)

*Hound Dog Taylor And The Houserockers* was Hound Dog Taylor's first album, as well as Alligator Records' first release. Back in 1971 they weren't well known, but today they are both, simply put, legends. And now we have a legendary tribute to a true original, Hound Dog Taylor. Lighting up this disc of mostly Taylor-penned tunes is a diverse set of artists. Vernon Reid, along with Alvin Youngblood Hart, do an amazing version of "It's Alright," while the late Luther Allison blisters his fingers with "Give Me Back My Wig" and ex-Hound Dog Taylor roadie, lonesome George Thorogood, destroys "I Just Can't Make It." Hound Dog Taylor passed away in 1975.

**SUGGESTED TRACKS:** "Give Me Back My Wig" (Allison), "I Just Can't Make It" (Thorogood).

**CONTACT:** Tim Kollath 773.973.7736

## Davell Crawford



**ALBUM:** *The B-3 And Me*  
**LABEL:** Bullseye Blues (9603)

Finally, an entire album devoted to the classic Hammond B-3 organ. And who better to pull it off than the legendary James "Sugarboy" Crawford's grandson, Davell? Davell

Crawford, along with drummer Shannon Powell (Harry Connick Jr.) and tenor saxophonist Clarence Johnson III and a few musical guests, deliver fresh modern renditions of classics like "Stormy Weather" and "Hallelujah I Love Her So," as well as a few originals. Crawford grooves, rocks, funks it up and blows it out of that B-3 so hard that it makes you wonder if the poor instrument survived the sessions!

**SUGGESTED TRACKS:** "House That Jack Built"; "Stormy Weather."

**CONTACT:** Leslie Rouffe 617.354.0700

## Ben Stevens



**ALBUM:** *Reservation Blues*  
**LABEL:** Blue Rooster (4942)

Ben Stevens is a master stringsmith who can pick, strum and slide his way through blues, jazz, folk and bluegrass. *Reservation Blues* consists of mostly vintage acoustic guitars, banjos, harmonicas and National Steels, giving Stevens' voice and these stories plenty of room. While living in New York City, Stevens had the opportunity to jam with Jaco Pastorius, Papa John Creach and take guitar lessons from Jorma Kaukonen, giving this album a Hot Tuna feel. *Reservation Blues* takes on original Stevens' tracks, along with cuts from Robert Johnson ("Hellhound On My Trail") and some choice traditional tracks.

**SUGGESTED TRACKS:** "99 1/2 Won't Do"; "Hellhound On My Trail."

**CONTACT:** Carrie Lombardi 303.449.9833

## Various Artists



**ALBUM:** *Chicago Blues Of The 1960s*  
**LABEL:** Paula (23)

If it weren't for the blues that came out of Chicago in the 60s, the musical landscape today would look a hell of a lot different. Paula Records has just released a compilation of some of the finest Chicago blues to come out of the 60s. Produced by Willie Dixon, *Chicago Blues Of The 1960s* features Koko Taylor's first studio recording, "Like Heaven To Me," Homesick James doing "Crossroads" a month after his cousin Elmore passed away, and Jesse Fortune being backed by Buddy Guy.

*Chicago Blues Of The 1960s* includes cuts from Fenton Robinson, Detroit Junior, Mighty Joe Young, J. B. Lenoir, Jesse Fortune, TV Slim and many more vintage artists playing the music that made the city.

**SUGGESTED TRACKS:** "Crossroads" (Homesick James); "Honky Tonk" (Koko Taylor).

**CONTACT:** Keith Abel 800.446.2865

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LARRY KING



# totallytop 10s

Here's what everyone thought were the *totallytop* albums of the past year. We weren't too stringent on the actual release dates and as you'll notice, some of the albums came out in 96, some are reissues and a few are import only. But most of this music came out in 1997, and we can't wait to see what 1998 has to offer. One thing's for sure, all the various people involved in this format are *definitely* into great music! Whoever said "rock is dead" has been looking in the wrong places. It's alive and well at Adult Rock!

## John Schoenberger

*totallyadult*

- 1 Whiskeytown - *Strangers Almanac*
- 2 Beth Orton - *Trailer Park*
- 3 Various Artists - *Kama Sutra OST*
- 4 Jim White - *Wrong-Eyed Jesus*
- 5 Susana Baca - *Susana Baca*
- 6 The Devlins - *Waiting*
- 7 Michael Rose - *Dance Wicked*
- 8 Van Morrison - *The Healing Game*
- 9 Boz Scaggs - *Come On Home*
- 10 Orquestra Was - *Forever's A Long, Long Time*

## Bill Stewart

KIWR—Omaha, NE

- 1 Matchbox 20 - *Yourself Or Someone Like You*
- 2 The Wallflowers - *Bringing Down The Horse*
- 3 Big Head Todd & The Monsters - *Beautiful World*
- 4 Sheryl Crow - *Sheryl Crow*
- 5 Dave Matthews Band - *Live At Red Rocks 8.15.95*
- 6 Sarah McLachlan - *Surfacing*
- 7 Paula Cole - *This Fire*
- 8 Whiskeytown - *Strangers Almanac*
- 9 Fiona Apple - *Tidal*
- 10 Jonny Lang - *Lie To Me*

## Gary Jay

TVT Records

- 1 Third Eye Blind - *Third Eye Blind*
- 2 Camp Lo - *Uptown Saturday Night*
- 3 Foo Fighters - *The Colour And The Shape*
- 4 Fluke - *Risotto*
- 5 Live - *Secret Samahdi*
- 6 Abra Moore - *Strangest Places*
- 7 Kenny Gamble & Leon Huff - *The Sound Of Brotherly Love*
- 8 Death In Vegas - *Dead Elvis*
- 9 Royal Fingerbowl - *Happy Birthday, Sabo!*
- 10 Ray Charles - *Genius And Soul: 50th Anniversary Collection*

## Melissa Blazek

*totallyadult*

- 1 Replacements - *All For Nothing/Nothing For All*
- 2 Radiohead - *OK Computer*
- 3 The Devlins - *Waiting*
- 4 Whiskeytown - *Strangers Almanac*
- 5 Sarah McLachlan - *Surfacing*
- 6 Matthew Sweet - *Blue Sky On Mars*
- 7 Dog's Eye View - *Daisy*
- 8 Wilco - *Being There*
- 9 Oasis - *Be Here Now*
- 10 Kacy Crowley - *Anchorless*

## Stacy Owen

WNKU—Cincinnati, OH

- 1 Whiskeytown - *Strangers Almanac*
- 2 Maia Sharp - *Hardly Glamour*
- 3 Steve Earle - *El Corazón*
- 4 Jonatha Brooke - *10 Cent Wings*
- 5 World Party - *Egyptology*
- 6 Jeb Loy Nichols - *Lovers Knot*
- 7 Greg Garing - *Alone*
- 8 Kim Richey - *Bitter Sweet*
- 9 Patty Larkin - *Perishable Fruit*
- 10 Bruce Cockburn - *The Charity Of Night*

## The WRRX airstaff

WRRX—Gainesville, FL

- 1 Whiskeytown - *Strangers Almanac*
- 2 The Jayhawks - *Sound Of Lies*
- 3 Steve Earle - *El Corazón*
- 4 John Fogerty - *Blue Moon Swamp*
- 5 Jon Dee Graham - *Escape From Monster Island*
- 6 Ben Folds Five - *Whatever And Ever Amen*
- 7 Van Morrison - *The Healing Game*
- 8 Southern Culture On The Skids - *Plastic Seat Sweat*
- 9 Jeb Loy Nichols - *Lovers Knot*
- 10 The Honeydogs - *Seen A Ghost*

## Matthew Lawton

*totallyadult*

- 1 Bob Dylan - *Time Out Of Mind*
- 2 Radiohead - *OK Computer*
- 3 James McMurtry - *It Had To Happen*
- 4 Tuatara - *Breaking The Ethers*
- 5 Varnaline - *Varnaline*
- 6 Van Morrison - *The Healing Game*
- 7 Steve Earle - *El Corazón*
- 8 Whiskeytown - *Strangers Almanac*
- 9 Paul Simon - *Songs From The Capeman*
- 10 Crosby-Nash - *Another Stoney Evening*

## Michael Ehrenberg

Outsource Music

- 1 Loreena McKennitt - *The Book Of Secrets*
- 2 Cake - *Fashion Nugget*
- 3 Beck - *Odelay*
- 4 Ben Folds Five - *Whatever And Ever Amen*
- 5 Matchbox 20 - *Yourself Or Someone Like You*
- 6 Patty Griffin - *Living With Ghosts*
- 7 Abra Moore - *Strangest Places*
- 8 Soundgarden - *A-Sides*
- 9 Brad - *Interiors*
- 10 Alana Davis - *Blame It On Me*
- 11 Huffamoose - *We've Been Had Again*
- 12 Sheryl Crow - *Sheryl Crow*

## Damon Grossman

Silvertone Records

- 1 Radiohead - *OK Computer*
- 2 Bob Dylan - *Time Out Of Mind*
- 3 Beck - *Odelay*
- 4 Space - *Spiders*
- 5 The Wallflowers - *Bringing Down The Horse*
- 6 Michael Penn - *Resigned*
- 7 Jars Of Clay - *Much Afraid*
- 8 Portishead - *Portishead*
- 9 The Verve - *Urban Hymns*
- 10 Indigo Girls - *Shaming Of The Sun*

# totallytop 10s

## Ari Chazanas

Risk Records

- 1 Radiohead - *OK Computer*
- 2 Jack Off Jill - *Sexless Demons And Scars*
- 3 Blink 182 - *Dude Ranch*
- 4 Aphex Twin - *Come To Daddy*
- 5 Ben Harper - *The Will To Live*
- 6 The Verve - *Urban Hymns*
- 7 Chemical Brothers - *Dig Your Own Hole*
- 8 Björk - *Homogenic*
- 9 Portishead - *Portishead*
- 10 Royal Crown Revue - *Caught In The Act Live*

## Matt Cooper

WVOD—Manteo, NC

- 1 The Wallflowers - *Bringing Down The Horse*
- 2 Huffamoose - *We've Been Had Again*
- 3 Maia Sharp - *Hardly Glamour*
- 4 Too Much TV - *Too Much Is Not Enough*
- 5 Freddy Jones Band - *Lucid*
- 6 Toad The Wet Sprocket - *Coil*
- 7 Live - *Secret Samadhi*
- 8 Big Head Todd & The Monsters - *Beautiful World*
- 9 Matchbox 20 - *Yourself Or Someone Like You*
- 10 Sister Hazel - *Somewhere More Familiar*

## James Evans

Interscope

- 1 Beth Orton - *Trailer Park*
- 2 Radiohead - *OK Computer*
- 3 Bob Dylan - *Time Out Of Mind*
- 4 The Verve - *Urban Hymns*
- 5 Ron Sexsmith - *Other Songs*
- 6 CornerShop - *When I Was Born For The 7th Time*
- 7 Whiskeytown - *Strangers Almanac*
- 8 Ben Folds Five - *Whatever And Ever Amen*
- 9 World Party - *Egyptology*
- 10 Transister - *Transister*

## Colter Langan

KMMS—Bozeman, MT

- 1 Paul McCartney - *Flaming Pie*
- 2 Led Zeppelin - *BBC Sessions*
- 3 The Jayhawks - *Sound Of Lies*
- 4 Sarah McLachlan - *Surfacing*
- 5 Michael Penn - *Resigned*
- 6 Matthew Sweet - *Blue Sky On Mars*
- 7 Teenage Fanclub - *Songs From Northern Britain*
- 8 Del Amitri - *Some Other Sucker's Parade*
- 9 Oasis - *Be Here Now*
- 10 Cheap Trick - *Cheap Trick*

## The KOTR Airstaff

KOTR—San Luis Obispo, CA

- 1 Bob Dylan - *Time Out Of Mind*
- 2 Bruce Cockburn - *The Charity Of Night*
- 3 Laura Love - *Octoroon*
- 4 The Jayhawks - *Sound Of Lies*
- 5 World Party - *Egyptology*
- 6 Katell Keineg - *Jet*
- 7 Radiohead - *OK Computer*
- 8 Ben Harper - *The Will To Live*
- 9 Rickie Lee Jones - *Ghostyhead*
- 10 Patti Smith - *Peace And Noise*

## Mike Lyons

Lee Arnold Marketing

- 1 Sarah McLachlan - *Surfacing*
- 2 The Sundays - *Static And Silence*
- 3 The Verve - *Urban Hymns*
- 4 Steve Earle - *El Corazón*
- 5 Bob Dylan - *Time Out Of Mind*
- 6 Bruce Cockburn - *You Pay Your Money...Live*
- 7 Greg Garing - *Alone*
- 8 Dar Williams - *End Of The Summer*
- 9 Boz Scaggs - *Come On Home*
- 10 David Bowie - *Earthling*

# jules shear

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HIGH  
STREET  
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# totallytop 10s

## Bob Angell

WCLZ—Portland, ME

- 1 Widespread Panic - Bombs And Butterflies
- 2 Jonny Lang - Lie To Me
- 3 Paul McCartney - Flaming Pie
- 4 Edwin McCain - Misguided Roses
- 5 Patti Smith - Peace And Noise
- 6 Steve Earle - El Corazón
- 7 Tab Benoit - Live: Swampland Jam
- 8 John Hiatt - Little Head
- 9 Freddy Jones Band - Lucid
- 10 The Verve - Urban Hymns

## Dan Reed

WFPK—Louisville, KY

- 1 The Verve - Urban Hymns
- 2 Spiritualized - Ladies And Gentlemen, We Are Floating In Space
- 3 Beth Orton - Trailer Park
- 4 Finley Quaye - Maverick A Strike
- 5 Wilco - Being There
- 6 Radiohead - OK Computer
- 7 Jeb Loy Nichols - Lovers Knot
- 8 Ron Sexsmith - Other Songs
- 9 Farmer Not So John - Farmer Not So John
- 10 John Hartford - Morning Bugle

## Alex Coronfly

Reprise Records

- 1 Whiskeytown - Strangers Almanac
- 2 Fleetwood Mac - The Dance
- 3 Alana Davis - Blame It On Me
- 4 The Sundays - Static And Silence
- 5 Belle & Sebastian - If You're Feeling Sinister
- 6 Deana Carter - Did I Shave My Legs For This?
- 7 Morphine - Like Swimming
- 8 Radiohead - OK Computer
- 9 Jonatha Brooke - 10 Cent Wings
- 10 Wilco - Being There

## Shana LiVigni

KPCC—Pasadena, CA

- 1 Dave Matthews Band - Crash
- 2 Fiona Apple - Tidal
- 3 B.B. King - Deuces Wild
- 4 Van Morrison - The Healing Game
- 5 Freddy Jones Band - Lucid

## Dona Shaieb

KXST—San Diego, CA

- 1 Sarah McLachlan - Surfacing
- 2 Matchbox 20 - Yourself Or Someone Like You
- 3 The Wallflowers - Bringing Down The Horse
- 4 Sister Hazel - Somewhere More Familiar
- 5 Paula Cole - This Fire
- 6 Dave Matthews Band - Crash
- 7 Shawn Colvin - A Few Small Repairs
- 8 The Rolling Stones - Bridges To Babylon
- 9 Freddy Jones Band - Lucid
- 10 Fleetwood Mac - The Dance

## Tim Kolleth

Alligator Records

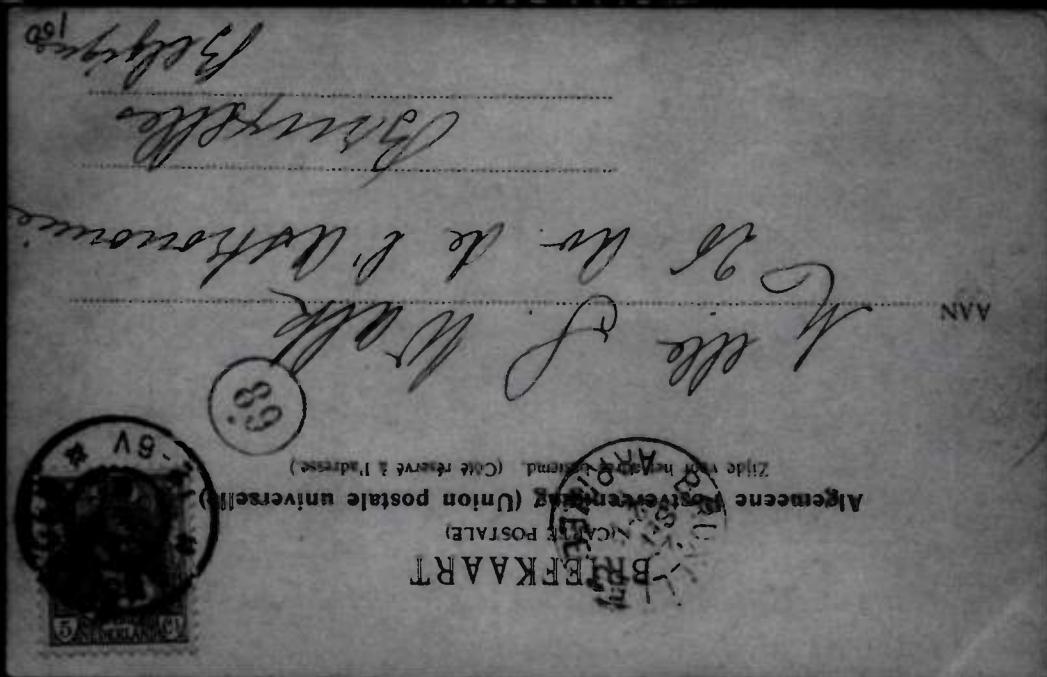
- 1 Varnaline - Varnaline
- 2 Whiskeytown - Strangers Almanac
- 3 Old 97's - Too Far To Care
- 4 Corey Harris - Fish Ain't Bitin'
- 5 Luther Allison - Reckless
- 6 Steve Earle - El Corazón
- 7 Richard Buckner - Devotion + Doubt
- 8 Van Morrison - The Healing Game
- 9 Bob Dylan - Time Out Of Mind
- 10 Fu Manchu - The Action Is Go
- 11 Ska-Talites - Foundation Ska

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# totallytop 10s

## Mark Evans

KRTM—Temecula, CA

- 1 Fiona Apple - *Tidal*
- 2 Boz Scaggs - *Come On Home*
- 3 Paul McCartney - *Flaming Pie*
- 4 Seven Mary Three - *RockCrown*
- 5 Widespread Panic - *Bombs And Butterflies*
- 6 Whiskeytown - *Strangers Almanac*
- 7 Tom Faulkner - *Lost In The Land Of Texaco*
- 8 Paul Simon - *Songs From The Capeman*
- 9 Sarah McLachlan - *Surfacing*
- 10 Ben Folds Five - *Whatever And Ever Amen*

## Liz Opoka

Razor & Tie

- 1 The Jayhawks - *Sound Of Lies*
- 2 Whiskeytown - *Strangers Almanac*
- 3 Jill Sobule - *Happy Town*
- 4 Fred Eaglesmith - *Lipstick, Lies & Gasoline*
- 5 Ricky Skaggs - *Bluegrass Rules!*
- 6 Steve Earle - *El Corazón*
- 7 Belle & Sebastian - *If You're Feeling Sinister*
- 8 Blue Mountain - *Homegrown*
- 9 Cornershop - *When I Was Born For The 7th Time*
- 10 Beth Orton - *Trailer Park*

## Alan Oremann

Almo Sounds

- 1 Radiohead - *OK Computer*
- 2 The Verve - *Urban Hymns*
- 3 Bob Dylan - *Time Out Of Mind*
- 4 Finley Quaye - *Maverick A Strike*
- 5 Ben Folds Five - *Whatever And Ever Amen*
- 6 Imani Coppola - *Chupacabra*
- 7 Whiskeytown - *Strangers Almanac*
- 8 Behan Johnson - *Behan Johnson*
- 9 Sarah McLachlan - *Surfacing*
- 10 Brad - *Interiors*

## Sandy Edwards

KROK—DeRidder, LA

- 1 Matchbox 20 - *Yourself Or Someone Like You*
- 2 Counting Crows - *Recovering The Satellites*
- 3 Blues Traveler - *Straight On Till Morning*
- 4 Dave Matthews Band - *Crash*
- 5 Fiona Apple - *Tidal*
- 6 Sarah McLachlan - *Surfacing*
- 7 Widespread Panic - *Bombs And Butterflies*
- 8 Freddy Jones Band - *Lucid*
- 9 Jeb Loy Nichols - *Lovers Knot*
- 10 Ben Harper - *The Will To Live*

## David Hall

WRLT—Nashville, TN

- 1 Collective Soul - *Disciplined Breakdown*
- 2 The Cicadas - *The Cicadas*
- 3 Paul McCartney - *Flaming Pie*
- 4 Maia Sharp - *Hardly Glamour*
- 5 World Party - *Egyptology*

## Neda Leppard

550 Music

- 1 Celine Dion - *Let's Talk About Love*
- 2 Dan Bern - *Dan Bern*
- 3 Matchbox 20 - *Yourself Or Someone Like You*
- 4 Kenny Wayne Shepherd Band - *Trouble Is...*
- 5 Ben Folds Five - *Whatever And Ever Amen*
- 6 Widespread Panic - *Bombs And Butterflies*
- 7 Live - *Secret Samadhi*
- 8 Black Lab - *Your Body Above Me*
- 9 Moe. - *No Doy*
- 10 Headswim - *Despite Yourself*

## The KCRW Airstaff

KCRW—Los Angeles, CA

- 1 Radiohead - *OK Computer*
- 2 Cafe Tacuba - *Cafe Tacuba*
- 3 Björk - *Homogenic*
- 4 Finley Quaye - *Maverick A Strike*
- 5 Beth Orton - *Trailer Park*
- 6 Belle & Sebastian - *If You're Feeling Sinister*
- 7 Bob Dylan - *Time Out Of Mind*
- 8 Gus Gus - *Polyesterday*
- 9 Folk Implosion - *Dare To Be Surprised*
- 10 Nuyorican Soul - *Nuyorican Soul*

## Crystal Ann Lea

Windham Hill Group

- 1 Cornershop - *When I Was Born For The 7th Time*
- 2 Belle & Sebastian - *If You're Feeling Sinister*
- 3 Loreena McKennitt - *The Book Of Secrets*
- 4 Ravi Shankar - *Chant*
- 5 World Party - *Egyptology*
- 6 Taj Mahal - *Senor Blues*
- 7 Paul McCartney - *Flaming Pie*
- 8 The Verve - *Urban Hymns*
- 9 Patty Larkin - *Perishable Fruit*
- 10 Led Zeppelin - *BBC Sessions*

## The KTAO Airstaff

KTAO—Taos, NM

- 1 Paula Cole - *This Fire*
- 2 OMC - *How Bizarre*
- 3 John Hiatt - *Little Head*
- 4 Ani DiFranco - *Living In Clip*
- 5 Jonny Lang - *Lie To Me*
- 6 Robert Mirabal - *Mirabal*
- 7 Texas - *White On Blonde*
- 8 Dar Williams - *The End Of Summer*
- 9 Boz Scaggs - *Come On Home*
- 10 The Rolling Stones - *Bridges To Babylon*

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the album: *High Hat*

the track:

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# totallytop 10s

## Kim White

Trauma Records

- 1 Elliot Smith - *Either/Or*
- 2 The Negro Problem - *Post Minstrel Syndrome*
- 3 Gallon Drunk - *In The Still Of The Night*
- 4 Gil Evans & Eddie Sauter - *Focus*
- 5 Propellerheads - *Decksandrumsandruckandrill*
- 6 Shudder To Think - *50,000 B.C.*
- 7 Various Artists - *Kurtis Blow's History Of Rap*
- 8 Mose Allison - *Allison Wonderland*
- 9 Serge Gainsbourg - *Dans Le Jazz Du Ravin*
- 10 Various Artists - *Boogie Nights OST*

## William Gruber

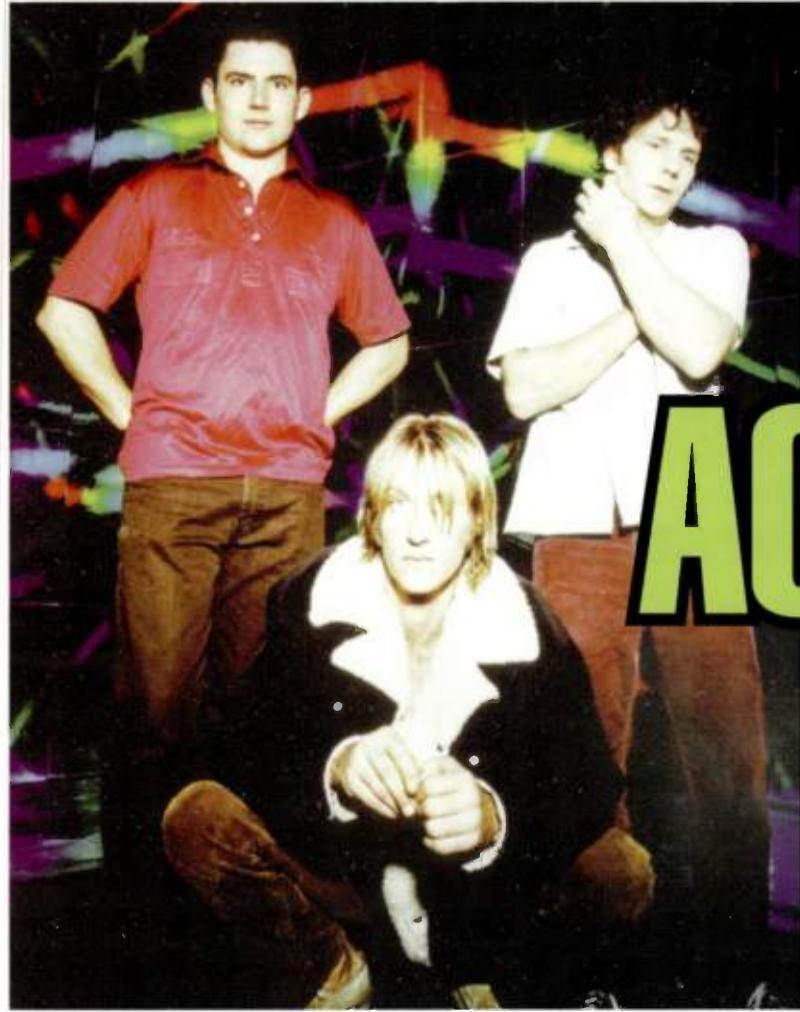
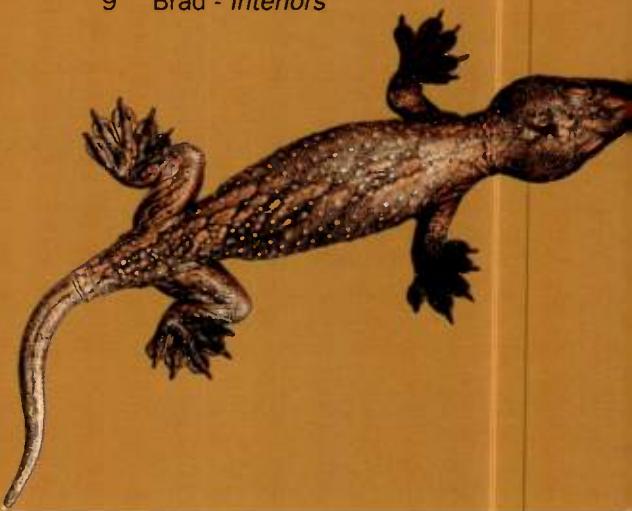
WAPS—Akron, OH

- 1 Paul McCartney - *Flaming Pie*
- 2 Dar Williams - *End Of The Summer*
- 3 The Verve - *Urban Hymns*
- 4 Jason Falkner - *Pesents Author Unknown*
- 5 Sarah McLachlan - *Surfacing*
- 6 Tara MacLean - *Silence*
- 7 William Topley - *Black River*
- 8 Daniel Cartier - *Avenue A*
- 9 Julia Fordham - *East West*
- 10 World Party - *Egyptology*
- 11 Texas - *White On Blonde*
- 12 Holly Cole - *Dark Dear Heart*
- 13 Teenage Fanclub - *Songs From Northern Britain*

## Brew Michaels

M3

- 1 Matchbox 20 - *Yourself Or Someone Like You*
- 2 Abra Moore - *Strangest Places*
- 3 Fiona Apple - *Tidal*
- 4 The Verve - *Urban Hymns*
- 5 The Rolling Stones - *Bridges To Babylon*
- 6 Elaine Summers - *Transplanting*
- 7 Steve Earle - *El Corazón*
- 8 Bob Dylan - *Time Out Of Mind*
- 9 Brad - *Interiors*



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# totallytop 10s

## Crystal Stephens

Caroline Records

- 1 Whiskeytown - *Strangers Almanac*
- 2 Belle & Sebastian - *If You're Feeling Sinister*
- 3 Sleater-Kinney - *Dig Me Out*
- 4 Built To Spill - *Perfect From Now On*
- 5 Yo La Tengo - *I Can Hear The Heart Beating As One*
- 6 Birddog - *The Trackhouse, The Valley, The Liquor Store Drive-Thru*
- 7 The Verve - *Urban Hymns*
- 8 Varnaline - *Varnaline*
- 9 The Volebeats - *The Sky And The Ocean*
- 10 Bill Janovitz - *Lonesome Billy*

## Frank Marsden

WHFC—Bel Air, MD

- 1 Jeb Loy Nichols - *Lovers Knot*
- 2 Loreena McKennitt - *The Book Of Secrets*
- 3 Ben Folds Five - *Whatever And Ever Amen*
- 4 Leftover Salmon - *Euphoria*
- 5 Dar Williams - *End Of Summer*
- 6 Terry Binion - *Leavin' This Town*
- 7 Kelly Joe Phelps - *Roll Away The Stone*
- 8 Laura Love - *Octoroon*
- 9 Freddy Jones Band - *Lucid*
- 10 Robbie Fulks - *South Mouth*

## Mark Cunningham

Aware Records

- 1 Radiohead - *OK Computer*
- 2 Catherine Wheel - *Adam And Eve*
- 3 Everclear - *So Much For The Afterglow*
- 4 Five For Fighting - *Message For Albert*
- 5 Jeremy Toback - *Perfect Flux Thing*
- 6 Brad - *Interiors*
- 7 Nineteen Wheels - *Six Ways From Sunday*
- 8 The Honeyrods - *The Honeyrods*
- 9 Marcy Playground - *Marcy Playground*
- 10 Verbow - *Chronicles*



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# tallytop 10s

## Martin Bandyke

WDET—Detroit, MI

- 1 Bob Dylan - *Time Out Of Mind*
- 2 Vinicius Cantuaria - *Sol Na Cara*
- 3 Patty Larkin - *Perishable Fruit*
- 4 Taj Mahal - *Senor Blues*
- 5 Ronnie Earl And The Broadcasters - *The Colour Of Love*
- 6 Jonatha Brooke - *10 Cent Wings*
- 7 Ben Harper - *The Will To Live*
- 8 The Ed Palermo Big Band - *Plays The Music Of Frank Zappa*
- 9 Bruce Cockburn - *The Charity Of Night*
- 10 Rickie Lee Jones - *Ghostyhead*
- 11 John Lee Hooker - *Don't Look Back*
- 12 Van Morrison - *The Healing Game*

## Colter Langan

KMMS—Bozeman, MT

- 1 Paul McCartney - *Flaming Pie*
- 2 Led Zeppelin - *BBC Sessions*
- 3 The Jayhawks - *Sound Of Lies*
- 4 Sarah McLachlan - *Surfacing*
- 5 Michael Penn - *Resigned*
- 6 Matthew Sweet - *Blue Sky On Mars*
- 7 Teenage Fanclub - *Songs From Northern Britain*
- 8 Del Amitri - *Some Other Sucker's*

## Barry Lyons

A&M Associated

- 1 The Beach Boys - *The Pet Sound Sessions*
- 2 John Fogerty - *Blue Moon Swamp*
- 3 Silver Sun - *Silver Sun*
- 4 Bob Dylan - *Time Out Of Mind*
- 5 Metallica - *Re-Load*
- 6 Kenny Wayne Shepherd Band - *Trouble Is...*
- 7 Miles Davis - *Kind Of Blue*
- 8 Sean Na' Auao - *Fish And Poi*
- 9 Steve Earle - *El Corazón*
- 10 Eels - *Beautiful Freak*
- 11 Van Morrison - *The Healing Game*



## Steve Stevens

KLRQ—Clinton, MO

- 1 Toad The Wet Sprocket - *Coil*
- 2 Freddy Jones Band - *Lucid*
- 3 Lynyrd Skynyrd - *Twenty*
- 4 Venice - *Born And Raised*
- 5 Paul McCartney - *Flaming Pie*
- 6 Sammy Hagar - *Marching To Mars*
- 7 Kenny Wayne Shepherd Band - *Trouble Is...*
- 8 Tonic - *Lemon Parade*
- 9 Abra Moore - *Strangest Places*
- 10 John Fogerty - *Blue Moon Swamp*

## Bob Laul

Serious Bob Promotions

- 1 Paul McCartney - *Flaming Pie*
- 2 Kula Shaker - *K*
- 3 The Stranglers - *Written In Red*
- 4 Various Artists - *Austin Powers OST*
- 5 The Rolling Stones - *Bridges To Babylon*
- 6 Various Artists - *Midnight In The Garden Of Good And Evil OST*
- 7 Boz Scaggs - *Come On Home*
- 8 Various Artists - *Shots In The Dark: Tribute To Harry Mancini*
- 9 Oasis - *Be Here Now*
- 10 Various Artists - *Paint It, Blue-Songs Of The Rolling Stones*

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# totallytop 10s

## Ira Gordon

**KBAC—Santa Fe, NM**

- 1 Ray Charles - *Genius And Soul: 50th Anniversary Collection*
- 2 Emer Kenny - *Emer Kenny*
- 3 Paula Cole - *This Fire*
- 4 DJ Shadow - *Endtroducing*
- 5 World Party - *Egyptology*
- 6 Pete Belasco - *Get It Together*
- 7 Stevie Ray Vaughan - *Live At Carnegie Hall*
- 8 Burning Spear - *Appointment With His Majesty*
- 9 Neil Young - *Year Of The Horse*
- 10 Alanis Morrisette - *Blame It On Me*

## Biff Kennedy

**Charterhouse**

- 1 Ben Folds Five - *Whatever And Ever Amen*
- 2 Live - *Secret Samadhi*
- 3 Whiskeytown - *Strangers Almanac*
- 4 Huffamoose - *We've Been Had Again*
- 5 John Flynn - *John Flynn*
- 6 The Jayhawks - *Sound Of Lies*
- 7 Jonatha Brooke - *10 Cent Wings*
- 8 John Fogerty - *Blue Moon Swamp*
- 9 The Verve - *Urban Hymns*
- 10 Michael Penn - *Resigned*

## Adam Neiman

**Music Choice**

- 1 Sarah McLachlan - *Surfacing*
- 2 U2 - *Pop*
- 3 Fiona Apple - *Tidal*
- 4 Jamiroquai - *Travelling Without Moving*
- 5 Live - *Secret Samadhi*
- 6 Sheryl Crow - *Sheryl Crow*
- 7 Oasis - *Be Here Now*
- 8 Tonic - *Lemon Parade*
- 9 The Rolling Stones - *Bridges To Babylon*
- 10 The Verve - *Urban Hymns*

## Kevin Sutter

**M3**

- 1 Beth Orton - *Trailer Park*
- 2 David Bowie - *Earthling*
- 3 Brad - *Interiors*
- 4 Van Morrison - *The Healing Game*
- 5 Faithless - *Reverence*
- 6 Chris Botti - *Midnight Without You*
- 7 The Rolling Stones - *Bridges To Babylon*
- 8 The Verve - *Urban Hymns*
- 9 Morphine - *Like Swimming*
- 10 Frank Bennett - *Frank Bennett*

## Bill Boyd

**KRCL—Salt Lake City, UT**

- 1 Steve Earle - *El Corazón*
- 2 Various Artists - *Buena Vista Social Club*
- 3 Robbie Fulks - *South Mouth*
- 4 Bob Dylan - *Time Out Of Mind*
- 5 Cornershop - *When I Was Born For The 7th Time*
- 6 Toni Price - *Sol Power*
- 7 Beth Orton - *Trailer Park*
- 8 John Fogerty - *Blue Moon Swamp*
- 9 Van Morrison - *The Healing Game*
- 10 Ani DiFranco - *Living In Clip*

## Gail High

**Sugar Hill Records**

- 1 James McMurtry - *It Had To Happen*
- 2 Delbert McClinton - *One Of The Fortunate Few*
- 3 Storyville - *A Piece Of Your Soul*
- 4 Dar Williams - *End Of The Summer*
- 5 Tim O'Brien - *When No One's Around*
- 6 The Bad Livers - *Hogs On The Highway*
- 7 John Fogerty - *Blue Moon Swamp*
- 8 Steve Earle - *El Corazón*
- 9 Indigo Girls - *Shaming Of The Sun*
- 10 Fred Eaglesmith - *Lipstick, Lies & Gasoline*

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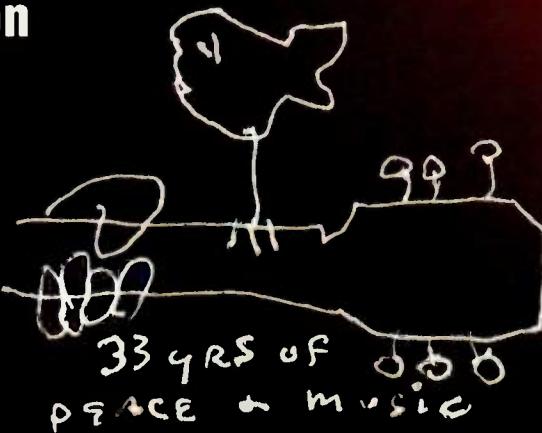
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# totallytop 10s

## Bryan Daniels

WIIS—Key West, FL

- 1 Matchbox 20 - Yourself Or Someone Like You
- 2 Third Eye Blind - Third Eye Blind
- 3 The Wallflowers - Bringing Down The Horse
- 4 The Rolling Stones - Bridges To Babylon
- 5 Fiona Apple - Tidal
- 6 Sister Hazel - Somewhere More Familiar
- 7 Blues Traveler - Straight On Till Morning
- 8 Fleetwood Mac - The Dance
- 9 Collective Soul - Disciplined Breakdown
- 10 Sarah McLachlan - Surfacing

## The KSUT Airstaff

KSUT—Durango, CO

- 1 Bruce Cockburn - The Charity Of Night
- 2 Taj Mahal - Senor Blues
- 3 Boz Scaggs - Come On Home
- 4 Leo Kottke - Standing In My Shoes
- 5 Tim O'Brien - When No One's Around
- 6 Steve Earle - El Corazón
- 7 Patty Larkin - Perishable Fruit
- 8 Jeb Loy Nichols - Lovers Knot
- 9 Maia Sharp - Hardly Glamour
- 10 Greg Brown - Slant Six Mind

## Kate Hayes

KOZT—Fort Bragg, CA

- 1 Bob Dylan - Time Out Of Mind
- 2 Sarah McLachlan - Surfacing
- 3 Boz Scaggs - Come On Home
- 4 B.B. King - Deuces Wild
- 5 Various Artists - Songs Of Jimmie Rodgers
- 6 The Jayhawks - Sound Of Lies
- 7 Belle & Sebastian - If You're Feeling Sinister
- 8 James McMurtry - It Had To Happen
- 9 Leo Kottke - Standing In My Shoes
- 10 Van Morrison - The Healing Game

## Mark Urso

WERI—Providence, RI

- 1 Fiona Apple - Tidal
- 2 Paula Cole - This Fire
- 3 William Topley - Black River
- 4 Jeb Loy Nichols - Lovers Knot
- 5 Patty Griffin - Living With Ghosts
- 6 Sarah McLachlan - Surfacing
- 7 Kenny Wayne Shepherd Band - Trouble Is...
- 8 Sheryl Crow - Sheryl Crow
- 9 Marcia Ball - Let Me Play With Your Poodle
- 10 Roomful Of Blues - Roomful Of Christmas

## Greg Meitus

WYEP—Pittsburgh, PA

- 1 Katell Keineg - Jet
- 2 Madeleine Peyroux - Dreamland
- 3 Ben Folds Five - Whatever And Ever Amen
- 4 Paula Cole - This Fire

## John Johnston

KFMU—Steamboat Springs, CO

- 1 Jackopierce - Decade
- 2 Train - Train
- 3 World Party - Egyptology
- 4 William Topley - Black River
- 5 Farmer - Farmer
- 6 Sarah McLachlan - Surfacing
- 7 The Wallflowers - Bringing Down The Horse
- 8 Dog's Eye View - Daisy
- 9 Matchbox 20 - Yourself Or Someone Like You
- 10 Counting Crows - Recovering The Satellites

## If I'm Not Here, They're Not There...

Artists currently there:

Loreena McKennett,  
Abra Moore,  
Patty Griffin,  
Alana Davis,  
Ben Folds Five,  
Lisa Loeb,  
Peter Case,  
The Sundays, OMC,  
Fleetwood Mac and  
Naked.



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Are  
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# totallytop 10s

## Bruce Ranes

WXPN—Philadelphia, PA

- 1 The Rolling Stones - *Bridges To Babylon*
- 2 Widespread Panic - *Bombs And Butterflies*
- 3 Erykah Badu - *Baduism*
- 4 John Fogerty - *Blue Moon Swamp*
- 5 Paula Cole - *This Fire*
- 6 Dar Williams - *End Of Summer*
- 7 Van Morrison - *The Healing Game*
- 8 Michael Penn - *Resigned*
- 9 Loreena McKennitt - *The Book Of Secrets*
- 10 Jeb Loy Nichols - *Lovers Knot*

## The WFUV Airstaff

WFUV—Bronx, NY

- 1 Bob Dylan - *Time Out Of Mind*
- 2 Steve Earle - *El Corazón*
- 3 Patty Larkin - *Perishable Fruit*
- 4 Beth Orton - *Trailer Park*
- 5 Dar Williams - *End Of Summer*
- 6 Dan Bern - *Dan Bern*
- 7 Van Morrison - *The Healing Game*
- 8 John Fogerty - *Blue Moon Swamp*
- 9 James Taylor - *Hourglass*
- 10 Sarah McLachlan - *Surfacing*

## Steven Marz

KBAC—Santa Fe, NM

- 1 Burning Spear - *Appointment With His Majesty*
- 2 Delbert McClinton - *One Of The Fortunate Few*
- 3 Eels - *Beautiful Freak*
- 4 Chumbawamba - *Tubthumper*
- 5 Sinead O'Connor - *Gospel Oak*
- 6 DJ Shadow - *Endtroducing*
- 7 The Artist - *Emancipation*
- 8 Pete Belasco - *Get It Together*
- 9 The Doors - *Box Set*
- 10 Curtis Mayfield - *New World Order*

## Kim Rossi

KMMS—Bozeman, MT

- 1 Jonny Lang - *Lie To Me*
- 2 Paul Thorn - *Hammer And Nail*
- 3 Pat Benatar - *Innamorata*
- 4 Abraxas Pool - *Abraxas Pool*
- 5 Hamel On Trial - *The Chord*
- 6 Ani DiFranco - *Living In Clip*
- 7 John Fogerty - *Blue Moon Swamp*
- 8 Gregg Allman - *Searching For Simplicity*
- 9 Morphine - *Like Swimming*
- 10 Maia Sharp - *Hardly Glamour*



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# totallytop 10s

## Travis Holland

KRTM—Temeucula, CA

- 1 The Wallflowers - *Bringing Down The Horse*
- 2 Ben Harper - *The Will To Live*
- 3 Sublime - *Sublime*
- 4 Shawn Colvin - *A Few Small Repairs*
- 5 John Lee Hooker - *Don't Look Back*
- 6 Big Head Todd & The Monsters - *Beautiful World*
- 7 John Fogerty - *Blue Moon Swamp*
- 8 Tom Faulkner - *Lost In The Land Of Texaco*
- 9 Seven Mary Three - *RockCrown*
- 10 Mount Pilot - *Help Wanted, Love Needed, Caretaker*

## Kyle Douglas

KLRQ—Clinton, MO

- 1 Third Eye Blind - *Third Eye Blind*
- 2 Toad The Wet Sprocket - *Coil*
- 3 Lynyrd Skynyrd - *Twenty*
- 4 Matchbox 20 - *Yourself Or Someone Like You*
- 5 Aerosmith - *Nine Lives*
- 6 Ben Harper - *The Will To Live*
- 7 Big Back Forty - *Bested*
- 8 Offspring - *Ixnay On The Hombre*
- 9 Freddy Jones Band - *Lucid*
- 10 Venice - *Born And Raised*

## Joann Orner

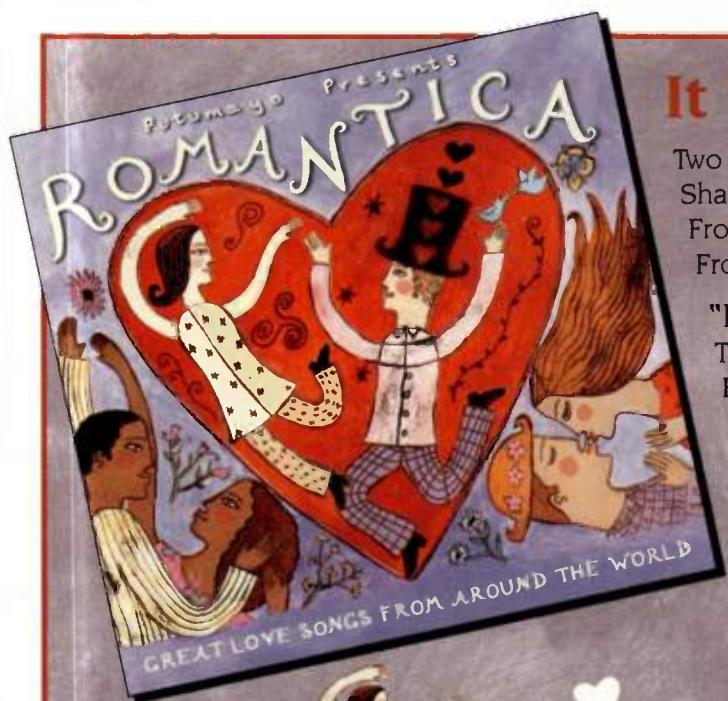
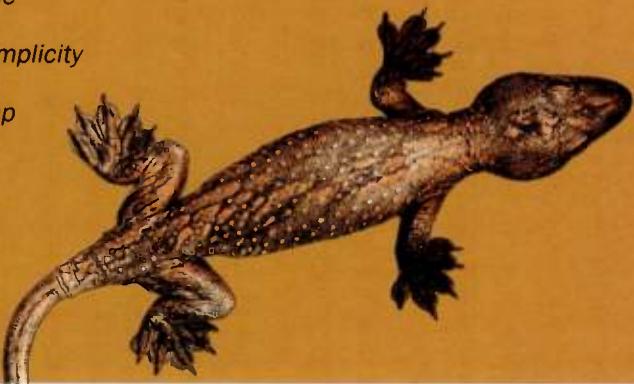
KBAC—Santa Fe, NM

- 1 OMC - *How Bizarre*
- 2 Chumbawamba - *Tubthumper*
- 3 Ziggy Marley & The Melody Makers - *Fallen Is Babylon*
- 4 The Rolling Stones - *Bridges To Babylon*
- 5 Ben Folds Five - *Whatever And Ever Amen*
- 6 Squirrel Nut Zippers - *Sold Out*
- 7 Jonny Lang - *Lie To Me*
- 8 World Party - *Egyptology*
- 9 Madeleine Peyroux - *Dreamland*

## John Harper

WOBR—Wanchese, NC

- 1 Van Morrison - *The Healing Game*
- 2 Venice - *Born And Raised*
- 3 Gregg Allman - *Searching For Simplicity*
- 4 James Taylor - *Hourglass*
- 5 John Fogerty - *Blue Moon Swamp*
- 6 Dar Williams - *End Of Summer*
- 7 Paula Cole - *This Fire*
- 8 Jeb Loy Nichols - *Lovers Knot*
- 9 The Rolling Stones - *Bridges To Babylon*
- 10 Fleetwood Mac - *The Dance*



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# totallytop 10s

## Sam Ferrara

KBAC—Santa Fe, NM

- 1 Radiohead - *OK Computer*
- 2 DJ Shadow - *Endtroducing*
- 3 Bruce Cockburn - *The Charity Of Night*
- 4 Ben Folds Five - *Whatever And Ever Amen*
- 5 Fatboy Slim - *Better Living Through Chemistry*
- 6 World Party - *Egyptology*
- 7 Roni Size Reprazent - *New Forms*
- 8 The Verve - *Urban Hymns*
- 9 Alana Davis - *Blame It On Me*
- 10 Chumbawamba - *Tubthumper*

## Jeff Waddleton

KRTM—Temecula, CA

- 1 Squirrel Nut Zippers - *Hot*
- 2 The Sundays - *Static And Silence*
- 3 Duncan Sheik - *Duncan Sheik*
- 4 Mount Pilot - *Love Needed, Help Wanted, Caretaker*
- 5 Shawn Colvin - *A Few Small Repairs*
- 6 Ben Folds Five - *Whatever And Ever Amen*
- 7 Sarah McLachlan - *Surfacing*
- 8 Gus Gus - *Polydistortion*

## Laurence Green

WXPN—Philadelphia, PA

- 1 Edith Frost - *Calling Over Time*
- 2 Smog - *Red Apple Falls*
- 3 Nick Cave And The Bad Seeds - *The Boatman's Call*
- 4 Ben Monder Trio - *Dust*
- 5 Steven Isserlis - *Plays Music Of John Tavener*
- 6 Kelly Joe Phelps - *Roll Away The Stone*
- 7 Lenny Breau - *Cabin Fever*
- 8 Garriston Fewell - *Reflection Of A Clear Moon*
- 9 Toru Takemitsu - *Film Music Of Takemitsu*
- 10 Charlie Haden - *Beyond The Missouri Sky*

## Brendon Smyth

M3

- 1 The Verve - *Urban Hymns*
- 2 Jamiroquai - *Travelling Without Moving*
- 3 Beth Orton - *Trailer Park*
- 4 CornerShop - *When I Was Born For The 7th Time*
- 5 Ben Harper - *The Will To Live*
- 6 Van Morrison - *The Healing Game*
- 7 Brad - *Interiors*
- 8 Morphine - *Like Swimming*
- 9 Matthew Sweet - *Blue Sky On Mars*
- 10 David Byrne - *Feelings*

## Colter Langan

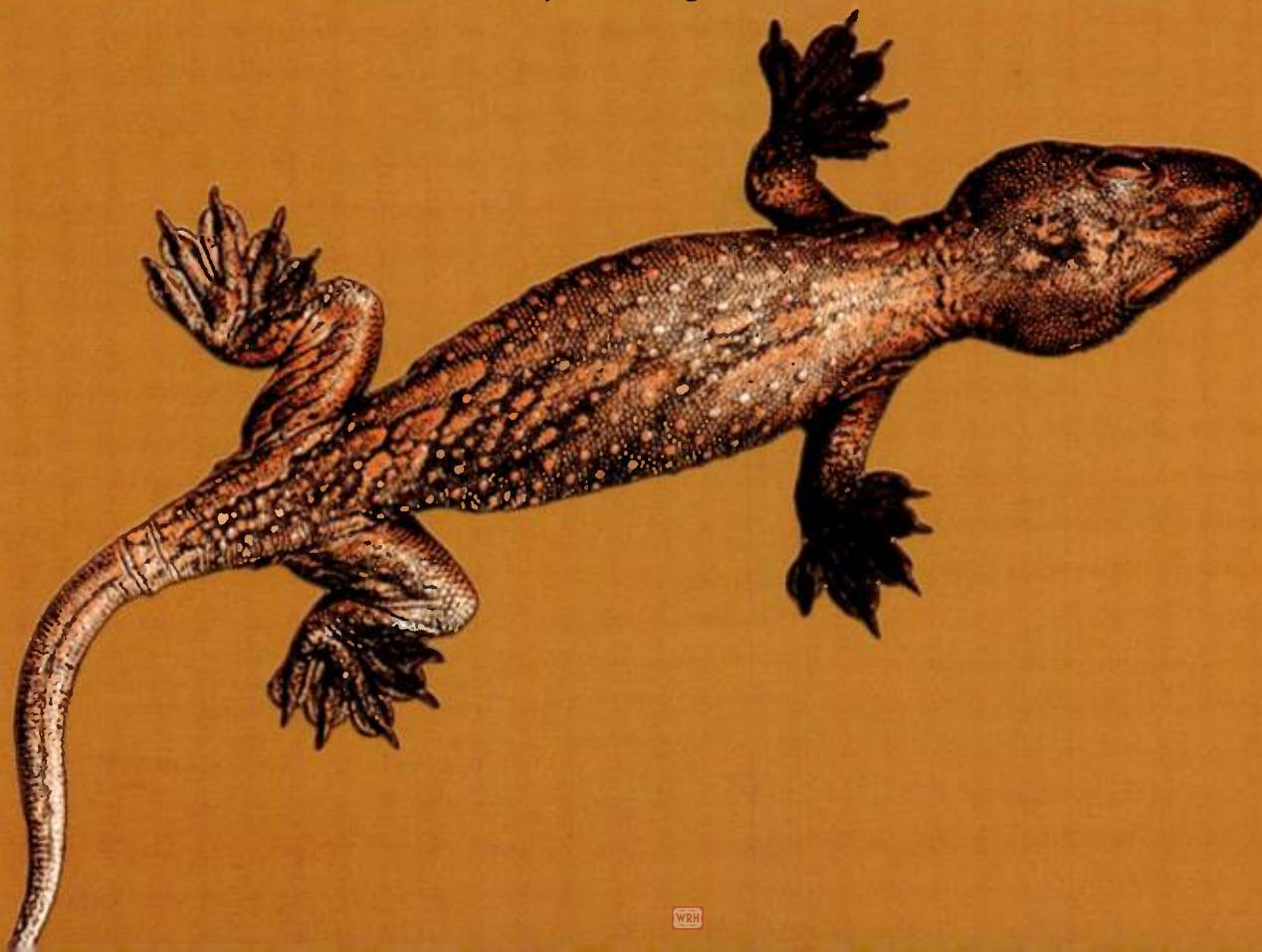
KMMS—Bozeman, MT

- 1 Paul McCartney - *Flaming Pie*
- 2 Led Zeppelin - *BBC Sessions*
- 3 The Jayhawks - *Sound Of Lies*
- 4 Sarah McLachlan - *Surfacing*
- 5 Michael Penn - *Resigned*
- 6 Matthew Sweet - *Blue Sky On Mars*
- 7 Teenage Fanclub - *Songs From Northern Britain*
- 8 Del Amitri - *Some Other Sucker's Parade*
- 9 Oasis - *Be Here Now*
- 10 Cheap Trick - *Cheap Trick*

## Marc Alghini

Nettwerk Records

- 1 Beth Orton - *Trailer Park*
- 2 The Verve - *Urban Hymns*
- 3 Nick Cave And The Bad Seeds - *The Boatman's Call*
- 4 Radiohead - *OK Computer*
- 5 Blur - *Blur*
- 6 Luna - *Pup Tent*
- 7 Chemical Brothers - *Dig Your Own Hole*
- 8 Daft Punk - *Homework*
- 9 Lil' Kim - *Hard Core*
- 10 Jerry Garcia Band - *How Sweet It Is*



# chucklehead

## ORDERING PIZZA

1. If using a touch-tone phone, press random numbers while ordering. Ask the person taking the order to stop doing that.
2. Make up a charge-card name. Ask if they accept it.
3. Use CB lingo where applicable.
4. Order a Big Mac Extra Value Meal.
5. Terminate the call with, "Remember, we never had this conversation."
6. Tell the order taker a rival pizza place is on the other line and you're going with the lowest bidder.
7. Give them your address, exclaim, "Oh, just surprise me!" and hang up.
8. Answer their questions with questions.
9. In your breathiest voice, tell them to cut the crap about nutrition and ask if they have something outlandishly sinful.
10. Use these bonus words in the conversation: *robust, free-spirited, cost-efficient, Ukrainian and puce.*
11. Tell them to put the crust on top this time.
12. Sing the order to the tune of your favorite song from Metallica's *Master of Puppets* CD.
13. Do not name the toppings you want. Rather, spell them out.
14. Put an extra edge in your voice when you say "crazy bread."
15. Stutter on the letter "P."
16. Ask for a deal available somewhere else (e.g., if phoning Domino's, ask for a Cheeser! Cheeser!)
17. Ask what the order taker is wearing.
18. Crack your knuckles into the receiver.
19. Say hello, act stunned for five seconds, then behave as if they called you.
20. Rattle off your order with a determined air. If they ask if you would like drinks with that, panic and become disoriented.
21. Tell the order taker you're depressed. Get him/her to cheer you up.
22. Make a list of exotic cuisines. Order them as toppings.
23. Change your accent every three seconds.
24. Order 52 pepperoni slices, prepared in a fractal pattern as follows from an equation you are about to dictate. Ask if they need paper.
25. Act like you know the order taker from somewhere. Say, "Bed-Wetters' Camp, right?"
26. Start your order with, "I'd like. . ." A little later, slap yourself and say, "No, I wouldn't."
27. If they repeat the order to make sure they have it right, say, "OK, that'll be \$10.99; please pull up to the first window."
28. Ask if you can rent a pizza.
29. Order while using an electric knife sharpener.
30. Ask if you get to keep the pizza box. When they say "yes", heave a sigh of relief.
31. Put the accent on the last syllable of "pepperoni." Use the long "I" sound.
32. Have your pizza "shaken, not stirred."
33. Say, "Are you sure this is Pizza Place? When they say "yes," say, "Well, so is this! You've got some explaining to do!" When they finally do offer proof that it is, in fact, Pizza Place, start to cry and ask, "Do you know what it's like to be lied to?"
34. Move the mouthpiece farther and farther from your lips as you speak. When the call ends, jerk the mouthpiece back into place and scream "Good-Bye" at the top of your lungs.
35. Tell them to double-check to make sure your pizza is, in fact, dead.
36. Imitate the order taker's voice.
37. Eliminate verbs from your speech.
38. When they say, "What would you like?," say, "Huh? Oh, you mean now."
39. Play a sitar in the background.
40. Say it's your anniversary, and you'd appreciate it if the deliverer hid behind some furniture, waiting for your spouse to arrive so you can surprise him/her.
41. Amuse the order taker with little-known facts about country music.
42. Ask to see a menu.
43. Quote Carl Sandburg.
44. Say you'll be able to pay for this when the movie people call back.
45. Ask if they have any idea what is at stake with this pizza.
46. Ask what topping goes best with well-aged Chardonnay.
47. Belch directly into the mouthpiece; then tell your dog it should be ashamed.
48. Order a slice, not a whole pizza.
49. Shout, "I'm through with (wo)men! Send me a dozen of your best, Gaston!"
50. Doze off in the middle of the order, catch yourself, and say, "Where was I? Who are you?"

Two men sentenced to die in the electric chair on the same day were led down to the room in which they would meet their maker. The priest had given the last rites, the formal speech had been given by the warden, and a final prayer had been said among the participants. The warden, turning to the first man, solemnly asked, "Son, do you have a last request?" To which the man replied, "Yes sir, I do. I love dance music. Could you please play "The Macarena" for me one last time?" "Certainly," replied the warden. He turned to the other man and asked, "Well, what about you, son? What's your final request?" "Please," said the condemned man, "kill me first."

The kindergartners were now in the first grade. Their teacher wanted them to be more grown up, since they were no longer in kindergarten. She told them to use grown-up words instead of baby words. She then asked them to tell her what they did during the summer. The first little one said he went to see his Nana.

The teacher said, "No, no, you went to see your grandmother. Use the grown-up word." The next little one said she went for a trip on a choo-choo. The teacher again said, "No, no, you went on a trip on a train. That's the grown-up word."

Then the teacher asked the third little one what he did during the summer. He proudly stated that he'd read a book. The teacher asked what book he had read. The boy puffed out his chest and, in a very adult way, replied, "WINNIE THE SHIT!!!!"

ROBERT "CHUCKLEHEAD" ENGLAND (THANK YOU...THANK YOU VERY MUCH!)  
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Most people aren't really clear on the differences between you, I, and everybody else.

I'M	YOU'RE	THEY'RE
Chatty	Unusually talkative	A motor mouth
Reflecting	A little quiet	Moody and sullen
Righteously indignant	Annoyed and insulted	Fussing over nothing
Reconsidering	Changing your mind	Going back on their word
Neat	Fussy	Far too exacting
Neighborly	A little nosy	A gossip
A good shopper	Thrifty	A tightwad
Sparkling	Flamboyant	An insecure show off
Confident	Slightly boastful	Egotistical
Handsome	Good-featured	OK, if ya like that type
Subtle	Not always clear	Out of touch
Busy	Behind in your work	Unable to cope
A flirt	A trifler	An adulterer
Witty	Flip	Insulting
Firm	Stubborn at times	A pig-headed fool



He's always pushed the boundaries. Until there were none.

Robbie Robertson

# nbound

The first single from the forthcoming album *From The Underworld Of Couture*

**Impacting February 10th**



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Produced by Tim Gordine and Robbie Robertson · Management: Jared Levine Management

# naked



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**KINK** Portland

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