

totallyadult

Robbie Robertson

MARCH 13TH, 1998 • ISSUE NUMBER 16



totallyadult

Most Added Two Weeks In A Row
Most Progress This Week!

New This Week:

| | |
|-------------|-------------|
| WCBE | WNKU |
| KOTR | WMKY |
| KHUM | KRVM |
| WEBX | WYCE |

Already On:

| | |
|-------------|-------------|
| KCRW | WCBR |
| WDET | KROK |
| WRRX | KSUT |
| KRSH | WAPS |
| KSPN | WEBK |
| KTAO | WERU |
| WIQB | WFUV |
| KBZD | KNBA |

kathleen wilhoite

SYMPHONY

THE FIRST SINGLE FROM HER DEBUT ALBUM
PITCH LIKE A GIRL

DANES
SPECIALISTS

V2



letter from the editor

Excuse me if I go on a tirade for a minute, but if I hear one more person tell me Adult Rock Radio doesn't break artists anymore, and that Modern AC, Adult Top 40, AC, Alternative, Top 40 and all the rest of them do, I'm gonna puke. Since when does every single release break through to a hit? More specifically, when does an artist *that might be more appropriately started at another style of station* suddenly undermine the credibility of an entire format, simply because it doesn't go the way the record company would like it to? And...since when does any single format truly break an artist, anyway? We all know in our of heart of hearts that it's multi-media exposure that truly breaks new artists to the point where even the general public knows who they are (by multi-media, I mean radio, press, video, TV appearances, touring, in-stores, dance clubs, the Internet, word-of-mouth, soundtracks, retail promotions, cross-merchandising, etc., etc., etc.).

I've seen many releases get a quick start at some of these other media, but they also stall just as quickly. Every medium has that big wall to overcome to truly take a record all the way home, and the songs that get over it are few and far between. Further, if you hype it to the top of one chart and can't cross it over to other formats, it won't sell and it won't break an artist or a song. It's always been this way. The way it usually works is, with each new release you take a group or artist a little further, a little closer, a little broader, until all the planets are lined up properly and it goes! This is called artist development—new artists and old artists both need it; the new artist to establish the proper first impression and then build upon it, and the older artist who needs to continue to evolve and reinvent.

The point is, you need to break an artist market by market, and as more of the "media" in each of them competitively join hands behind a project, it actually begins to break! It doesn't really matter who started it in the long run, everyone wants to have a piece of the winner, and, eventually, everyone does.

Adult Rock Radio plays a very important role in developing and breaking artists. Just take a look at many of this year's Grammy winners. Once again, many of the artists Adult Rock Radio holds near and dear were given top nods—Bob Dylan, Fiona Apple, The Wallflowers, John Fogerty, Paula Cole, Sarah McLachlan, James

Taylor, John Lee Hooker, Taj Mahal, Ziggy Marley & The Melod Makers, Beausoleil and, of course, Shawn Colvin. Were we the only format to play them? No. Were we there for most of the journey to the top? You betcha! And, perhaps equally important, were we still willing to stand by the veterans who have managed to remain vital and creative? The answer is yes, again.

Each element of this wonderful world of entertainment has an important role to play, and each one is a bit different. You can't compare apples and oranges, but you can make a lovely bowl of fruit.

In this spirit, I have chosen to do an interview with Warne Bros. VP/Promotion And Special Projects Nancy Stein in this issue of *totallyadult*. She's the first person I've ever interviewed for a second time, but I wanted you to read what she says about Adult Rock Radio. As far as she and her company are concerned this rag-tag group of radio stations played a crucial role this past year (or so) in breaking artist such as Paula Cole and Loreena McKennitt, in re-establishing artists such as John Fogerty and Steve Earle, and in developing careers for new artists such as Jen Trynir and Son Volt.

As you can see, Issue #16 sports a double-front cover featuring Capitol recording artists Robbie Robertson and Bonnie Raitt. The Robertson feature was written by a new contributor to TA, Mike Warren, a freelance music and pop culture writer based in Kansas City. And there's a sneak preview of Raitt's new album in this issue, with a full-blown feature to appear in the April 24 *totallyadult*...Other artists featured in this issue are Vanguard's Peter Case and High Street's Jules Shear (written by our very own Matthew Lawton), RCA's Agents Of Good Roots (done by regular contributor Steve Baltin) and Elektra's Danny Wilde And The Rembrandts (by yours truly), who have an album set for release in April...The feature station is KINK, which is currently celebrating its 30th year of service to the people of Portland, OR. Recently named PD Dennis Constantine tells us about it, and also shares his excitement about being at a station again...There's also a wonderful piece on radio veteran Vin Scelsa penned by Nicole Sandler, and an exposé on RealPlayer from RealNetworks—the Internet company that created RealAudio and RealVideo—written by first-time TA contributor Loren DePhillips.

In addition, we explore the pros and cons of CD samplers in the Q&A section, there's more music reviews than you can shake a stick at Mr. Chucklehead strikes again and the ever-popular contact pages have been brought up to the minute for your daily use.



John Scheenberger
totallyjs@3nets.com

Kenny Wayne Shepherd Band

"blue on black"

tallyadult

Commerical Song 3

Combined Album 5

BDS AAA Monitor 11*

R&R Adult Alternative 11*

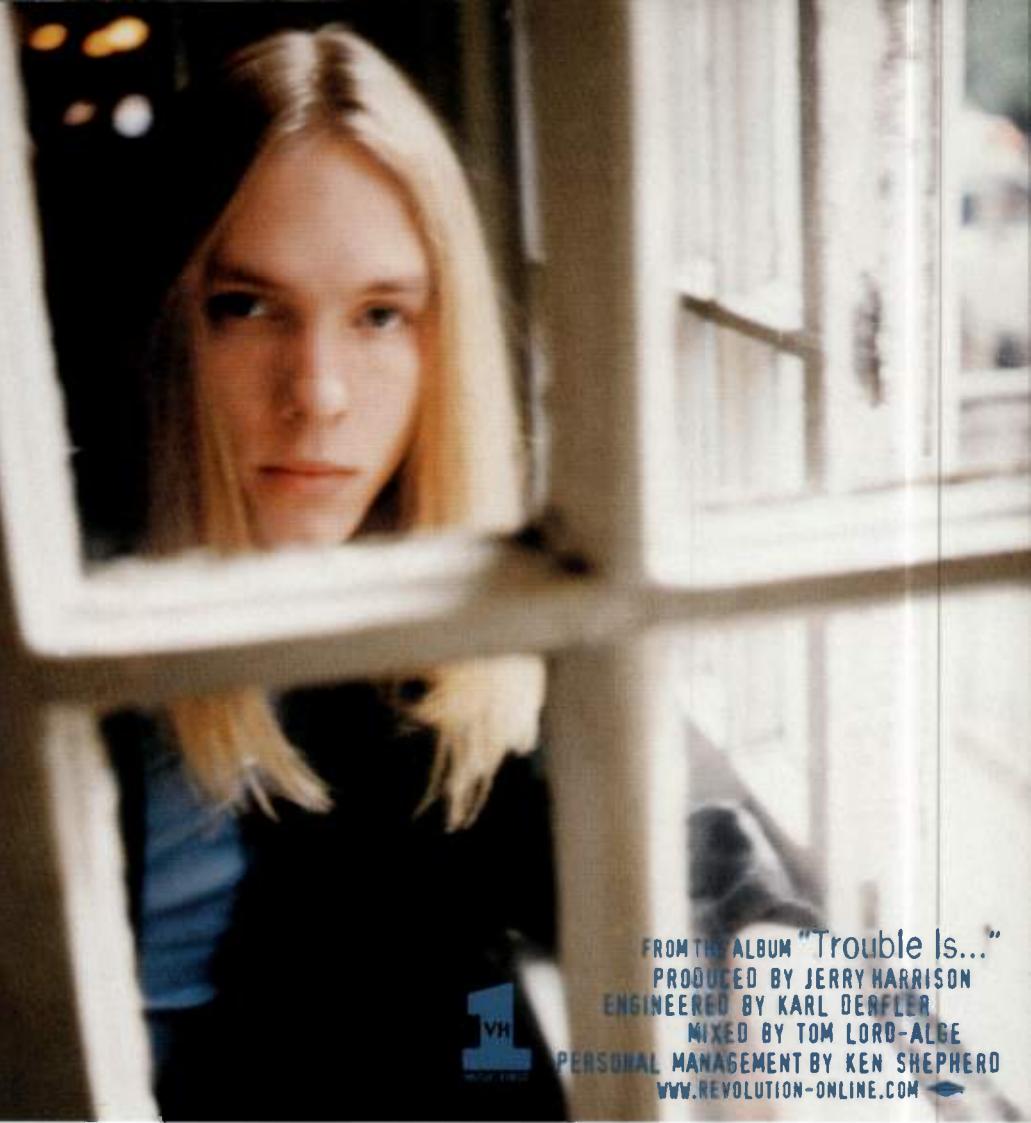
KFOG #1 20x

WTTS #1 24x

KTCZ #2 31x

WKOC #6 23x

KXPK #7 18x



FROM THE ALBUM "Trouble Is..."

PRODUCED BY JERRY HARRISON

ENGINEERED BY KARL DERFLER

MIXED BY TOM LORD-ALGE

PERSONAL MANAGEMENT BY KEN SHEPHERD

WWW.REVOLUTION-ONLINE.COM

GERALD COLLIER

"fearless"

the first track from
his self-titled album

Major Early Believer

KMTT - Seattle

Hear the 'Fear Edit' on
TA TuneUp #27, track 1, disc 2

AAA impact date 3/31

Produced, engineered and mixed by
Paul Q. Kolderie & Sean Slade
Management: Don Robertson
at Rick Sales Management

www.revolution-online.com



BOOM **BOOM**
with John Lee Hooker
from the album "beautiful world"

big head todd & the monsters

Major Early Airplay

| | |
|------|------|
| KFOG | KMTT |
| WXRT | WRLT |
| KBCO | KXST |
| KXPK | WDOD |
| WKOC | KFXJ |

Produced & arranged by Jerry Harrison

Mixed by Tom Lord Alge

Management: Morris Bleisener & Associates

John Lee Hooker appears courtesy of
Point Blank Records/Virgin Records America



www.revolution-online.com



totallyadult

issue # 16 • march 13, 1998

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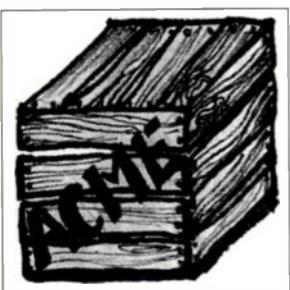
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radio contacts

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 |
|------------------------|------------------------------|--------------|----------------------------------|--|
| monday | | | | |
| M 10a-noon | CIDR /Detroit | PM MD | Wendy Duff Ann Delisi | 313.961.5387 fax 961.1603 |
| MJWThF 10a-2p | KBZD /Amarillo | APD | Denise Spiser | 806.372.6543 fax 379.7339 (E) kbzd@fia.net |
| MJWThF 8-10a | KDDX /Rapid City | PD | Jim Kallas | 605.842.5747 fax 642.7849 |
| MW 1-2:30p | KFAN /Fredericksburg | PD MD | J.D. Rose Rod Herbert | 830.987.2197 fax 997.2198 (E) txradio@ktc.com |
| MWThF 11a-2p | KFGX /Fargo | PD/MD | Jay Thomas | 701.237.5348 fax 235.4042 |
| M 9:30a-1p | KFXJ /Boise | PD MD | Kevin Welch Carl Scheider | 208.888.4321 fax 888.2841 (E) kfxd@micron.net |
| M 3:15-6:15p | KGSR /Austin | PD MD | Jody Denberg Susan Castle | 512.908.4986 fax 832.1579 (E) jdenberg@kgsr.com |
| MJWThF 9a-5p | KKCR /Kauai | SM PD | Jon Scott Roy Richardson | 808.828.7774 fax 826.7977 (E) bornarebel@aol.com |
| MW 10a-noon | KMTN /Jackson | PD/MD | Mark Fishman | 307.733.4500 fax 733.7773 (E) kmtn@blissnet.com |
| M 10a-3p F 11a-2p | KPCC /Pasadena | APD | Shana LiVigni | 828.585.7768 fax 585.7916 (E) smlivigni@paccd.cc.ca.us |
| MTh 12:30-2:30p | KPFT /Houston | PD MD | Eric Truax Mary Ramirez | 713.520.4000 fax 526.5750 |
| MW 8-10a | KPIG /Monterey | PD/MD | Laura Hopper | 408.722.9000 fax 722.7548 (E) sty@kpig.com |
| M 10-11:30a | KRVM /Eugene | PD | Don Ferrell | 541.887.3370 fax 687.3573 |
| MThF 10a-noon | KRXS /Phoenix | PD | John Libynski | 520.482.8222 fax 425.5063 (E) krxs@mail.gia.net |
| MF 3-5p | KTAO /Taos | PD/MD MD | Brad Hockmeyer Marina Colman | 505.758.1017 fax 758.8430 (E) ktao@newmex.com |
| MW 1-3p | KTHX /Reno | PD MD | Bruce Van Dyke David Chaney | 702.820.1984 fax 825.3183 (E) bruce@thex.net |
| M 1-4:30p | KUNC /North Colorado | MD | Kirk Mowers | 970.351.1775 fax 351.1780 (E) kmowers@kunc.org |
| M 10a-1p | KYLE /Gunnison | PD | Wes Hood | 970.841.3800 fax 641.4566 (E) kyra@youngminds.com |
| M 1-5:30p | KXL /Portland | PD | Carl Widing | 503.417.0381 fax 417.7663 (E) carlwiding@aol.com |
| MJWTh 9-10a | WCBR /Chicago | PD APD | Tommy Lee Johnston Scott King | 847.255.5800 fax 255.0129 |
| MW 1-4p | WDET /Detroit | PD AMD | Judy Adams Chuck Horn | 313.577.4148 fax 577.1300 (E) wdetfm@wdet.wayne.edu |
| M 4-7p T 4-6p | WEBK /Killington | PD | Dan Ewald | 802.422.3156 fax 422.3158 (E) webk@vermontel.com |
| M 11a-2p | WERU /Blue Hill Falls | PD/MD AMD | Dave Piszc Sara Willis | 207.460.6600 fax 469.8961 (E) weru@celeststat.com |
| M 3:30-5:30p | WKZE /Sharon | PD MD | Randy Milroy Andy DiGiovanni | 860.384.5800 fax 364.0129 (E) wkze@snet.net |
| M 2-6p T 10a-2p | WLPW /Lake Placid | PD | Kitty Patnode | 518.523.3341 fax 523.1349 (E) tnardiello@aol.com |
| MJ noon-2p | WMKY /Lexington | PD/MD | Paul Hitchcock | 608.783.2334 fax 783.2335 (E) p.hitchc@morehead-st.edu |
| MJ 12:30-3p | WMWV /Conway | PD APD/MD | George Cleveland Mark Johnson | 803.447.5988 fax 447.3655 |
| M 11a-1p T 10a-noon | WNCW /Charlotte | PD APD | Mark Keefe Armando Bellmas | 704.287.8000 fax 287.8012 (E) wncw@blueridge.net |



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 | WRRX /Gainesville | PD | Jerry Gerard | 352.378.1230 fax 376.2666 |
| M 1-3p F 10a-1p | WXLE /Albany | PD APD | Neal Hunter Randi Tyler | 518.381.3588 fax 381.1097 (E) neal@1045thezone.com |
| MW 11:30a-3p | WXRT /Chicago | VP/PRG MD | Norm Winer Patty Martin | 773.777.1700 fax 286.9978 (E) comments@wxrt.com |
| MT 11a-1p | WXRV /Boston | PD MD | Joanne Doody Mike Mullaney | 978.374.4733 fax 373.8023 (E) mike@wxrv.com |
| MTh 2:30-4:30p | WYEP /Pittsburgh | PD MD | Rosemary Welsch Greg Meitus | 412.381.9131 fax 381.9126 (E) gmeitus@wyep.org |
| MF 9a-5p | SBR Consulting | MD | Tom Fricke | 303.444.7700 fax 444.3555 (E) sbradio@aol.com |

tuesday

| | | | | |
|------------------------|--------------------------------|-----------------|--|--|
| TW 3-5p | KBCO /Denver | PD APD | Dave Benson Scott Arbough | 303.444.5600 fax 444.2929 (E) kbcos@kbcoradio.com |
| T 10a-1p | KEGR /Concord | PD MD | Steve O'Brien Ric Charles | 510.845.2481 fax 674.9487 |
| TW 9a-noon/1-5p | KINK /Portland | PD APD | Dennis Constantine Anita Garlock | 503.226.5080 fax 226.4578 (E) kinkpdz@aol.com |
| T noon-2p W 3-5p | KLRQ /Independence | PD/MD AMD | Steve Stevens Kyle Douglas | 880.885.7517 fax 885.8318 (E) klrq@aol.com |
| T 10a-1p W 11a-noon | KLRR /Bend | PD/MD | Doug Donoho | 541.382.5263 fax 388.0456 (E) klrr@klrr.com |
| TW 9a-noon | KOTR /San Luis Obispo | PD MD | Drew Ross Dean Kattari | 805.927.7208 fax 927.0235 (E) deankat@thegrid.net |
| TTh 8:30-10:30a | KRCC /Colorado Springs | MD | Jeff Bieri | 718.473.4801 fax 473.7863 (E) jbieri@cc.colorado.edu |
| T noon-3p | KRCL /Salt Lake City | MD | Bill Boyd | 801.383.1818 fax 533.9136 (E) billb@krcl.org |
| TTh noon-2p | KROK /DeRidder | GM MD | Doug Stannard Sandy Edwards | 318.463.8288 fax 537.4152 (E) krok@krok.com |
| TF noon-2p | KRSH /Santa Rosa | OM MD | Zoe Zuest Bill Bowker | 707.588.8898 fax 588.0777 (E) krsh987@aol.com |
| TWTh 11a-12:30p | KRTM /Riverside | MD | Travis Holland | 909.694.0886 fax 308.1414 (E) krtm@vmicro.com |
| TWTh 10a-4p | WAPS /Akron | PD/MD | Bill Gruber | 330.761.3098 fax 761.3240 (E) wgruber@akron.ohio.gov |
| TThF 1-4p | WEBX /Champaign | VP/PRG | Quintin Porter | 217.355.9835 fax 355.1706 (E) qporter@webxfm.com |
| T noon-1p | WERI /Westerly | GM | Mark Urso | 401.596.7728 fax 596.6688 (E) 993fm@edgenet.net |
| T 2-4p | WEYL /Memphis | PD/MD | Brian Craig | 901.528.0580 fax 528.0561 (E) brian1965@webtv.net |
| T 5-7p | WFUV /New York City | PD MD AMD | Chuck Singleton Rita Houston Meg Griffin | 718.817.4550 fax 365.9815 (E) thefolks@wfuv.org |
| TW noon-3p | WHFC /Harford | SM | Frank Marsden | 410.838.4151 fax 836.4168 (E) whfc@harford.cc.md.us |
| T noon-2:30p | WKOC /Norfolk | PD APD/MD | Perry Stone Holly Williams | 757.840.8500 fax 622.9769 |
| T 9a-1p/2-5p | WMNF /Tampa | PD AMD | Randy Wynne Jeff Stewart | 813.238.8001 fax 238.1802 (E) rwynne@wmnf.org |
| TW 3-5p | WMVY /Martha's Vineyard | PD/MD AMD | Barbara Dacey Jason Howard | 508.693.5000 fax 693.8211 (E) wmvv@vineyard.net |
| TW 1-4p | WNKU /Cincinnati | OM MD | Colin Gordy Stacy Owen | 806.572.8 fax 572 (E) wnkku@n |



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

TTTh
11a-1p

TTTh
2-4p

T
11a-2p

T
9a-5p

T
9a-5p

WTh
10a-noon

W
noon-3p

W
12:30-2:30p

W
11a-1p

W
11a-1p

WThF
2-5p

W 11:30a-1p
Th noon-1p

W
noon-3p

WTh
1-3p

W
10a-noon

WTh
1-4p

W
1-3p

WTh 11a-2p
ThF 9-11a

W
9a-noon

W
1:30-4p

WTh
11a-noon

W
1-4p

W
4-6p

W
3-5p

W
1-3p

WTh
11a-2p

W
9a-1p

WTh
noon-2p

STATION

WOBR/NE North Carolina

WRLT/Nashville

WYOD/Dare County

Music Choice/USA

Constantine Consulting GM

KBHR/Big Bear

KCRW/Los Angeles

KERA/Dallas

KFLX/Flagstaff

KFMU/Steamboat Springs

KFOG/San Francisco

KHUM/Humboldt

KISM/Bellingham

KIWR/Omaha

KKZN/Dallas

KMMS/Bozeman

KMJJ/Seattle

KNBA/Anchorage

KSPN/Aspen

KUWR/Cheyenne

KXPK/Denver

KXST/San Diego

KZNZ/St. Paul

WCLZ/Portland

WFHB/Bloomington

WIQB/Ann Arbor

WIVI/St. Thomas

WNCS/Burlington

TITLE

PD
MD

PD
MD

PD

APD
PD

GM

PD
MD

MD
AMD

SM
MD

PD

PD/MD

OM
APD/MD

MD

PD
MD

PD/MD
AMD

PD
MD

PD
MD
APD

SM/PD
APD
MD

PD
MD

PD
APD

PD/MD

PD
APD

PD/MD

PD
MD

PD
APD/MD

PD/MD

OM
MD

PD

PD
MD

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Keith Coes

Matt Cooper

Adam Neiman
Jim Kressler

Dennis Constantine

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(E) 99.1@wvod.com

973.731.0500
fax 731.6505
(E) comments@musicchoice.com

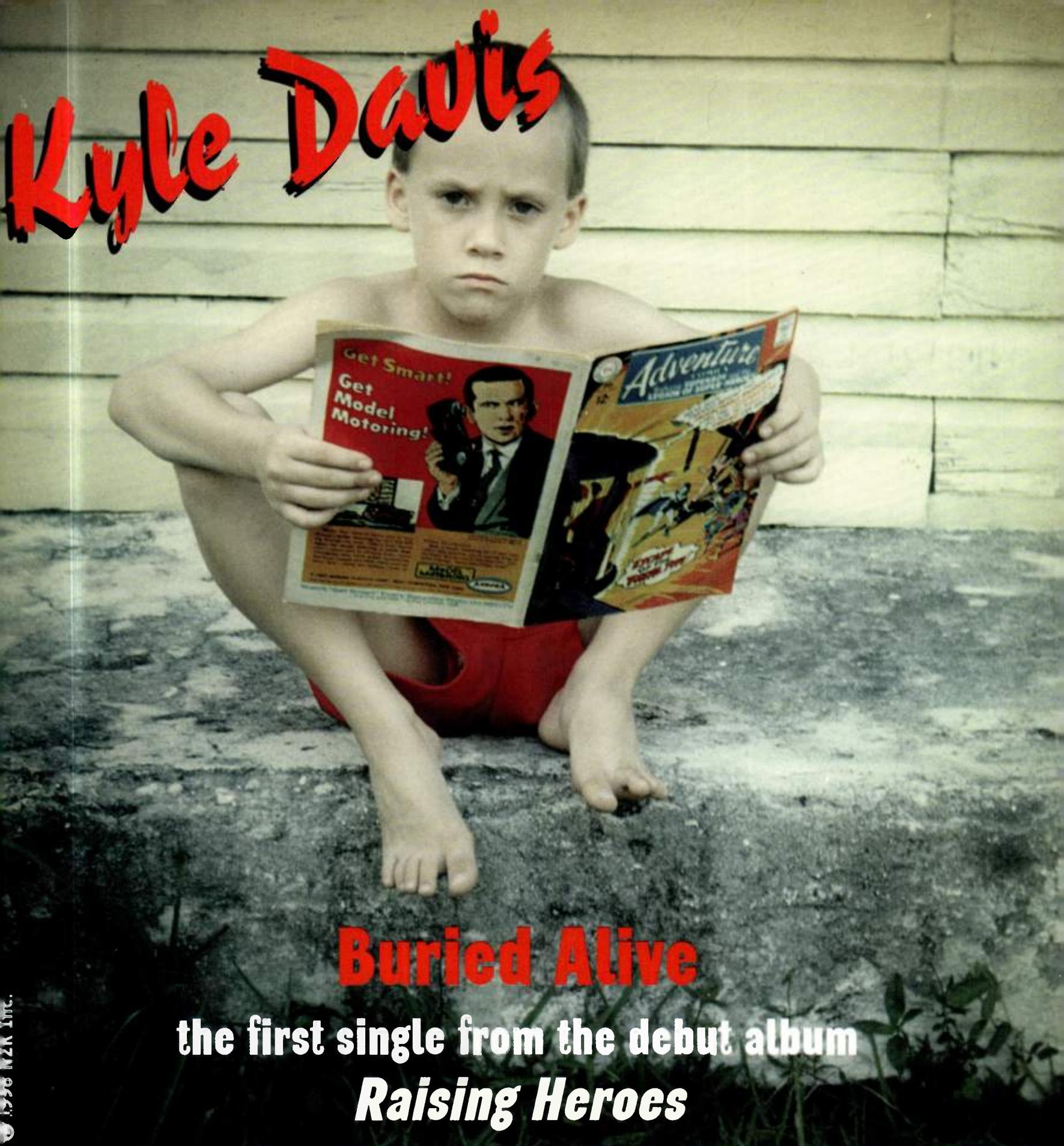
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fax 296.9000
(E) denver@aol.com

wednesday

radio contacts



Kyle Davis



Buried Alive
the first single from the debut album
Raising Heroes

ON YOUR DESK NOW!

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**N2K
CODED
MUSIC**
n2kencodedmusic.com

WRH

www.kyledavis.com

radio contacts

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|----------------------|---------------------------|--------------------|--|--|
| W 11a-1p | WRSI /Greenfield | PD MD | Sean O'Mealy Johnny Memphis | 413.774.2321 fax 772.6400 (E) wrsi@shaysnet.com |
| W 2:30-4p Th 2-4p | WTTS /Bloomington | PD MD | Rich Anton Marie McCallister | 812.832.3366 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 |
| WThF 11a-noon | WZEW /Mobile | MD | Alex Chesley | 334.344.1065 fax 478.1065 |
| W 8:30a-noon | Dish-CD /USA | GPD | Tom Killorin | 206.256.2348 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 | 505.889.3338 fax 889.3881 |
| Th 2-5p | KBXR /Columbia | PD/MD | Keefer | 573.449.1520 fax 449.7770 (E) keef@bxr.com |
| Th 5-7p | KKQQ /Brookings | MD PD | Bryan Waltz Mike Henricksen | 605.892.9125 fax 892.6434 |
| 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) slanier@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 Heron Cliff Nash | 817.254.8267 fax 782.8757 (E) wbosonline@aol.com |
| Th 4-6p | WCBE /Columbus | MD | Maxx Faulkner | 614.365.5555 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@985mtn.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 | WIIS /Key West | PD | Dave Wurmlinger | 305.292.1133 fax 292.6936 (E) island107@cis.compuserve.com |
| Th 3-5p F 10:30a-noon | WMMM /Madison | PD MD/APD | Pat Gallagher Tom Teuber | 608.273.9774 fax 273.8852 (E) 1055triplem@wcinet.com |
| Th 10:30a-1p | WRNR /Baltimore | MD | Damian Einstein | 410.828.0103 fax 267.7634 |
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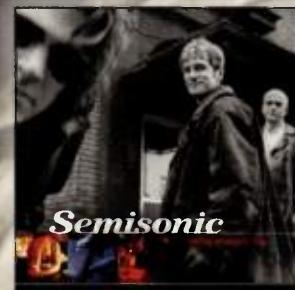
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| F 11a-1p | KAEP /Spokane | PD APD | Haley Jones Larry Pearson | 509.448.1000 fax 448.7015 (E) hjones@1057thepeak.com |
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"Say AAA"

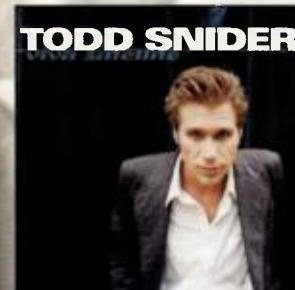
SEMISONIC
"Closing Time"

Featured On The Forthcoming
Feeling Strangely Fine



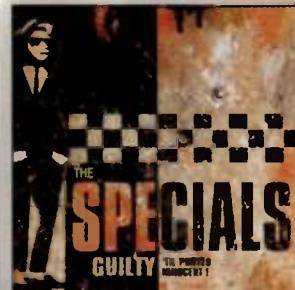
TODD SNIDER
"I Am Too"

Included On The Upcoming
Viva Satellite



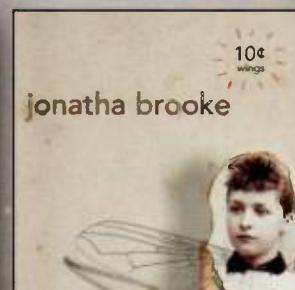
B.B. KING
"Baby I Love You"

A Duet With Bonnie Raitt
From The Million-Selling Album
Deuces Wild



THE SPECIALS
"It's You"

From The Highly Anticipated
Guilty Til Proved Innocent



JONATHA BROOKE
"Secrets and Lies"

From The Album 10¢ Wings

Painless Hits from MCA

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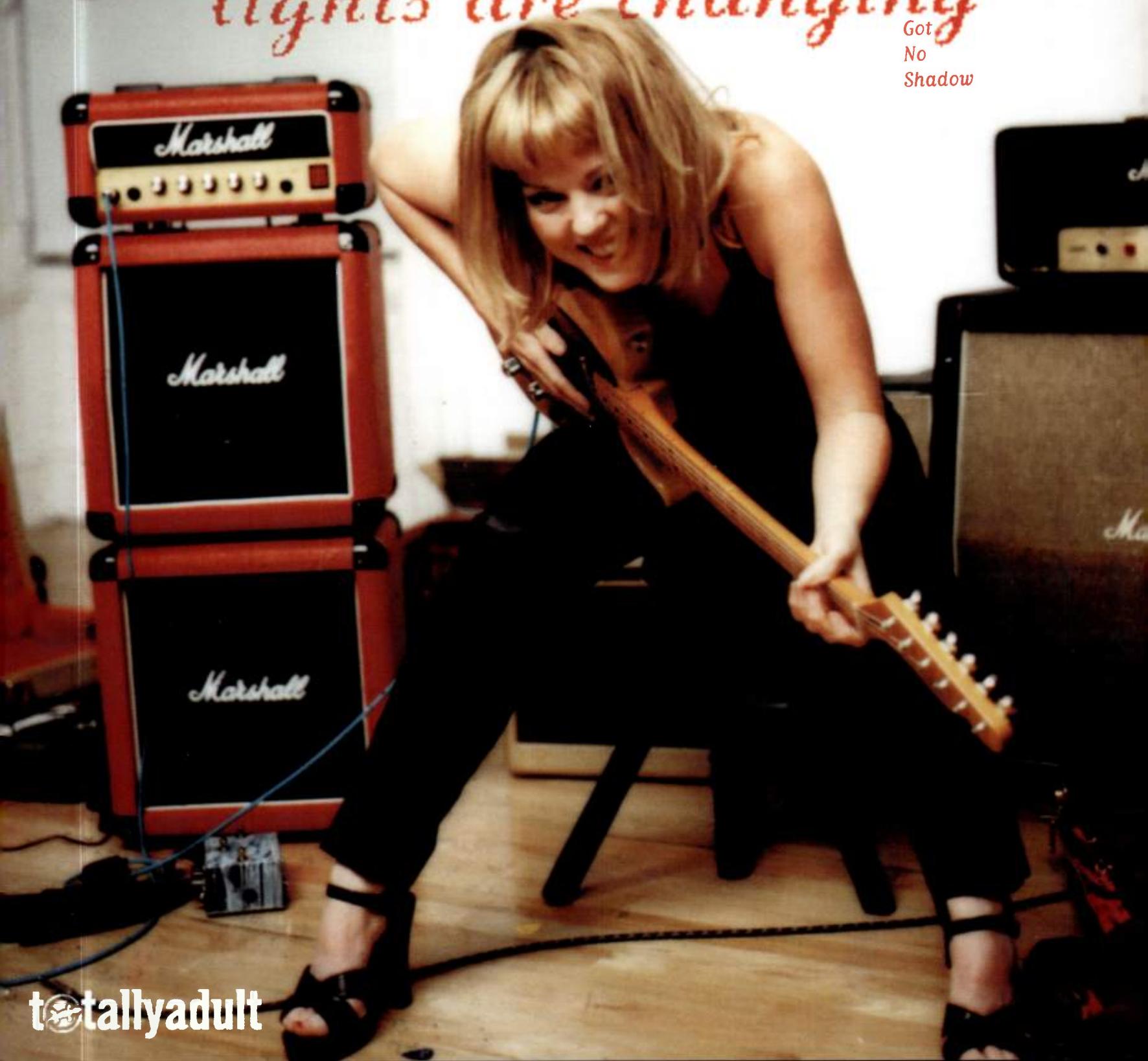


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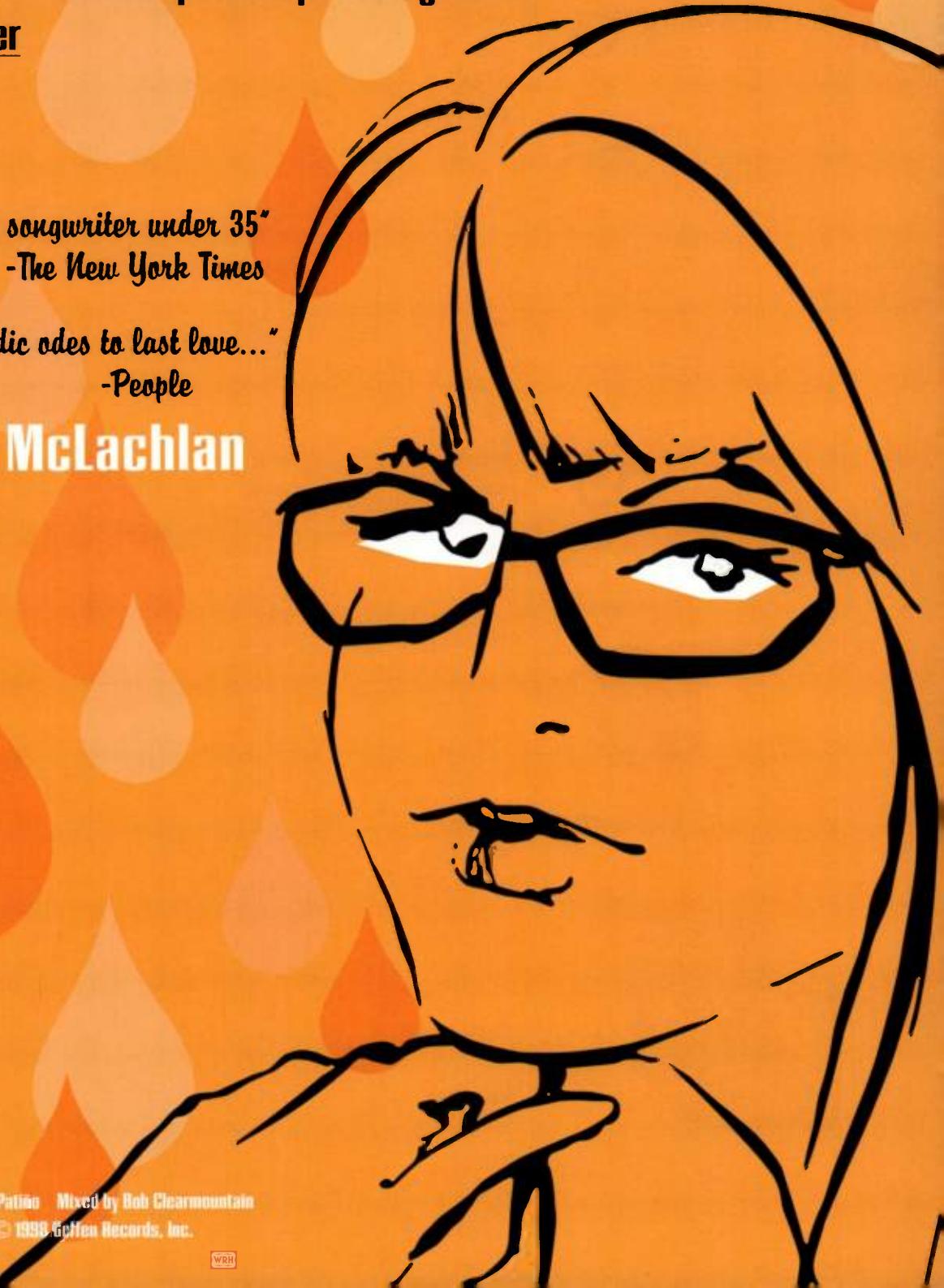
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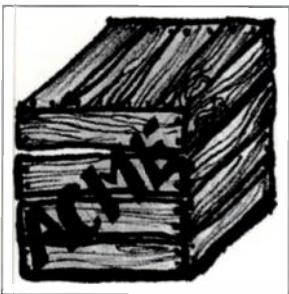
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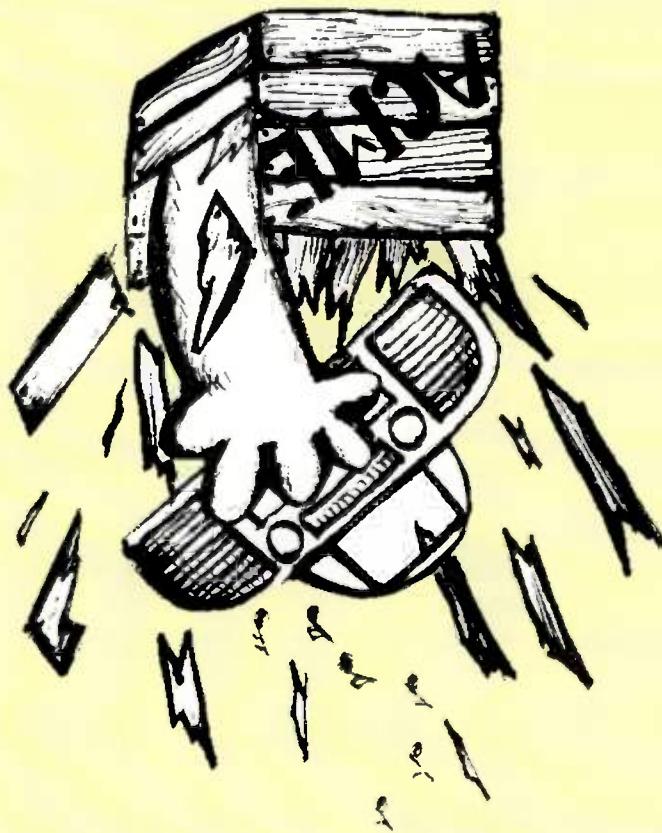
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INDEPENDENT PROMOTION
RESULTS-DRIVEN



JIM ROBINSON

TOTALLYADULT

ADULT ROCK

RETAIL CHART

| LW | TW | ARTIST / Title | LABEL |
|--------|----|--|--|
| 1 | 1 | VARIOUS ARTISTS <i>Titanic OST</i> | SONY MUSIC SOUNDTRACK/SONY CLAS • 63212 |
| 2 | 2 | BOB DYLAN <i>Time Out Of Mind</i> | COLUMBIA • 68556 |
| 3 | 3 | VARIOUS ARTISTS <i>The Wedding Singer OST</i> | UNIVERSAL/UMG • 45480 |
| 5 | 4 | RADIOHEAD <i>OK Computer</i> | CAPITOL • 55229 |
| 7 | 5 | SARAH MCLACHLAN <i>Surfacing</i> | NETTWERK/ARISTA • 18970 |
| 6 | 6 | PAULA COLE <i>This Fire</i> | EMI • 45424 |
| 4 | 7 | PEARL JAM <i>Yield</i> | EPIC • 45184 |
| 8 | 8 | ANI DIFRANCO <i>Little Plastic Castle</i> | RIGHTEOUS BABE • 12 |
| 13 | 9 | SHAWN COLVIN <i>A Few Small Repairs</i> | COLUMBIA • 67119 |
| 9 | 10 | THE VERVE <i>Urban Hymns</i> | HIT/VIRGIN • 44113 |
| 10 | 11 | LOREENA MCKENNITT <i>The Book Of Secrets</i> | QUINLAN ROAD/WB • 45739 |
| 11 | 12 | MATCHBOX 20 <i>Yourself Or Someone Like You</i> | LAVA/ATLANTIC/AG • 45721 |
| 12 | 13 | SAVAGE GARDEN <i>Savage Garden</i> | COLUMBIA • 47954 |
| DEBUT! | 14 | JOE SATRIANI <i>Crystal Planet</i> | EPIC • 68018 |
| 18 | 15 | FIONA APPLE <i>Tidal</i> | CLEAN SLATE/WORK • 67439 |
| 17 | 16 | FLEETWOOD MAC <i>The Dance</i> | REPRISE • 45742 |
| 15 | 17 | MARCY PLAYGROUND <i>Marcy Playground</i> | CAPITOL • 45749 |
| 22 | 18 | RY COODER <i>Buena Vista Social Club</i> | NONESUCH/WORLD CIRCUIT/ATLANTIC/AG • 79478 |
| 14 | 19 | VARIOUS ARTISTS <i>Great Expectations OST</i> | ATLANTIC/AG • 83048 |
| 16 | 20 | THIRD EYE BLIND <i>Third Eye Blind</i> | ELEKTRA/EEG • 45213 |
| 20 | 21 | ERYKAH BADU <i>Baduizm</i> | KEDAR/UNIVERSAL • 53027 |
| 23 | 22 | JOHN LENNON <i>Lennon Legend: Very Best Of John Lennon</i> | PARLOPHONE/EPIC • 21954 |
| 21 | 23 | DEEP FOREST III <i>Comparsa</i> | 550 MUSIC • 45720 |
| 19 | 24 | BEN FOLDS FIVE <i>Whatever And Ever Amen</i> | 550 MUSIC • 47782 |
| 24 | 25 | JAMES TAYLOR <i>Hourglass</i> | COLUMBIA • 47912 |
| 25 | 26 | JAMIROQUAI <i>Travelling Without Moving</i> | WORK • 47907 |
| 26 | 27 | BARENAKED LADIES <i>Rock Spectacle</i> | REPRISE • 46393 |
| 32 | 28 | JOHN LEE HOOKER <i>Don't Look Back</i> | POINTBLANK/VIRGIN • 42771 |
| 33 | 29 | TAJ MAHAL <i>Señor Blues</i> | PRIVATE MUSIC • 82151 |
| 29 | 30 | SUBLIME <i>Sublime</i> | GASOLINE ALLEY/MCA • 11413 |
| 34 | 31 | JOHN FOGERTY <i>Blue Moon Swamp</i> | WARNER BROS • 45426 |
| 35 | 32 | THE WALLFLOWERS <i>Bringing Down The Horse</i> | INTERSCOPE • 90055 |
| 40 | 33 | VARIOUS ARTISTS <i>Anthology Of American Folk Music</i> | SMITHSONIAN/FOLKWAYS • 40090 |
| 28 | 34 | B.B. KING <i>Deuces Wild</i> | MCA • 45761 |
| 30 | 35 | VARIOUS ARTISTS <i>Good Will Hunting OST</i> | MIRAMAX/CAPITOL • 23308 |
| DEBUT! | 36 | MICHAEL HEDGES <i>Oracle</i> | WINDHAM HILL • 11196 |
| DEBUT! | 37 | ALISON KRAUSS & UNION STATION <i>So Long So Wrong</i> | ROUNDER • 365 |
| 37 | 38 | PORTISHEAD <i>Portishead</i> | GO! BEAT/LONDON • 539189 |
| 31 | 39 | ENYA <i>Paint The Sky With Stars: The Best Of Enya</i> | REPRISE • 45236 |
| 39 | 40 | AIR <i>Moon Safari</i> | SOURCE/CAROLINE • 6648 |

COMBINED ALBUM AIRPLAY

| TW | ARTIST / Title | LABEL | PLAYS | LW | 2W |
|--------|--|-------------------|-------|------|------|
| 1 | ERIC CLAPTON <i>Pilgrim</i> | REPRISE | 1349 | 1124 | 1047 |
| 2 | AGENTS OF GOOD ROOTS <i>One By One</i> | RCA | 1087 | 1026 | 965 |
| 3 | SARAH MCLACHLAN <i>Surfacing</i> | NETTWERK/ARISTA | 993 | 955 | 971 |
| 4 | LOREENA MCKENNITT <i>The Book Of Secrets</i> | QUINLAN ROAD/WB | 957 | 1045 | 1189 |
| 5 | KENNY WAYNE SHEPHERD BAND <i>Trouble Is...</i> | REVOLUTION | 911 | 847 | 822 |
| 6 | THE VERVE <i>Urban Hymns</i> | HIT/VIRGIN | 871 | 891 | 988 |
| DEBUT! | BONNIE RAITT <i>Fundamental</i> | CAPITOL | 853 | 377 | 57 |
| 8 | ALANA DAVIS <i>Blame It On Me</i> | ELEKTRA/EEG | 804 | 865 | 989 |
| 9 | B.B. KING <i>Deuces Wild</i> | MCA | 794 | 883 | 981 |
| 10 | MARC COHN <i>Burning The Daze</i> | ATLANTIC/AG | 775 | 671 | 435 |
| 11 | PETER CASE <i>Full Service No Waiting</i> | VANGUARD | 772 | 697 | 688 |
| 12 | NATALIE IMBRUGLIA <i>Left Of The Middle</i> | RCA | 747 | 656 | 598 |
| 13 | MATCHBOX 20 <i>Yourself Or Someone Like You</i> | LAVA/ATLANTIC/AG | 746 | 754 | 874 |
| 14 | CHRIS STILLS <i>100 Year Thing</i> | ATLANTIC/AG | 727 | 662 | 629 |
| 15 | ROBBIE ROBERTSON <i>Contact From The Underworld Of Red Boy</i> | CAPITOL | 703 | 600 | 563 |
| 16 | ANI DIFRANCO <i>Little Plastic Castle</i> | RIGHTEOUS BABE | 703 | 687 | 619 |
| 17 | MARCY PLAYGROUND <i>Marcy Playground</i> | CAPITOL | 682 | 638 | 628 |
| 18 | FREDDY JONES BAND <i>Lucid</i> | CAPRICORN/MERCURY | 677 | 674 | 661 |
| 19 | THE ROLLING STONES <i>Bridges To Babylon</i> | VIRGIN | 669 | 704 | 810 |
| 20 | THIRD EYE BLIND <i>Third Eye Blind</i> | ELEKTRA/EEG | 650 | 694 | 746 |
| 21 | VARIOUS ARTISTS <i>Wag The Dog OST</i> | MERCURY | 600 | 634 | 711 |
| 22 | PEARL JAM <i>Yield</i> | EPIC | 588 | 587 | 580 |
| 23 | PAULA COLE <i>This Fire</i> | IMAGO/WB | 579 | 550 | 549 |
| 24 | FASTBALL <i>All The Pain Money Can Buy</i> | HOLLYWOOD | 541 | 450 | 386 |
| 25 | GREEN DAY <i>Nimrod</i> | REPRISE | 537 | 571 | 535 |
| 26 | NAKED <i>Naked</i> | RED ANT | 503 | 494 | 476 |
| 27 | LISA LOEB <i>Firecracker</i> | GEFFEN | 496 | 585 | 724 |
| 28 | STEVE POLTZ <i>One Left Shoe</i> | MERCURY | 487 | 441 | 327 |
| 29 | BLUES TRAVELER <i>Straight On Till Morning</i> | AM | 482 | 500 | 653 |
| 30 | TODD THIBAUD <i>Favorite Waste Of Time</i> | DOLITTLE | 481 | 478 | 468 |
| 31 | BEN FOLDS FIVE <i>Whatever And Ever Amen</i> | 550 MUSIC | 480 | 512 | 648 |
| 32 | MARY LOU LORD <i>Got No Shadow</i> | WORK | 475 | 468 | 424 |
| 33 | HUFFAMOOSE <i>We've Been Had Again</i> | INTERSCOPE | 463 | 534 | 555 |
| 34 | WHISKEYTOWN <i>Strangers Almanac</i> | OUTPOST/GEFFEN | 444 | 449 | 455 |
| 35 | STEVE EARLE <i>El Corazon</i> | ESQUARED/WB | 430 | 443 | 477 |
| 36 | JONATHA BROOKES <i>Ten Cent Wings</i> | REFUGE/MCA | 427 | 405 | 431 |
| 37 | M. BALL/I. THOMAS/T. NELSON <i>Sing It!</i> | ROUNDER | 412 | 442 | 451 |
| DEBUT! | SEMISONIC <i>Feeling Strangely Fine</i> | MCA | 409 | 266 | 140 |
| 39 | SISTER HAZEL <i>Somewhere More Familiar</i> | UNIVERSAL | 398 | 457 | 527 |
| 40 | ABRA MOORE <i>Strangest Places</i> | ARISTA/AUSTIN | 395 | 447 | 540 |

HOT FUTURES

| | |
|---|--|
| 1 | ERIC CLAPTON <i>Pilgrim</i> REPRISE • 46577 |
| 2 | NATALIE IMBRUGLIA <i>Left Of The Middle</i> RCA • 67634 |
| 3 | ROBBIE ROBERTSON <i>Contact From The Underworld</i> CAPITOL • 54243 |
| 4 | MORCHEEBA <i>Big Calm</i> CHINA/SIRE/SRG • 31020 |
| 5 | FASTBALL <i>All The Pain Money Can Buy</i> HOLLYWOOD • 62130 |

IN-STORE PLAY

| | |
|---|--|
| 1 | MARY LOU LORD <i>Got No Shadow</i> WORK • 67574 |
| 2 | ANI DIFRANCO <i>Little Plastic Castle</i> RIGHTEOUS BABE • 12 |
| 3 | AIR <i>Moon Safari</i> SOURCE/CAROLINE • 6644 |
| 4 | RADIOHEAD <i>OK Computer</i> CAPITOL • 55229 |
| 5 | PEARL JAM <i>Yield</i> EPIC • 68164 |

BIN BURNERS

| | |
|---|--|
| 1 | BOB DYLAN <i>Time Out Of Mind</i> COLUMBIA • 68556 |
| 2 | JOE SATRIANI <i>Crystal Planet</i> EPIC • 68018 |
| 3 | SARAH MCLACHLAN <i>Surfacing</i> NETTWERK/ARISTA • 18970 |
| 4 | CLANNAD <i>Landmarks</i> ATLANTIC/AG • 83083 |
| 5 | KENNY WAYNE SHEPHERD BAND <i>Trouble Is...</i> REVOLUTION • 24689 |

MOST ADDED

| | |
|---|---|
| 1 | ERIC CLAPTON <i>Pilgrim</i> REPRISE |
| 2 | THE SPECIALS <i>Guilty Till Proved Innocent</i> WAY COOL MUSIC |
| 3 | JUNKSTER <i>Junkster</i> RCA |
| 4 | EBBA FORSBERG <i>Been There</i> MAVERICK/WB |
| 5 | BONNIE RAITT <i>Fundamental</i> CAPITOL |

MOST PROGRESS

| | |
|---|---|
| 1 | BONNIE RAITT <i>Fundamental</i> CAPITOL |
| 2 | ERIC CLAPTON <i>Pilgrim</i> REPRISE |
| 3 | SEMISONIC <i>Feeling Strangely Fine</i> MCA |
| 4 | THE SPECIALS <i>Guilty Till Proved Innocent</i> WAY COOL MUSIC |
| 5 | KATHLEEN WILHOLTE <i>Pitch Like A Girl</i> V2 |

MOST PROMISING

| | |
|---|--|
| 1 | BOX SET <i>Thread</i> CAPRICORN/MERCURY |
| 2 | REBEKAH <i>Remember To Breathe</i> ELEKTRA/EEG |
| 3 | MAX CARL & BIG DANCE <i>One Planet, One Groove</i> MISSION |
| 4 | TOM HALL <i>Tom Hall</i> ENNEAGRAM/CABANA BOY |
| 5 | VICTORIA WILLIAMS <i>Musings Of A Creekdipper</i> ATLANTIC/AG |

TOTALLYADULT

ADULT ROCK

COMMERCIAL SONG AIRPLAY

NON-COMMERCIAL ALBUM AIRPLAY

| TW | ARTIST / Title | LABEL | PLAYS | LW | 2W |
|--------|--|-------|-------|------|----|
| 1 | ERIC CLAPTON "My Father's Eyes" .REPRISE | 1068 | 1011 | 959 | |
| 2 | AGENTS OF GOOD ROOTS "Smiling Up The Frown" .RCA | 877 | 817 | 782 | |
| 3 | KENNY WAYNE SHEPHERD BAND "Blue On Black" .REVOLUTION | 781 | 719 | 702 | |
| 4 | LOREENA MCKENNITT "The Mummers Dance" .QUINLAN ROAD/WB | 773 | 861 | 1006 | |
| 5 | BONNIE RAITT "One Belief Away" .CAPITOL | 714 | 338 | 57 | |
| 6 | THE VERVE "Bitter Sweet Symphony" .HUT/VIRGIN | 704 | 703 | 802 | |
| 7 | MARC COHN "Already Home" .ATLANTIC/AG | 659 | 575 | 359 | |
| 8 | NATALIE IMBRUGLIA "Torn" .RCA | 654 | 571 | 534 | |
| 9 | MARCY PLAYGROUND "Sex And Candy" .CAPITOL | 647 | 602 | 592 | |
| 10 | MATCHBOX 20 "3 am" .LAVA/ATLANTIC/AG | 616 | 639 | 754 | |
| 11 | ALANA DAVIS "32 Flavors" .ELEKTRA/EEG | 611 | 673 | 779 | |
| 12 | THIRD EYE BLIND "How's It Going To Be" .ELEKTRA/EEG | 582 | 635 | 691 | |
| 13 | GREEN DAY "Time Of Your Life" .REPRISE | 513 | 533 | 596 | |
| 14 | ROBBIE ROBERTSON "Unbound" .CAPITOL | 511 | 451 | 410 | |
| 15 | FREDDY JONES BAND "Mystic Buzz" .CAPRICORN/MERCURY | 477 | 470 | 483 | |
| 16 | MARK KNOPFLER "Wag The Dog" .MERCURY | 471 | 485 | 562 | |
| 17 | FASTBALL "The Way" .HOLLYWOOD | 460 | 362 | 320 | |
| 18 | BEN FOLDS FIVE "Brick" .550 MUSIC | 457 | 490 | 611 | |
| 19 | THE ROLLING STONES "Saint Of Me" .VIRGIN | 444 | 450 | 505 | |
| 20 | CHRIS STILLS "Razorblades" .ATLANTIC/AG | 439 | 402 | 382 | |
| 21 | PETER CASE "Let Me Fall" .VANGUARD | 429 | 383 | 383 | |
| 22 | PAULA COLE "Me" .IMAGO/WB | 412 | 391 | 366 | |
| 23 | NAKED "Raining On The Sky" .RED ANT | 410 | 406 | 387 | |
| 24 | B.B. KING "Baby I Love You" .MCA | 405 | 427 | 433 | |
| 25 | SARAH McLACHLAN "Sweet Surrender" .NETTWERK/ARISTA | 397 | 529 | 628 | |
| 26 | LISA LOEB "I Do" .GEFFEN | 389 | 477 | 593 | |
| DEBUT! | SEMISONIC "Closing Time" .MCA | 369 | 232 | 124 | |
| 28 | SISTER HAZEL "Happy" .UNIVERSAL | 362 | 413 | 440 | |
| 29 | BILLIE MYERS "Kiss The Rain" .UNIVERSAL | 346 | 370 | 403 | |
| 30 | STEVE POLTZ "Silver Lining" .MERCURY | 345 | 319 | 212 | |
| 31 | BLUES TRAVELER "Canadian Rose" .A&M | 343 | 384 | 472 | |
| 32 | PEARL JAM "Given To Fly" .EPIC | 336 | 333 | 335 | |
| 33 | HUFFAMOOSE "James" .INTERSCOPE | 329 | 378 | 390 | |
| 34 | ABRA MOORE "Don't Feel Like Cryin'" .ARISTA/AUSTIN | 327 | 362 | 439 | |
| 35 | ANI DIFRANCO "Little Plastic Castle" .RIGHTEOUS BABE | 326 | 306 | 280 | |

| TW | ARTIST / Title | LABEL | PLAYS | LW | 2W |
|--------|--|-------|-------|-----|----|
| 1 | ANI DIFRANCO "Little Plastic Castle" .RIGHTEOUS BABE | 336 | 337 | 324 | |
| 2 | PETER CASE "Full Service No Waiting" .VANGUARD | 271 | 250 | 238 | |
| 3 | M. BALL/I. THOMAS/T. NELSON "Sing It!" .ROUNDER | 224 | 225 | 228 | |
| 4 | CHRIS STILLS "100 Year Thing" .ATLANTIC/AG | 217 | 207 | 195 | |
| 5 | B.B. KING "Deuces Wild" .MCA | 210 | 231 | 239 | |
| 6 | JONATHA BROOKE "Ten Cent Wings" .REFUGE/MCA | 204 | 200 | 210 | |
| 7 | VICTORIA WILLIAMS "Musings Of A Creekdipper" .ATLANTIC/AG | 191 | 181 | 182 | |
| 8 | MARY LOU LORD "Got No Shadow" .WORK | 188 | 191 | 161 | |
| 9 | AGENTS OF GOOD ROOTS "One By One" .RCA | 176 | 159 | 140 | |
| 10 | CHERI KNIGHT "The Northeast Kingdom" .E-SQUARED | 175 | 164 | 130 | |
| 11 | ROBBIE ROBERTSON "Contact From The Underworld Of Red Boy" .CAPITOL | 172 | 143 | 153 | |
| 12 | JULES SHEAR "Between Us" .HIGH STREET/WINDHAM HILL | 164 | 154 | 154 | |
| 13 | SARAH McLACHLAN "Surfacing" .NETTWERK/ARISTA | 162 | 149 | 146 | |
| 14 | JOLENE "In The Gloaming" .SIRE/SRG | 155 | 147 | 93 | |
| 15 | TODD THIBAUD "Favorite Waste Of Time" .DOOLITTLE | 154 | 152 | 150 | |
| DEBUT! | ERIC CLAPTON "Pilgrim" .REPRISE | 151 | 103 | 88 | |
| 17 | LOREENA MCKENNITT "The Book Of Secrets" .QUINLAN ROAD/WB | 151 | 158 | 168 | |
| 18 | A.J. CROCE "Fit To Serve" .RUF/PLATINUM | 146 | 114 | 70 | |
| 19 | ALANA DAVIS "Blame It On Me" .ELEKTRA/EEG | 142 | 144 | 166 | |
| 20 | STEVE POLTZ "One Left Shoe" .MERCURY | 140 | 114 | 105 | |
| DEBUT! | BONNIE RAITT "Fundamental" .CAPITOL | 139 | 39 | 0 | |
| 22 | MAX CARL & BIG DANCE "One Planet, One Groove" .MISSION | 139 | 119 | 121 | |
| 23 | LOUDON WAINWRIGHT III "Little Ships" .VIRGIN | 139 | 119 | 101 | |
| 24 | DAVID POE "David Poe" .550 MUSIC | 139 | 144 | 120 | |
| 25 | COTTON MATHER "Kontiki" .COPPER | 135 | 120 | 100 | |
| 26 | STEVE EARLE "El Corazón" .E-SQUARED/WB | 135 | 165 | 200 | |
| 27 | FREDDY JONES BAND "Lucid" .CAPRICORN/MERCURY | 131 | 124 | 108 | |
| 28 | WHISKEYTOWN "Strangers Almanac" .OUTPOST/GEFFEN | 130 | 143 | 129 | |
| 29 | KRISTIN HERSH "Strange Angels" .THROWING MUSIC/RYKODISC | 127 | 123 | 124 | |
| 30 | THE ROLLING STONES "Bridges To Babylon" .VIRGIN | 125 | 145 | 169 | |
| 31 | CHRIS KNIGHT "Chris Knight" .DECCA/MCA | 122 | 115 | 98 | |
| 32 | HOLLY COLE "Dark Dear Heart" .METRO BLUE/CAPITOL | 122 | 137 | 144 | |
| DEBUT! | REBEKAH "Remember To Breathe" .ELEKTRA/EEG | 118 | 100 | 52 | |
| DEBUT! | MARC COHN "Burning The Daze" .ATLANTIC/AG | 116 | 96 | 76 | |
| 35 | VARIOUS ARTISTS "Wag The Dog OST" .MERCURY | 113 | 138 | 138 | |

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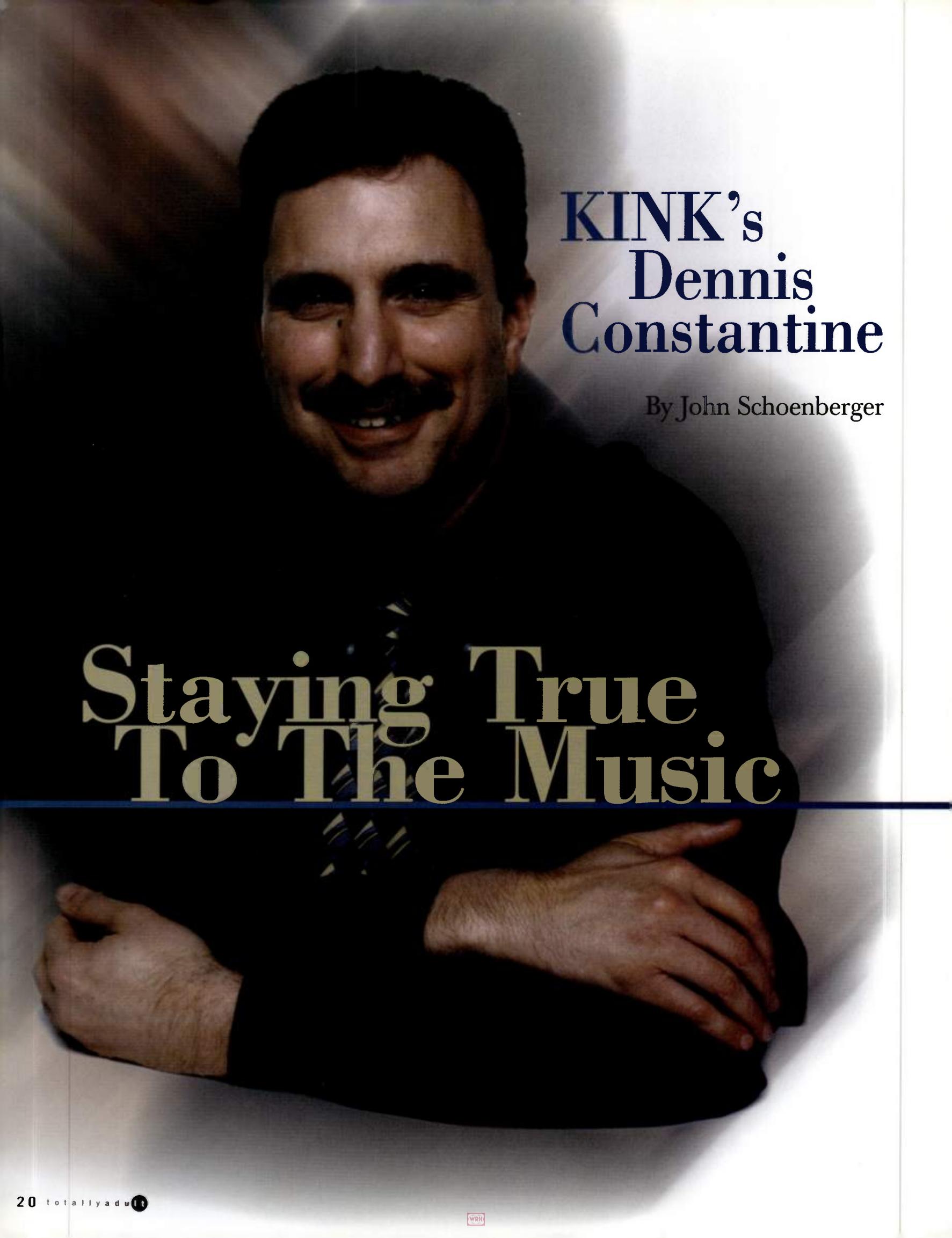
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Permanent Press



KINK's Dennis Constantine

By John Schoenberger

Staying True To The Music

It's been awhile since we've checked in with Dennis Constantine, so I decided now might be a good time get up to speed with him concerning his thoughts on the Adult Rock format in general and what he's been up to at KINK in his new home, Portland, Oregon. As you'll discover as you read this interview, Constantine remains as forthright as always, plus he gives us some interesting insights into the heritage of KINK and his intention of staying true to the music.

How many years did you live in Boulder, Dennis?
"Twenty-four."

Twenty-four years! So it must have taken you a lot of quiet thought before deciding to leave Boulder and move up to Portland.

"It took awhile, yeah—we talked a

system and the motto was 'KINK, Your Underground Link.' They played Janis Joplin and The Doors and all of the underground music of the 60s. Eventually they built companion studios on the other side of the building and went live.

"Last summer, I started coming out to Portland every couple of weeks and the weather was just beautiful. I drove around the neighborhoods and checked out the nature and I was telling myself, 'Wow, this place is amazing.' I realized that I had become very myopic in my view of the world. I was thinking that the Rocky Mountains in Colorado were the only unspoiled place left in the country. But I started to see the beauty here and realize that I had probably explored every inch of Colorado, 'cause I did a lot of camping, hiking, biking and all of those outdoor activities in Colorado. I had really tapped out all of the areas, and I was into my second and third visits on a lot of places. So, I said, 'Wouldn't it be exciting and thrilling for me at this point in my life to go find a whole new area, to go out and explore nature in a whole different environment—completely different than Colorado and just as beautiful, if not even more beautiful?'

Are you trying to tell us you try to have a life, Dennis?

"I do have a life. My life is very important to me. I don't want to just be at the radio station all the time. And, you know, listening to KINK, and then talking to people who live here and realizing how important KINK is to them and to the community, I made the

consultant is never part of the committed team to make the radio station work. He works with them a couple of years, they become successful, and then they say, 'We've really appreciated everything you brought to the station. It's time for us to move on.' And when that day comes, it's like your spouse turning to you, saying she really enjoyed being with you for a couple of years, but she wants to be by herself now. It got to the point where I was longing to be part of a committed team, where I could be instrumental in the success and also have the feeling of being a team player."

And truly experience the highs of success, too?

"Exactly. Appreciate the highs of success and do the high-five in the hallway and be part of the celebration. That was something that was really special during those years I was at KBCO. When we were all there together, we shared in those successes and that really brought us together as a group. It was really an experience that I'll never forget, and one that I'll always cherish."

for the radio station, no matter what the style of music was, it was played on KINK. That's what people came to rely on. It was a certain feeling or sound that people got when they tuned in, and it wasn't gonna offend them; that's really what the station was built on.

"And then it started getting nipped on the sides by a jazz station and by other formats. The station stayed broad musically. The idea of building a radio station around a feeling or a sound became less impactful and, therefore, the station lost some of its franchise. When it was *KINK* and it played all those music styles exclusively, it was a franchise. But as the market changed, the station didn't."

So, that whole coalition of listenership who might have listened to KINK for a specific musical reason now had their own signal to go to for a specific kind of music all day long.

"Exactly. When I was growing up my dad owned a drive-in restaurant that served subs, pizzas, cheap hamburgers,



long time before I accepted the offer to come to KINK. First the seed was planted by KINK's management and I was flattered by the idea. I really liked where I lived and I liked what I was doing. But I started thinking about it more and I realized this was a great opportunity to take charge of America's oldest Adult Rock station."

Yeah. Which is something people tend to forget. Whenever they talk of the precursors or the grandfather stations of the format, they always talk about KBCO and WXRT, but KINK has been around even longer.
"Yes. We're celebrating our 30th anniversary this year! It started in 1968. KGW was the big AM station in Portland and this was their FM; it was basically a closet with an automation

decision that this is a great opportunity for me and I'd be stupid to pass it up."

At that stage you were Mr. Consultant 100% and I imagine it was like, "Well, do I want to be my own boss, or do I want to go back into a standing radio station again?"

"When I first became a consultant, it was exciting. I was going places and visiting stations and helping them become Triple-A stations—I signed on quite a few stations into the format. It was really an exciting thing. But the problem with being a consultant is that there's never really a commitment there. Yes, there are stations that I've had for many, many years and we've worked together, but I'm always the outsider. The

For many, many years, KINK had extremely dominant numbers in its market, but there was a gradual erosion; it certainly wasn't an overnight thing. Was it an increase of signals in the market, or did the station get stale? What do you think was the cause of this slip?

"It's a combination of a lot of things. When they first put the station on the air there wasn't a smooth jazz station or a soft classic hits station, so they had a wide canvas to take a broad stroke on. They could play jazz and new age and soft Classic Rock and Triple-A music. If the sound was right

chicken and doughnuts. He had fresh doughnuts that he was baking every day, and he made pizzas, and you could buy 15¢ hamburgers. Well, when McDonald's opened down the street, he lost a lot of the 15¢ hamburger business. There was no reason for somebody to come in and buy a 15¢ hamburger anymore, because there was a restaurant that specialized in 15¢ hamburgers. Then when Pizza Hut opened up, when Dunkin' Donuts came to town and when Kentucky Fried Chicken opened up, he lost those customers, as well. It got to the

cont'd →

point where we started seeing each of these specialty stores come in and take part of our business away."

I guess that's the reason why they call those chains franchises.

"They *are* franchises! So, he redefined his business and eventually came up with a successful franchise that had its own unique characteristics. And that's really what my job at KINK has been since I've gotten here—to redefine the franchise and give it a distinct sound that's different than everyone else."

And that, in loose terms, is a Triple-A sound?

"I don't even know what Triple-A is anymore. We prefer the term Adult Rock. We are the rock station for adults, for people that grew up with rock music back in the 60s and 70s, and are now raising families and concerned about their careers; listeners who are now a tad mellower. We put sound limits on the songs we play, and if something is young and aggressive, we're not gonna lead on it. The thing about aggressive songs is that as they become more mass appeal they lose some of the offensiveness, so when they're brought more into the mainstream, we can then play them. If we're ever gonna lead on anything, it's gonna be on the Bonnie Raits and the Sarah MacLachlans of the world, and not on the harder-edged artists."

And as you lead with those certain artists, I've noticed you're really pounding them home.

"Yeah, absolutely. In big rotations, with regularity. When the new Clapton came in I said, 'God, this is a KINK song if I've ever heard one. It's Eric Clapton and it's smooth and it's pop-based and we're gonna pound this thing.'"

Get as much as you can out of it before everyone else in town gets their piece of it?

"You got it! 'We're gonna own this record.' And we did, for the first week or so; we were the only station in town playing it, and we were playing it every three hours, which for the staff at KINK was like, 'Every three hours? Come on! You gotta be crazy. What are you doing?' But my feeling is, if it's a good song and people want to hear it, you can't play it enough."

That's true. And we all know that what defines a good Adult Rock station is variety of music, but at the same time, if you want to create hits for your station, you gotta play them with regularity. It takes a lot longer than most of us within the industry realize for it to become familiar with the listener—they're not living,

eating, and breathing the music all day long like we are.

"Yes. The DJs who are doing four-and five-hour shifts were playing the Clapton song twice in their shows and they were saying, 'Why are we playing this so much?'; I said, 'Because people don't listen like you do. Yeah, you sit in the studio here for

"Yeah. It's a great veteran staff, they love KINK, they love Portland. I've worked with them to bring out the enthusiasm for what they're doing. People who have listened to KINK all along, they know these voices, they know these people. If I came in and started making wholesale changes and started bringing in new

with. He, along with the upper management of ARS, have given me all the tools I need, both technically and monetarily. And Martha Nielsen, our promotions director, is a 15-year veteran at the station. She has done some brilliant campaigns over the years. For example, she did the 'Artist Series' where we aired interviews with artists who talked about their passion for music. The whole thing tied into our position of being 'True To The Music.'"

I thought Excel Communications owned the station?

"Well, Excel sold us to ARS. We are still owned by Excel, but we're being operated by ARS under an LMA right now. Then ARS will be sold to CBS in the spring. So eventually we'll end up as a CBS station."

And the musical chairs continue.

"Yes, I know. This station has been sold four or five times in the last three years. I don't even know what the value of it is because Excel sold us in combination with a couple of other holdings to ARS, but I would imagine it's quite high—the station is very profitable. So eventually we'll be in the CBS group in Portland—the ARS/CBS group is KUFO (Rock), KBBT 'The Beat' (Modern AC), KUPL (Country) and KKJZ (Smooth Jazz), and then they also have an AM traditional country station."

So the company will have dominance in the market?

"Yes. It is the dominant group here. Entercom and Jacor are the other two groups in town, and there are a couple of independent stations."

Have you established a new nickname for the station and initiated a new type of marketing/advertising campaign, or has that been subtle as well?

"It's been subtle. I really like the station's slogan, 'True To The Music,' and, if anything, I've heightened the presence of that slogan on the air. It's something that is highly identified with the station, it's unique to the station and the station has trademarked it. We work with Wieden & Kennedy, who are the premier advertising agency in America; they do the ads for Nike, Microsoft, and others, and they're based in Portland. They're big KINK fans and they love to work on creative ideas for the station. We're developing our new campaign to hit for the spring with them, right now."

Portland. Is it a year-round rating market?

"Yes, Portland is market number 24. In perspective, Denver's 23. It's

"What Adult Rock stations are about is building a franchise, and that means remaining with it. There's too many stations out there that flip-flop and move around and just don't stay true to it. If you stay with it, it'll pay off."

four or five hours and you listen to your whole show, but most people are tuning in for an hour here, an hour there and even our super core, the people who call the station their favorite, they listen maybe 16 hours a week.'

"The sophisticated advertisers use reach and frequency to figure out how many times they need to run a spot just to get people to hear it. And most advertisers want to run the spot once an hour, or at least once every 90 minutes. Why can't we play the music with more regularity, too? I'm not saying we should go into hour-and-a-half rotations, because that would be a little over the top for our core listeners; but I think when there's something hot and it's something you instinctively know people want to hear, we should be all over it. That is a departure for KINK."

KINK's programming and on-air staff is the same as before you walked in, right?

voices, that would send the wrong signal out—it's very important to remain consistent. We've done some focus groups with people and most of the core listeners haven't noticed a change, except that the station's playing better songs.

"I am thrilled to be working with such a professional staff. Anita Garlock has a great set of ears—she understands the sound we are going for at the station and I completely trust her judgment. The airstaff are veterans in the market and they have become excited about the station again. I believe in delegating responsibility, so they now all have special things they do for the station beside their airshift. Before they were just simply told what to do—now they have the opportunity for input, and they can truly make a difference in the decisions we make for the station as a whole, as well as for their role in it.

"On the management level, Steve Keeney, the GM, is great to work

cont'd ➔

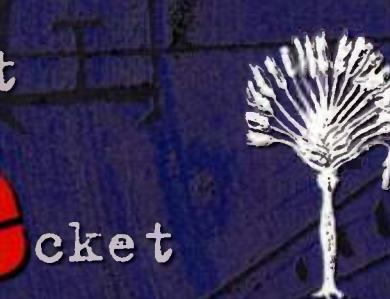
WHO WERE YOUR FAVORITE
ARTISTS OF 1997?

1. Sarah McLachlan
2. The Wallflowers
3. WILLIAM TOPLEY
4. John Fogerty
5. Paula Cole
6. Fiona Apple
7. Bob Dylan
8. Jeb Loy Nichols
9. Matchbox Twenty
10. Abra Moore
11. World Party
12. Sister Hazel
13. Dar Williams
14. Boz Scaggs
15. Bruce Cockburn
16. Dave Matthews Band
17. Venice
18. Veruca Salt
19. Linda McKillitt
20. Colbie Caillat
21. Toad the Wet Sprocket
22. Sheryl Lee
23. Whiskeytown
24. Ben Folds Five

Thank You
Adult Rock Radio
for voting
**WILLIAM
TOPLEY**

**Your #3 Favorite
Artist of 1997**

**NEW ALBUM
Coming
THIS JUNE**



Based on 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. Annual survey was written and compiled by Mike Lyons of Lee Arnold Marketing.

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Nashville • SOLD OUT
Nashville • SOLD OUT
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Amarillo • SOLD OUT
Boulder • SOLD OUT
Boulder • SOLD OUT

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about the same size as Pittsburgh, Cincinnati, Kansas City—we're all about the same size city."

Do you see a lot of similarity in the lifestyle of the listener you're targeting in Portland to that in Denver, or do you see some distinct differences?

"I see a lot of similarities and I see a lot of differences, too. Denver's very transient: they have 20% turnover a year in Denver. Portland, on the other hand, is growing. People are moving into Portland, they're not moving out. There's a lot more people who have lived here all their lives, and their parents lived here and *their* parents have lived here, so it's much more of a family community. It reminds me more of an Eastern city, where you have all your relatives living in the same area; it's a generation thing. So that demands some programming thought. These people are very loyal to this area, they're not just moving up the ladder to eventually go somewhere else."

Getting away from KINK and Portland, you've been intimately involved with this format since before it even was a "format." What's your overview on what we're all doing these days?

"That's a big question."

Yes, it is. But I'm sure there's specific things you have in mind.

"I think the thing that we've wrestled with at Triple-A or Adult Rock all these years has been, 'What's the franchise?' It gets back to what I was talking about before. KINK has a franchise, because it's been here so long and it has built a name for itself. KBCO built a name for itself. WXRT, KFOG, KMTT—the strong stations have built a name for themselves. When Dave Benson got the KBCO job, I asked him, 'So what are your plans?' He said, 'My plan is not to get in the way, because 'BCO has its own life, it has its own image,' and that's the same for me here at KINK; I'm not here to redefine KINK, I'm not here to strengthen the radio station's foundation. I'm here to give it direction and make sure that it remains true to what people expect from KINK. If I came in here with an agenda to make it more contemporary, more modern, more uptempo, more rock or more anything, I would be working against what KINK is. So what Adult Rock stations are about is building a franchise, and that means remaining with it. There's too many stations out there that flip-flop and move around and just don't stay true to it. If you stay with it, it'll pay off

"It got to the point where I was longing to be part of a committed team where I could be instrumental in the success and also have the feeling of being a team player."

because with adults, especially when you're dealing with 30-plus adults, it takes them time to accept change."

And then once you've won them over, they're your best friend and your best ally?

"They'll be with you 'til the day they die unless you blow it. The biggest challenge is impatient ownership who expect a quick turnaround. I'm very excited about what's happening in Dallas at KKZN, because Susquehanna, the station's owners, know that it's gonna take time. They've hired an excellent program director in Joel Folger, and they're

gonna stick with the plan. They're not gonna go and blow it up just because it hasn't gotten huge numbers the first year or so. It takes that kind of ownership to understand that Triple-A is not a quick fix. Now unfortunately, in this day and age with the flurry of sales, there's a lot of groups think they have the time. They're working on six-month and one-year plans, so they don't have the patience to build a franchise. In the long run, they'll realize there are no quick fixes. Sooner or later, you've got to dig in and hold your ground."

And the successful stations that everybody tends to point out over and over and over again are the ones that have done that.

"Yep, exactly. When you tune to 'XRT or KFOG, you know what you got. KGSR in Austin is another great example. Here's a station that has stuck with it, has stayed loyal, has stayed true to what it is and they have their group of loyal fans. Sure, TSLs are going to go up and down, and the numbers are gonna fluctuate a little bit, but they're in solid. And the longer they stick with it, the more solid their footing and foundation and franchise will be. Then nobody can come in and take those listeners away from them, because they're tried and true loyal fans of the radio station." 

KINK's Staff



The KINK Staff (Back row l-r) Les Sarnoff (AM drive), John Walker (Prod. Director), Jeff Clarke (PM drive), Martha Nielsen (Promo & Mktg. Director), Tom Neumann (weekends). (Middle row l-r) Anita Garlock (APD/MD), Lacy Turner (weekends); Leann Warren (overnights). (Front row l-r) Heather Baldwin (overnights); Cindy Hanson (middays), Dennis Constantine (PD), Sean Marten (nights).

Listen to the KINK aircheck on the *totallyadult* TuneUp #27, disc one, track one, and hear why they're "True To The Music."

Visit the KINK Web site at

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Give Dennis Constantine a call at 503.226.5080, or E-mail him at kinkpd@aol.com



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long walk back

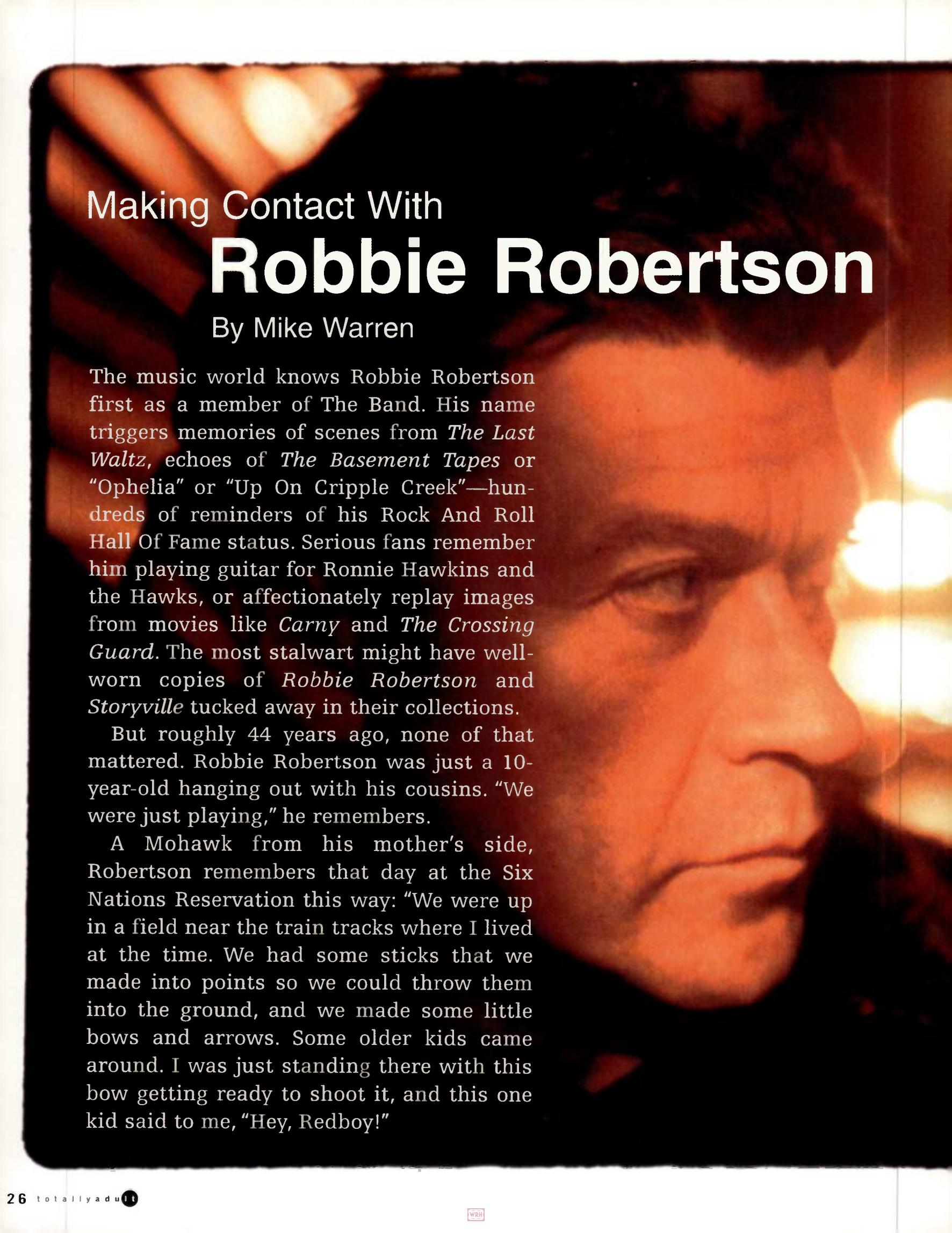
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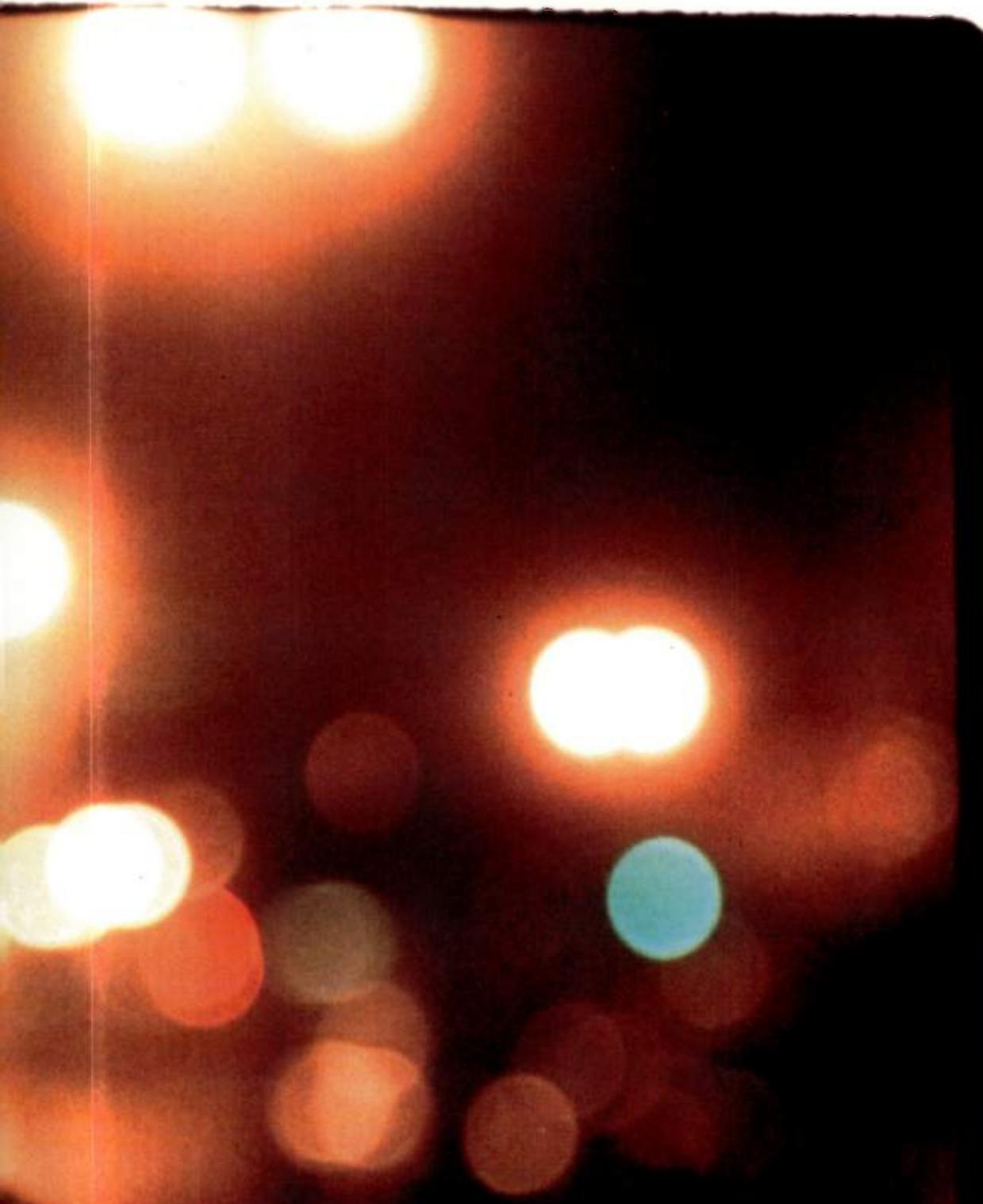
Making Contact With **Robbie Robertson**

By Mike Warren

The music world knows Robbie Robertson first as a member of The Band. His name triggers memories of scenes from *The Last Waltz*, echoes of *The Basement Tapes* or "Ophelia" or "Up On Cripple Creek"—hundreds of reminders of his Rock And Roll Hall Of Fame status. Serious fans remember him playing guitar for Ronnie Hawkins and the Hawks, or affectionately replay images from movies like *Carny* and *The Crossing Guard*. The most stalwart might have well-worn copies of *Robbie Robertson* and *Storyville* tucked away in their collections.

But roughly 44 years ago, none of that mattered. Robbie Robertson was just a 10-year-old hanging out with his cousins. "We were just playing," he remembers.

A Mohawk from his mother's side, Robertson remembers that day at the Six Nations Reservation this way: "We were up in a field near the train tracks where I lived at the time. We had some sticks that we made into points so we could throw them into the ground, and we made some little bows and arrows. Some older kids came around. I was just standing there with this bow getting ready to shoot it, and this one kid said to me, 'Hey, Redboy!'"



"I think that the native music of North America is the original underground music, and it's still the underground music here. It's the original roots music, and it's maintained that."

"I looked at him, and I didn't get it. I didn't know what he meant by that. I kind of knew what he meant, but I didn't know the tone. I looked at my cousins, and their heads were down, and I realized that this was a derogatory term, that he was calling me 'Hey, Nigger' or 'Hey, Jewboy,' and then it hit me like a wave. It was something that I've just carried with me my whole life. It's the only derogatory term I've ever been called." All these years later, pain and anger is still clear in Robertson's voice.

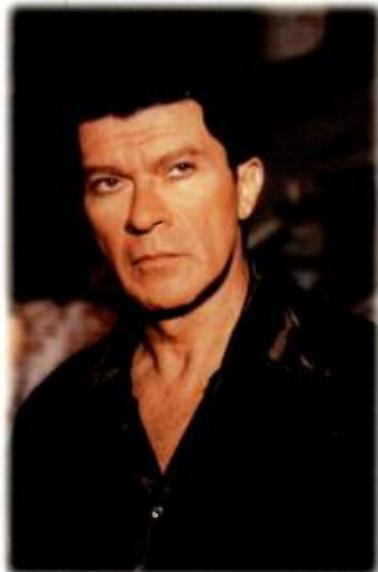
"Because of the nature of this record, I thought I could use this term. It's okay for me to use this term, and it was a way of spilling my guts out. It's really what this record is. It's a contact from the underworld of Redboy."

After a brief pause, Robertson explains the rest of the title. "I think that the native music of North America is the original underground music, and it's still the underground music here. It's the original roots music, and it's maintained that. There was always music happening over behind that hill, or down in that canyon, or behind those trees—it's never, ever been out in the open. But [music like] the peyote music (featured on a track called "Peyote Healing"), it's always been underground, because it's been illegal for one thing, and most of this music has always been private, or secretive, or illegal."

Contact From The Underworld Of Redboy is Robertson's first album in three years, a seemingly bottomless visit to what Robertson describes as the

cont.►

"This was about having no boundaries, no borders, no fences, and that I would be able to just fearlessly go into making this record."



music of "Indian Country": ancient native music, angry first-person accounts of modern-day injustice, and a deep-down, soul shaking groove as evident in the voices of the peyote singers, or the Six Nations Women Singers, as it is from the production of Marius de Vries (Massive Attack, the *Romeo + Juliet* soundtrack), Howie B (U2, Tricky) and Tim Gordine. Says Robertson, "The fact that I brought in these people from this other underground, from the London club underground,

really did seem to complete a connection to the musical underground."

With the exception of his production team, Robertson explains, "All of the artists [on the album] are from the Native American community. It was like putting together a band of people I thought would be really good, whether it's the peyote singers or (singer) Joanne Shenandoah or whoever it may be. The idea of bringing in Howie B or de Vries and Tim Gordine—I had to get something from my imagination onto tape, and they're really good at that. They're more progressive in that area than people are in this country. Otherwise I wouldn't have reached that far away. I was looking for who was best on their axe. I talked to these people and asked if they wanted to take a trip to Indian Country with me, and they said, 'Let's go!'"

For the past four years, Robertson has been immersed in the music of Indian Country. In 1994, he scored *The Native Americans*, a sweeping documentary on Native American history, for TBS, and released *Music For The Native Americans* with the Red Road Ensemble. He explains, "There were people involved with that project that I have a lot of respect for. It enabled me to go somewhere musically that I've been looking for a way to do in a proper way, in a dignified way. It's been something in my mind forever. I wanted to find a way to do it so it just didn't seem like it was on a whim, so I could do it with the proper respect. The work with these people on the documentary kind of got me that launching pad."

The project that was launched was *Contact....* "What really lead me to

make *Contact....* was the opportunity to make a record of what was really in my imagination. *The Native Americans* had a lot to do with historic things, and this is about how I feel today. I wanted to do some things that had a direct connection to my heritage. Sometimes it comes out in an angry way—I hope in a healthy angry way—and sometimes it comes out [as] paying respect. I was kind of just covering my gamut of emotions."

The emotions are all there, every single one of them. *Contact....* kicks off with the hauntingly beautiful voice of Leah Manning Hicks singing a tiny Paiute melody, accented with forceful piano chords. Suddenly the listener is confronted with what Robertson describes perfectly as "Fuck You" guitars; as he agrees, "on paper, none of this stuff should work," but it does. On the first listen, the song is a statement of sorrow for a disappearing music; as Robertson explains, "We're talking about an 'endangered species' here, and the music is part of that endangered species." There's an even deeper tale behind it.

It turns out that Leah Manning Hicks' singing was from a field recording made in 1942, when she was 16 years old; Robertson discovered it in the Library of Congress. "This piece, this young girl singing this little melody, there was something about the innocence and a hypnotic thing about it that always stayed with me," he explains. "I've been carrying this tape around for years now."

Says Robertson, "I wanted to get permission from Leah Hicks Manning, from her family, and from the Paiute nation, to do this. In the Indian community, you want

to do a project like this with a blessing. It makes you feel better when you're doing it, and hopefully it helped me feel fearless in doing this in the most honest manner that I could." While searching for Manning's family, Robertson discovered that she was the mother-in-law of activist, fellow singer/songwriter and friend John Trudell, and that she had "burned to death, along with his wife and children, in a very politically suspicious act of arson. That's why this record becomes more political than anything I'd ever imagined going in."

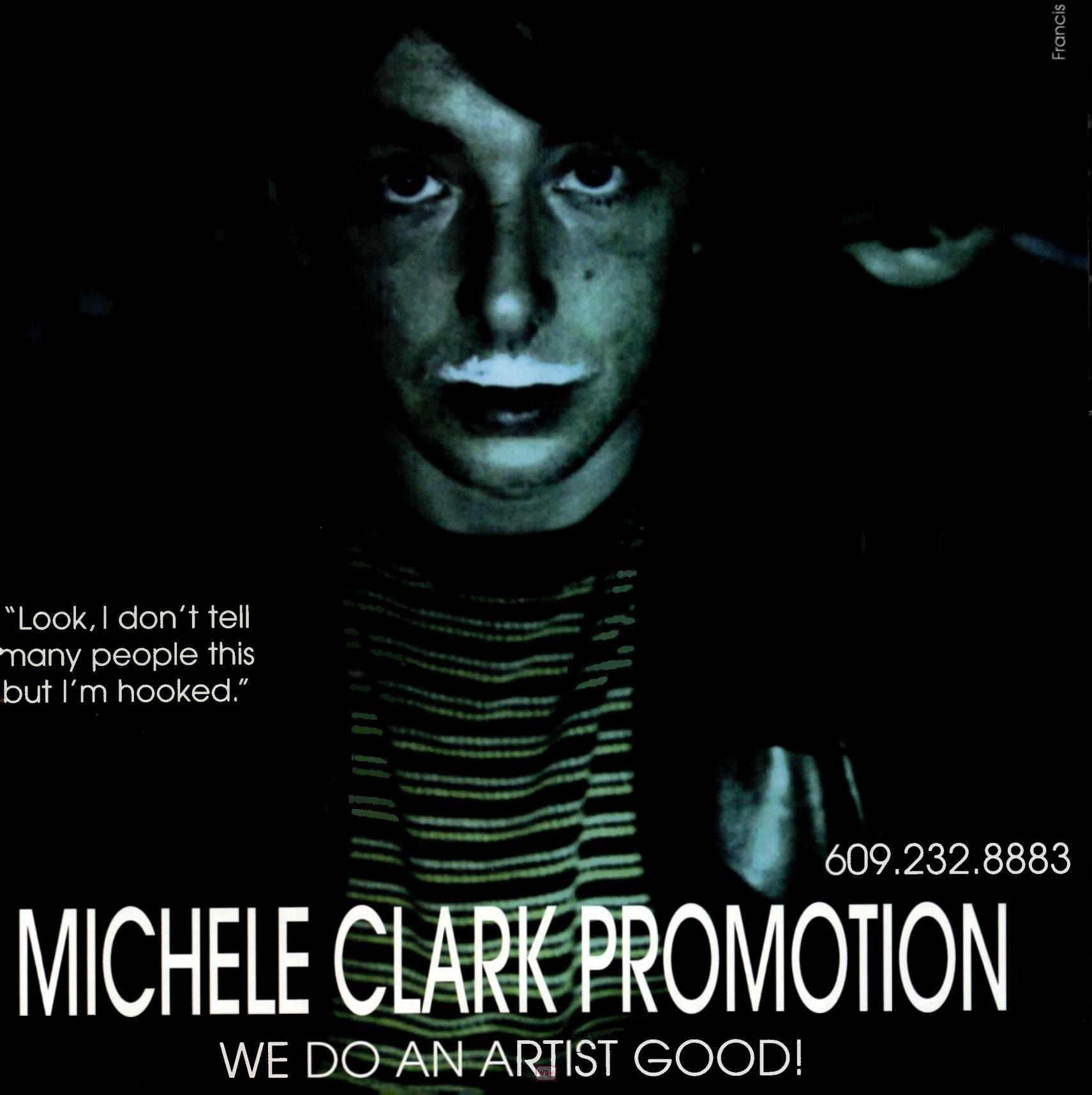
The politics of the record are most apparent in "Sacrifice," easily the most haunting piece on *Contact....* Over a gentle but persistent thrum, Robertson has set free the story of Leonard Peltier, currently imprisoned in Leavenworth Federal Penitentiary for a shooting at the Pine Ridge Reservation in South Dakota almost 22 years ago—a crime that almost no one believes he committed.

"Sacrifice" also has a story behind it, and Robertson's happy to tell it.

"Leonard used to call me, every week or every couple of weeks, and we would talk about all kinds of things. He's such a lovely, gentle human being, and has nothing but good things to say, even under the circumstances of what happened to him."

"One day I was working on this piece of music that I was just exploring, and all of a sudden I had this idea. I asked Leonard to go back to the beginning, and tell me the story like I didn't know anything about it, over the phone, from Leavenworth. I took that and used parts of it in this song. I thought, 'This is a way that maybe

cont.►



"Look, I don't tell
many people this
but I'm hooked."

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"In the Indian community, you want to do a project like this with a blessing. It makes you feel better when you're doing it, and hopefully it helped me feel fearless in doing this in the most honest manner that I could."

some people can feel the emotion of this injustice that's been done to this man.' Rather than somebody else telling his story, let him tell it. When you hear his voice, and you hear him tell the story, it's like a spear going right into your soul. I thought I would do this to try to bring some attention to Leonard's life. This would be a starting place, for me to do what I do. The next step is to try to get him out of prison."

Even as powerful as the song is, Robertson's efforts haven't stopped there, and his efforts are a glimpse into the seriousness of his mission (not to mention proof of how long he's been playing). Back in his days with Ronnie Hawkins and the Hawks, Robertson played on a circuit that regularly took the band to Arkansas, and a guy named Bill Clinton used to come hear them play. Robertson wrote him about Peltier's plight, figuring, "from the old days in Arkansas when I was playing with Ronnie, and The Band, maybe it would get his attention."

The approach seemed to work, at least for now. Robertson reports "He wrote me back, and expressed that this was a really sensitive issue, and he knew that it was a necessity among the Native people, and that they were going to take a look at this. Then I got another letter from the White House from somebody else telling me about different committees reviewing this; it was nice that I even got a response. Now that I've done this song, I'm going to try to do some things to bring some real attention to this."

Clearly, however, he's not satisfied with an "official response." "The idea is to really bring some proper attention to this and get him the hell out of there," Robertson says.

Not all of the tales on *Contact...* are woeful ones. In a tribute to The People of the Long House, his people, the Six Nations of the Iroquois, Robertson wrote "The Code of Handsome Lake." According to Robertson, "There was this guy in the late 1700s named Handsome Lake who was dying of alcoholism. Now they're just getting a grip on understanding this disease right now, so you can imagine back then. This guy was crippled by this disease, and in his delirium he had a vision.

"In the teachings of the Iroquois nation, there are four messengers between you and the Creator, and three of the messengers came to Handsome Lake. They told him the only way that you can beat this disease of the spirit is to put yourself in the hands of your Creator, and with the knowledge you receive, go around and help other people that have the same problem as you. He began his recovery and went around and helped hundreds of people. This is no different than what Alcoholics Anonymous is today, kind of the same message. The teachings of Handsome Lake are so beautiful, and the Six Nations people are so proud of this, I wanted to do something in tribute to that."

Each song on *Contact...* has a story, from the anthemic call to action "Making A Noise" to the autobiographical account of coming to grips with his heritage in "In The Blood" to "The Lights," about the relationship of Native Americans to visitors from outer space. The huge, spacious sound of the record, and the bits and pieces of

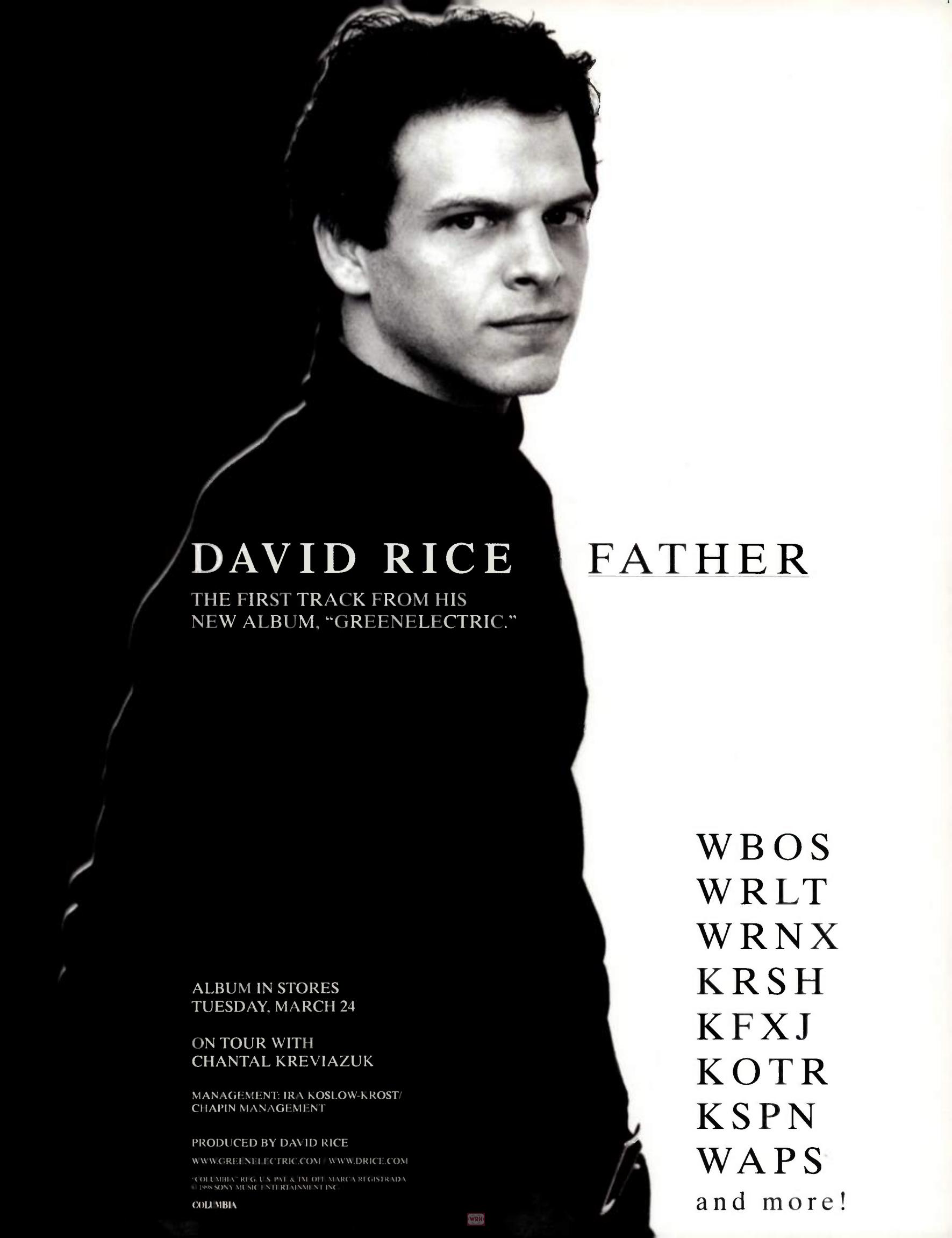
Native America that gradually move in and out of the mix are elusive and mysterious, but almost an illusion. Says Robertson, "It might seem like there's a lot of stuff going on, but it's incredible, in the making of this record, how little there was on tape, really. A lot of it was so basic; there were some songs that we did that were 14 tracks, 18 tracks, and in this day of people of recording and having 70 tracks going on—most of it we could get on one 24-track machine.

"There was a certain way to paint this picture," he says, explaining the recording strategy, as well as the layers of sound. "I didn't want to make it seem like there was nobody in the background of this painting. I wanted it to feel like the ambiance of the sound was taking you somewhere, that it's doing its job. This record was, musically, a lot simpler than it comes to sound, in the long run."

The contact this record makes is surprisingly rich, surprisingly complete, and also surprisingly Robertson's, even in light of all the influences that inspired his work. It doesn't stop with the *Contact...*'s release; a one-hour documentary, *Robbie Robertson: Making A Noise*, inspired by a 1996 visit to the Six Nations Reservation, is scheduled to be broadcast on PBS, and will continue to spread the word of a disappearing music.

Says Robertson, "This record was about having no boundaries, no borders, no fences, and that I would be able to just fearlessly go into making this record," he explains. "I wanted to be just as fearless and respectful as I possibly could, and just follow my instincts down to the ground." *ta*

Mike Warren is a freelance music and pop culture writer based in Kansas City, Missouri.



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**Vin
Scelsa.
30
Years
of
Excellence**

by Nicole Sandler



egendary New York DJ Vin Scelsa was recently honored by a star-studded show at New York City's Bottom Line. The idea was to acknowledge the immense influence Scelsa has had in the careers of a couple of generations of musical artists, as well as his profound impact on the radio listeners in the greater New York City area...plus to wish him a happy 50th birthday. For three decades Scelsa has remained true to his calling in presenting intelligent, meaningful music and commentary to a hungry and extremely loyal listenership. It all started when he entered radio during the progressive golden days of FM radio, and now, Scelsa is back at one of his original homes, WNEW-FM, doing a specialty show called "Idiot's Delight" on Sunday evenings.

When I was considering doing the feature on Vin Scelsa, Nicole Sandler immediately came to mind. He, like so many people, played a major role in shaping both her career as a professional and as a music lover.

—John Schoenberger

If you've spent the better part of your adult life working in radio, there's probably one person who *did it* to you. You know what I'm talking about—the voice, the presentation, that thing that touched you and made you want to pursue a career that offers virtually no stability, usually little pay, often ridiculous hours and very little of the creativity you fantasized about when that voice on the radio first spoke to you.

I had already begun working in college radio when a friend shared his collection of WNEW-FM/New York City tapes with me. It was 1979, and it was Vin Scelsa who spoke to me like no one else ever had before. Scelsa was doing nights on 'NEW, already 12 years into a career in radio that now spans 30. And he's remained true to his original vision—the thing that touched me 19 years ago.

Anyone who has had the pleasure of listening to Scelsa over the years knows what it is he does, but verbalizing it isn't an easy task. So, since he's the one who works magic with words, I asked him to.

"I use radio as a canvas, and there's lots of different paints and other objects that I throw onto this canvas to create something, hopefully, that's other, or bigger than, the individual parts. One aspect that makes me different from everybody else is that I'm not restricted to any particular genre. I take music from all different sources and blend it

together in such a way that the blend is a totally new creation. In other words, I don't just play music for the sake of playing the music. I don't just play a record because it's a popular record, or because I like the record or it's a good record...I play it because it's part of the puzzle of the whole piece...I've remained true to my original vision of why I started doing radio in the first place, which was to communicate and create something brand-new out of all this other stuff. It's the same impulse that causes one to write, that causes one to be a painter, that causes any artist to be an artist. I mean, I look at what I do as an art. That sounds pretentious, but I mean it."

Honestly, it is an art. Vin Scelsa's current canvas is called "Idiot's Delight," and it's heard Sunday nights from 8pm to 2am on New York City's WNEW-FM. In fact, he just signed a new contract, which spells out the fact that he has total creative control over the show and its contents.

"The one thing that's never changed for me is how I view what I do on

continued ►

radio, and I've been lucky to always be able to do it; if I can't do it, then I leave the radio station," says Scelsa. "I had a meeting three weeks ago with the new management at 'NEW in which they said they want me to continue working there. I said, 'But understand what that means.' 'We do, we do, we do,' they said. Then I said, 'If you don't understand what it means, tell me now and I'll go, you know. If you're gonna complain in three months that I'm playing Billie Holiday on your radio station, tell me now and I'll go. I don't want to have that fight with you.'"

He didn't have to fight.

Scelsa started in radio in 1967, at WFMU in East Orange, New Jersey. At the time, it was a college station, which bought itself when the college went under a few years ago. "It became, and still is, the most radically adventurous free-form radio station in the country. For many years it was named the top station in the country...*Rolling Stone*, critics polls, stuff like that. That was my baby," says Scelsa. "I started 'FMU in 1967 and it has remained true to its roots over all these years, much to my delight; I've tried to remain true to those same roots, as well. I never wanted to work in radio, it never was a career goal or anything like that. I just fell into it because it was sort of socially, culturally and politically the right time and the right place...1967. And I started using radio as a tool for both creativity and for communication of all these wonderful ideas that were bursting all over the place."



"Part of what people get about me they get from the fact that they listen to me consistently, for a long period of time. You know, people don't get me right away."

From WFMU, Scelsa went briefly to WBAI, another public station, and by 1970 he was at WABC-FM (which later became WPLJ), "two years after I started doing radio, I was working on a huge network radio station, having all the freedom in the world, because that was the time and the place."

It was the era of free-form FM but, after a year and a half, "they brought consultants in, started to format the thing and I said 'thanks' and I split," Scelsa shares. I did some other things for a year or so, and then I got offered some work at 'NEW in 73; I stayed at 'NEW from 73 until 82. They had slowly been adopting a 'format' for a couple of years in the early 80s, while I was still given the freedom to do what I did—I was on nights then, I was on 10pm to 2am—even though much of the rest of the station was formatted; a really simple format compared to what they've got now, I mean, there were no computers, there was no Selector, there was none of that shit, you know. It was just, like, here's the new records, here's the current records, here's the recurrent records, there's the green, the red, the gold—play one from here, one from there, one from the other—you can choose which one you want to play, you know, it was, like,

relatively simple and painless. But I didn't do it and I was given the freedom to not do it by Mel Karmazin, who was the general manager at the time. When Mel left to go to Infinity, the new manager came in and said, 'I don't care what your deal is with the old manager, you're gonna do the format like everybody else,' and I said 'Thank you, goodbye,' and I left. That was in 82, and I never thought I would ever come back to radio again, because at that point everything had so completely changed. WNEW was one of the last of the stations to hold out, you know. And at that point even they had succumbed completely to the consultants and the demographics guys, and I just thought, 'Well, that's it, I've had my run, it's been a nice run, and now I'm out of here.' And I started doing some other things, totally unrelated: I was working in my wife's business for awhile and I had a young child, so I was doing a Mr. Mom/house husband thing. That was in January of 82."

Fast forward to 1985 and, once again, it's Mel Karmazin to the rescue. Infinity had just flipped WKTU to Classic Rock, changed the calls to WXRK, and named it K-ROCK. Karmazin suggested to PD Pat Evans that she bring Scelsa aboard to do a Sunday morning show to inject a bit of instant credibility to the new station. "Which they did," says Scelsa. They hired me—I shook hands with Pat and I worked there for 11 years, from 85 to 96. Never had a contract, went through four or five program directors, [and with] each one I had the conversation that I told you I had with the guys at 'NEW. I said here's what I do, you want me to do it, I'll do it. If you don't want me to do it, tell me and I'll go. And each one said, 'Yeah, yeah, do what you do.'"

And there he remained, until January of 96, when K-ROCK in New York City got an injection from KROQ/Los Angeles. Kevin Weatherly came in and told all the Classic Rock veterans of New York radio that the station was changing direction...and they all knew they were on their way out. But Weatherly wanted Scelsa to remain, probably likening him to New York City's version of KROQ/LA's Rodney Bingenheimer.

"I had this credibility in the market," Scelsa muses. "I was the person playing all that Alternative Rock and modern rock when nobody else in New York City was playing it. I was the person playing Nirvana and Smashing Pumpkins and, you know, filled in the blanks. But when I finally met with these guys, I said, 'Okay, I play Counting Crows, you know, but I also play Billie Holiday, what do you think about that?' 'Well, you know, we want you to do what you do.' I said, 'But yeah, what I do means I play, you know, Stephan Grapelli, it means I play Kurt Cobain singing "In The Pines," but then I play Leadbelly, because that's where Kurt Cobain learned it from, what do you think about that?' 'Well, we don't know if our prime audience, our listener, that male 18 to 25 is really gonna sit still for that.' 'Well, then you don't want me.' 'Oh no, no, we want you, we want you.' But I knew that that was just gonna lead to lots of trouble with those guys. So, at that moment, I was being offered the freedom to go back to 'NEW, do the show, no questions asked, you know. What would you have done?"

Uh, duh.... Ted Edwards was then PD of 'NEW and, though his

hands were tied in many ways, this was one area of which he was certain. Ted asked Scelsa to come back to 'NEW and do his show, and for the first time ever, Scelsa asked for a contract.

"So I've been through two PDs since Ted left," he says. "They both left me alone, 'cause they couldn't say anything to me, anyhow, even if they wanted to. I had a two-year contract, but with the change now this past January, my contract was up concurrent with the new management. So they had the perfect opportunity to get rid of me if they wanted to get rid of me; they could have just not renewed the contract. Instead, I was one of the first people they talked to, evidently. I was the least of their problems, in that they knew they wanted to keep me, so they sewed me up almost immediately."

Just a couple of months ago, Vin Scelsa celebrated two milestones: his 50th birthday and his 30th anniversary on the radio in New York City. Over the years, Scelsa has been involved in the launch of some incredible careers....

"Another thing that's been great fun, and very rewarding for me over the years is being in at the beginning of various careers that went far

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beyond anything I ever envisioned for these people, like a Sheryl Crow or a Counting Crows in recent times, or a Bruce Springsteen back in the 70s when the whole station was on it—we had no idea it was gonna turn into what it turned into. Having your own personal enthusiasm for these artists validated by the mass market and then no longer being necessary to them, is a wonderful feeling, you know what I'm saying? That I was there to have Sheryl Crow on the air before her album came out, and that I can't even get a phone call through to her now is a wonderful thing. My point is, I love it when they get so successful that I can't even talk to them anymore; I can be happy about that. It's like having children, sending them out and they make it out there in the big bad world. And then, I can find the new one, I can find Whiskeytown. I had them on for two hours."

Two hours?

"I'm extremely generous with my air time when it comes to the guests who I have on the show: musicians, writers, actors, directors, but what that winds up being is selfish, as well. I want to spend lots of time with these people, that's why I invite them up. So I'll give two hours to somebody. But that goes against the grain of every other principle of commercial radio. This also sets me apart, and it makes for a very special relationship between me and the musicians, especially the ones who don't know me, who aren't from New York City. When they come in and they're told by whoever that they're going up to this radio show, they expect the usual 15 minutes. And when the don't get that, when they get two hours, they're, like, amazed.

"I never wanted to work in radio, it never was a career goal or anything like that. I just fell into it because it was sort of socially, culturally and politically the right time and the right place...1967. And I started using radio as a tool for both creativity and for communication of all these wonderful ideas that were bursting all over the place."

"My favorite story about this was the night I had Jimmy Vaughan on the show...we had never met. He had some backup singers who I knew, guys from New York, so there was that connection. But he had been booked on this radio show and he didn't know what he was getting into. At the very beginning of my show I have this statement that I make over the opening seconds of John Coltrane's 'A Love Supreme.' The statement, which I stole from David Fricke, who wrote it about the South By Southwest music festival a couple of years ago, goes: 'There are three essential commandments: respect the elders, embrace the new, encourage the impractical and improbable without bias.' And then I say, 'This is "Idiot's Delight,"' and it's all being spoken over this beautiful spiritual opening—35 seconds of John Coltrane's 'A Love Supreme.' So Jimmy Vaughan's in the studio with me and he's been tuning up and stuff, and now it's time for me to go on, and I said, 'Jimmy, can you be quiet for a second, we gotta start the show.' The first few seconds of Coltrane, his ears, like, perk up and he looks at me and he goes, 'Coltrane?' And I go, 'Yeah,' and he goes, 'Cool' and I could immediately sense a tension dissolving from him. And then he heard what I said and he goes, 'All right,' you know, and he just got this big smile on his face and all of the tension and all of the nervousness and all of the 'Oh shit, what am I doing here?' just totally disappeared and the man was completely with me for the next two hours; he had a ball. And I get that from writers, I get that from lots of people who don't normally get that kind of time on the air. So, I do it because I want to spend time with these people. It's very selfish, but it has this very beneficial effect, in that it gives these people all this air time, and it gives the listener a rare chance to really get in-depth with somebody."

Not only does Scelsa allow the listener to hear a side of the artist that's never otherwise exposed, but also endears him to them. Little wonder, then, that so many of the artists who've been on his air over the past 30 years jumped at the opportunity to pay tribute to the man who's still a radio pioneer at a time when the territory has not only already been charted, but is completely about charts. The 50/30 anniversary turned into an event at The Bottom Line in Greenwich Village that had to be spread over two shows to accommodate the demand for tickets.

Sue Leventhal, of World Hunger Year (for whom Scelsa has been involved in radio "Hungerthons" since the mid-70s) approached Allen Pepper, owner of The Bottom Line, with the idea.

"So I had conversations with Allen about it and, at first, I was very embarrassed by the idea," reveals Scelsa. "I thought, 'No, this will be awful, I don't want to do this.' And then I realized that it was a once in a lifetime thing; it was gonna be a way to, like, attend your own funeral, you know, and still be alive, right? I said, 'Okay, let's do it...let's just have a party where lots of people come and play music,' and that's what it was. A lot of people came and played music, some people said some nice things. Rita Houston, Meg Griffin, Danny Neer and Dave Herman were the hosts of the show, and they did the biographical stuff that was necessary, the tribute kind of stuff that they felt was important to do. But for the most part, the artists just came out and said thanks, or some little personal thing, and then played their music. Any birthday party where Lou Reed sings 'Perfect Day' and 'Sweet Jane' to you and says 'Happy Birthday, Vin,' I wouldn't have missed it for the world. I mean, you gotta be in heaven, right? Little Steven came out of retirement to sing 'This Is The Time Of Your Life' for me. Jimmy Webb sang 'Wichita Lineman'—just some incredible stuff. Graham Parker closed the second show at four in the morning with the house band, which consisted of Marshall Crenshaw, Glen Burtnick and Joe McGinty from the Losers Lounge, doing a kickass 'New York Shuffle.' It was a very, very, very special night. It was nice payback because it came from the musicians who I've championed over the years, who I've helped over the years, with the exception of Lou. Lou was the icing on the cake because, of all the people who were there, Lou was the one person who was an idol and not so much a peer, you know. He's always been up on a pedestal for me. The fact that he came and participated in that was just such a thrill.

"And then there was a wonderful article in the *New York Times* a couple of days later that was not so much a review as it was a piece about me. I mean, it started out as a review, but they didn't run it as a review, they ran it as a critic's notebook, saying the most incredible things about me. It called me a lone titan in commercial radio. Those were the words, you know, like, the *New York Times* called me a 'lone titan,' and said that the rest of radio should be ashamed of itself that there isn't more stuff like this on, blah, blah, blah."

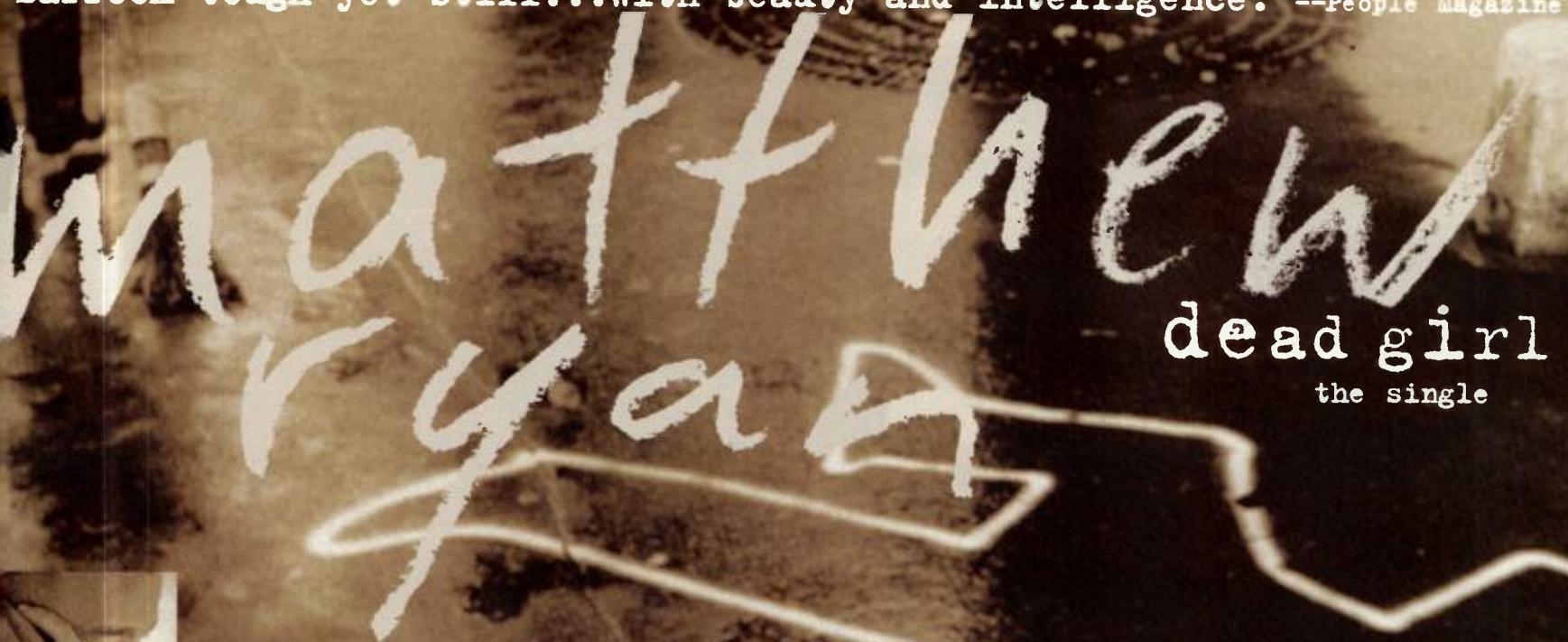
I hope this answers some of the questions I get from colleagues about why I would ever say, as I often have, that I always wanted to be Vin Scelsa (with Meg Griffin's voice). My only other, more plausible, wish would be for everyone reading this to be able to experience Vin Scelsa on the radio. Could syndication be in the cards?

Economically, it probably doesn't make sense. Plus, "the very problem that you're faced with and that I'm faced with today when you asked me how do you describe, define the show—it's very difficult to go to people in other parts of the country and tell them what's unique about this. 'He's a guy in a room, he plays records? You know, what? I got a guy in my room who plays records, what do I need him for? Oh, he knows how to interview musicians? I got a guy who knows how to interview musicians, what do I need him for?' And if you just play them a tape, they may get it or not get it, but part of what people get about me they get from the fact that they listen to me consistently, for a long period of time. You know, people don't get me right away...I also go back to another early notion of radio, which is that it's local, that you should be from the place that you're broadcasting to, that you should know who the people are and where they shop and what roads they drive on and what happens when it rains in LA. If I was doing a show from New York and it's raining in LA, I wouldn't be relating to the rain in LA. I've always been very New York, and I'm not sure if what I do would translate to these other cities.

"And, I'm totally, adamantly against doing stuff on the Web at this point," he continues. "Mostly, because it just sounds awful. I think for some of these non-commercial stations, it's wonderful to get their stuff up there, because it means people in the rest of the world can hear what they're doing. But for somebody like me, the medium would have to just develop into a whole different thing than it is right now. It's not radio, it's the Web; it's a different thing. Radio is broadcast through the air waves. That's what I do, I do radio." 

Nicole Sandler has become a regular contributor to *totallyadult*. We just love the way she writes.

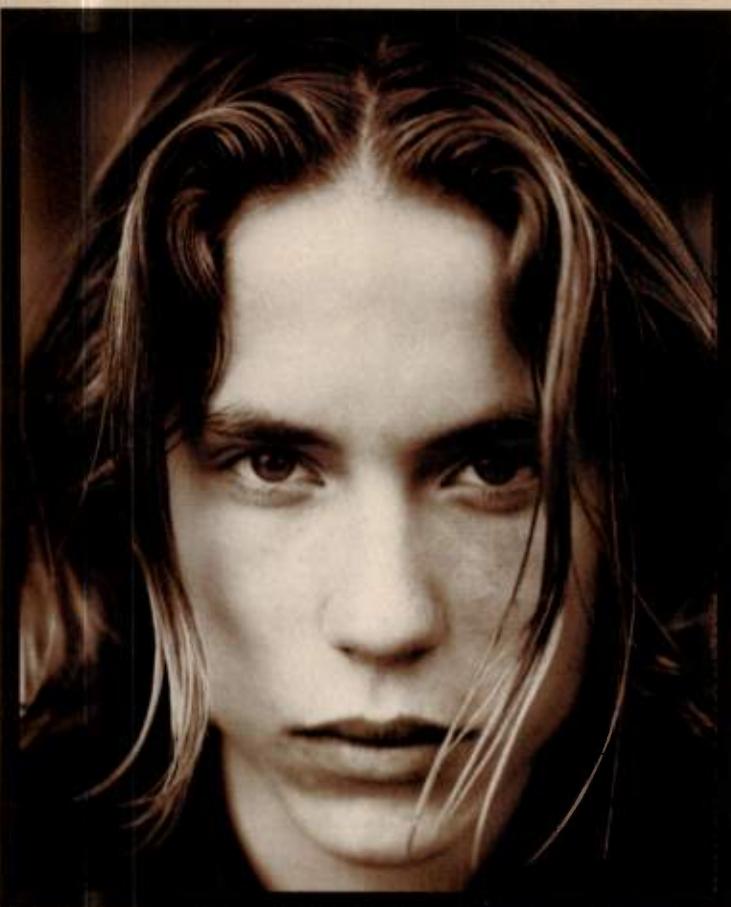
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PETER CASE

THE ROCK & ROLL FOLKSINGER

Huckleberry Finn has been reincarnated as Peter Case.

Since he left home at the age of 15, Peter Case has been a traveling troubadour, hitchhiking across America with a scrap of paper, a broken pen and a dusty guitar. Like his mentors before him—

BY MATTHEW LAWTON Mississippi John Hurt, Lightnin' Hopkins and Bob Dylan—Peter Case has spent many a mile on the backroads, playing music and writing songs for the common man.

Barreling down rock & roll's dirt highway for over two decades, Peter Case released an EP, a 12-inch and two infectiously rockin' albums in the early 80s with The Plimsouls, three profound solo albums for Geffen Records, and he has just released *Full Service No Waiting*, his third disc on the Vanguard label. From a man who has constantly worn his heart on his sleeve, *Full Service No Waiting* is Case's most personal and honest release to date. "The whole point of music is that it makes you feel things. I'm still trying to hone in on something in my heart. It's a lifetime process and I try to stay awake to it."

Full Service No Waiting is the latest amazing chapter in the adventures of Peter Case.

You've literally come from the streets. Was there ever a time in your life when you decided to give up music and just get a regular job of some sort?

"Just once, and that was when I was 17. I moved out on my own when I was 15. My folks were teachers, and it was a bad scene 'cause I had dropped out of school to play music and they were appalled. We didn't really reconcile until way after, 15 years later or something. But I went through this one period where all of a sudden it was like, 'Man, this is a hard way to go.' And I thought maybe I should go straight and go back to college. So I actually got an equivalency diploma and talked my way into the University of Buffalo and did a semester there. I had like a 3.5 grade point average and I was trying to transfer down south to North Carolina, but I just didn't make it, man. I started playing in a band again and I started writing songs, then I got in some trouble and just ended up going around to these coffeehouses. And one night in Buffalo, I was playing blues songs at one of these places and I just had this huge kind of vibe; and in the middle of a blizzard, I bought a bus ticket for Chicago and left town in the middle of the night, and that's when I came West."

"I'd always been playing these acoustic gigs, and I got into country blues and all this kind of thing. So generally, before The Plimsouls, I was playing both electric and acoustic music, especially playing a lot of acoustic folk—I consider myself a rock & roll folksinger. And I was always doing that around San Francisco."

Do you ever miss those electric days of The Plimsouls?

"Not in the least. I'm doing things now that are much more interesting to me than anything I did in the past. I don't look back with any sort of nostalgia or anything like that. Plus, they were very difficult times. I mean, rock & roll bands are a lot of fun on one hand, but on the other hand it's like I had a black cloud over my head the whole time during The Plimsouls."

"When I got in The Plimsouls, I sort of focused on that electric side for a few years, but when we broke up, I just went back and picked up where I had left off. To a lot of people it seemed like all of a sudden I was making this big break and doing this really weird thing, but to me it was just real natural to go back to what I'd been doing in the first place. At the time, people started acting like I had to choose between one or the other. My first solo record came out in 86, and remember, this was before Tracy Chapman had a hit and before *Unplugged*. I was sort of the first person in my whole generation to come out and start doing acoustic, what you would now call 'unplugged'-type stuff, and nobody really understood it. Jackson Browne understood it and he took me on the road as his opening act in 86. But the record company, at that point, really didn't understand where I was at, and there was no Triple-A to work the kind of record I had made."

On that solo release, *Peter Case*, your wife at the time, Victoria Williams, helped on a couple of tracks. What was that like?

"She's great, man. We wrote a song together called 'Satellite Beach' and she's on 'Three Days Straight.' I think she's really great, I wish her all the best. We're not in touch very much, but I think she's fantastic. I just heard a couple of songs off her new record and it's beautiful."

How do you look back on your three solo Geffen releases?

"I'm really proud of those records. I think *The Man With The Blue Postmodern Fragmented Neo-Traditionalist Guitar* is probably my most popular record up until now. Everywhere I go, people know that one. I play big folk festivals in England and Canada, and people even write me from Japan about it."

How did you end up on the Vanguard label?

"The day I got off Geffen, I went and made a record with Marvin Etzioni called *Peter Case Sings Like Hell*—it's a collection of blues and folk songs that I used to play when I was a street musician. We cut them live on two-track and it was gonna go out just to my fan club. Well, I got a call from the president of Vanguard and he wanted to hear something, so I sent him over *Sings Like Hell* and he called me back a couple of days later and said, 'Look, man, why don't you just let us put this out on our label?' That was cool, 'cause I had grown up listening to a lot of Vanguard records. They were an amazing label, they had all these blues and country guys I was really into. They had Mississippi John Hurt, Skip James, Doc Watson, Joan Baez, John Fahey, just amazing people, and I was happy to have a record come out on Vanguard."

And then in 96, you released *Torn Again*.

"Yeah, we got back together with Vanguard and put out *Torn Again*. I'm real proud of that record, it made a lot of people's Top 10 lists and it started to catch on at different places. But this was before Vanguard had Meg [MacDonald] and they didn't really have it all set up to work new records at that point. A lot of the label's focus was on their catalog, 'cause it sells all around the world. But now they're starting to turn into a contemporary label, too. With *Full Service No Waiting*, this is the first record with Vanguard where I feel like they have a marketing approach and they have a sales approach and they have a promotion person, and it's been properly released around the world."

How did you come up with the name, *Full Service No Waiting*?

"It's like an American phrase, it's supposed to be what makes you happy in the United States, you know, 'Full Service No Waiting.' It's like the American motto, and the picture on the cover looks like I've been waiting a thousand years."

But your guitar's there, you're ready to serve.

"You know me, full service. I guess it's time for me to get into my thing and not wait around anymore, it's sort of humorous. You know, the whole record's acoustic except for lap steel and pedal steel. It kind of rocks as an acoustic record and that's been the thing I've been trying to get across for a long time; I feel I captured it on this one."

"We used instruments like harmonium and upright bass, Lili Haydn plays fiddle, and we have this young drummer that gives it a real fresh feel named Sandy Chila. Sandy's just fantastic, man, I think he's gonna be the Jim Keltner of his generation; he's really, really cool."

How did the uilleann pipes in "On The Way Downtown" come about?

"The idea was to mix a country blues song with a Celtic twist in the melody. It's sort of the marriage between a couple of great rivers of music, you know, the Mississippi and the Shannon."

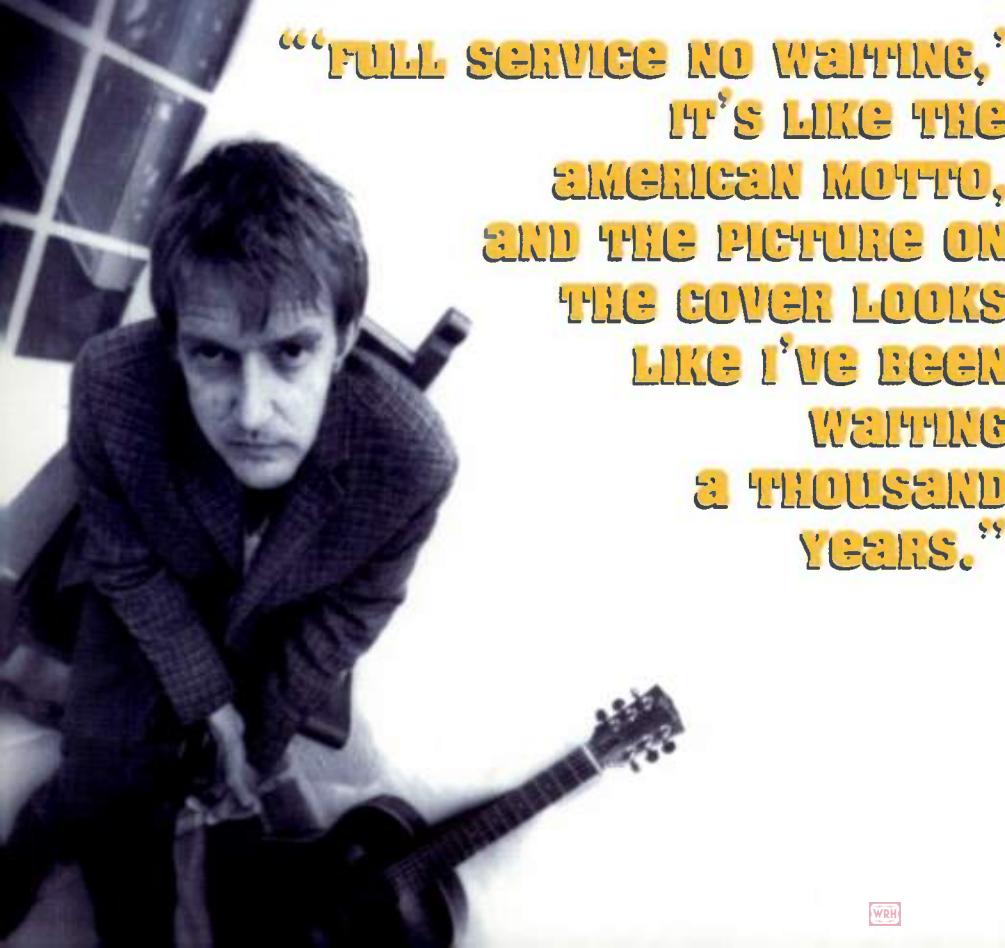
Yeah, 'cause you have the Irish feel with the uilleann pipes and the Mississippi feel with the foot stomping through the whole song.

"Yeah, that's Don Heffington's foot and he's playing bodhran, which is an Irish drum, at the same time. So it's like country blues meets Celtic. The uilleann pipes are played by Eric Rigler, who played them in *Braveheart*."

"On The Way Downtown" and "Spell Of Wheels" were written with your son, Joshua.

"Yeah, he works at the University of Texas and he does stuff on the Internet, but he's a musician, as well. He's been my road manager a bit, so we've had a lot of time to talk and sit around hotel rooms playing music and stuff. We started talking about this car trip he took, and we wrote 'Spell Of Wheels' based on this kind of modern American myth of the Midwest."

CONTINUED ►



**"'FULL SERVICE NO WAITING,
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- 3/30 - Club Metronome - Burlington, VT

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4/2 - Rosebud - Pittsburgh, PA

4/4 - Tin Angel - Philadelphia, PA

4/5 - Idiot's Delight (WNEW) - NY,NY

...More to come

**"I WAS SORT OF THE FIRST PERSON
IN MY WHOLE GENERATION TO
COME OUT AND START DOING ACOUSTIC,
WHAT YOU WOULD NOW CALL
'UNPLUGGED' TYPE STUFF."**

I like the suspense in that one. The black car, the guns, the knives and then the ending with that wicked harmonica, it's seriously spooky.

"Yeah, it was very fun, man. That harmonica part just happened that way on that take."

How about the single, "Let Me Fall," any thoughts on that one?

"Yeah, it's wild. It's one of my favorite tracks on the record 'cause it was real fun to play. There's an instrumental thing that keeps happening in it that's really exciting. 'Let Me Fall' is an acoustic song that really rocks. It's got roots, but it sounds really new, and that's what I'm trying to do."

You're also playing your Gibson J-45 a bit differently on this album.

"Yeah, it's all fingerpicking. I did it on a *Plimsouls* song, 'Play The Breaks,' and I did it on 'Icewater' from my first record, but I never really did it on a whole album all the way through. I just never went ahead and put on the thumb pick and played the whole record like that; it gives it a different texture, it gives you the ability to play lead and rhythm at the same time. It sounds really cool. I love doing it and I'll probably do it from now on."

The whole album seems very personal. The lyrics, the stories, the songs, it seems like a good snapshot of what you've been through in the past, and where you are today. Maybe I'm wrong, but, for example, in "Crooked Mile," I can't help thinking how you left New York City to go to California, you found a girl, you checked out God, there's that blues guitar riff in it and then there's that great moral of the story—"The only thing I've found that counts in this world is love." That's the way I take that song, and the entire album as well.

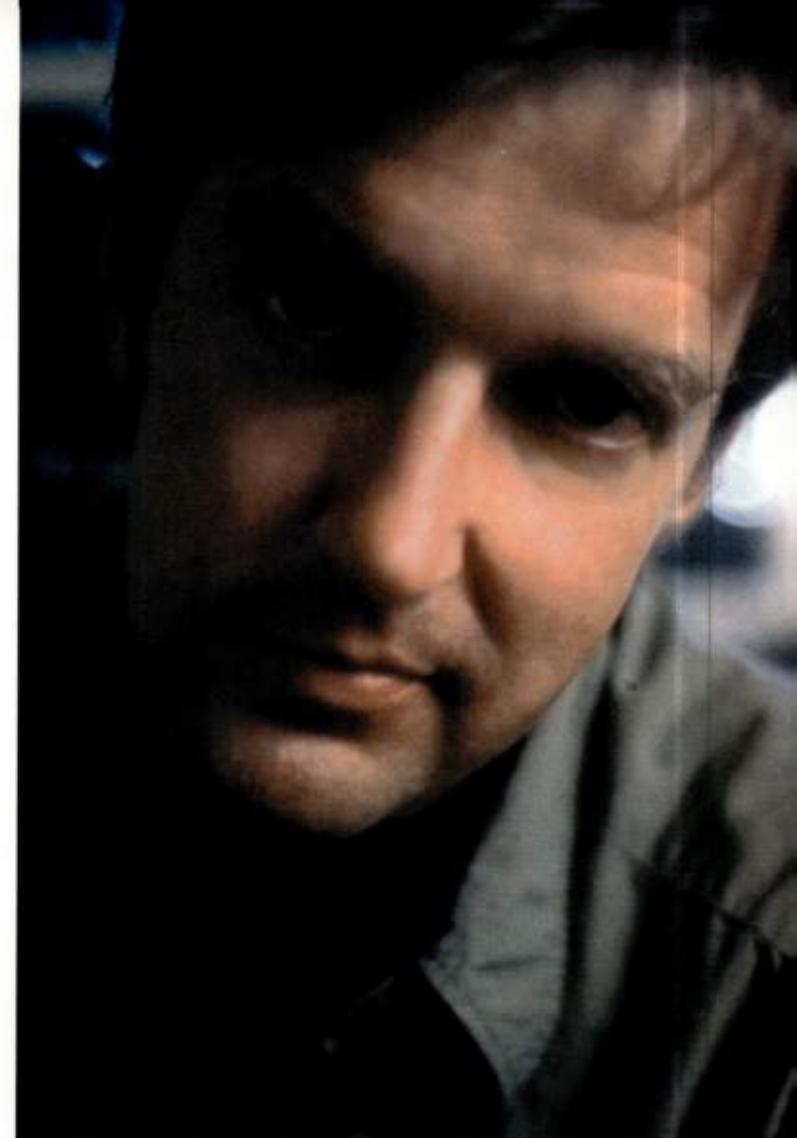
"I think it's true. I think that's pretty much what it is. The thing that makes sense to me is to be real and say things in songs that offer as much to people as possible. When I put on a record by some singer/songwriter, I feel like I know what's going on. It's like somebody is sharing their world with you—that's what I get and that's what I try to give. I'm just trying to be open about things. If you can touch that ancient tradition of the songs, the big vibe of music, I think that some of these things, while they're personal, they can also communicate to people on a wider level."

I noticed that the album was composed on a vintage "60s Smith Corona manual acoustic processor." How did you write the songs for this album?

"Well, my wife Diane gave it to me for my birthday a couple of years ago; she found it in some thrift store. Then I just immediately sat down and started banging away on it. I like the feel of it, and it makes all this noise and kind of talks back to you, which helps you set up a rhythm. The whole album came out in a big burst of lyrics, and when I get the lyrics, the music then comes in my head. So as I'm writing the words, I pick up the guitar and I can already hear the melody as the words come, so the whole thing happens in a kind of hyper-explosion of songwriting. It's one reason I really like this record, it was all written in one explosion of songwriting."

You've been criss-crossing this country for years, playing your songs for people in the streets as well as folks in the clubs and arenas. If anyone has a real feel for this nation's people, it might be you. So, I gotta ask, what's it like out there in this big old country of ours compared to 10, 20 years ago?

"It's changed a lot in the last 20 years. You see different things happening, like the corporatization of America and the homogenization of places. But there's still a lot of locality, a lot of regionality that really makes America beautiful. I'm glad I get to go out on the road and see the people I see, because I get a much healthier view of America than I would get if I were just here watching TV. On television, it seems like everything is violent and all people want to do is be stars, but when you go out there, you see people that are working really hard, and they really care about things, and they are still really interested in all sorts of stuff. I mean, you go play in Kentucky, and there are all these people that come out to the gig, and they relate to mountain music in a way that you wouldn't think still existed. America is like an amazing experiment that's still



underway. I still get a whole feeling of possibility out of it, though the huge money thing that's gone on has been really destructive. That's the problem I see. This distant money syndrome.

"It's a big question: what do you see in America? Like on my first record, what I was seeing was America slapping itself on the back at a time when I felt they were really trying to ignore their dark side. That's when I was writing all this stuff like "Small Town Spree" and "Walk In The Woods," 'cause growing up in America was horribly traumatic. My son and his generation are having a really hard time growing up in America; there's no sort of higher power for people to relate to. You're supposed to just relate to success and then success becomes impossible, the way it was pictured. And then, what have you got? I mean, success isn't anything in the first place to really base your life on. So you've got people that can't even afford to live in their home town and all sorts of stuff like that. So, America's a really heart-broken place. But my motto is, 'My weakness is my strength.'

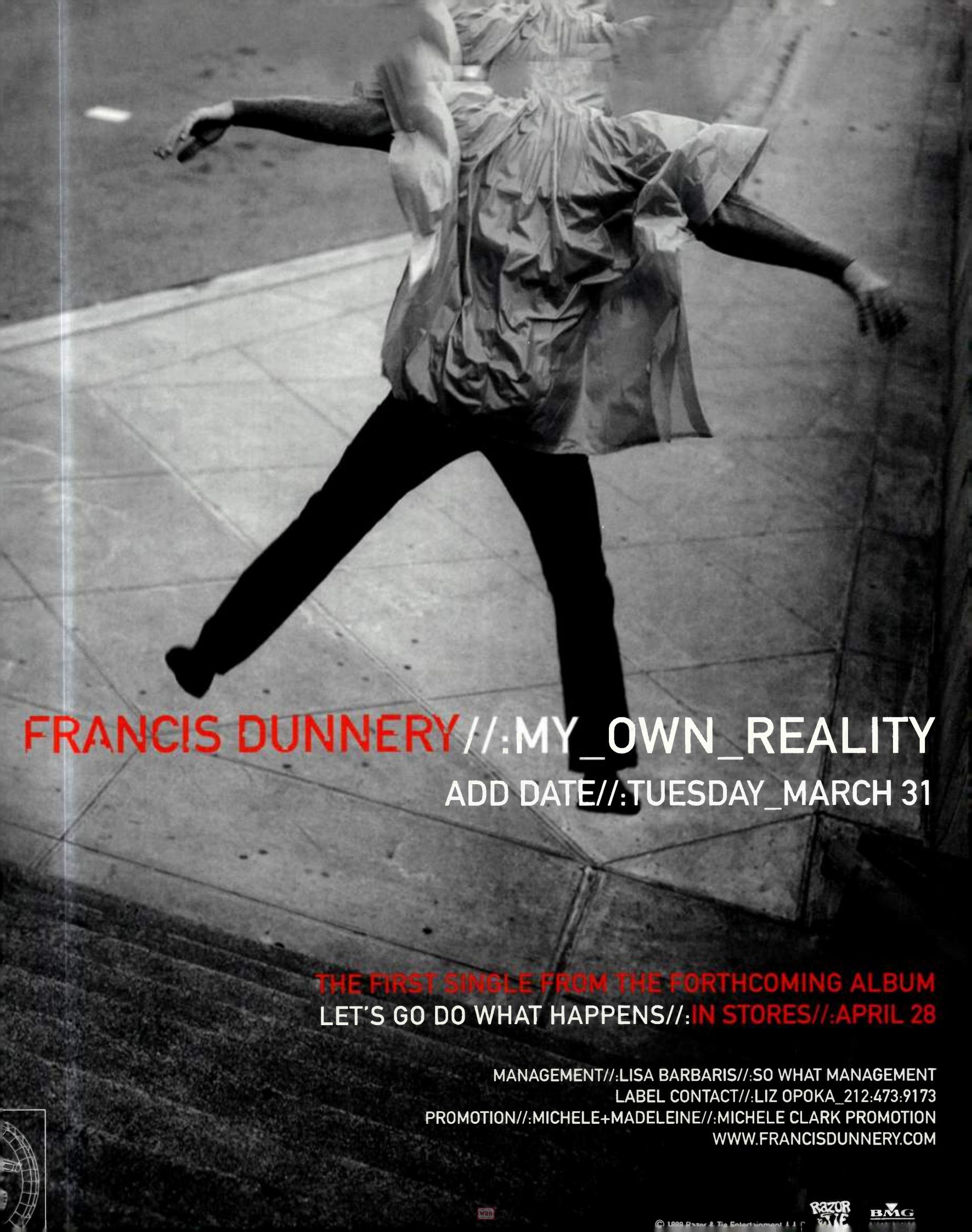
"As a solo performer, I can make a lot of noise, but it's also a position of vulnerability that leaves me open to the audience. If I do it right, I end up having a bigger connection with that audience than you would if you had a big super rock band behind you. So, that's an example of a weakness being a strength. And I see that all across the board in life. I hope that America will see that, too, 'cause strength can also be your weakness."

Traveling across the country, do you look forward to hearing any particular radio stations?

"Oh yeah, KGSR in Austin is great. Jody Denberg is a fantastic guy. There's a good station down in Houston called KPFT, there's a fantastic station down in Florida, WMNF, in Tampa. I just played live up in Reno at KTHX, that's a really cool station. You go in their studio and play music in there and it sounds like a record or something, they have a really cool sound over the air. But there's a lot of great radio in the country."

"A lot of the music I heard when I was a kid was all on radio, man. The folk show was on Sunday night and I'd always tune it in; I'd stay up all night listening to the radio under the covers. And, you know, driving at night, I'm always listening to radio out there; you still gotta hunt around and find the things you want, but there's amazing stuff on the dial." 

For more information on Peter Case, his latest tour dates and the new *Plimsouls* album, *Kool Trash*, visit www.VanguardRecords.com, or call Meg MacDonald at Vanguard Records at 310.451.5727.



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AGENTS OF GOOD ROOTS DOES IT GOOD

by Steve Baltin



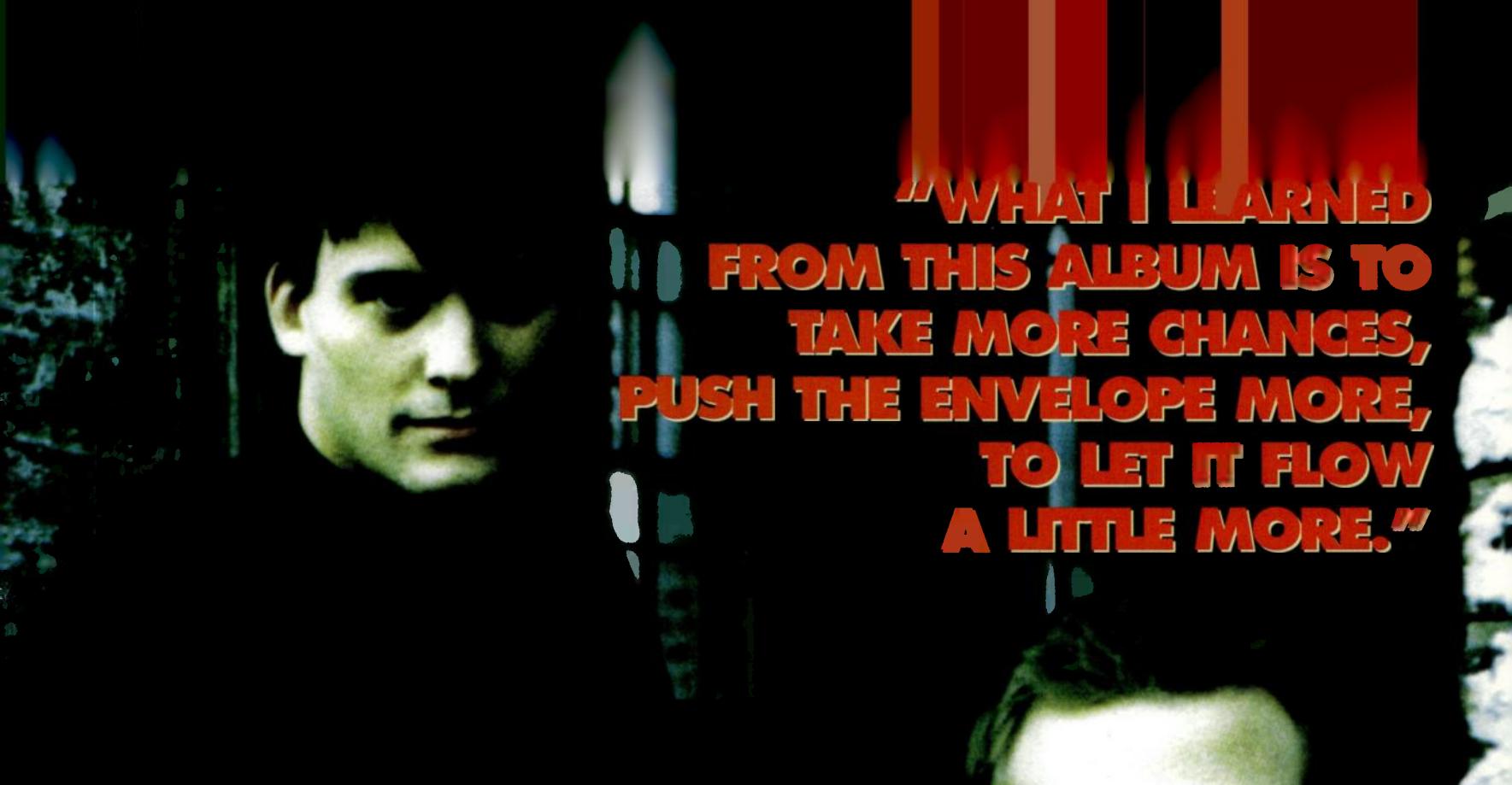
ANSWER:

A young Southeastern US band who built up a strong fan base through constant touring, released two independent albums on their own, hooked up with Red Light Management, got signed to RCA and found immediate radio acceptance at Triple-A radio. Question: Who is the Dave Matthews Band? (Buzzer sounds) "We're sorry, the correct answer is Agents Of Good Roots. Thanks for playing."

The saga of Richmond, Virginia's Agents Of Good Roots is a familiar one to those who followed the rise of the Dave Matthews Band from indie heroes to rock & roll superstars. The Agents' principle lead singer (although the band uses three vocalists at various points on their major label debut, *One By One*), Andrew Winn, certainly recognizes some of the similarities. He says of the Dave Matthews Band, "Their being from this area was definitely a source of inspiration for us. It was, like, 'Wow, you can play live and get a record deal.' It was very inspiring."

Just because The Agents followed the same road of touring, and ended up at many of the same destinations, does not mean they are clones of the Dave Matthews Band. The 12 songs on *One By One* cover far too many genres to pigeonhole the quartet—Winn (vocals, guitar, keys), J.C. Kuhl (saxophones), Stewart Myers (bass, vocals) and Brian Jones (drums, vocals)—into one user-friendly comparison. Beginning with the alternative-flavored "Come On," *One By One* zig-zags rampantly through the musical jungle, stopping in the blue-eyed soul rain forest on the tender and accessible "Upspin" and "Hoping, Waiting, Longing," climbing the mountainous hippie rock terrain for "Smiling Up The Frown," swimming in the pop-ballad lake on the confessional "I'll Be Back" and inhaling deeply from the cannabis forest on several tracks whose vocals recall Pink Floyd.

After talking to Winn, who says he prefers songs to a sound, one isn't surprised at the variety of styles represented on *One By One*. In fact, after talking to the very forthright Winn, one isn't surprised by much of anything this band may be likely to do in the future.



**"WHAT I LEARNED
FROM THIS ALBUM IS TO
TAKE MORE CHANCES,
PUSH THE ENVELOPE MORE,
TO LET IT FLOW
A LITTLE MORE."**

WHERE DID YOU RECORD THE ALBUM?

"A&M Studios [in LA]."

**I JUST HAVE THE ADVANCE, WHICH
DOESN'T LIST THE SONGWRITING
CREDITS. BUT MY GUESS WOULD BE,
FROM THE VERSATILITY OF THE TRACKS,
THAT THE SONGWRITING IS A
COLLABORATIVE EFFORT. IS THAT TRUE?**

"Yes and no. Our drummer, Brian Jones, writes some of the songs; he wrote 'Miss America,' 'The Ballad Of Hobby And The Piano' and 'Where'd You Get That Vibe?'. Then I wrote most of the other songs; but some of them are collaborative."

HOW DID YOU COME TOGETHER WITH PAUL FOX?

"We shopped some producers and we'd heard he'd done some good stuff, such as XTC and 10,000 Maniacs. Paul had a reputation for being musical, so we got him for that reason."

HOW DO YOU FEEL IT WORKED OUT?

"I thought it was pretty good. We butted heads on some things, but I think that's gonna happen on your first big-budget, big-label album."

**THE REASON I ASK IS BECAUSE SINCE
YOU'VE BEEN TOURING SO LONG, AS A
GROUP, I ASSUME YOU HAD A PRETTY
SET IDEA OF WHAT YOU WERE
LOOKING FOR, SOUND-WISE.**

"Definitely. And it's a weird thing. A concept that's in your head, and what comes out, in actuality, can be very different sometimes. If you have a concept of what you want to do, and you couldn't do it live, sometimes it's easier to do in a studio. For example, 'UpSpin' has female vocalists on it, and I always heard it like that in my head. That was something we haven't been able to

**SINCE YOU'VE GONE ON
RECORD AS BEING A
SONG LOVER, IF THERE'S
ANY ONE SONG YOU
WISH YOU COULD'VE
WRITTEN, WHAT WOULD
IT BE?**

"'Lean On Me,' by Bill Withers. It's so simple, there's something cool about it."

**OKAY. YOU'VE PUT OUT
TWO INDEPENDENT
ALBUMS PRIOR TO THIS.
WHAT KIND OF
DIFFERENCES ARE YOU
NOTICING BETWEEN
RELEASING THOSE AND
YOUR FIRST MAJOR
LABEL CD?**

"We have gotten some good airplay already, which is something new for us. It seems like there's a buzz going on about the album we've got coming out; this album is light years different from the other two."

IN WHAT REGARD?

"It's a much tighter package. This album is much more powerful drum-wise, and there's a lot less saxophone. There's also a lot less soloing by each of us than on our first

DO YOU FEEL THE AGENTS HAVE GROWN AS BAND?

"Hell, yeah! There's some good songs on this album. Ultimately, that's the most important thing to me—the songs—more than somebody getting a great solo. The song is a team thing. In that respect, we've definitely grown."

HOW WILL THESE SONGS DIFFER LIVE?

"On some of the songs, we might open 'em up a little and jam on 'em. Like 'Vibe,' we like to open that one up in the middle and then bring it back—besides, we've been playing that song live for awhile. The sax sounds more natural in a live setting. It's also going to be hard to get some of those core effects that we got on this album, because we used a lot of distorted saxophone—it blended so

WHAT DID YOU LEARN FROM THIS ALBUM?

"What I learned from this album is to take more chances, push the envelope more, to let it flow a little more."

IS THERE ANYONE WHO YOU ADMIRE FOR THE WAY THEY'VE HANDLED THEIR CAREER?

"Well, of course, Dave Matthews. Their manager hired us because we had sort of a similar ideal of just playing gigs live, making records and touring a lot. That really helped us, actually, because they had connections touring-wise that could get us into a lot of clubs, and in front of some new people."

HOW LONG HAVE YOU BEEN PLAYING MUSIC?

"When I was young, I played the piano. I picked up the guitar when I was 14, and I've been writing songs for a long time."

THE BIO TALKS ABOUT YOUR SKI ACCIDENT AT 14, WHERE YOU SUFFERED A CRUSHED LARYNX BY SMASHING INTO A LIFT STANCHION**IN MID-AIR AND STRIKING YOUR LARYNX WITH YOUR OWN FIST. DID YOU PICK UP THE GUITAR BEFORE OR AFTER THAT?**

"Right after. I had a hell of a lot of time on my hands, so I played a lot of guitar."

AND NOW HERE YOU ARE, A PROFESSIONAL SINGER FOR A ROCK BAND?

"Isn't it ironic? I'm a paradox." (laughs) 



"THERE'S SOME GOOD SONGS ON THIS ALBUM. ULTIMATELY, THAT'S THE MOST IMPORTANT THING TO ME—THE SONGS—MORE THAN SOMEBODY GETTING A GREAT SOLO. THE SONG IS A TEAM THING."

Los Angeles—soon to be San Francisco—freelance writer and *Venice* magazine music editor Steve Baltin is a regular contributor to *totallyadult*.

there are no others...



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AGENTS OF GOOD ROOTS SMILING UP THE FROWN



from the debut album

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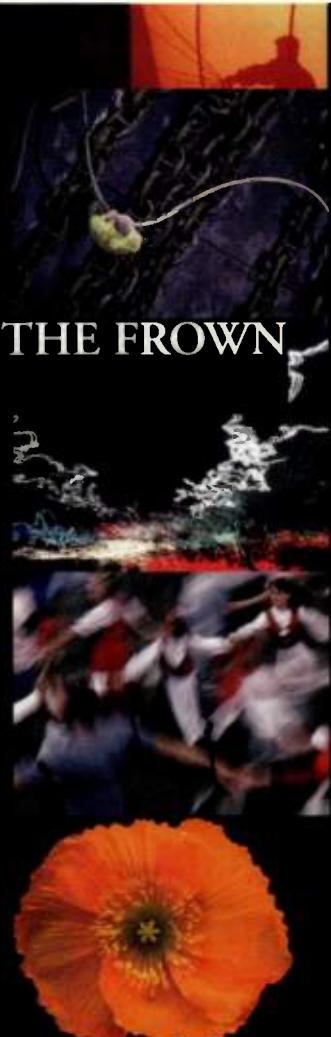
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Commercial Song ▲3 - ▲2

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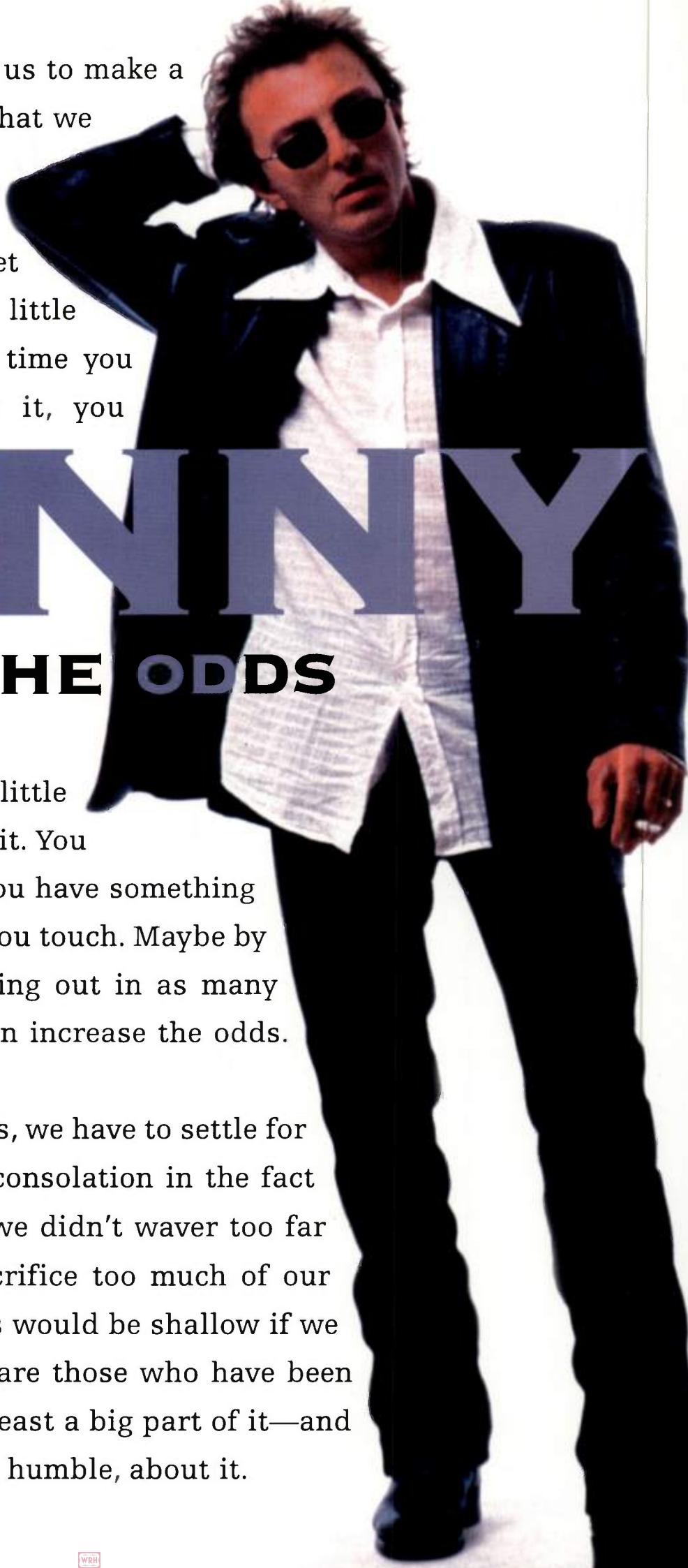
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THANK YOU, TOTALLYADULT RADIO, FOR YOUR OVERWHELMING SUPPORT
OF AGENTS OF GOOD ROOTS! SEE YOU ON THE ROAD...
AND KEEP "SMILING!"

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It's funny how fate can cause us to make a turn in our lives, or careers, that we never saw comin'. I mean, you keep pluggin' at it; you work hard and don't let 'em get to you. Each time you get a little closer to the *goal*; and each time you fall just short of reaching it, you



DANNY BEATING THE ODDS

JOHN SCHOENBERGER

become a little wiser and a little less dreamy. But you keep at it. You believe in yourself, and feel you have something meaningful to offer the lives you touch. Maybe by hedging your bets and reaching out in as many directions as possible, you can increase the odds. But it's a crapshoot.

Unfortunately, for most of us, we have to settle for the small victories and take consolation in the fact that we did it our way; that we didn't waver too far from our chosen path, or sacrifice too much of our integrity. After all, the success would be shallow if we had done so. But then, there are those who have been able to live the dream—or at least a big part of it—and can still be realistic, and even humble, about it.

"Ultimately, it's the songs that endure. Throughout everything I've ever done, it's always been about the melody and harmony. Whether there's a lot of guitar, or there isn't, there has always been a thread of continuity to the music I do."

Take the case of Danny Wilde, for example. Born in Maine, but raised and influenced since the age of five in Southern California, he started his professional musical career in the 70s with a band called The Quick, which had an album released by Mercury Records. Not much happened, but he learned a lot. Later in that same decade, it was another band for Wilde named Great

Buildings where he and Phil Solem first teamed up—a creative partnership that later would give birth to The Rembrandts. Great Buildings had an album released on Columbia called *Apart From The Crowd*, which garnered modest airplay at Rock Radio. Wilde and Solem decided to part ways, and Danny Wilde was on his own. Geffen Records, which was just heating up, felt he had a good chance of breaking through and signed him to the label. Wilde got a bit more rockin' and certainly had the efforts of Geffen's promotion department behind him...the results were more airplay, lots of touring and the first genuine opportunity to make some meaningful industry connections. A few more steps closer to the goal.

Then Wilde and Solem reconnected. "We used to get together every couple of years to write, with no real intentions in mind," recalls Wilde. "In fact, Phil lived in LA for awhile and I had produced a couple of solo things for him, until he decided to return home to Minneapolis; but we kept in touch, and got together to write every now and again. It was basically for the fun of it. In 1989, we began another one of these writing sabbaticals, and within 10 days, we wrote over half of what would become the first Rembrandts album. Neither of us had anything going at the time—I had lost my Geffen deal and Phil wasn't getting anywhere back in Minneapolis. We took a hard look at what we had just created and said, 'What are we, idiots? This is great. I know you live in Minneapolis and I live in LA, but we gotta make this thing work.' So

we demoed some of the songs in my 8-track home studio, and shortly thereafter, we got a publishing deal and The Rembrandts were born. A few months later we signed a deal with Elektra, and that's pretty much the story of how The Rembrandts got started."

Their debut effort, simply entitled *The Rembrandts*, contained the hit "That's Just

harmonies was put in place. But it wasn't until 1995's *LP*, with the song "I'll Be There For You," which was chosen as the theme song for the hit television sitcom "Friends," that the golden apple was within their grasp.

"It's strange, you know? Musically, Phil and I felt, in our hearts, that it was the least significant song on the album; but as

WILDE

The Way It Is, Baby." It certainly put the band's name on the ol' map and gave Wilde more radio and retail success than anything he had been involved with to date. "It did pretty well in the States," remembers Wilde, "but that album was much bigger overseas, especially in Germany and France...and then, even Japan. When we went to those countries, it was like Beatlemania or something. It was kinda fun to run from all those girls."

Time to do the next album. "This time we decided to record with a real band—the first album was mostly that demo tape we had done, with some added overdub tracks. We still hadn't really thought about what The Rembrandts' sound really was; we just knew we wanted it to be about the songs, and that we didn't want to make a big issue about the production. We were, in a way, ahead of our time, in that we were going for a real lo-fi sound technically—the music itself was to be the basic element. And it still is, for me. Ultimately, it's the songs that endure. Throughout everything I've ever done, it's always been about the melody and harmony. Whether there's a lot of guitar, or there isn't, there has always been a thread of continuity to the music I do."

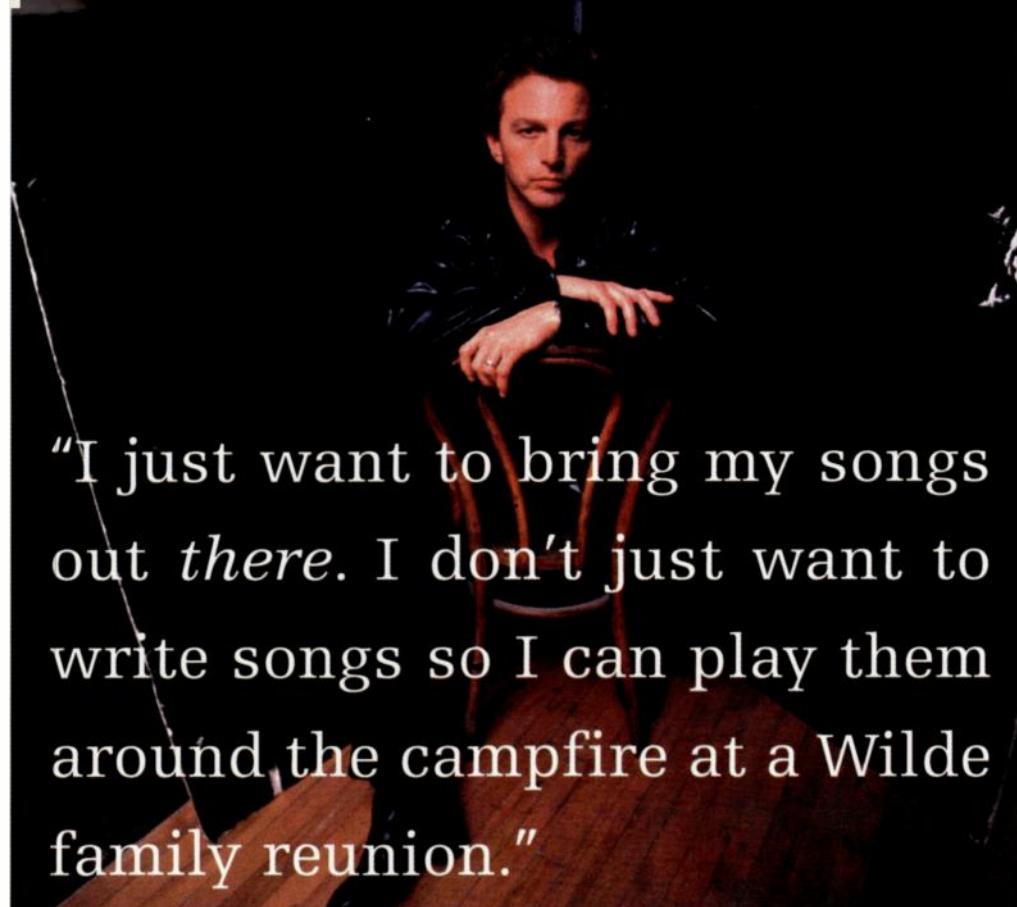
Untitled managed to keep the band's popularity high and solidified their career by delivering the Top 30 hit "Johnny Have You Seen Her." This led to plenty of touring in the US and abroad. It was during all this onstage playing that their trademark sound of straightforward guitar with deep, subtle melodies and soaring vocal

fate would have it, 'I'll Be There For You' turned out to be the most significant thing either of us had ever done...the huge record sales, the recognition and all that. However, it had its downside, too. All of a sudden, you are perceived by some as having sold out or something. It had become a subtle battle to maintain our credibility. But that really wasn't the case at all. We had very little to do with being chosen to do that song for the series.

"What ultimately happened was, we became oversaturated—people were just sick of it, and they were sick of us. But then, we went to Japan, and there was no TV show to drive the song. It was still #1 on the airplay charts for three weeks. So, at that point, I settled things with myself; I thought, 'It is what it is, and I'm not going to deny that we had fun making the song or performing it, and that's that.'"

It was at this time that the seed for Wilde and Solem to part ways was sewn. "It started between the last two 'Friends' tours. Phil had started playing around with some friends of his in Minneapolis—actually had a band going. They were making music and just getting things started. It was a fun thing for him; another way to express himself. We were back on the road again, with about two months left on the tour, when he decided this would be it for him. I've been there with him before in Great Buildings—he had left the band under a similar situation. I have no animosity toward him. We're still good friends."

"I understood; it was rough, because



"I just want to bring my songs out *there*. I don't just want to write songs so I can play them around the campfire at a Wilde family reunion."

we're both family guys. Even when we weren't touring, which was almost constantly, he'd be in LA with me for a couple of months to write or rehearse, or I'd be in Minneapolis with him for the same reasons. So I completely understood where he was coming from."

So then what do you do? Wilde had been on his own before, and he was certainly in a better position than he had ever been in before. But would it be an easy transition, and what would his label, Elektra, have to say about it?

"I first thought the record company was gonna have a fit," he recounts, "because here we were, a bona fide hit band, and now, the original version of the band is breaking up! But they basically didn't have much of a problem with it. I had been writing a lot of new material—either by myself, or with our bassist Graham Edwards and a few others—and when they heard the songs, they were, like, 'Okay, let's keep going.'"

So now we have Danny Wilde And The Rembrandts, with a new album called *Spin This*, slated for release in late April. The band's core is Wilde on vocals, guitar and keys, Graham Edwards on bass and vocals and drummer Dorian Crozier. "I felt it was important to keep the name 'Rembrandts' in *there*," Wilde explains. "After all, I'd worked very hard for seven years. I was half the creative force and, frankly, was the one who was pushing us to realize the vision of what the band could be. So when Phil decided he was going to leave, I asked him if he'd mind if I continued with the name, and he said, 'Fine with me.'"

Wilde and Elektra chose Gavin MacKillop to produce *Spin This*. MacKillop had produced "I'll Be There For You," and also had three Toad The Wet Sprocket albums and a project with the Goo Goo Dolls under his belt. The effort was recorded in the early summer of 1997 at Compass Studios in Nassau ("I'd been doing this long enough to know that if it doesn't cost any more and you can get up and snorkle every morning, and still get the work done, why not?"). After the album was in the can, Wilde continued to write more songs; when the label heard them, they ushered the band back into the studio to record them. Three of those newer songs would end up being included in the final version of *Spin This*: "Tomorrow's Mine," "Out Of Time" and what would become the first single, "Long Walk Back," which Wilde co-wrote with Gin Blossom Jessie Valenzuela. "It's about trying to go back home. A guy goes off to try and discover himself, only to realize the answer lies back home with the people he left behind. You know, 'There's no place like home'; but, also, it is a 'long walk back and the train don't pass through here.'

"My favorite song on the album," Wilde continues, "is 'This Close To Heaven.' I play a guitar solo on that one—musically, it's a lot of fun to do. I love the raw raunchy vibe of the guitar, the dry drums and, lyrically, I think it's one of my brighter moments. It's the one older song of the 10 on the album—it was written about the same time as the rest of the songs for *LP*. I can also really relate to 'Shakespeare's Tragedy.' I like the twist on the lyrics. The title comes from the idea of two people who have been together

for so long, not unlike my wife and I, that they end up laughing at certain things that nobody else thinks are funny, or end up saying the same thing at the same time. I love the line in it that says, 'I don't want you, but I'm inclined to think you're the only fool like me.'"

When listening to *Spin This*, one soon realizes that it is not drastically different from previous Rembrandts efforts; it has the sound you'd expect from a Rembrandts album. Yet there's something different; subtle, but different. Was there an intentional effort to change things up?

"Not really. I think a lot of the evolution has to do with two things: one, the band has been together for a few years now, and we know what to expect from each other; and two, our bassist, Graham Edwards, who also now sings all of the backup parts, interjected his own personality into the songs he co-wrote with me ["Shakespeare's Tragedy," "Eloise" and "Wishin' Well"]," Wilde explains. "Having a cohesive band has really opened up the sound for us."

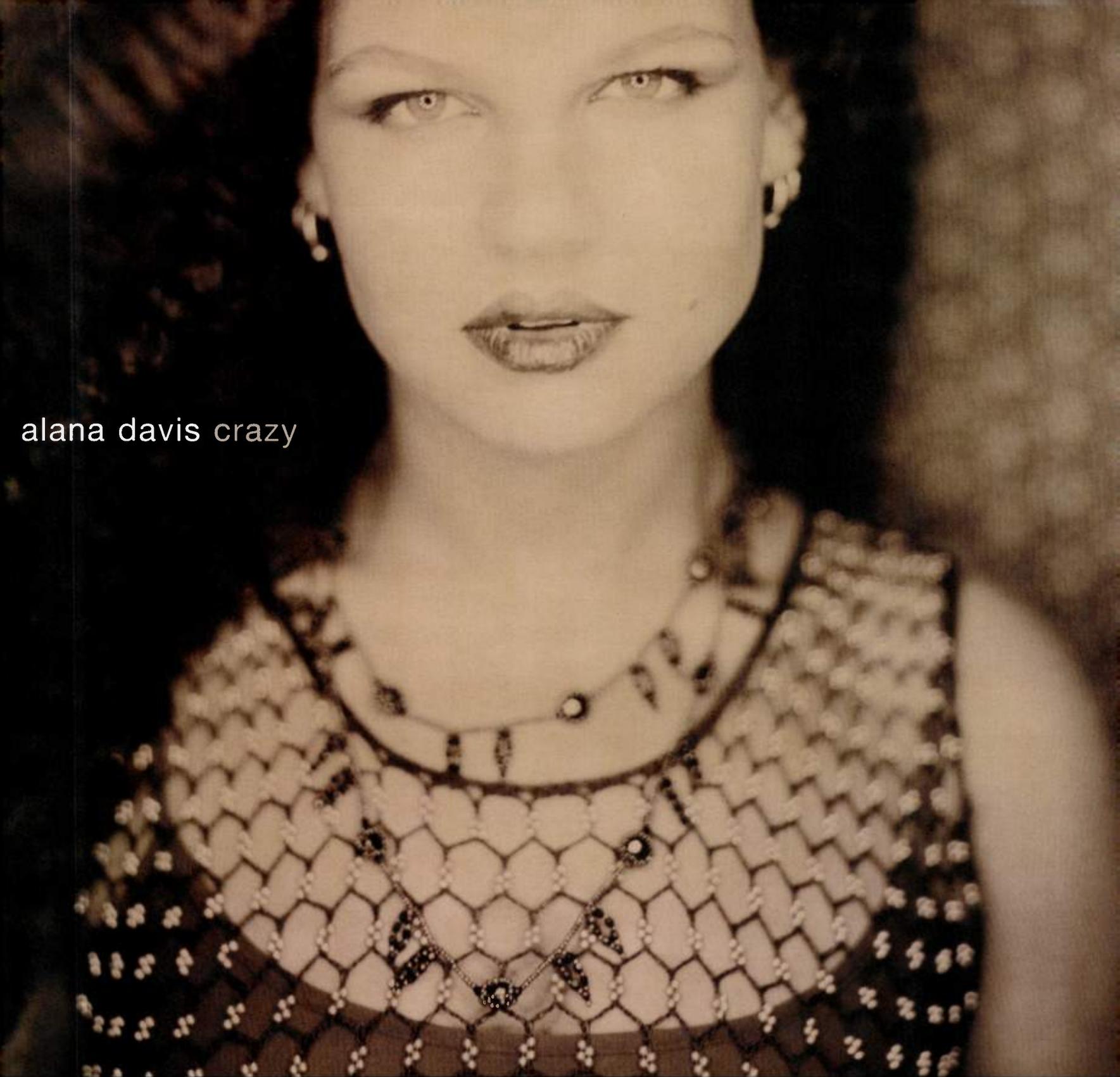
In addition to the core members that make up The Rembrandts, several others added their touch to the production process. Michael Ramos (of the BoDeans) played keyboards throughout the album, Mark Karan played guitar, Nick Trevesick was brought in for programing (as well as some guitar and keyboard work), Pat Mastelotto drummed on a few tracks and that's Lauren Christy's voice you heard doing some of the backing vocals. It is Wilde's hope that Ramos and Karan will be able to tour with the band when they hit the road shortly after the release of *Spin This*.

So fate did give Danny Wilde a good hand, but it took a lot of hard work and stamina to be "in the right place at the right time." Says Wilde of this, "I'm in a total state of insecurity 24 hours a day; I still feel like I have to prove something. Or maybe it's just wanting to be accepted for what I do. I'm a songwriter, I'm a performer, I sing, I play guitar. And, you know, I just want to bring my songs out *there*. I don't just want to write songs so I can play them around the campfire at a Wilde family reunion."

"There are maybe things I wish I could have been; a great poet is not one of them, a great painter is not one of them. But I do think that I can write passionate love songs about despair turned to hope, songs about love and life, and songs about losing, but getting up to fight the good fight one more time."

Danny Wilde is a true talent. Danny Wilde is a winner. And it couldn't have happened to a nicer guy. ☺

Want to know more about Danny Wilde And The Rembrandts? Check out his page on www.elektra.com.



alana davis crazy

The new single and video from her acclaimed debut album **Blame It On Me**, and the follow-up to the hit "32 Flavors" "Top 5 Best Albums Of 1997: "A major new talent." - **Time Magazine** Most Promising Newcomer 1997 - **Entertainment Weekly** you missed Alana on **The Tonight Show**, **Good Morning America**, **Late Night with Conan O'Brien** or **Vibe**, you can catch her April 27 on **The Late Show with David Letterman**. And you can see her on the main stage of the entire **HORDE** tour this summer, especially if you didn't see her when she toured with **Lilith Fair**, **Sister Hazel**, **G. Love & Special Sauce** or **Ziggy Marley & The Melody Makers**.

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By Loren DePhillips

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Remember how it felt sitting around the magic box with your family and listening to Orson Wells tell you that the world was being invaded by Martians on Halloween night in 1938?

Neither do I.

But it must have been similar to the way I felt nearly a year and a half ago when I was playing on my computer and downloaded the RealAudio Player and heard a DJ on a radio station in Portland, Oregon, send out a Nirvana song to a listener in Los Angeles—me—on the Internet. Wow! I had gone onto the Internet and searched for radio stations, and found that with a free piece of software called RealAudio Player, I could listen to stations from across the country

and around the world. The quality wasn't great—it sounded a little like it used to in the 60s when audio was transmitted over telephone lines—but that didn't matter. What mattered was that I could hear the Baltimore Orioles play the New

continued ➤

**OVER 650 RADIO STATIONS
AND 20 TELEVISION
STATIONS CURRENTLY
BROADCAST LIVE STREAMING
AUDIO AND VIDEO OVER
THE INTERNET VIA
REALNETWORKS.**

Now, since the advent of RealPlayer, we are basically four brain-dead clicks away from seeing a lot of cool things, as well. With over 38 million downloads, RealPlayer is the third most added program behind Netscape Communicator and Internet Explorer (which are both Web browsers). It would have to be considered the standard of current multimedia Internet players because of its ease of installation and reliability of performance. It's like having a VCR in your computer, only you never have to figure out how to set the clock. Over 650 radio stations and 20 television stations currently broadcast live streaming audio and video over the Internet via RealNetworks, and there's also a wealth of archived and downloadable material available. "The main thing people like about the player," says Hulett, "is that you can get things that you can't get anywhere else."

If you want it, it's out there. Art Bell, Dr. Gene Scott, presidential speeches and press conferences, independent short films, national radio and television newscasts from both the BBC and CBC, and traditional Aboriginal singing are just a few of the offerings that you can see and hear 24 hours a day with RealPlayer.

Another benefit of this new technology is that it runs in the background, so while you're feverishly putting those last minute touches on that report that was due an hour ago, you can be watching your favorite episode of "South Park" (<http://mrhat.simplenet.com>).

How do you go about finding all this stuff? Besides using your favorite search engine, most radio stations have Web sites these days, and more and more of them are choosing to broadcast on the Internet via RealPlayer. A relatively accurate and up-to-date list can be found at www.timecast.com. There are two other places you can go on the Internet which will point you to a majority of the extant RealAudio and RealVideo content. The RealNetworks' Web site (www.real.com) contains the RealVideo Showcase, where you can see the latest in RealVideo and Flash Animation. It's also the place where you can download the free RealPlayer, the current version of which is 5.0 Audionet (www.audionet.com), which refers to itself as "the broadcast network on the Internet," and provides the most comprehensive listing of live on-air radio and television stations, as well as concerts, live events, and audio books. They also carry some interesting Internet-only broadcast stations such as Dead Radio (all Grateful Dead all the time), and Texas Flood (Stevie Ray Vaughan 24 hours a day). And yes, Parrotheads, there's even an all Jimmy Buffet station! "That's not enough!" you cry. Well, okay. How about continuous non-stop Phish music?

The venerable BBC World Service, the international English language broadcasting service of the British Broadcasting Corporation, is the latest to be added to the Audionet broadcast list. Audionet is carrying the World Service, live, 24 hours a day, and according to Chris Westcott, Head of Multimedia for the BBC World Service, it's only a matter of time before the BBC's domestic stations follow suit. "We have an international image and a definite track record in the North American broadcast market, and being on the Internet was a no-brainer for us. It's something we've always wanted to do."

While "News Hour," arguably the best news program anywhere, has been available on the Internet in both live and archived form for some months now, the



rest of the BBC World Service's schedule has not. The BBC has only recently worked out deals which allow it to broadcast all of its programs on the Internet with the exception of live sports commentary. But don't worry. You won't have to miss a minute of the English cricket team's tour of the West Indies, because Mick Jagger has bought the online broadcast rights so he can listen to the matches while the Stones are on tour.

The issue of broadcast rights is one of the three things that are currently limiting Internet broadcasting. Bandwidth and connection speed are the other two problems that have to be overcome before watching something on the Internet will be the same as watching it on your TV. RealPlayer is currently optimized for 28.8 modems, and the compression necessary to make real time streaming audio and video available at this speed naturally results in a loss of quality. Bandwidth is the space in which a broadcast is contained. At this point in time there's only a limited amount of it, and until this problem can be overcome, it's going to be difficult for the Internet to become the mass broadcast medium that radio and television are today.

continued ▶



**WITH OVER
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Paul Moore, Executive Producer of New Media for the Canadian Broadcasting Corporation's television Web site (www.tv.cbc.ca), says that until there's more bandwidth and the majority of people are able to connect to the Internet at a speed of 56K or higher, televising full-length programs and sports events simply won't be a practical thing to do; and that's not even taking the broadcasting rights issue in to account.

Fortunately, Internet broadcasting rights haven't been a problem where American sports are concerned. Every major sport is extremely well represented on the Internet. You can already hear every hockey game there is, and it probably won't be long before it's possible to hear (or even see) every broadcast of every game that there is at the professional level. So if Cousin Jimmy is playing shortstop for the Durham Bulls, you'll be able to follow his career from anywhere in the world. The LA Dodgers are even going to broadcast 10 baseball games in Russian this year. And the amazing thing is that all this is available for free! All you have to do is to be able to get online.

"Yeah," you're thinking to yourself. "That's the whole problem. First I have to go online, then I have to figure out which Web site I want to go to and wait for what seems like hours while the page loads up. That's an awful lot of work to go through in order to hear a radio station that doesn't sound that good or see a program that doesn't look like it does when I watch it on TV."

I agree. It is a bit of a pain to have to go to a Web site every time you want to see or hear something. That's why RealNetworks offers what, in my opinion, is one of the best software buys on the market today. For under \$30, RealPlayer Plus 5.0 comes with 40 pre-sets, a scan button and a selective record button. So all you have to do is get online, open up the RealPlayer Plus, click on a pre-set, and you'll be listening to your selected station in seconds. If you don't know what you're looking for, just hit the "scan" button, and RealPlayer Plus will automatically scan the Web for RealAudio and RealVideo sites. At this point in time, the "selective record" button isn't used much. It gives you the ability (if the content provider enables the feature), to record (or download) streaming audio files to your hard drive. Hulett believes that this feature will become more widely used as companies begin to exploit the Internet's potential for mass media distribution. This potential was unexpectedly illustrated a few months ago when Pearl Jam's as yet unreleased *Yield* album became widely available on the Internet. Contrary to the fears of recording industry insiders, this only served to hype up the interest of fans and heighten their anticipation for the album's release.

But getting back to the RealPlayer Plus, the pre-sets are what make it such a cool piece of software in my book. And one of my pre-sets is always set to



"ONE OF THE BENEFITS OF BROADCASTING OUR STATION OVER THE INTERNET IS THAT AN ADVERTISER IN NEW YORK CAN LISTEN TO THE STATION AND GET A FEEL FOR WHERE THEIR ADS ARE BEING PLACED."
—SANDY STAHL
OF KMTT/SEATTLE



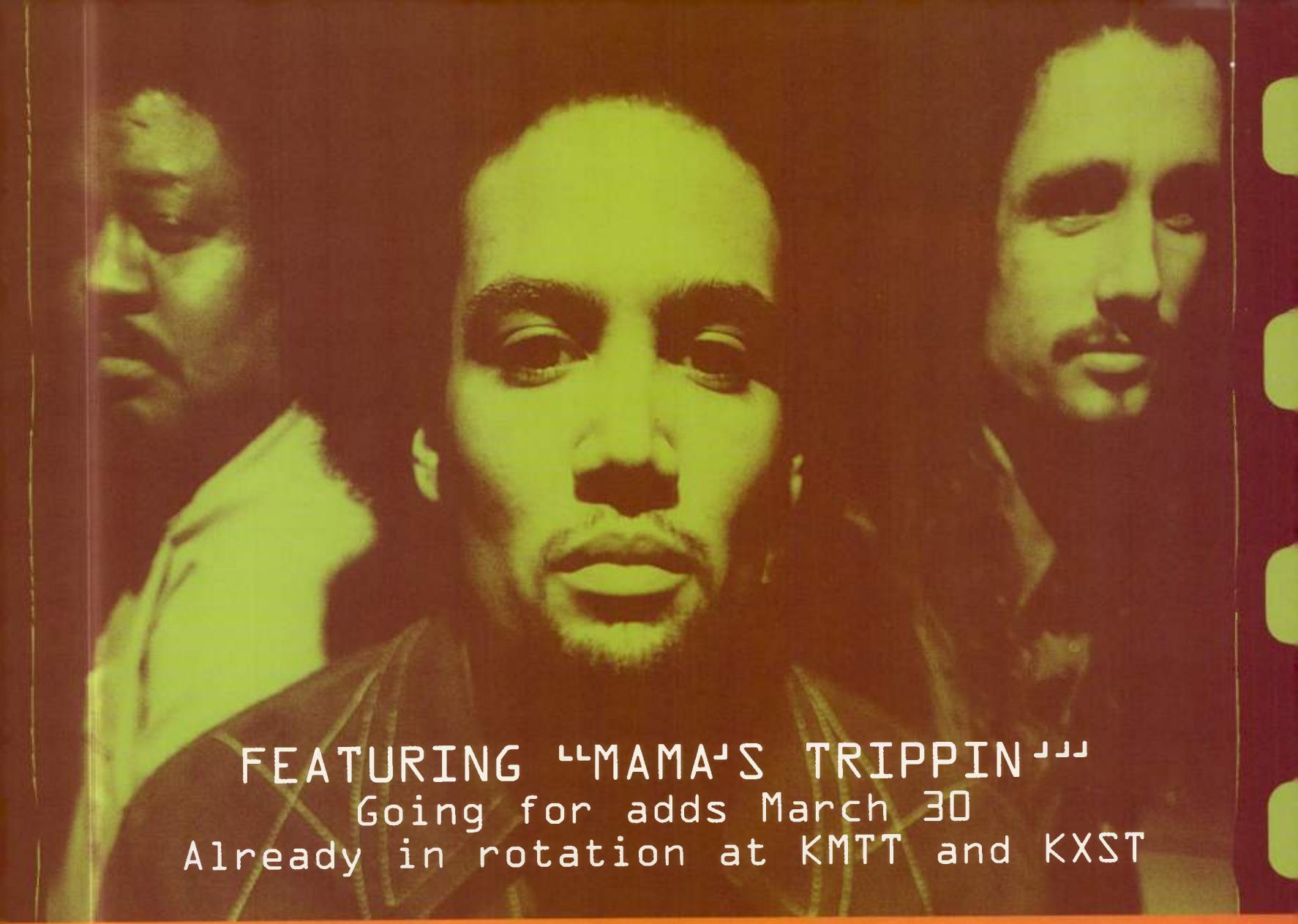
CBC Radio 2 (www.radio.cbc.ca), which I believe is one of the best sounding broadcast stations on the Web.

The CBC illustrates one of the two predominant broadcasting paradigms that exist today relative to the Internet. "I believe we were probably the first international broadcaster to start putting up our content in RealAudio format. The reason we sound so good is that we start out with a very high quality signal; there's very little signal processing that goes on in the production stream," says Bob Kerr, Executive Producer of New Media for CBC Radio. "Nobody had a clue how popular the CBC's Internet broadcast service would be. Our predominant audience is outside of Canada. It consists mostly of people in the US—expatriate Canadians who want to stay in touch, and people who just want to hear us. Our audience on the World Wide Web is continuing to grow, and we have to continue to respond." Kerr hopes that in the future, the CBC Web site will feature more archived material than it currently does, and that there will be programming produced exclusively for the Internet.

The other Internet broadcasting model is exemplified by KMTT ("The Mountain") in Seattle. Promotion Director Sandy Stahl sees KMTT's Web site as a local extension of the station, and says that the fact that someone from Outer Mongolia can be listening is relatively unimportant. "One of the benefits of broadcasting our station over the Internet is that an advertiser in New York can listen to the station and get a feel for where their ads are being placed."

So what does the future hold for Internet broadcasting in general and RealNetworks in particular? As connection speeds increase and quality continues to improve, look for the Internet to be seen more and more as a place to produce and distribute programming, as well as an excellent medium for promoting and distributing music. RealNetworks' Matt Hulett not only sees the RealPlayer of the future as one that offers more compelling content, but also as a friendlier one which helps the user find the programming he wants to see and hear. The Internet is coming into its own as a broadcast medium faster than radio and television did—and it's difficult to predict what it will be like 20 years from now. But my guess is that we'll be sitting around reminiscing about the days when we used to watch "South Park" on that old computer that couldn't even cook dinner, and our kids will wonder how on earth we managed to live in such primitive conditions. Some things just never change.

This is Loren DePhillips' first piece for *totallyadult*. He can be reached at beetles@mindspring.com.



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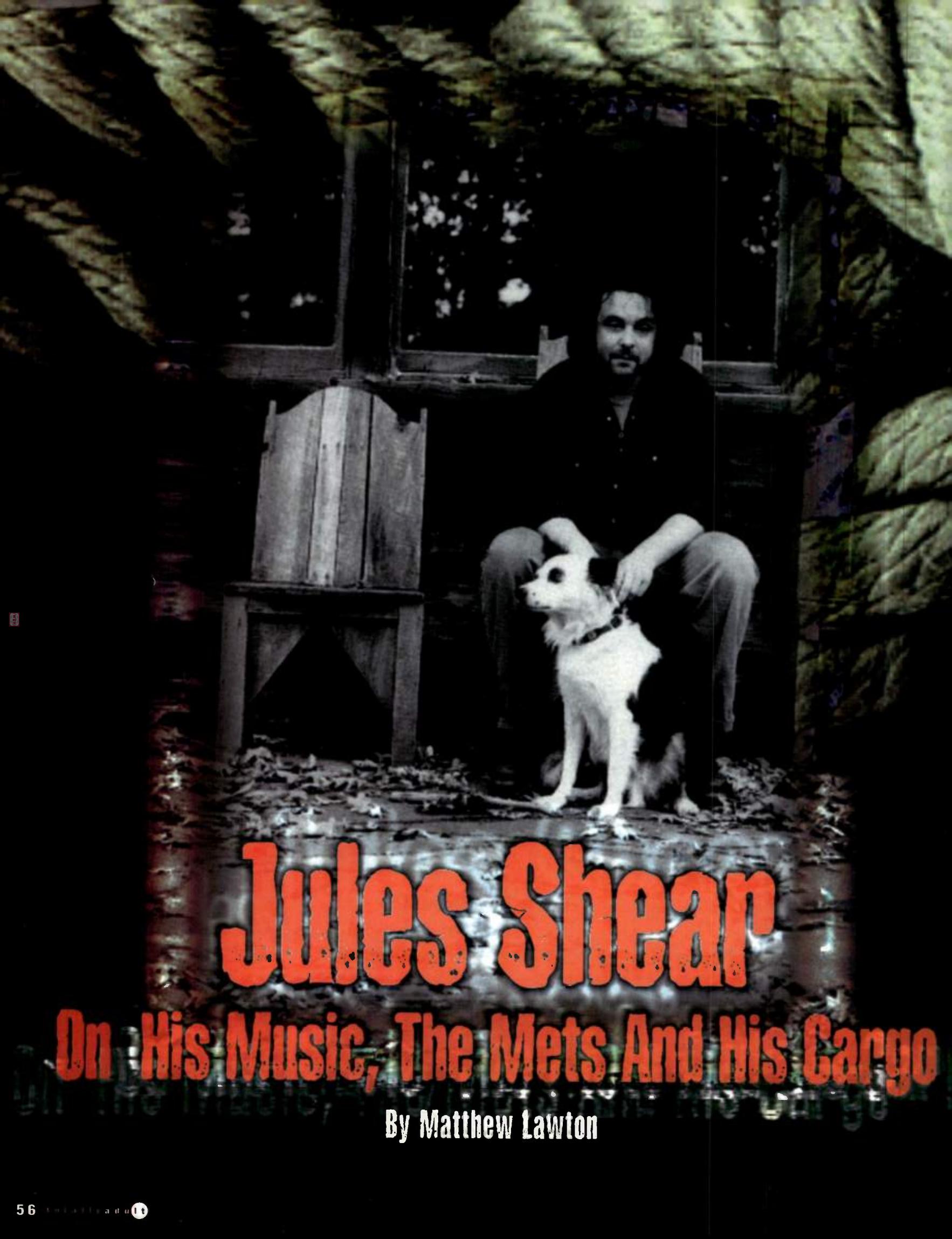
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Jules Shear

On His Music, The Mets And His Cargo

By Matthew Lawton

With the release of *Between Us*, Jules Shear has once again proven why he is such a unique artist. As a respected songwriter, Shear has written a Top 5 hit for Cyndi Lauper ("All Through The Night"), a Top 30 smash for The Bangles ("If She Knew What She Wants") and a UK hit for Alison Moyet ("Whispering Your Name"). As an innovative artist, he came up with MTV's "Unplugged" phenomenon and, as an esteemed musician, he has recorded some truly inspired and passionate music.

Between Us features 15 different duets, all written by Shear, and all dealing with the pain, pleasure and loneliness that love can bring. From the heartbroken saga of "The Last In Love" with Paula Cole, to the bliss that an old fifth brings in "Revenge" with Freedy Johnston, to the grief that relationships can bring in "How Many Times" with Carole King; *Between Us* rips and mends the heart with an all-star cast. Patty Griffin, Rosanne Cash, Ron Sexsmith, Margo Timmins, Suzy Roche, Susan Cowsill, Angie Hart, Curtis Stigers, Mary Ramsey, Amy Rigby and brother Rob Shear all deliver heartfelt vocals, while Rob Wasserman lets his bass sing for him.

When I spoke with Shear on the phone, I found him to be easygoing and earnest. We talked about the new album, his peculiar guitar-playing style, Cargo the dog and the impossible New York Mets.

You actually caught the music-bug at an early age, and grew up in a musical family. At what point did you start playing guitar and writing songs?

Well, as teenagers, my brothers and I sang together all the time. I learned to play the guitar on my brother Rob's guitar. He was the kind of guy who would get things, like a guitar, and maybe play it for a year or two and then go on to something else. But when he did that, I claimed his guitar and, since I was left-handed, turned it around and tried to figure out how to play it left-handed and, in doing so, developed my own style of playing. I would have to drag my brothers into the room and make them sing into the tape recorder with me. Teach them parts and stuff like that. They would do it, and they liked singing, but I was really much more demonstrative about doing it.

You definitely have a unique way of playing guitar; how do you describe your style?

Oh jeez, primitive. But that's not bad, really. The low strings are at the bottom of the neck, the way most people play the low strings are at the top. So it's strung the opposite way, and most of the chords are barred with my thumb, but the way I have it tuned makes it so I can play both major and minor chords that way.

I've never met anybody who plays like that, and I wouldn't actually advise anybody to learn like that, but I do think that because I play that way, I see chord changes differently from the way most other people see chord changes. The

for other guitar players, and I'm sure that has an effect on my songwriting."

So you basically grew up with your parents, went to school and then left college to live the life of a musician. How did you come to that decision?

"Well, I grew up in Pittsburgh and went to the University of Pittsburgh for three years, and then on the summer break after the third year, I went out to LA just to hang around and see what it was like. And, once I started hanging around the Troubadour and Hoot Nights, I saw that people did music for a living, and I saw the quality of the people who did do it for a living, and I thought, 'I can do this.' So I decided to stay."

You're known for songwriting. Folks like Cyndi Lauper, The Bangles and Alison Moyet have all had big hits with Jules Shear songs. Do you intentionally write songs for other artists, or do they just pick your songs off your albums?

"Well, it varies from case to case. But I just love writing songs, and that's the most important thing to me. My idea of a fantastic day is to wake up in the morning and go immediately to my desk and write whatever comes into my head and work on it for a couple of hours, come back to it in the afternoon for a couple of hours and then work on a verse a couple of hours late at night. That to me is a great day. If I do that for a few days, I usually have a pretty good song at the end of the week. To me, it's amazing to be able to create something out of nothing! That's

You're also known as the guy who created MTV's "Unplugged" show; how did that come about?

"Well, what happened was, I did an acoustic album with Marty Willson-Piper, *The Third Party*, where it was just Marty's acoustic guitar and me singing. We were kicking around ideas about how to promote it. So I thought, 'Maybe we can get other people and do, like, an HBO special where we can get people who usually play in an electric setting, come and play in acoustic settings, and I'll be there and I can play with them, or they can play by themselves. It'll be more like the kind of thing that happens *after* the gig, rather than the gig itself, you know, where people hang around in hotel room and stuff.' So we took the idea to HBO and they said that I, basically, wasn't famous enough.

"So I mentioned the idea to Robert Small, who was a video director. And he thought, 'Wow, that's a cool idea.' So he wrote up a real proposal and he gave it the name 'Unplugged' and he took it to MTV. They said, 'Yeah. We'll make a pilot and see how it goes.' So, at the time, our concept was to get one act that's kind of famous and one act that isn't so famous. So we got Glenn Tilbrook, from Squeeze, as our famous act and we got Syd Straw as our less famous act, and I was the host and I got to play a song. We ended up doing 12 or 13 shows like that. I would always try to get people to play together, but sometimes it was very difficult to get people to do that. Eventually, in order to ge

"My idea of a fantastic day is to wake up in the morning and go immediately to my desk and write whatever comes into my head."

The show, they had to let people do the entire show themselves because the big acts didn't want to share it with anybody. So, by the time the season ended, MTV said, 'We're gonna do it without a host,' and I said, 'Okay, fine, that's cool.' I had fun doing it, but I just don't think that it was really the job that I ever set out to do."

He songs and duets on *Between Us* came out of a year-long series of "Writers In The Round" shows that you did at the Bottom Line in New York City. Was a "duets" album already in your mind before those shows?

"Oh, I was already thinking that I was gonna make this record at that point. This record started with me writing a proposal about what I wanted to do and what I wanted the record to sound like, and the kinds of people I wanted to do it with, so I had all that sorted out before we even did the shows.

"What we did was, the featured guest at the show was given a demo of the song that I would do at home with an acoustic guitar in the center, my vocal far left, and a guest vocal far right. Which meant that, if it was a female who I was singing it with, I would be singing her part in a falsetto and then, she would learn the songs and we'd do a rehearsal for those shows the night before. Those demos are around and they are really quite embarrassing. I mean, not strictly for the fact that I'm singing falsetto, but when you hear a guy singing a love song to himself, it's a little embarrassing."

How did the recording process go with all these different people and personalities?

"Artists are all different. We were kind of limited, time-wise, 'cause a lot of them didn't live in New York, so we did them any way we could. Everybody was in the studio, there was none of that Frank Sinatra thing where you phone in your part. All we wanted to do in the end was have it sound good. If somebody came in and they were completely unprepared for the whole thing, then we had to start approaching it a whole different way. We did it any way we could, and that was part of the 'flying by the seat of our pants' that it took to do this."

What was it like recording Paula Cole on "The Last In Love"?

"She was amazing, because she had just gotten the song like, three days before, and she charted it all out. She was the only person on the record who actually wrote out the notes, the part that she was supposed to sing. It was amazing, because she was able to really nail it, almost immediately, without that much discussion. People don't really do that anymore. So she was pretty astounding in that way; we were very impressed."

"I got my dog and my Mets and my music, what else could I possibly need?"

How did recording the track "Who's Dreaming Who" with Rosanne Cash go?

"Well, with Rosanne, we had basically two hours to do it, because she is a very busy person—she made it clear that she really only had a couple of hours. It was worrisome to me, because I guess I didn't really impress upon her that the song was an actual duet, she would have to sing the verses as well. So when she showed up it was like, 'Whoa, this is maybe a little more than I had bargained for.' But once again, when you grow up in Nashville doing sessions and stuff you know what it

drive into the center of Woodstock. It's a fantastic place to live. It's an artist colony, and there's a lot of interesting people who live on the road with me. There's only about 10 houses on this road, but Bob Clearmountain has a house on this road, the guy who wrote the book that became the movie *Wag The Dog*, he lives on this road, and there's a fashion designer and a guy who edits a magazine. It's a really interesting group of people. They stay to themselves pretty much; you see people on the road, or walking the dog or something, but people stay to themselves like that, because when your job is like mine, you really have to maintain your own discipline; you don't really have anyone telling you to get up and work today. So if you can do that, then this is a fantastic place to live."

And a good place to walk your dog. That's him on the back of the CD?

"Yeah, that's Cargo. Cargo actually can be heard on the record on the duet with Suzy Roche, "On These Wheels Again," Cargo



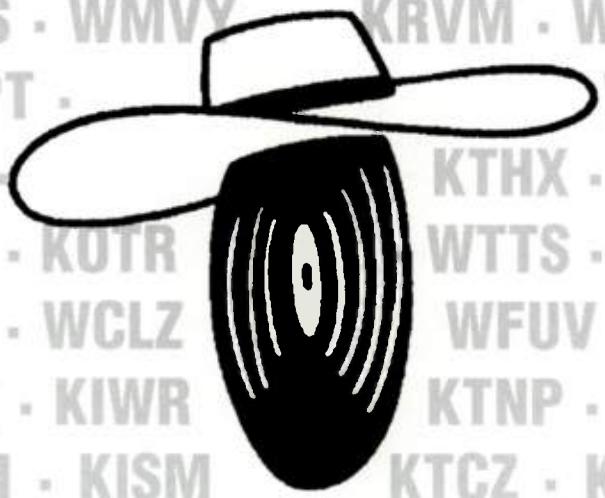
is singing on that one. He was with me in the studio the entire time we made the record, we're tight."

That's good, he's your writing partner.

"Yeah. He's always around. He's the one who hears them when they're really bad before they get good, he's the only one I'll allow to hear me in that stage."

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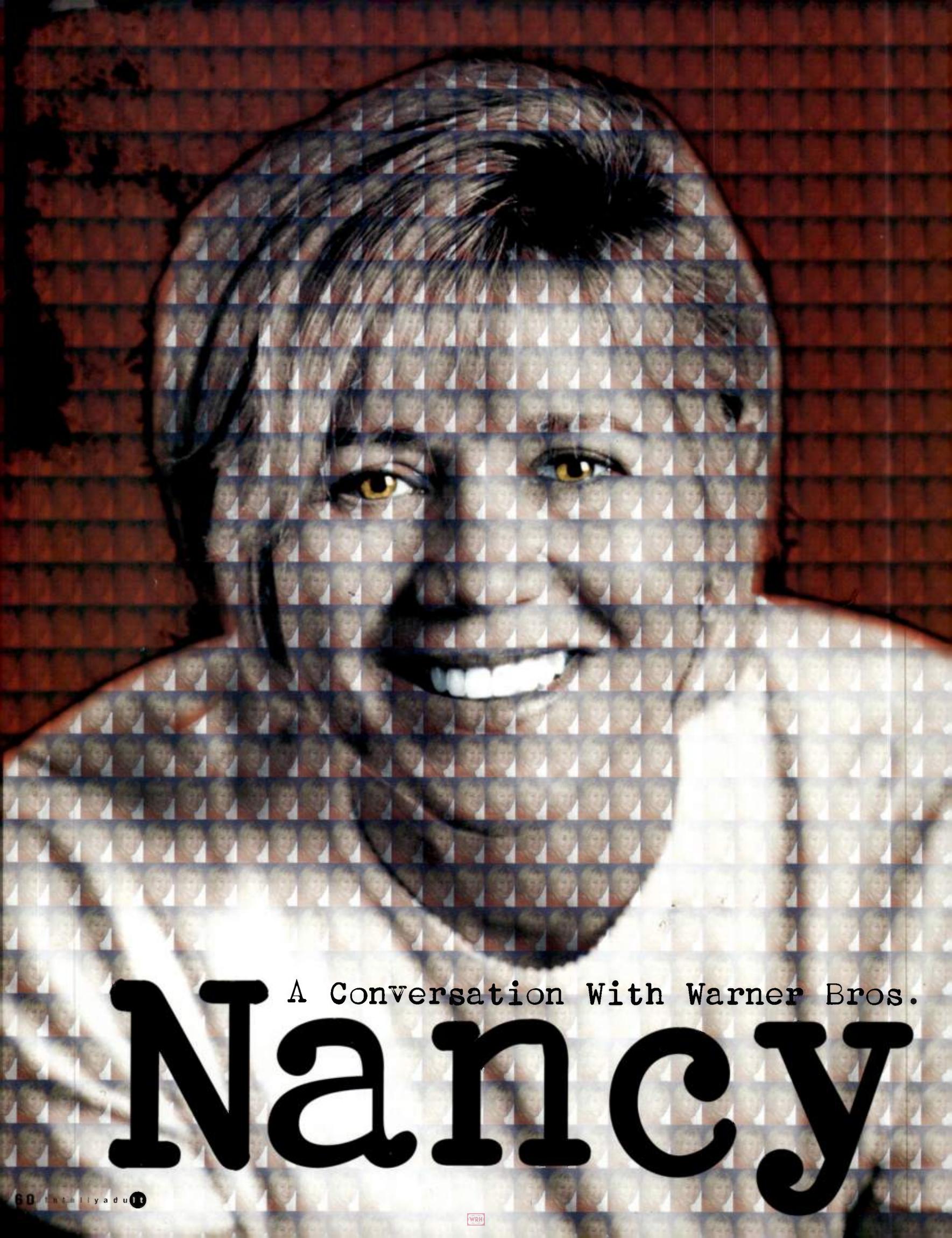


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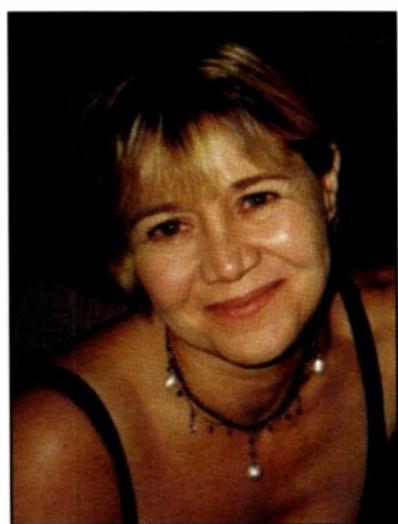
A Conversation With Warner Bros.

60 minutes adult

WRH

If you've already read my letter in the beginning of this issue of *totallyadult*, you know I am still very bullish on the ability for Adult Rock Radio to make a significant difference. And perhaps one person, more than any other, has taken on the challenge of the changing marketplace with vigor *and* a positive attitude. That person is Nancy Stein, VP/Promotion And Special Projects for Warner Bros. Records. Rather than lament about the good old days, or focus on the negative aspects we all have to deal with each and every day, she remains optimistic, self-motivated and extremely grateful for what Adult Rock Radio has done for her artists.

Hopefully, as you read this feature, her pride in Warner Bros. being named Triple-A label of the year four tears running, and her enthusiasm for her artists, for Adult Rock Radio and for life in general, will rub off.



It was a little over three years ago when you and I first talked for a story in *totallyadult*. How has promoting music to Adult Rock Radio changed in these past few years?

"Promoting music to Adult Rock Radio is constantly changing. It's all about PPWs (plays per week) now. The radio stations' needs have changed a lot, too. They are more competitive than ever and that's good for all of us."

And there are some new formats out there that are nipping at their sides....

"There are formats out there that are sharing the Adult Rock artist more than ever. There aren't that many records that are hits at the Adult Rock format that don't cross over to other formats these days."

And do you think that's a main reason why things have become much more song-oriented?

"Yes. A lot of the Adult Rock stations would rather play a song that is familiar in the marketplace, although there are exceptions. Consequently, they want our artists to make a larger commitment to them and I totally understand that."

With the Telecommunications Act of 1996 and the consolidation of ownership, and, thus, people you deal with regularly sharing the same duty for

"Promoting music to Adult Rock Radio is constantly changing. It's all about PPWs (plays per week) now. The radio stations' needs have changed a lot, too. They are more competitive than ever and that's good for all of us."

more than one call letter, has that somehow affected the job you have to do, day in and day out?

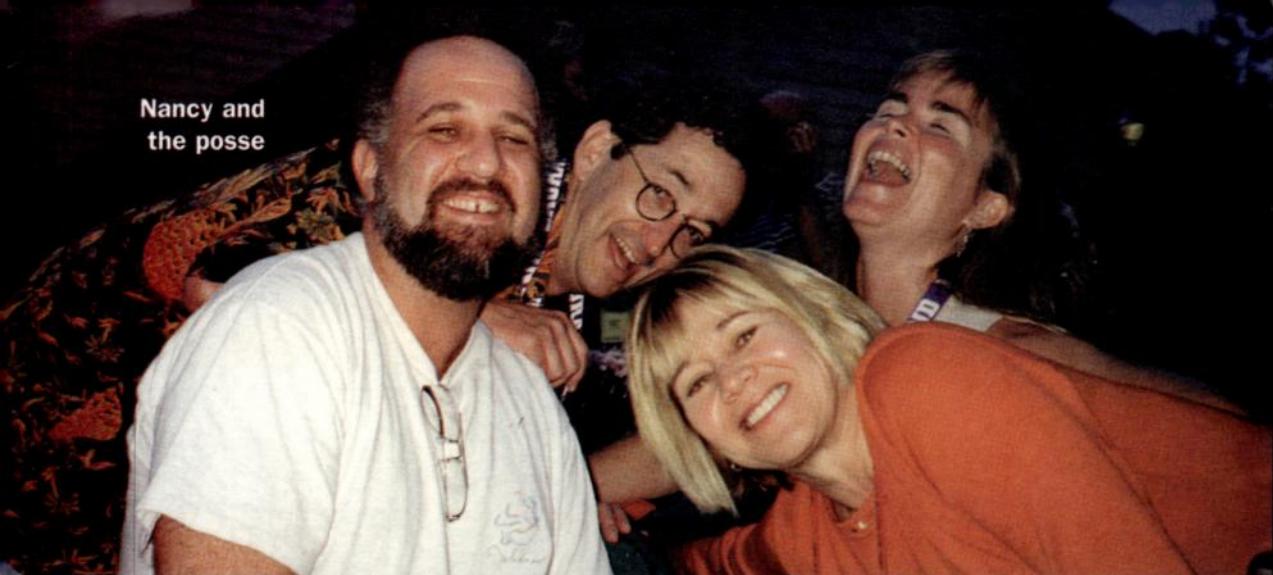
"It definitely has changed things, although not to the extent that some people think. I think it's greatly exaggerated because, bottom line, these programmers are still competing among each other. I don't think a smart programmer is going to give up a great artist just because their sister station is playing it. The broadcast company itself has a lot more power now and some-

Stein

By John

Schoenberger

Nancy and the posse



"I think you really have to know how to promote your artists at the format and you have to pick the right artists. It's not like the old days—not every Adult Rock station is going to be able to play every Adult artist on the chart.

times labels will get threatened by a station with 'if we mess with them, we lose the whole chain on a record.' However, I've never heard of that really happening.

Let's get into talking about some of your success stories this past year or so. Paula Cole was an artist Warner Bros. became aware of early on and then picked up when Imago imploded on itself.

"That's right. Mike Morrison and Merilee Kelly were raving about her and we went over to see her play at the Troubadour; right on the spot, Steven Baker and Joe McEwen wanted to sign her."

A tremendous amount of awareness of her had developed when she had been out on the road with Peter Gabriel and there was certainly a good buzz on her from the Imago project, but it was *This Fire* that brought Paula Cole all the way through. One of the amazing things about that album is that it was her vision from beginning to end; from the album artwork, to the production, to writing the songs, to performing and everything in between.

"It's a testimony to the way Warner Bros. deals with its artists. Would that many labels have given her that kind of freedom that early in her career? I doubt it."

The frustration level is very, very high on the promotion side these days. Many promo execs are not exclusively working Adult Rock only—they're spread out among other Adult formats as well—and they're starting to get really down on the potential of Adult Rock Radio to break artists. Yet, at the same time, Paula Cole was just one of many of your artists who eventually gained multi-media, multi-format exposure to get to the multi-Platinum level she's at today. However, it had to start somewhere—it had to lock in all the way somewhere first—and

Paula Cole certainly is a flag we can run up the Adult Rock pole.

"That's true. And now we've started off the new year breaking Loreena McKennitt. She's had a #1 song with 'The Mummers Dance' at Adult Rock and we have been able to take that story to other formats. We're gonna break Ebba Forsberg through this format, too. I feel that Adult Rock Radio can do that and that they are willing and able to...sometimes without 100% of the panel."

Yeah, but within this format there's diversity and breadth of programming philosophy and it's the rare record that everybody can play.

"I think you really have to know how to promote your artists at the format and you have to pick the right artists. It's not like the old days—not every Adult Rock station is going to be able to play every Adult artist on the chart."

"There's too much music being shipped to Adult Rock Radio. I have managers come into my office all the time going, 'Well, we're gonna work it at Triple-A, right?' Sometimes isn't even remotely right for the format. There seems to be a mentality out there among record companies, and managers, to just ship everything to this format. But that doesn't mean there aren't some records I do ship knowing that I'm not going to get 100% of the panel. Just like all formats, some stations lean Alternative and some stations lean Modern AC, so we ship accordingly."

Are there certain projects that you rely mainly on Non-Com radio to develop for you?

"Oh, positively! That has not changed a bit. One of our commitments from the first day I started was Public Radio and how supportive they are of our left-of-center artists. We superserve Public Radio and we try to do everything in our power to support them in every way we can. We really need Public Radio's support for so many of our artists. Loreena is a great example. Loreena was a #1 Public Radio artist first and built her fan base from Public Radio. That fan base became so big that her last album went Gold with only a small amount of Commercial Radio airplay."

And I think it's a tribute to them, and also to their listenership, how they've met the funding challenge as federal dollars have diminished.

"I agree, and it just shows how active their listenership really is."

Okay. In addition to a well-thought out promotional game plan, the other departments have to rally in support rather quickly, don't they?

"Yes and they do. For example, when we tell them KMTT in Seattle is adding a record, our sales department is getting product into the stores right away and our marketing department begins rolling out their campaign."

When you first came in to Warner Bros. was that trust there? Or was that one of the things you had to nurture?

"Warner Bros. Records was one of the first record companies to have a national promotion person totally devoted to the Adult Rock and Public Radio formats—that says it all. At first, I was a two-bagger; I worked all the releases on both Warner Bros. and Reprise Records."

And a damn good promotion person getting the job done, I might add.

"You're too kind, John."

But the other beauty of it, too, is a lot of the Warner roster is really a natural for you to promote. Not just with your newer artists, but even seasoned veterans, such as John Fogerty, who hasn't had a record in 10 years and then delivers a Grammy-winning album.

"That was a really great moment. I got to talk to him

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Lil' Nancy and Big John

afterward and he was thrilled, and he was very grateful to the format. He totally understands how supportive Triple-A and Rock Radio have been to him."

So maybe we won't have to wait 10 more years until his next record.

"Actually, it's right around the corner. He's doing a live album with old Creedence material as well as his solo material, plus a couple of new tracks. He also did a live performance video which will run on the video channels and be a home video package. The album will actually be coming out on Reprise."

So let's talk a little bit more about Loreena.
"My favorite subject, besides Paula."

She's basically been doing what she's been doing for a number of years; you know, creating a hybrid musical style, running her own record label and being actively involved in the touring process. She'd already developed a very respectable fan base out there and more importantly, sales base. Then, all of a sudden, "Mummer's Dance" takes off. Why do you think now was the time?

"I think that people were just so sick of the same old thing and Loreena had a vibe, a groove, that was fresh and exciting. Furthermore, many of our

Adult Rock stations are a lot stronger now than they were three years ago when I worked the last Loreena album. These stations have a more active audience and we had great phone stories immediately. Our local Seattle person, Jim Anderson, was a big factor in all this; he knew when the timing was right and he went to other formats in his market and broke this record out of Seattle, and it was 'The Mountain' (KMTT) that started it all. They created an amazing sales story and such a demand for Loreena in the market. We didn't try to slam-dunk it—we simply spread the word to other formats as each market opened up due to Adult Rock play.

"But this wasn't something that caught us by surprise. We set that record up months in front of the release date with the radio stations we thought could break her. We used a lot of marketing strategies and by the time we released *Book Of Secrets*, their audiences wanted to hear that record on their radio station.

"We chose the markets that Loreena had a big fan and sales base. We broke down these markets by zip codes and then we did lots of things to merge her fan base with the radio stations' fan bases. Loreena runs her own record company and provided much of the data we used. It was a great scenario—everything we did worked.

"Another big factor in breaking Loreena was that our Alternative guy, Grover [Tom Biery], did not, for one minute, think that this was just an Adult Alternative record. There's not that many Alternative people out there who would say that Loreena belongs on Alternative Radio, too! I mean, he broke that record at his format from the top down starting with KROQ in LA. It's a truly rewarding story, because we're now selling at 60,000 pieces a week and we've already gone Platinum! When that song went #1 on all the Adult Rock air-

play charts, it was one of the best moments in my career. It's also on its way to #1 at Hot AC and Top 40 Radio."

Any other exciting projects in the works?

"Hopefully, we will have a new Tom Petty and Don Henley. Also, R.E.M. is in the studio in San Francisco, so we could be talking about a new record from them in the summer or early fall."

That'll be an important record for them.

"A very important record for this format—and every other format—too! Grant Lee Buffalo has a new album coming out (their first on Warner Bros. Records) and I'm very excited about that! I think they're one of the most brilliant bands signed to our label."

It seemed like they were a band that was ahead of its time in many ways.

"They were totally ahead of their time, as all great artists are. We actually tested one of the songs on the griddle at the *Gavin Seminar* and the single, 'Truly Truly,' came out 73% positive with the radio panel, which was one of the highest rated records for the radio panel."

And there were some tough cookies on that panel, too.

"And some of the toughest guys, like Paul Marszalek and Norm Winer, were both really happy with the way this record sounds. Everyone was excited about our signing Grant Lee Buffalo and the commitment that Warner Bros. is making to break this group."

You are running hand-in-hand with Maverick Records on this Ebba Forsberg project, too.

"I'm very excited about Ebba Forsberg, 'Lost Count' was a Most Added song even before our official add date. Warner Bros. is 100% committed to breaking Ebba Forsberg with our Maverick brothers and sisters.

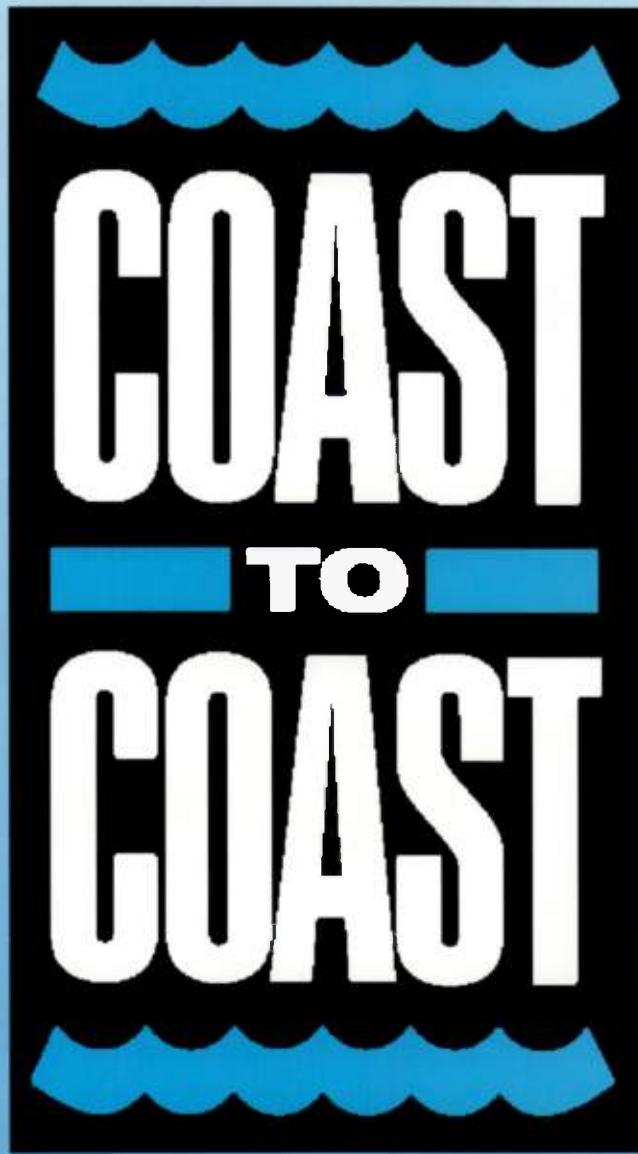
"And it's great working alongside Lelle Lutts. She's a great promotion person and we got girl power going—there isn't anything that can stop us!"

You've been with Warner Bros. for over 15 years, and the company has recently begun to go through an evolution; to a certain extent I think the change has been kind of scary. However, it seems that special mystique, that special attitude, that willingness to be there for their employees, that spirit that's made Warner Bros. great over all these years has survived and still flourishes.

"In Phil Quartararo, they've chosen a person who fits the Warner Bros. spirit. Phil's all about the music and about the artist, and that's what has always made Warner Bros. stand apart from most other record companies. I'm certain, as many of my colleagues are, that he will continue to keep that spirit alive alongside Russ Thyret." 

You can get ahold of Nancy Stein at
818.953.3559 or E-mail her at
nstein@wbr.com.

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ERIC CLAPTON

ALBUM: *Pilgrim*
LABEL: Duck/Reprise (46577)

MEMBERS: Eric Clapton (vocals, guitar); Andy Fairweather-Low (guitar); Steve Gadd (drums); Chris Stainton (keys); David Bronze (bass).

GUEST ARTISTS: Simon Climie (keys, programming, vocals); Nathan East (bass); Paul Waller (programming); Paul Carrack, Joe Sample & Greg Phillinganes (keys); Paul Brady (tin whistle); Kenny Edmonds, Tony Rick & Chyna (backing vocals); Ruth Kelly-Clapton (spoken word).

PRODUCER: Eric Clapton & Simon Climie

ORIGIN: Ripley, England

WHAT YOU SHOULD KNOW: *Pilgrim* is easily Eric Clapton's most personal and introspective album of his long, successful career. If you've followed his life over the years since his son's tragic death, you'll know that Clapton has indeed gone on a journey to come to grips with certain aspects of his life, as well as his overall perspective on life. Unlike most of his recent work, he either wrote or co-wrote every song on the album—except an obscure Bob Dylan track, "Born In Time," and the blues classic, "Going Down Slow." Furthermore, this disc reflects sometimes subtle, and sometimes obvious, new influences since his interaction with Kenneth "Babyface" Edwards, and further realized by the input of producer Simon Climie. Clearly, Eric Clapton reveals through *Pilgrim* that he's ended a long walk down one path, but at the end lies the crossroads—which way will he chose next?

SUGGESTED SONGS: In addition to "My Father's Eyes"; "Pilgrim"; "Circus"; "Going Down Slow."

CONTACT: Alex Coronfly 818.953.3744



EBBA FORSBERG

ALBUM: *Been There*
LABEL: Maverick/WB (46740)

ARTIST: Ebba Forsberg (vocals).

GUEST ARTISTS: Mats Asplen (guitar, lap steel, Hammond B-3, bass, drums, synths, programming, percussion); Tony Thoren (bass).

PRODUCER: Mats Asplen, Tony Thoren & Ebba Forsberg

ORIGIN: Sweden

WHAT YOU SHOULD KNOW: Swedish-born Ebba Forsberg has all the earmarks of becoming one of the most exciting new artists to debut this year. There's a defiance and power to her music that's irresistible, but there's also a frailty that's endearing. While growing up, Forsberg's family moved around a lot—from Sweden to the West Indies to Botswana—and this has given her a more holistic view of the human condition than most of us. An important element to Forsberg's music is the lyrics, which are the product of a collaboration with her sister, Kajsa Ribbing. "A lot of her history is my history. I'm impressed by her way of getting the right word for things, and her knowledge about life and me." Add ultra-modern production elements beside an organic approach and you get her grand debut, *Been There*. Forsberg has already enjoyed considerable success in Sweden and parts of Europe, and it shouldn't take too long for the States to come under her spell, too.

SUGGESTED SONGS: "Lost Count"; "Carried"; "Take Some Time."

CONTACT: Lelle Lutts 310.385.7800
& Nancy Stein 818.953.3559



KATHLEEN WILHOITE

ALBUM: *Pitch Like A Girl*

LABEL: Daves' V2 (27008)

MEMBERS: Kathleen Wilhoite (vocals, guitar); Tony Gilkyson (guitar); David Harte (drums); Chris Wagner (bass); Christopher Joyner (keys).

GUEST ARTISTS: Chris Frankfort (pedal steel); Nikka Costa (percussion, vocals); J.J. Blair (guitar, vocals); David Kalish (dobro); Stephen Bishop (guitar); Paul III (drums); Maggie Wheeler & Jon Kahn (backing vocals).

PRODUCER: David Harte, David Surnow, J.J. Blair & Philip Stevenson.

ORIGIN: Santa Barbara, CA, but she now resides in LA

WHAT YOU SHOULD KNOW: Put aside any thoughts that Kathleen Wilhoite's debut recording (she actually recorded another album a few years back that never saw the light of day) is an addendum to her burgeoning acting career; the fact is, music has always been a major element of her life, and her acting career somehow slipped into the mix. But this is really not important after you've listen to *Pitch Like A Girl*. "I call them my campfire songs," she says.

"They're the songs I play when my friends come over." It's obvious she's lived with these compositions for awhile, as she brings each one to life in a comfortable and effortless manner. In fact, shortly after the birth of her son Jimmy-Ray in 1996, she suddenly had a burst of creative energy that produced most of these songs. "I'm not chasing some trendy carrot," says Wilhoite, "I'm just trying to illustrate my songs the best way I can." And a great job she does!

SUGGESTED SONGS: "Symphony"; "Whatever it Takes"; "Suck The Joy."

CONTACT: Matt Pollack 212.320.8522



KYLE DAVIS

ALBUM: *Raising Heroes*

LABEL: N2K Encoded Music (10009)

ARTIST: Kyle Davis (vocals, guitar).

GUEST ARTISTS: Don Dixon (guitar, bass, percussion, vocals); Peter Holsapple (keys, lap steel, accordion, mandolin); Mike Durham (guitar); Jim Brock (percussion); Rob Ladd (drums).

PRODUCER: Don Dixon

ORIGIN: Hopewell, VA

WHAT YOU SHOULD KNOW: Kyle Davis represents one of the fortunate few to be chosen as a flagship artist for Phil Ramone's new label, N2K Encoded Music. Beginning his musical journey at the age of 13, David was already playing clubs throughout the Mid-Atlantic by the time he hit college and he even released an CD on indie label Cellar Door. During a performance in a national contest for NACA, he caught the attention of Don Dixon, who would eventually produce *Raising Heroes*. The thing that will initially grab you about Davis is his strong tenor voice, but after a few listens, the power of his songs will begin to take hold. "I'm just writing down what I see and mixing it with what I feel," reveals Davis. "I hope that's kinda refreshing." It is.

SUGGESTED SONGS: "Buried Alive"; "Falling Down"; "Better Days."

CONTACT: Susanne White
212.378.0343
& Mike Stone 212.378.1120



BY JOHN SCHOENBERGER



MARC COHN

ALBUM: *Burning The Daze*
LABEL: Atlantic/AG (82909)

ARTIST: Marc Cohn (vocals, guitar, keys, percussion).

GUEST ARTISTS: John Leventhal (bass, guitar, keys, percussion, harmonica, mandolin); Shawn Pelton & Aaron Comes (drums); Mark Plati & Toby Myers (bass); Bill Dillon (guitar); Malcolm Burn (keys, vocals); Kenny White (percussion, vocals); Bone Wolk (cittern, bass, accordion); Jon Brion (keys); Larry Campbell (guitar); Anne Scarpentoni (cello); Chris Botti (flugelhorn); Rick DePofi (sax, percussion); Harry Farrell (trombone); Peter Gordon (French horn); Rosanne Cash, Patty Griffin, Martin Sexton, Catherine Russell, Kenny White, Curtis King Jr., Frank Lloyd & Cheryl Johnson (backing vocals).

PRODUCER: John Leventhal, Malcolm Burn & Marc Cohn

ORIGIN: New York City

WHAT YOU SHOULD KNOW: With a host of musicians and 11 meticulously written songs, Grammy Award-winner Marc Cohn returns with his third and, by far, best album to date; it bristles with emotion and energy. The album was over four years in the making, but this was not due to a creative lull; rather, the duties of life and family, particularly his children, took precedence over his music for awhile. As with previous efforts, Cohn writes deep songs that find strength and nobility in the everyday struggles and triumphs we all experience. "I hesitate to say this," says Cohn of the album, "but when I hear this record, it sounds to me like there's somebody who feels a little homeless. I realize I really want to find a place within myself that feels restful." Well, with *Burning The Daze*, Marc Cohn certainly has ensured a home at Adult Rock Radio.

SUGGESTED SONGS: "Already Home"; "Providence"; "Lost You in The Canyon."

CONTACT: Bonnie Slifkin 212.707.2247

GERALD COLLIER

ALBUM: *Gerald Collier*
LABEL: Revolution (24679)

MEMBERS: Gerald Collier (vocals, guitar); Jeff Wood (bass, vocals); Bill Bernnard (electric guitar, lap steel); J. Hollis Fleischman (drums, percussion).

GUEST ARTISTS: Sean Slade (keys, clarinet, sax); Brother Cleve (keys); Jimmy Ryan (mandolin); Jim Fitting (harp); Rich Gilbert (pedal steel).

PRODUCER: Paul Q. Kolderie & Sean Slade

ORIGIN: Seattle

WHAT YOU SHOULD KNOW: We were first introduced to the talent of Gerald Collier through his band Best Kissers In The World. After their demise, Collier quickly realized the solo route was for him. In 1996, he released his first effort on indie label C/Z, which was called "grimly beautiful" and "solo album of the year" by Alternative Press. He now returns with his self-titled major label. Collier has spent the better part of the last year touring up and down the West Coast, establishing a solid fan base for himself. In conjunction with the CD release, he'll return to the road, this time with a full band (some of us saw a sneak preview at this year's Gavin Seminar). Collier has a good sense of dynamics, which accents the pathos in much of his music. He's a vital new artist worthy of our attention. The first emphasis track is a great take on Pink Floyd's "Fearless," which was culled from 1971's *Meddle*. The CD-PRO has a couple of different versions to choose from.

SUGGESTED SONGS: "Fearless"; "Whored Out Again"; "Hittin' The Wall."
CONTACT: Jeffrey Blalock 310.289.5507

GERALD
COLLIER

NATALIE IMBRUGLIA

ALBUM: *Left Of The Middle*

LABEL: RCA (67634)

ARTIST: Natalie Imbruglia (vocals, guitar).

GUEST ARTISTS: Some of LA's best studio players.

PRODUCER: Phil Thornalley, Mark Goldenberg, Matt Bromleewee & Andy Wright

ORIGIN: Sydney, Australia

WHAT YOU SHOULD KNOW: Twenty-five-year-old Natalie Imbruglia found early fame as a cast member of the Australian soap opera, "Neighbors," but since her departure from that show, she's turned her attention toward music. She moved to London and began to write and perform, soon catching the attention of RCA UK. Not much later, she was on her way to Los Angeles to record her debut effort, *Left Of The Middle*, produced by ex-Cure member Phil Thornalley, plus others (and the CD was mixed by Nigel Godrich, who's worked with Radiohead). "Torn" was released in the UK first and went on to be a #1 song, selling well over 800,000 singles. Obviously, the success story proceeded the release in the US, because "Torn" is one of the fastest breaking songs in recent memory. But rest assured, there's plenty more where that came from; *Left Of The Middle* is loaded with a great selection of diversified material.

SUGGESTED SONGS: "Torn"; "Leave Me Alone"; "Big Mistake."

CONTACT: Art Phillips 310.358.4074



VARIOUS ARTISTS

ALBUM: *Legacy: A Tribute to Fleetwood Mac's Rumours*
LABEL: Lava/Atlantic/AG (83504)

ARTISTS: Tonic; The Corrs; Matchbox 20; Elton John; the cranberries; Duncan Sheik; Shawn Colvin; Jewel; Goo Goo Dolls; Talulah; Sister Hazel.

PRODUCER: Mick Fleetwood

WHAT YOU SHOULD KNOW: In 1977, the newest incarnation of Fleetwood Mac, which included Christine McVie, Stevie Nicks and Lindsey Buckingham, released one of the most impactful albums of all time—*Rumours*. To date, it has sold over 40,000,000 copies worldwide; on its 20th anniversary, *Rumours* prompted that Mac lineup to reunite to make *The Dance* (the album, the video special, the tour).

In the same spirit as the *Gold Tapestry Revisted*, which honored Carole King's musical masterpiece, the folks at Lava/Atlantic have gathered an all-star cast of performers to deliver their own interpretations of the songs that appear on *Rumours*. Many are as strong as the originals.

SUGGESTED SONGS: "Dreams" (Corrs); "The Chain" (Colvin); "You Make Loving Fun" (Jewel).

CONTACT: Bonnie Slifkin 212.707.2247



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SEMISONIC

ALBUM: *Feeling Strangely Fine*

LABEL: MCA (11733)

MEMBERS: Dan Wilson (vocals, guitar, keys, synths, loops); John Munson (bass, keys, synths); Jake Sticher (drums, keys).

GUEST ARTISTS: Bruce Allard, Mary Bahr, Carolyn Boulay, Troy Gardner & Josh Koestenbaum (strings).

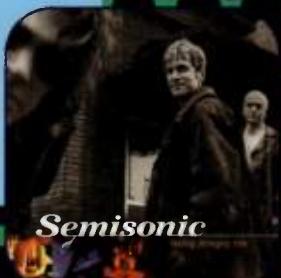
PRODUCER: Nick Launay

ORIGIN: Minneapolis

WHAT YOU SHOULD KNOW: There's nothing more exciting than hearing an album that's simply *loaded* with great songs...hit songs. Semisonic's sophomore effort, *Feeling Strangely Fine*, is one of those kinda albums. Song for song, it's a tour de force for the immense talent of the three principal members—Dan Wilson, John Munson and Jake Sticher—who covered about 99% of the musical chores themselves in the studio. Semisonic came close to breaking all the way through with their critically acclaimed 1996 debut, *Great Divide*; all the promise that album left unfilled will come true now. Minneapolis has always been a crucible for pop-oriented bands—Semisonic is surely its finest example.

SUGGESTED SONGS: "Closing Time"; "Secret Smile"; "Completely Pleased."

CONTACT: Nick Attaway 818.777.4102



BROWN EYED SUSANS

ALBUM: *Afternoon Tea*

LABEL: Permanent Press (52708)

MEMBERS: David Dattner (vocals, bass); Rich Jochelson (guitar, vocals); Troy Warkentin (drums); Billy Zimmer (guitar).

GUEST ARTISTS: Graham Neumann (keys); Peter Hendrickson (drums).

PRODUCER: Brown Eyed Susans & Steve Nofall

ORIGIN: Calgary, Alberta, Canada

WHAT YOU SHOULD KNOW: If you are lover of pop music with sweet melodies and seamless harmonies, then Canada's Brown

Eyed Susans are a band for you. Representing the next generation of pop craftsmen, BES take the influences of 60s Brit pop and 70s US bubblegum, and creatively bring their own peppy hybrid version right smack dab into the 90s with the release of *Afternoon Tea*. Vox magazine says, "An ambitious, bright and well-crafted album...*Afternoon Tea* is like a shiny new toy...A pop record that gleefully crosses the sugar line into cotton candy land. Careful, this music could wreck your teeth."

SUGGESTED SONGS: "Here"; "The Liar"; "Pass The Broken Glass."

CONTACT: Ray Paul 818.981.7760



DAVID RICE

ALBUM: *Greenelectric*

LABEL: Columbia (67631)

ARTIST: David Rice (vocals, guitar, keys, synths, percussion).

GUEST ARTISTS: Rafael Gayol & Chris Searles (drums); David Bottrell (programming); Nigel Eaton (hurdy-gurdy); Michael Ramos (keys); Renzo Montovani & Tret Gunn (guitar); Matt Hammom (percussion); Will Taylor (viola); Jonathan Rees & Elizabeth Layton (violin); Carolyn Dale (cello); Dave Lee (French horn); Dave Heath (flute); Tim Novak (backing vocals).

PRODUCER: David Rice & John Egan

ORIGIN: Houston

WHAT YOU SHOULD KNOW: Self-penned and self-produced, *Greenelectric* is a testimony to the passion and talent that lies within a 26-year-old singer/songwriter by the name of David Rice. For many years, Rice has expressed himself through music, whether growing up in Houston, going to college in Switzerland or busking on the streets in a variety of cities. In 1991, he released *Orange Number Eight* on Justice Records, which caused enough regional excitement to get the attention of Columbia Records. During the period when Rice was working on the songs for his next album, he ended a long-term relationship; ultimately, the pain and growth from that experience were manifested in many of the songs that appear on *Greenelectric*. In search of a certain mood and sound, Rice recorded the album at Real World studios, which gave him access to an impressive array of British musicians to give a different slant on his music. The result is intimate, yet powerful, music.

SUGGESTED SONGS: "My Father"; "Good Life Alone"; "Thirsty Girl."

CONTACT: Kid Leo 212.833.8605 & Jenni Drozd 212.833.8368

THE DAY I FELL DOWN

ALBUM: *Sweet To Be Strange*

LABEL: Samson Music (129)

MEMBERS: Robert Dan (vocals, keys, guitars, violin); Bradley Hooper (vocals, bass, keys); Dalton Davis (drums, percussion).

GUEST ARTISTS: Lu Evers (sax); Jim Knodel (trumpet); Rich Eckert (cello); Holly Tuttle (French horn).

PRODUCER: Jack Endino & James Ramos

ORIGIN: Seattle

WHAT YOU SHOULD KNOW: *Sweet To Be Strange*, the new album from The Day I Fell Down, will broadside you if you're not careful; it's off the wall, eclectic and infectious as hell. Mainly the musical vision of Robert Dan and Bradley Hooper, along with Dalton Davis, the band's sound is a kaleidoscopic fusion of intricate, soaring harmonies, tighter-than-tight musicianship and creative arrangements. The Day I Fell Down released a self-made eponymous CD regionally in 1996, which was received quite well in the Northwest—their intellectual approach to music was a refreshing change from the dark, grunge sound that had just about run its course. This caught the attention of Samson Music A&R exec Michael Shrieve (yes, the Michael Shrieve), who promptly signed them to the new label. By the way, "Chiaroscuro," the first emphasis track, is a reference to a revolutionary Renaissance painting style concerning the use of light and shade.

SUGGESTED SONGS: "Chiaroscuro"; "Bird In The Sky"; "The Night Is Warm."

CONTACT: George Gerrity 402.330.2520





ultrahorse

The pleasure and pain of an automobile

"Telecom"

The first single off the debut release.

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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



ULTRAHORSE

ALBUM: *The Pleasure And Pain Of An Automobile*

LABEL: 911/Red Ant (80004)

MEMBERS: Anthony Paul Rodriguez & Art Martinez (vocals, guitars, keys).

GUEST ARTISTS: Michael Urbano (drums, percussion); Jason Carmer (guitar); John Berliner (bass); Tim Gorman (keys); Scott Jensen (trumpet); Joe Edleberg (violin); Robin Bonnell (cello); Robert Strickland Jr. (oboe).

PRODUCER: Pete Scaturro & Ultrahorse

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: Ultrahorse—suburban Los Angelenos Anthony Paul Rodriguez and Art Martinez—have a knack for exposing the soft underbelly of our Western society which is so obsessed with material wealth and physical beauty; they expose many of the frailties and insecurities that drive these obsessions. Their music is stylish and well-conceived, with a strong sense of song at its heart, yet Ultrahorse doesn't make sappy, pop-minded music; rather, they take melody and harmony and jack it up a few energy levels through dynamic arrangements and thoughtful instrumentation. Granted, there's an Alternative slant to some of the album, but their songs are too strong to be contained within a single genre. In other words, Adult Rock Radio can embrace *The Pleasure And Pain Of An Automobile* quite easily. By the way, this release also represents the first joint effort by both 911 and Red Ant.

SUGGESTED SONGS: "Telecom"; "Come On"; "Love Means Nothing."

CONTACT: Rick Sackheim 213.653.6369 & Margaret LoCicero 310.385.1413



VARIOUS ARTISTS

ALBUM: *Rock And Roll Doctor: A Tribute To Lowell George*

LABEL: CMC International (86242)

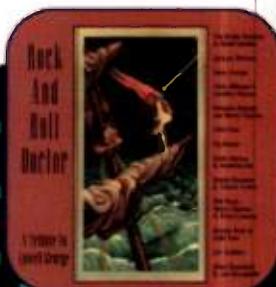
ARTISTS: Bonnie Raitt & Little Feat; J.D. Souther; The Bottle Rockets with David Lindley; Randy Newman & Valerie Carter; Jackson Browne; Allen Toussaint & Leo Nocentelli; Keisuke Kuwata with Merry Clayton; Eddie Money & Buddhaheads; Chris Hillman & Jennifer Warnes; Little Feat; Phil Perry, Merry Clayton & Ricky Lawson; Inara George.

PRODUCER: Various

WHAT YOU SHOULD KNOW: The highly influential band Little Feat mixed every strain of Southern music—blues, country, rockabilly, gospel, boogie, New Orleans R&B and Memphis funk—into a sound that was (and still is) distinctly their own. The driving force behind this was one super-talented gentleman by the name of Lowell George, who began his career as a member of Frank Zappa's Mothers Of Invention. In addition to his efforts with Feat, George produced albums for The Grateful Dead, Robert Palmer and others, as well as wrote songs that were recorded by a variety of artists. In 1979, George died of an apparent heart attack. Now, an impressive collection of artists pays a much-deserved tribute to Lowell George.

SUGGESTED SONGS: "Cold, Cold, Cold" (Little Feat & Raitt); "I've Been The One (Browne); "Trouble" (Inara George).

CONTACT: Ray Koob 919.375.3500



BEN HARPER

ALBUM: *The Will To Live*

LABEL: Virgin (44178)

MEMBERS: Ben Harper (vocals, guitar); Juan Nelson (bass, vocals); Dean Butterworth (drums).

GUEST ARTISTS: Alan Anderson (guitar); Eric Person (sax); Patrick Braver (fiddle, mandolin); Rock Deadrick (percussion); Agness Baddoo & Amy Piatt (backing vocals).

PRODUCER: J.P. Plunier

ORIGIN: Pomona, CA

WHAT YOU SHOULD KNOW: Last June I wrote this about Ben Harper's *The Will To Live*: "When you meet Ben Harper, you can't help but wonder where this quiet and humble man dredges up so much passion and energy for his music. He, more than most who try, successfully wraps up elements of rock, blues, gospel and country into a package that literally takes the listener on both an inner and outer journey at the same time." This is most evident in his live performances. And to capitalize on Harper's soon-to-start US tour (he toured Europe extensively most of last year), Virgin has decided to go after this project anew. The album will be relaunched at retail, packed with a live EP called *The Will To Live Live*, and we'll soon be getting a CD-Pro with a remix of "Mama's Trippin'" (which you will hear on TA TuneUp #27), in addition to the Live EP. There's still plenty of life left in *The Will To Live*.

SUGGESTED SONGS: "Mama's Trippin'" plus the live EP.

CONTACT: Ted Edwards 310.288.2726

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AMERICAN ROOTS

By Matthew Lawton

SUSAN MCKEOWN



ALBUM: *Bushes & Briars*
LABEL: Alula (1008)

A native Dubliner, Susan McKeown (mick-yone) moved to New York in 1990 and has been performing and recording her own brand of Celtic music ever since. *Bushes & Briars* is a contemporary collection of traditional Celtic songs that vary in tempo, mood and storyline. "Craigie Hill" deals with emigration, "A Mháire Bhrúinneall" is a beautiful love song that Clannad once covered and "After Aughrim" tells the story of the Irish struggle of 1691 in which thousands lost their lives. *Bushes & Briars* features McKeown's angelic voice along with an eclectic assortment of instruments, including: French horn, mandolin, e-bow, uilleann pipes, mandocello, hurdy-gurdy, bassoon, clarinet, whistles, fiddles and many more.

SUGGESTED TRACKS: "Bushes & Briars"; "In London So Fair."

CONTACT: Tess Mangum 919.416.9454

CHRIS KNIGHT



ALBUM: *Chris Knight*
LABEL: Decca (70007)

Chris Knight grew up in a small mining town in Kentucky listening to John Prine, playing guitar and writing songs. Well, all that time in the Bluegrass State paid off with Knight's ability to see people as they are

and to tell their stories with compassion and honesty. Knight rocks like Steve Earle, sings like Robert Earl and twists a lyric like Prine himself. In "It Ain't Easy Being Me," Knight sings of how if they were to name a bridge after him, he'd show up at the ceremony with a can of gasoline. In "Love And A .45," co-written by Fred Eaglesmith, Knight sings, "One'll kill you, one'll keep you alive," leaving you to ponder, which one is the weapon? Helping torch Knight's sound are guests David Grissom and Buddy Miller.

SUGGESTED TRACKS: "It Ain't Easy Being Me"; "Summer Of '75."

CONTACT: Laura Flagler 615.880.7338

LIZ QUELER



ALBUM: *Silent Witness*
LABEL: Palmetto (2031)

Liz Queler actually grew up performing on stages as a member of the New York City Opera's Children's Chorus. She has since moved on and sung backup for Cliff Eberhardt, opened for Emmylou Harris, sung parts for Disney's *Little Mermaid* and she's even won *Billboard's* Songwriting Achievement Award, twice! *Silent Witness* is Queler's second release and features 10 original compositions, as well as a smoky version of George Gershwin's "The Man I Love." Queler's voice is strong and elegant, while her songwriting is melodic and astute. *Silent Witness* was produced by musician Seth Farber and features Eberhardt on backing vocals.

SUGGESTED TRACKS: "Long Hard Road"; "Change Of Heart."

CONTACT: Lisa Cohen 212.673.9394

VANCE GILBERT



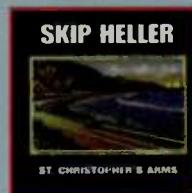
ALBUM: *Shaking Off Gravity*
LABEL: Philo (1213)

Shaking Off Gravity is a bit like an old Bill Withers album—cool, quiet and deep. Produced, arranged and written by Vance Gilbert, *Shaking Off Gravity* is stripped of clutter and contains mostly Gilbert and his guitar (with minimal backing from exotic instruments). Vinx plays the udu on "Twice Struck," Dee Carstensen plucks the harp on "Fly" and Patty Larkin plays the accordion on "Charlene." *Shaking Off Gravity* shudders with Gilbert's Loggins-ish voice, and the songs are grounded in integrity, pain and adventure. Gilbert sings of Icarus's survival ("Icarus By Night"), waking up to broken toys on Christmas Day ("Watching A Good Thing Burn") and of a tobacco farmer taking away your breath while exhaling Jesus's name ("Charlene").

SUGGESTED TRACKS: "Do What You Gotta Do"; "The Hey Lah Dee Dah Song."

CONTACT: Leslie Rouffe 615.354.0700

SKIP HELLER



ALBUM: *St. Christopher's Arms*
LABEL: Mouthpiece (6019)

Skip Heller has been part of the LA retro-country scene for years, playing with Dave Alvin, Stan Ridgway and Tony Gilkyson as well as producing Ray Campi's latest release, *Train Rhythm Blue*. *St. Christopher's Arms* finds Heller embraced by an all-star cast. Katy Moffatt lends her vocal chords, Ray Campi dons the dobro, Austin Lounge Lizard Matt Cartsonis strums the mandola and X's D.J. Bonebrake pulls out the stops on the marimba. *St. Christopher's Arms* is a mid-tempo mixture of country, lounge and a bit of swing, with lyrics of long lost love. "Ti Quero" mixes up the gringo lingo with a Latin groove and "Waltz For Two" could easily fit on a Lyle Lovett album. For a good time, let *St. Christopher's Arms* embrace your ears.

SUGGESTED TRACKS: "Gee, Baby, Ain't I Good To You"; "It Takes One To Know One."

CONTACT: Leslie Rouffe 615.354.0700

MICHAEL FRACASSO



ALBUM: *World In A Drop Of Water*
LABEL: Bohemia Beat (008)

Three's a charm. *World In A Drop Of Water*, Michael Fracasso's third album, is a splash of honesty, love and naked emotions. The stories and characters come to life in songs about angry hearts ("Chain Link Fence"), the loneliness that lurks at the top ("Gold") and second chances ("Changed Your Mind"). Not only did Charlie Sexton produce *World In A Drop Of Water*, but he plays all over it, while Kelly Willis adds her haunting vocals to "Changed Your Mind." Folks in Austin have been declaring for years the power and integrity of Fracasso's songs; with the release of *World In A Drop Of Water*, Fracasso's ripples should turn into waves.

SUGGESTED TRACKS: "Hospital"; "Chain Link Fence."

CONTACT: Leslie Rouffe 615.354.0700

MONK WILSON



ALBUM: *Hillbillys & Gypsies*
LABEL: Tangible (56808)

Monk Wilson may have bounced from Boston to Austin, but his music has remained firmly planted in his heart, until now. Six months in the making, *Hillbillys & Gypsies* is Wilson's debut, and is the payoff of years spent writing songs, performing music, living in a barn and occasionally sleeping in cars. Wilson sings of regret ("I Hate Love Songs"), imprisonment ("Monkey Time") and forgiveness ("Better Days"). Wilson's "Subterranean Homesick Blues" delivery on "Bowling Balls And Barbarians," and his Steve Forbert-ish voice, produce a fun-rockin' combination, while on "I Hate Love Songs" he can bend your heart strings back in tune. *Hillbillys & Gypsies* contains road weary stories set to a country folk beat.

SUGGESTED TRACKS: "I Hate Love Songs"; "Curse Of Life."

CONTACT: Gary Brody 516.379.5820

KEVIN GORDON



ALBUM: *Cadillac Jack's #1 Son*
LABEL: Shanachie (6029)

Cadillac Jack's #1 Son, Kevin Gordon's second album, is a rockin', stompin' bit of America. All 12 tracks were penned by Gordon, who sings with a compassion and honesty that can only come from one who's been there. The Eddie Cochran-ish "Blue-Collar Dollar" tells the story of the penny-pinching life, while "Looking For The Killerman" is a classic romp on the road to Jerry Lee Lewis' house. Produced by E Street Band member Garry Tallent, *Cadillac Jack's #1 Son* features the sound and feel of Springsteen's *The River*, yet, Gordon is in no way a Bruce wannabe. He's a songwriter who can cut to the core and leave you hanging on the fading notes. Musical guests include Kate Campbell and E Streeters Tallent and Danny Federici.

SUGGESTED TRACKS: "Heaven And The Hanging Tree"; "Company Car."

CONTACT: Claudia Stewart Navarro 310.390.8636

MONTE MONTGOMERY



ALBUM: *1st And Repair*
LABEL: Heart Music (60016)

It's pretty simple: when Delbert McClinton says somebody "plays guitar like a motherfucker," you'd better listen. And Monte Montgomery sure ain't about to make McClinton out to be a liar. But don't get me wrong, Montgomery isn't a hyperkinetic speed-freak, he's a slow-hand quality player in the vein of Lindsey Buckingham or Mark Knopfler. The diverse trio of Montgomery, along with drummer Phil Bass and bassist Chris Marsesh, manages to slide through the blues, crank up the rock, illuminate the reggae beat and melt through ballads with a hush. The songs on *1st And Repair* deal with losing love, moving on and growing strong so you can fall in love again.

SUGGESTED TRACKS: "Last Goodbye"; "Movin' On."

CONTACT: Harry Levy 310.470.3220

JOLENE

Pensacola

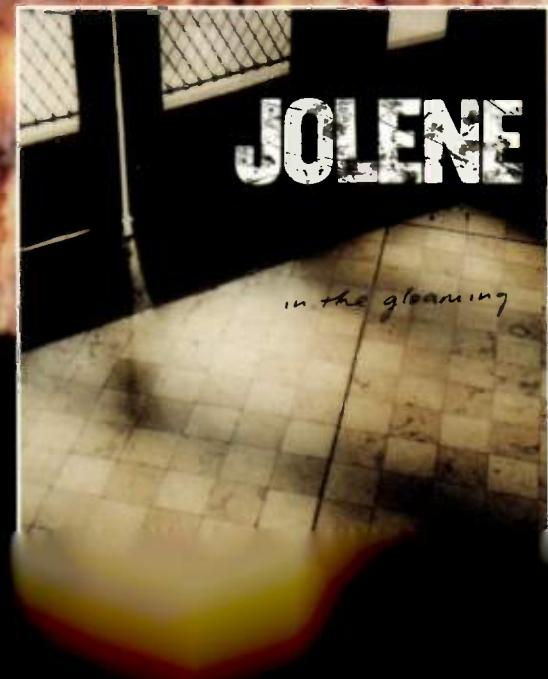
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WORLD ROOTS

by John Schoenberger

KING SUNNY ADE



ALBUM: *Odu*
LABEL: Mesa/Atlantic/AG (92796)

King Sunny Ade has been wowing audiences in his native Nigeria, and around the world, for 30 years; for many of those years he's been able to spread awareness of the beauty and spiritual power of African music—particularly music from the Yoruba culture—by incorporating elements of Western pop and rock music. Now that he has the world's ear, Ade has decided to refocus his efforts and highlight more of the African side to his music, in hopes of promoting a broader appreciation of it based on knowledge and communication to understand how the African culture views life and natural harmony.

SUGGESTED TRACKS: "Easy Emotion Tourist"; "Kiti Kiti."

CONTACT: Erica Linderholm 212.707.2263

VARIOUS ARTISTS



ALBUM: *Women Of Spirit*
LABEL: Putumayo (137)

Hand in hand with National Women's Day (March 8), Putumayo World Music has put together another one of its well-thought-out compilations, entitled *Women Of Spirit*. It features women from around the world who hold dear the spiritual and traditional qualities of their respective cultures. Each highlighted performer has been a leader in melding the past and present to help spread a message of harmony and sisterhood across the globe. The artists included are Capercaillie, Fortuna, Groupe Oyiwan, Coco Mbassi, Susanna Baca, Cassandra Wilson, Tarika, Sibonile Khumalo, Rasha, Ani DiFranco, Ima Galguen, Savina Yannatou and Toshie Reagan.

SUGGESTED TRACKS: "Negra Presentuosa" (Baca); "Death Letter" (Wilson)

CONTACT: Tom Frouge 212.625.1400

SLY AND ROBBIE



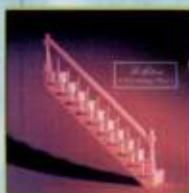
ALBUM: *Friends*
LABEL: EastWest/Elektra/EEG (62164)

With over two decades of studio work with some of reggae's biggest artists, as well superstars such as Mick Jagger and Bob Dylan, the original drum+bass combo simply known as Sly And Robbie (Sly Dunbar and Robbie Shakespeare) have interjected their native Jamaican Jah roots into all forms of popular music. In fact, Sly And Robbie are credited with developing a hybrid sound known as ragga—a blending of reggae and R&B. Their latest outing, *Friends*, reveals the sophisticated evolution of this sound. Joining in the sessions were such noted vocalists as Amblique, Mick Hucknall, Ali Campbell, Maxi Priest, Liba and One Plus One.

SUGGESTED TRACKS: "Night Nurse"; "Candy Girl."

CONTACT: Lisa Michelson 212.275.4260

WOLFSTONE



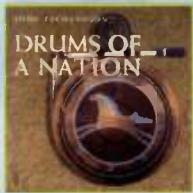
ALBUM: *This Strange Place*
LABEL: Green Linnet (1188)

Now that bagpipes with attitude, or "Celtic grunge," has reached the mainstream via artists like Martyn Bennett and Ashley MacIsaac, it's important to remember that an Inverness, Scotland-based band has been promoting the power and expressive qualities of bagpipes for years. That group would be Wolfstone. With *This Strange Place*, key members singer/guitarist Ivan Drever and bassist/percussionist Wayne MacKenzie have taken creative control. The result is a collection of 10 songs that may be more acoustic-minded, yet are no less defiant or politically charged.

SUGGESTED TRACKS: "Harlequin"; "The Arab Set."

CONTACT: Alex Gardner 203.730.0333

JOHN RICHARDSON



ALBUM: *Drums Of A Nation*
LABEL: New World Music (441)

John Richardson is a master of trance-dance, but he does it in an extraordinarily organic and natural way. By building layers of monochord drones and percussive sounds with the hypnotic rhythms of drums, rain, horse hooves and other earthy beats, he's developed lengthy musical pieces meant to transform and transport. His spiritual purpose is to aid in the act of chant, yet the ancient sounds can affect, in a deeply positive way, any listener. By the way, before exploring the subvocal power of drums and rhythm, the Essex, England-born Richardson was an active player for many popular 70s and 80s UK bands.

SUGGESTED TRACKS: There are only two tracks: "Thunder Drums" & "Rainmaker."

CONTACT: Promo 800.771.0987

STEEL PULSE



ALBUM: *Rage And Fury*
LABEL: Mesa Reggae/Atlantic/AG (62767)

When we're talkin' Steel Pulse, we're talking reggae roots, brothers and sisters. But unlike so many of the originals who have only carved themselves a place in history, Steel Pulse have adapted and evolved, without ever wavering from their mission to educate, motivate and empower. With a smart balance of musical savvy and spiritual belief, Steel Pulse have become a major musical force around the world. Although *Rage And Fury* was released last year, its recent Grammy nomination demands a revisit. Come people, join the United Reggae Force!

SUGGESTED TRACKS: "Spiritualize It"; "Emotional Prisoner."

CONTACT: Erica Linderholm 212.707.2263

CLANNAD



ALBUM: *Landmarks*
LABEL: Atlantic/AG (83083)

Few artists of the Celtic persuasion have done more to promote the majesty and mystery of Irish music than Clannad. Through worldwide touring, considerable airplay, big record sales and industry recognition by such organizations as NARAS (The Grammys), Clannad are now both leaders and ambassadors. Much of their success stems from their ability to blend the traditional with the modern, emphasized, of course, via the stunning voice of Maire Brennan. With *Landmarks*, Clannad take another creative step forward without losing their footing.

SUGGESTED TRACKS: "Fado"; "The Bridge Of Tears."

CONTACT: Bonnie Slifkin 212.707.2247

DAVID KINCAID



ALBUM: *The Irish Volunteer*
LABEL: Rykodisc (10395)

Lest we think the invasion of Irish and Celtic music is a recent occurrence, it's important to remember that Irish people have been emigrating to America for centuries. Few releases drive this point home more than *The Irish Volunteer* by David Kincaid. This album features 12 traditional Irish songs that were popular during the Civil War! The package opens a door to a fascinating time in history and comes complete with comprehensive liner notes written by noted Civil War historian Joseph G. Bilby.

SUGGESTED TRACKS: The choice is yours.

CONTACT: Mike Marrone 978.744.7678

MACKA B



ALBUM: *Suspicious...*
LABEL: RAS (11382)

An integral part of reggae music has always been the political struggle of the oppressed. A strong voice on that front is a black British DJ turned-artist Macka B (Cristopher McFarlane). It is his belief that exposing racial injustice via music "is the first stage to maybe changing things." He has also taken up the baton for women's rights and violence in the streets. *Suspicious* is actually Macka B's 11th release in the States, and is considered by many to be his most potent. In addition to the 12 new tracks on the disc, there are two remixes by hotter-than-a-pistol mixer Dougie Digital.

SUGGESTED TRACKS: "Same Old Story"; "Roots Is In Town."

CONTACT: Lane Buschel 301.588.9641



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SONIC EXCURSIONS

by John Schoenberger

MECCA BODEGA



ALBUM: *Subway Stories*
LABEL: Hybrid (20005)
 Mecca Bodega—Paul Mueller, Marc Mueller, Marlon Cherry and Simon 7—is one of the most popular musical collectives in New York City; for the past two years they've set up and regularly played in the NYC subway system. They've also toured the world, playing at a variety of festivals. Mecca Bodega was recently asked to compose the music for an HBO special entitled *Subway Stories*, which features a series of vignettes by noted filmmakers. Jonathan Demme produced the project and several musical guests joined Mecca Bodega to help round out their ethno-rock, world-groove sound. These guests included Joe Della, Schooly D and Soul Coughing's M. Doughty.

SUGGESTED TRACKS: "Love On The Train"; "Underground."

CONTACT: Jesse Barnett 212.868.6367 & Kalun Lee 212.868.6136

BANG ON A CAN



ALBUM: *Music For Airports*
LABEL: Point Music (536847)
 Brian Eno is arguably the Father of Ambient Music, and certainly one of his masterpieces has got to be *Music For Airports*—a project that was conceived and recorded over 20 years ago, at the height of disco and hard rock. Bang On A Can—composers/arrangers/musicians Michael Gordon, David Lang and Julia Wolfe—an ensemble interested in questioning and obliterating musical boundaries, has decided to revisit this collection of musical ideas and readress them in a slightly more fleshed-out manner. The amazing thing is that no musical score existed, so the three of them meticulously transcribed it from the CD before entering the studio. Bang On A Can is also set to perform *Music For Airports* live in March and April.

SUGGESTED TRACKS: The choice is yours.
CONTACT: Randy Dry 212.333.8314

LECTURE ON NOTHING



ALBUM: *Truckloads Of Bibles EP*
LABEL: PopMafia (90012)
 Lecture On Nothing's "Truckloads Of Bibles" is one of the strangest and most tantalizing songs you'll ever hear. Comprised of funky beats, samples galore and some odd vocal stylings—it kinda sounds like Deep Forest on acid—the song takes a not-so-subtle jab at the zealous nature of our Christian missionary friends. The EP also contains four selected tracks from Lecture On Nothing's self-titled debut, plus a cool remix of the song "Addiction." Spread the gospel light, oh, my brothers and sisters, of the sound and the fury of Lecture On Nothing!

SUGGESTED TRACKS: "Truckloads Of Bibles"; "Addiction."

CONTACT: Andria Tay 415.339.2100

B-TRIBE



ALBUM: *Sensual Sensual*
LABEL: Mesa/Atlantic/AG (83080)
 Although the international success of Spain's B-Tribe lies mainly within the club/dance circuit, their beautiful and flowing music—which takes elements of classical music, Flamenco guitar and Basque folk melodies and melds them with modern drum loops and ethereal arrangements—demands attention on a broader scale. Indeed, the passion and precision that go into the recording of a B-Tribe project is nothing short of perfection. Now, with *Sensual, Sensual*, B-Tribe has distanced themselves considerably from the fickle dance world and shifted much closer to world beat and even jazz. This new focus works quite well.

SUGGESTED TRACKS: "Alegria"; "Sometimes."

CONTACT: Erica Linderholm 212.707.2263

AIR



ALBUM: *Moon Safari*
LABEL: Source/Caroline (6644)
 Air is comprised of two French studio/musical whiz kids by the names of Nicolas Godin and Jean-Benoit Dunckle. They emerged as recording artists in 1996, and have since released several projects, *Moon Safari*

being the sixth. Their sound has other-worldly and dreamy qualities that are as much a nod to great soundtrack composers, such as Ennio Morricone and John Barry, as toward the ever-expanding world of ambient, electronica and trip-hop. However, all these influences are tempered by a keen sense of pop song structure and fastidious attention to melody. Much of the music Air has composed to this point has been instrumental, but with *Moon Safari* the vocal element has come more into play.

SUGGESTED TRACKS: "Sexy Boy"; "All I Need."

CONTACT: Crystal Stephens 212.886.7570

RYUICHI SAKAMOTO



ALBUM: *Discord*
LABEL: Sony Classical (60121)
 Ryuichi Sakamoto has helped pave the way for techno and ambient music with his contributions in the group Yellow Magic Orchestra, as well as in a variety of solo projects. He's also expanded his musical boundaries collaborating with David Byrne, David Bowie and Youssou N'dour. Sakamoto has now embarked on one of his most ambitious solo efforts to date with *Discord*, a symphonic and multi-media concept. The composition is in four movements—Grief, Anger, Prayer and Salvation—and features musical contributions by DJ Spooky and David Torn. Further, there are spoken word segments by Laurie Anderson, Patti Smith and others. The CD is encoded with stunning graphics that follow along with the music.

SUGGESTED TRACKS: *Discord* is meant to be played in its entirety.

CONTACT: Sean O'Sullivan 212.833.4765



MUTANT SOUND SYSTEM

Mutant Sound System, in partnership with Paradigm Associated Labels, is dedicated to bringing the best in drum+bass and other cutting-edge music to the American public. The two compilations listed below are a good introduction to this style of music—both past and present. Blink is a young band dedicated to taking electronica to the next level.

BLINK

ALBUM: *The End Is High*
LABEL: Mutant (027)

Hailing from Dublin, Ireland, Blink is coming from the same musical arena as, say, Prodigy or The Chemical Brothers; however, this foursome pays much closer attention to song structure, melody and psychedelia. They've had four Top 10 hits at home and are poised to tour the US this spring.

SUGGESTED TRACKS: "A Planet Made Of Rain"; "Cello."

VARIOUS ARTISTS

ALBUM: *Crazy Jungle Rhythms Volume 1*
LABEL: Mutant (023)

This is a collection of classic jungle and drum+bass tracks from such acts as Dynamic Duo, DJSS, DJ Nut Nut, Trinity, In Between The Lines, MA2, Rude & Deadly and Dr. S Gachet.

SUGGESTED TRACKS: The choice is yours.

VARIOUS ARTISTS

ALBUM: *Promised Land—The Fourth Dimension*
LABEL: Mutant (025)

This is a double-disc collection of the latest international drum+bass sounds. Disc one consists of remixes, done by DJ Slipmaster J, of music by such acts as Helen T, Nookie & Larry Heard, In Deep and Mind 21. Disc two is a sampling of some of the hottest acts on the drum+bass scene today and includes The Collektive, N-Jay, Fokus and Addiction.

SUGGESTED TRACKS: The choice is yours.

CONTACT: Mr. Morgan 212.387.8900

Blues Brothers

BY MATTHEW LAWTON

VARIOUS ARTISTS

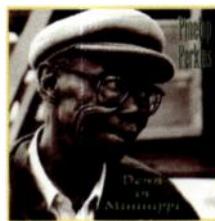


ALBUM: *Blues Brothers 2000*
OST
LABEL: Universal (53116)
 The *Blues Brothers 2000* OST features some great old classics like "Born In Chicago" by the Paul Butterfield Blues Band, an updated version of Aretha Franklin's "Respect," as well as a new track from Blues Traveler ("Maybe I'm Wrong"). But that's just the beginning. Jonny Lang helps out Eddie Floyd and Wilson Pickett on "634-5789," Taj Mahal hooks up with Sam Moore on the old Son House track, "John The Revelator," and Dr. John and The Blues Brothers Band blister "Season Of The Witch." But then, the bomb drops. Two tracks feature The Louisiana Gators boys, an all-star group featuring B.B. King, Eric Clapton, Bo Diddley, Isaac Hayes, Dr. John, Charlie Musselwhite, Billy Preston, Koko Taylor, Jimmie Vaughan, Steve Winwood...just to name a few, really! It's pretty wild.

SUGGESTED TRACKS: "Born In Chicago" (Paul Butterfield Blues Band); "Maybe I'm Wrong" (Blues Traveler).

CONTACT: Howard Leon 212.373.0711

PINETOP PERKINS



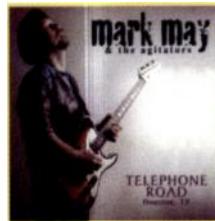
ALBUM: *Down In Mississippi*
LABEL: HMG/HighTone (1004)
 Born in Mississippi in 1913, William "Pinetop" Perkins taught himself the piano and played the local jukejoints with Big Joe Williams, Robert Nighthawk and even Albert King. Perkins eventually moved to Chicago, where in 1969 he

replaced Otis Spann in the Muddy Waters Band. Over the past 10 years, Perkins has released several albums, but *Down In Mississippi* is perhaps the only solo piano recordings of the legendary "Pinetop" Perkins. Recorded mostly on the South Side of Chicago in Perkins' house, *Down In Mississippi* is as intimate as you can get. It's great to hear the authentic 50s-style blues piano playing that just flows from "Pinetop's" fingertips while his wordplay and voice have only become more soulful and gritty with age.

SUGGESTED TRACKS: "Five Long Years"; "Down In Mississippi."

CONTACT: Darrell Anderson 510.763.8500

MARK MAY & THE AGITATORS



ALBUM: *Telephone Road*
Houston, TX
LABEL: Icehouse/Priority (50690)
 Born in Ohio, Mark May learned to play guitar at the age of five and performed his first club gig at 15. May moved to Houston when he was 21, where he began hosting Monday night jams and playing regularly to an ever-increasing audience. The blues have always been a big influence on May, as well as the classic rock of Jimi Hendrix and the Allman Brothers Band. Those influences can be heard on *Telephone Road* *Houston, TX*. From the Dickey Betts-like solo in "Don't Give Up," to the "Midnight Lightning"-like opening of "I'll Be Around," May pays homage to his mentors with dignity and freshness. From the raucous opening notes of "Mercury Blues," to the Albert Collins classic, "Lights Are On But Nobody's Home," Mark May & The Agitators play the blues with affection.

SUGGESTED TRACKS: "Mercury Blues"; "Telephone Road."

CONTACT: Mark Maynard 901.388.1108

CHRIS WHITLEY



ALBUM: *Dirt Floor*
LABEL: Messenger (1004)
 For those of you who have been waiting for Chris Whitley to return to the country blues sound of *Living With The Law*, your wait is over. *Dirt Floor* is an intimate solo recording in which Whitley plays and sings everything. *Dirt Floor* was plainly recorded last December in one day, with just one stereo ribbon microphone, live, to a 2-track deck. This recording process could be labeled lo-fi, but *Dirt Floor* is pure high-quality. Whitley's rich, full voice can be heard loud and clear as he sings of his search while the angels watch from above. Most of the nine tracks feature Whitley with just his guitar, while the banjo is prominently displayed on a few tracks and the ever popular foot-stomp is the only rhythm section. Whitley hasn't sounded this good in years.

SUGGESTED TRACKS: "Scrapyard Lullaby"; "Accordingly."

CONTACT: Chris Roldan 512.453.6122

THE PAUL DELAY BAND

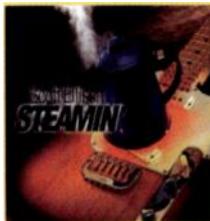


ALBUM: *Nice & Strong*
LABEL: Evidence (26091)
 Paul deLay was in junior high when he first heard the Paul Butterfield Blues Band and was forever changed. On *Nice & Strong*, deLay's third release, you can hear the influence of Butterfield's harmonica, the J. Geils Band's sexual innuendoes and the jump of Little Walter. deLay's personal life has seen its share of the blues—yet his songs are of inspiration, self-respect and getting through those everyday challenges, such as paying rent with "Fourteen Dollars In The Bank." The Paul deLay Band isn't a one-trick pony; they funk-it-up on "Nice & Strong," they get horny on "What Do You Want In A Man" and swing low on the Otis Redding-like ballad "I'm Gonna Miss Talkin' To You." This album is *Nice & Strong* indeed.

SUGGESTED TRACKS: "Fourteen Dollars In The Bank"; "Love On A Roll."

CONTACT: Vince Kershner 610.832.0844

SCOTT ELLISON



ALBUM: *Steamin'*
LABEL: Fishhead (2121)
 Scott Ellison's been playing his rockin' blues for years and spent most of the 80s playing with an assortment of folks like The Coasters, Clarence "Gatemouth" Brown, The Drifters and even Peaches & Herb. In the early 90s, Ellison toured nonstop in support of his first two solo CDs, *Chains Of Love* and *Live At Joey's*. With the release of *Steamin'*, you can be assured that Ellison will once again be running too-hot in your neck of the woods. From the opening strains of "Steamin'," Ellison declares that he's "ready to explode," and he does just that. This is blues-rock à la Stevie Ray Vaughan and Albert Lee. Rounding out the sound on most of these 11 tracks is the Hammond B-3 organ and an assortment of horns.

SUGGESTED TRACKS: "Not Fade Away"; "Jesus Loves Me (Baby Why Don't You)."

CONTACT: Steve Lamb 888.600.3474

IMPERIAL CROWNS

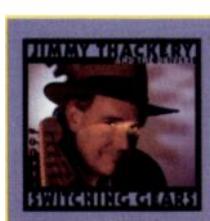


ALBUM: *Imperial Crowns*
LABEL: Black Olive (9410)
 When Bruce Springsteen needs a wicked harmonica player, he calls Jimmie Wood. When Bob Dylan needs a guitarist, he calls J.J. Holiday. When Wood and Holiday get together with drummer Billy Sullivan, that's called the Imperial Crowns. The Imperial Crowns are a strange mixture of psychedelic, swamp, rock and the ghost of Robert Johnson. Sullivan's thunder-beat opens the disc as Holiday's slide screams for release and Wood's haunting harp and scorching vocals warn the listeners of their impending entrapment; *Imperial Crowns* is way too cool to turn off. From the mellow groove of "Love TKO," to the barroom romp of "Preachin' The Blues," to the devil's back porch feel of "Jack O' Diamonds Blues," the Imperial Crowns are deserving of their royal status.

SUGGESTED TRACKS: "(I'm Gonna) Hunt You Down"; "Love TKO."

CONTACT: Laura Engel 213.874.4206

JIMMY THACKERY AND THE DRIVERS

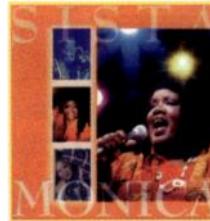


ALBUM: *Switching Gears*
LABEL: Blind Pig (5045)
 From 1974 to 1987, Jimmy Thackery fronted The Night Hawks through 20 albums and endless tours. After a much-needed break, Thackery formed the three-piece Jimmy Thackery And The Drivers, who have just released their sixth CD, *Switching Gears*, which shifts through all speeds with ease. From the slow acoustic "If This Is Love" (with Joe Louis Walker), to the mid-tempo blues classic "It's My Own Fault" (with Lonnie Brooks), and speeding into fifth gear with the rockin' zydeco stomp of "Take Me With You When You Go" (with Chubby Carrier), *Switching Gears* is a great ride. The trio also does a mean version of Roy Buchanan's "Roy's Blues," and an outstanding guitar/sax duel in Jimi Hendrix's "Still Raining, Still Dreaming."

SUGGESTED TRACKS: "I've Got Other Plans"; "Still Raining, Still Dreaming."

CONTACT: Armando Silva 415.550.6484

SISTA MONICA



ALBUM: *Sista Monica*
LABEL: Mo Muscle (42756)
 At one time, Monica Parker was a Marine Corps recruiter, and she also spent some time working for high-tech companies. Then, back in 1992, she transformed into the mean-lean-blues-machine that she is today, Sista Monica. Her new release features all original tracks, except for the gorgeous a cappella version of "Amazing Grace/Motherless Child." Guitar Shorty stretches the strings on the funky "Stop Talkin' Bout Me Stalkin' You," and Chris Cain strains the guitar neck on the slow burn of "I Don't Want To Hurt You Baby." If the horns sound familiar, well, they were produced by Fred Wesley of the JB Horns. The spine of the *Sista Monica* CD states it precisely: File under blues, soul, rock or a little James Brown!

SUGGESTED TRACKS: "The Sista Don't Play"; "Stop Talkin' Bout Me Stalkin' You."

CONTACT: Sheila Truso 415.675.0388

Trade Magazine CD Samplers

KFMU

Steamboat Springs, Colorado

- **John Johnston/Program Director**

I love the compilation CDs. Personally, they are a great way to check out a bunch of new tunes in the car while driving to and from work, without having to bring a stack of discs in the car or home. I also have found them invaluable here at the station. We use a CD-Jukebox for our UDS DJ Assist System, and having one disc with four or five current cuts takes up far less space than four or five CD singles. The *totallyadult* TuneUps are far and away the best put out by any trade. I also dig the airchecks.

KFXJ

Boise, Idaho

- **Kevin Welch/Program Director**

I find the trade magazine compilation CDs most helpful when the music presented on them has not yet been released to radio. Oftentimes, about half the songs (or more) that appear on the compilations have already been shipped to radio. I like finding the songs that I have not yet heard. They are helpful in that you've got a whole slew of new songs on one or two CDs, rather than on 20 lying all over your desk. So, there's the first benefit of the compilation CDs: a lot of music, all at once.

I also love hearing the other radio stations' airchecks. California Aircheck would be out of business if I were alone in this thought, which is why I think many programmers enjoy hearing what other stations are doing. These discs offer a great opportunity for the PDs to hear their contemporaries. The compilation CDs that highlight stations, jocks, dayparts, etc....I LOVE THEM! I also can't get enough of the compilation/production snippets CDs. These not only serve the record companies' purpose of exposing their artists, but they offer creative avenues for stations. I think if more stations were profiled on each CD, and perhaps if the :30-second audio artist bio was included before each performance, that would be a way to enhance the compilations. Maybe a PD or jock from different stations throughout the country could read the bios. I do enjoy the CDs, and they serve a valuable purpose in listening to music and station elements. Keep including the rare acoustic performances and the like, those are always fun.

KINK

Portland, Oregon

- **Dennis Constantine/Program Director**

I find the trade magazine samplers an easy way to hear the latest projects, all in one sitting. They are particularly helpful when we want the radio mix or edit on a song, and advance releases for airplay. They also give us an idea of what the record companies are committed to working, since we know that each track is paid for. Most of the trade magazine samplers are about the same, but we like the *totallyadult* TuneUp airchecks. A way to make them better would be to feature airchecks from other formats, too. The only thing bad about the samplers are some of the bad songs. But, hey, that's a matter of taste!

KIWR

Council Bluffs, Iowa

- **Bill Stewart/Program Director**

I find the trade magazine compilation CDs very convenient to sample new music while doing something else, much like a listener does at work or at home. Since we focus on singles, rather than whole albums, this works out for us well. I always find it nice to hear different stations' material (jock breaks, promos, teasers etc.) on the compilations as well. I find them very useful for brainstorming.

KOTR

San Luis Obispo, California

- **Dean Kattari/Music Director**

Yes, we use the trade magazine compilation CDs. We put them in the studio for all the jocks to play. We are an album station, and the DJs usually steer away from singles. However, having these "single" compilations in the studio is a useful way for me to let the kids know what is new and available. We use the *totallyadult* TuneUps the most, of course! To make them better, why don't you put an older song on them? Or live tracks? Or "Live At KCUF" tracks? Or a B-side? Or Richard Nixon's missing 18 minutes? Or Matthew Lawton's missing 18 years? And, lastly, you can never have enough silver coasters.

KPCC

Pasadena, California

- **Shana LiVigni/Assistant Program Director**

Yes, we like the compilation CDs. We use them to scan the singles, and for the jocks to use. The CDs are helpful much of the time. The *totallyadult* TuneUps make it easier to listen to the tunes that I'm checking out, anyway. The only way to make the compilation CDs better would be to have a gorgeous, intelligent and available man deliver them to me personally. :-))

KRCL

Salt Lake City, Utah

- **Bill Boyd/Music Director**

The *totallyadult* TuneUps are very useful. I can scan the singles from all the new corporate releases and get a taste for the product. The airchecks are a poignant reminder of the state of commercial radio. And they're the perfect stocking-stuffer for that very special girlfriend. In short, two BIG thumbs up, way up, for the *totallyadult* TuneUps. Keep 'em coming!!!

KROK

DeRidder, Louisiana

- **Sandy Edwards/Music Director**

Trade compilation CDs? Sure, we use 'em! My favorites are the *totallyadult* TuneUps; you seem to hit a great majority of the songs being worked to us, and it significantly lightens the "Big Box O' Tunes" that I lug home every weekend. Being the only AAA here in Louisiana, it's also helpful to hear bits and pieces of other stations across the country. I really enjoyed hearing WXRT in Chicago when they were spotlighted. The only thing I would suggest is putting out more of 'em more often (this weekend's box has about 50 discs in it!).

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Trade Magazine CD Samplers

KRXS

Phoenix, Arizona

- **"Big" John Libynski/Program Director**

Yes!! We look forward to trade magazine compilation CDs at KRXS. There have been many times when a new release hasn't arrived at the station in a timely fashion and, instead of calling the record company, we find it on a *totallyadult* TuneUp or some other compilation. At KRXS, *The Album Network's* Rock TuneUps help us to get important music on the air without going through a lot of red tape. They often feature songs that we need to be aware of, even if we don't air them here.

As far as improving your compilations, it would be great if every so often we received a "Best Of Previous Compilations" disc, sort of a greatest recurrants hits collection. This would make it easier to program the best of what's out there in a convenient format. In some cases, this may even compel programmers to reconsider certain songs for airplay. Another improvement would be the inclusion of more major label support for these projects.

Thank you for all of your help in providing us with the latest information on NEW MUSIC and the chance to hear the great talent that could become the stars of the future.

KXL

Portland, Oregon

- **Carl Widing/Program Director**

Compilation CDs, in my opinion, afford PDs and MDs the opportunity to be exposed to a wide cross-section of new releases. Some, obviously, contain more pertinent music than others. Ideally, there would be: (1) album tracks included (not just the single), (2) as much bio info as was pertinent (to start playing the record with some sense of the artist's background), (3) record contact phone numbers (to follow up with questions, request more info, or to find out about release dates, tours and such), and, (4) possible interview clips. All of these suggestions would apply if you wanted to play the music. The downside (I'm sure everyone faces) is the old question: How much is enough? The more simple approach is usually best, and you are to be commended for your approach. However, I would like to see a more stylistic divergent and texturally unique assortment (with the full realization that most of which you can offer is only as good as the artists the A&R departments from the various labels can secure).

KXST

San Diego, California

- **Dona Shaieb/Program Director**

I like compilation CDs because they give me a good idea of what's happening in the world of AAA artists. I check for various things, like which single is on most compilations, and which artists are included with recent activity. I rarely use the singles directly off the compilation CDs for our air, because we play "Sets" of songs and I usually put the full CDs in the studio for air use. For updates on the recent activity of singles and artists, these compilation CDs come in handy. I guess I use the *totallyadult* TuneUps provided by *The Album Network* most, because they usually include a large variety of songs, some a bit more Alternative, some a bit more AC. I like the variety of music, and the artists that are featured on these CDs fit well with our format at "Sets 102." I guess one thing that would improve these CDs would be multimedia info on the artists, included on the CD for those of us who have computers that can play them. I have written all I can think of for now about compilation CDs. It seems to me that a lot of the money spent on them could be used in other ways to help promote the artists, like putting together unique liners for each station by request, or including bios and features on the artists on each CD. Thanks for taking the time to consider the usefulness of compilation CDs. It's becoming quite a popular thing to provide these CDs to all the radio folk these days. I hope this helps a bit! See ya!

WAPS

Akron, Ohio

- **Bill Gruber/Program Director**

Whoa, Matthew and John, you're asking for it! ;-)

You know how I love the *totallyadult* TuneUps...most importantly, they do help serve as a "Reader's Digest Condensed Book" of A3 new releases. But, as I've told you in the past, they drive me crazy because you fine folks insist on placing the featured radio station's aircheck as cut #1 on disc #1.

Like so many stations, WAPS uses those Denon Pro CD players...as soon as you stick the CD in them, they cue up cut #1 and the air talent has to then cue up the correct cut. Yep, it's a dumb and undefeatable design flaw of an otherwise excellent CD player.

Well, since Murphy's Law holds the deed to WAPS Radio, the once- or twice-per-week jock will forget to switch away from track #1. Then, when it's time to play something from your *totallyadult* TuneUp sampler...CLICK, and, voila, another radio station's aircheck goes blasting out the WAPS airwaves! In fact,

continued

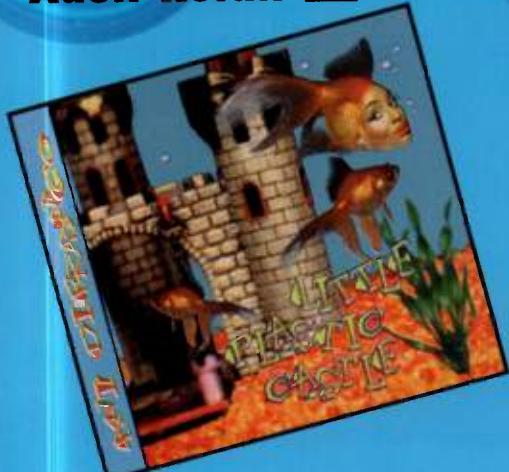
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Trade Magazine CD Samplers

it happened twice in one unfortunate week.

I can't let that happen ever again, so, we no longer ever use your *totallyadult* TuneUps on the air here at WAPS...despite the frequent exclusive remixes, advance release cuts, etc. Sometimes I go through the hassle of transferring one of these cuts to DAT for airplay, but, usually, they just end up at home for party mix CDs for the old CD changer. Put the damn featured aircheck as the last track of the CD and I'd get a lot more mileage out of the *totallyadult* TuneUp!

Otherwise, I don't really get any other trade magazine discs except the AOR-ish regular *Album Network* Rock Tune-ups, and the *Hits Post Modern* discs...they help give me a quick-read look at what the local AOR & modern rockers will be feasting on, but, no big influence on what we do here at WAPS.

WCLZ

Portland, Maine

• **Kim Rowe/Assistant Program Director**

The trade magazine compilations CDs are okay, but we don't find them to be helpful and we don't use them.

WDOD

Chattanooga, Tennessee

• **Chris Adams/Program Director**

As a reporting station to several trade magazines, I find that some compilation CDs are of great use, while some fail to meet the standards. These make the programming of music much easier. With several cuts on one CD, we have less CDs in our control room, but more music. We use compilation CDs from *The Album Network* most of the time. I have found that these disc have a wide variety of music from Alternative, Rock and Adult Alternative formats. These are the primary formats that we select from and, with those discs, it's easy to sample new music. Let's be honest, would you rather switch from single CD to single CD or have a compilation disc that has several singles? Simple answer. Convenience and less clutter in the control room.

To make these discs better, I would make sure that the covers on these discs are clearer and easier to read. Sometimes the print is so small you have to get your glasses out to read the fine print. As a station that has the luxury of having a disc service, I find that the compilation discs come in handy for the time between shipment of my hit disc and the arrival at my

continued ►

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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

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june 5

dat/ad deadline

may 21/may 28

configuration

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station. The only drawback about the compilation disc is that, many times, there are several cuts on a single disc. One designed for A3, one for Alternative and so on. It would be great to have some of these cuts on the compilation disc for better selection.

Overall I would have to say that *The Album Network's totallyadult* TuneUp discs are the standard to follow. Plenty of music, album information, artist information and, sometimes, several discs to choose from. Great job and well done.

WEBK

Killington, Vermont

• **Dan Ewald/Program Director**

About the trade magazine compilation CDs—what's there not to like? We definitely use them, and almost always review them shortly after they arrive. Primarily they are helpful in getting us to listen to something that may have fallen through the cracks a bit. I also appreciate the information on the artists, such as where they're from, tidbits about the recording, when it will be available to the public, etc. Actually, I wish more information on the appearing artists was included within the compilations.

The *totallyadult* TuneUps and *CMJ* compilations tend to be the best. *The Album Network's* Rock TuneUps aren't as useful to us, although we started playing *Days Of The New* ages ago when we received it on that particular TuneUp. I would also add that artists found on these TuneUps, rightly or not, are taken more seriously simply by the fact that they appear on the TuneUps. Obviously, the artists or their representatives have made an effort in getting their song on a TuneUp, so many times, if I like something that we haven't been serviced, I will immediately call the contact person or label. So I say, "Keep 'em coming!"

WEKI

Providence, Rhode Island

• **Mark Urso/General Manager**

Right now I have three stacks of over 100 CDs to be reckoned with; almost 20 of them came just today. Let's say one or two of these were compilations from *totallyadult* or *FMQB*. I would jump directly to them first and listen from beginning to end, taking notes on each cut—a process that might take, oh, less than half-an-hour per CD and put me way ahead of the game. Not only will these particular cuts turn out to be many of the ones I'll be asked my opinion on in the following weeks, but they'll turn up again in the ominous piles that lay in my future,

continued ▶

Trade Magazine CD Samplers

so I gain valuable ground. The reason this scenario holds true is simple. The editors of these magazines know what they're doing and generally pick the right songs. This is simply a case where "more" is not "more." No one is perfect, and no one knows my station as well as me, but I am able to tap into some fine selections, in an efficient way, with the compilations provided by these magazines. I think the CDs are well-done. If it ain't broke, don't fix it.

WFHB

Bloomington, Indiana

• **Jim Manion/Program Director**

I think the trade magazine compilation CDs are a good idea. They're an easy way to focus, for those of us who have very little time. We use them, but not all the time. Even if I don't listen, I mentally register who is on them. I use them more for research/preview than airplay. Only every once in awhile do I use them for airplay. They're helpful to a certain extent, but I'd rather have a full-length CD on any given artist. We're not that interested in singles, and these things tend to be full of singles. We use the *totallyadult* TuneUps and CMJ "certain damage" CDs the most, because of the impeccable taste and forward-vision preview of each CD. The only way you could make them better is to add \$100 bills in each one!

WFPK

Louisville, Kentucky

• **Leslie Stewart/Program Director**

I like the compilation CDs if they come out early enough that I don't already have everything on them. They're helpful to me 'cause I don't always have time to listen to a lot of music, and listening to a sampler gives me a good idea of what's out there—that way I can come to music meetings without coming off like a complete idiot! I like the discs that have airchecks or production sweepers on them—it's an easy way to hear what other stations are doing, and to steal all of their good ideas! I'd like to see the occasional live track or B-side included—I know this opens up a can of worms, 'cause a lot of stations don't want to play things that aren't commercially available. Fortunately, we're not one of those stations (My MD Dan Reed will probably disagree totally with me on this!).

WIIS

Key West, Florida

• **Bryan Hollenbaugh/General Manager**

For the small market stations that are often ignored by the major labels, this is an opportunity to get music that matters for our station and listeners without having to kiss the ass of some rep who is only concerned about major market stations. Compilations are a great way to expose artists without having to ship a lot of singles to a station. Sure, they're cheaper for the label, or artist for that matter, and they're more helpful to a programmer who has to tear through mountains of mail. We use the *totallyadult* TuneUps and occasionally the *FMQB* sampler, when we get them shipped to us. These two seem to have a good ear for what we're looking for, and are not label specific. To improve the CDs, I'd say ditch the sample airchecks from other stations and concentrate on featuring the music. I dig the variety of music that's part of each sampler. There are cuts that I can use during dayparts, as well as have my specialty shows and Alternative evening programmers sink their teeth into.

WIVI

St. Thomas, Virgin Islands

• **Kristine Simoni/Program Director**

Yes, we use the trade magazine compilation CDs, and we find them helpful. We use the *totallyadult* TuneUps most, because they have more songs and more info regarding songs and artists. It would help if you'd list street dates and add dates, too. I mostly like them because I can pop in one CD and review music, rather than changing 20 CDs.

WKZE

Sharon, Connecticut

• **Andy DiGiovanni/Music Director**

Trade CD compilations are useful for us. Mostly because sometimes a track from a forthcoming album is on the new *totallyadult* TuneUp before the album comes out (this happened with Son Volt's "Back Into Your World," and the latest from Jann Arden as well)—allowing me to hear it and jump for joy, as well as play it on the air as a preview. Also, even at the most organized station, a CD can temporarily disappear. And some get scratched...so these CDs come in handy for playing at least the single (and giving the artist the reported spins) until the album turns up, or we get reserviced, if necessary. We are an album station, so we make use of full-lengths. If perhaps we have a music news segment or a request for something not on the playlist, or if we wish to test something, any announcer

continued ▶

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Ray Koob/Mark Roper/Brian O'Neill - (919)-875-3500

Kathy Long/Northeast - (301)-779-2561

Stephanie Pensyl/Midwest - (248)-548-7992

HOY HOY!!!



can get to it easily on a *totallyadult* TuneUp. They are organized and we keep them all in our studio. Then there are the airchecks. Thanks for the WYEP aircheck. It's great to hear an aircheck from a station that sounds very similar to ours.

WLPW

Lake Placid, New York

• Kitty Patnode/Program Director

We love the trade magazine compilation CDs. Speaking as both Program Director and DJ, they make life so much easier. Having new releases in one package is wonderful. Previewing one or two discs is a hell of a lot easier than going through a stack of discs. And when you're on the air, it's cooler just to throw in a compilation CD of great music than to have to sort through CD after CD just to play one or two songs off of each one. Especially knowing that all the music is designed to go together and covers our format so well.

I've also been able to discover some incredible new artists on these discs, and been able to follow up immediately on them by using the label and contact info listed in the liner notes. Folks like Imogen Heap, Elaine Summers, The Pistoleros, Chantal Kreviazuk, Pete Belasco and Daniel Cartier were all discovered on the *totallyadult* TuneUps. We predominantly use the *totallyadult* TuneUps, but have found cool stuff on your Rock TuneUps as well. We did run across one track that was not properly edited, but I'm sure that was a fluke!

They would be a whole lot cooler if you added artist reviews or bios to the liner notes for each track (a brief one, of course). Other than that, we are very happy with them. Thanks!

WMKY

Lexington, Kentucky

• Paul Hitchcock/Program Director

The compilation CDs that we receive from the trades are useful. We share them with the airstaff and the local coffee shop. They are good because the airstaff gets to hear what's on the horizon, and are then prepared when the full project arrives. The coffee shop likes the variety of new music. On the *totallyadult* TuneUps it's fun to hear the airchecks of the other jocks doing their "thing." How about adding artists doing tag lines, IDs, liners, introducing the songs themselves, instead of the jocks? Other than that, we have no major complaints.

continued ➔

Trade Magazine CD Samplers

WMNF

Tampa, Florida

- **Randy Wynne/Program Director**

I listen to all the trade magazine compilation CDs from *FMQB* and *The Album Network's totallyadult* that come into the station. I usually take them home, where I can pay attention. Their greatest value is that I get a chance to hear at least one selected track from various artists with current music out, thereby getting at least basic familiarity with their sound and style. Many of the artists on the compilations are new or unfamiliar artists, so this is especially helpful. That said, I generally find only two or three songs per compilation that sufficiently grab me that I want to play them on the radio. Listening to a lot of new and unfamiliar music in succession often is a numbing experience, especially with the derivative sameness of so much of the music being pushed at Adult Alternative radio. When something sounds distinctly different—a Laura Love or Loreena McKennitt or Ashley MacIsaac or Nil Lara or Finley Quaye, etc.—my ears prick up and I take notice.

WNCS

Burlington, Vermont

- **Jody Petersen/Music Director**

Funny you should be soliciting feedback on trade magazine compilation CDs. Just this weekend I was able to catch up on most of my listening simply because I brought home the *totallyadult* TuneUp featuring WYEP. It seemed that all the most-called-about songs were there. I think the compilation CDs are great. They're an efficient way to get to priorities in the music meeting, too. And, looking back on the ones we've collected, it's interesting to note the mark in time these CDs make...what songs have legs, what songs are throwaways. I listen mainly to the *totallyadult* TuneUps and the Progressive Adult samplers. I also love the specialty discs featuring women disc jockeys, morning shows, production...anything I might learn (steal) from. I find it hard to listen to more than a side at a time—too much to absorb all at once. I would like more bio material included—just the nuts and bolts, not too wordy.

WRLT

Nashville, Tennessee

- **Rev. Keith Coes/Music Director**

I like the trade magazine compilation CDs. Often I can listen to the discs straight through and pick my favorite tracks without going into a stack of 20 discs. I listen to nearly all of them, and *hell yes* they're useful, but a little more info on the bands would be cool; also, add dates on the new releases. They're basically good because you can listen to a bunch of stuff in a hurry.

WVOD

Dare County, North Carolina

- **Matt Cooper/Program Director**

I think the trade magazine compilation CDs are valuable because they put several new songs on one disc, making it easier to hear the new releases being worked to the format. I also like the production samples and station airchecks. Those are a good source of inspiration when the ideas start to run dry. As far as Adult Rock goes, the *totallyadult* TuneUps are the best. *FMQB* usually devotes more attention to showcasing production, which is also cool.

WXPN

Philadelphia, Pennsylvania

- **Bruce Ranes/Operations Manager**

Yes, I use the trade magazine compilation CDs. They make it easier for me to check out new singles; given my limited time, it saves me from messing with multiple individual CDs. Naturally, I prefer the *totallyadult* TuneUps and the *FMQB* CDs for the Adult Rock format. We sometimes use them on the air until we get the full album. I have a suggestion, though. How about a "World Cafe" aircheck on a future *totallyadult* TuneUp? Although you featured WXPN a couple of years ago, "World Cafe" is a quasi-separate entity...and after all, "Cafe" host David Dye was *totallyadult*'s Radio Personality Of 1997!

WXRT

Chicago, Illinois

- **Patty Martin/Music Director**

The trade magazine compilation CDs are okay, we sometimes use them and find them helpful. A way to make them better would be to have less lame music; there's a lot of mediocre music on them. But they do have many songs under-consideration in one place, and that makes them easier to use—so many discs, so little time.

continued ▶

Trade Magazine CD Samplers

WXRV

Boston, Massachusetts

• **Mike Mullaney/Music Director**

Here are my thoughts on the trade magazine compilation CDs. Yes, I enjoy them and save them all. I use them to get a quick overview of lots of tunes targeting my station. They often pique my interest in a new artist, so I guess they are helpful. They also make nice coasters, so they're definitely useful! The ones targeting adults, like the *totallyadult* TuneUps and the ones by *FMQB*, we use the most. But I have one request: put the bio-info on the jacket. Why did you take it off? Makes no sense.

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WRH

chucklehead strikes again!?

DILBERT'S LAWS OF WORK

- ✓ If you can't get your work done in the first 24 hours, work nights.
- ✓ A pat on the back is only a few centimeters from a kick in the butt.
- ✓ Don't be irreplaceable; if you can't be replaced, you can't be promoted.
- ✓ It doesn't matter what you do, it only matters what you say you've done and what you're going to do.
- ✓ After any salary raise, you'll have less money at the end of the month than you did before.
- ✓ The more crap you put up with, the more crap you're going to get.
- ✓ You can go anywhere you want if you look serious and carry a clipboard.
- ✓ Eat one live toad the first thing in the morning and nothing worse will happen to you the rest of the day.
- ✓ When the bosses talk about improving productivity, they're never talking about themselves.
- ✓ If at first you don't succeed, try again. Then quit. No use being a damn fool about it.
- ✓ There will always be beer cans rolling on the floor of your car when the boss asks for a ride home from the office.
- ✓ Keep your boss's boss off your boss's back.
- ✓ Everything can be filed under "miscellaneous."
- ✓ Never delay the ending of a meeting or the beginning of a cocktail hour.
- ✓ To err is human, to forgive is not our policy.
- ✓ Anyone can do any amount of work, provided it isn't the work he/she is supposed to be doing.
- ✓ Important letters that contain no errors will develop errors in the mail.
- ✓ If you're good, you'll be assigned all the work. If you're really good, you'll get out of it.
- ✓ You're always doing something marginal when the boss drops by your desk.
- ✓ People who go to conferences are the ones who shouldn't.
- ✓ If it wasn't for the last minute, nothing would get done.
- ✓ At work, the authority of a person is inversely proportional to the number of pens that person is carrying.
- ✓ When you don't know what to do, walk fast and look worried.
- ✓ Following the rules won't get the job done.
- ✓ Getting the job done is no excuse for not following the rules.
- ✓ When confronted by a difficult problem, you can solve it more easily by reducing it to the question, "How would the Lone Ranger handle this?"
- ✓ No matter how much you do, you never do enough.
- ✓ The last person that quit or was fired will be held responsible for everything that goes wrong.



A friend was in front of me coming out of church one day, and the preacher was standing at the door, as he always is, to shake hands. He grabbed my friend by the hand and pulled him aside, saying, "You need to join the Army of the Lord!"

My friend replied, "I'm already in the Army of the Lord, pastor."

The pastor questioned, "Then how come I don't see you except at Christmas and Easter?"

My friend whispered back, "I'm in the Secret Service."



A policeman is patrolling near midnight at a local parking spot overlooking a golf course. He drives by a car and sees a couple inside with the dome light on. There's a young man in the driver's seat reading a computer magazine, and a young lady in the back seat knitting. The officer stops to investigate, walking up to the driver's window and knocking. The young man looks up, cranks the window down, and asks, "Yes, Officer?"

"What are you doing?" the policeman asks.

"What does it look like?" answers Pete, the young man. "I'm reading this magazine."

Pointing towards the young lady in the back seat, the officer then asks, "And what is she doing?" Pete looks over his shoulder and replies, "What does it look like? Amy's knitting."

"And how old are you?" the officer then asks Pete. "I'm 19," Pete replies.

"And how old is Amy?" asks the officer. The young man looks at his watch and replies, "Well, in about 12 minutes Amy will be 18!"

IT'S THE LAW, REALLY!

- ★ Bozeman, Montana, has a law that bans all sexual activity between members of the opposite sex in the front yard of a home after sundown—if they're nude. (Apparently, if you wear socks, you're safe from the law!)
- ★ No man is allowed to make love to his wife with the smell of garlic, onions or sardines on his breath in Alexandria, Minnesota. If his wife so requests, law mandates that he must brush his teeth.
- ★ Warn your hubby that, after lovemaking in Ames, Iowa, he isn't allowed to take more than three gulps of beer while lying in bed with you—or holding you in his arms.
- ★ In hotels in Sioux Falls, South Dakota, every room is required to have twin beds, and the beds must always be a minimum of two feet apart when a couple rents a room for only one night. And, it's illegal to make love on the floor between the beds!

★ The owner of every hotel in Hastings, Nebraska, is required to provide each guest with a clean and pressed nightshirt. No couple, even if they're married, may sleep together in the nude, nor may they have sex unless they are wearing one of these clean, white cotton nightshirts.

★ An ordinance in Newcastle, Wyoming, specifically bans couples from having sex while standing inside a store's walk-in meat freezer!

★ In Merryville, Missouri, women are prohibited from wearing corsets, because "the privilege of admiring the curvaceous, unencumbered body of a young woman should not be denied to the normal, red-blooded American male."

★ It's safe to make love while parked in Coeur d'Alene, Idaho; police officers aren't allowed to walk up and knock on the window. Any suspicious officer who thinks that sex is taking place must drive up from behind, honk his horn three times and wait approximately two minutes before getting out of his car to investigate.

★ Another law in Helena, Montana, mandates that a woman can't dance on a table in a saloon or bar unless she has on at least three pounds, two ounces of clothing.

★ Lovers in Liberty Corner, New Jersey, should avoid satisfying their lustful urges in a parked car. If the horn accidentally sounds while they are frolicking behind the wheel, the couple can face a jail term.

★ In Carlsbad, New Mexico, it's legal for couples to have sex in a parked vehicle during their lunch break from work, as long as the car (or van) has drawn curtains to stop strangers from peeking in.

★ A Florida sex law: If you're a single, divorced or widowed woman, you can't parachute on Sunday afternoons.

★ Women aren't allowed to wear patent-leather shoes in Cleveland, Ohio—a man might see the reflection of something "he oughtn't"!

Online Jokes:

E-mail The Chucklehead

at bobuk@3nets.com

Robert "Chucklehead" England
(Beefcake, Beefcake!)

BONNIE RAITT

Gets

Fundamental

"I wanted to shake things up a bit," says Bonnie Raitt of her 15th album, *Fundamental*. "I loved working with Don Was, Ed Cherney and the band on my last four albums, but this time I wanted to give myself and my fans a stretch and do something different." To accomplish this, Raitt enlisted the production skills of Mitchell Froom and Tchad Blake, who have worked with Los Lobos, Sheryl Crow, Suzanne Vega and Richard Thompson among others. Further, a variety of well-respected players were recruited for the sessions, and in addition to co-production chores, Raitt also tried her hand at horn arrangements.

Her choice of songs reiterates her unparalleled skill in interpreting tunes written by some of today's best writers, such as Larry Klein, David Hidalgo, John Hiatt and Dillon O'Brian. *Fundamental* also reveals Raitt's own maturing skill at penning new songs herself, or in collaboration with Paul Brady, Beth Nielsen Chapman and Annie Roboff. "I don't think I would have written the songs I've written until I was at this point in my life," Raitt says, "because, frankly, I was on the road 10 months out of the year with six guys in a bus, and staying up at night and traveling during the day. There isn't any physical space to write a tune, let alone have the mental energy to come up with anything. I needed to have a little bit of down time and daytime clarity—and a little bit of success—so that I could have some time off to write."

Did she say success? How about nine Grammys, sales approaching 20 million albums and worldwide recognition. But Bonnie Raitt doesn't forget her roots. For the past nine years she's been actively involved in the Rhythm & Blues Foundation. "I do music based on rhythm & blues, and when I found out that none of those early artists ever got paid royalties, it became one of my responsibilities—it's not my money that I'm making. I don't want to make money based on other people getting ripped off. So, I feel that the other half of what I'm supposed to be doing is trying to make sure that there's some sort of justice done and compensation for those people who never got the proper money or attention."

Look for *Fundamental* to be in the stores on April 7, for Raitt to be on the road all spring and summer, and for a full-blown feature in the April 24 issue of *totallyadult*, written by C.J. Janovy. Janovy's work has appeared in the *New York Times*, *Ms.*, *The Progressive* and *10 Percent*; she's currently Assistant Editor at *Pitch Weekly* in Kansas City.

sneak preview
Fundamental



ARTIST: Bonnie Raitt (vocals, guitar, keys).
GUEST ARTISTS: Pete Thomas (drums, percussion); Joey Spampinato (bass, vocals); Steve Donelly (guitar, vocals); Mitchell Froom (keys); David Hidalgo (guitar, bass, backing vocals); James "Hutch" Hutchinson (bass); Terry Adams (keys, vocals); Scott Thurston (keys); Dillon O'Brian, Renee Geyer, Jeff Young, Mark Shark, Sir Harry Rowens and Terrance Forsythe (backing vocals).

PRODUCER: Mitchell Froom, Bonnie Raitt & Tchad Blake
ORIGIN: Los Angeles
CONTACT: Nick Bedding 213.871.5704