

# totallyadult

agents of  
good roots

APRIL 24TH, 1998 • ISSUE NUMBER 17

# HUB

**totallyadult**

Early Adds At:

KMTT Seattle  
KRXS Phoenix  
WEBX Champaign  
WEBK Killington

**THE EPONYMOUS DEBUT ALBUM FEATURING THE FIRST SINGLE,  
“EVIL TWIN”**

Add date: April 27th

Album in stores May 5th

*Street*  
1998 Lomaire Records

WRH

# letter from the e d i t o r

There's growing concern within our community concerning the escalation of "promotions" to get a song on the air. Now, I'm not so naive as to think that our format has been spared this practice—it's the nature of the business and always has been. However, the concern lies in the fact that more stations are demanding support up-front to even add the record, as opposed to an assurance from the respective label that they will be there to help said song get a fair chance on the air. The catch to putting the cart before the horse is that, too often, a song gets added and never really gets a rotational shot.

Let's face it, four to seven spins a week (often in non-peak listening hours) for four or five weeks can hardly generate a true reading on the potential of a song. The end result is the creation of a false negative that a record doesn't have it in the grooves.

The other side to this sad tale is that when a label tries to slam-dunk a newer artist, it tends to make radio think the song can't stand on its own. Ultimately, it ends up becoming a "promotion-al revenue" source only, resulting in a negative aura around an act that may really have something to offer. Furthermore, most of you know what hell it can be trying to come back with the second track when this type of baggage comes along for the ride.

In a truly symbiotic relationship, radio learns to recognize the true priority projects from their label comrades, and I can assure you that the executives at these labels *do* have ears and will only commit dollars to an act they have faith in. And the labels are also acutely sensitive to the needs of radio, especially in these times when many stations' promotion and marketing budgets are shrinking due to the massive debts their owners have created.

Let's face it—we all have a lot of common ground. By dealing

with each other on a level of respect and honesty, it can be a win-win situation for us all.

To sort of drive this point all the way home, I invite you to spend a few quiet moments with the very next page in this magazine. The concept and visual execution was solely the effort of WNCS's Jody Petersen, along with a few of her professional friends. We at *totallyadult* simply helped realize it for them. It's truly an excellent example of a picture telling thousand words.

Before I get into the contents of *totallyadult* #17, I'd like to take this opportunity to announce the well-deserved promotion of my partner in crime, **Matthew Lawton**, to the position of Director/Adult Rock Services. His hard work and dedication—not to mention his friendship—mean a lot to me.

Matthew,

Melissa and I are

very proud of this latest installment of *totallyadult*. **Agents Of Good Roots** grace the cover, but since we featured them in *TA* #16, we are doing a feature on another RCA act—the little-known outfit called the **Dave Matthews Band**!

The feature was written by *The Album Network*'s Michael Vogel. We also have artist features on **Bonnie Raitt** (written by Kansas City-based freelancer C.J. Janovy), **Steve Poltz** (written by Nicole Sandler), **The Connells** (written by return free-

lance writer Mike Warren) and **Buddy Guy** (written by WMMR's Tom Teuber), as well as an interview with **Shawn Colvin** by KGSR's Jody Denberg. We also have great business features on corporate futurist **Tom Peters** (penned by J. Mikel Ellcessor) and Patio Music's **Nora Natali** (done by Loren DePhillips). In addition, Matt talks with **KPIG**/Monterey, CA's **Laura Ellen Hopper**, and I have a conversation with **Razor & Tie**'s **Liz Opoka**.

As always, there are updated contact pages, lots of *totallymusic* reviews, the backpages—this month features everyone's E-mail address (plus a current tally of station Web site addresses) at Adult Rock Radio—and, of course, the joke page to lighten up your day.



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

# Triple-A

## The Format With A Conscience

*I don't think this CD is right for the station.*

*I thought we were in this for good music. If we add this the label will be pressuring us for spins.*

*The stuff we need comes from within. Creativity and good judgment are what have always made great radio.*

*For heaven's sake, please don't sell out the radio station. Our listeners are counting on us...*

**JUST ADD THE SINGLE BABE...THAT WAY WE CAN GET THE LABEL TO SEND 10 PEOPLE TO BOULDER.**

**IF THEY WANT MORE SPINS, WE CAN HOLD OUT FOR MORE STUFF.**

**WHAT THE HELL THEY CAN PAY FOR THE T-SHIRTS AND THE SUMMERPALOOZA?**

**ALL THE OTHER FORMATS ARE STICKING IT TO THE LABELS FOR A FEW LOUSY ADDS. WHY SHOULDN'T WE?**

## DO THE RIGHT THING

# totallyadult

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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
M 10a-noon	<b>CIDR</b> /Detroit	PM MD	Wendy Duff Ann Delisi	<b>313.961.6397</b> fax 961.1603
MTWThF 10a-2p	<b>KBZD</b> /Amarillo	APD	Denise Spiser	<b>806.372.6543</b> fax 379.7339 (E) <a href="mailto:kbzd@fia.net">kbzd@fia.net</a>
MTWThF 8-10a	<b>KDDX</b> /Rapid City	PD	Jim Kallas	<b>605.642.5747</b> fax 642.7849
MTW 1-2:30p	<b>KFAN</b> /Fredericksburg	PD MD	J.D. Rose Rod Herbert	<b>830.997.2197</b> fax 997.2198 (E) <a href="mailto:txradio@ktc.com">txradio@ktc.com</a>
M 9:30a-1p	<b>KFXJ</b> /Boise	PD MD	Kevin Welch Carl Scheider	<b>208.888.4321</b> fax 888.2841 (E) <a href="mailto:kfxd@micron.net">kfxd@micron.net</a>
M 3:15-6:15p	<b>KGSR</b> /Austin	PD MD	Jody Denberg Susan Castle	<b>512.908.4996</b> fax 832.1579 (E) <a href="mailto:jdenberg@kgsr.com">jdenberg@kgsr.com</a>
MTWThF 9a-5p	<b>KKCR</b> /Kauai	SM	Jon Scott	<b>808.826.7774</b> fax 826.7977 (E) <a href="mailto:bornarebel@aol.com">bornarebel@aol.com</a>
MW 10a-noon	<b>KMTN</b> /Jackson	PD/MD	Mark Fishman	<b>307.733.4500</b> fax 733.7773 (E) <a href="mailto:kmtn@blissnet.com">kmtn@blissnet.com</a>
M 10a-3p F 11a-2p	<b>KPCC</b> /Pasadena	APD	Shana LiVigni	<b>626.585.7768</b> fax 585.7916 (E) <a href="mailto:smlivigni@paccd.cc.ca.us">smlivigni@paccd.cc.ca.us</a>
MTh 12:30-2:30p	<b>KPFT</b> /Houston	PD MD	Eric Truax Mary Ramirez	<b>713.526.4000</b> fax 526.5750
MTW 8-10a	<b>KPIG</b> /Monterey	PD/MD	Laura Hopper	<b>408.722.9000</b> fax 722.7548 (E) <a href="mailto:sty@kpig.com">sty@kpig.com</a>
M 2-5p	<b>KQRS</b> /Minneapolis	OM APD	Dave Hamilton Reed Endersbe	<b>612.545.5601</b> fax 595.4940 (E) <a href="mailto:kqrs@sidewalk.com">kqrs@sidewalk.com</a>
M 10-11:30a	<b>KRVM</b> /Eugene	PD	Don Ferrell	<b>541.687.3370</b> fax 687.3573
MThF 10a-noon	<b>KRXS</b> /Phoenix	PD	John Libynski	<b>520.402.9222</b> fax 425.5063 (E) <a href="mailto:krxs@mail.gila.net">krxs@mail.gila.net</a>
MF 3-5p	<b>KTAO</b> /Taos	PD/MD MD	Brad Hockmeyer Marina Colman	<b>505.758.1017</b> fax 758.8430 (E) <a href="mailto:ktao@newmex.com">ktao@newmex.com</a>
MTW 1-3p	<b>KTHX</b> /Reno	PD MD	Bruce Van Dyke David Chaney	<b>702.829.1964</b> fax 825.3183 (E) <a href="mailto:bruce@thex.net">bruce@thex.net</a>
MW noon-3p	<b>KTYD</b> /Santa Barbara	VP/PRG MD	Keith Royer Dayna Birkley	<b>805.967.4511</b> fax 964.4430
M 1-4:30p	<b>KUNC</b> /North Colorado	MD	Kirk Mowers	<b>970.351.1775</b> fax 351.1780 (E) <a href="mailto:kmowers@kunc.org">kmowers@kunc.org</a>
M 10a-1p	<b>KYLE</b> /Gunnison	PD	Wes Hood	<b>970.641.3600</b> fax 641.4566 (E) <a href="mailto:kyra@youngminds.com">kyra@youngminds.com</a>
M 1-5:30p	<b>KXL</b> /Portland	PD	Carl Widing	<b>503.417.0391</b> fax 417.7663 (E) <a href="mailto:carlwiding@aol.com">carlwiding@aol.com</a>
MTWTh 9-10a	<b>WCBR</b> /Chicago	PD APD	Tommy Lee Johnston Scott King	<b>847.255.5800</b> fax 255.0129
MTW 1-4p	<b>WDET</b> /Detroit	PD AMD	Judy Adams Chuck Horn	<b>313.577.4146</b> fax 577.1300 (E) <a href="mailto:wdetfm@wdet.wayne.edu">wdetfm@wdet.wayne.edu</a>
M 4-7p T 4-6p	<b>WEBK</b> /Killington	PD	Dan Ewald	<b>802.422.3156</b> fax 422.3158 (E) <a href="mailto:webk@vermontel.com">webk@vermontel.com</a>
M 11a-2p	<b>WERU</b> /Blue Hill Falls	PD/MD AMD	Dave Piszc Sara Willis	<b>207.469.6600</b> fax 469.8961 (E) <a href="mailto:weru@celestast.com">weru@celestast.com</a>
M 3:30-5:30p	<b>WKZE</b> /Sharon	PD MD	Randy Milroy Andrew DiGiovanni	<b>860.364.5800</b> fax 364.0129 (E) <a href="mailto:wkze@snet.net">wkze@snet.net</a>
M 2-6p T 10a-2p	<b>WLPW</b> /Lake Placid	PD	Kitty Patnode	<b>518.523.3341</b> fax 523.1349 (E) <a href="mailto:tnardielo@aol.com">tnardielo@aol.com</a>
MT noon-2p	<b>WMKY</b> /Lexington	PD/MD	Paul Hitchcock	<b>606.783.2334</b> fax 783.2335 (E) <a href="mailto:p.hitchc@morehead-st.edu">p.hitchc@morehead-st.edu</a>

# radio contacts

Stations are listed by first available music call hour.

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
MT 12:30-3p	<b>WMWV</b> /Conway	PD APD/MD	George Cleveland Mark Johnson	<b>603.447.5988</b> fax 447.3655
M 11a-1p T 10a-noon	<b>WNCW</b> /Charlotte	PD APD	Mark Keefe Armando Bellmas	<b>704.287.8000</b> fax 287.8012 (E) <a href="mailto:wncw@blueridge.net">wncw@blueridge.net</a>
MTWThF 10a-1:30p	<b>WRRX</b> /Gainesville	PD	Jerry Gerard	<b>352.376.1230</b> fax 376.2666
M 1-3p F 10a-1p	<b>WXLE</b> /Albany	PD APD	Neal Hunter Randi Tyler	<b>518.381.3588</b> fax 381.1097 (E) <a href="mailto:neal@1045thezone.com">neal@1045thezone.com</a>
MW 11:30a-3p	<b>WXRT</b> /Chicago	VP/PRG MD	Norm Winer Patty Martin	<b>773.777.1700</b> fax 286.9978 (E) <a href="mailto:comments@wxrt.com">comments@wxrt.com</a>
MT 11a-1p	<b>WXRV</b> /Boston	PD MD	Joanne Doody Mike Mullaney	<b>978.374.4733</b> fax 373.8023 (E) <a href="mailto:mike@wxrv.com">mike@wxrv.com</a>
MTh 2:30-4:30p	<b>WYEP</b> /Pittsburgh	PD MD	Rosemary Welsch Greg Meitus	<b>412.381.9131</b> fax 381.9126 (E) <a href="mailto:gmeitus@wyep.org">gmeitus@wyep.org</a>
MF 9a-5p	<b>SBR Consulting</b>	MD	Tom Fricke	<b>303.444.7700</b> fax 444.3555 (E) <a href="mailto:sbradio@aol.com">sbradio@aol.com</a>

## tuesday

TW 3-5p	<b>KBCO</b> /Denver	PD APD	Dave Benson Scott Arbough	<b>303.444.5600</b> fax 444.2929 (E) <a href="mailto:kbco@kbcoradio.com">kbco@kbcoradio.com</a>
T 11a-2p	<b>KEGR</b> /Concord	PD	Steve O'Brien	<b>925.945.2461</b> fax 674.9487
TW 9a-noon/1-5p	<b>KINK</b> /Portland	PD APD	Dennis Constantine Anita Garlock	<b>503.226.5080</b> fax 226.4578 (E) <a href="mailto:kinkpd@aol.com">kinkpd@aol.com</a>
T noon-2p W 3-5p	<b>KLRQ</b> /Independence	PD/MD AMD	Steve Stevens Kyle Douglas	<b>660.885.7517</b> fax 885.8318 (E) <a href="mailto:ssstevens@klrq.com">ssstevens@klrq.com</a>
T 10a-1p W 11a-noon	<b>KLRR</b> /Bend	PD/MD	Doug Donoho	<b>541.382.5263</b> fax 388.0456 (E) <a href="mailto:klrr@klrr.com">klrr@klrr.com</a>
TW 9a-noon	<b>KOTR</b> /San Luis Obispo	PD MD	Drew Ross Dean Kattari	<b>805.927.7206</b> fax 927.0235 (E) <a href="mailto:deankat@thegrid.net">deankat@thegrid.net</a>
TTh 8:30-10:30a	<b>KRCC</b> /Colorado Springs	MD	Jeff Bieri	<b>719.473.4801</b> fax 473.7863 (E) <a href="mailto:jbieri@cc.colorado.edu">jbieri@cc.colorado.edu</a>
T noon-3p	<b>KRCL</b> /Salt Lake City	MD	Bill Boyd	<b>801.363.2801</b> fax 533.9136 (E) <a href="mailto:billb@krcl.org">billb@krcl.org</a>
TTh noon-2p	<b>KROK</b> /DeRidder	GM MD	Doug Stannard Sandy Edwards	<b>318.463.9298</b> fax 537.4152 (E) <a href="mailto:krok@krok.com">krok@krok.com</a>
TF noon-2p	<b>KRSH</b> /Santa Rosa	OM MD	Zoe Zuest Bill Bowker	<b>707.588.9999</b> fax 588.0777 (E) <a href="mailto:krsh987@aol.com">krsh987@aol.com</a>
TWTh 11a-12:30p	<b>KRTM</b> /Riverside	MD	Travis Holland	<b>909.694.0866</b> fax 308.1414 (E) <a href="mailto:krtm@vmicro.com">krtm@vmicro.com</a>
TWTh 10a-4p	<b>WAPS</b> /Akron	PD/MD	Bill Gruber	<b>330.761.3098</b> fax 761.3240 (E) <a href="mailto:wgruber@akron.ohio.gov">wgruber@akron.ohio.gov</a>
TThF 1-4p	<b>WEBX</b> /Champaign	VP/PRG	Quintin Porter	<b>217.355.9935</b> fax 355.1706 (E) <a href="mailto:qporter@webxfm.com">qporter@webxfm.com</a>
T 3-6p	<b>WERI</b> /Westerly	GM	Mark Urso	<b>401.596.7728</b> fax 596.6688 (E) <a href="mailto:993fm@edgenet.net">993fm@edgenet.net</a>
T 2-4p	<b>WEVL</b> /Memphis	PD/MD	Brian Craig	<b>901.528.0560</b> fax 528.0561 (E) <a href="mailto:brian1965@webtv.net">brian1965@webtv.net</a>
T 5-7p	<b>WFUV</b> /New York City	PD MD AMD	Chuck Singleton Rita Houston Meg Griffin	<b>718.817.4550</b> fax 365.9815 (E) <a href="mailto:thefolks@wfuv.org">thefolks@wfuv.org</a>
TW noon-3p	<b>WHFC</b> /Harford	SM	Frank Marsden	<b>410.836.4151</b> fax 836.4169 (E) <a href="mailto:whfc@harford.cc.md.us">whfc@harford.cc.md.us</a>
TW noon-2p	<b>WKOC</b> /Norfolk	PD MD	Holly Williams Dal Hunter	<b>757.625.3769</b> fax 622.9769



# radio contacts

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
T 9a-1p/2-5p	<b>WMNF</b> /Tampa	PD AMD	Randy Wynne Jeff Stewart	<b>813.238.8001</b> fax 238.1802 (E) <a href="mailto:rwynne@wmnf.org">rwynne@wmnf.org</a>
TW 3-5p	<b>WMVY</b> /Martha's Vineyard	PD/MD AMD	Barbara Dacey Jason Howard	<b>508.693.5000</b> fax 693.8211 (E) <a href="mailto:wmvy@vineyard.net">wmvy@vineyard.net</a>
TW 1-2:30p	<b>WNCS</b> /Burlington	PD MD	Greg Hooker Jody Petersen	<b>802.223.2396</b> fax 223.1520 (E) <a href="mailto:pointfm@together.net">pointfm@together.net</a>
TW 1-4p	<b>WNKU</b> /Cincinnati	OM MD	Colin Gordy Stacy Owen	<b>606.572.6500</b> fax 572.6604 (E) <a href="mailto:wnku@nku.edu">wnku@nku.edu</a>
TTh 11a-1p	<b>WOBM</b> /NE North Carolina	PD MD	Lee Lovingood Doug Dino	<b>919.473.9376</b> fax 473.1584
TTh 2-4p	<b>WRLT</b> /Nashville	PD MD	Jane Crossman Keith Coes	<b>615.242.5600</b> fax 242.9877 (E) <a href="mailto:atjunglejane@tunedin.com">atjunglejane@tunedin.com</a>
T 11a-2p	<b>WVOD</b> /Dare County	PD MD	Matt Cooper Ryan Young	<b>919.473.1993</b> fax 473.1757 (E) <a href="mailto:99.1@wvod.com">99.1@wvod.com</a>
T 9a-5p	<b>Music Choice/USA</b>	APD PD	Adam Neiman Jim Kressler	<b>973.731.0500</b> fax 731.6505 (E) <a href="mailto:comments@musicchoice.com">comments@musicchoice.com</a>
T 9a-5p	<b>Constantine Consulting</b>	GM	Dennis Constantine	<b>503.296.9010</b> fax 296.9009 (E) <a href="mailto:denver@aol.com">denver@aol.com</a>
<b>w e d n e s d a y</b>				
WTh 10a-noon	<b>KBHR</b> /Big Bear	PD MD	Rick Herrick Casey Dolan	<b>909.584.5247</b> fax 584.5347
W noon-3p	<b>KCRW</b> /Los Angeles	MD AMD	Nic Harcourt Tricia Halloran	<b>310.314.4640</b> fax 450.7172 (E) <a href="mailto:brave@kcrw.org">brave@kcrw.org</a>
W 12:30-2:30p	<b>KERA</b> /Dallas	SM MD	Jeff Luchsinger Gabrielle West	<b>214.740.9257</b> fax 740.9369
W 9-10:30a Th 2-4p	<b>KFMU</b> /Steamboat Springs	PD	Erica Swissler	<b>970.879.5368</b> fax 879.5843 (E) <a href="mailto:eswiss@cmn.net">eswiss@cmn.net</a>
WThF 2-5p	<b>KFOG</b> /San Francisco	OM APD/MD	Paul Marszalek Bill Evans	<b>415.817.5364</b> fax 995.6867
W 11:30a-1p Th noon-1p	<b>KHUM</b> /Humboldt	MD	Gary Franklin	<b>707.786.5104</b> fax 786.5100 (E) <a href="mailto:gary@khum.com">gary@khum.com</a>
W noon-3p	<b>KISM</b> /Bellingham	PD MD	Ken Richards Jon Eliot	<b>360.734.9790</b> fax 733.4551 (E) <a href="mailto:je929fm@telcomplus.com">je929fm@telcomplus.com</a>
WTh 1-3p	<b>KIWR</b> /Omaha	PD/MD AMD	Bill Stewart Connie Kellie	<b>712.325.3254</b> fax 325.3391 (E) <a href="mailto:mrbillstewart@hotmail.com">mrbillstewart@hotmail.com</a>
W 10a-noon	<b>KKZN</b> /Dallas	PD MD	Joel Folger Abby Goldstein	<b>214.526.7400</b> fax 525.2525
WTh 1-4p	<b>KMMS</b> /Bozeman	PD MD APD	Colter Langan Kim Rossi Michelle Wolfe	<b>406.586.2343</b> fax 587.2202
W 1-3p	<b>KMTT</b> /Seattle	SM/PD APD MD	Chris Mays Jason Parker Dean Carlson	<b>206.233.1037</b> fax 233.8979 (E) <a href="mailto:mountain@kmtt.com">mountain@kmtt.com</a>
WTh 11a-2p F 9-11a	<b>KNBA</b> /Anchorage	PD MD	Kathy Mitchell Loren Dixon	<b>907.258.8897</b> fax 258.8803 (E) <a href="mailto:knba@alaska.net">knba@alaska.net</a>
W 9a-noon	<b>KSPN</b> /Aspen	PD	Alec Berger	<b>970.925.5776</b> fax 925.1142 (E) <a href="mailto:alkspn@juno.com">alkspn@juno.com</a>
W 1:30-4p	<b>KUWR</b> /Cheyenne	PD	Don Woods	<b>307.766.6624</b> fax 766.6184 (E) <a href="mailto:dwoods@uwyo.edu">dwoods@uwyo.edu</a>
WTh 11a-noon	<b>KXPK</b> /Denver	PD APD	Gary Schoenwetter Eric Schmidt	<b>303.832.5665</b> fax 832.7000 (E) <a href="mailto:gary@thepeak.com">gary@thepeak.com</a>
W 1-4p	<b>KXST</b> /San Diego	PD/MD	Dona Shaieb	<b>619.286.1170</b> fax 449.8548 (E) <a href="mailto:kxst@cis.computerserve.com">kxst@cis.computerserve.com</a>
W noon-2p	<b>WCLZ</b> /Portland	PD APD/MD	Brian Phoenix Kim Rowe	<b>207.721.0989</b> fax 725.5121 (E) <a href="mailto:krowe@wclz.com">krowe@wclz.com</a>
W 1-3p	<b>WFHB</b> /Bloomington	PD/MD	Jim Manion	<b>812.323.1200</b> fax 323.0320 (E) <a href="mailto:ionman@bluemarble.net">ionman@bluemarble.net</a>



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JON LANDAU AND BARBARA CARR

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MIXED BY JIM SCOTT

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WRH

# 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

WTh  
11a-2p

W  
9a-1p

W  
11a-1p

W 2:30-4p  
Th 2-4p

W  
10a-1p

W  
10a-4:30p

WThF  
11a-noon

W  
8:30a-noon

W  
10a-1p

ThF  
9-11a

ThF  
noon-2p

Th  
5-7p

Th  
1-3p

Th  
9a-noon

Th  
3-5p

ThF  
3-5p

Th  
4-6p

Th  
2-4p

ThF  
noon-2p

Th  
3-5p

Th  
10a-2p

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

Th  
3-6p

Th  
2-2:30p

Th  
1-3p

F  
11a-1p

F  
9-11a

## STATION

**WIQB**/Ann Arbor

OM  
MD

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Jerry Mason

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PD

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MD

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OM

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MD

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GPD

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AMD

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PD

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MD

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MD

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OM

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MD

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PD

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MD

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OM

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MD

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OM

Greg Roberts

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Bruce Warren —WXPN/World Cafe



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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  
street date  
june 5  
dat/ad deadline  
may 21/may 28

configuration  
1999 ta calendar & tuneup #33  
street date  
december 5  
dat/ad deadline  
november 16/november 17

# Label contacts

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# Kyle Davis



## Buried Alive

the first single from the debut album  
*Raising Heroes*

Airplay Support:

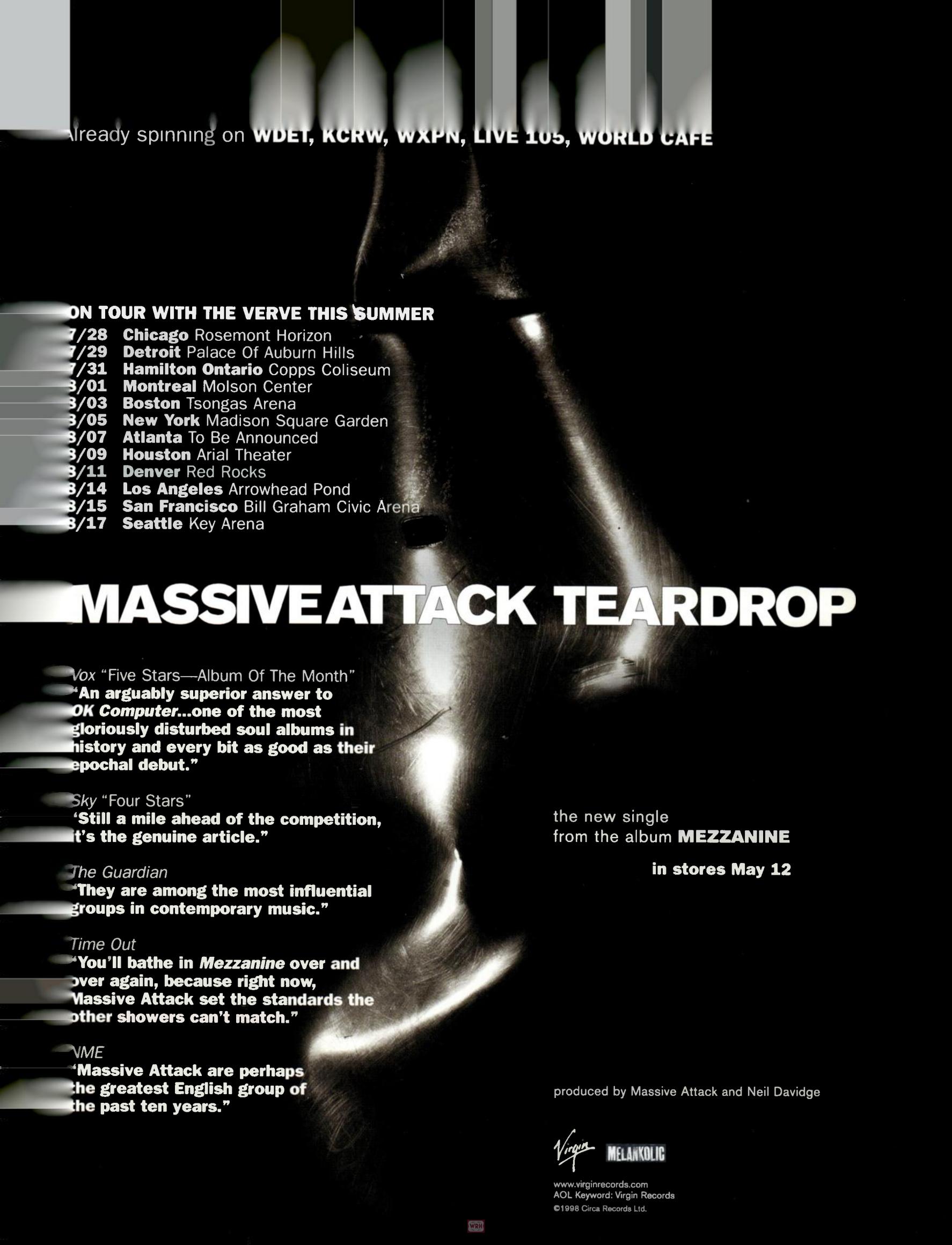
<b>WBOS</b>	<b>KPCC</b>	<b>KERA</b>	<b>WKOC</b>	<b>WCBR</b>
<b>KRSH</b>	<b>KFMU</b>	<b>KTAO</b>	<b>WLPW</b>	<b>KMTN</b>

*Plus 20 More!*

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8/07 **Atlanta** To Be Announced  
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# TOTALLYADULT

# ADULT ROCK

## RETAIL CHART

LW	TW	ARTIST / Title	LABEL
2	1	VARIOUS ARTISTS <i>City Of Angels OST</i>	WARNER SUNSET/REPRISE • 46867
1	2	VARIOUS ARTISTS <i>Titanic OST</i>	SONY MUSIC SOUNDTRAX/SONY CLASSICAL • 85213
3	3	NATALIE IMBRUGLIA <i>Left Of The Middle</i>	RCA • 87131
4	4	BONNIE RAITT <i>Fundamental</i>	CAPITOL • 56397
5	5	ERIC CLAPTON <i>Pilgrim</i>	DUCK/REPRISE • 85277
7	6	SAVAGE GARDEN <i>Savage Garden</i>	COLUMBIA • 67954
8	7	SARAH MCLACHLAN <i>Surfacing</i>	NETTWERK/ARISTA • 18970
6	8	RADIOHEAD <i>OK Computer</i>	CAPITOL • 85229
13	9	MATCHBOX 20 <i> Yourself Or Someone Like You</i>	LAVA/ATLANTIC/AG • 92721
12	10	FASTBALL <i>All The Pain Money Can Buy</i>	HOLLYWOOD • 62130
14	11	THE VERVE <i>Urban Hymns</i>	HUT/VIRGIN • 44913
16	12	MARCY PLAYGROUND <i>Marcy Playground</i>	CAPITOL • 53569
9	13	VARIOUS ARTISTS <i>The Wedding Singer OST</i>	JANIERICK/WB • 85242
10	14	PEARL JAM <i>Yield</i>	EPIC • 85161
11	15	THIRD EYE BLIND <i>Third Eye Blind</i>	ELEKTRA/EG • 85012
15	16	SEMISONIC <i>Feeling Strangely Fine</i>	MCA • 11718
19	17	PAULA COLE <i>This Fire</i>	IMAGO/WB • 46424
18	18	LOREENA MCKENNITT <i>The Book Of Secrets</i>	QUINNAN ROAD/WB • 16716
17	19	ANI DIFRANCO <i>Little Plastic Castle</i>	RIGHTEOUS BABE
20	20	BARENAKED LADIES <i>Rock Spectacle</i>	ATRIALF • 46281
21	21	BEN FOLDS FIVE <i>Whatever And Ever Amen</i>	550 MUSIC • 67762
23	22	SUBLIME <i>Sublime</i>	GREEDLINE ALLEY/MCA • 11415
22	23	RY COODER <i>Buena Vista Social Club</i>	INDIESUCH/WORLD CIRCUIT/ATLANTIC • 85178
DEBUT!	24	JOHN SCOFIELD <i>A Go Go</i>	VERVE • 539979
25	25	FLEETWOOD MAC <i>The Dance</i>	REPRISE • 46702
DEBUT!	26	LISA GERRARD & PIETER BOURKE <i>Duality</i>	4AD/WB • 48654
28	27	MORCHEEBA <i>Big Calm</i>	CHINA/SIRE/SRG • 31020
24	28	BOB DYLAN <i>Time Out Of Mind</i>	COLUMBIA • 85224
31	29	VARIOUS ARTISTS <i>Legacy: A Tribute To Fleetwood Mac</i>	UNIVERSAL/INT'L/MCA • 85204
37	30	KENNY WAYNE SHEPHERD BAND <i>Trouble Is...</i>	REVOLUTION • 24689
39	31	JOHN LENNON <i>Lennon Legend: Very Best Of John Lennon</i>	PARLOPHONE/EPIC • 21954
26	32	VARIOUS ARTISTS <i>Good Will Hunting OST</i>	MMAX/CAPITOL • 23238
27	33	AIR <i>Moon Safari</i>	SOURCE/CAROLINE • 85444
34	34	THE MAVERICKS <i>Trampoline</i>	NECA/TEN/1998 • 710318
30	35	MARC COHN <i>Burning The Daze</i>	ATLANTIC/SONY • 85088
32	36	ROBBIE ROBERTSON <i>Contact From The Underworld Of Red Boy</i>	CAPITOL • 84243
29	37	DAVE MATTHEWS BAND <i>Live At Red Rocks 8.15.95</i>	BAHAMAS/ICON • 85257
DEBUT!	38	TAJ MAHAL AND THE HULA BLUES BAND <i>Sacred Island</i>	PRIVATE MUSIC • 82165
DEBUT!	39	VARIOUS ARTISTS <i>The Horse Whisperer OST</i>	MCA NASHVILLE • 70025
35	40	THE SPECIALS <i>Guilty 'til Proved Innocent!</i>	WY COOL/MCA • 11739

## COMBINED ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	BONNIE RAITT <i>Fundamental</i>	CAPITOL	1748	1641	1474
2	ERIC CLAPTON <i>Pilgrim</i>	DUCK/REPRISE	1738	1756	1720
3	MARC COHN <i>Burning The Daze</i>	ATLANTIC/AG	1126	1150	1197
4	DAVE MATTHEWS BAND <i>Before These Crowded Streets</i>	RCA	1065	998	754
5	ROBBIE ROBERTSON <i>Contact From The Underworld Of Red Boy</i>	CAPITOL	1023	1014	1002
6	FASTBALL <i>All The Pain Money Can Buy</i>	HOLLYWOOD	989	930	918
7	AGENTS OF GOOD ROOTS <i>One By One</i>	RCA	985	1022	1037
8	NATALIE IMBRUGLIA <i>Left Of The Middle</i>	RCA	983	957	936
9	SEMISONIC <i>Feeling Strangely Fine</i>	MCA	910	830	764
10	KENNY WAYNE SHEPHERD BAND <i>Trouble Is...</i>	REVOLUTION	895	879	907
11	SARAH MCLACHLAN <i>Surfacing</i>	NETTWERK/ARISTA	879	923	964
12	MATCHBOX 20 <i> Yourself Or Someone Like You</i>	LAVA/ATLANTIC/AG	798	797	751
13	ANI DIFRANCO <i>Little Plastic Castle</i>	RIGHTEOUS BABE	767	762	799
14	ALANA DAVIS <i>Blame It On Me</i>	ELEKTRA/EEG	756	751	756
15	CHRIS STILLS <i>100 Year Thing</i>	ATLANTIC/AG	728	754	768
16	STEVE POLTZ <i>One Left Shoe</i>	MERCURY	720	716	698
17	VARIOUS ARTISTS <i>City Of Angels OST</i>	WARNER SUNSET/REPRISE	714	578	428
18	PETER CASE <i>Full Service No Waiting</i>	VANGUARD	706	712	759
19	PEARL JAM <i>Yield</i>	EPIC	668	670	541
20	PAULA COLE <i>This Fire</i>	IMAGO/WB	578	596	615
21	EBBA FORSBERG <i>Been There</i>	MAVERICK/WB	572	532	474
22	THE VERVE <i>Urban Hymns</i>	HUT/VIRGIN	555	561	522
23	VARIOUS ARTISTS <i>Rock N Roll Doctor-A Tribute</i>	CMC INTERNATIONAL	534	498	430
24	FRANCIS DUNNERY <i>Let's Go Do What Happens</i>	RAZOR & TIE	499	448	321
25	REBEKAH <i>Remember To Breathe</i>	ELEKTRA/EEG	493	475	447
26	TORI AMOS <i>From The Choirgirl Hotel</i>	ATLANTIC/AG	483	408	85
27	LISA LOEB <i>Firecracker</i>	GEFFEN	461	470	483
28	THE SPECIALS <i>Guilty 'Til Proved Innocent!</i>	WAY COOL MUSIC	459	427	428
29	MARCY PLAYGROUND <i>Marcy Playground</i>	CAPITOL	453	463	528
30	JONATHA BROOKE <i>Ten Cent Wings</i>	REFUGE/MCA	412	459	481
31	TRAIN <i>Train</i>	AWARE/RED INK	410	376	334
32	A.J. CROCE <i>Fit To Serve</i>	RUF/PLATINUM	396	359	329
33	JOLENE <i>In The Gloaming</i>	SIRE/SRG	393	406	374
34	BIG HEAD TODD & THE MONSTERS <i>Beautiful World</i>	REVOLUTION	392	380	356
35	LOREENA MCKENNITT <i>The Book Of Secrets</i>	QUINNAN ROAD/WB	381	401	495
DEBUT!	EVERYTHING <i>Super natural</i>	BLACKBIRD/SIRE/SRG	380	303	268
37	KATHLEEN WILHOITE <i>Pitch Like A Girl</i>	DAVES/V2	380	352	349
DEBUT!	JIMMY PAGE & ROBERT PLANT <i>Walking Into Clarksdale</i>	ATLANTIC/AG	378	287	116
DEBUT!	SUSAN TEDESCHI <i>Just Won't Burn</i>	TONE COOL/ROUNDER	377	345	281
DEBUT!	TODD SNIDER <i>Viva Satellite</i>	MCA	373	333	304

## HOT FUTURES

1	JIMMY PAGE & ROBERT PLANT <i>Walking Into Clarksdale</i>	ATLANTIC/AG • 83089
2	DAVE MATTHEWS BAND <i>Before These Crowded Streets</i>	RCA • 67660
2	TORI AMOS <i>From The Choirgirl Hotel</i>	ATLANTIC/TAG • 83095
3	WIDESpread PANIC <i>Light Fuse Get Away</i>	CAPRICORN/MERCURY • 558145
4	LENNY KRAVITZ <i>5</i>	VIRGIN • 45605

## IN-STORE PLAY

1	SEMISONIC <i>Feeling Strangely Fine</i>	MCA • 11733
2	FASTBALL <i>All The Pain Money Can Buy</i>	HOLLYWOOD • 62130
3	THE MAVERICKS <i>Trampoline</i>	MCA NASHVILLE • 70018
4	VARIOUS ARTISTS <i>City Of Angels OST</i>	WARNER SUNSET/REPRISE • 46867
5	MORCHEEBA <i>Big Calm</i>	CHINA/SIRE/SRG • 31020

## BIN BURNERS

1	VARIOUS ARTISTS <i>City Of Angels OST</i>	WARNER SUNSET/REPRISE
2	FASTBALL <i>All The Pain Money Can Buy</i>	HOLLYWOOD • 62130
3	THE MAVERICKS <i>Trampoline</i>	MCA NASHVILLE • 70018
4	VARIOUS ARTISTS <i>City Of Angels OST</i>	WARNER SUNSET/REPRISE • 46867
5	TJ MAHAL/HULA BLUES BAND <i>Sacred Island</i>	PRIVATE MUSIC • 82165

## MOST ADDED

1	VARIOUS ARTISTS <i>Godzilla OST</i>	EPIC/SONY MUSIC SOUNDTRAX
2	LENNY KRAVITZ <i>5</i>	VIRGIN
3	VARIOUS ARTISTS <i>Lilith Fair: A Celebration</i>	ARISTA
4	SCOTT THOMAS BAND <i>California</i>	ELEKTRA/EEG
5	ERIC CLAPTON <i>Pilgrim</i>	DUCK/REPRISE

## MOST PROGRESS

1	VARIOUS ARTISTS <i>City Of Angels OST</i>	WARNER SUNSET/REPRISE
2	BONNIE RAITT <i>Fundamental</i>	CAPITOL
3	VARIOUS ARTISTS <i>Godzilla OST</i>	EPIC/SONY MUSIC SOUNDTRAX
3	PETE DROGE <i>Spacey And Shakin</i>	57/EPIC
4	UGLY AMERICANS <i>Boom Boom Baby</i>	CAPRICORN

## MOST PROMISING

1	GERALD COLLIER <i>Gerald Collier</i>	REVOLUTION
2	WIDESpread PANIC <i>Light Fuse Get Away</i>	CAPRICORN/MERCURY
3	EDWIN McCAIN <i>Misguided Roses</i>	LAVA/ATLANTIC/AG
4	MATTHEW RYAN <i>Mayday</i>	A&M
5	PETE DROGE <i>Spacey And Shakin</i>	57/EPIC

# TOTALLYADULT ADULT ROCK

## COMMERCIAL SONG AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	<b>BONNIE RAITT</b> "One Belief Away" . . . . .	CAPITOL	1101	1060	1064
2	<b>DAVE MATTHEWS BAND</b> "Don't Drink The Water" . . . . .	RCA	952	874	672
3	<b>ERIC CLAPTON</b> "My Father's Eyes" . . . . .	DUCK/REPRISE	920	1010	1027
4	<b>FASTBALL</b> "The Way" . . . . .	HOLLYWOOD	879	822	810
5	<b>NATALIE IMBRUGLIA</b> "Torn" . . . . .	RCA	875	827	815
6	<b>MARC COHN</b> "Already Home" . . . . .	ATLANTIC/AG	816	828	897
7	<b>AGENTS OF GOOD ROOTS</b> "Smiling Up The Frown" . . . . .	RCA	767	790	826
8	<b>KENNY WAYNE SHEPHERD BAND</b> "Blue On Black" . . . . .	REVOLUTION	765	752	780
9	<b>SEMISONIC</b> "Closing Time" . . . . .	MCA	720	665	596
10	<b>ROBBIE ROBERTSON</b> "Unbound" . . . . .	CAPITOL	707	689	680
11	<b>SARAH MCLACHLAN</b> "Adia" . . . . .	NETTWERK/ARISTA	665	648	675
12	<b>MATCHBOX 20</b> "Real World" . . . . .	LAVA/ATLANTIC/AG	525	468	398
13	<b>STEVE POLTZ</b> "Silver Lining" . . . . .	MERCURY	513	509	493
14	<b>PAULA COLE</b> "Me" . . . . .	INAGO/WB	499	506	515
15	<b>PEARL JAM</b> "Wishlist" . . . . .	EPIC	497	464	326
16	<b>ALANA DAVIS</b> "Crazy" . . . . .	ELEKTRA/EEG	494	450	398
17	<b>CHRIS STILLS</b> "Razorblades" . . . . .	ATLANTIC/AG	487	515	524
18	<b>GOO GOO DOLLS</b> "Iris" . . . . .	WARNER SUNSET/REPRISE	433	316	206
19	<b>MARCY PLAYGROUND</b> "Sex And Candy" . . . . .	CAPITOL	422	434	497
20	<b>ANI DIFRANCO</b> "Little Plastic Castle" . . . . .	RIGHTOUS BABE	412	406	431
21	<b>PETER CASE</b> "Let Me Fall" . . . . .	VANGUARD	401	422	459
22	<b>EBBA FORSBERG</b> "Lost Count" . . . . .	MAVERICK/WB	391	373	339
23	<b>TORI AMOS</b> "Spark" . . . . .	ATLANTIC/AG	360	309	68
24	<b>THE SPECIALS</b> "It's You" . . . . .	WAY COOL MUSIC	323	292	294
DEBUT!	<b>ERIC CLAPTON</b> "She's Gone" . . . . .	DUCK/REPRISE	322	230	204
26	<b>SHAWN COLVIN</b> "Nothin On Me" . . . . .	COLUMBIA	315	321	301
27	<b>EDWIN MCCAIN</b> "I'll Be" . . . . .	LAVA/ATLANTIC/AG	313	312	259
28	<b>BIG HEAD TODD &amp; THE MONSTERS</b> "Boom Boom" . . . . .	REVOLUTION	308	303	276
29	<b>NAKED</b> "Raining On The Sky" . . . . .	RED ANT	306	295	324
30	<b>JIMMY PAGE &amp; ROBERT PLANT</b> "Most High" . . . . .	ATLANTIC/AG	303	252	116
31	<b>REBEKAH</b> "Sin So Well" . . . . .	ELEKTRA/EEG	290	287	257
32	<b>LISA LOEB</b> "Let's Forget About It" . . . . .	GEFFEN	289	261	266
33	<b>THIRD EYE BLIND</b> "How's It Going To Be" . . . . .	ELEKTRA/EEG	288	320	356
34	<b>LOREENA MCKENNITT</b> "The Mummers Dance" . . . . .	QUINLAN ROAD/WB	277	296	376
DEBUT!	<b>THE VERVE</b> "Lucky Man" . . . . .	HUT/VIRGIN	275	225	117

## NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	<b>BONNIE RAITT</b> <i>Fundamental</i> . . . . .	CAPITOL	393	356	278
2	<b>ANI DIFRANCO</b> <i>Little Plastic Castle</i> . . . . .	RIGHTOUS BABE	309	312	325
3	<b>ERIC CLAPTON</b> <i>Pilgrim</i> . . . . .	DUCK/REPRISE	278	283	267
4	<b>ROBBIE ROBERTSON</b> <i>Contact From The Underworld Of Red Boy</i> . . . . .	CAPITOL	274	283	286
5	<b>PETER CASE</b> <i>Full Service No Waiting</i> . . . . .	VANGUARD	266	244	261
6	<b>MARC COHN</b> <i>Burning The Daze</i> . . . . .	ATLANTIC/AG	245	258	228
7	<b>FRANCIS DUNNERY</b> <i>Let's Go Do What Happens</i> . . . . .	RAZOR & TIE	219	191	146
8	<b>CHRIS STILLS</b> <i>100 Year Thing</i> . . . . .	ATLANTIC/AG	213	211	208
9	<b>VARIOUS ARTISTS</b> <i>Rock N Roll Doctor-A Tribute</i> . . . . .	CMC INTERNATIONAL	211	201	157
10	<b>A.J. CROCE</b> <i>Fit To Serve</i> . . . . .	RUF/PLATINUM	194	193	175
11	<b>STEVE POLTZ</b> <i>One Left Shoe</i> . . . . .	MERCURY	185	199	199
12	<b>KATHLEEN WILHOITE</b> <i>Pitch Like A Girl</i> . . . . .	DAVES'V2	183	171	185
13	<b>AGENTS OF GOOD ROOTS</b> <i>One By One</i> . . . . .	RCA	173	173	173
14	<b>JOLENE</b> <i>In The Gloaming</i> . . . . .	SIRE/SRG	173	183	181
15	<b>VARIOUS ARTISTS</b> <i>Where Have All The Flowers</i> . . . . .	APPLESEED	164	171	116
16	<b>ALANA DAVIS</b> <i>Blame It On Me</i> . . . . .	ELEKTRA/EEG	163	186	164
17	<b>SEMISONIC</b> <i>Feeling Strangely Fine</i> . . . . .	MCA	161	148	144
18	<b>LOUDON WAINWRIGHT III</b> <i>Little Ships</i> . . . . .	VIRGIN	160	154	155
19	<b>SUSAN TEDESCHI</b> <i>Just Won't Burn</i> . . . . .	TONE COOL/ROUNDER	154	135	102
20	<b>TODD SNIDER</b> <i>Viva Satellite</i> . . . . .	MCA	149	142	131
21	<b>MORCHEEBA</b> <i>Big Calm</i> . . . . .	CHINA/SIRE/SRG	148	143	123
22	<b>MAX CARL &amp; BIG DANCE</b> <i>One Planet, One Groove</i> . . . . .	MISSION	148	152	157
23	<b>REBEKAH</b> <i>Remember To Breathe</i> . . . . .	ELEKTRA/EEG	146	146	144
24	<b>THE MAVERICKS</b> <i>Trampoline</i> . . . . .	MCA NASHVILLE	141	138	137
25	<b>MARY LOU LORD</b> <i>Got No Shadow</i> . . . . .	MDRK	140	151	191
DEBUT!	<b>JOHN WESLEY HARDING</b> <i>Awake</i> . . . . .	ZERO HOUR	137	113	91
27	<b>TRAIN</b> <i>Train</i> . . . . .	AWARE/RED INK	137	137	131
28	<b>JONATHA BROOKE</b> <i>Ten Cent Wings</i> . . . . .	REFUGE/MCA	136	156	151
DEBUT!	<b>EBBA FORSBERG</b> <i>Been There</i> . . . . .	MAVERICK/WB	132	116	112
30	<b>TODD THIBAUD</b> <i>Favorite Waste Of Time</i> . . . . .	DUDLITTLE	132	134	139
31	<b>CARRIE NEWCOMER</b> <i>My True Name</i> . . . . .	PHILO	125	123	124
32	<b>SARAH MCLACHLAN</b> <i>Surfacing</i> . . . . .	NETTWERK/ARISTA	124	148	158
DEBUT!	<b>TORI AMOS</b> <i>From The Chorgirl Hotel</i> . . . . .	ATLANTIC/AG	123	99	17
34	<b>CHERI KNIGHT</b> <i>The Northeast Kingdom</i> . . . . .	ESQUARED	123	129	140
35	<b>M. BALL/I. THOMAS/T. NELSON</b> <i>Sing It!</i> . . . . .	ROUNDER	123	157	180

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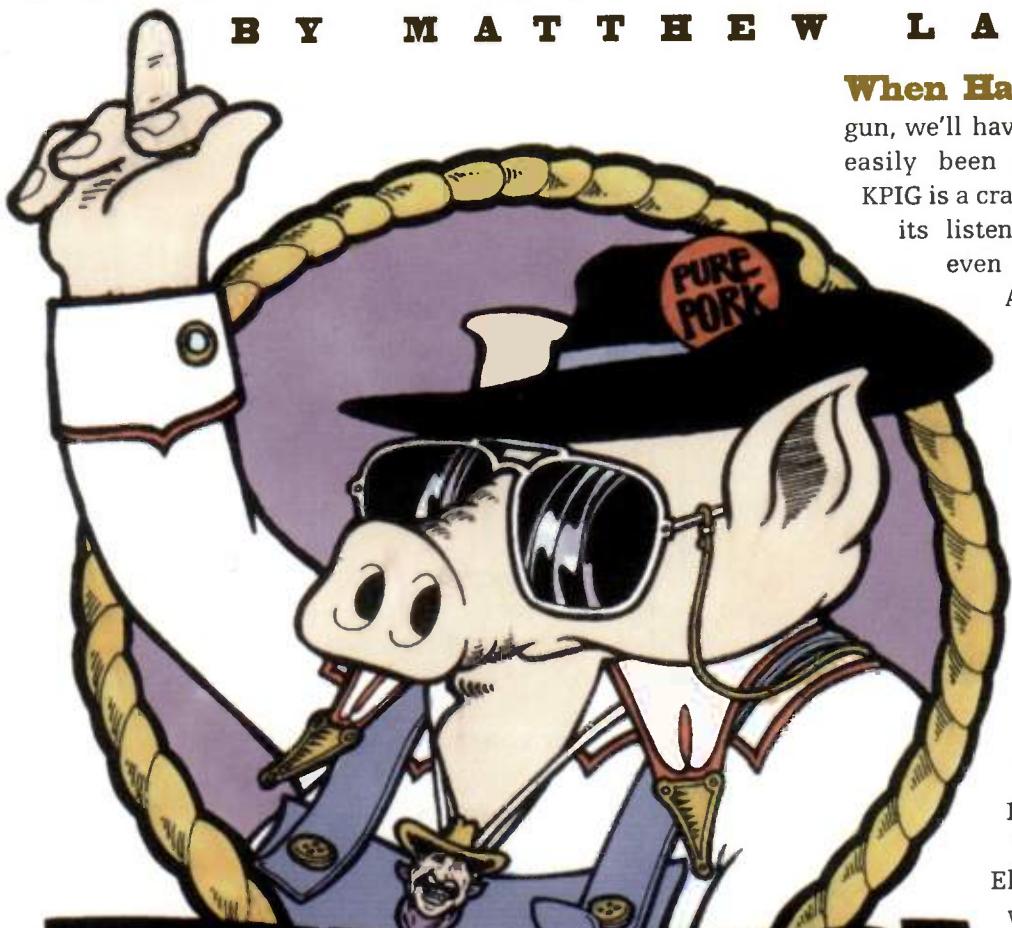
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# Rollin' Around The Sty

BY MATTHEW LAWTON



**KPIG**  
107.5 FM FREEDOM  
CALIFORNIA

**When Hank Williams sang**, "Son of a gun, we'll have big fun on the bayou," he could have easily been singing about the spirit of KPIG.

KPIG is a crazy radio station that affectionately calls its listeners "Pigs," the station "The Sty" and even has a walk-up request window.

Appropriately based in Freedom, California, 90 miles south of San Francisco, KPIG has been serving up its one-of-a-kind independent radio for the past decade. They play tunes from Buddy Guy to Guy Clark, from John Prine to John Mellencamp and pretty much anything else they damn well feel like playing. KPIG is radio like you've never heard before, and once you do, you'll wonder how you ever lived without it. I think Neil Young might have nailed KPIG best when he sang, "From Hank To Hendrix...I never believed in much, but I believe in you."

The true believer of this Pig sty is Laura Ellen Hopper. An amazing, strong-willed woman who has been spinning the platters and cutting the spots at various stations since 1969, Hopper lives on a ranchette out in the Santa Cruz hills and spends her free time in the garden with her dogs, horse and radio tuned to 107 Oink 5. She's not only a woodstove fanatic, but she's probably the only person you'll ever meet with *three* stoves in her kitchen. What's the old saying, "If you can't stand the heat, stay out of the kitchen"? Well, in this kitchen called radio, Laura Ellen Hopper will always be the chef, no matter how hot it might get.

# With KPIG's LAURA ELLEN HOPPER

## So, let's go back a few years. What made you get into radio?

"I got into radio because they had a free washer and dryer. I was in St. Louis back in 1969, and I heard this radio station had this free washer and dryer. KDNA in St. Louis. It's funny, cause when you're filling out an FCC license application, you write 'DNA'—does not apply—in the blanks that don't apply. So they thought it would be funny to use 'DNA' just to sort of screw them up. This was the Lorenzo Milam and Jeremy Lansman station.

"KDNA started out as a commercial frequency and was so eclectic when it went on the air that they turned it into a Non-Com frequency because they couldn't sell advertising. It was a commune in the old gaslight square neighborhood. The radio station was on the first floor of this old nightclub. And the second and third floor was where the staff lived. It was weird, I scored a free washer and dryer and stayed for five years.

"My goal was to do classical music but I was a humongous failure at it. You really need to be educated to do classical music. So I sort of graduated into the folk and ethnic music stuff, by default—which is interesting, because later on I ran KBOQ in Monterey for five years, which is a classical station obviously, K-BOQ."

## So you stayed in St. Louis for a few years and then moved to Monterey?

"Yeah, Jeremy Lansman and I came out here to do a TV station and ended up buying this funky little frequency down in Gilroy, KFAT. The original signal was really bad and Jeremy got a huge power increase so that the station had a San Francisco-to-King City signal. We were smack dab in between KSAN and KPFA, and no one ever would have guessed that a station in Gilroy could get in the way, but we just boomed right into San Francisco. It was a big surprise."

## And that was the beginning of the infamous KFAT. What did that station sound like then?

"Well, it was between '74 and '79 and we played blues, we played weird music, we played bluegrass, we played acoustic and we mixed it with country. But it was so far out there that it really was pretty weird. It's funny now in retrospect. You really can't find anybody around here who *didn't* listen to KFAT, but when we were doing it I don't think you could find anybody who *did* listen; no one wanted to admit they listened to that station."



## What caused the demise of KFAT?

"Jeremy and I broke up, and the station was way out of money and facing bankruptcy. So we figured we'd either have to sell this one or somebody's gonna sell it for us. So it got sold."

## Is that how you ended up at KBOQ?

"Well, I had to send my kid to school, so I went and worked for KBOQ in Monterey. The owners were absentees owners so I ran it, but I wasn't a DJ. I hired the disc jockeys, which is odd since I'm lost in that classical world, but I figured, good radio is good radio. We did a really nice, non-pretentious classical station where people had fun. The same basic principal of broadcasting that I learned at KDNA and at KFAT works with any format, and it was a really nice classical station where you didn't talk down to your listeners, you had fun, you enjoyed the music, you had a good time with it. We had a lot of listeners who would not have necessarily ever listened to classical music who listened to KBOQ because of

CONTINUED ➤

**"I think that KPIG, once again, is way ahead of its time without even taking a step."**

**"Radio's really cutting its own throat. I feel corporate radio is just doomed. It's gonna come back around to an intelligent entertainment medium that is based in the community and has something that relates to everybody's real lives."**

the style. It was really fun. We did a morning show called "Baroquen Eggs," we had a good time.

"But KBOQ was eventually sold and myself and Leo Kesselman applied for this frequency, 107.5, and it became available. We actually put it on the air as a classical station to begin with, but the signal was so bad that it was a flop, so we said, 'What can we do that people will want to tune into, even if the signal's crummy and will search us out and is cheap and easy for us?' The answer was KPIG and that was 10 years ago this past March."

**And you're still in the same location?**

"Oh yeah, and it's funky. I call it the humble origins. It's upstairs behind a Chinese restaurant, in a building that looks like an old motel. It's got a balcony all along the front, there's no inner office doors, so you have to walk outside, go down the hallway and go into the next office, even in the rain. The studio's right in the front with a big window that you can look out and the windows are usually open. People walk up and stick their head in, we call it the walk-up request window."

**That's great. How do your DJs fit in those requests? Is there a set playlist for them or do they just play what they want?**

"We have five full time disc jockeys and a handful of part-timers. We have a partial-play-list type thing. Basically, I hire people on what they know and what they can do. That's a big part of what I do. I think the people who are here have a real sense of programming and they can do a really good job programming their own shows. We have some guidelines, like a pie chart, but a lot of the programming is definitely up to the disc jockey."

**And that pie chart would say play this actual song or play a song in this category?**

"Play a song in this category and the categories are quite broad. Really the only consistently marked place on the pie chart is this new 'rock' category."

**Tell us about that.**

"Although we've done what I've termed as familiar rock for a long time, my feeling is that you do have to have some base in familiar music. People are not that adventuresome as a general rule—they're insecure. People need to be able to hear something they can grab onto that they've heard before, not necessarily the specific song, but maybe, the feel or the artist or the lyrics or the sense about what the song is. The classic rock box moved out of this market, so there's a lot of classic rock listeners milling around looking for a place to go. And I really think that we've got all these classic rock guys out there and I think a bunch of them are now ours."

**Who owns KPIG now?**

"It's on its third owner. First there was Leo and me, then there was Elektra Broadcasting, and just recently, we were bought by New Wave Communications. They didn't tell us until a couple of days before these new owners showed up on the scene that the station was sold and I had specifically asked a number of times, 'Is KPIG for sale?' and they all said, 'Nope, it's not for sale, we're not gonna sell it.' But they walked in one day and said, 'Oh, it's sold,

here are your new owners.' They were told they bought a Triple-A station and I could see it on their face the first time they walked in here with their New Jersey blue suits and white shirts—they didn't know what they bought when they bought KPIG. The look on their face was 'Oh shit.' And they flippantly said, 'We want 80% classic rock,' and we went, 'No way!'

"So, there was a talk show Sunday morning and the listeners called in and asked what was happening and the DJ told them the owners wanted more classic rock. And the listeners are really gunshy—they've lost KFAT, they lost KHIP and they lost KPIG once. Right after the earthquake, when the economy was so horrible, we tried to do a satellite CHR station, which was a worse failure than KPIG was at that time. So, they lost us once and they don't want to lose us again."

**So what happened?**

"It was sort of a general consensus here that we weren't gonna take the heat, that we would pass the heat on to the owners. And what really did the job was that our listeners called the corporate people at New Wave Broadcasting and told them how much KPIG meant to them. Directly to the owners. Writing letters is great, faxes are great, but they can be ignored. These people called and they called, and they called, and they called, and they called, for days and days. They'd give their name, their education, their job, their salary and what advertisers they patronize, and it was pretty great. Then a lot of our key local advertisers threatened to pull advertising, which was great, too. And in fact, some of our regional agencies threatened to do so as well; we got some nice letters from regional agencies and that really made a difference.

"We ended up with five or six newspapers involved and the entire local community came out in support. And that saved the station. We had this meeting where we just sat down and worked everything out. We can't work knowing that any minute the rug can be pulled out from underneath us. So, we won the battle."

**What was the outcome of this war?**

"Well, we compromised. Like I was saying before, I really would like to have some more listeners, everybody wants more listeners. And we're willing to get more listeners, without compromising what KPIG is, and we worked that out."

**And part of working it out is that new "rock" category?**

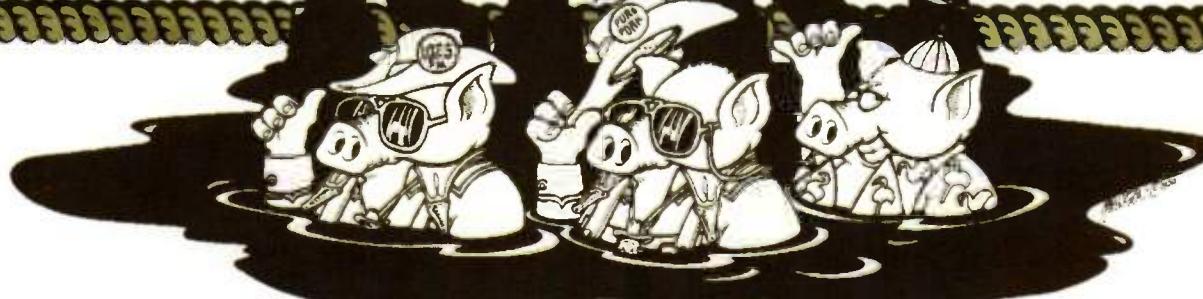
"Yeah, familiar rock categories mixed into the format, which pleased the new owners, and if you come around and look at it through the back door, we didn't add any music to the station. This is stuff that we've always played, it's in our library, we didn't even buy any records. We took all the stuff that we'd been using before, rearranged it, added some more frequency and consistency to some of the things, and highlighted them. As long as we could keep it manageable and it didn't disrupt the flow of the programming for KPIG, we knew we could do it. But I think that all the battering these guys got, and I'm talking battering from the listeners, day and night, really got through to them."

**What are your promotions like? Are you guys on the streets a lot?**

"We will be in the summer, but not that much in the winter, we're really a summer station. We've got a TV

CONTINUED ▶

# KPIG



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**DANGER  
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**"I thought Triple-A was gonna be the format that took chances on new artists and it was cool to have a chart so we could all see what everybody else was doing. You wanted to turn people onto things that might work in their own market, but if it didn't work in your market, you didn't do it, and I think that theory of the format has fallen on the wayside."**

commercial running now and we bought a Harley so we can give away a Hog on the PIG. We got the Fat Frys coming up, and the Blues Festival coming up, so we've got a lot of good summertime fun."

**What's that TV ad like?**

"It's very KPIG, it's really low budget. Obviously, KPIG is not elevator music, so where'd we film it? In an elevator. We had a bunch of guys standing in the elevator and we had this Muzak version of a Rolling Stones tune going and everybody's looking real drab and then the elevator doors close and when they open back up there's really cool music and everybody's dressed in Hawaiian shirts and pig noses and having a party and it says, 'Real music. Bonnie Raitt, John Hiatt, The Rolling Stones and a lot of stuff you probably never heard of before. Tune us in, you'll like it. 107 Oink 5, KPIG.'

**Financially, how is the station doing?**

"It does fine. I think one of the big complaints about our kind of radio station is it's much cheaper to run an automated station and have one live morning jock and do voice tracks the rest of the day. I mean, yeah, that's cheap, but is that radio?

"During the recent El Niño storms, we got a lot of compliments; we did extensive storm updates and we took care of people and did road closures and slides and emergency services. We did that constantly for a couple of weeks and no other station around here could do that."

**That's what local radio is all about, taking care of your community's needs and that seems to be missing from radio across the entire nation. I hate that.**

"I hate it, too. You know what, radio's really cutting its own throat, because listeners have more options now with the Internet, cable radio and satellite radio in the homes and soon-to-be in cars. You can't compete with that. Why would I want to listen to a satellite feed on an FM when I can get something off the Internet? I feel corporate radio, automated radio, what ever you want to call it, that kind of radio is just doomed. It's gonna come back around to localized radio. It's gonna come back around and be an intelligent entertainment medium that is based in the community and has something that relates to everybody's real lives. It'll come back around. And then these guys'll all lose their money, and they'll all lose their ass in radio because no one wants to listen to it anymore and radio stations will become cheap again and we'll all buy them!" (laughs)

**Let's talk about the Internet. You can hear KPIG anywhere, anytime, right?**

"Yeah, we just switched over to RealAudio so it sounds great. You can hear the station, you can E-mail us to make a request, and if you're lucky, you'll hear it."

**And you've got the "HamCam" so we can look at you all day long.**

"Right, for what that's worth. The camera's just mounted in the studio and it takes a picture every 60 seconds."

**I was watching you the other day, it's kind of fun. Although I felt like a total stalker.**

"I know, it's pretty weird. I used to be real self-conscious, but now I look up and go, 'Oh, that's ugly.' When we have artists come by, we like to put it on them in the studio, and when we go out to do our live remote stuff we take the camera out there as well."

**Does your Web site generate income?**

"No, but hopefully it will. We do get letters from all over the world, it's amazing. We got a letter from the U.S. Embassy in Moscow—the guys in the carpenter shop in the basement listen to us. And the guys at NASA have written to say they listen a lot, too."

**When one of those comes in, it's got to make you feel good.**

"Oh God, yeah."

**And how about being listed in the latest *Rolling Stone* as one of the few stations in the country that don't suck, and being nominated as best Americana and AAA station in last year's *Gavin* poll, that's gotta make you feel good.**

"Yeah, that was kind of cool. Because that's exactly what we want to do. We didn't win anything and I didn't expect to win anything, but I was just gassed that we were nominated in two formats, 'cause that's sort of what we are, we are our own animal."

**What's your take on the Triple-A and Americana formats?**

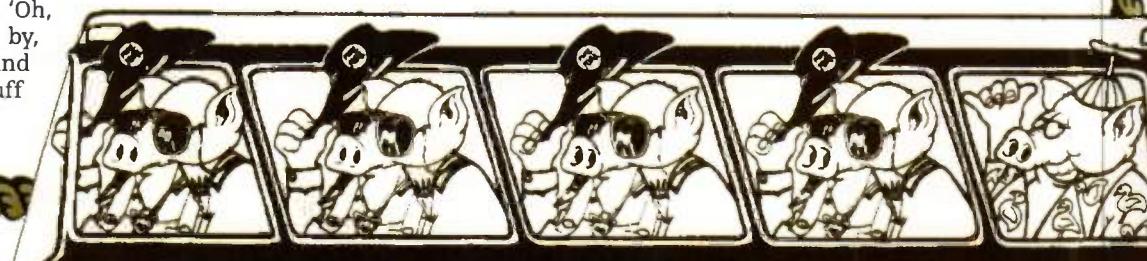
The depersonalization of radio is a big problem. Now don't get me wrong, I love Triple-A and Americana, I think they are both terrific formats, but I'm really disappointed in the Triple-A format and I'm really disappointed in the Americana format. I'm disappointed in them both for different reasons which are boiled down to the same thing.

"When we got into Triple-A, it was going to open doors for new artists and the stations that were reporting were very highly regionalized and real responsive to their own communities, but my opinion is that somebody saw dollar signs there. And let's face it, radio is mostly run by statisticians and bankers, nobody really wants to take a chance anymore. I thought Triple-A was gonna be the format that took chances on new artists and it was cool to have a chart so we could all see what everybody else was doing. You wanted to turn people onto things that might work in their own market, but if it didn't work in your market, you didn't do it, and I think that theory of the format has fallen on the wayside."

"And I think that the Americana format is just too narrow for me right now. I don't want to be all over the map, I have a method to my madness, but man, there's so much good music out there that I don't see showing up on the charts—I'm wondering where it's going."

**Speaking of which, where is KPIG going? What is in KPIG's future?**

"I hope we can just keep doing what we're doing. I feel really lucky because I feel we've bucked the whole industry by staying alive here at KPIG. I feel like we've made a real big impression, we made it, we did it, we're here. I think that we've really done ourselves proud and saved our integrity and actually accomplished a commercial goal as well. And I also think that KPIG, once again, is way ahead of its time without even taking a step. The industry is just going backwards, you know? In my opinion, as an entertainment medium, it's just headed in the wrong direction and I do believe it will come back around, it has to." ☺



**KPIG**

107.5 FM FREEDOM CA

Be sure to check out the hilarious KPIG aircheck on the *TuneUp* #28, disc one, track one and hear what all the snortin's about. Visit the KPIG Cyber Sty at [www.kpig.com](http://www.kpig.com) and feel free to E-Mail all of the hogs at [sty@kpig.com](mailto:sty@kpig.com).

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# Finding The Groove With **DAVE MATTHEWS BAND**

By  
**Michael Vogel**

We often talk about how most successful bands in the '90s have largely set themselves up for the success they now enjoy. The Dave Matthews Band have perhaps become the best example. Through constant touring, releasing projects on their own label and by careful thought, they placed themselves into a position where major labels took notice.

To RCA's credit, its A&R staff, promotion and publicity departments, sales and marketing people, and everyone else involved were willing to go along with the momentum Dave Matthews and his very talented band had already set in motion. Perhaps the biggest leap of

faith was in trusting that DMB had a sound that the public was hungry for; a sound that didn't neatly fit into any our convenient categories.

Well, four RCA releases and over 11 million albums sold later, the Dave Matthews Band is ready to take us to a new level—both in musical awareness and lyrical integrity. Pay attention to what Dave Matthews had to say in this interview with *The Album Network's* very own Michael Vogel. It's clear that his dream for us is to be more open minded—not only about music, but about how we deal with each other as human beings.

—John Schoenberger

**The new album, *Before These Crowded Streets*, is a view of your more intense side. Why such a dark and brooding tone to this album?**

"This is most definitely a darker album than what we have done in the past. There is even a certain level of desperation—a fear of loss in it as well. Overall though, I think, in certain elements, the album seems to present a fear of blindly losing hope. Sometimes I think we so eagerly storm toward the cliff edge, not ever really noticing that it's there, mostly because we are too busy looking out at the horizon. With that view in mind, there is a certain degree of clarity on the album."

"In many instances, we are much better at fixing our mistakes after we've made them. In some situations, it is easier to sweep things under the rug and forget about them. People are not very pro-active in general, I think, because we are too busy rushing blindly towards our own goals. In relation to the album, there are bits of reflection and a lot of greed. Some of the characters represented on the album are selfish and greedy, but in a 'tongue-in-cheek' sort of way."

"But as for the overall feel of the album, the songs just developed that way. Maybe it's just a place I'm in right now. At one stage there was more of a separation between my music and what I think about, but, at least for now, the two seem to have come together. It was more often an escape than it was something that needed to be addressed. Mostly, it's just a greater level of frustration that has leaked into the music, especially on this album. For example, there are songs like 'Crush' that are more of a worship-of-women-type of song. I feel that I have worked my whole life to get to the point where I should have a good understanding of women. But I'm still trying, and although I think I'm a little closer, as any guy knows, we still have a long way to go."

## "I try to maintain a little bit of ambiguity so that I can covertly sneak the notion of being less judgmental into people's heads."

**The song "Halloween," a dark number that's somewhat reminiscent of a Vincent Price movie, seems to be an extreme reflection of this level of frustration.**

"True. Initially, the song was about a past lover. The main character is frustrated because he can't control the subject of the song, the woman he desires. This infuriates him to the point where he decides to infiltrate her dreams—ultimately making her life a nightmare. The lead character thinks he's in love, but he's actually just frustrated that his affections are not being reciprocated. He has focused all his anger on his own inadequacies. And he's doing a damn fine job of it, and it's a little bit humorous, too."

"He's angry at triviality as well. Although he seems much more vicious now, at the origin of the song he was much more frustrated with the blind leading the blind. Those sorts of images that are feeding our simple appetites and not looking for something more, that is where the song originated, but has now taken somewhat of a crash turn. The change probably came after listening to the song and realizing that he didn't sound as lofty as he thought he was. He sounds much more like a crude version of a control freak to me. At his base though, he is simply a sad soul who is not as conniving as Marilyn Manson, but one who is much more of a victim. Besides, it's got a good beat and you can dance to it."

**Although, lyrically, the tone has a much darker feel, the music itself is played with such a high level of energy and emotion, a counterbalance is created within the music. Is this type of yin-yang relationship something that you constantly strive for in your music?**

"Sometimes it's nice to be able to reflect on the music itself and then write lyrics that I feel anyone can relate to. It's not my dreaming tree that is dead. The feeling of a loss of hope is universal. There are moments that we've all felt a little bit of it, so I don't think it is something that is too hard to identify with."

"We try and capture a 'seize the day' feel within the music itself. Even though lyrically the song may have a dark feel—songs like 'Pig' and 'The Last Stop'—in a way, it is also addressing the topic in a positive fashion. Even though the music is somewhat furious, the song is really saying things really aren't as bad as they seem."

"Other songs, like 'Stay (Wasting Time),' are so blindingly happy. It's

like sour candy that makes the back of your mouth water. Overall, the music on this album shouldn't give off a sense of sadness, because it is played with so much intensity and emotion that you can't help but feel good after listening to it. Music is supposed to make you feel good, and that is our goal!"

**The song "The Last Stop," reminiscent of Zeppelin's "Kashmir," is sonically different from the rest of the album. Why experiment with such a radical departure from your core sound?**

"Personally, I have been listening to a lot more Eastern singers, especially from Pakistan and North Africa. I have been moving towards this type of music because the sounds of their scales tend to be more desperate in nature. Eastern prayer, for example, allows for a certain level of loose improvisation, which can be very overwhelming. Combined with a certain [intangible] element—maybe because it is somewhat foreign—that ultimately makes the music inherently holy. Almost as if the scales themselves hit you right in the center of your soul."

"So, I thought, to turn something like that into a rock song, with a heavy Zeppelinesque style, would be quite a challenge. Musically, the song has a much simpler guitar sound than some of our other songs, almost like a stereotyped movie soundtrack. We wanted to make it rock, but we also wanted to make it serene. Lyrically, the

## "I try to maintain a little bit of ambiguity so that I can covertly sneak the notion of being less judgmental into people's heads."

song describes a level of frustration with how easily we blindly follow our leader's opinions without making sure we have a complete understanding of the big picture. The hook of the song, 'Black And White,' is somewhat of the idea behind it as well. Life is really a lot more complicated than simply seeing it as black and white. I personally think it is dangerous to easily dismiss [societies] as bad, yet this type of bigotry slowly creeps into our culture. Ultimately, we tend to judge others based on the way we view the leaders that represent them. As a result, we are teaching each other how to hate. It is this type of stereotype that gets ingrained within our society in a self-perpetuating cycle."

**Although the Dave Matthews Band has never been classified as a "political band," it appears that you have some pretty politically charged views. In the past, you've tended to be a little more reserved; is it now a matter of needing to voice your opinions?**

"I grew up in a very politically aware family. My mother always taught me to question everything, never believing anything simply at face value—especially the nicest, most adamant politicians."

"I'm still having as great of a time as ever playing, but this time around we approached everything a little differently. Because we weren't preparing the new material on the road, I had more time to listen to the music and write lyrics according to what situation the music reminded me of. In the end, I try to maintain a little bit of ambiguity so that I can covertly sneak the notion of being less judgmental into people's heads."

**The lead single, "Don't Drink The Water," gives some pretty potent imagery about one's loss of self-identity. Is this a result of being too judgmental toward other cultures?**

"There is a certain level of ambiguity to the song. The song could revolve around a Native American just as easily as it could be about a new arrival to our soil. If it comes across that it is about someone who has forgotten whom he or she is, and is now struggling to find an identity, then my aim for that track was true. In order to help promote the song, we employed the help of Dean Karr, who shot a wonderful video done mostly in the Amazon, with a few clips from the States. The point being, the character portrayed is not clearly

cont. ▶

identified as a native or not. It has been done in a surreal sort of way, but that is as much as I'm going to say—you'll just have to wait until it comes on MTV to find out the rest.

"At its core though, the song is lyrically about the frustration I have with cultures being dismissed because they are different. It seems that the easiest way for people to deal with differences is through fear and, ultimately, hatred. To me, that is the mark of someone who is very shallow and narrow-minded."

**What prompted you to bring in outside artists for this album? Did you feel there was a missing element in some of the songs that only a certain artist could fill?**

"I don't necessarily think anything was missing from the music. Because it was a sound that we haven't had before, I just thought it would be fun to include other artists, and that was pretty much the level of it. I wanted to bring in some strings on 'The Stone' from the moment I wrote it, just because I thought it was a logical element to be included in the song; but I don't think it was desperately missing anything."

"I was very sure about the Kronos Quartet, I just wasn't sure if they'd accept the offer. Bela Fleck has sat in with us a few times on the last couple of tours. Being a good friend, I just felt it would be great to have his contribution on the album as well. I met Alanis Morissette while visiting San Francisco for a benefit show. She came by to visit while we were recording the music, and again while we were laying down the vocal tracks. She was mainly going to do some background vocals, but because she was into the new stuff we ended up giving her a few verses."

**Let's shift gears here. You have been very instrumental in the marketing and promotion of the Dave Matthews Band. How did you know it was okay to go outside the norm, to cultivate a fan base without the initial support of a major label?**

"I think it is very key to keep a bit of control over how much exposure you receive. Personally, I don't want to burn out on the whole scene. It's not about having the best record deal, or winning awards or even being on television—we are here because we

enjoy making music. We have been playing together for years before being approached by the industry, which has helped give us a solid foundation in regards to the whole scene. As a result, the same crew, for the most part, has been with us from the very beginning."

"I think inside the industry there is an urge to 'blow your wad,' so to speak, right away. Our popularity has grown quickly, and we are very grateful for that, but we are also very hesitant in regards to complete exposure. Although the stages may be larger, the lights brighter and the audiences bigger, we are still the same band making the same great music."

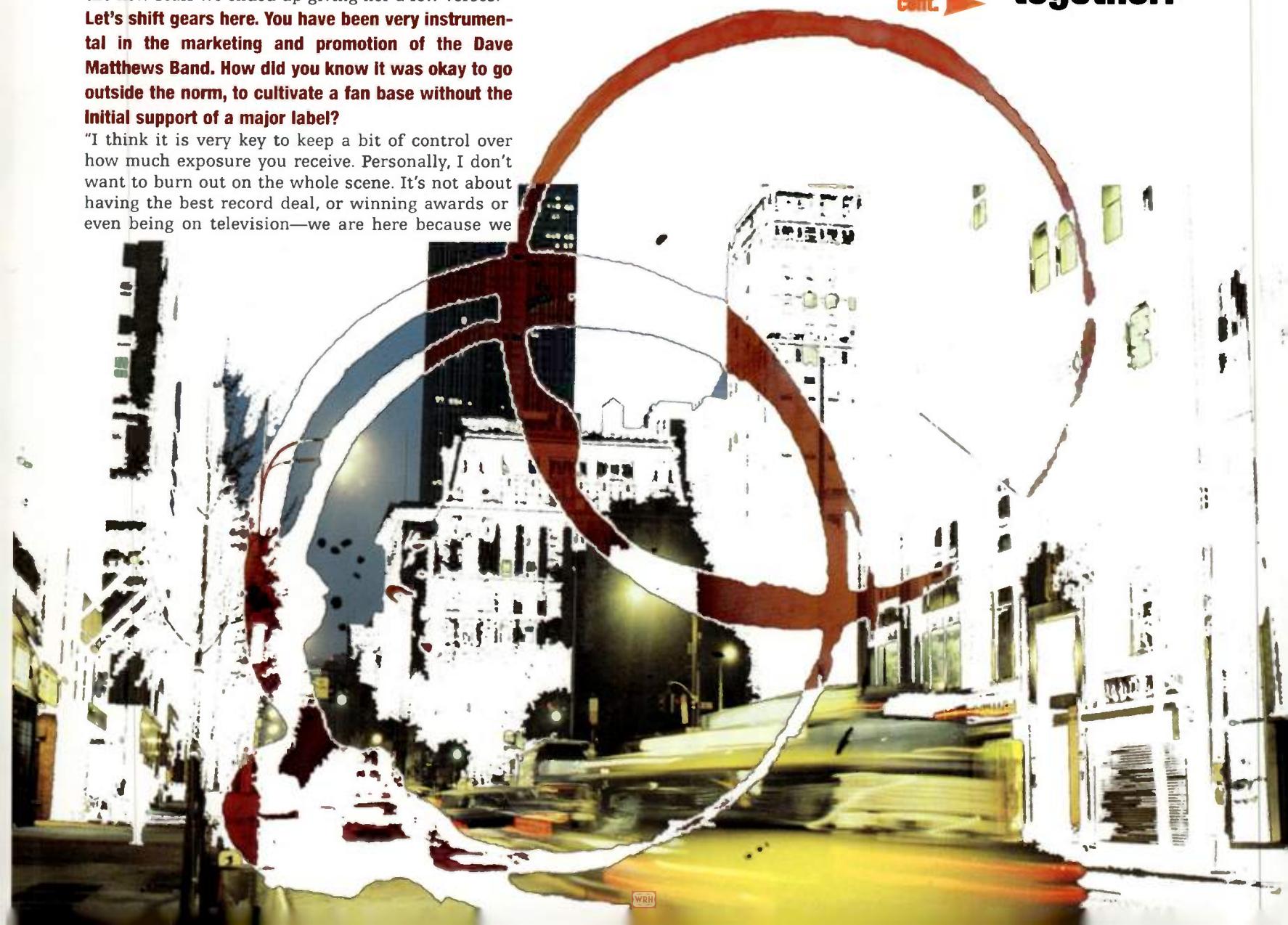
**Is the ultimate success story the *Live At Red Rocks 8.15.95* CD, which has been certified Platinum with very little promotion?**

"We just felt this was a good way to give something back to the people who care about the live shows, including the improvisational elements. It's not that we have a problem with bootlegs, because nothing could be further from the truth. We have no intention of stopping people from bootlegging our shows. The trouble comes with the idea of some guy, who really doesn't give a crap about the band or the music, just simply trying to cash in on an easy buck."

"We were real specific about who we went after in that regard. In fact, some stores had the complete opposite reaction—grateful there was a good live album they could sell without having to deal with the hassles of selling mediocre multi-generation bootleg recordings. Besides, with that kind of

**"At one stage there was more of a separation between my music and what I think about, but, at least for now, the two seem to have somewhat come together."**

cont. ►



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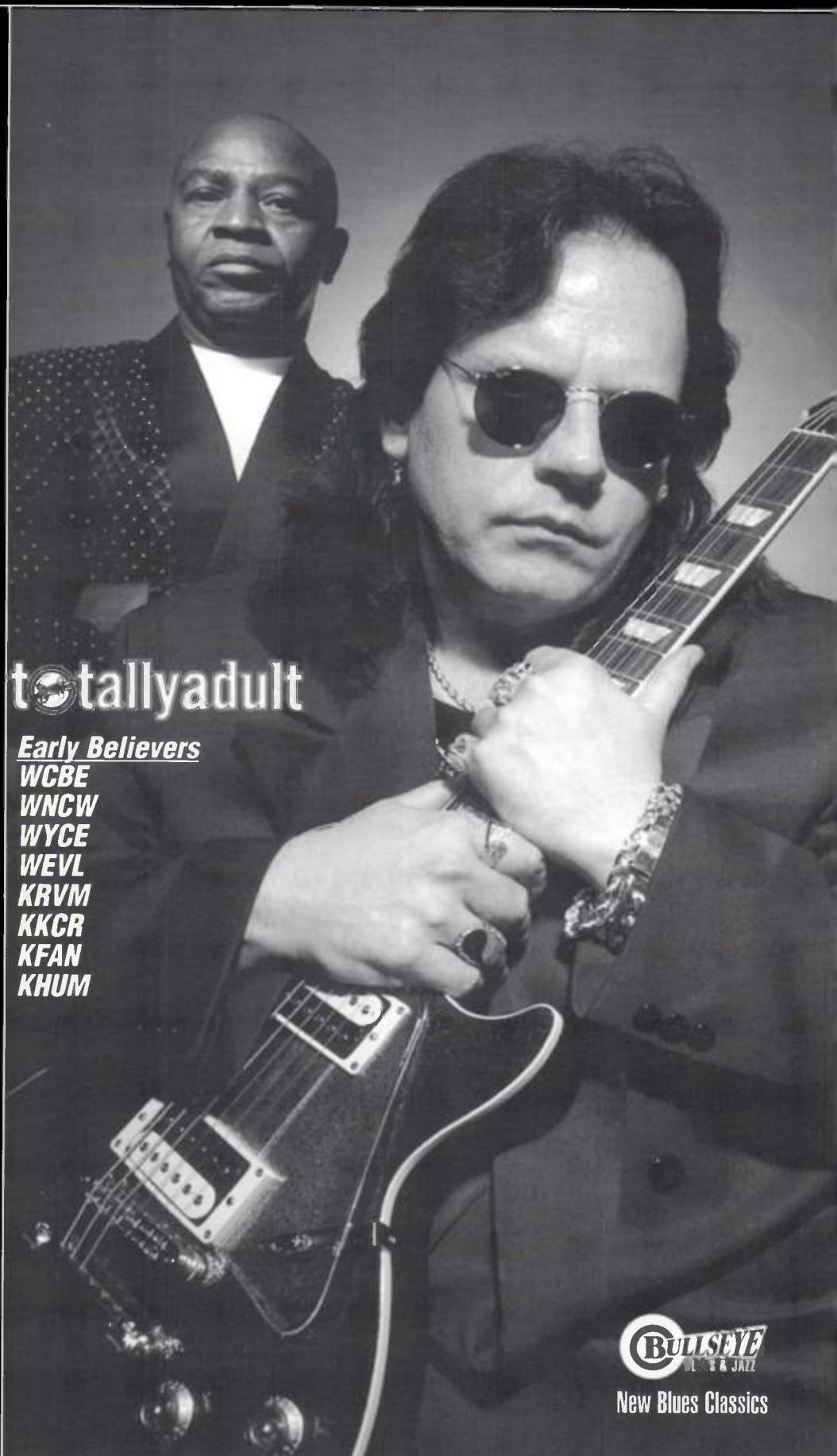
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**"Although the stages may be larger, the lights brighter and the audiences bigger, we are still the same band making the same great music."**



recording quality, it just irritated us that people would spend their hard-earned cash on live albums that sucked. The fan could probably get a better mix if they taped off of the radio using an old tape recorder."

**With the cross-format success the band has seen, what genre of music does the Dave Matthews Band best fit into? Are you cautious as to how far you'll delve into the mainstream, including Top 40 and Adult Contemporary?**

"I don't want to sound arrogant, but to define what type of music we play, for example, Southern rock, would only confine and constrain the whole creative process. If we were to limit ourselves, we wouldn't be able to play a song like 'The Last Stop.' It would kind of be like Picasso saying his next phase would be the Cubist phase—that's simply absurd!"

"Whether or not there is an obvious song on the album which could eagerly be put into the Top 40 realm is irrelevant if radio is unwilling to play it. All we can do is make the music and, if they like it, it would be stupid to say,

'Well, you can't have it.' I just try and write reasonable music that will fall into many different genres, reaching the most people as possible. Music has always appealed to people in many different ways. But it is also unrealistic to think that everyone will like us. If they came to a show because they like the song 'Crash Into Me,' but found that we didn't meet their expectations, than we've lost someone along the way."

**The focus of the Dave Matthews Band has always been on the group as a whole and never on you as an individual player. Do you intentionally steer the spotlight away from yourself and keep it focused on the band as a whole?**

"We sort of have to. Obviously the name of the band doesn't make it any easier, but it was more for the lack of a name that we ended up as the Dave Matthews Band. It just seemed to be the easiest thing. Like some bands that are named for a fictitious person, people were surprised there really was a person named Dave Matthews.

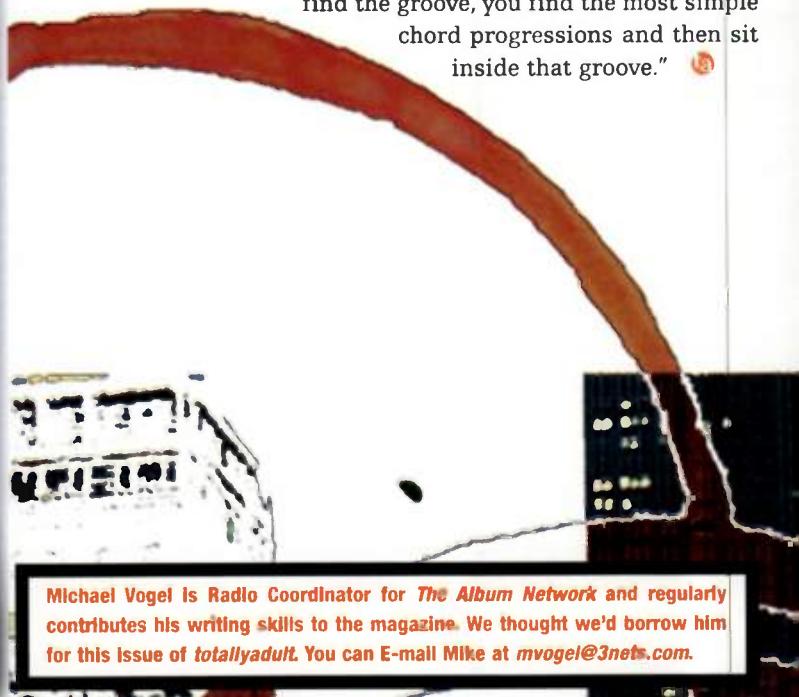
"Certainly, when we are playing, it unfolds the way it is going to unfold. So there will obviously be more instrumental sections, but you also want to focus on the vocals and not necessarily on the guitar playing. The attention really should be spread out amongst us all, because there are some very accomplished musicians within the band. It just makes it more interesting for everyone, the fans as well as the members of the band, because it allows different voices to be heard."

**I think you are one of the most underrated guitar players making music today. Do you feel that your playing ability has received the recognition and credit it deserves?**

"First of all, I don't touch electric guitars. It's just not my thing—I stick with acoustic guitars only. Secondly, I know I have a very unusual style of playing, where other more recognized and technically proficient players might look at me and wonder what the heck I'm doing. The purpose of my learning to play the way I do was more to accompany my singing. I figured out a style where I'm mentally playing the drums over a simple melody. I just try and put it all together and then not mess with it. For me, it's a really obvious way to play, but to others it is simply technically wrong."

"Personally, I have always been drawn to percussion and drums, to bass and piano, in music much more than I am drawn to the guitar and the other lead instruments. The melodies are always the most important part to me. I am pulled more to the groove than the chord progression. After you

find the groove, you find the most simple chord progressions and then sit inside that groove."



**Michael Vogel** is Radio Coordinator for *The Album Network* and regularly contributes his writing skills to the magazine. We thought we'd borrow him for this issue of *totallyadult*. You can E-mail Mike at [mvogel@3nets.com](mailto:mvogel@3nets.com).

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# Round &

# Boyz

**Bonnie Raitt throws down a formidable challenge on the first and title track of her new album, *Fundamental*: “Let’s run naked through these city streets/wear madness like a crucifix/tattoo Bible quotes across both our hips.”**

If Raitt doesn’t exactly get nude and insane, if she never lets on exactly which scriptures she wants marked indelibly on rather intimate body parts, new sounds still flourish on *Fundamental*. On “Cure For Love,” written especially for Raitt by Los Lobos’ David Hidalgo and Louie Perez, Raitt’s hot-blooded vocals and slide guitar crawl around against a minimalist, Native American-sounding drumbeat. At the other end of the groove scale, it might as well be Sheryl Crow playing the cocky guitar at the beginning of the happy-go-lucky “Blue For No Reason.” The song echoes Crow’s signature don’t-think-too-hard sentiments as Raitt sings “don’t ask why/your feet just fly/green and sky is all that you’re needin’.” The Crow connection is purposeful: A fan of Tchad Blake’s board-work on Crow’s second album, Raitt asked him to handle recording and mixing on *Fundamental*.

It’s not unusual for Raitt to run with the spirit of popular music whenever she’s recording, whether it’s covering songs by James Taylor and Joni Mitchell in the ’70s and Karla Bonoff and Bryan Adams in the ’80s, or soaking up Crow’s influence in the ’90s, so Raitt’s nod to the younger sister seems perfectly natural. Most importantly, “Blue For No Reason” rocks.

As do many others on *Fundamental*. If Raitt wanted to get “bare ass” on this album, part of that also meant getting “back to the fundamental things.” Those who’ve followed Raitt’s work over nearly three decades will find many of

By C.J. Janovy



# Round With NIE Raitt

her base instincts sparkling here. The rollicking "I Need Love" incorporates a straight-ahead NRBQ sound longtime fans haven't heard since 1982's *Green Light*, when Raitt covered NRBQ's song by the same name and the Terry Adams-penned "Me And The Boys."

And R&B doesn't get more fundamental than Raitt's ancient-sounding version of J.B. Lenoir and Willie Dixon's dance tune "Round & Round," which Raitt sings through what sounds like an old, slightly distorted microphone. Like the version of Robert Johnson's "Walking Blues" on Raitt's first album in 1971, *Fundamental's* "Round & Round" again earns Raitt a rickety chair on a dusty wood floor, playing with the ghosts of old black men.

Then there's "One Belief Away," the first single, a swaying meditation on the push and pull of desire, infused with subtle Afro rhythms. While the song has a voice all its own, it recalls the hits of Raitt's last three studio albums. When Raitt sings "You and I we dance around it/why is the truth so hard to say," the song's own lithe keyboards and plucky guitar chase each other in endearing circles like Raitt chased true love on "Nick Of Time." When she sings "We long for true love, well/we've found it, it's just/one belief away," a wiser voice is updating "Something To Talk About." And though her lover stays shadowy in the verses, the lilting horns that buoy the final chorus confirm that love is sneaking up on her.

The song has all the makings of a classic Raitt radio hit.



"I'm not a real music-business, nose-to-the-grindstone, read-the-charts-every-week type of person," Raitt says, "but I know from my travels, when I'm flipping around the dials in my rent-a-car when I'm on tour or on vacation, those are the stations that are the real watermarks for me. That's really been the bedrock of where I get my support."

As radio-ready as *Fundamental* sounds, Raitt says she's never had radio in mind when recording an album.

"I just look for stuff I want to play," she says. "That's what I've done since the beginning. When I picked up the guitar, I picked it up because I wanted to play Odetta songs and Bob Dylan songs. I haven't really changed since. I just look for the best set of tunes. I'm aware of the fact that I like slow songs and medium songs and funky songs and reggae songs, so my ear just naturally knows [the right mix]." Raitt says she works for a "rounded record" the same way she builds a set for a concert: "There are appropriate songs that you start with, and then you gotta fit the two ballads in a nice cushion around some other songs. After awhile you get pretty adept at figuring out what's going to make a good collection of songs."

Those familiar with Raitt's history of song selection might wonder what inspired her to return to the NRBQ sound of '82's *Green Light* for *Fundamental's* "I Need Love." NRBQ's Terry Adams plays keyboards and sings backup on the song, which was written by that band's Joey Spampinato, who plays bass and also

sings backup. But Raitt says it's not a return to anything.

"I don't look at those people as an era, they're just friends of mine. I've toured with them and played with them for lots and lots of years. I don't look at things linearly like 'return'—this record is the one after the one before it. Each record is kind of a postcard of wherever and whoever I want to work with and the songs that are up and running at the time," Raitt says.

Raitt wrote or co-wrote five of the songs on *Fundamental*. Her songwriting is one thing that's made the '90s Raitt's decade. Her first two albums, in 1971 and '72, each sported two or three Raitt-penned songs, but one of her own songs didn't show up again until her seventh album, 1979's *The Glow*. And while she co-wrote two songs on '82's *Green Light*, there were none of her own songs on the next album, 1986's *Nine Lives*, and despite some solid performances, that

That's news Raitt is excited to hear. It's late February, and Raitt's been holed-up for the last week with a case of laryngitis bad enough to keep her from flying to New York for the annual Rhythm & Blues Foundation Awards. Her throat is better, now, and the sun is shining after a particularly wet Los Angeles winter, but even rehearsal's been cancelled and Raitt's going a bit stir crazy.

"I've been standing here organizing my linen closet, I'm so bored," Raitt says over the phone. "You know what I mean? I hate having to stay in."

But Raitt's voice belies her crankiness. *totallyadult* has received one of the first copies of *Fundamental*, and perhaps it's the chance to talk about the album that makes her sound so cheery.

"There's always a moment when the record—when you actually get your first review from somebody outside your circle who's heard it, so this is really exciting," Raitt says. "It's like having somebody look at your kid and count their toes, and say, 'Hey there's five!'"

A Raitt album has always been a concoction of R&B, pop and classic blues songs, with someone to make sure the production is appropriately gritty, or funky, or crystalline, depending on the cut. Since 1989's *Nick Of Time*, that's all been done with an air of confident perfectionism, earning Raitt nine Grammys and producing solid radio hits: *Luck Of The Draw's* "Something To Talk About" spent 15 weeks on *Billboard's* charts, peaking at #5; "I Can't Make You Love Me" went to #18 and spent 10 weeks on the charts; and "You're Not The Only One" spent four weeks on the charts, peaking at #34. "Love Sneakin' Up On You," from *Longing In Their Hearts*, went to #19 and spent 10 weeks on the charts. Raitt says the fact that Adult Contemporary, AOR and Triple-A radio formats have embraced her has been a "big factor" in her success.

**"This record is the one  
after the one before it. Each  
record is kind of a postcard of  
wherever and whoever I want to work  
with and the songs that are up and  
running at the time."**





album faltered artistically. A label switch, from Warner Bros. to Capitol, and Raitt's much-publicized sobering up, seemed to reawaken her spirit. A new sense of serenity, wisdom and self-confidence glistened on *Nick Of Time*, which featured two of her own songs, including the history-making title track. On that album's follow-up, 1991's *Luck Of The Draw*, Raitt wrote or co-wrote four songs, and by '94's *Longing In Their Hearts*, that number was up to five.

"I don't think I would have written the songs I've written until I was at this point in my life because frankly I was on the road 10 months out of the year with six guys in a bus, staying up at night and traveling during the day, and there isn't any physical space to write a tune, let alone have the mental energy or the space to come up with anything," she says. Raitt says she "needed to have a little bit of downtime and daytime clarity—and a little bit of success" so she could have time to write. Of "Nick Of Time," Raitt says "it's ironic that the song that sort of changed my career is also the one that allowed me more time—on the one hand I got more time to write, on the other hand I have less time because there's so many demands made on my time."



**"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 do is try to make sure that there's some sort of justice done, and some compensation for those people who never got the proper money or attention."**

**B**ut Raitt still finds time for lots of other projects. Of recent note is her work on B.B. King's new album, *Deuces Wild*, a stellar collection of King duets with artists such as Van Morrison, Tracy Chapman, The Rolling Stones, Heavy D and Willie Nelson. On *Deuces Wild*, Raitt and King redefine Aretha Franklin's classic "Baby I Love You." In Franklin's version, a female singer sounds almost desperate to catch and hold onto her man, acknowledging that someday he might want to run away and leave her crying. But when Raitt and King sing to each other, the song becomes an affirmation, each partner declaring a love that conquers any such insecurity.

"I felt it would be a good duet for that reason," Raitt says. "I've been singing that song for years because I'm just a huge Aretha fan, and when B.B. and I were looking for songs we could do together, especially as guitarists, to do it way down like that, kind of slinky, was a much more intimate and sexier way to do it. I'm certainly not going to try to compete with Aretha."

Raitt says she and King have worked together over the years. "I've, of course like every other blues player on the planet, been a huge fan of his from the beginning, and he's been such a generous supporter of mine since I was in my early 20s," Raitt says. "We've done quite a few shows together, but we both are headliners so we don't get to tour together as much." Raitt says it was a fantastic experience, "just to get to be in the studio and play with him, knowing that he had just flown in from playing with Eric Clapton."

Raitt says King "works so many nights a year it's unbelievable, and then he manages to squeeze in these recording sessions. I think the last time I recorded with him he had driven all night and worked until two in the morning the night before in Texas. I couldn't believe someone so powerful could be so mellow and generous, and then I realized early on that was the reason he was so cool, was because he just has room. He has room to be that bad and that generous. Playing guitar with him is like making love. You like to think all your lovers would be able to respond to you that way."

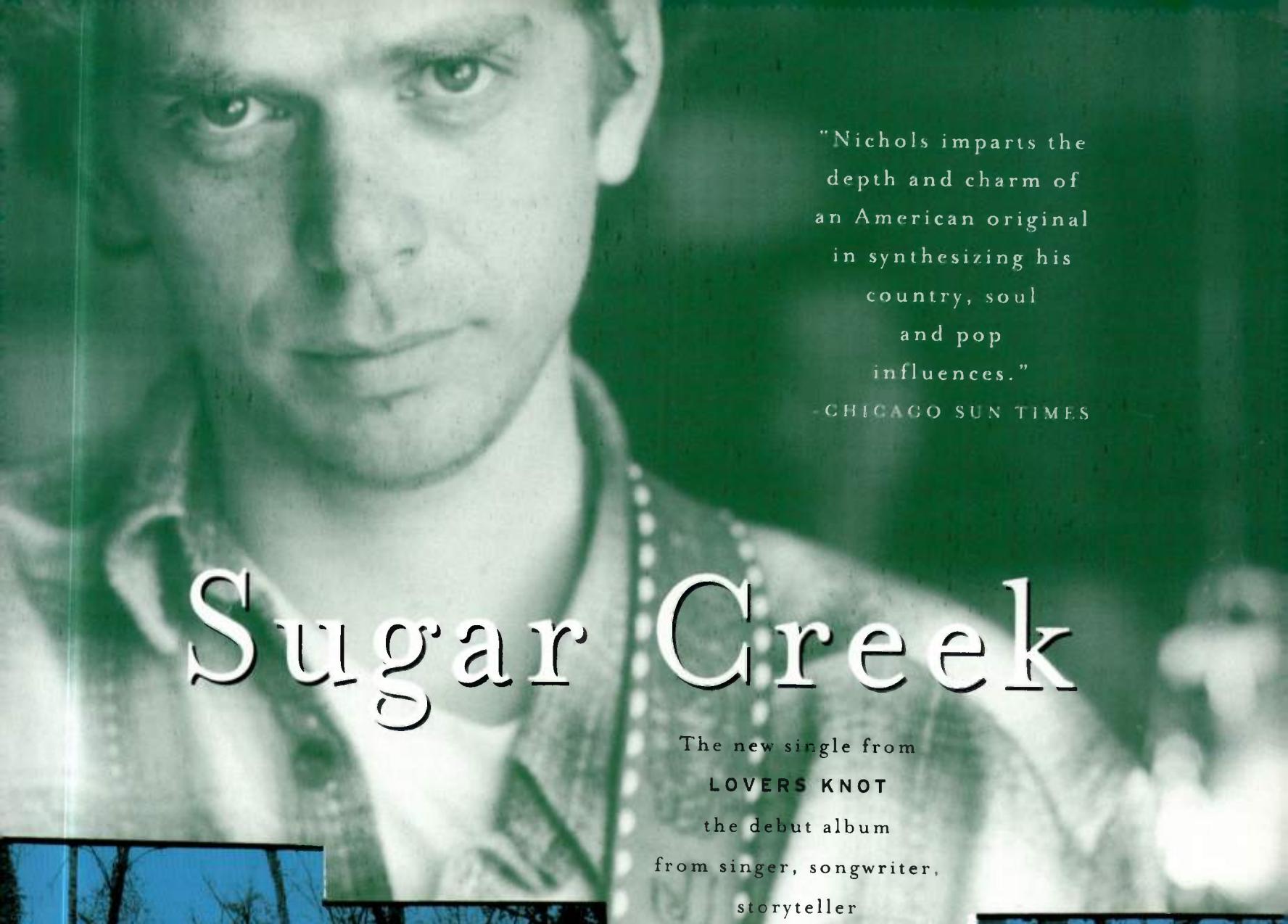
Raitt also continues to devote much of her other time to progressive causes, chief among them the Rhythm & Blues Foundation.

Raitt calls her work with the Foundation her "day job." She serves on committees determining performance grants, organizing the annual Pioneer Awards show and deciding which groups and individuals get financial and medical assistance. "We go around to record companies and see if we can't get them to readjust the royalty rates," Raitt says. "Most of the labels are now agreeing to do a more fair rate, but there's a couple of real important hold-outs that are not doing anything," she says.

The Foundation work is so important to her, Raitt says, because her music is based on rhythm & blues. "When I found out none of those artists got paid royalties, it was one of my responsibilities. 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 to try to make sure that there's some sort of justice done, and some compensation for those people who never got the proper money or attention."

Raitt has, in the past, averaged three political fundraisers a week, though she doesn't know if she'll be able to keep up that pace on her upcoming tour. "It kinda wears out your voice after awhile," she says. In most towns, Raitt is already plugged into environmental, peace and justice and women's organizations "from years and years of being on tour and political activism," and she tries to spread her energy around.

"I try to make it fair. If I did a Choice reception for the local Planned Parenthood group or the Voters For Choice group one year, then when I come around two years



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later I'll do something for an environmental group in that town. We just did a Las Vegas concert with the Indigo Girls and Graham Nash to try to dramatize the fact that they're putting that dump there—everybody's waste is going to be shipped across 43 states and dumped out in the middle of Nevada on some Native American land." Raitt says she directs her efforts toward "whatever's relevant at the time. It kind of regionally depends on where we are."



**H**er tour started April 15. "I'm playing the New Orleans Jazz Festival, and most of the time we're doing multiple nights in smaller theaters, 3,000-seaters. After six years of playing pretty exclusively big, outdoor shows, I wanted to try to do something for my longtime fans, and it's also really nice for me to get into a more intimate setting," Raitt says. "It just means we can't play as many cities, which is unfortunate. But I'm really happy that Keb' Mo', one of my favorite artists, is going to be on the show with us. Then I'm hookin' up with the Lilith tour, and then I'll be probably be playing some sheds later in the summer if the album really takes off and I want to get around to all the fans who didn't get to see me the first time."

Raitt's relationship with those fans is one of the most fascinating chapters of her story. A scattering of blues aficionados, many of them women, passed around her music to little sisters and friends of friends in the early '70s, creating a small but devoted fan base. Raitt is conscious of the emotional resonance her music has for these women, and the long road her music has traveled to reach them.

"It's hard for me to imagine that a lot of women grew up listening to me because I wasn't really a household word and didn't get on regular radio for a long time," she says. "In the '70s I made it onto some progressive stations, but I never really had the hits like Linda Ronstadt or Emmylou Harris or even Maria Muldaur or Nicolette [Larson]. I had a minor hit with 'Runaway' in 1978, but I don't think it got into the Top 20 even. So when people who are now in their 20s or 30s come up and say 'I grew up listening to you,' it means that they usually heard me from their moms, and that meant that their moms were in a certain subculture that liked blues, that liked anti-nuclear and environmental activism and anti-war movement stuff and for whatever reason, these are the women who are in my tribe."

"And they raised their daughters to listen to that music. These are the ones I meet at my receptions for political fundraisers after the shows. A lot of times the mom will be 50, and the daughter'll come up into her early 20s. She'll say, 'I got really sick of you, and now I really think you're cool.'"

Of her influence on younger female musicians, Raitt says, "I imagine there are some singers out there who were influenced by me, but usually when I read articles I don't see my name on the list. Recently I saw Shawn Colvin mention me, and I know Wynonna was a fan and her mom used to play me a lot. I'd like to think that there are some women guitar players who are coming up, and maybe because of the success of *Nick Of Time* and the records since then, more women, little girls, know about me and I'll be seeing the fruits of that in about 10 years."

**M**eanwhile, Raitt's relationship with her own music keeps evolving. "Every day I listen to some other tunes, and every time I listen to another record it influences me. I listen to a lot of African guitar music and a lot of Celtic music, and it's finding its way into the songs that I write and the arrangements that I come up with. It's a real living, breathing, ever-changing relationship. My fans would get really bored if I just did the same bunch of songs over and again. I'd give it up if I had to do the same songs. I'm not naturally a songwriter, but I also find great expression and great release and great inspiration, and in some ways healing, that come up with these songs. It's not something I do easily, but it's *really* satisfying when it works." 

• Photos by Dana Tynan

*"I'd like to think that there are some women guitar players who are coming up, and maybe because of the success of **Nick Of Time** and the records since then, more women, little girls, know about me and I'll be seeing the fruits of that in about 10 years."*



C.J. Janovy is Assistant Editor at *Pitch Weekly* in Kansas City. Her writing has appeared in the *New York Times*, *Ms.* and *The Progressive*. Her fiction has appeared in *New Letters*.

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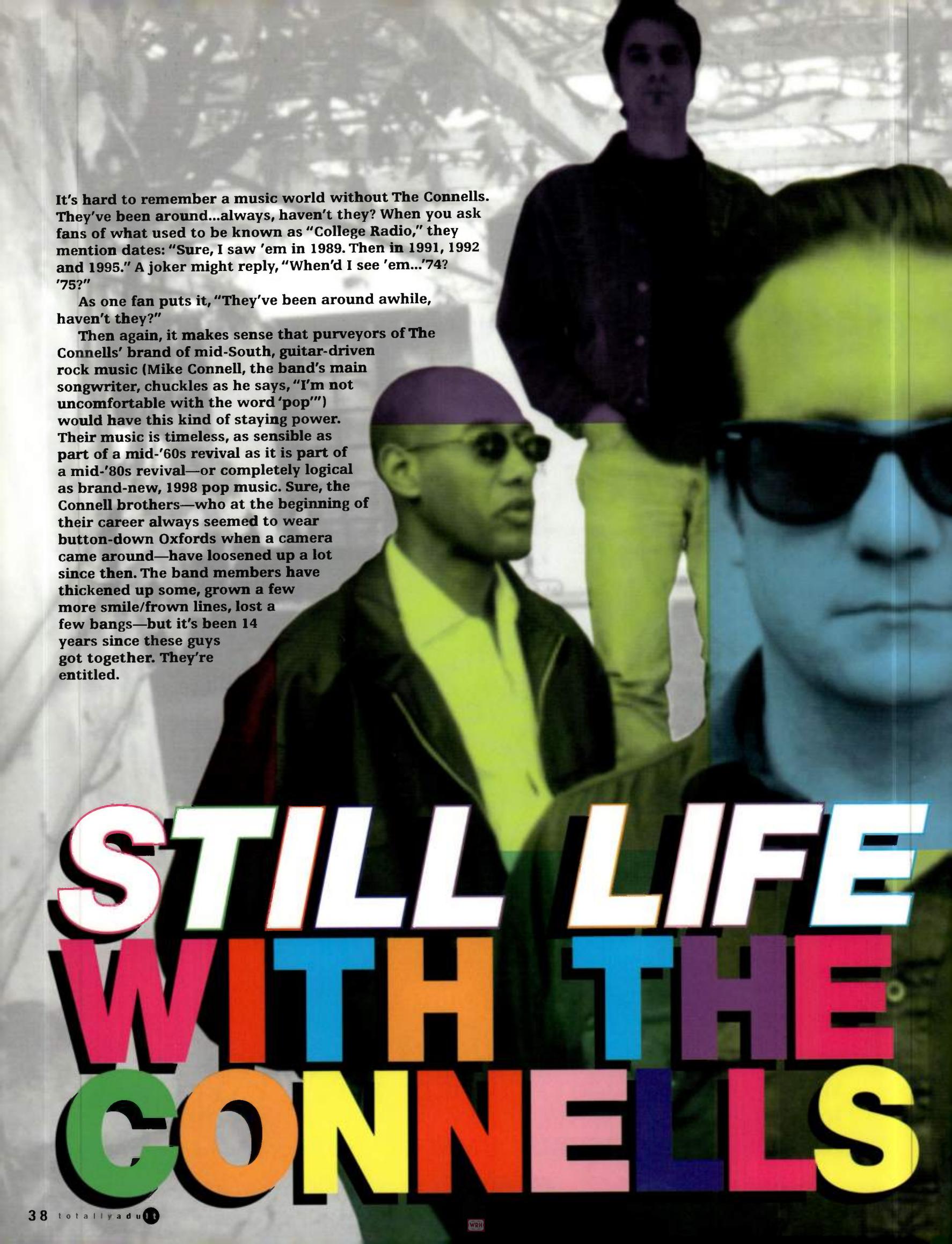
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It's hard to remember a music world without The Connells. They've been around...always, haven't they? When you ask fans of what used to be known as "College Radio," they mention dates: "Sure, I saw 'em in 1989. Then in 1991, 1992 and 1995." A joker might reply, "When'd I see 'em..." "74? '75?"

As one fan puts it, "They've been around awhile, haven't they?"

Then again, it makes sense that purveyors of The Connells' brand of mid-South, guitar-driven rock music (Mike Connell, the band's main songwriter, chuckles as he says, "I'm not uncomfortable with the word 'pop'") would have this kind of staying power. Their music is timeless, as sensible as part of a mid-'60s revival as it is part of a mid-'80s revival—or completely logical as brand-new, 1998 pop music. Sure, the Connell brothers—who at the beginning of their career always seemed to wear button-down Oxfords when a camera came around—have loosened up a lot since then. The band members have thickened up some, grown a few more smile/frown lines, lost a few bangs—but it's been 14 years since these guys got together. They're entitled.

# STILL LIFE WITH THE CONNELLS



But then, as logical as a Connells resurgence always seems to be, here comes *Still Life*, their first album since 1996, opening with the lines "Not feelin'/so amazed/but doin' all right/Unguarded/Unfazed/Doin' all right," and it's suddenly clear that this one's a slightly different breed of Connells album. There's something quieter at work here, something a

little less rock & roll. This one's paying attention to the pulse of a life that's slowing down.

In the mid-'80s, the time of the band's

birth, it would have been almost impossible to imagine a rock song about settling down or settling in, settling at all. Nestled in the center of this album, though, is a song that celebrates the "Still Life": "This still life has its virtues/Because everything in motion leaves or is just left behind." This album is relaxed-fit, all the way. And as such, it fits just right.

*Still Life* comes at a time of mourning for the band; bassist David Connell's wife Jennifer passed away in early April, and a visit with Mike Connell makes it clear that it's a time of reassessment for the entire band. Asked what it's like to be part of a band at this stage in his life, Connell pauses, sighs just perceptibly, and says, "It's a mixed bag. There are those nights when it all goes well; then again, there are a lot of frustrations that attend this sort of lifestyle.

Separation from home looms pretty large; my younger brother, who just lost his wife, all those years when he could have been home with her suddenly seem pretty important. There were supposed to be all those years later on. Suddenly, not to suddenly sound morose, but we're starting to think about these things. There are echoes of that feeling in "Still Life"..."There are days I remember what's been lost/I remember what I've forgotten."

As the band prepares for a late May release of their album, and for a tour "in earnest" beginning in June, the spell of the music's still there for Connell as he pauses, and his voice brightens. "It still can still be exhilarating, though."

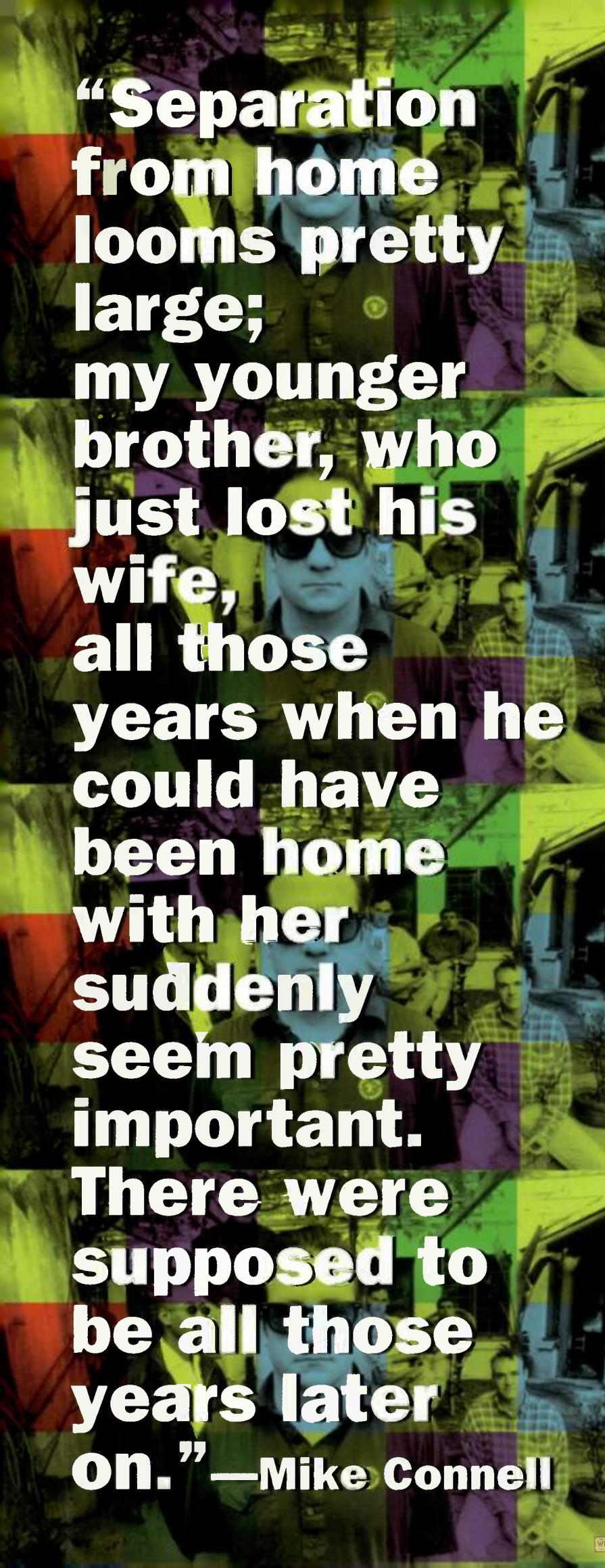
The Connells (the band, not the brothers) were born in Raleigh, North Carolina in 1984, a birthdate that at the very least earns them a place of honor in the Hall of Band Longevity. In the early days, guitarist Mike Connell quit law school during his second year, hauled his brother David into the band (a double dose of disappointment, at least initially, for his family) and two years later, debuted on College Radio with *Darker Days*. (Incidentally, it's an album Mike Connell isn't too crazy about, and the only one from which the band won't work up any songs for their upcoming tour.) With albums like *Boylan Heights*, *Fun And Games* and *One Simple Word*, the modest hits came rolling in. Songs like "Scotty's Lament," "Fun And Games," "Stone Cold Yesterday" and "Get A Gun" all are familiar to even non-Connells fans.

In spite of their string of Stateside successes, nothing prepared them for their international superhit "74-75," a song which gained its legs in Europe, topping the charts first in Germany, then in France, Italy, and the rest of Europe, and eventually becoming America's theme for most of 1995. The Connells have experienced the entire catalog of success. *Still Life* is their chance to look back at what they've wrought.

The band recorded *Still Life* in late 1997 with producer Jim Scott, best known for his work with Wilco and Tom Petty (*Wildflowers*). In fact, this album seems to have the same relationship to The Connells' career as Petty's does to his own; a comparatively quiet

By  
Mike  
Warren

continued ➤



**“Separation from home looms pretty large; my younger brother, who just lost his wife, all those years when he could have been home with her suddenly seem pretty important. There were supposed to be all those years later on.”** —Mike Connell

contemplation of what's gone by. "We just played four shows [in their home town of Raleigh] after about a year of not playing, and I hadn't heard the songs for a while before that. [My] Dad wanted to hear the CD, and the new songs. I heard it and thought 'Damn, it sounds kind of mellow,'" says Connell. (A quick check of the band's press reveals that, for the record, he's said similar things after the release of nearly every Connells album.)

In relation to the standards set on albums like *One Single Word*, or even 1996's *Weird Food And Devastation*, "mellow" is, realistically, probably part of it. The guitars don't chime quite as loudly, perhaps, and the songs are a little more contemplative. But just as a listener settles into a musing mood, the band kicks into "Soul Reactor," a "60s throwback" to use Connell's phrase, that cleans out the carburetors pretty damn well. This isn't *all* contemplation.

"Mellow" also doesn't even begin to capture the intensity of *Still Life*'s examinations of the traveling life, of a mood that Connell describes as "an overall dissatisfaction with life" in cuts like "Brown" and "The Leper," of the closer looks at self-doubt and lack of momentum even in the midst of success, or of the pleasure inherent in nailing even a subdued power chord. As Connell says, describing the song "Still Life," "[It's] about trying to find something good within a more sedentary existence. Life in motion is not necessarily a good thing." These Zen-like meditations aren't typically the stuff of rock & roll, but The Connells make it work.

"Jim [Scott] wanted this to have more of a 'wide-eyed' feel," says Connell. "There were some darker songs that didn't pass muster. Some band members were even determined to have the darker ones on the album, but [those] songs didn't fit in; a couple of the stronger tunes didn't make it." Asked if a few of the "darker songs" might make their way into an EP, Connell pauses briefly, clearly uncertain what direction the band will take in light of recent events. "I think that might happen," he says. "We'll just have to see."

Mike Connell's songs comprise only six of *Still Life*'s 13 tracks, a blend that reflects the recent trend toward democracy in Connells albums. As Connell says, "These guys are bent and determined to persist in this songwriting endeavor—and we need to find a way to accommodate them." Many of the highlights of the album come from the endeavors of non-Connell brothers. "Queen Of Charades," for instance, one of two songs by guitarist George Huntley, rises up at the end of the album like a great lost Jeff Buckley tune (perhaps even a Tim Buckley tune), with its soprano background vocals and lilting storytelling. "Curly's Train," the story of the band's near-fatal mistake on a car train in the Alps, is what Scott labeled a "stomp," a truly new tag for a Connells tune. Vocalist Doug MacMillan's "Gauntlet" provides true-to-life advice for the band-on-the-backroads crowd; even as he realizes the toll the band's life has taken, MacMillan sings to someone giving it a go in one of the album's most warmly affectionate lines, "If you stick around this time/you might get a chance/to be somebody/I'll even watch the van for you, while you play." Even David Connell's album-closing "Pedro Says," a gently brooding instrumental, reveals a new direction for the band.

The road behind The Connells is littered with bands with similar backgrounds, similar sounds—and much earlier demises. This is a band that's made it through hard times with friendship, and seemingly will make it through once again.

What might make their endurance even more satisfying is that they're a durable, persevering pop band in a world that's suddenly ready for pop music again. They're here at just the right time—again.

"I'm thrilled," Connell says, when asked about the resurgence of pop music. "I'm glad that things are coming back more to the melodic side. I guess I'm a little surprised, but happy. I don't have any real theory; I like melodic. So long as it's catchy, I'm pretty much hooked. I'd sooner fall in love with a melody."

Asked about the band's current audience, Connell says, "I'm not entirely certain of this myself. I can say the crowd [at the band's recent four-show stint in Raleigh]—the vast majority of the people are younger than me. 'College-age' fans, although I hate to use the word. There's some residual goodwill, and word-of-mouth still works."

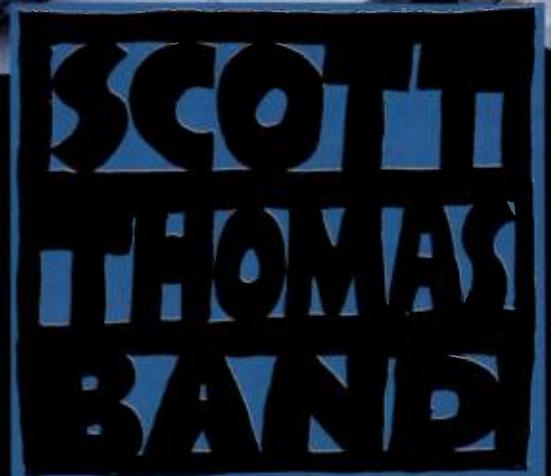
On another level, "Still Life" is about the fear of being out of place in a music business (and lifestyle) that favors people a little more wet behind the ears. (According to Connell, the song itself came from a dream, and the band was playing the song for a show with the band Live.) Mike Connell seems surprised, and a little bemused, by their popularity among the "college-aged," but he shouldn't be—melodies are back. And maybe that's the secret...melodies. Maybe, just maybe, that's all it takes. ☺

After doing such a great job for us with the Robbie Robertson feature in the last *totallyadult*, we were glad to ask Mike Warren—a Kansas City-based freelance music and pop culture writer—back for another round.



**totallyadult**

**Most Added!**



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**A**s good as I thought this record was, I was certainly prepared for it to be ignored," says Shawn Colvin of her latest Grammy Award-winning, Platinum-selling album, *A Few Small Repairs*. "I've been doing this a while, and I think one subscribes to 'Hope for the best, expect the worst.' It's a very unpredictable business."

In 1989, Colvin released her debut album, *Steady On*, which earned her the Best Contemporary Folk Recording Grammy—and she's been capturing our hearts with her words and melodies ever since. She has gone on to release three other studio albums of country-tinged heartbreak, love, liberation and plenty of humanity. She has spent most of the past decade on the road with folks like Jackson Browne, Lyle Lovett, Mary Chapin Carpenter, James Taylor and last year's Lilith Fair.

Shawn Colvin might be a new name to some, but she has been one of Adult Rock Radio's most beloved artists since we all heard *Steady On* way back when. Her own songs, like "Shotgun Down The Avalanche," "Polaroids" and "Steady On," spoke to us in a way that was undeniably honest and warm. And then, when we saw her live, she would make us feel like a kid again with her brilliant interpretations of old favorites like The Temptations' "Just My Imagination," Sting's "Every Little Thing (He) Does Is Magic," and most recently Prince's "The Holy River."

**B**ut life as a working musician hasn't been all wine and roses; well, maybe too much wine and not enough roses would be more appropriate. Of her past drinking days, Colvin said, "It works for a while, then it turns on you. But for those of us that went that route, there were some great moments. It's just too bad we had to get high to get 'em. It scares me to think of living that way again." And on the breakup of her first marriage, she states, "I was stupid. The first marriage was, for me, a lot about dreams and ideas. The second one is more about the reality of living with someone, making a lot more room for what a person really is and being more cognizant of the things that actually make it worth committing a life to them."

Which brings us to the themes that revolve around *A Few Small Repairs*. "Get Out Of This House," "If I Were Brave," "New Thing Now," "Sunny Came Home"—honest songs of real people with integrity and perseverance who go about fixing wrongs and reclaiming what's right. Songs that we can all relate to, learn from and, best of all, sing along with.

So, if life gives you lemons and you're supposed to make lemonade, Shawn Colvin must have kegs of the stuff by now. Her latest single, "Nothin' On Me," can now be heard as the theme music to the television sitcom "Suddenly Susan," starring Brooke Shields. And if that wasn't enough, Colvin and her new husband, Mario Erwin, along with their two cats and a golden retriever, are making room for the arrival of baby (due in August), giving Colvin a much-needed break from the road, and a new excuse to stay up all night.

**H**ot off of her Grammy wins, Shawn Colvin was once again supporting Adult Rock Radio, celebrating her achievement with Jody Denberg on the air of KGSR in her new hometown of Austin, Texas. This was the week after the Soy-Bomber boogied through Bob Dylan's performance and a member of the Wu-Tang Clan grabbed the microphone and disrupted Colvin's acceptance speech. Yet through it all, Shawn Colvin remains firmly grounded, exceptionally happy and simply just herself, Shawn Colvin. I guess you could say those few small repairs she made took hold.

# Shawn Colvin Comes Home

**JODY DENBERG:** As far as I know, this is a good time for you to work, but you're planning on taking a break soon, right?

**SHAWN COLVIN:** "You're right, I haven't had a break in a long, long time, but since I'm due to have a baby soon, this certainly seems like a good reason to take one. Although the timing is kind of poor...I mean, I think I could work a whole lot right now, but I want the rest. And summer, I love summer here in Austin, I just can't wait to stick around the house."

"You know, winning two more Grammys was so cool, it was so great; but I came to appreciate a while back that I have a good career in place, and I have fans that'll come see me all the time."

**When you play, I'll bet the cheers are just as loud for songs from *Steady On* and *Fat City* as they are for *A Few Small Repairs*.**

"Probably louder."

**Yeah, because those fans had those records all to themselves.**

"Yeah, it's like they feel they have some ownership there with those albums. And I respect that, I know I've felt that way sometimes about artists I really love; you get a little possessive, you feel, like, 'Listen, I want you to know I was with you before everybody else was.'"

**Well, we were with you.**

"Yes, you were."

**When you do all these dates, you have to do something to keep it fresh. Something I've always noticed is that you wind up throwing the odd cover into the show. For example, when you performed at the Backyard recently you did a Prince song. And a few years back you released *Cover Girl*, an album of some of your favorite songs.**

"Oh, yeah. Doing songs I love has always been important to me."

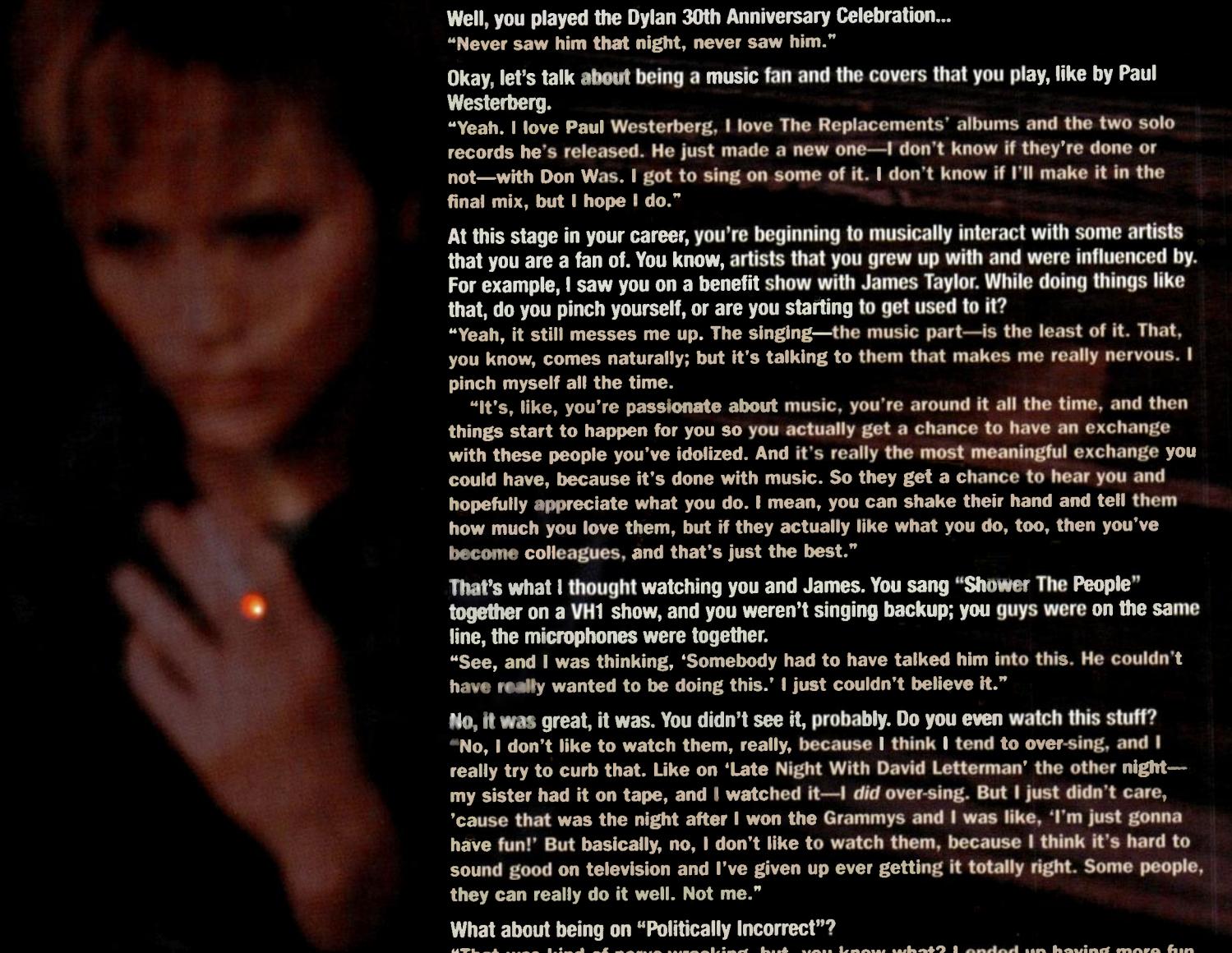
**Now, there's a song of yours, "Nothin' On Me," that's the theme song for "Suddenly Susan" on NBC TV.**

"Yeah, your favorite tune, Jody (laughter). Your favorite show, too."

Interview By  
**Jody Denberg**  
Introduction By  
**Matthew Lawton**



1  
vin



**"You're passionate about music, you're around it all the time, and then things start to happen for you so you actually get a chance to have an exchange with these people you've idolized. It's really the most meaningful exchange you could have, because it's done with music."**

I call it "Stupidly Susan," I hate it.

"I thought you called it 'Sadly Susan,' that's what my sister told me. Well, the song sounds a little bit more modern, you know, with the remix. I think it's a nice opening for the show, and my record company's gonna try and make it a hit, so look out."

So, at the Grammys, did you see Bob Dylan, did you talk to him?

"Oh, I did. You know, Columbia was a big winner that night. He's on Columbia and so is James Taylor, who was in Europe. So I was back at the VIP room at the Sony party and somebody goes, 'We need to get a picture of you and Bob.' And he just scares me to death, you know, I mean, he's just...he's legendary, and I just kind of looked at him and he kind of looked at me and we really didn't say much. But can you believe the acceptance speech he made? It was so sincere."

It was beautiful, I was touched.

"Well, the people in his band said he was so happy, because he is really, really proud of *Time Out Of Mind*, and he was so happy it won. It's cool to see a guy like that still get into it."

I know, especially at this stage of the game for him.

"So I was scared about having a conversation with Dylan, and I just couldn't start one; I couldn't go, 'So, congratulations.' So he looked around, and he says to me, 'I've never seen so many famous people in my life.'" (Laughter)

Bob was probably the most famous person in the room!

"I know! Well, see, that's what I'm saying: he was screwing with me, you know? But I thought, 'That was a good conversation, that was good, I did good.'"

Well, you played the Dylan 30th Anniversary Celebration...

"Never saw him that night, never saw him."

Okay, let's talk about being a music fan and the covers that you play, like by Paul Westerberg.

"Yeah. I love Paul Westerberg, I love The Replacements' albums and the two solo records he's released. He just made a new one—I don't know if they're done or not—with Don Was. I got to sing on some of it. I don't know if I'll make it in the final mix, but I hope I do."

At this stage in your career, you're beginning to musically interact with some artists that you are a fan of. You know, artists that you grew up with and were influenced by. For example, I saw you on a benefit show with James Taylor. While doing things like that, do you pinch yourself, or are you starting to get used to it?

"Yeah, it still messes me up. The singing—the music part—is the least of it. That, you know, comes naturally; but it's talking to them that makes me really nervous. I pinch myself all the time.

"It's, like, you're passionate about music, you're around it all the time, and then things start to happen for you so you actually get a chance to have an exchange with these people you've idolized. And it's really the most meaningful exchange you could have, because it's done with music. So they get a chance to hear you and hopefully appreciate what you do. I mean, you can shake their hand and tell them how much you love them, but if they actually like what you do, too, then you've become colleagues, and that's just the best."

That's what I thought watching you and James. You sang "Shower The People" together on a VH1 show, and you weren't singing backup; you guys were on the same line, the microphones were together.

"See, and I was thinking, 'Somebody had to have talked him into this. He couldn't have really wanted to be doing this.' I just couldn't believe it."

No, it was great, it was. You didn't see it, probably. Do you even watch this stuff?

"No, I don't like to watch them, really, because I think I tend to over-sing, and I really try to curb that. Like on 'Late Night With David Letterman' the other night—my sister had it on tape, and I watched it—I did over-sing. But I just didn't care, 'cause that was the night after I won the Grammys and I was like, 'I'm just gonna have fun!' But basically, no, I don't like to watch them, because I think it's hard to sound good on television and I've given up ever getting it totally right. Some people, they can really do it well. Not me."

What about being on "Politically Incorrect"?

"That was kind of nerve-wracking, but, you know what? I ended up having more fun on that show than I thought I would. I was particularly afraid of Tom Arnold, because I thought he would hog the whole conversation, and, you know, he's kind of had bad things said about him by certain people—especially the one that he was married to—but he was really nice. I thought he was a good comedian, he made jokes at good times, and he didn't hog the conversation."

So, is this a great time in your life?

"Yeah. I am very happy and very lucky." 

# PETE DROGE

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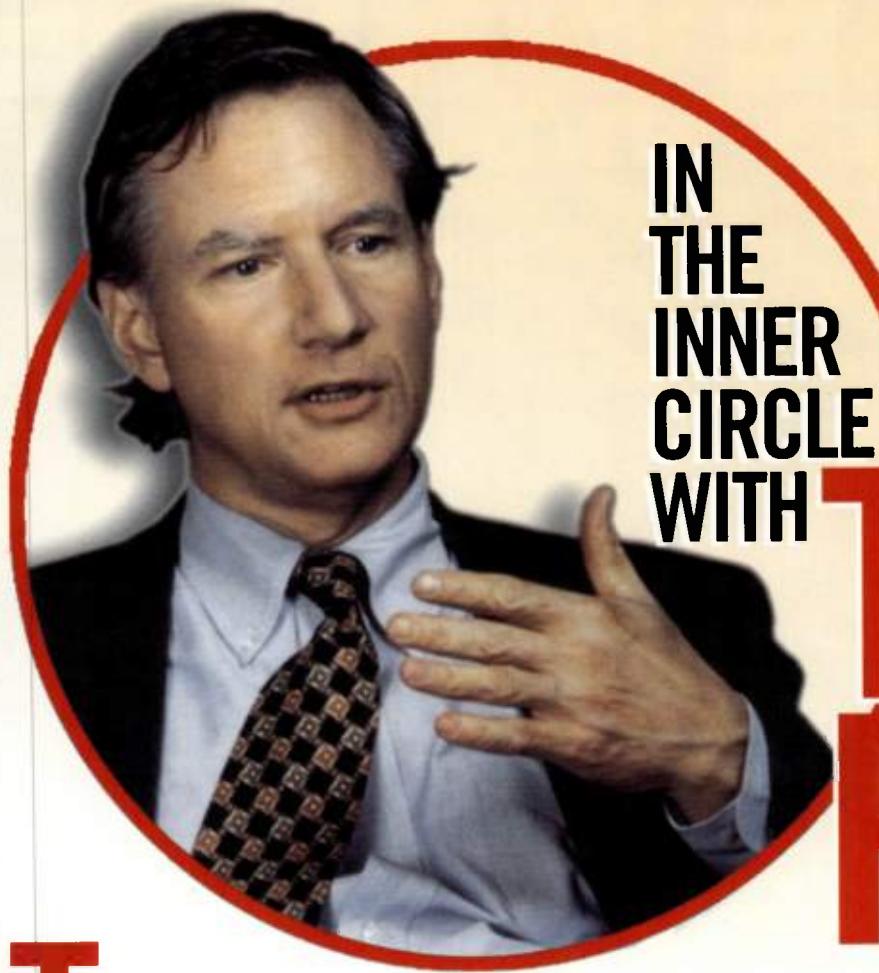
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WITH

# TOM PETERS

**T**om Peters either fills you with enthusiasm and you attack your next project with gusto, or his words leave a pit in your stomach and you go back to bed. His well-known book, *In Search of Excellence*, published in 1982, was a hard, sharp wake-up call for American business. In the years since then, Peters has been unrelenting—he's written six more books and has conducted countless seminars around the world.

Peters' clarion call changes, but his spiked delivery and incisive commentary have remained fundamentally the same. *Do it. Now.*

*Passionately. Drop your assumptions. Smash your organization. Forget what you know.*

Before you skip past this and move on to the record reviews, consider this: in a 1996 survey of American business executives, Peters was ranked #1 in "Awareness and Credibility." The person ranked #2 on the Credibility Index was Bill Gates, with half of Peters' score! Whether you work in Commercial or Public Radio, for a record label, or any other company for that matter, Tom Peters has something to say that will make a difference in the way you do business today.

by  
**J. Mikel  
Ellcessor**

*The Circle Of Innovation: You Can't Shrink Your Way To Greatness* is Peters' latest book. Loaded with slides from his seminars, creatively laid-out and flooded with immediacy, *Innovation* could be just as effective a rallying cry for radio as *Excellence* was 15 years ago.

A self-described "radio freak," Peters admits that "From the world of listening to NCAA basketball, to listening to NPR, to listening to whatever the hell I can find that's ridiculously noisy after I fly into the Albany airport at one in the morning and drive home for two hours," he's a major user of the medium.

One of the first major concepts introduced in *The Circle Of Innovation* is "incrementalism." The quote that introduces this concept? "Incrementalism is innovation's worst enemy," which comes from MIT's Media Lab braintrust Nicholas Negroponte. It's simply a profound idea.

Peters says, "If you're spending every waking professional hour making 'it' a bit better today than yesterday, then necessarily you aren't spending every waking hour working on reinventing it, blowing it up. The two notions are in tension. The mindset and emotional bent of 'a little bit better' is no less than antithetical to the mindset and emotional bent of 'reinvent it/blow it up.' Period."

I spoke with Peters recently about his latest book, and how it can relate to radio.

**From keeping an eye on business and what's going on in business, in general, I'm sure you're aware of the rapid merging of ownership that's happened since the Telecommunications Act of 1996. Do you think this emerging management and ownership model is really just a sign of creeping incrementalism?**

"Yes. I have some serious problems with it. Thirty or 35 years ago, when television came on strong, we predicted the demise of radio and we couldn't have been stupider. There are good stations and bad stations, and high ratings and low ratings, but the reality is that radio is a bigger part of our lives today than it was pre-television. But it's doing very different things now. We're not listening to drama shows, which we now watch as sitcoms on TV, for example. But fundamentally, it is very strong, very alive."

**The talk-show phenomenon, which may well have peaked, is the latest example of that in the last 10 or 15 years. There's no reason to believe that radio will not continue to reinvent itself. I think it's a fabulous medium and I say that as a business observer, as well as a person who has participated in it a little bit.**

"I think it has infinite possibilities. I don't think that the Web means that radio's dead anymore than television meant that it was dead. My problem with mindless conglomerations, whether it's banks or utility companies or broadcast companies or any other field, is that most of the good things in life are invented by quirky little independents, which are eventually picked up by the big guys and chewed over until they become homogeneous and irrelevant."

"My hope for the world of public utilities, for the world of banks, for the world of booksellers, for the world of radio, is that we will continue to see a phenomenal energy at a local level on

the part of quirky independents. The new formats ain't gonna be invented by the big guys. Let's face it, that's just not how life works."

**With this centralization of ownership, you can have one company owning the majority of the cume in a single market. I know that's the way it is here in Pittsburgh.**

"Yeah. Six frequencies and all of them uninteresting. But that's almost always the problem. Again, as I say, that's not an attack on radio, it's an attack on banking and broadcasting companies. Once you corner a market, whether your name is Bill Gates or whoever, you tend to become incredibly conservative."

"I do think that there is no doubt that everything from the Internet to cable television does pose a real challenge to radio. Basically, media, in general, is going through a fundamental reinvention. What we need is less formulaism and more real innovation. Unfortunately, when you see this buy-up phenomenon and you see a particular owner controlling 40-, 50-, 60% of a market, what you get is conservatism, me-tooism, and the same old shit that worked somewhere else. I think that's dangerous, in general, because it's not what I believe in. But I think it's particularly dangerous when you have a volatile market situation where, once again, as was the case when TV arrived, radio *has* to reinvent itself."

"The problem, I suspect, in part, is that an awful lot of people in radio are age 35, as opposed to age 65, meaning that they haven't been through the transition when television really did threaten radio. I grew up as a kid with radio doing all the drama shows and, suddenly, television comes along and it wipes radio out at some things radio had been really good at. Then BOOM!—radio reinvents itself as 83,000 very different, unique, specialized music formats. It reinvents itself as 83 different news formats. It reinvents itself as talk radio and so on. Radio has been more goddamn vital than television in reinventing itself in the last 30 or 40 years and it not only has survived, but thrived."

**So the ownership groups are a reality that's not going to go away and, if anything, they're going to get bigger. We can either rail against that reality, or we can find a way to navigate inside this paradigm that could make us all more successful. Maybe the one way of keeping radio interesting and vital—and as a way to continuously "blow up" the organization—is to develop R&D groups inside the organization.**

"Exactly! The good news potentially, although it rarely happens, is that if you do have five or six stations in a listening area, you should be experimenting wildly with at least one of them, and doing some stuff that really is completely off the beat, as an attempt to invent a new market. The good news of bigness is that it can allow you to cut some slack and you really *can* experiment."

"Obviously, the mainstay of the ideas I present for a living are in my seminars, and most of the people who attend my seminars are from larger companies, so your prescription is basically

what I suggest to them. When we are dealing with larger companies, the issue is: how do we create pockets, within those companies, of wild and woolly experimentation with different kinds of people doing different kinds of experimentation?

"What I would be inclined to do is, take the most popular station that I had, if you're talking about a conglomerate owner in a local area who had guts, and take the six or seven people who are leading that particular station and say, 'Hey, let's invent a genuinely new format within the next 24 months.'"

#### Is this a way to introduce a margin for service innovation?

"Yes. The margin is having the guts to have a high-rated station in Pittsburgh or Cleveland or San Francisco and screw around with the format.

"I am not one of Rush Limbaugh's greatest fans, but Rush started out on some dorky little station in Sacramento. I don't know the exact nature of his climb, but I know when I'm listening to some really neat person on some little local radio station in a town of 6,500, I think 'Holy cow, this could be the next Limbaugh!' It's having the guts, when you're sitting relatively near the top of the hill, to find the freaky talent.

"You gotta listen. The wonderful thing about radio is that there are thousands of stations all over America and, despite the concentration of ownership, many of them are experimenting with neat stuff. Somewhere out there today is a quirky little format that will take over. Rush is the classic example, and I say that as a non-Rush lover, which makes me even more credible. It's finding the damn Rush Limbaughs when they're 24 is the key.

"That, I think, should be a major issue in Public Radio, a well as Commercial Radio. Many people are looking around and wondering where the next generation of talent is going to come from. Presumably, neither you nor I heard, live, the first Garrison Keillor shows, but can you imagine how freaky they must have been early on? Yet, they were gems. Indeed, it's at the level of the 'Lake Wobegons'; it's finding Garrison Keillor at age 23 and having the nerve, as a system, or Station Manager or Program Director, to say 'Holy smokes, this kid is really interesting!' Now, you could make a mistake, but if you don't go after the Keillors of the world, there's no chance of great success."

For most human beings, the idea of giving up any power at all, or allowing anybody to make a contribution, is a very challenging thing. Something you've talked about for a long time is giving up power and spreading it out throughout the organization. Empowerment is a management-speak concept that's popular, but I think very few people actually believe it, let alone go to the next step and start to dismantle their organizations from the inside.

"I think a lot of people believe it, they just don't happen to be in the radio business or the car-making business. The third grade teacher knows it instinctively, as does the Cub Scout or Brownie troop leader. The Cub Scout or Brownie troop leader can't have an exciting troop unless she or he lets the kids do neat stuff. The same thing is true of the third

grade teacher, and it has really come to amuse me that way.

"You and I talk about empowerment as if it were a word written in Swahili, but if you're a third grade teacher, you can't take the damn spelling test for 23 kids on Wednesday afternoon. They've got to do it for themselves. So the real teachers—meaning the Cub Scout, Brownie, Girl Scout and Boy Scout leaders, third grade teachers and so on—understand this stuff intuitively, because it's the way they live their lives. Only us dorks who are involved in business are treating this as if it were an incredibly new, startling idea.

"Sometimes what I see when I go into an organization for a consulting job is a lot of sentiment from the ground troops that goes along the line of 'They won't let us, management won't empower us.'

"I'm seriously furious about that in 1998. I'd buy that act if it were 1955, but in 1998 we know that no radio format, no car company, no software company is going to survive by sitting on its laurels. We are each totally responsible for our own careers and the 'they won't let me' excuse is a total bullshit cop-out on the part of intelligent, adult people. It is the ultimate example of childishness."

There's a paradox that emerges when some of your work is applied to radio. There's the act of staying close to the customer, relying on the customer to provide you with direction, but then there is also an imperative to move beyond what's expected, or what the customer would anticipate. How do you reconcile the "customer as rear view mirror" with the drive to innovate?

I'm in favor of pushing the customer into arenas that she or he never knew they wanted. Radio is the classic example. If anybody had said to the average American 10 or 15 years ago, 'Do you want 2,611 talk radio stations?' or 'Do you want four-hour sports/talk shows?' people would have either barfed or laughed!"

With leading customers, though, we've got one standard measurement of success that really matters in radio, which is Arbitron. Your billables at the end of the year, of course, are important, but that is so much predicated on your Arbitron numbers. You talk about being prepared to anticipate and tolerate early rejection of a product, but there's precious little evidence, at least in radio these days, that that's an acceptable possibility. Today, in radio, early rejection usually means early death.

"I think that's so much crap. What if Ted Turner had followed that at CNN? The number of viewers of the first few months of CNN are far more than laughable. They were hysterical, they were so low.

"I don't have the evidence that I should have for this conversation, but what comes to mind is a TV show like '60 Minutes' that, literally, had no viewers for the first year and a half, but the people who put it together believed in the proposition.

Of course, now we're looking at a show that has sagged a little in recent years, but it was the #1 ranked show for years and years and years. If you want to reinvent the world, whether it's radio, television or snowboarding, you've got to have the balls to follow your instincts, and you've got to have the balls to not be totally driven by the 'Arbitron ratings' of your business in any 90-day period." 

Regular contributor  
J. Mikel Elcessor continues to deliver features that make us stop and think. If you'd like to share ideas with him, he can be phoned at 412.431.4824 or E-mailed at [jmikel@usaor.net](mailto:jmikel@usaor.net).

You can contact Tom Peters at [tompeters@businesseedge.net](mailto:tompeters@businesseedge.net).



# PAUL KELLY

## WORDS AND MUSIC

"Widely considered Down Under's best songwriter... he has at last truly arrived on our shores"

PEOPLE MAGAZINE

"He is one of the finest songwriters... Australian or otherwise"

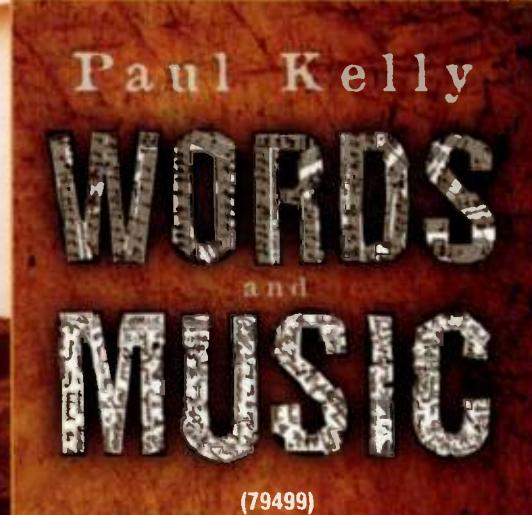
ROLLING STONE

"...prime grown-up rock; uncommonly resonant songs, played tight and written deep...stunning"

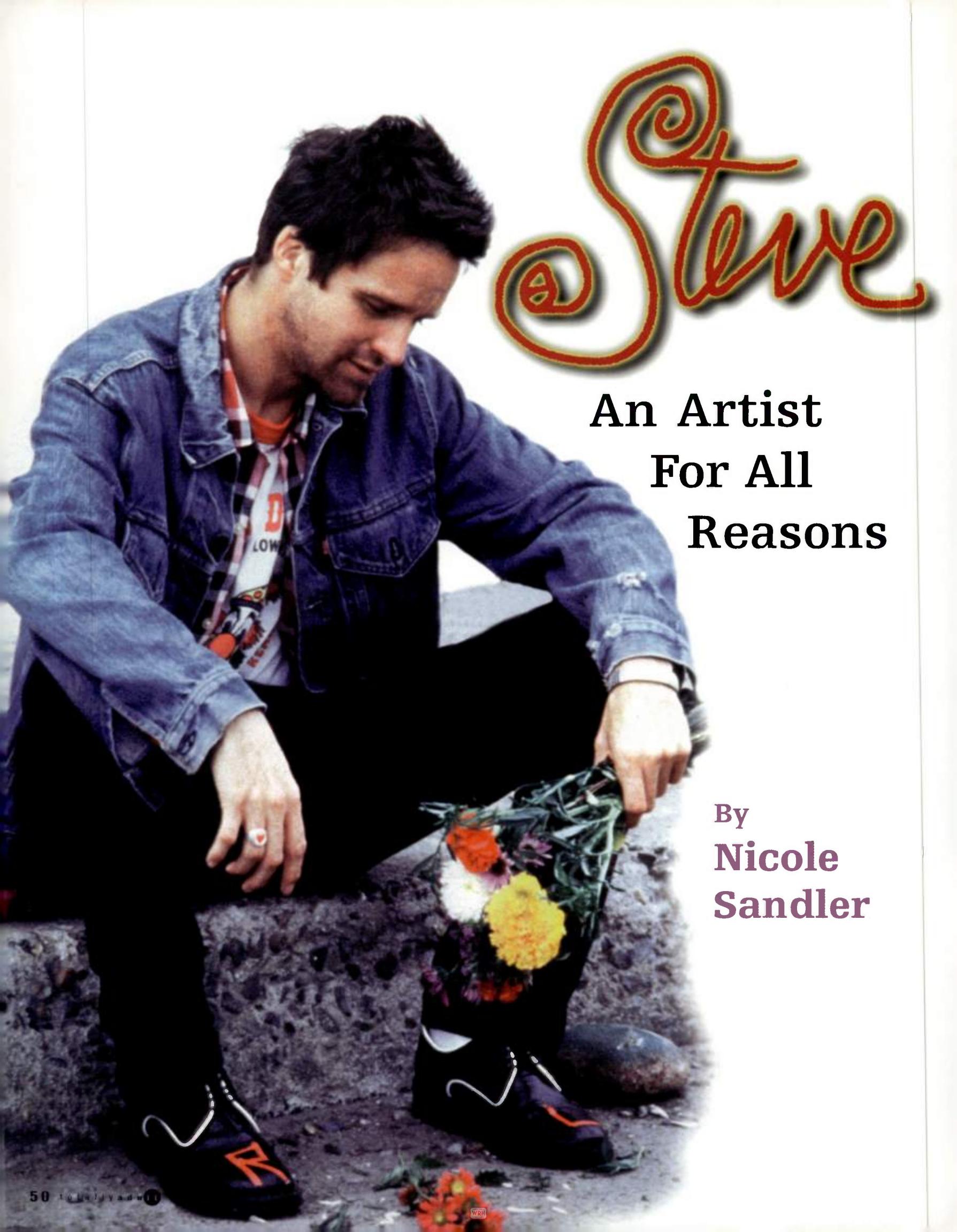
USA TODAY

"...dynamic...craft with a kick"

RAYGUN



1997 - Inducted into the **ARIA**  
(Australian Recording Industry Association)  
**Hall Of Fame**  
Voted Best Male Artist  
Voted ARIA Male Artist of the year  
3x Platinum

A black and white photograph of Steve Jobs kneeling on a textured, light-colored surface. He is wearing a denim jacket over a plaid shirt and a t-shirt with a graphic. He is holding a bouquet of flowers in his hands. The image is part of a magazine spread.

# @Steve

## An Artist For All Reasons

By  
**Nicole  
Sandler**

# Poltz

The first thing he'll do is charm you. It doesn't matter if you're male or female, young or old. Steve Poltz has a boyish, mischievous quality about him that's virtually irresistible. My first live encounter with him was during the *Gavin* Seminar, before the A3 GRIDdle. He had most of the women in the room wanting him, most of the guys wanting to be him, and everyone talking about him.

The most difficult thing about writing about Poltz is figuring out where to begin. I had the pleasure of hanging out with him some more on a couple of occasions the week of the release of his solo debut, *One Left Shoe*. I actually tried to figure him out—until I realized that was a ridiculous goal.

Your perception of Steve Poltz will most likely be distinctly different depending on what song you happen to be listening to, or the time of day you engage Poltz in a conversation. "I'm kind of bipolar, schizo, multi-personalities," was his response when I mentioned that I noticed a dichotomy in his personality and his songwriting. His mind moves quickly from one subject to another, but always with fascinating insight and often with a child's innocent honesty.

But Poltz is no child. Although at 38 he's just released his first major label album, he's been making music professionally for 21 years. The last 14 have been spent fronting The Rubgurns, a San Diego-based, Replacements-ish, raw, rocking and completely off-center party band. Seeing Poltz in concert, you'd never believe the guy cut his professional teeth performing with Up With People!

"That was an amazing part of my life. That was in 1977. I was living in Palm Springs. And Palm Springs, if you've never been there, is like living in a cultural vacuum," he explains. "Anyways, Up With People came to my high school, I was 17 years old. And I just thought that was the coolest thing I'd ever seen...this is how dumb I was. I will never, ever claim to have been somebody who even had a clue as to what was really going on in the world. This is 1977, when Tom Verlaine was probably playing at CBGB's with Television...Talking

Heads and Blondie and all that scene was happening. This is what's so cool about my life—and so dorky—is when that was happening, I had no clue. I was living in Palm Springs, listening to AM radio, and Up With People came to my high school and I thought, 'Wow, this is cool, look at the girls in the short dresses and guys playing those cool instruments in the band.' And they did 'Burn Baby Burn (Disco Inferno)' and I just thought, 'Oh my God, how can I go with them?' I wanted to run away and join the circus at that point. I didn't want to go to college. So I remembered going up to them after they played and saying, 'Hey, I play guitar, can I join, can I leave with you guys?'"

They told him to send in a tape, so the classically trained—and quite talented—guitarist did as he was told and, not only was he accepted, but he got a scholarship to cover the \$2,000 cost.

"So I left Palm Springs and I went and sang Up With People songs. But the funny thing is I did them in Spanish, 'cause we were in Argentina and Mexico. So I kind of got gypped, 'cause I never got to *really* do 'Up With People'; we sang 'Viva La Gente' instead of 'Up With People.'"

**S**o, how did Poltz go from Up With People dork to cool guy rock star with real musical taste? Good question (I was wondering, too). Just keep in mind that, with Poltz, you get a good story to go along with just about every song....

"When I was in 9th grade, my chemistry teacher was Mr. Rotstein and his daughter, Halley, was this beautiful Jewish girl. Me being raised Catholic, the Jewish girl was forbidden fruit. So he was out one night, and she invited me over to her house. We were hanging out, she was really good looking, and we started kissing...all of a sudden she gets up and puts on something, and I hear this voice going, 'Movin' in silent desperation, keeping an eye on the holy land/a hypothetical destination and who is this Walking Man?' Man, I sat up, I didn't even want to kiss her anymore. I mean, you're talking to, like, a Catholic altar boy, a 9th grader, you know what I mean? And I just go, 'What is that?' She goes, 'That's James Taylor' and I said, 'The guy that sang "Fire And Rain"?' I just stood up, started looking at the album. 'Do you have any more of his stuff?' And we listened to James Taylor albums together and bonded so heavily with James Taylor. I went home and started spending my allowance on James Taylor albums and that was it."

But that was only the beginning of Poltz's fascination with singer/songwriters. "Yeah, James Taylor led to Jackson Browne, 'cause I think 'Doctor My Eyes' is one of the greatest songs. And then that led to Rickie Lee Jones, 'cause she came out with that debut album, it was so good and I got so into her lyrics, it was poetry. She paints a picture and it's so rich in detail—I love poetry and I love lyrics like that. So that led me to

cont. ▶

Randy Newman. Every time this happened I would go, 'This is it!', and all I would do is listen to that one person. Randy Newman had written 'Short People,' which I thought was the most brilliant anti-racism song ever written, but people didn't get the message, 'cause they were so stupid. That led to John Prine...I discovered John Prine in Ireland. Somebody had some albums and they let me stay at their house. I was hitchhiking—I just didn't want to leave their house; I listened to John Prine all day. And

Friedman, The Partridge Family, The Rubburns and everything in between.

The Rubburns have made music for 14 years and put out six tapes by themselves, plus a couple of nationally released CDs. They amassed a considerable following, especially in their hometown of San Diego. One day Poltz met a young waitress at a coffeehouse, herself an aspiring singer/songwriter. "I said I had a really sore throat and she said, 'Oh, I'll make you some tea, that'll help your throat.' And I

some herbal tea cuz it's healthier they say' and then I sang, 'Healthier ain't half as fun, I'll take a cold beer any day'...us trading off lines like that. So we kind of offset each other."

A couple of the songs they wrote together made it on Jewel's *Pieces Of You*, most notably "You Were Meant For Me," which Poltz described as "the little song that could. It knocked 'The Macarena' off the top of the charts, and this is coming from the guy who wrote 'My Car Phone's On The

**"I never expected to get accolades from the general public...**

**I always expected to have a cult following."**



then from there that led to Loudon Wainwright. But Dylan was always in there, all the time; I've read books on Dylan, I have every album. And Joni Mitchell's in there all the time, too. And then there was The Replacements and Paul Westerberg. I found him and that was, like...I just discarded everything else and all I did was listen to The Replacements...I still love them."

**S**teve Poltz lives in a small, one bedroom apartment that he has occupied for the past eight years. It overlooks the ocean in a section of La Jolla, called Windansea, which looks just as you'd imagine it would with a name like that. His apartment is filled with musical memorabilia and posters of James Taylor, Kinky

remember, I said, 'What's your name?' She goes, 'Jewel.' And I thought, 'Oh, she's nice, you know, isn't she lovely?' So we started talking. She asked, 'How can I get a following like The Rubburns?' To hear her tell it, she says I totally shined her on when she said she wrote songs...that she said to me, like a little eager puppy, 'I write songs,' and I said, 'Oh, okay.' But I don't think I did that."

Whether he shined her on or not, they became songwriting partners. "We got along well and so we became fast friends, really good friends, and started hanging out a lot and going surfing together. It was really easy to write with her because she can improvise really well. A classic example of that is on 'Silver Lining.' I remember looking at Jewel and her going, 'Fix myself

Pill,' and 'Sky Fucking Line Of Toronto.' I mean, come on, that's poetry in a whole other form. I never thought I would have a song that would set a record for the longest running single on the *Billboard* Hot 100 singles chart, or would be a BDS *Monitor* #1 song for airplay and all this stuff. I never expected to get accolades from the general public...I always expected to have a cult following. So it was very cool to see this happen. And it was like a countryish sounding song...it went against the grain of everything.

"And the coolest thing was when they first released it, they cut out the part 'Dreams last so long, even after you're gone,' because the label thought it wasn't radio friendly. The powers that be sat up there in their suits and said, 'Well, we have

cont. ▶

# ELVIS COSTELLO & BURT BACHARACH

## "GOD GIVE ME STRENGTH"



**From the album:**  
***live on letterman*** MUSIC FROM THE LATE SHOW

Produced by Sheila Rogers Co-produced by Bill Bentley

On Reprise CD's and cassettes. Comes in its own clear plastic container, CD player sold separately.

Elvis Costello appears courtesy of Warner Bros. Records Inc. Used with permission of Universal Pictures.

to cut out [that part] because that'll shorten the song by 40 seconds overall, which will make it more playable to radio programmers out there.' But you know what? Fuck that, because when you take it out and just go into the chorus saying 'I know you love me and soon you will see/you were meant for me, and I was meant for you,' it's too short. Plus that's so banal, to hear it that way. "Dreams last so long even after you're gone"...it's heartwarming, it's innocent. When you look at this song, if you really analyze it, it's almost like the person's a stalker—that's how I always pictured it. It's like this person doesn't admit it's over; he or she is going,

who I respected, who was gonna take me in that direction. I really got along well with Steven Soles. I came to him with 60 songs that I thought would fit the album, and I was asking if I could do a double album—and I kept trying, 'cause what I wanted to do was have, like, 40 songs on the album. They laughed at me, 'cause I brought 60 thinking I could have 40, and that got cut down to 30. From there we recorded 25, and then out of that we made 15. It's hard for me because they're my kids, and now those other songs are homeless, they don't have a place to go to; the other ones get to go to college and they're on this major label album.

"But I was so happy to do an

"Benmont Tench, Leland Sklar, Jerry Scheff. Jerry Scheff's an amazing stand-up bass player. He played with Elvis Presley, and he played with Elvis Costello. Much of my album was recorded with part of the band that was on the *King Of America* album, so I thought that they would be, like, rock & roll rowdy guys, but when they all got together they mostly just talked about their AA meetings, which was pretty cool. I didn't drink at all, 'cause nobody else was drinking, so I just remained sober during the making of the album—for 86 days. It was fun, 'cause I reached a higher level of consciousness by actually not drinking. Of course, when I fin-

**"I'd come home at night and my head would be spinning, thinking 'I don't believe this. I mean, I was so happy. If I was to die tomorrow, I mean, I really got to live."**

'It's okay, I know you're gone, but you were meant for me and I was meant for you.' It's almost, like...get me a restraining order. I mean, there's two ways to look at the song if you were to really analyze it. But it's cool because it didn't work—the version without 'Dreams last so long, even after you're gone'—and I was so glad. Not glad it didn't work, but because I thought it was too slick of a version—and so they went back to the original way that it was done, with those words, and it connected then with people. And the other one didn't, because it didn't do anything, it stuttered."

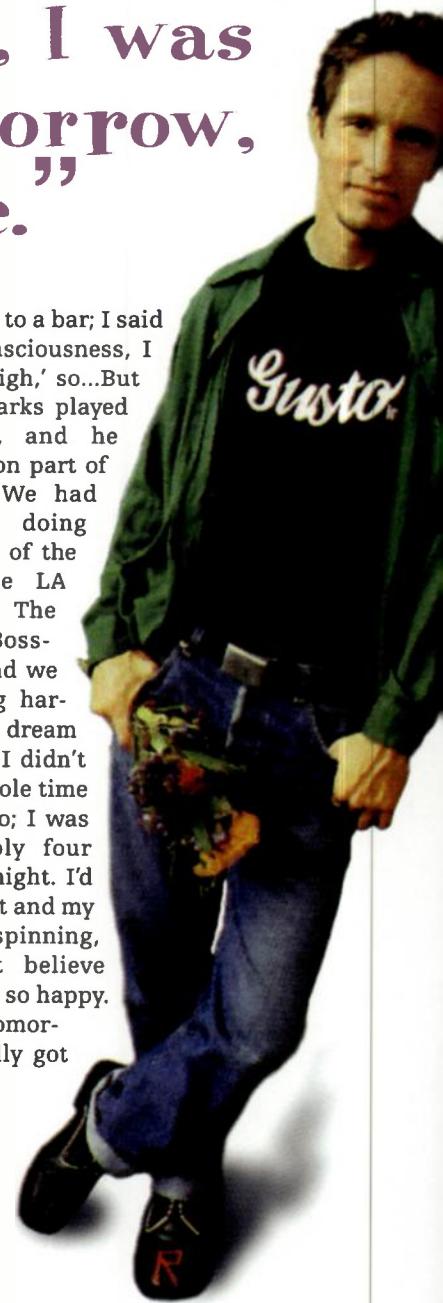
So, Steve Poltz helped Jewel on her record and, yes, she's on his album, too. Poltz said *One Left Shoe* is exactly the record he wanted to make, though he would have preferred it a bit longer.

"I always wanted to do something that was like this—more introspective. I needed a producer

album like this. I got to do what I wanted to do, in spite of the fact that it's on a major label. I had too strong of a vision, 'cause I've done this so long and I knew what I wanted to do, so they left me alone. I am very grateful to Mercury for that."

And what he wanted to do was work with a fantasy lineup of musicians. "Jim Keltner is an amazing, great drummer. And more than that, he's a great person. And I said I would pay him just to hang out in the session. You know, just to have him be there when we recorded, just to tell us stories...he's played with so many people. Keltner was just so sweet...the thing I found out about a lot of these big-name musicians who played on my album is they were so good, they didn't have to show off. All they wanted to do was take the song higher. They were tasteful."

Poltz continues raving about the other musicians on *One Left Shoe*.

ished it, I went out to a bar; I said 'Screw higher consciousness, I just want to get high,' so...But who else? Dean Parks played guitar with me, and he played accordion on part of the album, too. We had Jimmie Haskell doing strings with some of the players from the LA Philharmonic, The Mighty Mighty Boss-tones on horns, and we had Jewel singing harmony. It was like a dream come true for me. I didn't sleep much the whole time I was in the studio; I was living on probably four hours of sleep a night. I'd come home at night and my head would be spinning, thinking 'I don't believe this.' I mean, I was so happy. If I was to die tomorrow, I mean, I really got to live." 

We figured, since Nicole Sandler had recently relocated to the San Diego area, she would be perfect to do a feature on one of the local heroes—Steve Poltz. We were right!

letter of credence (lət'ər əf kred'əns) n. a formal document furnished as a guarantee against nonpayment, by one person to another, that the person will honor a letter of credit.

letter of credit (lət'ər əf kred'it) n. a formal document issued by a bank or other financial institution guaranteeing payment of a sum of money to another person or company.

letter of intent (lət'ər əf i'nt'nt) n. a formal document in which one party expresses an intention to enter into a formal contract with another party.

letter of recommendation (lət'ər əf rek'mend'āshən) n. a formal document in which one party certifies that another party is qualified for a particular position.

letter of transmittal (lət'ər əf trān'smīt'āl) n. a formal document in which one party certifies that another party has been informed of a particular document.

letter of understanding (lət'ər əf ʌnd'ər'stānd'āshən) n. a formal document in which one party certifies that another party has been informed of a particular document.

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letter -transitive 1. a. to lift or raise, especially by a sudden or violent effort. b. to move, as by a sudden or violent effort.

letter -transitive 2. to cause to rise in apparent defiance of gravity. 3. to bring great A3 music to the top, to raise a record above all else at A3.

**Lev•i•ta•tion** \lēv-ē-tā-shən\ n (1997) :

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

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# TAKE THE MUSIC— *It's* **FREE!**

## **Nora Natali And Patio Music —A Fresh Marketing Approach**

*By Loren DePhillips*

PATIO  
www.patiomusic.com

**I** have a confession to make. When I was in San Francisco about three months ago, I stayed at Hotel Nikko—a fashionable hotel two blocks west of Union Square on Mason Street. The last thing I did before I checked out was to take something. It wasn't a towel or an ashtray. It was a free sampler CD distributed by Patio Music. It had been left in my room for me to listen to on the CD player while I took a hot bath in the deep-soaking, Japanese-style tub and sipped from a snifter of fine cognac. I was particularly taken with three tracks that I had never heard on the radio before: "Ain't Goin' To Goa" by A3, "House Of Bamboo" by Southern Culture On The Skids, and "Titled" by Arto Lindsay. When I got back to LA, I immediately went out and bought CDs by all three artists.

I didn't realize at the time that the chain of events I've just described to you was no accident. Rather, it was the result of a creative and innovative target-specific direct-marketing plan devised by Nora Natali, owner and managing director of Patio Music.



ican is 34 years old, and operates **Patio Music** almost single-handedly. She considers herself to be part of a generation that got lost in the musical shuffle between Alternative Radio and Hot AC. "We started out digging The Jam and The Clash. We weren't old enough to have developed any loyalty to bands like The Grateful Dead or CCR. Alternative Radio and MTV served us very well at the time; but since we've grown up, there's nowhere for us to turn to. I have the sense that my demographic doesn't listen to radio religiously. I know I don't and my friends don't, because there really isn't anything that caters to us." So how do you get music into the hands and ears of people who don't listen to the radio? Simple. You put it on a CD and give it to them and let them listen to it in their own environment. That's what Natali's been doing since January of 1996 when she founded **Patio Music**.

The first CD sampler released by the fledgling company was distributed through *Wizard* magazine, the bible of comic book aficionados and collectors. It was geared toward people who are into comic books, computers and electronics. Ten thousand of the samplers (which featured bands such as Dada, The Chemical Brothers and The Buzzcocks) were put randomly into copies of the magazine, which was sold at newsstands in Los Angeles and New York. "It was easy to convince the labels that this was a good demographic to go to," says Natali, "but it was harder to convince them that it was well worth their money." They needn't have worried, because all 10,000 copies of the magazine that contained the CDs sold out in a matter of days.

After her initial success, Natali decided that the next few samplers would aim at another demographic, college students. So she put together a series of three Alternative format CDs, which were made available at university book stores in New York, Chicago and Los Angeles to students who made a minimum purchase

of five dollars worth of merchandise. "They were very well-liked by the labels because they were hitting college students between the ages of 17 and 21 who are making their brand decisions right then and there. They're trying to work out what they like in terms of movies, music and clothes, etc. They're a hard target because they don't have any loyalty to anything yet. That's one of the reasons I went to them. College Radio is a good breeding ground for new music, but I don't necessarily think there's a demographic commitment to it. I thought that it would be more effective to put the music directly into the hands of the students themselves. I also sent the CDs to the Alternative Radio stations near the universities so that they would be aware of the music that the kids had in their hands.

"I know radio has to stay consistent in terms of format. But I think that if stations would be open to, say, one song a week that's completely different from what their listeners are used to hearing, it wouldn't hurt at all. In fact, it would help make radio exciting again. I grew up listening to everything from my mother's Perez Prado and Herb Alpert records to my brother's Alice Cooper albums as well as The Jam and The Clash. I wasn't thinking "radio format." I realize that's the way we do our business, but I also understand that if people hear a song and like it, they'll buy it. It doesn't matter where they hear it," says Natali.

This point is best illustrated by **Patio Music's** current series of CD samplers, which are given as complimentary gifts to guests of "boutique" hotels such as the Riga Royal in New York, the Raleigh in Miami, and the Hotel Nikko in San Francisco and Los Angeles. The first of this series is the one I was fortunate enough to discover three months ago. The target market is trend-setting, culturally connected consumers between the ages of 25 and 42 with disposable income. "This group usually hears about music from friends, since most of them aren't devoted radio listeners. They're an extremely loyal audi-

ence, and they buy what they like," Natali says.

What they liked on the first of these CDs was "House Of Bamboo" by Southern Culture On The Skids. When Dean Carlson, music director of KMTT ("The Mountain") in Seattle heard the song, he added it in spite of the fact that it sounded different from anything else on the station. "We have a history with Southern Culture On The Skids, but we really disliked the original single from the album. When 'House Of Bamboo' from the **Patio** sampler came on, though, I literally had employees dancing into my office asking me what it was. And when I threw it on the air that night the phones rang off the hook. That's how the song got added.

"I love the whole concept of these CDs, and giving them away in those hotels like that. It's marketing genius at a time when being creative is so crucially important. Because if you're not, chances are your opponent will be. Another thing I like about the CDs is their consistent sound. They have a kind of vibe to them. That's why I left the first one on and ended up hearing 'House Of Bamboo,'" says Carlson.

The second and most current of these samplers was released in February, and featured tracks by Mono Ryuichi Sakamoto and Swaraj. **Nora Natali** has been delighted with the response thus far. "Two days ago

got a call from a man in Miami who told me that he'd gotten one of my CDs from a hotel there. He said he loved it, and he wanted to know where he could get more. I told him that they weren't for sale, but that if he liked the music on them he should buy those CDs and give the sampler to his friends, which is what it's all about. This isn't the first time I've gotten a response like this. I think it has something to do with the consistent sound of the CDs. Some of the label people have been really cool about letting me pick the tracks that aren't the current single, but tracks that I think would fit best on the CD. I try to arrange the songs in such a way that they'll all flow smoothly together, because I want everyone to listen to the CDs from beginning to end and that's the best way to make sure that that happens."

The third CD in the series is scheduled for release in May. Hopefully I'll have a reason to stay in San Francisco again by then.

Yet another creative direct-marketing strategy on the part of **Patio Music** was to enter the retail market with a CD which was sold at 90 Guess? Jeans outlets across the country. It was

**"When 'House Of Bamboo' from the Patio sampler came on, I literally had employees dancing into my office asking me what it was. And when I threw it on the air that night, the phones rang off the hook. That's how the song got added."**

**—Dean Carlson  
KMTT/Seattle**

**"My biggest hope for the future is that more record companies will see this and other marketing approaches to distributing music as an automatic choice when they're deciding on what strategies to use to market their artists. Maybe then more bands will have a chance to break through and have their music heard by the people who are into it."**

**—Nora Natali  
Patio Music**

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composed exclusively of artists from the UK, and introduced Guess? consumers to songs by Blur and Jamiroquai, among others. "I wanted to introduce some music from the UK scene. There're so many good bands coming out of there right now, and some of them aren't going to get the chance to be heard."

This is a true passion with Natali. Early this summer, Patio Music plans to release a CD designed to target the patrons of an upscale national Mexican fast-food chain. It will consist of mambo, music with an Afro-Cuban beat, and probably some salsa. "I want to get into the Latino market, because again, it's a largely ignored demographic. I'm Latin myself, and it seems marketers have a tendency to put us all in the same pot and fail to distinguish the differences between consumers who are Hispanic. There is a large group who were born here that listen to alternative types of music, and spend a tremendous amount of money on different kinds of music and not just Latin records. So hopefully these people will finally be able to get their hands on some music that's directed specifically at them early this summer."

**T**he future looks bright for Patio Music. Natali plans to continue distributing CDs through the boutique hotels and is discussing ways of getting the samplers into retail outlets. There's even the possibility of a TV show one of these days. And how can we forget the Internet! While it doesn't currently play a prominent role in Patio Music's scheme of things, Natali is exploring the possibility of distribution through an online CD retailer. If all of this isn't enough, her baby is due some time next month.

"My biggest hope for the future," she says, "is that more record companies will see this and other marketing approaches to distributing music as an automatic choice when they're deciding on what strategies to use to market their artists. It would be great to see corporate broadcasters let their program directors rely less on numbers and research, and more on what people feel inside when they hear a song. Maybe then more bands will have a chance to break through and have their music heard by the people who are into it. Playing a small part in this process makes it all worthwhile for me. I feel like I'm a part of something really special, and that's always been my goal."

When you combine Nora Natali's passion for music with her extraordinary marketing abilities, it's easy to see why Patio Music has achieved the success it has to date, and it's hard to imagine anything but more of the same for her and Patio Music in the years to come. ●

**P A T I O**  
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# Buddy Guy

"I'm discouraged, but I'm not gonna let it affect my feelings and what I do about it, because I've dedicated my life to the blues and until the end of my time, I'll be playin' this music."

Buddy Guy has reason to be discouraged. After a lifetime of playing the blues, mainstream acceptance—and the huge record sales that go with it—has eluded Buddy Guy and his contemporaries. "Everything you hear today is related to the music we play, but we don't get the exposure on television or whatever else," he says. And now, many of the musicians who were part of the post-World War II boom in electric blues are passing on.

"In the last 12 to 14 months we've lost a lot of great musicians...Junior Wells, Jimmy Rogers, Luther Allison, Fenton Robinson, Johnny Copeland...it's kind of scary...I'm glad I'm in pretty good health to try to be a part of this music that we love so well."

## Hangin' Tuff

By  
Tom  
Teuber

of them. So I looked at 'em and I had seen Guitar Slim play and I couldn't play as well as these guys, so I got the 150-foot cord that I saw Slim usin'; when I first went to the music store, they told me, 'It's not gonna come through that much cord!' And I said, 'Just gimme the cord.'

The long guitar cord gave Guy the freedom to walk out of the club and onto the street while continuing his blistering solo. "The first [Battle of the Blues] I got into I was so shy, I made a friend of mine bring the guitar to the car and there was about a foot of snow on the ground. I didn't do nothin' but strike the guitar once, and all the people around said, 'He won!' It was just somethin' different, you know? I figured, 'I can't beat you all playin', but I can beat you actin' the fool!'"

That showmanship, and the energy behind his performance, remains with Buddy Guy to this day, if reports from the recent



**B**uddy Guy's good health and hard work have made him a survivor in a tough field. Born in Louisiana in 1936, he made his way to Chicago in 1957 as part of the migration described by Peter Guralnick in his classic book, *Feel Like Going Home*. "The blues came out of Mississippi, snuffed around Memphis and then settled in Chicago where it is most likely it will peacefully live out the rest of its days."

The Chicago blues scene in the 1950s was dominated by Muddy Waters and Howlin' Wolf. Guy worked his way into the fraternity first as a session musician at Chess studios, then as a sideman in various Chicago blues bands and finally as a headliner, a status he retains today. The competition came naturally, because as a kid in Louisiana, he wanted to be a boxer. In a telephone interview, conducted at his request at the very un-musician-like hour of 8:30am ("I can't get that country out of me!")—I asked him why he gave up boxing for music.

"Not only boxing, I loved baseball. I loved all sports. I'm glad you asked that, because I saw the other day what the percentage was—with all of this madness in basketball—the chances of all of those guys making it big time are very thin. And I was in Australia maybe six or seven years ago watching television, and they came over with the percentage of musicians making it, which was 5%, and I'm like sayin', 'Wow, no wonder I had such hard times.'

"If you're not at the right place at the right time and pretty good at it, you just do it. When I started and made my career out of this, there was no future in it like I'm lookin' at now. It was just the love of music, not the love of money that kept me goin'. Now, if you're good, and at the right place and with the right people, you can live happily the rest of your life—if you don't get carried away and do something stupid and throw it away.

"But when B.B. King, Muddy Waters, Lightnin' Hopkins and all those older players was playin', they learned how to take the hat off their head and set it down beside the chair and play the blues. Somebody would throw nickels and dimes in there and when they looked down and saw they had enough, they would send out and get a quart of beer and share it with the people that was listenin' to 'em, and that was the pay.

"When I came to Chicago and met Muddy Waters, Howlin' Wolf and Little Walter, I wasn't lookin' for no Gold records or Grammys or things like that; there was no such thing, especially if you were black. That was unthought of."

**I** first saw Buddy Guy at an Ann Arbor Blues Festival around 1970, and I had never seen a blues performer put on such a show, wading out into the crowd, surrounded by fans, wailing on his guitar. That showmanship had its origins at a legendary Battle of the Blues at the Blue Flame in Chicago in 1958, when he beat out both Otis Rush and Magic Sam to announce to the blues world that he had arrived.

"Nobody knew me when I came here, and a lot of musicians were sittin' in chairs and playin', including Muddy, Wolf and all

South by Southwest show in Austin are any indication. He goes to great pains to point out that that energy has never been chemically-induced.

"I always say that if you've never heard the blues or seen me, don't come to see me, 'cause I intend to make you like it. Actually, people thought, way back years ago, that I was on some kind of drugs or something. When I

left Louisiana I didn't know what drugs was. I saw the late Guitar Slim and I understand some people thought he might have been using, but I just thought that was natural.

"If you love what you're doing, it's fun. And that's the way I look at what I do. I just have so much fun playin' and when you see people smiling at something you're doing—the world is mad—so when you look out there and see somebody smilin' and clappin' their hands and tappin' their feet, the first thing that goes through my mind is, 'I wonder, were you unhappy today, until you saw me? If you were, I'm gonna make you forget it for a while.' At least for two or two and a half hours...whatever length of time they allow me to play."

**B**uddy Guy's longtime partnership with Junior Wells came out of those competitive, early days in Chicago, as the younger Guy worked to prove himself to the older, established musicians. "It all started there when I made records with Muddy Waters, Little Walter, Howlin' Wolf and Sonny Boy Williamson; I was the type of guitar player that loved the music they were playin'.

"Junior Wells was the first one that refused to let me play, 'cause nobody knew who I was. I had to convince them that I could play the stuff that he wanted. When they found that out, every time they got ready to make an album, they'd say, 'Get Buddy, he'll play it right.' I wound up lucky enough to be on a lot of those albums with them, because I didn't think I was good enough to make an album for myself. As I told you earlier, I thought I reached the top of my goal when I got to play with these great people. Junior was more near my age than Muddy and them—they would look at us like little children.

"Junior had a band problem in 1970—he'd fire his guitar player right on the spot, on the stage, in the middle of a set—and we had the same manager. I told him, 'If you put in with me, he can't fire the drummer or the bass player, nor me, so he wouldn't have that problem any more.'

"We opened for the Rolling Stones throughout Europe in 1970, and that's when they put us together. We tried to make the thing work for several years, but we just couldn't move out of the blues clubs, because we didn't have time to show 'em what we could really do. People started saying we didn't play long enough; in the meantime, the club owners were saying, 'You can't play but 40 minutes because I got to turn the house over.' It was hurting us more than it was doing us any good.

**"When I started and made my career out of this, there was no future in it like I'm lookin' at now. It was just the love of music, not the love of money that kept me goin'."**

"The fans never did understand that it wasn't Junior and myself not playin' but 40 or 45 minutes; those were the rules we had to follow."

So the Buddy Guy and Junior Wells partnership ended, but Guy is quick to point out their friendship continued right up until the day Junior Wells died this past January. "All the journalists thought that when we went our separate ways that we were angry. I heard the same thing about Howlin' Wolf, Muddy Waters and all of 'em. I never did see that."

"I was at Junior's side from the time he got seriously ill until a week before he passed; his family then went into one of those things which a lot of families do, and I didn't know where he was and that kinda worried the hell out of me."

"The doctor had called me before he got seriously ill and said, 'He's still smoking a couple of cigarettes and you're the only one that can go there and take the cigarettes and he won't say nothin.' So I went and took the cigarettes from him and he looked at me and said, 'I don't give a damn if you take 'em, I'm gonna get some more.' And I said, 'I'm gonna take them, too.'

"He was just like a family member to me; not only Junior, all musicians to me are like that. There'll never be another one like Junior Wells, though."

**A**s Buddy Guy approaches his 62nd birthday, his work load does not let up. There was another opening slot for the Rolling Stones, in sweet home Chicago, on the last North American stop on the *Bridges To Babylon* tour. He's booked to perform for Jay Leno and several tens of thousands of his close personal friends at the 90th anniversary Harley-Davidson reunion in Milwaukee in June, and then it's off to Europe as part of a world tour in support of a new Silvertone album, *Heavy Love*, which is due in stores on June 2. Guy's sound gets a bit of a contemporary edge from legendary producer David Z.

"I enjoyed it. I've got some of the greatest musicians that ever played on my new album. The new technology—what they call loops and stuff—are on this album, that's what young people are buying. Record companies are a business now, and if you can sell records you can keep makin' records. If you can't, they cut you loose."

"I lost 15 years because every American record company I knew told me I didn't have it. I finally did like Jimi Hendrix did; I went to London and got signed thanks to Eric Clapton, who brought me to Royal Albert Hall."

"I finally got a chance to be myself in the studio and I'm happy about that. They locked me in the room and said, 'Here's the songs; you do it and we'll support you.' Hopefully, I've done a good enough job that maybe some of the big radio stations that refuse to play black blues will play this record. I hope I can hit a note to make them say, 'Wait a minute, I've got to play this.' Then some people will hear the music that I love so well that never heard it before."

Among the musicians providing support are Richie Heyward (the veteran drummer for Little Feat), Reese Wynans (an alumnus of Stevie Ray Vaughan's Double Trouble) and the young phenom Jonny Lang. The first time I saw Jonny Lang he was trading licks with Buddy Guy at a benefit for Luther Allison at the House of Blues in Chicago—and he looked like he belonged in such company.

"That young kid is so amazing, it's hard for me to explain. He

looked at me and I said, 'How old are you?' And he said, 'I'm 16!' I said,

"Jesus Christ, if I could have done that when I was 16, who knows who I'd have been by now!"

"I'm amazed and I'm proud...there's several more comin' on like that, too, which I think is great. We had the late Stevie [Ray Vaughan] come along and lift up this music we love so well, and Jonny's doin' a tremendous job, too. Every once in a while we have people come along like that and I'm very happy and proud of that, because he's put this music into some young people's ears that I couldn't do. Muddy Waters didn't do it. B. B. King didn't do it."

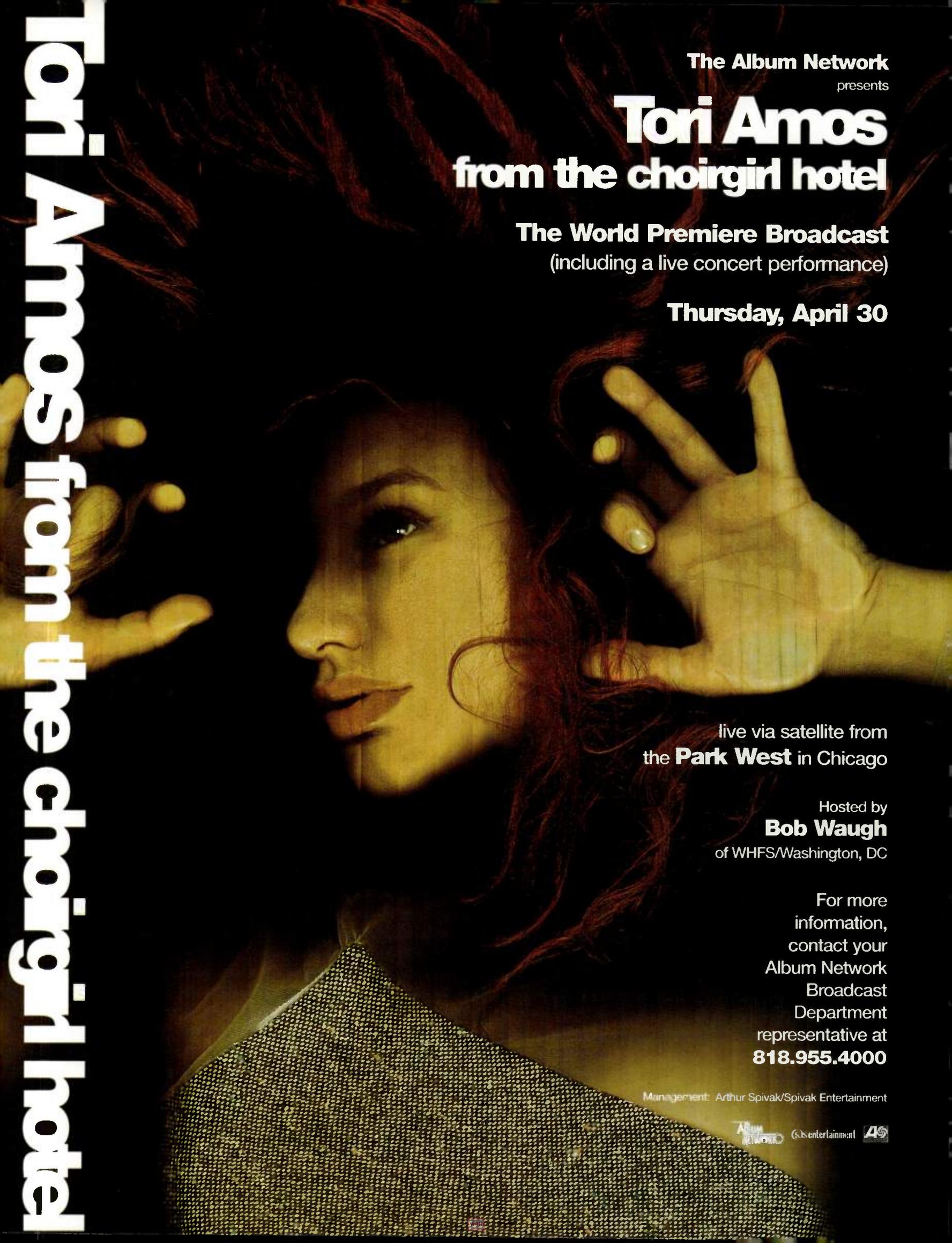
"He's goin' out there tellin' people, 'This is a Junior Wells song' or whoever's song he sings. Matter of fact, I heard rumors the other day he wants me to write him a song, and I'm jumpin' at that idea, because when you find a person that age that can play and sing like he does, that don't come along every day. I admire him and I think he's one of the greatest and every time I hear him he's getting better and better."

Listen for Jonny Lang playing with Buddy Guy on "Midnight Train," the first single from the new CD, which will begin appearing on Adult Rock playlists on May 4.

Through the years, as I've come in contact with Buddy Guy in various situations, I've always been struck by how accessible he is, by how friendly he is, how downright nice he is. There was the night in 1981 at the Checkerboard Lounge in Chicago, more crowded than usual with tourists chasing the rumor that the Rolling Stones were about to show up. The staff was overworked, and Guy found himself behind the bar taking drink orders. He served up my Old Style as if I was a regular customer.

"This all relates back to the relationship I have with people—the late Junior Wells, or you, or whoever I know. Just because I'm an entertainer, it didn't change who I am. I'm the same people that I was before I learned how to play." **ta**

Tom Teuber, a veteran radio programer and on-air personality, is APD/MD at WMMW/Madison, WI. This is Teuber's second feature for us. You can reach him by phone at 608.273.9774 or by E-mail at [tteuber@prodigy.net](mailto:tteuber@prodigy.net).



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# the RAZOR & TIE of



By John Schoenberger



From her beginnings in video production and advertising, to her interning with Westwood One while going to graduate school, to her six years at WFUV/NYC, it seems Liz Opoka was destined to become a promotion person. Once you get to know her, it's pretty hard not to get caught up in her enthusiasm and passion for music.

It also seems that the aggressive and ever-growing New York-based Razor & Tie label was the perfect place for her to launch her promotion career. Since the day she walked in the door, the level of awareness of the label's releases at Adult Rock Radio, and eventually many other formats, jumped up more than a few clicks. Graham Parker's *Acid Bubblegum*, Marshall Crenshaw's *Miracle Of Science*, Dar Williams' *The Honesty Room*, *Mortal City* and *The End Of Summer*, 38 Special's *Resolution* and now, Francis Dunnery's *Let's Go Do What Happens*, have all performed well within the industry arena, and each one has led to a more sophisticated and well-executed campaign.

Join me as we learn what makes Liz Opoka, National Director of Promotion for Razor & Tie, so good and so likeable.

How did you get started in this business?

"I was working in advertising and video production and hated it, so I went back to graduate school to find my roots and ended up in radio. I started at Fordham University's WFUV in 1989 and finished my graduate program and had a number of job offers. I was also doing some internship work at Westwood One in New York and I figured, 'Okay, well, do I want to work here, or do I want a real, let-me-get-my-hands-in-the-dirt kind of job where I'm going to work 16 hours a day and not make a whole hell of a lot of money, but love every minute of it? So I chose the latter; I went with WFUV. I helped develop this program called 'City Folk,' which ran (at the time) Monday through Friday from 9am until noon."

And you were the host?

"Yes. I was one of the first consistent hosts hired to develop a program that listeners could tune into every day that wasn't going to be rock-oriented and wasn't going to be classical, but was going to be consistent, delivered with a certain level of professionalism and was like nothing else on the air in New York. I ended up being at WFUV for six years; in that time I became the music director, too."

Did the record community rally to support the station?

"At first it was difficult. I didn't know what *Gavin* was or what *The Album Network* was—in fact, Triple-A as a format wasn't even born yet. We eventually caught the ears of the industry. And today, WFUV is recognized as a very important music source for many listeners in New York. Of course, a lot of credit goes to current MD Rita Houston, for bringing the station to the next level."

So how'd it come about for you to go work with Razor & Tie?

"A lot of it had to do with Dar Williams. I remember getting a cassette in August of 1994 called *The Honesty Room*, and it was on a label that I had never heard of by a woman that I never heard of. You know the deal, we get maybe two, three hundred pieces of music to listen to a week, and I remember getting this cassette and something said, 'Bring this on your ride home today and pop it in the cassette player in the car.' And of course the first track was 'When I Was A Boy,' and I just fell in love with it. The next day I came to work saying to everyone, 'Oh my God, you *have* to hear this song! This song is just so incredible, it nearly made me cry.' You know, you listen to so much music that doesn't really move you all that much, so when something does really hit you, you feel like you're five years old again, and you have to share it with the world."

And that's why we do what we do.

"Now, Razor & Tie existed already, it was founded in 1990 by Cliff Chenfeld and Craig Balsam; they were both New York Wall Street lawyers that had been practicing law for about five years. Cliff decided to apply his legal background to securing licensing and assembling compilations. And the first one that they did was called *Those Fabulous Seventies* in 1990, which they put together pretty much out of his living room. It was a hit right out of the gate. They sold about 150,000 copies of it, and that pretty much gave them the confidence to establish the direct side of their company. Razor & Tie continues to market directly through television. From there, they decided, 'Well, the '70s-thing works, so let's create a whole '70s revival movement,' and thus the

"The way that I am growing as a promotion person and the way that Razor & Tie is growing as a company is in tandem."

Seventies Preservation Society was born, the founders being Cliff and Craig."

Right.

"The '70s soul packages, disco collections, all of these titles did very well. And within a year they decided to create a retail division with reissues. They put out the Graham Parker reissues, the Little Steven reissues, Donnie Iris reissues and began releasing the *In Their Own Words* collections in association with The Bottom Line. A big turning point was the signing of both Marshall Crenshaw and Graham Parker in 1994 to current recording contracts."

Right. So then, how did you come into their universe?

(Laughter) "Okay. Well, there was a buzz being developed on Dar, so Razor & Tie signed her next, and then they put out *The Honesty Room*, which 'FUV began playing. By that point, I had developed relationships with the trades, with a lot of the independent promoters, with a lot of people at record companies—'FUV was definitely on the map by that point. So, I came to Razor &

(continued)

(l-r) Francis Dunnery, Opoka, WCLZ's Kim Rowe.

Tie via Michele Clark, which is a little known fact, but it's true."

#### **It won't be little known for long.**

(Laughter) "Michele had told me, 'I got these two guys in New York and they're looking to step up their own promotional efforts, they're looking to do some great things and they're looking for a national promotion person,' so they found out about me, along with some other people as well, that were interested in the position."

#### **Were you excited?**

"Well, I wasn't even interested when it all first started, but at that point I had been at 'FUV for about six years and I needed a change, and I figured, 'Well, let me just try this, if nothing comes of it, nothing comes of it. If I don't want to work at a label, I don't have to go work at a label, so let me see what it's like.' But I really was excited after meeting both Cliff and Craig; I really was excited by being back in Manhattan again. Furthermore, I started looking at all the projects, and the idea of being able to work from the ground up with artists, in terms of their marketing, their development, their promotion. And the more I learned about it, the more I wanted to work here. And then it happened!"

**So you came into a label that was beginning to sign artists and release albums, but most of their experience in the music industry came more from the marketing side of things, an alternative way to sell records. Then you came in with an overview of how our side works. How long did it take for them to begin to see what it takes to go out there to be competitive, not only against the majors, but against any of the other labels who play the game?**

"Well, that's been a growing process for the label. The way that I am growing as a promotion person and the way that Razor & Tie is growing as a company is in tandem. This goes for life, too. I mean, I took the music director's job at WFUV when there never was a music director; I took a promotions job never having been a promotions person, and so I've always been involved in creating something out of nothing. I wish I had a formula, but I don't."

#### **Don't we all.**

"We've entered a new phase now. Since the beginning of this year, we've aligned ourselves with BMG—we're not owned by BMG, but we are distributed through BMG. And a lot of that has to do with the successes of an artist that Adult Rock Radio might not know, but Country Radio knows very well; that's Cledus T. Judd. We've currently sold 410,000 copies."

#### **Wow!**

"And as an independent label! Most of that was through the successes of Cledus' videos at country music television—CMT and TNN—and also with a bit of radio morning airplay, as well. So we had a great amount of success there, and it's really taught us that it's time to jump the curb again and it's time to really be a player. Not necessarily competing with the majors; we don't have the manpower, but there are a lot of other things we can do to be competitive in the marketplace and create our own niche."

**It seems to me the first project that you were able to put together and have a "most added" impact, and then move it up the airplay charts, was Marshall Crenshaw's *Miracle Of Science*.**

"That was the first project that we had that kind of success with, and then that was followed up with Dar Williams' *The End Of Summer*, and I have no doubt that Francis Dunnery will continue the trend."

**Right. By being able to consolidate the impact together like that around Marshall's record, did it make it easier for you to put together a similar kind of impact campaign with Dar's latest release?**

"It's never easy, but what it did do was get Razor & Tie's name out to the community. A lot of people knew Marshall Crenshaw, but they didn't know Razor & Tie. It made a lot of sense for us to ride the coattails of

Marshall Crenshaw's name and it also got my name out there, too, to some extent, and build a little 'brand awareness,' so to speak.

"Now, I was still green at that time and I continue to learn every single day that I'm here, but by the time that we put out the latest Dar Williams release, a lot of things were already in place. You know... 'Oh, yeah, yeah, yeah, Razor & Tie, you're that cool label out in New York that put out that Marshall Crenshaw and *In Their Own Words*.' There was already a certain amount of credibility with many of the Adult Rock programmers in the country."

**So each project has sort of stepped up the ante a little bit more from the one before.**

"Absolutely. We've proved that we can be viable in the marketplace. Yet, unlike many indie labels, we're not necessarily always niche-driven in terms of our artists. Cledus is a country parody artist who parodies songs by stars such as Tim McGraw, Deana Carter, Garth Brooks (although Garth wouldn't let him parody his songs for his new record).

"But we also put out a 38 Special record last year that we've just charted at AC. Our initial campaign was at Rock Radio. We had a Top 20 single on Rock Radio—which is no small thing. This was the first time that Razor & Tie had approached the Rock community. We owe much of that to the help of J.B. Brenner."

**Yeah, J.B., at that point, had left A&M and was at Warner/Chappell on a consultancy level.**

"We were very, very fortunate to have J.B. assist us in the quarterbacking of that project at Rock Radio. So we had success with 38 Special with rock, Cledus T. Judd at country, but still the bulk of

**"I think you need to appreciate things the way they are right now and the way you envision them to be."**

what we do, because it's where the heart of the company's at, is working adult-oriented artists. Marshall Crenshaw and Graham Parker and Dar Williams, and Francis Dunnery, although our goal is to bring Francis Dunnery to several formats."

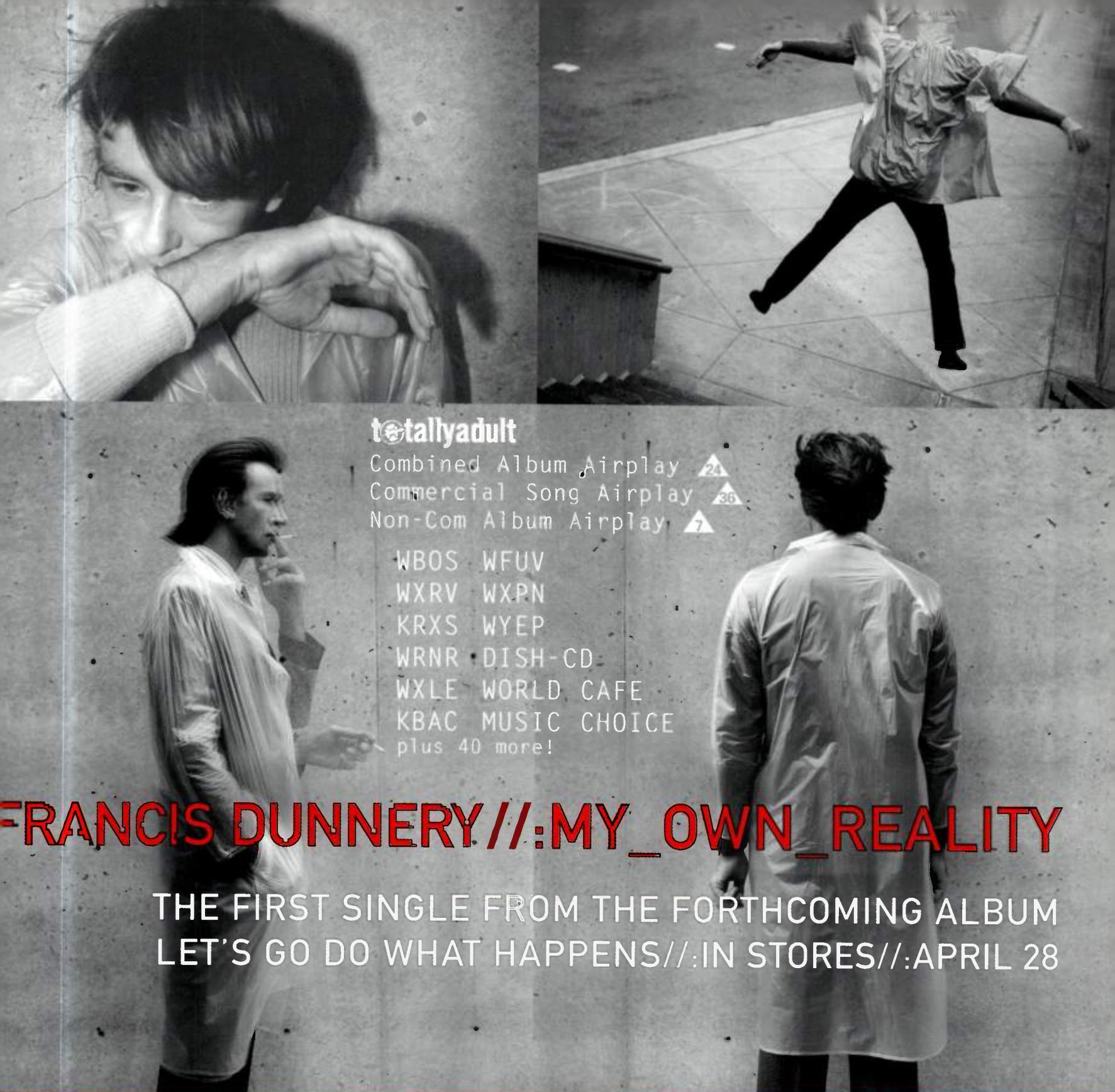
**You actually have a promotion department there to attack all these formats, don't you?**

"Absolutely. I have two other wonderful women who work with me. Jessica Siracusa and Cindy Budd. Cindy was just recently hired to Razor & Tie. She comes from retail promotion, and has worked for Capricorn. She's really terrific on the phone; I have her currently working 38 Special at AC and overseeing Dar Williams, which we're continuing to work at Hot AC."

**And how's Dar doing there?**

"Hot AC's a little tougher because there are so many female artists out right now. We've just gotten some great news on Dar; she'll be part of this year's Lilith Fair tour and has scored some dates on the Guinness Fleadh Festival. Oh, by the way, we've also brought on board Toshi Reagon as a new artist for Razor & Tie."

*(continued)*



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# FRANCIS DUNNERY//:MY OWN REALITY

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**"We've proved that we can be viable in the marketplace. Yet, unlike many indie labels, we're not necessarily always niche-driven in terms of our artists."**



**Oh, great. I was waiting for somebody to scoop Toshi up.**

"Uh huh. We got her and we're expecting to put her album out in late summer, early fall."

**Now, Edith Bellinghausen was also involved in promotion before she moved into a new position over there, right?**

"Right. Edith was working for Susan Levin at Coast To Coast for a year or two, and Edith was also the program assistant when I was music director at WFUV. So I scooped her up from Coast To Coast. Sorry, Susan (laughter). She is really terrific; she worked with me for about a year, but she started gravitating toward computers and Web marketing. Whenever somebody's computer would break down, it would always be Edith who would fix it. So now she's involved in getting information to all of our artists' Web sites; they've become a great alternative marketing tool. They create a genuine organic buzz. And we're selling records off of our own Web site, too."

**I would assume from the things you've learned by rolling out Dar Williams' last album, there was a blueprint for you to be able to roll out Francis Dunnery's new album; but perhaps you also have a few ideas that you're going to try with his album that you have not yet done at Razor & Tie.**

"Well, the plan is very different for Francis than it was for Dar. They're very different artists. They have different goals as artists. We work very much in tandem with the artist to try to meet, establish and develop their goals. Our artists have tremendous involvement in how they're being marketed, how they're being positioned and how we're creating a name for them in the marketplace. We think that involvement is an important part of the big picture, and the synergy within Razor & Tie.

"Dar's been offered major label deals from a number of labels, and for whatever reason, she chooses to stay with us, for which we're very grateful. Dar is an independently spirited artist. She has a vision, and she wants to be able to execute her vision in her way, and she's willing to forgo bigger sales in order to be able to do it her way; she has a wonderful sense of integrity. But she is selling quite a bunch of records, and with all the stuff she's got coming up this summer—she's going to be on 'Late Night With Conan O'Brien,' she has some Lilith Fair dates already planned—her record's going to continue to sell close to 1,000 units each week."

**Okay, so how about the campaign for Francis' record?**

"For starters, Francis wants every single radio station in the country that could play this record to play it. Our plan for Francis is therefore not so much a soft approach, it's definitely a more aggressive approach. The postcard campaign that we've rolled out, along with all the art on the album, all the trade advertising and all the retail advertising, has somewhat of a post-modernist *Trainspotting* feel to it. It's got this weird, edgy '90s feel to it.

"We plan to do a lot of co-op on the retail end involving radio. We

know that we're going to have huge success with him at Triple-A. There's no question about that. Triple-A is definitely Francis' home, but we're bringing this record to College Radio, as well. And then we're going to roll it out to the Alternative specialty shows, which is something we've never done before. We'll service it to Rock Radio when the time's right, and we're also going to service and work it full on at Alternative Radio.

"Plus we have the advantage of a lot of groundwork that was already laid down with Francis' two records on Atlantic; he did have a hit in 1994 with 'American Life In The Summertime,' and then certainly an Adult Rock hit with 'Too Much Saturn.'

"This record, in a sense, is almost even easier for us to work than Dar Williams', because people already know him and love him; he's gotten to hang out with a lot of the programmers, he's really connected one-on-one with many of them."

**Is this album the first big project that BMG's gonna put its muscle behind?**

"Well, don't forget Cledus T. Judd. He is definitely the first big project that BMG is behind and, because of its country nature and because of BMG's inroads and huge successes with that format; we're expecting his new record to go Gold. With Francis, most definitely the BMG connection will help get his records out into a firmer, more established marketplace than we could do alone."

**It should help you with more mainstream radio, too.**

"Absolutely. Let me tell you, the minute we signed with BMG, a lot of people's ears picked up. It almost made us more real, which is kind of ironic because we're just continue to do what we've been doing...but the muscle does help."

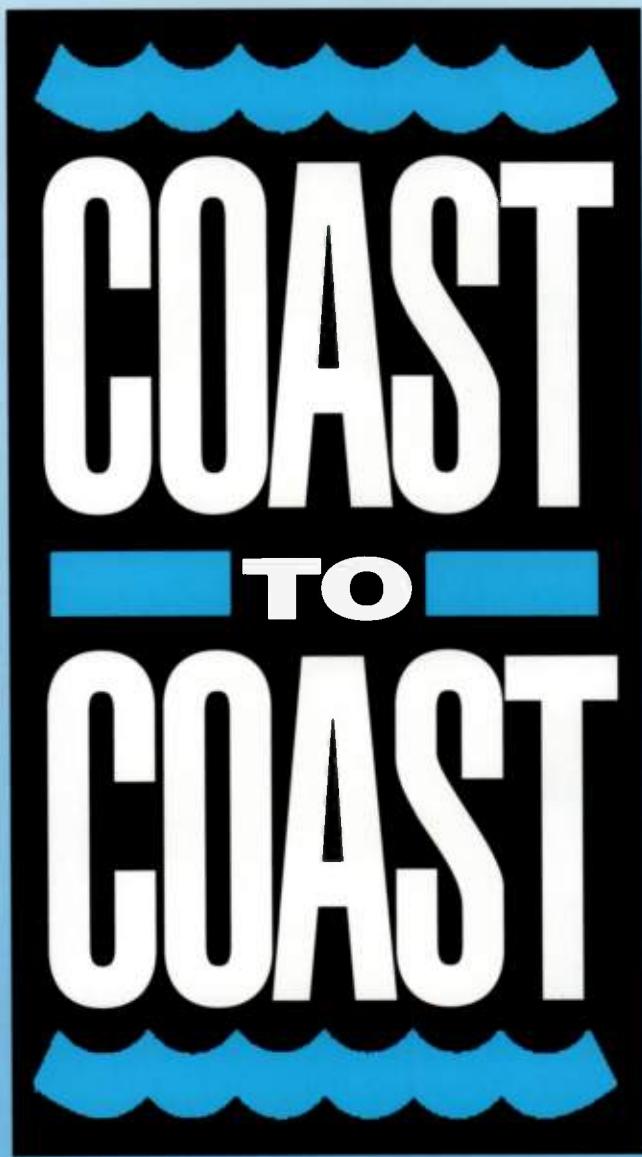
**Any other points that you'd like to make?**

"Definitely. I'd like to say this in terms of us growing as a label, and my growing as a promotion person and taking on other formats: You know, it's really tough out there working formats like Hot AC or Rock Radio or Country Radio—which is just a totally different world altogether. It makes you realize how incredibly great and supportive and open-minded the Adult Rock community is."

**Yeah, and as much as everybody says, "It ain't like it used to be, it's become like any other format now," and maybe to a certain extent that's true, but as you say, when you have a bigger picture to compare and contrast to, it's still pretty damn refreshing.**

"It's totally refreshing. I think you need to appreciate things the way they are right now and the way you envision them to be. It's so hard to break an artist at other formats. You really need the tenacity of a pit bull, which I'm not quite sure I always have at times. The Adult Rock community is just a warmer, friendlier, more receptive group of people, and I'm really proud to have worked with and met so many of them." ☺

*totally adult*



Adult Rock/Adult Alternative

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

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## DAVE MATTHEWS BAND

ALBUM: *Before These Crowded Streets*  
LABEL: RCA (67660)

MEMBERS: Dave Matthews (vocals, guitar); Boyd Tinsley (violin); LeRoi Moore (sax, clarinet, pennywhistle); Stefan Lessard (bass); Carter Beauford (drums, percussion, vocals).

GUEST ARTISTS: Alanis Morissette (vocals); Tim Reynolds (guitar, mandolin); Bela Fleck (banjo); Greg Howard (Chapman stick); Butch Taylor (keys); The Kronos String Quartet; Tawatha Agee, Cindy Myzell & Brenda White King (backing vocals).

PRODUCER: Steve Lillywhite

ORIGIN: Charlottesville, VA

WHAT YOU SHOULD KNOW: "At one stage, there was a separation between my music and what I think about, but, at least for now, the two seem to have somewhat come together." So says Dave Matthews of *Before These Crowded Streets*, the Dave Matthews Band's third studio album for RCA. And indeed, there is a very serious message in most of the songs, whether it be about personal relationships, or the fear and distrust that seem to dominate the world stage. The album also captures the improvisational zeal that has been the hallmark of DMB live performances. In addition to the jazz-rock hybrid sound we expect from the band, new influences—such as Middle Eastern scales and rhythms—have crept in to the musical repertoire. Clearly, *Before These Crowded Streets*, will, once again, open up the playing field of popular music.

SUGGESTED SONGS: In addition to "Don't Drink The Water"; "Stay"; "Crush"; "The Dreaming Tree."

CONTACT: Art Phillips 310.358.4074



## FRANCIS DUNNERY

ALBUM: *Let's Go Do What Happens*  
LABEL: Razor & Tie (82834)

ARTIST: Francis Dunnery (vocals, guitar, bass, keys).

GUEST ARTISTS: Gary Lucas (guitar); Doug Petty & Joe McGinty (keys); Jon Montagna (bass); Graham Hawthorne (drums); The Tower Of Power Horns; Erin Moran, Ron Durbin, Stephen Harris & Jenny Goodwin (backing vocals).

PRODUCER: Francis Dunnery & Stephen Harris

ORIGIN: England, but he now resides in New York City

WHAT YOU SHOULD KNOW: Francis Dunnery's career began with the British band It Bites, which enjoyed a couple of UK hits. After moving to America, he signed a deal with Atlantic and released two solo albums, the first written while touring as the guitarist for Robert Plant. He's now signed with the young and aggressive Razor & Tie, which allowed Dunnery to spread his creative wings to the limit. Recorded in his own Sunshine Studios, Dunnery has produced an album that reflects his optimistic view of life, and all the opportunity and challenges it has to offer. Some of the songs are soft and subdued, while other are energetic and soaring. "I went into the studio with some basic ideas and as I went along kept adding and building in a very organic way." The result is Dunnery's most inspired effort to date; an album that reflects Dunnery's own search for honesty, integrity and spiritual growth.

SUGGESTED SONGS: "My Own Reality"; "Sunflowers"; "Crazy Heart Of Mine."

CONTACT: Liz Opoka & Jessica Siracusa  
212.473.9173



## THE CONNELLS

ALBUM: *Still Life*  
LABEL: TTV (9030)

MEMBERS: Doug MacMillan (vocals); Mike Connell (guitar); David Connell (bass); Peele Wimberley (drums); George Huntley (guitar); Steve Potak (keys).

PRODUCER: Jim Scott

ORIGIN: Raleigh, NC

WHAT YOU SHOULD KNOW: Since their debut album, *Darker Days*, was released in 1986, The Connells have always followed a distinctive muse. A sense of melody has regularly been a driving force for the band, and it's still quite present on the band's newest effort, *Still Life* (their seventh album)—so is a bouncy, tight rhythmic approach and those great big jangly guitars. But with each successive release, we've found The Connells a bit more relaxed (less angry?) and a little more serious. It also

seems that the band has a more focused vision than ever before; says Mike Connell, "We played together as a band better than we ever have in the studio." Much of this is likely due to the fact that every member of the band contributed at least one song to the effort. This cohesiveness has given an honesty to the band's music that we haven't heard since their international hit "'74-'75" catapulted them out of the indie/college band category and anchored them in the mainstream ocean of popular music. The Connells are here to stay.

SUGGESTED SONGS: "Crown"; "Still Life"; "Dull, Brown And Gray."

CONTACT: Gary Jay 212.979.6410

## MASSIVE ATTACK

ALBUM: *Mezzanine*  
LABEL: Virgin (13141)

MEMBERS: Grant Marshall [aka Daddy Gee]; Robert del Naja [aka 3D]; Andrew Vowels [aka Mushroom] (vocals, keys, synths, programming, samples).

GUEST ARTISTS: Horace Andy, Elizabeth Fraser & Sara Jay (vocals); John Harris, Bob Locke & Winston Bissett (bass); Angelo Bruschini (guitar); Andy Gangadeen (drums); Dave Jenkins & Michael Timothy (keys).

PRODUCER: Neil Davidge

ORIGIN: Bristol, England

WHAT YOU SHOULD KNOW: Formed in 1987, Massive Attack has been lauded as one of the most influential bands of the '90s, and for good reason. They are responsible for the development of the entire trip-hop sound that has crept its way into just about every form of popular music today. But the three members are not the kind to stand still; rather, they've taken a giant leap forward with *Mezzanine*, their third album. You'll still find the "soundtrack" quality to their music that adds a song-to-song cohesiveness to their albums, but you'll also find new elements to their sound, such as lots o' guitar and a more tribal approach to rhythms and moods. As in the past, the inclusion of key guest vocalists (and other musicians) helps these three lads from Bristol create a sound that continues to set them apart. "This one has a sense of journey about it, a feeling of movement," reveals Robert del Naja. "We wanted there to be a lot more depth and scope to it." There is.

SUGGESTED SONGS: "Teardrop"; "Angel"; "Man Next Door."  
CONTACT: Ted Edwards 310.288.2726



## BY JOHN SCHOENBERGER



### JOHN ROUSE

**ALBUM:** *Dressed Up Like Nebraska*  
**LABEL:** Slow River/Rykodisc (036)  
**MEMBERS:** John Rouse (vocals, guitar); David Gehrke (drums, percussion); David Henry (bass, cello, vocals); Steve Allen (keys).  
**GUEST ARTISTS:** Graham Spice (trumpet); George Nicholson (keys); Ned Henry (guitar, violin); Jason Moon Wilkins (bass).  
**PRODUCER:** David Henry & Josh Rouse  
**ORIGIN:** Nebraska, but he now resides in Nashville  
**WHAT YOU SHOULD KNOW:** Still in his 20s, Josh Rouse's debut album reflects a maturity and insight that belies his age. Born in Nebraska, and well traveled before settling in Nashville, Rouse was only 18 years old when he began writing songs, songs that at once reflect the freedom of the open highway and the dead-ends and one-way streets of the soul. Yet there's a hopeful quality and a warmth to his compositions that make them instantly comfortable. He simply has that special skill to express the dreams and disappointments we all face in life. Every now and then an album comes in from left field that immediately captures your attention...Josh Rouse's *Dressed Up Like Nebraska* is such an album.  
**SUGGESTED SONGS:** "Late Night Conversation"; "Dressed Up Like Nebraska"; "Suburban Sweetheart."  
**CONTACT:** Mike Marrone 978.744.7678

### HUB

**ALBUM:** *Hub*  
**LABEL:** Slash/London (826917)  
**MEMBERS:** James Hubbard Moore (vocals, guitar); Chris Hartford (multi-instrumentalist); Claude Coleman (bass, drums).  
**GUEST ARTISTS:** Dean Ween (guitar); Andrew Weiss (keys); Lydia Kavaneau (backing vocals).  
**PRODUCER:** Chris Hartford  
**ORIGIN:** Boston, but he now resides in New York City  
**WHAT YOU SHOULD KNOW:** If you're from the Boston area or New York City, you may already be aware of the distinctive sound of Hub—a band and a person—James Hubbard Moore (Moore also fronted two previous bands—Three Colors and The Great Outdoors). Hub writes extremely intimate music—both in lyrical content and inventive musical imagery. "It was definitely an attempt to break away from the traditional singer/songwriter genre," say Moore. "I've written a lot of songs over the years, and I've tried recording in all kinds of ways. Once I stopped striving and just started existing, the songs started to take off." Whatever finally clicked with Moore, *Hub* is a flowing album that's bound together with insight and creativity.  
**SUGGESTED SONGS:** "Evil Twin"; "Sane"; "Lucky."  
**CONTACT:** Jon Melchin 781.933.8155



### SCOTT THOMAS BAND

**ALBUM:** *California*  
**LABEL:** Elektra/EEG (62197)  
**MEMBERS:** Scott Thomas (vocals, guitar); Andrew Williams (guitar, keys, vocals); Curt Schneider (bass, vocals); Sandy Chila (drums, percussion, vocals).  
**GUEST ARTISTS:** Chris Stills (guitar); Rami Jaffe (keys); Greg Leisz (dobro, pedal steel); Benmont Tench (keys); Liana Dutton (flute); Scott Babcock (percussion); Denny Fongheiser (drums).  
**PRODUCER:** Andrew Williams & Scott Thomas  
**ORIGIN:** Los Angeles  
**WHAT YOU SHOULD KNOW:** Scott Thomas's debut album a few years back (released on Pure) barely hinted at the accomplished and evocative effort we've gotten this time around. A singer/songwriter through and through, he nevertheless presents his songs in a fleshed-out and altogether tasty way—it's the Scott Thomas Band, after all. There's flowing lyrics, striking harmonies and hooks galore. As the title of the album suggests, *California* represents the hope and dreams of a better tomorrow, a future that unfortunately is never really quite what was hoped for. It also represents a West Coast rock sound that started with artists such as The Eagles and Jackson Browne, but clearly remains vital in the hands of Thomas and his band (and all those great guest musicians). This is a deep, deep album.  
**SUGGESTED SONGS:** "Black Valentine"; "Sad Girl"; "Never Coming Home."  
**CONTACT:** Lisa Michelson 212.275.4260



### JIMMY PAGE & ROBERT PLANT

**ALBUM:** *Walking into Clarksdale*  
**LABEL:** Atlantic/AG (83089)  
**MEMBERS:** Jimmy Page (guitar); Robert Plant (vocals); Charlie Jones (bass); Michael Lee (drums).  
**GUEST ARTISTS:** Ed Shearmur (stringpad, keys); Tim Whelan (keys); Lynton Naiff (strings).  
**PRODUCER:** Steve Albini, Robert Plant & Jimmy Page  
**ORIGIN:** England  
**WHAT YOU SHOULD KNOW:** Jimmy Page and Robert Plant quickly proved they were still a vital artistic team with their 1994 Platinum album, *No Quarter*. More recently, the *BBC Sessions* reinforced the staying power of this duo (and that little ol' band called Led Zeppelin). Now Page and Plant return with a collection of new songs, *Walking Into Clarksdale*. The album retains the unique musical approach that has always made these two artists so formidable, but new influences have, once again, crept into the music: Plant brings further Middle, Near and Far East elements with him, largely inspired by a recent journey along the Silk Road, and Page contributes echoes from his visits to Northern Brazil. "When we first got back together, it was so immediately apparent that the two of us were channeling that music," says Page. "It's been almost effortless."  
**SUGGESTED SONGS:** "Most High"; "Shining In The Light"; "When The World Was Young."  
**CONTACT:** Bonnie Slifkin 212.707.2247



# totally music

## PAUL KELLY

ALBUM: *Words And Music*  
LABEL: Vanguard (79499)

ARTIST: Paul Kelly (vocals, guitar); Peter Luscombe (drums); Steve Hadley (bass, vocals); Bruce Haymes (keys, vocals); Shane O'Mara (guitar); Spencer P. Jones (guitar, vocals).

GUEST ARTISTS: Rebecca Barnard & Monique Brumby (duet vocals).

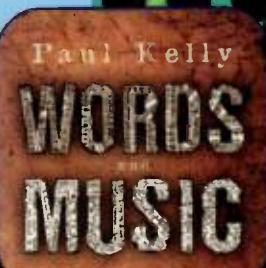
PRODUCER: Paul Kelly, Laurence Maddy, Mark Potiz & Simon Pollinski.

ORIGIN: Sydney, Australia

WHAT YOU SHOULD KNOW: Since we've last heard from Paul Kelly, much has happened: he won the prestigious ARIA Male Artist Of The Year award (the Australian Recording Industry Association); he was inducted into the ARIA Hall of Fame; and his 1997 greatest hits album, *Songs From The South*, debuted at #1 on the Aussie charts and has since gone Triple-Platinum. With this kind of affirmation Kelly entered the studio, only to emerge with what we can easily call his best album ever; it's relaxed, mature, intelligent and deeply moving. "The songs are looser, longer, less chord-driven and built more from the groove up," says Kelly. One listen is all it takes for *Words And Music*.

SUGGESTED SONGS: "Tease Me"; "I'll Be Your Lover"; "Little Kings

CONTACT: Meg MacDonald  
310.829.9355



## TORI AMOS

ALBUM: *From The Choirgirl Hotel*  
LABEL: Atlantic/AG (83095)

ARTIST: Tori Amos (vocals, keys).

GUEST ARTISTS: Mike Chamberlain (drums, percussion); Justin Meldal-Johnson & George Porter (bass); Steve Caton (guitar, mandolin); Bose (sample guitar, keys); Al Perkins (pedal steel); Willy Porter & Stewart Boyle (guitar); John Phillip Shenale (string arrangements); The Sinfonia Of London.

PRODUCER: Tori Amos

ORIGIN: Born in North Carolina, she now resides in Los Angeles.

WHAT YOU SHOULD KNOW: *From The Choirgirl Hotel* marks a new musical phase for Tori Amos, one that still preserves her open-diary lyrical approach and vocals/piano focus, but also represents a considerably fleshed-out sound that's bent toward complex rhythms and avant-garde arrangements. This is clearly her own vision, as it was her choice to record the album in London and to handle production chores herself. To help reconnect with her most loyal fans, Amos has already begun a cross-country club tour backed, for the first time, by a full band. *From The Choirgirl Hotel* will easily join the list of Platinum projects she's already released.

SUGGESTED SONGS: "Spark"; "Raspberry Swirl"; "Liquid Diamonds."

CONTACT: Bonnie Slifkin 212.707.2247



## JUPITER COYOTE

ALBUM: *Here Be Dragons*  
LABEL: Autonomous/Roadrunner (8718)

MEMBERS: Matt Mayes (vocals, guitar, gujo); John Felty (vocals, guitar); Gene Bass (drums); Sanders Brightwell (bass); Robert Soto (percussion).

GUEST ARTISTS: Edwin McCain (vocals); Larry Jones (percussion); David Ragedale (violin); Beth Wood (vocals).

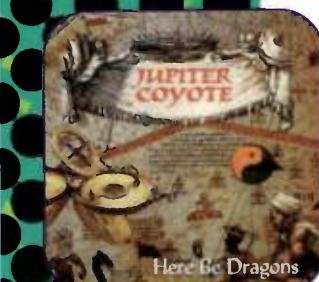
PRODUCER: Macon, GA

ORIGIN: Jupiter Coyote

WHAT YOU SHOULD KNOW: Like Hootie & The Blowfish, Sister Hazel, the Dave Matthews Band and so many other successful acts of the '90s, Jupiter Coyote have toured and toured, and in doing so have established a more than impressive following across the country in their five-year history; they have an active fan base of well over 20,000 and have sold over 100,000 combined albums of their previous releases. They even formed their own record label, Autonomous, which has since begun to sign and release albums by other artists (and recently struck a deal with Roadrunner). *Here Be Dragons* represents the most realized effort by the band to date—Southern-based rock with a world view. By the way, the album's title comes from an ancient mariner's term which represented uncharted territory. There's certainly not much of that left for the road-wise Jupiter Coyote.

SUGGESTED SONGS: "Ship In A Bottle"; "Words"; "Rose Hill."

CONTACT: Billy Cox 281.251.0577 & Larry Mills 404.377.3779



## WIDESpread PANIC

ALBUM: *Light Fuse Get Away*  
LABEL: Capricorn (558145)

MEMBERS: John Bell (vocals, guitar); John Hermann (keys, vocals); Michael Huaser (guitar, vocals); Todd Nance (drums); Domingo S. Ortiz (percussion); Dave Schools (bass, vocals).

GUEST ARTISTS: Branford Marsalis (trumpet).

PRODUCER: John Keane

ORIGIN: Athens, GA

WHAT YOU SHOULD KNOW: Long considered one of the best live jam bands on the planet (for over a decade), Widespread Panic has finally decided to capture the action on tape and give us a double-live CD aptly titled *Light Fuse Get Away*. The package contains over two hours of music; each song was hand-picked by the band, including four never-before-released songs. On Saturday, April 18, Widespread kicked off the release of *Light Fuse Get Away* with a special free outdoor concert in their hometown of Athens, GA, which drew over 75,000 avid fans!

In June, the band begins a lengthy national tour in support of the project.

SUGGESTED SONGS: "Travelin' Light"; "Pickin' Up The Pieces"; "Wondering."

CONTACT: Jeff Cook 404.873.3918 & Michelle Meisner 415.275.5408





## EVAN AND JARON

ALBUM: *We've Never Heard Of You Either*

LABEL: Island (524499)

MEMBERS: Jaron Lowenstein (vocals, bass); Evan Lowenstein (vocals, guitar); Walter Absher (guitar, violin, cello); Marty Kearns (keys, accordion); Ted Hoyer (drums).

GUEST ARTISTS: Danny Kortchmar (guitar).

PRODUCER: Danny Kortchmar

ORIGIN: Atlanta

**WHAT YOU SHOULD KNOW:** Hailing from Atlanta, 23-year-old twin brothers Evan and Jaron Lowenstein have been amassing a loyal following during four years of constant touring up and down the East Coast, and by releasing an independently produced debut CD. They write melodic, guitar-driven pop songs which are embellished by a variety of organic instruments such as violin, cello and mandolin. "We believe that music can be expressive without lyrics; the melody has to move you while the lyrics guide you," says Evan. Their songs may tell stories from a 20-something perspective, but the message of each is universal.

**SUGGESTED SONGS:** "And Then She Said"; "South Of Tennessee"; "There You Are Again."

CONTACT: Barry Lyons 310.288.5320

## SHEMEKIA COPELAND

ALBUM: *Turn The Heat Up*

LABEL: Alligator (4857)

MEMBERS: Shemekia Copeland (vocals); Jimmy Vivino (guitar); Brian Mitchell (keys); Michael Merritt (bass); James Wormworth (drums).

GUEST ARTISTS: Joe Louis Walker (guitar, vocals); Michael Hill (guitar); Barry Harrison (drums); The Uptown Horns.

PRODUCER: Bruce Iglauer, Jimmy Vivino & John Hahn

ORIGIN: New York City

**WHAT YOU SHOULD KNOW:** Shemekia Copeland is the daughter of the late, great Texas bluesman Johnny Copeland. Just 18 years old, her career has been on the front-burner ever since she debuted at Harlem's famous Cotton Club when she was 12. She toured with her father as his opening act; as his health failed, he passed the torch to her. She is more than up to the task, as Shemekia Copeland's exciting, powerful, passionate blues/R&B sound is knocking 'em out wherever she plays. To help us get the full impact of Copeland's talent, she was backed by a powerhouse of veteran players; yet, the focus never drifts away from Copeland as she begins to establish a modern juke-joint style all her own. The *Village Voice* said it best when they wrote, "Shemekia is more than ready to step out on her own." Get outta the way!

**SUGGESTED SONGS:** "Turn The Heat Up"; "I Always Get My Man"; "Bog Lovin' Woman."

CONTACT: Tim Kolleth 773.973.7736



## LOU REED

ALBUM: *Perfect Night*

LABEL: Reprise (46917)

MEMBERS: Lou Reed (vocals, guitar); Mike Rathke (guitar); Fernando Saunders (bass, vocals); Tony Smith (drums, vocals).

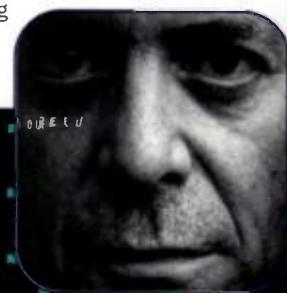
PRODUCER: Lou Reed & Mike Rathke

ORIGIN: New York City

**WHAT YOU SHOULD KNOW:** "The night of the show, when the band and I hit the stage, I was really pumped. I had an acoustic guitar with the sound of diamonds, a sound that no one had ever really heard before. I had a sound and I knew it, and I was going to be able to share it." This is how the legendary Lou Reed described his feelings as he walked on stage to perform for the Meltdown Festival at London's Royal Festival Hall. He was right, because the title of this live recording, *Perfect Night*, is exactly what it was. Reed and longtime collaborators Mike Rathke and Fernando Saunders were in particularly good form as they took the appreciative audience through many of the classics—most of which hadn't been performed live in over 20 years—as well as a few new tunes written expressly for Robert Wilson's stage production *Timerocker* (set to open on Broadway very soon). Reed will also be the subject of a PBS "American Masters" documentary, *Lou Reed: A Rock & Roll Heart*, which begins to air on April 29.

**SUGGESTED SONGS:** "Vicious"; "Talking Book"; "Perfect Day."

CONTACT: Alex Coronfly 818.953.3744



## COMET 9

ALBUM: *Like Mercury*

LABEL: Don't (28)

MEMBERS: Susan Zielke (vocals); Tom Nelson (guitar); Peter Buffet (keys).

GUEST ARTISTS: DJ Brook (drums); Malcolm Michiles (turntable).

PRODUCER: Peter Buffet

ORIGIN: Milwaukee

**WHAT YOU SHOULD KNOW:** One might not expect such a modern, urban-tinged sound from a Milwaukee-based band, but Comet 9 is all about breaking the rules and defying convention. It began as a creative collaboration between Tom Nelson and Peter Buffet in San Francisco a few years back. Buffet then relocated to Milwaukee, and shortly thereafter, Nelson also headed toward the Midwest. The two reunited and began to listen to the early tapes they had done together and were motivated to continue the process. With the addition of vocalist Susan Zielke, Comet 9 was born. Comet 9 offers songs that are alternately dreamy and hypnotic, edgy and electric, but that never lose their sense of structure or melody, allowing a solid foundation for their often inventive arrangements. "We chose the name because it's like Cloud Nine, only farther out," quips Buffet.

**SUGGESTED SONGS:** "Matter of Time"; "Like Mercury"; "All Around The World."

CONTACT: Scott Zeil 414.224.9023

## JIMMY BUFFETT

ALBUM: *Don't Stop The Carnival*

LABEL: Margaritaville/Island (524485)

ARTIST: Jimmy Buffett (vocals, guitar, percussion).

GUEST ARTISTS: Michael Utley (keys); Greg

Taylor (harmonica); Robert Greenidge (steel drums); Ralph MacDonald (percussion); Roger Guth (drums); Jim Mayer (bass, vocals); Amy Lee (sax); John Lovell (trumpet); Tom Mitchell (sax); Jim Hoke (clarinet); Roy Agee (trombone); Nadirah Shakor, Tina Gulickson, G.E. Smith, Kathy Burdick, Yvonne Hodges & Mac MacAnally (vocals).

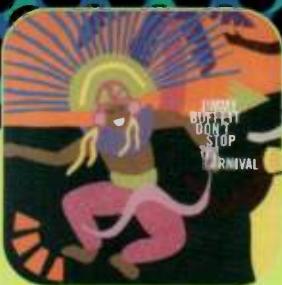
PRODUCER: Michael Utley

ORIGIN: Mobile, AL, but he now resides in Key West

WHAT YOU SHOULD KNOW: *Don't Stop The Carnival* is the first musical by the multi-talented Jimmy Buffett; it's based on the classic novel written by Herman Wouk about a New York City PR man—Norman Paperman—who leaves the rat race to open a Caribbean island hotel. The musical had its world premiere this time last year at Miami's Coconut Grove Playhouse and, during its seven week-run, won several local press awards. The next stop may very well be Broadway. Buffett himself starred as Paperman, and he was joined by a cast of exciting performers. To fully appreciate this creation, you should listen to the entire CD the first time you put it in the player.

SUGGESTED SONGS: "Island Fever"; "Sheila Says"; "The Water Song."

CONTACT: Barry Lyons 310.288.5320



## THE PHOIDS

ALBUM: *The Phoids*

LABEL: NG (20026)

MEMBERS: Jac Calabro (vocals, guitar); Matt Chiaravasile (guitar, vocals); Greg Bass (bass); Michael Chambers (drums).

GUEST ARTISTS: The Memphis Horns

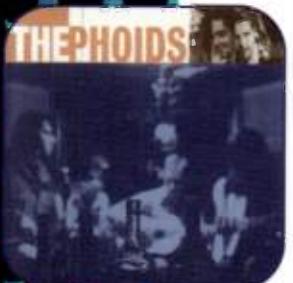
PRODUCER: Niko Bolas

ORIGIN: New York City

WHAT YOU SHOULD KNOW: Formed in 1994, New York City's The Phoids are the next in a small group of bands that are reviving good ol' roots rock amid the steel and concrete caverns of Manhattan. *The Phoids* is actually the quartet's third effort for NG Records, and represents a more stretched-out sound for the band; they chose to expand their arrangements—depending on the requirements of the song—by using a broader variety of instruments and soliciting the brassy help of The Memphis Horns. The result is 13 tracks that display that unmistakable Phoids style, but with a deepness and richness that highlights their songwriting evolution and more refined playing skills.

SUGGESTED SONGS: "Killer"; "I Never Worry"; "I Can't Win."

CONTACT: Bob Laul 212.580.0328



## JOHN HALL

ALBUM: *Recovered*

LABEL: Siren Song (001)

ARTIST: John Hall (vocals, guitar).

GUEST ARTISTS: Tony Levin (bass); Ralph MacDonald (percussion); Peter O'Brien (drums); Robbie Dupree (harmonica).

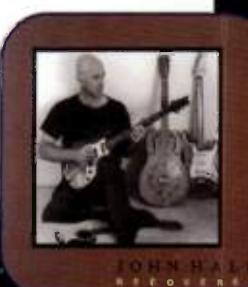
PRODUCER: Robbie Dupree & John Hall

ORIGIN: New York City, but he now resides in Saugerties Pines, NY

WHAT YOU SHOULD KNOW: Songwriter/guitarist John Hall's career has been a long one. It all began in 1969 when he and his wife JoHanna (who was a music critic for the *Village Voice* at the time) wrote "Half Moon" for their friend Janis Joplin. Since then, they've penned songs for Bonnie Raitt, Linda Ronstadt, James Taylor, Pete Seeger, The Doobie Brothers and many other artists including Orleans, of which Hall is the guitarist. It was Hall's best friend and producer Robbie Dupree who suggested he record some of his best-known songs in a stripped-down, acoustic manner. These songs come alive all over again on *Recovered*. The CD booklet offers great insight into the friendships and creative moments that have graced John and JoHanna Hall's life, written by JoHanna herself.

SUGGESTED SONGS: "Good Enough"; "Half Moon"; "Miss Grace."

CONTACT: Jim Robinson 303.546.0200



## DAVE'S TRUE STORY

ALBUM: *Sex Without Bodies*

LABEL: Chesky (164)

MEMBERS: Kelly Flint (vocals); David Cantor (guitar, vocals).

GUEST ARTISTS: Richard Crooks (drums); Darren Solomon (bass); Emedin Rovera (percussion); Jeff Berman (vibes); Chris Botti (trumpet); Guyora Kats (keys); Jack Bashkow, Crispin Cioe, Rick DiPofi & Aaron Heick (sax); Kevin Hupp (drums); Richard Julian & Ben Monder (guitar).

PRODUCER: Richard Julian & David Chesky

ORIGIN: New York City

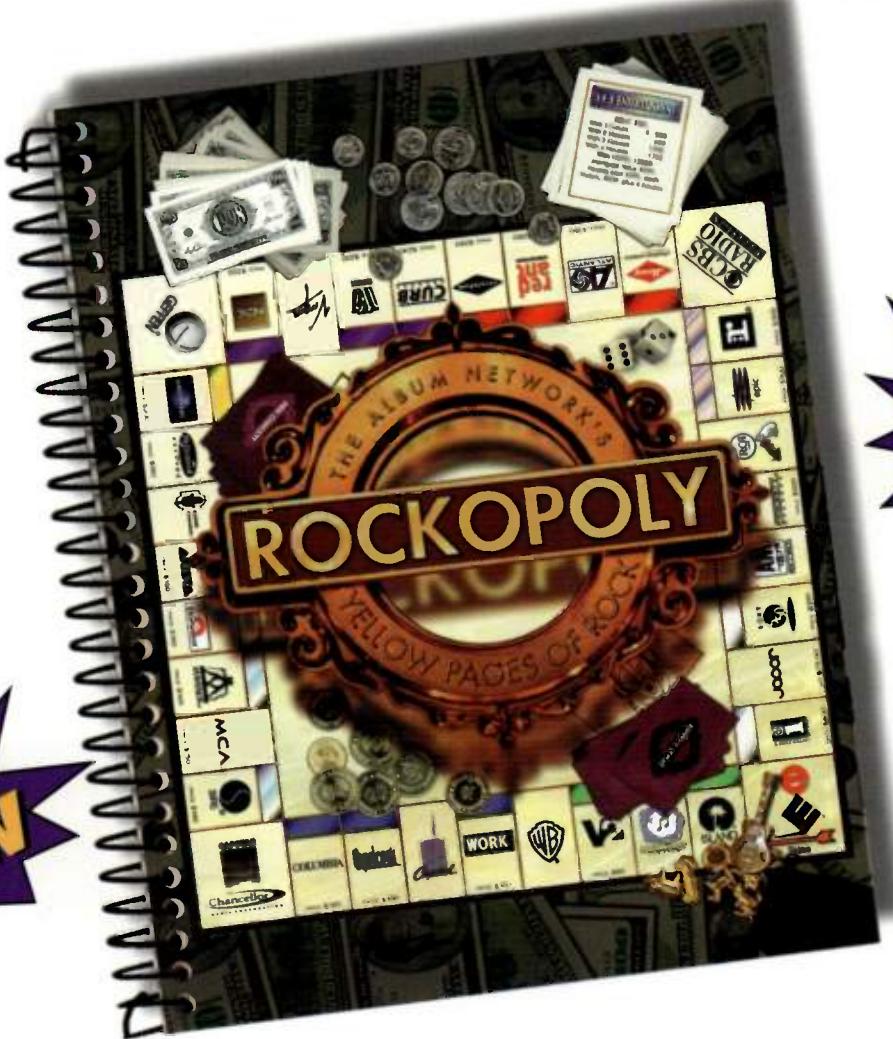
WHAT YOU SHOULD KNOW: Dubbed everything from "beat-lounge" to "Cole Porter-meets-Seinfeld," the creative duo known as Dave's True Story has the sound for the new cafe society. By blending the smoky, sexy vocals of Kelly Flint with the smooth, tasty guitar licks of David Cantor (and decidedly jazz-flavored arrangements) DTS have become the talk of the town. It all began back in 1989 when session vocalist Flint was introduced to Berklee College of Music student Cantor. They've since toured nationally from Boston to Monterey, CA, and have sold over 10,000 copies of their own self-produced CD. In 1995 they won the prestigious Kernville New Music award, the same award that artists such as Suzanne Vega and Lyle Lovett have won in the past. It's now time for us all to discover the true musical story of Dave's True Story via their new Chesky release, *Sex Without Violence*.

SUGGESTED SONGS: "Sex Without Violence"; "Spasm"; "Ned's Big Dutch Wife."

CONTACT: David Avery 617.623.3824



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# AMERICAN ROOTS

By Matthew Lawton

## CARRIE NEWCOMER



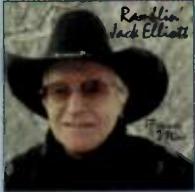
ALBUM: *My True Name*  
LABEL: Philo (1223)

Carrie Newcomer has come a long way to find her true name. She's been a truck stop waitress, taught school in Costa Rica, ran her own record company and, in the process, drove across the country writing and performing her music. *My True Name* was produced by Newcomer and Mark Williams (Hootie & The Blowfish), and expands her pop and acoustic side with more of a rockin' country appreciation. Newcomer sings of commitment on "What Kind Of Love Is This," tackles the physical universe in "The Moon Over Tucson" and fights back from an inner darkness in "The Razor's Edge." Pierce Pettis adds ink to the co-written "Something Worth Fighting For."

**SUGGESTED TRACKS:** "What Kind Of Love Is This"; "When One Door Closes."

**CONTACT:** Leslie Rouffe 617.354.0700

## RAMBLIN' JACK ELLIOTT



ALBUM: *Friends Of Mine*  
LABEL: HighTone (8089)  
Ten of the 12 songs on Ramblin' Jack Elliott's *Friends Of Mine* are duets with some of the greatest ramblers of all time. Bob Weir, Guy Clark, Emmylou Harris and Nanci Griffith, John Prine, Peter Rowan and Rosalie Sorrels are some of Elliott's friends who help make this a genuine American folk, country & western and blues album. "Hard Travelin'" with Jerry Jeff Walker is the first Woody Guthrie song that Elliott ever learned, "Ridin' Down The Canyon" is Elliott's first recording with Arlo Guthrie and Tom Waits actually wrote "Louise" just for this album. When Elliott heard of Bob Dylan's hospital stay last year, he wrote the heartwarming "Bleeker Street Blues."

**SUGGESTED TRACKS:** "He Was A Friend Of Mine"; "Reason To Believe."

**CONTACT:** Darrell Anderson 510.763.8500

## VARIOUS ARTISTS



ALBUM: *Where Have All The Flowers Gone—The Songs Of Pete Seeger*  
LABEL: Appleseed (1024)

Honoring the unwavering impact of folk singer and political activist Pete Seeger, *Where Have All The Flowers Gone...* contains 39 tracks, 37 of which are new recordings. The various artists covering Seeger's songs on these two discs come from a variety of musical backgrounds: from rock (Bruce Springsteen, Bonnie Raitt, Jackson Browne, Bruce Cockburn), folk (Ani DiFranco, Greg Brown, Guy Davis, The Weavers), international (Si Khan, Tommy Sands, Dick Gaughan) and political (John Trudell, Studs Terkel). Seeger himself closes the album with the new track "And Still I Am Searching."

**SUGGESTED TRACKS:** "My Name Is Lisa Kalvelage" (DiFranco); "We Shall Overcome" (Springsteen).

**CONTACT:** Megan Murphy 212.800.695.4687

## ANNIE GALLUP



ALBUM: *Courage My Love*  
LABEL: Prime CD (38)

On Annie Gallup's third release, *Courage My Love*, she once again blends her melodic songs with poetic spoken word elements. Gallup's lush voice is reminiscent of Patty Larkin or Shawn Colvin, while her lyrics, and their delivery, remind you of vintage Suzanne Vega. "It's Dangerous Charlie," "Flood" and "Anything Is Possible" would all make great movies. Gallup is accompanied by bassist Michael Visceglia (Suzanne Vega), drummer Denny McDermott (Steely Dan) and guitarist David Hamburger (5 Chinese Brothers), among others, who fill in the sound with violins, accordions, cellos and tinwhistles.

**SUGGESTED TRACKS:** "Anything Is Possible"; "100 Miles From Music City."

**CONTACT:** David Seitz 800.774.3623

## DUANE JARVIS



ALBUM: *Far From Perfect*  
LABEL: Watermelon/Sire/SRG (11070)

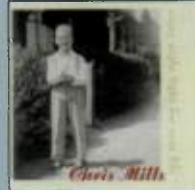
Peter Case once called Duane Jarvis "a foot soldier in the song war on the way to a Purple Heart." Jarvis' clever lyrics are the kind that hit you a verse

later and stay with you a lifetime. Produced by E Streeter Gary Tallent, *Far From Perfect* is pretty close to precise, with jangly guitars, harmonicas, drums and sweat-soaked vocals. Jarvis' songs deal with themes we can all relate to: cars, love and the notes left on cocktail napkins. From the "unplugged" sound of "Love On A Minstrel's Wagon" to the full-on rockin' "Far From Perfect" to the twang of "You Met Your Match," *Far From Perfect* is an ample shot of honky tonkin' Cuervo.

**SUGGESTED TRACKS:** "Far From Perfect"; "Vanishing Breed."

**CONTACT:** Eric Zappa 512.472.6192

## CHRIS MILLS



ALBUM: *Every Night Fight For Your Life*  
LABEL: Sugar Free (005)

*Every Night Fight For Your Life* is an unpolished romp & roll through the life of 23-year-old Chicago songwriter Chris Mills. Aiming for the soul rather than flawless production, *Every Night Fight For Your Life* is a direct hit on the spirit of Mills' music. His songs range in tempo and emotion, from the lonesome mood of "Transistor" to the anthemic "The Fresh Young Mouth" and the folksiness of "Stakes Is High." *Every Night Fight For Your Life* features not only Mills' Jeff Tweedy-like voice, guitar, bass and drums, but also cello, piano, melodica, accordion and organ, making *Every Night Fight For Your Life* powerful in a subtle way.

**SUGGESTED TRACKS:** "Delaware"; "Aren't You The One."

**CONTACT:** Thaddeus Rudd 773.489.5661

## MIKE IRELAND & HOLLER



ALBUM: *Learning How To Live*  
LABEL: Sub Pop/Sire/SRG (31021)

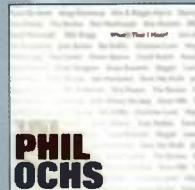
Mike Ireland & Holler have recently released *Learning How To Live*, a no-nonsense, honest-to-goodness country album—country the way George Jones played it. The traditional sounding *Learning How To Live*

is full of heartbreak ("Biggest Torch In Town"), deceit ("Don't Call This Love") and life with a shattered heart ("Learning How To Live"). Four of the tracks feature lush strings which set an entrancing landscape for these aching lyrics, Ireland's Yoakam-like voice and the twang of the Fender Tele. Adding a bit of barroom loneliness is Heartbreaker Benmont Tench's piano on "Worst Of All." *Learning How To Live* is modern historic twang.

**SUGGESTED TRACKS:** "Biggest Torch In Town"; "House Of Secrets."

**CONTACT:** Kristen Meyer 206.441.8441

## VARIOUS ARTISTS



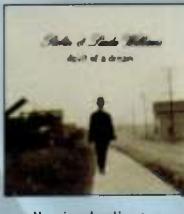
ALBUM: *What's That I Hear? The Songs Of Phil Ochs*  
LABEL: Sliced Bread (1176)

During the folk revival of the 60s, Phil Ochs' protest songs bit hard into the American patriotic sandwich and fed a nation that was swirling in political and civil turmoil. *What's That I Hear?...* features 28 Ochs songs performed by old Greenwich Village friends (Tom Paxton, Dave Van Ronk, Eric Andersen) and new Ochs fans (John Wesley Harding, Sonia Rutstein, John Gorka), as well. You can feel the anger in Kathy Moffatt's version of "Here's To The State Of Mississippi," the confidence in Arlo Guthrie's version of "I Ain't Marching Anymore" and the optimism in Magpie's version of "Power And The Glory."

**SUGGESTED TRACKS:** "I Ain't Marching Anymore" (Guthrie); "The Bells" (The Roches).

**CONTACT:** Biff Kennedy 215.641.0459

## ROBIN & LINDA WILLIAMS



ALBUM: *Devil Of A Dream*  
LABEL: Sugar Hill (1059)

Robin and Linda Williams just recently passed the 20-year mark of marital bliss and musical harmony. They have not only released numerous albums on their own, but have contributed to many others as

well, including vocals on Mary Chapin Carpenter's *Stones In The Road*. *Devil Of A Dream* finds the Williams in good spirits with their melodic songs, clever stories and pleasing harmonies. Linda bends the banjo strings on the hilarious new drinking anthem "So, It's Like This, Man..." and Tim O'Brien adds his mandolin on "Things I've Learned" and "Walking Like A Man." *Devil Of A Dream* is an inspiringly beautiful album full of folk charm.

**SUGGESTED TRACKS:** "So, It's Like This, Man..."; "Rolling And Rambling (The Death Of Hank Williams)."

**CONTACT:** Gail High 919.489.4349

# WORLD ROOTS

## HENRI DIKONGUE



**ALBUM:** *C'est La Vie*  
**LABEL:** Tinder (85086)  
 Hailing from Cameroon, Henri Dikongué represents the new generation of African artists who place more emphasis on melody and lyrics, rather than complex rhythms and heavy beats.

That's not to say that the rhythmic aspect that makes so much of the modern music from Africa so delightful is missing; on the contrary, it remains an integral part of the sound. In addition, Dikongué also incorporates other world influences, including Cuban son and French chanson. Like other African performers such as Wasis Diop, Lokua Kanza, Cesaria Evora and Sally Nyolo, Dikongué's notoriety has spread way beyond his native land to Europe and, most recently, America.

**SUGGESTED TRACKS:** "Ndol'Asu"; "Na Teleye Owa Ngea."

**CONTACT:** Carol Stevens 707.588.9164

## NEW NILE ORCHESTRA



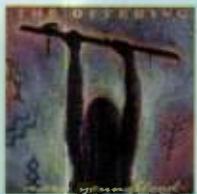
**ALBUM:** *New Flower*  
**LABEL:** Addison Ababa (20198)  
 With their second album, *New Flower*, the New Nile Orchestra continue to blend Ethiopian traditional music with world, funk, jazz, hip-hop and Afro-Cuban styles. The result is energetic, world-flavored music that makes you wanna dance, although a more intimate side is also an essential aspect of NNO's sound.

The amazing thing about this band is that they reside in the US—New Haven, CT, to be exact! The New Nile Orchestra was spearheaded by singer/dancer Kiflu Kidane (formerly of the Ethiopian National Dance Theatre), and utilizes Western instrumentation—keyboards, guitar, drums, bass, and of course, quite a bit of percussion.

**SUGGESTED TRACKS:** "Bolla Dada"; "Yebete Zemedé."

**CONTACT:** John McConnell 802.425.3665

## MARY YOUNGBLOOD



**ALBUM:** *The Offering*  
**LABEL:** Silver Wave (917)  
 Mary Youngblood is one of the few women playing the Native American flute who is in the national spotlight. Although she has been classically trained on many instruments, her Aleut and Seminole ancestry drew her toward playing this flute, which she has been doing for over 25 years. *The Offering* contains all original compositions played on her instrument of choice. To add more effect to the songs, they were recorded in the Moaning Cavern in California. "I believe these songs come from who those walked before me," says Youngblood. "I am simply a vessel between the Creator and this sacred instrument, the Native American flute."

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

**CONTACT:** Joanne Spindler 303.443.5617

## JOHN WUBBENHORST



**ALBUM:** *Facing East*  
**LABEL:** Facing East (1001)  
 John Wubbenhorst is a master of the bamboo flute (or bansuri). Having said that, he is also an innovative composer who is doing much to bridge the gap between

Western and Eastern music. As you might have guessed, one of the ways to do this is within the spectrum of jazz, which is what he has chosen to do for most of *Facing East*; but there are also folk tunes, trance/meditative pieces and other traditional Indian themes. The interesting angle here is that Wubbenhorst is starting from the Eastern musical point of view, having studied the bansuri and traditional Indian music for 20 years in Bombay, New Delhi and other regional centers.

**SUGGESTED TRACKS:** "East Wind"; "Purnima."

**CONTACT:** Robert Newman 303.444.9122

## VARIOUS ARTISTS



**ALBUM:** *Invocations*  
**LABEL:** Music Of The World (151)  
 In keeping with music that is spiritual, *Invocations* is a compilation that brings together sacred musical pieces from around the world that reflect Afro-Cuban, Moslem, Hindu, Sufi, Buddhist, African, syncretic Christian and Native American cultures. The artists included are Hassan Hakmoun (Morocco), Dumi Maraire & Ephat Mujuru (Zimbabwe), Utuh Ensemble (Nigeria), Karnataka College of Percussion (India), Cornel Pewewardy (US), Qhapaq Negros (Peru), K Subramaniam & Trichy Sankara (India), Nueva Generacion (Cuba), Batram Bilge Toker (Turkey), Tadashi Tajima (Japan) and Jatal Zolfonun (Iran). They are excellent examples that music transcends all boundaries.

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

**CONTACT:** Promotion 919.932.9600

## SOULFOOD



**ALBUM:** *Breathe*  
**LABEL:** Rykodisc (10394)  
 Soulfood is a collaborative effort between Frank Montano and DJ Free. Dedicated to the musical and spiritual journey as experienced by the many indigenous peoples of the world, the music is meant to not only preserve the sights and emotions of the mythologies, but also to use it as a springboard for creative expression. In doing so, they capture the voice of the Earth. The concept for *Breathe* is based on the seven directions of the Native American medicine wheel. A second bonus disc, entitled *Deeper*, has also been included in the package for all you hardcore, neotribal, cosmological wanderers looking for the answers to the big questions.

**SUGGESTED TRACKS:** "Wayob"; "Vision."

**CONTACT:** Mike Marrone 978.744.7678

## CONJUNTO CÉSPEDES



**ALBUM:** *Flores*  
**LABEL:** Xenophile (4043)  
 Conjunto Céspedes is a Latin ensemble based in San Francisco, guided by the rich, smooth vocals of Cuban-born singer Gladys "Bobi" Céspedes. Their music is based in the rhythms and sentiments of Afro-Cuban music both past and present. They are recognized as one of the top folkloric groups in the US playing raw Cuban son with an authentic sound that includes the use of instruments such as tres guitar and chekere, along with brass arrangements and distinctive vocal styles. *Flores* was produced by noted percussionist John Santos; the seven originals and three choice covers contain smoldering grooves and explosive solos.

**SUGGESTED TRACKS:** "Flores Para Tu Altar"; "Son Caminos."

**CONTACT:** Alex Gardner 203.730.0333

## THE BATTLEFIELD BAND

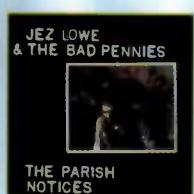


**ALBUM:** *Rain, Hail Or Shine*  
**LABEL:** Temple (2074)  
 The Scottish group known as The Battlefield Band has been together for over 25 years. Formed by four student friends in the Glasgow suburb of Battlefield, the lads have traveled a musical road that's taken them all around the world. Through the years there have been several changes to the lineup, which have ultimately added freshness and renewed creativity to band; but their mission to put forth the best Scottish bagpipe and Celtic-based music in the world has never wavered. The continuity has been maintained by two original members—keyboardist/vocalist Alan Reid and multi-instrumentalist John McCusker.

**SUGGESTED TRACKS:** "Heave Ya Ho"; "Wee Michael's March."

**CONTACT:** Leslie Rouffe 617.354.0700

## JEZ LOWE & THE BAD PENNIES



**ALBUM:** *The Parish Notices*  
**LABEL:** Green Linnet (1192)  
 "Jez Lowe is the best songwriter to come out of England in a long time." So says none other than Richard Thompson! What Thompson recognizes in Lowe is his ability to take the pulse of modern life and convincingly place it within a traditional musical structure. There are songs about loving and leaving, error and regret, and the ups and downs of everyday life on *The Parish Notices*. What breathes life into Lowe's songs is the lively and spirited playing of his band The Bad Pennies, along with Lowe's own animated vocals. *The Parish Notices*, by the way, is Jez Lowe's second effort for Green Linnett, following the critically acclaimed *Tenterhooks*.

**SUGGESTED TRACKS:** "Glad Rags Again"; "Spitting Cousins."

**CONTACT:** Alex Gardner 203.730.0333

# BLUES PIONEERS

BY MATTHEW LAWTON

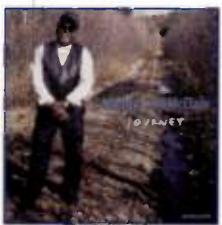
## JOE BEARD



**ALBUM:** *For Real*  
**LABEL:** AudioQuest (1049)  
 Born in Mississippi, Joe Beard grew up playing the blues with friends Matt "Guitar" Murphy and Son House. In '96 Beard released *Blues Union* with Ronnie Earl, and now has delivered his masterpiece, *For Real*, featuring Duke Robillard and friends. *For Real* includes the great piano and Hammond B-3 of Bruce Katz, the wicked harmonica playing of Jerry Portnoy and Robillard's sinister guitar playing (fresh from his Bob Dylan *Time Out Of Mind* sessions). With this band, Beard can let loose with a rich, expressive voice and down-hearted true blues in tracks such as the late-night, slow groove of "She's Wonderful," to the full-on romp of "See See Rider."

**SUGGESTED TRACKS:** "See See Rider"; "Elem."  
**CONTACT:** Bryan Long 714.498.1977

## MIGHTY SAM McCALIN



nominations. Backed by a 10-piece band, McClain digs deep into his soul and belts out these 12 heartfelt tunes. The horn section on songs like "Mr. So & So" and "I'm A Man" bring out the Sam Cooke party atmosphere, while the Hammond B-3 and tasty guitar licks on "Hanging On The Cross" and "Other Side Of The Tracks" bring out the Otis Redding in McClain. *Journey* will take you to the center of Sam McClain's soul.

**SUGGESTED TRACKS:** "Change Is Gonna Come"; "No More Tears."

**CONTACT:** Bryan Long 714.498.1977

## E.C. SCOTT

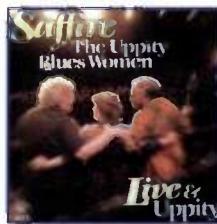


**ALBUM:** *Hard Act To Follow*  
**LABEL:** Blind Pig (5044)  
 E.C. Scott spent her youthful days singing in the local Baptist church, afraid to sing the blues because of her mother's warnings. Well, thank God little girls don't listen to their mothers for long! Her sophomore effort, *Hard Act To Follow*, is a sexy, classic soul and blues album. The 10 original tracks take on domestic violence ("If You're A Good Woman"), traitorous beaus ("Lyn' And Cheatin'") and, of course, the pursuit of a king for a queen-size bed ("Queensize Bed"). On the album's only cover tune, "Missionary Man," Scott gives Annie Lennox a run for her money. E.C. Scott delivers the blues with a smooth sassiness that's hard to find.

**SUGGESTED TRACKS:** "Missionary Man"; "Queensize Bed."

**CONTACT:** Armando Silva 415.550.6484

## SAFFIRE—THE UPPITY BLUES WOMEN



Blues Women have just released what blues fans have been salivating for—a live album. In the male-dominated blues zoo, these middle-aged mothers deliver rowdy, hilarious, soulful blues, all from a female point of view. From old favorites like "Bitch With A Bad Attitude," "Mr. Insurance Man" and "Middle Aged Blues Boogie," to the soon-to-be classics "Silver Beaver" and "Cold Pizza And Warm Beer," *Live & Uppity* makes you wish you had been there.

**SUGGESTED TRACKS:** "Silver Beaver"; "Cold Pizza And Warm Beer."  
**CONTACT:** Tim Kolleth 773.973.7736

## MIKE MORGAN AND THE CRAWL

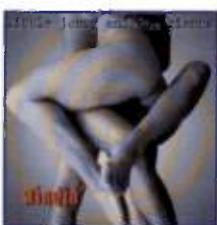


**ALBUM:** *The Road*  
**LABEL:** Black Top/Alligator (1143)  
 In the late '80s, guitarist Mike Morgan formed The Crawl (named after the Lonnie Brooks tune) and they have been driving their hard Texas blues home from coast to coast ever since. *The Road* marks the return of vocalist

extraordinaire and harmonica Lee McBee, who, along with guitar-maestro Morgan, make an unstoppable blues machine. In the opening title track, they trade off guitar solos with harmonica solos while The Crawl keeps the engine roaring. Morgan's guitar playing over the years has gone from great to heroic, and the slow "Cold Wind" is all the proof you'll need.

**SUGGESTED TRACKS:** "No More Clouds"; "Bad Luck And Trouble."  
**CONTACT:** Heather West 504.895.7239

## LITTLE JONNY AND THE GIANTS



shows for Koko Taylor, Bob Dylan and the late Junior Wells. Their third release, *Windin'*, is a testimony to Little Jonny's innovative guitar playing and The Giants' musical diversity. They can easily change gears, whether it's the slinky "Rock Me In Your Arms," the smoldering rhythm, slide and lead attack of R.L. Burnside's "Rollin' & Tumblin'," or even the Spanish flamenco-influenced "Tijuana." Little Jonny And The Giants are *Windin'* up the blues with a distinct style and passion.

**SUGGESTED TRACKS:** "Trouble No More"; "Rock Me In Your Arms."  
**CONTACT:** Jon Lawton 510.523.0748

## BACKBONE

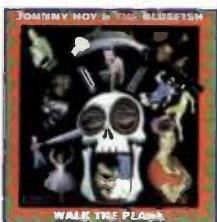


**ALBUM:** *Backbone*  
**LABEL:** Grateful Dead (4056)  
 Backbone is a new band featuring Grateful Dead co-founder and drummer Bill Kreutzmann, Rick Barnett (vocals/guitar), Edd Cook (bass/vocals/sax), while guest Michael Ruff tickles the ivories for that barroom feel

and adds the Hammond B-3 for warmth. *Backbone* was recorded in Barnett's small home studio, giving it that real, earnest bluesy sound. Ten of the 11 tracks were written by various Backbone members but they also blister the Garcia/Hunter-penned "New Speedway Boogie." With Backbone, Kreutzmann gets back to that blues sound of early Grateful Dead; Pigpen would be proud!

**SUGGESTED TRACKS:** "New Speedway Boogie"; "Preserve The Blues."  
**CONTACT:** Dennis McNally 415.648.4832

## JOHNNY HOY & THE BLUEFISH



**ALBUM:** *Walk The Plank*  
**LABEL:** Tone-Cool (1166)  
 Johnny Hoy & The Bluefish have just released *Walk The Plank*, their third release of roots-rocking blues. *Walk The Plank* features 13 tracks that range from the scandalously funny "Love Dog" to the sincerely moving "Just Another Wheel." Bassist Barbara Hoy adds her vocals throughout and duets with Johnny on Howlin' Wolf's "Howlin' For My Darling," while The Bluefish dive into the killer instrumental blues-groove, "Rooster Walk." *Walk The Plank* is a good-time cruise, with Harp-master Hoy as the demented captain and The Bluefish as the hard working crew.

**SUGGESTED TRACKS:** "Rocking My Life Away"; "Honkytonk Forgiveness."  
**CONTACT:** Leslie Rouffe 617.354.0700

## JUNIOR WELLS



**ALBUM:** *Keep On Steppin': The Best Of Junior Wells*  
**LABEL:** Telarc Blues (83444)  
 At the age of 18, Amos Blakemore (aka Junior Wells) replaced Little Walter as Muddy Waters' harmonica player, and as the saying goes, the rest is history. *Keep On Steppin'*... is a historical

gathering of 12 unforgettable tracks off of Wells' four Telarc albums, which came out between '93 and '96. Included here are Wells' versions of Bill Withers' "Use Me," Ray Charles' "The Train," Tracy Chapman's "Give Me One Reason" and Al Green's "Sweet Sixteen." Carlos Santana jams on "Get Down," while Lucky Peterson, Bob Margolin, Derek Trucks, Corey Harris and John Mooney add their chops on other tracks. Junior Wells passed away on January 15, 1998—he'll be sorely missed!

**SUGGESTED TRACKS:** "Use Me"; "Give Me One Reason."  
**CONTACT:** Vikki Rickman 216.464.2313

# SONG EXCURSIONS

## CRAIG ARMSTRONG



**ALBUM:** *The Space Between Us*  
**LABEL:** Melankolic/Caroline (9627)  
 Scotsman Craig Armstrong is a classically trained composer (he was schooled at the Royal Academy of Music in London). He has worked with U2, Madonna, Nellie Hooper, and scored the string arrangements for Massive Attack's *Protection*.

Armstrong is also a founding member of the band Texas. He now takes the experience he has gained from both the commercial pop and the classical worlds and combines them into an ethereal, difficult-to-classify album, *The Space Between Us*, that pays homage to sadness and romance. It's lush, sensitive, creative and moving. By the way, this is the second release for Massive Attack's new Melankolic label.  
**SUGGESTED TRACKS:** "This Love"; "Weather Storm."  
**CONTACT:** Crystal Stephens 212.886.7570

## ROEDELIUS



**ALBUM:** *Aquarello*  
**LABEL:** Thirsty Ear (66035)  
 Hans-Joachim Roedelius first emerged onto the volatile West Berlin music scene in the late 60s with a group of other artists, poets and musicians collectively known as the Zodiak Free Arts Lab. It was there he first met Dieter Moebius, with whom he

later formed the experimental electronic group Cluster. Cluster, and more specifically Roedelius, were able to gain international fame when they did a series of albums with Brian Eno. Since then, he has traveled a solo path (he's released over 30 albums!) and has also been involved in a variety of collaborative projects. "My music is complex," says Roedelius, "it's not to be listened to as a peripheral." On *Aquarello*, he collaborates with Nicola Alesini and Fabio Copanni.

**SUGGESTED TRACKS:** "Mirador"; "Deep Blue."  
**CONTACT:** Aaron Steinberg 212.889.9595

## GABRIELLE ROTH & THE MIRRORS



**ALBUM:** *Refuge*  
**LABEL:** Raven (1009)  
 Gabrielle Roth is an internationally renowned theater director, dance teacher, choreographer, recording artist and best-selling author who's conducted several workshops at the Esalen Institute, The Moving Center and other exploration centers. With her band The Mirrors, she has released several acclaimed albums of tribal-dance rhythms that have helped to sharpen the cutting edge of trance music. With *Refuge*, Roth delivers a moving album of Tibetan chants and songs backed by contemporary rhythms. She is joined by internationally celebrated vocalist/musician Boris Grebenshikov to help complete the vision.

**SUGGESTED TRACKS:** "Chen Rezi"; "Vajra Guru."  
**CONTACT:** Robert Newman 303.444.9575

## F-5



**ALBUM:** *Dodging The Dream Killers*  
**LABEL:** Miramar (23100)  
 Founded in a musical vision that was begun by the late, great Tommy Bolin over two decades ago with his band Energy, former members of this outfit and other rock hired guns have converged in a studio with renowned drummer/producer Michael Shrieve to spread their creative wings into a more jazz/fusion direction (with a touch of Latin rhythm for good measure). Comprised of keyboardist Tommy Stephenson, guitarist Michael Reese, bassist Stan Sheldon and drummer Eric Velasquez, F-5 has embarked on a musical journey that springboards from years of experience and amazingly accomplished playing. *Dodging The Dream Killers* is loaded with great songs.  
**SUGGESTED TRACKS:** "Hot Dry Feet"; "Everheart."  
**CONTACT:** Nick Sinclair 800.245.6472

## PERFUME TREE



**ALBUM:** *Feeler*  
**LABEL:** World Domination (10074)  
 Vancouver, BC's Perfume Tree has been around for over seven years, but they only began to make a name for themselves Stateside in 1996 with the domestic release of *A Lifetime Away*. Since then, a strong underground following has developed. The members of Perfume Tree consider themselves more as an artistic collective as opposed to a band—their musical compositions are usually conceived alongside a visual aspect that includes lighting, projected images, stage sets and other things. With each successive release they have continued a transition to a more experimental electronic sound, but not at the expense of melodic theme or the striking quality of Jane Tilley's vocals.  
**SUGGESTED TRACKS:** "Both Oceans"; "Can't You?".  
**CONTACT:** Promotion 213.850.0254

## THE SHINING PATH



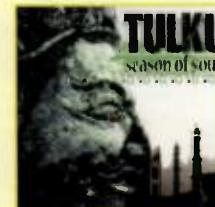
**ALBUM:** *The Shining Path*  
**LABEL:** Which? (0968)  
 "It's kinda like some old wild new experimental type of wild new experimental type shit." So explains Chipp Love of the sound of The Shining Path. In addition to DJ/vocalist Love, the band is comprised of guitarist Hoops McGraw (Dog Eat Dog), bassist Darryl Jenifer (Bad Brains) and vocalist Danny Ilchuk. They, along with several friends, have conceived The Shining Path—the band, the album, the message—which fuses the best elements of punk, pop, rock and hip-hop into a high-brow, socially conscious sound that holds absolutely nothing back. The disc takes the listener on a journey through war, alienation, government conspiracy and, ultimately, self-discovery.  
**SUGGESTED TRACKS:** "Yo (The End)"; "The Realm Of Vishnu."  
**CONTACT:** Scott Pollack 212.691.4430

## BRUFORD LEVIN



**ALBUM:** *Upper Extremities*  
**LABEL:** Papa Bear (03)  
 What do you get when you pair the awesome talents of drummer/percussionist Bill Bruford and bassist Tony Levin, along with trumpet player Chris Botti and guitarist David Thorn? Some pretty amazing music, that's what! Known for their work as the stalwart rhythm section for the progressive rock group King Crimson (as well as stints with some of the most important bands in rock history), this is the first time Bruford and Levin have had complete creative control. Is it out there? You bet it is! The music is percussive and avant-garde, yet is grounded thanks to the contributions of Botti and Thorn's creative guitar work.  
**SUGGESTED TRACKS:** "Original Sin"; "A Palace Of Pearls."  
**CONTACT:** Promotion 914.679.2140

## TULKU



**ALBUM:** *Season Of Souls*  
**LABEL:** Triloka/Mercury (558007)  
 Tulku is the musical vision/quest of Jim Wilson and Triloka president Mitchell Markus. Wilson, who is of Native American descent, has spent his entire life keeping the knowledge and musical heritage of his culture alive, while Markus has spent several decades exploring and experimenting with the music of India and the Far East. The two take these ancient musical forms and add modern production and musical elements, resulting in a timeless sound. This latest excursion features Persian, Indian, Egyptian, Turkish, Aboriginal Australian and Native American voices. The blend is intoxicating and is a modern link to the original sources of trance music.  
**SUGGESTED TRACKS:** "Meena Devi"; "Tipari."  
**CONTACT:** Shiva Baum 310.996.7921

## WEAPON OF CHOICE



**ALBUM:** *Nutmeg Phantasy*  
**LABEL:** No Mayo/Loosegroove (142)  
 Weapon Of Choice is an LA-based funk/R&B band that was formed in 1992 by leader Lonnie Marshall. They have a tight, soulful sound that incorporates jazz elements into politically charged songs, and take their inspiration from such greats as Sly Stone, Parliament and Thelonious Monk—but give it a modern '90s twist. *Nutmeg Phantasy* is a collection of nine tracks from the band's two previous releases, plus a few bonus tracks. The package was put together for No Mayo, a non-profit record label and clothing line that supports music and art departments in public schools. In conjunction with No Mayo, Weapon Of Choice will be doing a series of school benefit shows.  
**SUGGESTED TRACKS:** "Nuttty Nutmeg Phantasy"; "Gutterball."  
**CONTACT:** Promotion 415.421.3361

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# CAUGHT IN THE NET

## totallyadult

Burbank, California

- Web Site: [www.musicbiz.com](http://www.musicbiz.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? Yeah, *all* of them!

- E-Mail:

John Schoenberger/VP Adult Rock Services .totallyjs@3nets.com

Matthew Lawton/Director Adult Rock Services .mlawton@3nets.com

Melissa Blazek/Editor .....mblazek@3nets.com

## DISH CD

Nationwide

- Web Site: [www.muzak.com](http://www.muzak.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Tom Killorin/Group Program Director .....tomk@muzak.com

Dave Keller/Programmer .....davek@muzak.com

Traci Taylor/Programmer .....tracit@muzak.com

Phil Stewart/Programmer .....phils@muzak.com

## KAEP

Spokane, Washington

- Web Site: [www.1057thepeak.com](http://www.1057thepeak.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Haley Jones/Program Director .....hjones@1057thepeak.com

Larry Pearson/Music Director .....larryp@1057thepeak.com

Mark Fischer/Promotion Director .....thepeak@1057thepeak.com

Jeff Downs/Production Director .....roqon@ieway.com

## KBAC

Santa Fe, New Mexico

- Web Site: [www.kbac.com](http://www.kbac.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Ira Gordon/Program Director .....iragordon@aol.com

Joann Orner/Middays .....joann@kbac.com

Sam Ferrara/Mornings .....hicaff@kbac.com

Steven Marz/Evenings .....stevenmarz@kbac.com

## KBCO

Boulder, Colorado

- Web Site: [www.kbcoradio.com](http://www.kbcoradio.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Dave Benson/Program Director .....dbenson@jacob.com

Scott Arbough/Assistant Program Director kbc@kbcoradio.com

## KBHR

Big Bear City, California

- Web Site: Not Yet

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Rick Herrick/Program Director ..74744.1171@compuserve.com

Casey Dolan/Music Director .....74744.1171@compuserve.com

## KBXR

Columbia, Missouri

- Web Site: [www.bxr.com](http://www.bxr.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? Yes

- E-Mail:

David Keefer Fulgham/Program Director .....keefer@bxr.com

## KBZD

Amarillo, Texas

- Web Site: [www.kbdz.com](http://www.kbdz.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Denise Spiser/Program Director .....tlu@arn.net

## KCRW

Los Angeles, California

- Web Site: [www.kcrw.org](http://www.kcrw.org)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? No

- E-Mail:

Nic Harcourt/Music Director .....nic.harcourt@kcrw.org

Tricia Halloran/Assistant Music Director .....brave@kcrw.org

## KFAN

Fredericksburg, Texas

- Web Site: [www.texasrebelradio.com](http://www.texasrebelradio.com)

Can You Hear The Station On It? Coming Soon

Can You View A Current Playlist With Adds? Soon

- E-Mail:

Rod Herbert/Music Director .....txradio@ktc.com

## KFLX

Flagstaff, Arizona

- Web Site: [www.kflx.com](http://www.kflx.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? No

- E-Mail:

Greg Roberts/Operations Manager .....radio@infomagic.com

Mark Anders/Afternoons .....radio@infomagic.com

Mike Dougall/News .....news@kflx.com

## KFMU

Steamboat Springs, Colorado

- Web Site: [www.kfmu.com](http://www.kfmu.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? Yes

- E-Mail:

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Erica Swissler/Production Director .....eswiss@cmn.net

Ben Moss/General Manager .....benmoss@juno.com

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## KFOG

San Francisco, California

- Web Site: [www.kfog.com](http://www.kfog.com)

Can You Hear The Station On It? Coming Soon

Can You View A Current Playlist With Adds? No

- E-Mail:

Bill Evans/Assistant Program Director .....bevans@kfog.com

Paul Marszalek/Operations Manager.....erivera@kfog.com

Eileen Rivera/Programming Assistant.....erivera@kfog.com

## KFXJ

Boise, Idaho

- Web Site: Not Yet

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Kevin Welch/Program Director.....kfxj@micron.net

Carl Schelder/Music Director .....kfxj@micron.net

## KGSR

Austin, Texas

- Web Site: [www.kgsr.com](http://www.kgsr.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? No

- E-Mail:

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Kevin Connor/Mornings .....kevin@kgsr.com

Bryan Beck/Middays.....beck@kgsr.com

Scott Gillmore/General Manager .....sgillmore@kgsr-krox.com

Dave Sonefeld/General Sales Manager .dsonefeld@kgsr-krox.com

## KHUM

Humboldt, California

- Web Site: [www.khum.com](http://www.khum.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? Coming Soon

- E-Mail:

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Pam 'Kelly' Long/Promotion Director .....kelly@khum.com

Jacqueline Debets/General Sales Manager .jacqueline@khum.com

## KINK

Portland, Oregon

- Web Site: [kinkfm102.com](http://kinkfm102.com)

Can You Hear The Station On It? Coming Soon

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Dennis Constantine/Program Director .....kinkpd@aol.com

## KISM

Bellingham, Washington

- Web Site: No

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Jon Eliot/Music Director.....je929fm@telcomplus.com

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## KIWR

Council Bluffs, Iowa

- Web Site: Under Construction

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Can You View A Current Playlist With Adds? Not Yet

- E-Mail:

Bill Stewart/Program Director.....[mrbillstewart@hotmail.com](mailto:mrbillstewart@hotmail.com)

Connie Kellie/Assistant Music Director..[midamerica@hotmail.com](mailto:midamerica@hotmail.com)

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Chris Urley/Production Director.....[fbandhw@hotmail.com](mailto:fbandhw@hotmail.com)

Gregg Daniels/Sports Director.....[fbandhw@hotmail.com](mailto:fbandhw@hotmail.com)

## KKCR

Kauai, Hawaii

- Web Site: [www.kkcr.org](http://www.kkcr.org)

Can You Hear The Station On It? Coming Soon

Can You View A Current Playlist With Adds? No

- E-Mail:

Jon Scott/Station Manager.....[bornarebel@aol.com](mailto:bornarebel@aol.com)

## KKQQ

Brookings, South Dakota

- Web Site: [www.choicetech.net/depot/index.htm](http://www.choicetech.net/depot/index.htm)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? Coming Soon

- E-Mail:

Bryan Waltz/Music Director .....[depo@brookings.net](mailto:depo@brookings.net)

Mike Henricksen/Program Director .....[depo@brookings.net](mailto:depo@brookings.net)

## KKZN

Dallas, Texas

- Web Site: [www.933thezone.com](http://www.933thezone.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Abby Goldstein/Music Director.....[agoldste@dfwradio.com](mailto:agoldste@dfwradio.com)

Barbara Luchsinger/Promotion Director ..[bluchs@dfwradio.com](mailto:bluchs@dfwradio.com)

Jim Tyler/Webmaster .....[onairinc@ix.netcom](mailto:onairinc@ix.netcom)

## KLRQ

Independence, Missouri

- Web Site: [www.klrq.com](http://www.klrq.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Steve Stevens/Program Director .....[sstevens@klrq.com](mailto:sstevens@klrq.com)

Kyle Douglas/Assistant Music Director .....[kdouglas@klrq.com](mailto:kdouglas@klrq.com)

Ken Dillon/Station Manager .....[kdillon@klrq.com](mailto:kdillon@klrq.com)

Mike Riddle/Webmaster.....[mriddle@magnitudenetwork.net](mailto:mriddle@magnitudenetwork.net)

## KLRR

Bend, Oregon

- Web Site: [www.klrr.com](http://www.klrr.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Doug Donoho/Program Director .....[klrr@klrr.com](mailto:klrr@klrr.com)

Drew Erickson/Mornings.....[klrr@klrr.com](mailto:klrr@klrr.com)

Donna Britt/Mornings .....[klrr@klrr.com](mailto:klrr@klrr.com)

Tim Underwood/Production Director .....[klrr@klrr.com](mailto:klrr@klrr.com)

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## KMTN

Jackson, Wyoming

- Web Site: [www.kmtnksgt.com](http://www.kmtnksgt.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? No

- E-Mail:

Mark "Fish" Fishman/Program Director ..... [kmtn@blissnet.com](mailto:kmtn@blissnet.com)

## KMTT

Seattle, Washington

- Web Site: [www.kmtt.com](http://www.kmtt.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Chris Mays/General Manager ..... [cmays@kmtt.com](mailto:cmays@kmtt.com)

Jason Parker/Assistant Program Director ..... [jparker@kmtt.com](mailto:jparker@kmtt.com)

Dean Carlson/Music Director ..... [dcarlson@kmtt.com](mailto:dcarlson@kmtt.com)

Janice Winney/Promotion Director ..... [jwinney@kmtt.com](mailto:jwinney@kmtt.com)

## KNBA

Anchorage, Alaska

- Web Site: Not Yet

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Kathy Mitchell/Program Director ..... [knba@alaska.net](mailto:knba@alaska.net)

Loren Dixon/Music Director ..... [knba@alaska.net](mailto:knba@alaska.net)

## KOTR

San Luis Obispo, California

- Web Site: [www.kotrfm.com](http://www.kotrfm.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Dean Kattari/Music Director ..... [deankat@thegrid.net](mailto:deankat@thegrid.net)

## KOZT

Mendocino, California

- Web Site: [www.kozt.com](http://www.kozt.com)

Can You Hear The Station On It? Coming Soon

Can You View A Current Playlist With Adds? No

- E-Mail:

Tom Yates/Program Director ..... [thecoast@kozt.com](mailto:thecoast@kozt.com)

Kate Hayes/Music Director ..... [kate@kozt.com](mailto:kate@kozt.com)

Vicky Watts/Station Manager ..... [thecoast@kozt.com](mailto:thecoast@kozt.com)

## KPCC

Pasadena, California

- Web Site: Under Construction

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? Not Yet

- E-Mail:

Shana LiVigni/Assistant Program Director ..... [smlivigni@paccd.cc.ca.us](mailto:smlivigni@paccd.cc.ca.us)

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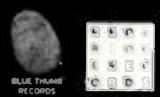
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## KPFT

Houston, Texas

- Web Site: [www.kpft.org](http://www.kpft.org)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Garland Ganter/General Manager .....ganter@kpft.org

## KPIG

Monterey, California

- Web Site: [www.kpig.com](http://www.kpig.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Laura Ellen Hopper/Program Director .....sty@kpig.com

## KQRS

Minneapolis, Minnesota

- Web Site: [www.92kqrs.com](http://www.92kqrs.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? No

- E-Mail:

Dave Hamilton/Operations Manager .....mail@92kqrs.com

Reed Endersbe/Program Director .....reed@92kqrs.com

Sophie Ziegeweid/Promotion Director .....sophie@kqrs.com

Kristen Gordon/Webmistress .....kgordon@isd.net

## KRCC

Colorado Springs, Colorado

- Web Site: [www.krcc.org](http://www.krcc.org)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Mario Valdes/Station Manager .....mvaldes@cc.colorado.edu

Jeff Bieri/Music Director .....jbieri@cc.colorado.edu

Lyn Akers/Production Director .....lakers@cc.colorado.edu

Craig Koehn/Operations Manager .....ckoehn@cc.colorado.edu

Sean Anglum/Development Manager .....sanglum@cc.colorado.edu

## KRCL

Salt Lake City, Utah

- Web Site: [www.krcl.org](http://www.krcl.org)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Bill Boyd/Music Director .....billb@krcl.org

## KROK

DeRidder, Louisiana

- Web Site: [www.krok.com](http://www.krok.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Doug Stannard/Program Director .....doug@krok.com

Sandy Edwards/Music Director .....sandy@krok.com

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## KRSH

Santa Rosa, California

- Web Site: Not Yet

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Zoe Zuest/Program Director .....krsh987@aol.com

Benji McPhail/Programming Assistant .....benji987@aol.com

## KRTM

Riverside, California

- Web Site: [www.krtm.com](http://www.krtm.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Mark Evans/Program Director .....krtm@krtm.com

Travis Holland/Music Director .....krtm@krtm.com

Jeff Waddleton/Production Director .....krtm@krtm.com

## KRVM

Eugene, Oregon

- Web Site: [www.krvm.com](http://www.krvm.com)

Can You Hear The Station On It? Coming Soon

Can You View A Current Playlist With Adds? Not Yet

- E-Mail:

Don Ferrell/Program Director .....xraydbf@yahoo.com

## KRXS

Phoenix, Arizona

- Web Site: [www.krxs.com](http://www.krxs.com)

Can You Hear The Station On It? Coming Soon

Can You View A Current Playlist With Adds? No

- E-Mail:

John Libynski/Program Director .....bigjohnkrxs@mail.gila.net

Mindy B./Production Director .....mindybkrxs@mail.gila.net

Richard Potyka/General Manager.....radiorichkrxs@mail.gila.net

Rhonda El/Announcer .....rhondakrxs@mail.gila.net

## KSPN

Aspen, Colorado

- Web Site: No

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Alec Berger/Program Director .....alkspn@juno.com

John Brizzolara/Assistant Program Director .....jbrizz@juno.com

Jason Wright/News Director .....knfo@juno.com

## KSUT

Durango, Colorado

- Web Site: Not Yet

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

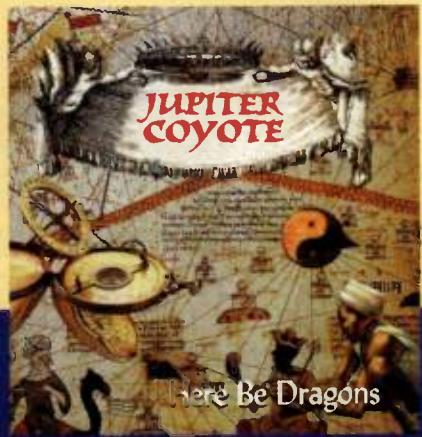
- E-Mail:

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## KTAO

Taos, New Mexico

- Web Site: [www.ktao.com](http://www.ktao.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? No

- E-Mail:

Brad Hockmeyer/Program Director ..... [hock@laplaza.org](mailto:hock@laplaza.org)

Ric Santos/General Manager ..... [rsantos@newmex.com](mailto:rsantos@newmex.com)

## KTCZ

Minneapolis, Minnesota

- Web Site: [www.cities97.com](http://www.cities97.com)

Can You Hear The Station On It? Coming Soon

Can You View A Current Playlist With Adds? No

- E-Mail:

Mike Wolf/Music Director ..... [mikewolf@cities97.com](mailto:mikewolf@cities97.com)

Steven John/Mornings ..... [stevenjohn@cities97.com](mailto:stevenjohn@cities97.com)

Brian Thomas/Middays ..... [brianthomas@cities97.com](mailto:brianthomas@cities97.com)

Brian Turner/Afternoons ..... [bt@cities97.com](mailto:bt@cities97.com)

Bill DeVille/Overnights ..... [bill@cities97.com](mailto:bill@cities97.com)

Jeff Barin/General Sales Manager ..... [sales@cities97.com](mailto:sales@cities97.com)

## KTHX

Reno, Nevada

- Web Site: [www.thex.net](http://www.thex.net)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Bruce Van Dyke/Program Director ..... [bruce@thex.net](mailto:bruce@thex.net)

## KTYD

Santa Barbara, California

- Web Site: [www.ktyd.com](http://www.ktyd.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? Not Yet

- E-Mail:

Paul Cavanagh/Operations Manager ..... [paulc@amfm.com](mailto:paulc@amfm.com)

Keith Royer/VP Programming ..... [keithr@amfm.com](mailto:keithr@amfm.com)

Dayna Birkley/Music Director ..... [daynab@amfm.com](mailto:daynab@amfm.com)

David Hefferman/Promotion Director ..... [davidheff@amfm.com](mailto:davidheff@amfm.com)

## KUNC

Greeley, Colorado

- Web Site: [www.kunc.org](http://www.kunc.org)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Neil Best/Program Director ..... [nbest@kunc.org](mailto:nbest@kunc.org)

Kirk Mowers/Music Director ..... [kmowers@kunc.org](mailto:kmowers@kunc.org)

Linda Nelson/Promotion Director ..... [lnelson@kunc.org](mailto:lnelson@kunc.org)

Jean Tacorante/Membership Manager ..... [jtaco@kunc.org](mailto:jtaco@kunc.org)

Marc Applegate/Announcer ..... [marc@kunc.org](mailto:marc@kunc.org)

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## KUWR

Cheyenne, Wyoming

- Web Site: [www.uwyo.edu/wpr](http://www.uwyo.edu/wpr)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Don Woods/Program Director ..... [dwoods@uwyo.edu](mailto:dwoods@uwyo.edu)

## KVLE

Gunnison, Colorado

- Web Site: Not Yet

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Wes Hood/Program Director ..... [kvle@gunnison.com](mailto:kvle@gunnison.com)

## KXL

Portland, Oregon

- Web Site: No

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Carl Widing/Program Director ..... [carlwiding@aol.com](mailto:carlwiding@aol.com)

## KXPK

Denver, Colorado

- Web Site: [www.thepeak.com](http://www.thepeak.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Gary Schoenwetter/Program Director ..... [gary@thepeak.com](mailto:gary@thepeak.com)

Eric Schmidt/Music Director ..... [es@thepeak.com](mailto:es@thepeak.com)

Steve Conklin/Promotion Director ..... [promo@thepeak.com](mailto:promo@thepeak.com)

Tom Koetting/Production Director ..... [koetting@ix.netcom.net](mailto:koetting@ix.netcom.net)

Chuck Woodford/Mornings ..... [mornings@thepeak.com](mailto:mornings@thepeak.com)

Nikki Boulay/Middays ..... [nikki@thepeak.com](mailto:nikki@thepeak.com)

Eric Schmidt/Afternoons ..... [es@thepeak.com](mailto:es@thepeak.com)

Roy Plumisto/Evenings ..... [robo@thepeak.com](mailto:robo@thepeak.com)

Kris Karter/Overnights ..... [kk@thepeak.com](mailto:kk@thepeak.com)

Corinna Robbins/News ..... [corinna@thepeak.com](mailto:corinna@thepeak.com)

## KXST

San Diego, California

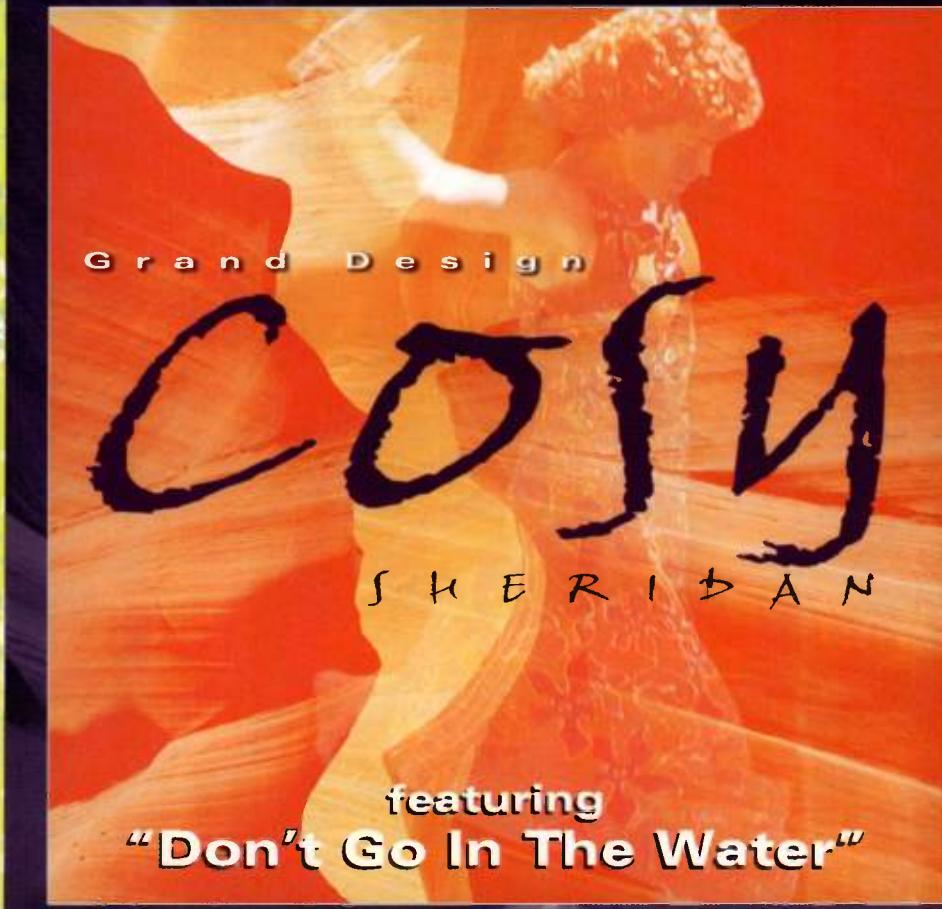
- Web Site: [www.sets102.com](http://www.sets102.com)

Can You Hear The Station On It? Coming Soon

Can You View A Current Playlist With Adds? Sometimes

- E-Mail:

Dona Shaieb/Program Director ..... [kxst@cis.compuserve.com](mailto:kxst@cis.compuserve.com)



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## MUSIC CHOICE

Nationwide

- Web Site: [www.musicchoice.com](http://www.musicchoice.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Jim Kressler/Program Director.....[comments@musicchoice.com](mailto:comments@musicchoice.com)

Adam Neiman/Assistant Program Director.....

.....[comments@musicchoice.com](mailto:comments@musicchoice.com)

## WAPS

Akron, Ohio

- Web Site: [www.wapsfm.com](http://www.wapsfm.com)

Can You Hear The Station On It? Coming Soon

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Bill Gruber/Program Director .....[billgruber@hotmail.com](mailto:billgruber@hotmail.com)

Lindsay White/Jazz Director .....[lindsaywhite913@hotmail.com](mailto:lindsaywhite913@hotmail.com)

Matt Smith/Announcer .....[mattsmith913waps@hotmail.com](mailto:mattsmith913waps@hotmail.com)

Tim Greathouse/Announcer .....[timgreat@hotmail.com](mailto:timgreat@hotmail.com)

Sid Killian/Announcer .....[sidkillian@hotmail.com](mailto:sidkillian@hotmail.com)

## WBOS

Boston, Massachusetts

- Web Site: [www.wbos.com](http://www.wbos.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Jim Herron/Program Director .....[wbosonline@aol.com](mailto:wbosonline@aol.com)

Cliff Nash/Music Director .....[wbosonline@aol.com](mailto:wbosonline@aol.com)

## WCBE

Columbus, Ohio

- Web Site: [www.wcbe.org](http://www.wcbe.org)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Maxx Faulkner/Music Director.....[mfaulkner@iwaynet.net](mailto:mfaulkner@iwaynet.net)

## WCLZ

Portland, Maine

- Web Site: [www.wclz.com](http://www.wclz.com)

Can You Hear The Station On It? Coming Soon

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Kim Rowe/Assistant Program Director .....[krowe@wclz.com](mailto:krowe@wclz.com)

## WDET

Detroit, Michigan

- Web Site: [www.wdet.org](http://www.wdet.org)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Judy Adams/Program Director .....[jadams@wdet.org](mailto:jadams@wdet.org)

Martin Bandyke/Music Director .....[mbandyke@wdet.org](mailto:mbandyke@wdet.org)

Chuck Horn/Assistant Program Director .....[chorn@wdet.org](mailto:chorn@wdet.org)

Debra Clayton/Promotion Director .....[dclayton@wdet.org](mailto:dclayton@wdet.org)

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Can You View A Current Playlist With Adds? Yes

- E-Mail:

Chris Adams/Program Director ..... [cadams@965mtn.com](mailto:cadams@965mtn.com)  
Danny Howard/Operations Manager ..... [skyler@965mtn.com](mailto:skyler@965mtn.com)  
Jack Cole/Mornings ..... [jcole@965mtn.com](mailto:jcole@965mtn.com)  
Jason Walker/Mornings ..... [jwalker@965mtn.com](mailto:jwalker@965mtn.com)  
Keith Edwards/Middays ..... [kedwards@965mtn.com](mailto:kedwards@965mtn.com)  
Tony Logan/Afternoons ..... [tlogan@965mtn.com](mailto:tlogan@965mtn.com)  
Jane Dyer/Evenings ..... [jjane@965mtn.com](mailto:jjane@965mtn.com)  
Jim Scott/Overnights ..... [jscott@965mtn.com](mailto:jscott@965mtn.com)  
Sales ..... [sales@965mtn.com](mailto:sales@965mtn.com)  
Contests ..... [special@965mtn.com](mailto:special@965mtn.com)

## WEBK

Killington, Vermont

- Web Site: [www.webk.com](http://www.webk.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Dan Ewald/Program Director ..... [webk@vermontel.com](mailto:webk@vermontel.com)

## WEBX

Champaign, Illinois

- Web Site: [www.webxfm.com](http://www.webxfm.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Quintin Porter/VP Programming ..... [qporter@webxfm.com](mailto:qporter@webxfm.com)  
Jay O'Connor/Assistant Program Director ..... [jtoakley@aol.com](mailto:jtoakley@aol.com)  
Marisa Helfgot/Promotion Director ..... [mbhelfgo@viuc.edu](mailto:mbhelfgo@viuc.edu)  
Todd Sackett/Afternoons ..... [tsackett@aol.com](mailto:tsackett@aol.com)

## WERI

Providence, Rhode Island

- Web Site: [www.weri-fm.com](http://www.weri-fm.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Mark Urso/General Manager ..... [993fm@edgenet.net](mailto:993fm@edgenet.net)  
Lori Urso/Promotion Director ..... [loriu@edgenet.net](mailto:loriu@edgenet.net)  
Dina Grills/Mornings ..... [993fm@edgenet.net](mailto:993fm@edgenet.net)  
Rocketman/Webmaster ..... [993fm@edgenet.net](mailto:993fm@edgenet.net)

## WERU

Blue Hill Falls, Maine

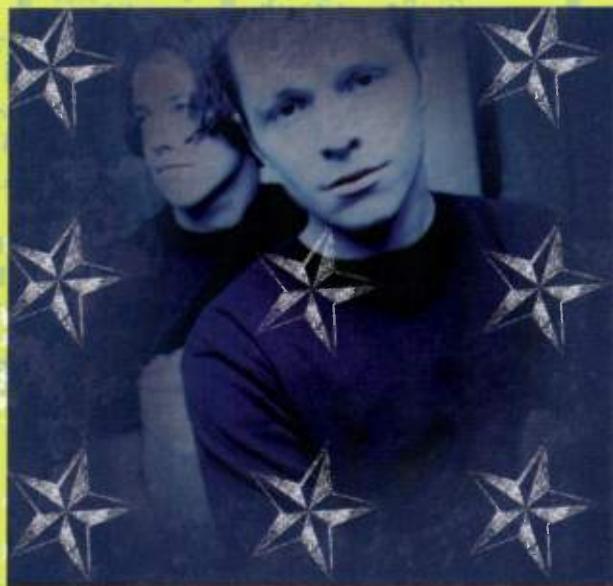
- Web Site: [www.weru.org](http://www.weru.org)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Dave Piszczy/Program Director ..... [weru@acadia.net](mailto:weru@acadia.net)  
Sara Willis/Assistant Music Director ..... [weru@acadia.net](mailto:weru@acadia.net)



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## WEVL

Memphis, Tennessee

- Web Site: [www.wevl.org](http://www.wevl.org)

Can You Hear The Station On It? Not Yet

Can You View A Current Playlist With Adds? No

- E-Mail:

Brian Craig/Program Director.....[brian1965@webtv.net](mailto:brian1965@webtv.net)

## WFHB

Bloomington, Indiana

- Web Site: [www.wfhb.org](http://www.wfhb.org)

Can You Hear The Station On It? Coming Soon

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Jim Manion/Program Director.....[ionman@bluemarble.net](mailto:ionman@bluemarble.net)

Bob Kissel/Blues Director .....[bluesdoc@bluemarble.net](mailto:bluesdoc@bluemarble.net)

Dan Deckard/Jazz Director.....[dwdeckar@indiana.edu](mailto:dwdeckar@indiana.edu)

Jessica Baldanzi/Experimental Music Director .....

.....[jbaldanz@indiana.edu](mailto:jbaldanz@indiana.edu)

Brandon Ives/Alternative Director.....[monkey37@bluemarble.net](mailto:monkey37@bluemarble.net)

## WFUV

New York, New York

- Web Site: [www.wfuv.org](http://www.wfuv.org)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Dr. Ralph Jennings/General Manager .....[ralphjennings@wfuv.org](mailto:ralphjennings@wfuv.org)

Chuck Singleton/Program Director .....[chucksingleton@wfuv.org](mailto:chucksingleton@wfuv.org)

Rita Houston/Music Director .....[ritahouston@wfuv.org](mailto:ritahouston@wfuv.org)

Meg Griffin/Assistant Music Director .....[meggriffin@wfuv.org](mailto:meggriffin@wfuv.org)

Darren Devivo/Mornings .....[darrendevivo@wfuv.org](mailto:darrendevivo@wfuv.org)

Corny O'Connell/Evenings .....[cornoconnell@wfuv.org](mailto:cornoconnell@wfuv.org)

## WHFC

Bel Air, Maryland

- Web Site: [www.angelfire.com/md/whfcfm](http://www.angelfire.com/md/whfcfm)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Frank Marsden/Station Manager .....[whfc@harford.cc.md.us](mailto:whfc@harford.cc.md.us)

Sean Lineweaver/Webmaster .....[slineweave@aol.com](mailto:slineweave@aol.com)

John Glassman/Announcer .....[whfc@angelfire.com](mailto:whfc@angelfire.com)

## WIIS

Key West, Florida

- Web Site: Coming Soon

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Dave Wurmlinger/Program Director...[island107@cis.compuserve.com](mailto:island107@cis.compuserve.com)

## WIQB

Ann Arbor, Michigan

- Web Site: [www.rock103wiqb.com](http://www.rock103wiqb.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? Yes

- E-Mail:

John Vance/Operations Manager .....[jvance200@aol.com](mailto:jvance200@aol.com)

Jerry Mason/Music Director .....[wiqb@rock103wiqb.com](mailto:wiqb@rock103wiqb.com)

## WIVI

St. Thomas, Virgin Islands

- Web Site: [www.96rockwivi.com](http://www.96rockwivi.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? Soon

- E-Mail:

Kristine Simoni/Program Director .....[diva@viaccess.net](mailto:diva@viaccess.net)

Requests .....[request@96rockwivi.com](mailto:request@96rockwivi.com)

## WKOC

Norfolk, Virginia

- Web Site: [www.thecoast.exis.net](http://www.thecoast.exis.net)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Holly Williams/Program Director .....[thecoast@exis.net](mailto:thecoast@exis.net)

## WKZE

Sharon, Connecticut

- Web Site: No

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Andy DiGiovanni/Music Director .....[wkze@snet.net](mailto:wkze@snet.net)

## WMMM

Madison, Wisconsin

- Web Site: [www.1055triple.com](http://www.1055triple.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Pat Gallagher/Program Director .....[1055triple@wcinet.com](mailto:1055triple@wcinet.com)

Tom Teuber/Assistant Program Director .....[1055triple@wcinet.com](mailto:1055triple@wcinet.com)

## WMNF

Tampa, Florida

- Web Site: [www.wmnm.org](http://www.wmnm.org)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? No

- E-Mail:

Randy Wynne/Program Director .....[rwyinne@wmnm.org](mailto:rwyinne@wmnm.org)

Rich Eiswerth/General Manager .....[rich@wmnm.org](mailto:rich@wmnm.org)

Dewey Davis-Thompson/Webmaster .....[dewey@wmnm.org](mailto:dewey@wmnm.org)

## WNCS

Burlington, Vermont

- Web Site: [www.pointfm.com](http://www.pointfm.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? No

- E-Mail:

Jody Petersen/Music Director .....[pointfm@together.net](mailto:pointfm@together.net)

Greg Hooker/Program Director .....[pointfm@together.net](mailto:pointfm@together.net)

continued ►

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## WNCW

Charlotte, North Carolina

- Web Site: [www.wncw.org](http://www.wncw.org)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? Yes

- E-Mail:

**Mark Keefe**/Program Director ..... [mkeefe@isothermal.cc.nc.us](mailto:mkeefe@isothermal.cc.nc.us)

**Armando Bellmas**/Assistant Program Director ..... [abellmas@isothermal.cc.nc.us](mailto:abellmas@isothermal.cc.nc.us)

**Linda Osbon**/News Director ..... [losbon@isothermal.cc.nc.us](mailto:losbon@isothermal.cc.nc.us)

## WNKU

Cincinnati, Ohio

- Web Site: [www.nku.edu/wnku](http://www.nku.edu/wnku)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? Yes

- E-Mail:

**Stacy Owen**/Music Director ..... [owens@nku.edu](mailto:owens@nku.edu)

**David Arnold**/General Manager ..... [arnold@nku.edu](mailto:arnold@nku.edu)

**Ben Singleton**/Promotion Director ..... [singletonb@nku.edu](mailto:singletonb@nku.edu)

## W0BR

Wanchese, North Carolina

- Web Site: Not Yet

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

**Lee Livingood**/Program Director ..... [wave@beachlink.com](mailto:wave@beachlink.com)

**Doug Dino**/Music Director ..... [wave@beachlink.com](mailto:wave@beachlink.com)

**Eric James**/Production Director ..... [wrigley@interpath.com](mailto:wrigley@interpath.com)

**Kari Delacruz**/Public Service Director ..... [wave@beachlink.com](mailto:wave@beachlink.com)

## WORLD CAFE

Nationwide

- Web Site: [www.xpn.org/sections/world\\_cafe.html](http://www.xpn.org/sections/world_cafe.html)

Can You Hear The Show On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

**Bruce Ranes**/Operations Manager ..... [ranel@pobox.uppen.edu](mailto:ranel@pobox.uppen.edu)

**Bruce Warren**/Music Director ..... [brucew@pobox.uppen.edu](mailto:brucew@pobox.uppen.edu)

**Shawn Stewart**/Assistant Music Director ..... [shawns2@pobox.uppen.edu](mailto:shawns2@pobox.uppen.edu)

**Joe Taylor**/Production Director ..... [jtaylor2@pobox.uppen.edu](mailto:jtaylor2@pobox.uppen.edu)

## WRLT

Nashville, Tennessee

- Web Site: [www.wrlt.com](http://www.wrlt.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? Yes

- E-Mail:

**Jane Crossman**/Program Director ..... [atjunglejane@tunedin.com](mailto:atjunglejane@tunedin.com)

**Keith Coes**/Music Director ..... [kcoes@wrlt.com](mailto:kcoes@wrlt.com)

**Clay Carnahan**/Promotion Director ..... [clay@wrlt.com](mailto:clay@wrlt.com)

**Kerry D. Massey**/Mornings ..... [kerry@wrlt.com](mailto:kerry@wrlt.com)

**David Hall**/Operations Manager ..... [dhall@wrlt.com](mailto:dhall@wrlt.com)

**George Henry**/Production Director ..... [george@tunedin.com](mailto:george@tunedin.com)

**Mary Brace**/Webmistress ..... [mbrace@wrlt.com](mailto:mbrace@wrlt.com)

**David Tune**/General Manager ..... [david@tunedin.com](mailto:david@tunedin.com)

**Lester Turner, Jr.**/CEO ..... [ltturnerjr@compuserve.com](mailto:ltturnerjr@compuserve.com)

## WRNR

Baltimore, Maryland

- Web Site: [www.wrnr.com](http://www.wrnr.com)

Can You Hear The Station On It? Yes

Can You View A Current Playlist With Adds? Yes

- E-Mail:

**Damian Einstein**/Music Director ..... [info@wrnr.com](mailto:info@wrnr.com)

## WRRX

Gainesville, Florida

- Web Site: [www.wrrx97x.com](http://www.wrrx97x.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

**Brian Hobgood**/Promotion Director ..... [bhobgood@atlantic.net](mailto:bhobgood@atlantic.net)

## WRSI

Springfield, Massachusetts

- Web Site: [www.wrsi.com](http://www.wrsi.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? Yes

- E-Mail:

**Sean O'Mealy**/Program Director ..... [wrsi@shaysnet.com](mailto:wrsi@shaysnet.com)

**Johnny Memphis**/Music Director ..... [wrsi@shaysnet.com](mailto:wrsi@shaysnet.com)

## WTTS

Indianapolis, Indiana

- Web Site: [www.wttsfm.com](http://www.wttsfm.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

**Rich Anton**/Program Director ..... [wtts@wttsfm.com](mailto:wtts@wttsfm.com)

**Marie McCallister**/Music Director ..... [mariered@aol.com](mailto:mariered@aol.com)

## WVOD

Dare County, North Carolina

- Web Site: [www.wvod.com](http://www.wvod.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? Yes, but no adds.

- E-Mail:

**Matt Cooper**/Program Director ..... [99.1@wvod.com](mailto:99.1@wvod.com)

## WXLE

Albany, New York

- Web Site: [www.1045thezone.com](http://www.1045thezone.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

**Neal Hunter**/Program Director ..... [neal@1045thezone.com](mailto:neal@1045thezone.com)

**Randi Tyler**/Assistant Program Director ..... [randi@1045thezone.com](mailto:randi@1045thezone.com)

**Jeff Davis**/Promotion Director ..... [jeff@1045thezone.com](mailto:jeff@1045thezone.com)

**DJ Thomas**/Announcer ..... [dj@1045thezone.com](mailto:dj@1045thezone.com)

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## WXPN

Philadelphia, Pennsylvania

- Web Site: [www.xpn.org](http://www.xpn.org)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Bruce Ranes/Operations Manager ..... [ranel@pobox.upenn.edu](mailto:ranel@pobox.upenn.edu)

Bruce Warren/Music Director ..... [brucew@pobox.upenn.edu](mailto:brucew@pobox.upenn.edu)

Shawn Stewart/Assistant Music Director ..... [shawn2@pobox.upenn.edu](mailto:shawn2@pobox.upenn.edu)

..... [jtaylor2@pobox.upenn.edu](mailto:jtaylor2@pobox.upenn.edu)

Joe Taylor/Production Director ..... [jtaylor2@pobox.upenn.edu](mailto:jtaylor2@pobox.upenn.edu)

## WXRT

Chicago, Illinois

- Web Site: [www.wxrt.com](http://www.wxrt.com)

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? No

- E-Mail:

Norm Winer/Program Director ..... [comments@wxrt.com](mailto:comments@wxrt.com)

Patty Martin/Music Director ..... [comments@wxrt.com](mailto:comments@wxrt.com)

John Farneda/Assistant Music Director ..... [comments@wxrt.com](mailto:comments@wxrt.com)

Jeff Schwartz/Promotion Director ..... [comments@wxrt.com](mailto:comments@wxrt.com)

## WXRV

Boston, Massachusetts

- Web Site: [www.wxrv.com](http://www.wxrv.com)

Can You Hear The Station On It? Coming Soon

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Joanne Doody/Program Director ..... [joanne@wxrv.com](mailto:joanne@wxrv.com)

Mike Mullaney/Music Director ..... [mike@wxrv.com](mailto:mike@wxrv.com)

Eric Frederickson/Promotion Director ..... [eric@wxrv.com](mailto:eric@wxrv.com)

## WYCE

Grand Rapids, Michigan

- Web Site: Coming Soon

Can You Hear The Station On It? No

Can You View A Current Playlist With Adds? Not Yet

- E-Mail:

Phil Tower/General Manager ..... [towerp@iserv.net](mailto:towerp@iserv.net)

Catherine Black/Operations Manager ..... [cblack@iserv.net](mailto:cblack@iserv.net)

## WYEP

Pittsburgh, Pennsylvania

- Web Site: [www.wyep.org](http://www.wyep.org)

Can You Hear The Station On It? Coming Soon

Can You View A Current Playlist With Adds? Yes

- E-Mail:

Greg Meitus/Music Director ..... [gmeitus@wyep.org](mailto:gmeitus@wyep.org)

Rosemary Welsch/Program Director ..... [rwelsch@wyep.org](mailto:rwelsch@wyep.org)

Lee Ferraro/General Manager ..... [leef@aol.com](mailto:leef@aol.com)

Katherine Lally/Marketing Director ..... [kat@wyep.org](mailto:kat@wyep.org)

Joe Ruesch/Mornings ..... [jart5@aol.com](mailto:jart5@aol.com)

# KNOW WHAT TIME IT IS?

TIME TO RENEW YOUR SUBSCRIPTION TO

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My Check For \$200 Is Enclosed:

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Account Number: \_\_\_\_\_

Expiration Date: \_\_\_\_\_

Billing Address: \_\_\_\_\_

City, State & Zip Code: \_\_\_\_\_

# chucklehead

## strikes again

A certain woman (no names please), was pulled over for speeding by an Oklahoma Highway Patrol motorcycle officer. When he walked up to her window and opened his ticket book she said, "I bet you're going to sell me a ticket to the Highway Patrolman's Ball." He replied, "No, highway patrolmen don't have balls."

There followed a moment of silence while she smiled and he realized what he'd said. He then closed his book, got back on his motorcycle and left.

The kindergarten class had a homework assignment: find out about something exciting and relate it to the class the next day. When the time came for the little kids to give their reports, the teacher called on them one at a time. She was reluctant to call upon little Johnny, knowing that he sometimes could be quite outspoken and a bit crude. But eventually his turn came.

Little Johnny walked up to the front of the class, and with a piece of chalk made a small white dot on the blackboard, then sat down. The teacher couldn't figure out what Johnny had in mind for his report on something exciting, so she asked him just what it was.

"It's a period," reported Johnny. "Well, I can see that," the teacher said, "but what is so exciting about a period?"

"Damned if I know," said Johnny, "but this morning my sister said she missed one. Then Daddy had a heart attack, Mommy fainted, and the man next door shot himself!"

Bill Gates meets Hugh Grant at a Hollywood party. They're talking and Bill says, "I've seen some great pictures of Divine Brown; I sure would like to get together with her!" Hugh replies, "Well Bill, you know, ever since our incident, her price has skyrocketed; she's charging a small fortune."

Bill says (with a chuckle), "Hugh, money's no object to me. What's her number?" So, Hugh gives Bill her number and Bill sets up a date. They meet and, upon finishing, Bill is lying there in ecstasy, mumbling, "God, now I know why you chose the name Divine." To which she replies, "Thank you Bill...and now I know why you chose the name Microsoft!"

An Australian was walking down a country road in New Zealand, when he happened to glance over the fence and sees a farmer goin' at it with a sheep. The Aussie was quite taken aback by this, so he climbs the fence and walks over to the farmer. He taps him on the shoulder and says, "You know mate, back home, we shear those!"

The New Zealander looks frantically around and says, "I'm not bloody SHEARING this with no one!" (It helps to hear this in a New Zealand accent...)

President Clinton went to an elementary school to address a group of children about tragedies. Before he started, he asked the children to give him an example of a tragedy. Several students raised their hands, and he selected a little girl. The girl said, "If a boy chased a ball into the street and was killed by a car, that would be a tragedy." Mr. Clinton replied, "No, that would be an accident."

A second student said, "If a bus full of children drove over a cliff and all were killed, that would be a tragedy." The President thought for a moment and said, "No, I believe that would be a great loss."

Clinton asked the class again for an example and no one raised a hand. He said, "Surely someone can give me an example of a tragedy."

Finally, a little boy spoke up and said, "If you and Mrs. Clinton were on Air Force One and a bomb exploded and you both were killed, that would be a tragedy."

The President was very glad and said, "Yes, that would be a tragedy. Can you explain why?"

The boy said, "Well, it wouldn't be an accident and it sure wouldn't be a great loss!"

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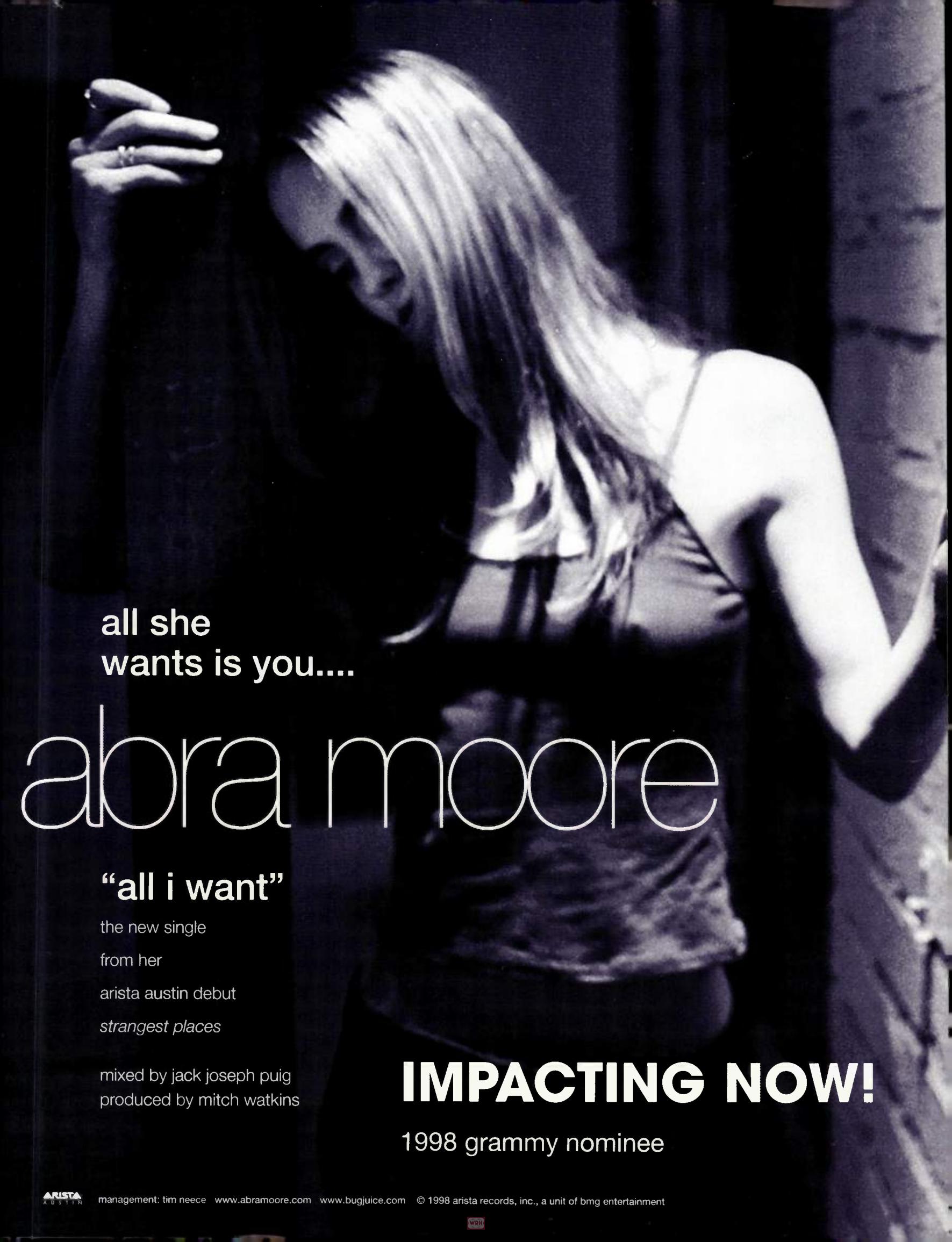
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# abra moore

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the new single

from her

arista austin debut

*strangest places*

mixed by jack joseph puig  
produced by mitch watkins

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