

totallyadult

GRANT LEE BUFFALO

LUCINDA WILLIAMS

Right In Time

The first single from
Lucinda Williams' Mercury debut
CAR WHEELS ON A GRAVEL ROAD

LUCINDA WILLIAMS
CAR WHEELS ON A GRAVEL ROAD



ADD DATE 6/9

- Album in stores June 30th
- On Late Show With David Letterman on day of release
- Features in *Spin* (July issue) and *Rolling Stone* (Summer double issue)
- Performances on *World Cafe* and *Mountain Stage* upon release

ON TOUR:

- 6/26 Philadelphia, PA
- 6/28 Washington, DC
- 6/29-30 New York, NY
- 7/1 Amagansett, NY
- 7/11 Philadelphia, PA
- 7/12 Charleston, WV

Management: Frank Callari, FCC Management

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Ahead Of Time

WRNR WCBR KGSR KTAO KBZD WRSI KEMU KEGR KPIG WMWV
KPFT KRCL WMKY KSUT KUWR KRCC KNBA WNKA MUSIC CHOICE

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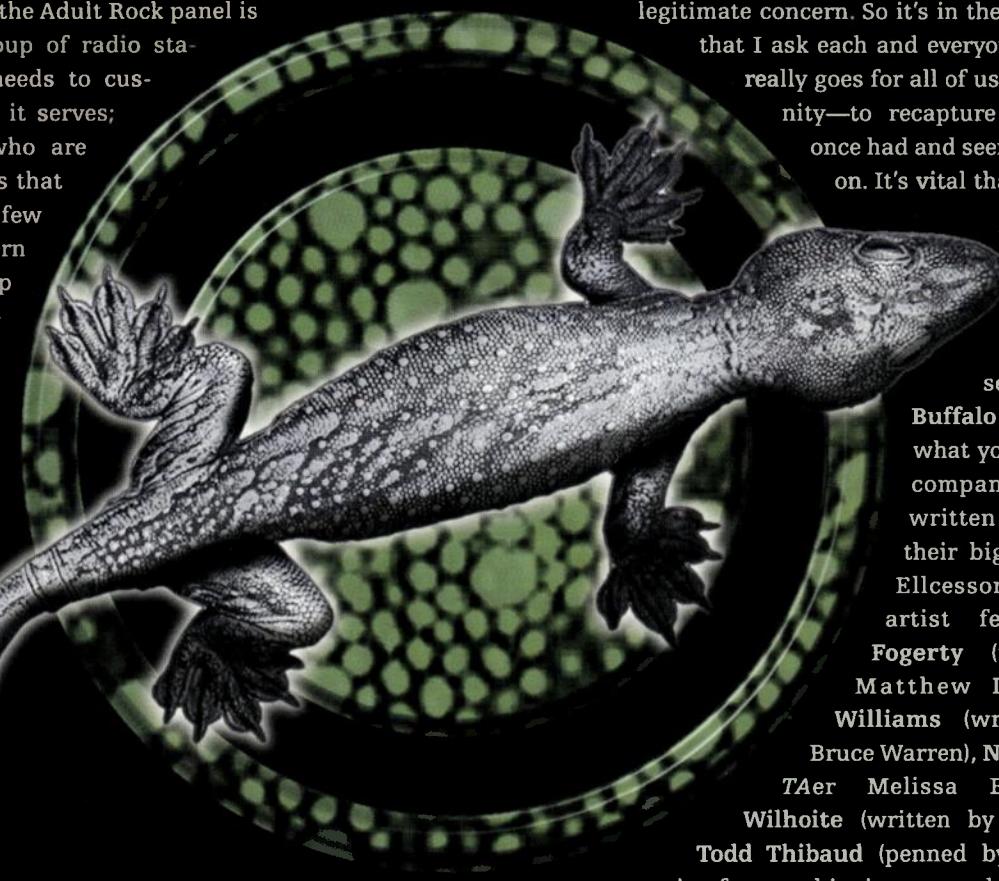
letter from the editor

I constantly hear the criticism that this "format" of ours doesn't have any leaders; that it's too hard to spread a success story from one market to another. My take is that we *do* have several leaders out there—the problem is, we don't have any followers. Now, don't get me wrong, I'm not suggesting that good programming means you should be nice little lemmings following the piped tune of a single programmer—or consultant, for that matter. What I am suggesting is that programmers from market to market need to stop looking at the differences and begin to recognize more of the similarities. Granted, the Adult Rock panel is comprised of a diverse group of radio stations and, by its nature, needs to customize itself to the market it serves; hence, we have stations who are "true" Triple-A stations, ones that are Alternative leaning, a few that teeter on being Modern AC, several who have a deep library of classic rock material and still others who sport an Americana hat. But the audience they are all going for is pretty much the same—the adult listener who wants to hear radio like he remembers it used to be. Sure, that was then, and this is now; however, it's the "spirit" of that bygone era that is the real essence that can capture that much-sought-after audience, and more importantly, keep them listening.

Within that spirit is where our common ground lies. Be assured, I talk to programmers across the country all the time—in both large markets and smaller markets—and I am convinced that, station for station, we have some of the best programming minds in the industry. Adult Rock programmers not only want to create a compelling, well-executed, smoothly-flowing radio station; they all want to somehow embody that spirit within their station, too, and the best way to capture it is in the music you play! So maybe when a promotion person is conveying a list of success stories on an artist he or she thinks you should be playing, you should be

paying a little more attention to what he or she is saying. I'll wager that if you look closer, and maybe even call one or two programmers, even if they are in a smaller or different market than yours, you'll realize they have managed to grab a little of that spirit you need to win.

They can't all be hits, but the problem right now is we aren't making enough of our *own* hits. The labels are growing weary of Adult Rock Radio being followers to other format programmers and not to their own tribe. Whether you like it or not, it's a legitimate concern. So it's in the name of that spirit that I ask each and everyone of you—and this really goes for all of us within our community—to recapture the solidarity we once had and seem to be losing a grip on. It's vital that we do.



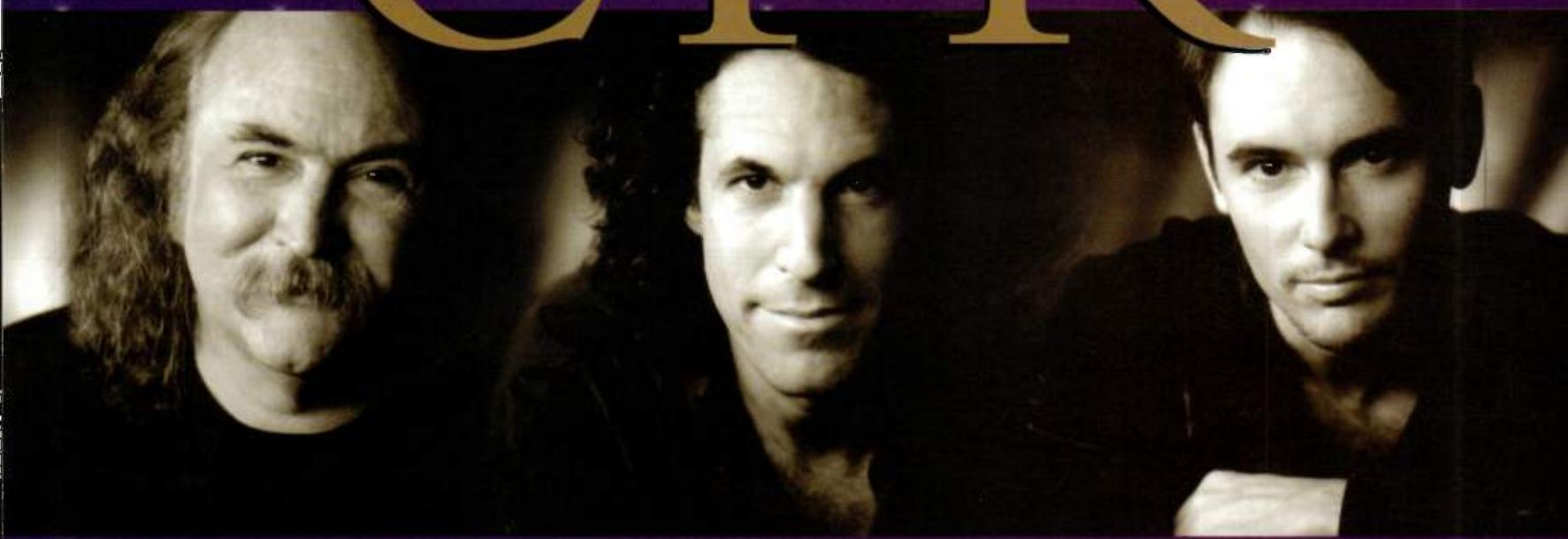
And now to the latest issue of *totallyadult*.

You've already seen that **Grant Lee Buffalo** is on the cover, but what you don't know is the companion feature was written by one of their biggest fans, **J. Mikel Ellcessor**! There are also artist features on **John Fogerty** (written by **TAer Matthew Lawton**), **Lucinda Williams** (written by **WXPN's Bruce Warren**), **Neil Finn** (written by **TAer Melissa Blazek**), **Kathleen Wilhoite** (written by **Steve Baltin**) and **Todd Thibaud** (penned by yours truly). The station feature this time around is **WNCW/Spindale, NC** (also written by **Lawton**), and the label promo person I talked to is the inimitable **Mike Marrone** of **Rykodisc**. Furthermore, look for the two special interest features: one on the vision behind the **Largo** project (written by **Mike Warren**), and the other, which investigates and explains the burgeoning **MP3** (illegal song-swapping) phenomenon taking place on the Internet (written by our own **VP/Retail**, and resident **Internaut**, **Charly Prevost**).

In addition, we've updated the Adult Rock panel's Specialty Shows information for you in the back pages; there are plenty of reviews in the *totallymusic* section; the radio and label contact pages are up to the minute; and Mr. Chucklehead strikes again.

John Schoenberger
totallyjs@3nets.com

CPR



DAVID CROSBY

JEFF PEVAR

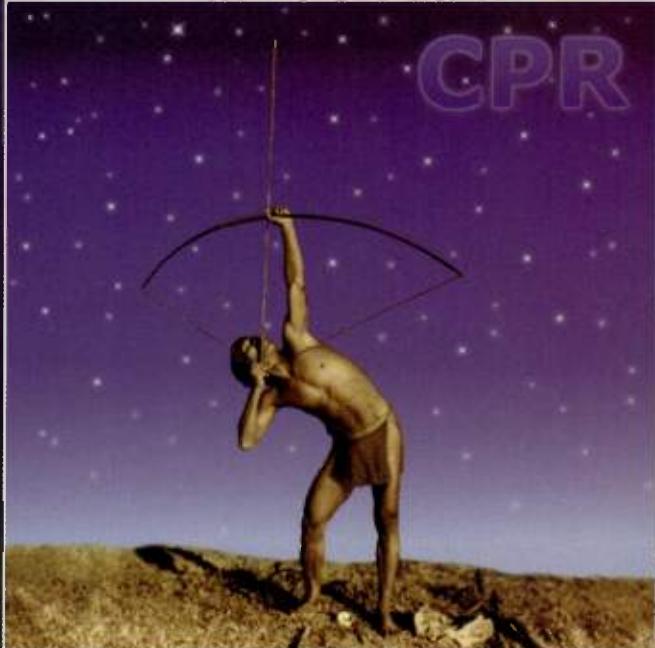
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contents

contents

radio contacts

label contacts

charts

wncw's mark keefe

grant lee buffalo

john fogerty

todd thibaud

mp3

kathleen wilhoite

lucinda williams

neil finn

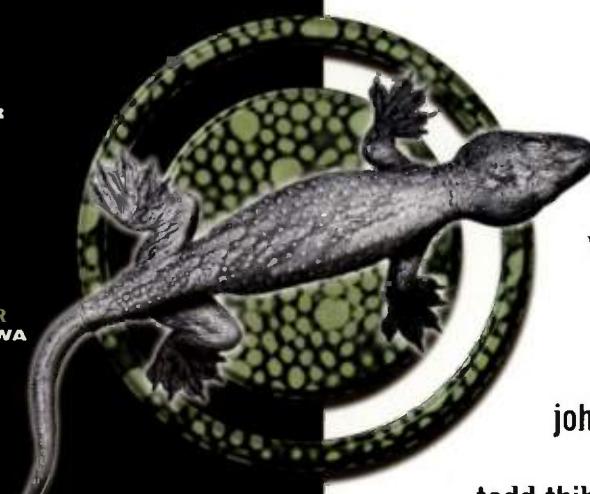
largo

rykodisc's mike marrone

totallymusic

specialty shows

jokes



radio contacts

Stations are listed by first available music call hour.

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

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
monday				
M 10a-noon	CJDR /Detroit	PM MD	Wendy Duff Ann Delisi	313.961.6397 fax 961.1603
MTWThF 10a-2p	KBZD /Amarillo	APD	Denise Spiser	806.372.6543 fax 379.7339 (E) kbzd@fia.net
MTWThF 8-10a	KDDX /Rapid City	PD	Jim Kallas	605.642.5747 fax 642.7849
MTW 1-2:30p	KFAN /Fredericksburg	PD MD	J.D. Rose Rod Herbert	830.997.2197 fax 997.2198 (E) txradio@ktc.com
M 9:30a-1p	KFXJ /Boise	PD MD	Kevin Welch Carl Scheider	208.888.4321 fax 888.2841 (E) kfxd@micron.net
M 3:15-6:15p	KGSR /Austin	PD MD	Jody Denberg Susan Castle	512.908.4986 fax 832.1579 (E) jdenberg@kgsr.com
MTWThF 9a-5p	KKCR /Kauai	SM	Jon Scott	808.826.7774 fax 826.7977 (E) bornarebel@aol.com
MW 10a-noon	KMTN /Jackson	PD/MD	Mark Fishman	307.733.4500 fax 733.7773 (E) kmtn@blissnet.com
M 10a-3p F 11a-2p	KPCC /Pasadena	APD	Shana LiVigni	626.585.7768 fax 585.7916 (E) smlivigni@paccd.cc.ca.us
MTh 12:30-2:30p	KPFT /Houston	PD MD	Eric Truax Mary Ramirez	713.526.4000 fax 526.5750
MTW 8-10a	KPIG /Monterey	PD/MD	Laura Hopper	408.722.9000 fax 722.7548 (E) sty@kpig.com
M 2-5p	KQRS /Minneapolis	OM APD	Dave Hamilton Reed Endersbe	612.545.5601 fax 595.4940 (E) kqrs@sidewalk.com
M 10-11:30a	KRVM /Eugene	PD	Don Ferrell	541.687.3370 fax 687.3573
MThF 10a-noon	KRXS /Phoenix	PD	John Libynski	520.402.9222 fax 425.5063 (E) krxs@mail.gila.net
MF 3-5p	KTAO /Taos	PD MD	Brad Hockmeyer Marina Colman	505.758.1017 fax 758.8430 (E) ktao@newmex.com
MTW 1-3p	KTHX /Reno	PD MD	Bruce Van Dyke David Chaney	702.333.0123 fax 333.0110 (E) bruce@thex.net
M 1-4:30p	KUNC /North Colorado	MD	Kirk Mowers	970.351.1775 fax 351.1780 (E) kmowers@kunc.org
M 10a-1p	KYLE /Gunnison	PD	Wes Hood	970.641.3600 fax 641.4566 (E) kyra@youngminds.com
M 1-5:30p	KXL /Portland	PD	Carl Widing	503.417.0391 fax 417.7663 (E) carlwiding@aol.com
MTWTh 9-10a	WCBR /Chicago	PD APD	Tommy Lee Johnston Scott King	847.255.5800 fax 255.0129
MTW 1-4p	WDET /Detroit	PD AMD	Judy Adams Chuck Horn	313.577.4146 fax 577.1300 (E) wdetfm@wdet.wayne.edu
M 4-7p T 4-6p	WEBK /Killington	PD	Dan Ewald	802.422.3156 fax 422.3158 (E) webk@vermontel.com
M 11a-2p	WERU /Blue Hill Falls	PD/MD AMD	Dave Piszcz Sara Willis	207.469.6600 fax 469.8961 (E) weru@celestast.com
M 3:30-5:30p	WKZE /Sharon	PD MD	Randy Mijroy Andrew DiGiovanni	860.364.5800 fax 364.0129 (E) wkze@snet.net
MT 2-6pm	WLPW /Lake Placid	PD	Kitty Patnode	518.523.3341 fax 523.1349 (E) tnardielo@aol.com
MT noon-2p	WMKY /Lexington	PD/MD	Paul Hitchcock	606.783.2334 fax 783.2335 (E) p.hitchc@morehead-st.edu

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
MT 12:30-3p	WMWV /Conway	PD APD/MD	George Cleveland Mark Johnson	603.447.5988 fax 447.3655
M 11a-1p T 10a-noon	WNCW /Charlotte	PD APD	Mark Keefe Armando Bellmas	828.287.8000 fax 287.8012 (E) wncw@blueridge.net
MTWThF 10am-noon	WOLV /Houghton	PD	Derek "Deve" Sever	906.482.7700 fax 482.7751 (E) deve@up.net
M 1-3p F 10a-1p	WXLE /Albany	PD APD	Neal Hunter Randi Tyler	518.381.3588 fax 381.1097 (E) neal@1045thezone.com
MW 11:30a-3p	WXRT /Chicago	VP/PRG MD	Norm Winer Patty Martin	773.777.1700 fax 286.9978 (E) comments@wxrt.com
MT 11a-1p	WXRV /Boston	PD MD	Joanne Doody Mike Mullaney	978.374.4733 fax 373.8023 (E) mike@wxrv.com
MTh 2:30-4:30p	WYEP /Pittsburgh	PD MD	Rosemary Welsch Greg Meitus	412.381.9131 fax 381.9126 (E) gmeitus@wyep.org
MF 9a-5p	SBR Consulting	MD	Tom Fricke	303.444.7700 fax 444.3555 (E) sbradio@aol.com

tuesday

TW 3-5p	KBCO /Denver	PD APD	Dave Benson Scott Arbough	303.444.5600 fax 444.2929 (E) kbco@kbcoradio.com
T 11a-2p	KEGR /Concord	PD	Steve O'Brien	925.945.2461 fax 674.9487
TW 9a-noon/1-5p	KINK /Portland	PD APD	Dennis Constantine Anita Garlock	503.226.5080 fax 226.4578 (E) kinkpd@aol.com
TWThF noon-2pm	KKQQ /Brookings	PD MD	Mike Henricksen Jeff Hollander	605.692.9125 fax 692.6434
T noon-2p W 3-5p	KLRQ /Independence	PD/MD AMD	Steve Stevens Kyle Douglas	660.885.7517 fax 885.8318 (E) sstevens@klrq.com
TWTh 10a-noon	KLRR /Bend	PD/MD	Doug Donoho	541.382.5263 fax 388.0456 (E) klrr@klrr.com
TW 9a-noon	KOTR /San Luis Obispo	PD MD	Drew Ross Dean Kattari	805.927.7206 fax 927.0235 (E) deankat@thegrid.net
TTh 8:30-10:30a	KRCC /Colorado Springs	MD	Jeff Bieri	719.473.4801 fax 473.7863 (E) jbieri@cc.colorado.edu
T noon-3p	KRCL /Salt Lake City	MD	Bill Boyd	801.363.2801 fax 533.9136 (E) billb@krcl.org
TTh noon-2p	KROK /DeRidder	GM MD	Doug Stannard Sandy Edwards	318.463.9298 fax 537.4152 (E) krok@krok.com
TF noon-2p	KRSH /Santa Rosa	OM MD	Zoe Zuest Bill Bowker	707.588.9999 fax 588.0777 (E) krsh987@aol.com
TWTh 11a-12:30p	KRTM /Riverside	MD	Travis Holland	909.694.0866 fax 308.1414 (E) krtm@vmicro.com
TWTh 10a-4p	WAPS /Akron	PD/MD	Bill Gruber	330.761.3098 fax 761.3240 (E) wgruber@akron.ohio.gov
TThF 1-4p	WEBX /Champaign	VP/PRG	Quintin Porter	217.355.9935 fax 355.1706 (E) qporter@webxfm.com
T 3-6p	WERI /Westerly	GM	Mark Urso	401.596.7728 fax 596.6688 (E) 993fm@edgenet.net
T 2-4p	WEVL /Memphis	PD/MD	Brian Craig	901.528.0560 fax 528.0561 (E) brian1965@webtv.net
T 5-7p	WFUV /New York City	PD MD AMD	Chuck Singleton Rita Houston Meg Griffin	718.817.4550 fax 365.9815 (E) thefolks@wfuv.org
TW noon-3p	WHFC /Harford	SM	Frank Marsden	410.836.4151 fax 836.4169 (E) whfc@harford.cc.md.us
TW noon-2p	WKOC /Norfolk	PD MD	Holly Williams Dal Hunter	757.625.3769 fax 622.9769



radio contacts

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
T 9a-1p/2-5p	WMNF /Tampa	PD AMD	Randy Wynne Jeff Stewart	813.238.8001 fax 238.1802 (E) rwyne@wmnf.org
TW 3-5p	WMVY /Martha's Vineyard	PD/MD AMD	Barbara Dacey Jason Howard	508.693.5000 fax 693.8211 (E) wmvy@vineyard.net
TW 1-2:30p	WNCS /Burlington	PD MD	Greg Hooker Jody Petersen	802.223.2396 fax 223.1520 (E) pointfm@together.net
TW 1-4p	WNKU /Cincinnati	OM MD	Colin Gordy Stacy Owen	606.572.6500 fax 572.6604 (E) wnku@nku.edu
TTh 11a-1p	WOB /NE North Carolina	PD	Lee Lovingood	919.473.9376 fax 473.1584
TTh 2-4p	WRLT /Nashville	PD MD	Jane Crossman Keith Coes	615.242.5600 fax 242.9877 (E) atjunglejane@tunedin.com
T 11a-2p	WVOD /Dare County	PD MD	Matt Cooper Ryan Young	919.473.1993 fax 473.1757 (E) 99.1@wvod.com
T 9a-5p	Music Choice /USA	PD APD	Jim Kressler Adam Neiman	973.731.0500 fax 731.6505 (E) comments@musicchoice.com
T 9a-5p	Constantine Consulting	GM	Dennis Constantine	503.296.9010 fax 296.9009 (E) denver@aol.com

wednesday

A	WTh 10a-noon	KBHR /Big Bear	PD MD	Rick Herrick Casey Dolan	909.584.5247 fax 584.5347
	W noon-3pm Th 1-3pm	KCRW /Los Angeles	MD AMD	Nic Harcourt Tricia Halloran	310.314.4640 fax 450.7172 (E) brave@kcrw.org
A	W 12:30-2:30p	KERA /Dallas	SM MD	Jeff Luchsinger Gabrielle West	214.740.9257 fax 740.9369
	W 9-10:30a Th 2-4p	KFMU /Steamboat Springs	PD	Erica Swissler	970.879.5368 fax 879.5843 (E) eswiss@cmn.net
	WThF 2-5p	KFOG /San Francisco	OM APD/MD	Paul Marszalek Bill Evans	415.817.5364 fax 995.6867
	W 11:30a-1p Th noon-1p	KHUM /Humboldt	MD	Gary Franklin	707.786.5104 fax 786.5100 (E) gary@khum.com
A	W noon-3p	KISM /Bellingham	PD MD	Ken Richards Jon Elliot	360.734.9790 fax 733.4551 (E) je929fm@telcomplus.com
	WTh 1-3p	KIWR /Omaha	PD/MD AMD	Bill Stewart Connie Kellie	712.325.3254 fax 325.3391 (E) mrbillstewart@hotmail.com
A	W 10a-noon	KKZN /Dallas	PD MD	Joel Folger Abby Goldstein	214.526.7400 fax 525.2525
	WTh 1-4p	KMMS /Bozeman	PD MD	Colter Langan Kim Rossi	406.586.2343 fax 587.2202
	W 1-3p	KMTR /Seattle	SM/PD APD MD	Chris Mays Jason Parker Dean Carlson	206.233.1037 fax 233.8979 (E) mountain@kmtt.com
A	WTh 11a-2p ThF 9-11a	KNBA /Anchorage	PD MD	Kathy Mitchell Loren Dixon	907.258.8897 fax 258.8803 (E) knba@alaska.net
	W 9a-noon	KSPN /Aspen	PD	Alec Berger	970.925.5776 fax 925.1142 (E) alkspn@juno.com
A	W 12:30-3p	KTYD /Santa Barbara	PD MD	Keith Royer Dayna Birkley	805.967.4511 fax 964.4430
	W 1:30-4p	KUWR /Cheyenne	PD	Don Woods	307.766.6624 fax 766.6184 (E) dwoods@uwyo.edu
	WTh 11a-noon	KXPK /Denver	PD APD	Gary Schoenwetter Eric Schmidt	303.832.5665 fax 832.7000 (E) gary@thepeak.com
	W 1-4p	KXST /San Diego	PD/MD	Dona Shaieb	619.286.1170 fax 449.8548 (E) kxst@cis.computerserve.com
	W noon-2p	WCLZ /Portland	PD MD	Brian Phoenix Bob Angell	207.721.0989 fax 725.5121
	W 1-3p	WFHB /Bloomington	PD/MD	Jim Manion	812.323.1200 fax 323.0320 (E) ionman@bluemarble.net
	W 9a-1p	WIVI /St. Thomas	MD	Dean Sloback	809.774.1972 fax 774.9788

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i MEGAPHONE

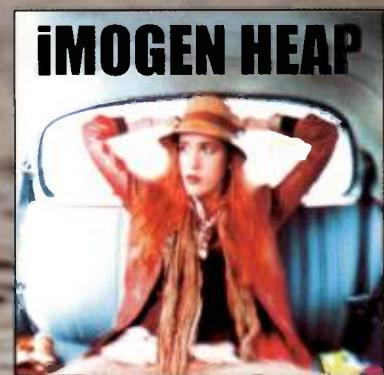
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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
W 11a-1p	WRSI /Greenfield	PD MD	Sean O'Mealy Johnny Memphis	413.774.2321 fax 772.6400 (E) wrsi@shaysnet.com
W 2:30-4p Th 2-4p	WTJS /Bloomington	PD MD	Rich Anton Marie McCallister	812.332.3366 fax 331.4570
W 10a-1p	WXPN /Philadelphia	OM/PD MD AMD	Bruce Ranes Bruce Warren Shawn Stewart	215.898.2571 fax 898.0707 (E) wxpn@pobox.upenn.edu
W 10a-4:30p	WYCE /Grand Rapids	OM	Catherine Black	616.459.4788 fax 742.0599
WThF 11a-noon	WZEW /Mobile	MD	Alex Chesley	334.344.4402 fax 476.1065
W 8:30a-noon	Dish-CD /USA	GPD	Tom Killorin	206.256.2346 fax 441.5667 (E) tomk@muzak.com
W 10a-1p	World Cafe /USA	MD OM/PD AMD	Bruce Warren Bruce Ranes Shawn Stewart	215.898.2571 fax 898.0707 (E) worldcafe@pobox.upenn.edu

thursday

ThF 9-11a	KBAC /Santa Fe	PD	Ira Gordon	505.989.3338 fax 989.3881
ThF noon-2p	KBXR /Columbia	PD/MD	Keefer	573.449.1520 fax 449.7770 (E) keefer@bxr.com
Th 1-3p	KOZT /Mendocino	GM MC	Tom Yates Kate Hayes	707.964.0095 fax 964.9536 (E) thecoast@kozt.com
Th 9a-noon	KSUT /Durango	PD MD	Steve Rauworth Stasia Lanier	970.563.0255 fax 563.0399 (E) stasia@ksut.org
Th 3-5p	KTCZ /Minneapolis	PD MD	Lauren MacLeash Mike Wolf	612.339.0000 fax 333.2997
Th 3-5p	WBOS /Boston	MD	Cliff Nash	617.254.9267 fax 782.8757 (E) wbosonline@aol.com
Th 4-6p	WCBE /Columbus	MD	Maxx Faulkner	614.365.5555 fax 365.5060 (E) mfaulkner@iwaynet.net
Th 2-4p	WDOD /Chattanooga	OM PD	Danny Howard Chris Adams	423.266.5117 fax 265.6433 (E) cadams@965mtn.com
ThF noon-2p	WFPK /Louisville	PD MD	Leslie Stewart Dan Reed	502.574.1640 fax 574.1671 (E) wfpk@iglou.com
Th 3-5p	WHPT /Tampa	PD MD	Chuck Beck Kurt Schreiner	813.577.7131 fax 578.2477
Th 10a-2p	WIIS /Key West	PD	Dave Wurmlinger	305.292.1133 fax 292.6936 (E) island107@cis.compuserve.com
Th 3-5p F 10:30a-noon	WMMM /Madison	PD APD/MD	Pat Gallagher Tom Teuber	608.826.0077 fax 826.1244 (E) 1055triplem@wcinet.com

Th 3-6p	WRNR /Baltimore	MD	Damian Einstein	410.626.0103 fax 267.7634
Th 2-3:30p	WRNX /Springfield	OM MD	Bruce Stebbins Dave Witthaus	413.536.1105 fax 536.1153 (E) wrnx@javanet.com
Th 1-3p	WVRV /St. Louis	PD MD	Mike Richter David Myers	314.231.3699 fax 259.5598

friday

F 11a-1p	KAEP /Spokane	PD APD	Haley Jones Larry Pearson	509.448.1000 fax 448.7015 (E) hjones@1057thepeak.com
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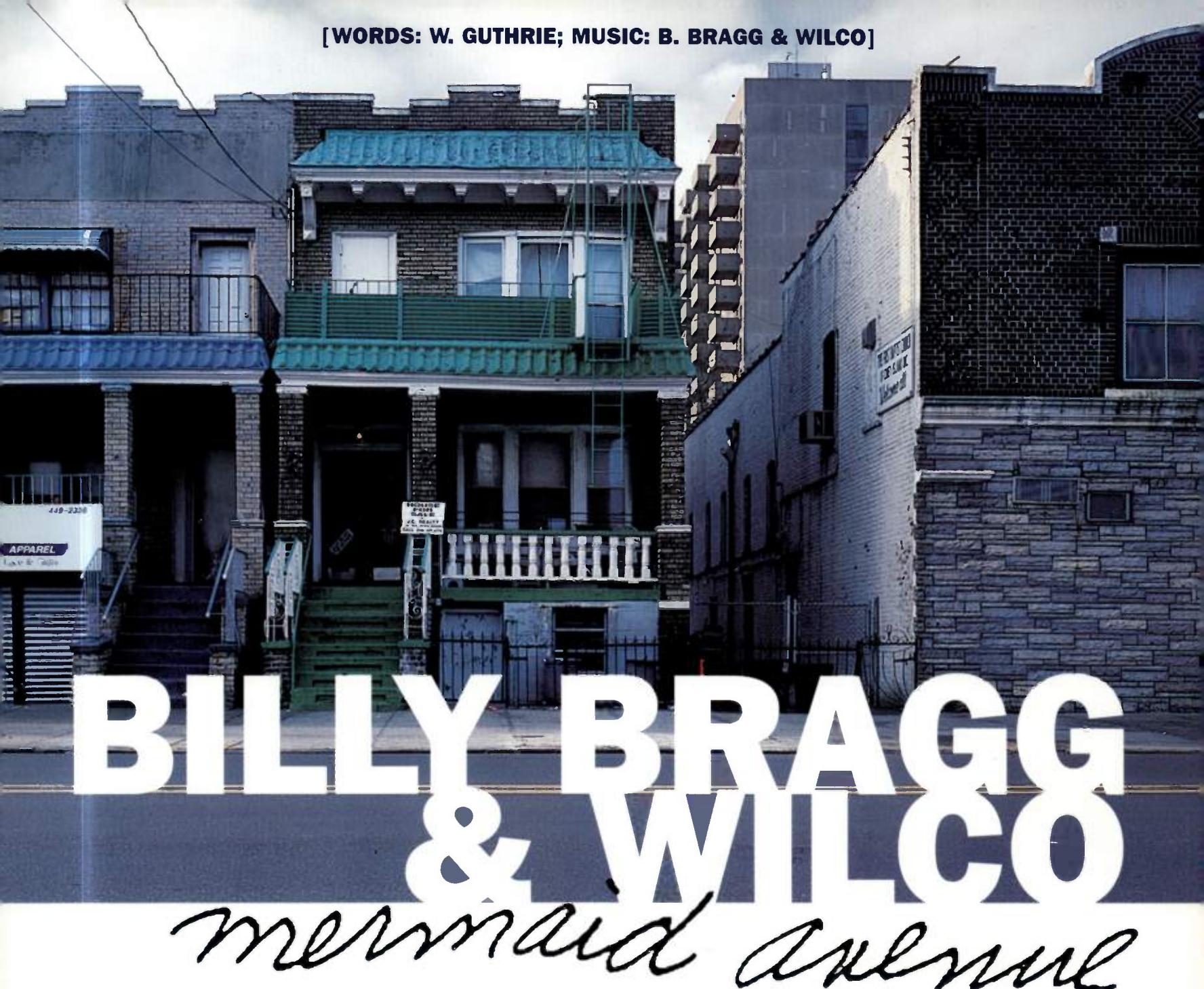
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[WORDS: W. GUTHRIE; MUSIC: B. BRAGG & WILCO]



BILLY BRAGG & WILCO *mermaid avenue*

MERMAID AVENUE IS THE NAME OF THE STREET ON CONEY ISLAND THAT WAS HOME TO **WOODY GUTHRIE** AND HIS WIFE AND KIDS IN THE YEARS THAT FOLLOWED WORLD WAR II. HERE HE WROTE SONGS -- HUNDREDS OF THEM. WHEN HE DIED IN 1967, THE TUNES THAT HE HAD DREAMT UP FOR THESE UNRECORDED SONGS WERE LOST FOREVER. WOODY'S DAUGHTER NORA GUTHRIE APPROACHED ME IN THE SPRING OF 1995 WITH THE IDEA OF WRITING SOME NEW MUSIC TO ACCOMPANY THE LOST SONGS. THE RESULT IS NOT A TRIBUTE ALBUM BUT A COLLABORATION BETWEEN WOODY GUTHRIE AND A NEW GENERATION OF SONGWRITERS WHO UNTIL NOW HAD ONLY GLIMPSED HIM FLEETINGLY, OVER THE SHOULDER OF BOB DYLAN OR PERHAPS IN THE DISTANCE OF A BRUCE SPRINGSTEEN SONG. -- **BILLY BRAGG**

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- Feb. '98: TORN is played nationally on Modern Rock radio
- March '98: Natalie is "live from New York" on Saturday Night Live...a week before album street date
- Album ships GOLD+ • Album debuts TOP 10
- April '98: Album goes PLATINUM in just under 5 weeks
- Natalie performs on: Late Night with David Letterman • Rosie O'Donnell • Modern Rock Live
- May '98: WISHING I WAS THERE ships to Modern Rock Radio
- May 12th: SPIN MAGAZINE cover hits newsstands
- June '98: Upcoming performances on: MTV Movie Awards 6/4 • The Tonight Show 6/5 • Hard Rock Live-VH1

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FROM THE FORTHCOMING ALBUM NORTH AMERICAN LONG WEEKEND
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ADULT ROCK

RETAIL CHART

COMBINED ALBUM AIRPLAY

LW	TW	ARTIST / Title	LABEL
3	1	VARIOUS ARTISTS <i>City Of Angels OST</i>	WARNER SUNSET/REPRISE • 46867
1	2	NATALIE MERCHANT <i>Ophelia</i>	DUCK/REPRISE • EEC006
2	3	DAVE MATTHEWS BAND <i>Before These Crowded Streets</i>	ATO/ATLANTIC
4	4	VARIOUS ARTISTS <i>Godzilla OST</i>	EPIC/SONY MUSIC SOUNDTRACK • 69336
6	5	TORI AMOS <i>From The Choirgirl Hotel</i>	ATLANTIC/AG • 83095
5	6	GARBAGE <i>Version 2.0</i>	ALMO SOUNDS/INTERSCOPE • 50118
DEBUT!	7	JEFF BUCKLEY <i>Sketches For My Sweetheart The Drunk</i>	COLUMBIA • 67228
7	8	VONDA SHEPARD <i>Songs From Ally McBeal</i>	INDIE MUSIC/SONY MUSIC SOUNDTRACK • 69368
8	9	LENNY KRAVITZ 5	ATO/ATLANTIC • 47007
10	10	NATALIE IMBRUGLIA <i>Left Of The Middle</i>	RCA • 46734
9	11	MASSIVE ATTACK <i>Mezzanine</i>	ATO/ATO • 48098
11	12	FASTBALL <i>All The Pain Money Can Buy</i>	HOLLYWOOD • 62130
12	13	SARAH MCLACHLAN <i>Surfacing</i>	NETTWERK/ARISTA • 69376
17	14	MATCHBOX 20 <i>Yourself Or Someone Like You</i>	LAVA/ATLANTIC/AG • 92721
14	15	ERIC CLAPTON <i>Pilgrim</i>	DUCK/REPRISE • 46877
13	16	VARIOUS ARTISTS <i>Lilith Fair: A Celebration</i>	ATO/ATO • 50071
32	17	VARIOUS ARTISTS <i>Hope Floats OST</i>	CAPITOL • 93402
19	18	SAVAGE GARDEN <i>Savage Garden</i>	COLUMBIA • 67954
DEBUT!	19	THE B-52'S <i>Time Capsule: Songs For A Future Generation</i>	REPRISE • 46920
24	20	THIRD EYE BLIND <i>Third Eye Blind</i>	ELEKTRA/EEG • 62012
15	21	VARIOUS ARTISTS <i>Titanic OST</i>	INDIE MUSIC SOUNDTRACK/SONY CLAS • E313
22	22	SEMISONIC <i>Feeling Strangely Fine</i>	MCA • 11733
18	23	BONNIE RAITT <i>Fundamental</i>	ATO/ATLANTIC • 69397
16	24	JIMMY PAGE & ROBERT PLANT <i>Walking Into Clarksdale</i>	ATO/ATLANTIC • 69369
23	25	MARCY PLAYGROUND <i>Marcy Playground</i>	CAPITOL • 52300
21	26	SIMPLY RED <i>Blue</i>	NETTWERK/EEG • 62202
25	27	RADIOHEAD <i>OK Computer</i>	CAPITOL • 52300
20	28	SEAN LENNON <i>Into The Sun</i>	GRAND ROYAL/CAPITOL • 69351
26	29	THE VERVE <i>Urban Hymns</i>	ATO/ATO • 48092
30	30	BARENAKED LADIES <i>Rock Spectacle</i>	REPRISE • 46858
28	31	LOREENA MCKENNITT <i>The Book Of Secrets</i>	QUEEN POND/WB • 46719
29	32	PEARL JAM <i>Yield</i>	ATO/ATO • 48084
33	33	SUBLIME <i>Sublime</i>	GOUDINE ALLEY/MCA • 53403
27	34	JIMMY BUFFETT <i>Don't Stop The Carnival</i>	AMERICAN TRAILER/ATLANTIC • 634407
31	35	RADIOHEAD <i>Airbag/How Am I Driving? EP</i>	ATO/ATO • 58701
40	36	ANI DIFRANCO <i>Little Plastic Castle</i>	RIGHTEOUS BABE • 12
36	37	RY COODER <i>Buena Vista Social Club</i>	INDIE/ATLANTIC/ATO/ATLANTIC/ATO • 71479
38	38	EDWIN MCCAIN <i>Misguided Roses</i>	LAVA/ATLANTIC/AG • 69369
DEBUT!	39	VARIOUS ARTISTS <i>The Wedding Singer OST</i>	MAVERICK/WB • 46840
37	40	MORCHEEBA <i>Big Calm</i>	CHINA/SIDE/ORG • 31030

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	DAVE MATTHEWS BAND <i>Before These Crowded Streets</i>	RCA	1576	1568	1529
2	BONNIE RAITT <i>Fundamental</i>	CAPITOL	1489	1611	1655
3	NATALIE MERCHANT <i>Ophelia</i>	ELEKTRA/EEG	1431	1425	1236
4	ERIC CLAPTON <i>Pilgrim</i>	DUCK/REPRISE	1414	1453	1441
5	VARIOUS ARTISTS <i>City Of Angels OST</i>	WARNER SUNSET/REPRISE	1068	1059	1010
6	VARIOUS ARTISTS <i>Godzilla OST</i>	EPIC/SONY MUSIC SOUNDTRACK	1011	943	871
7	SEMISONIC <i>Feeling Strangely Fine</i>	MCA	910	987	1056
8	MATCHBOX 20 <i>Yourself Or Someone Like You</i>	LAVA/ATLANTIC/AG	904	932	933
9	TORI AMOS <i>From The Choirgirl Hotel</i>	ATLANTIC/AG	876	859	851
10	PEARL JAM <i>Yield</i>	EPIC	804	797	835
11	PATTY GRIFFIN <i>Flaming Red</i>	A&M	764	713	574
12	FASTBALL <i>All The Pain Money Can Buy</i>	HOLLYWOOD	738	849	936
13	LENNY KRAVITZ 5	VIRGIN	652	613	565
14	ALANA DAVIS <i>Blame It On Me</i>	ELEKTRA/EEG	637	669	728
15	MARC COHN <i>Burning The Daze</i>	ATLANTIC/AG	629	741	853
16	NATALIE IMBRUGLIA <i>Left Of The Middle</i>	RCA	606	644	697
17	FRANCIS DUNNERY <i>Let's Go Do What Happens</i>	RAZOR & TIE	604	584	612
18	JOHN FOGERTY <i>Premonition</i>	REPRISE	587	476	183
19	EVERYTHING <i>Super natural</i>	BLACKBIRD/SIRE/SRG	585	615	579
20	SARAH MCLACHLAN <i>Surfacing</i>	NETTWERK/ARISTA	582	619	685
21	JIMMY PAGE & ROBERT PLANT <i>Walking Into Clarksdale</i>	ATLANTIC/AG	573	609	613
22	THE VERVE <i>Urban Hymns</i>	HUT/VIRGIN	551	599	610
DEBUT!	GRANT LEE BUFFALO <i>Jubilee</i>	SLASH/WB	531	350	95
24	ROBBIE ROBERTSON <i>Contact From The Underworld Of Redboy</i>	CAPITOL	509	570	706
25	AGENTS OF GOOD ROOTS <i>One By One</i>	RCA	500	526	680
26	COWBOY JUNKIES <i>Miles From Our Home</i>	GEFFEN	492	371	74
27	SUSAN TEDESCHI <i>Just Won't Burn</i>	TONE COOL/ROUNDER	492	525	487
28	ANI DIFRANCO <i>Little Plastic Castle</i>	RIGHTEOUS BABE	474	494	495
29	TRAIN <i>Train</i>	AWAKE/RED INK	466	506	531
30	EBBA FORSBERG <i>Been There</i>	MAVERICK/WB	437	490	591
31	PETE DROGE <i>Spacey And Shakin</i>	57/EPIC	430	456	462
32	WIDESpread PANIC <i>Light Fuse Get Away</i>	CAPRICORN	418	422	430
DEBUT!	BUDDY GUY <i>Heavy Love</i>	SILVERTONE	385	330	252
34	TODD SNIDER <i>Viva Satellite</i>	MCA	385	404	424
DEBUT!	PAUL KELLY <i>Words And Music</i>	VANGUARD	383	293	62
36	UGLY AMERICANS <i>Boom Boom Baby</i>	CAPRICORN	379	374	348
37	SCOTT THOMAS BAND <i>California</i>	ELEKTRA/EEG	377	352	316
38	VARIOUS ARTISTS <i>Lilith Fair: A Celebration</i>	ARISTA	377	388	402
DEBUT!	ROD STEWART <i>When We Were The New Boys</i>	WARNER BROS.	376	315	255
40	KENNY WAYNE SHEPHERD BAND <i>Trouble Is...</i>	REVOLUTION/REPRISE	364	485	584

HOT FUTURES	
1	THE SMASHING PUMPKINS <i>Adore</i> VIRGIN • 45879
2	JOHN FOGERTY <i>Premonition</i> REPRISE • 46908
3	ROD STEWART <i>When We Were The New Boys</i> WARNER BROS. • 46792
4	BUDDY GUY <i>Heavy Love</i> SILVERTONE • 41632
5	GRANT LEE BUFFALO <i>Jubilee</i> SLASH/WB • 46879

IN-STORE PLAY	
1	MASSIVE ATTACK <i>Mezzanine</i> VIRGIN • 45599
2	JEFF BUCKLEY <i>Sketches For My Sweetheart The Drunk</i> COLUMBIA • 67228
3	SEAN LENNON <i>Into The Sun</i> GRAND ROYAL/CAPITOL • 94551
4	TORI AMOS <i>From The Choirgirl Hotel</i> ATLANTIC/AG • 83095
5	NATALIE MERCHANT <i>Ophelia</i> ELEKTRA/EEG • 62196

BIN BURNERS	
1	JEFF BUCKLEY <i>Sketches For My Sweetheart The Drunk</i> COLUMBIA • 67228
2	THE B-52'S <i>Time Capsule</i> REPRISE • 46920
3	VARIOUS ARTISTS <i>Hope Floats OST</i> CAPITOL • 93402
4	ANI DIFRANCO <i>Little Plastic Castle</i> RIGHTEOUS BABE • 12
5	FASTBALL <i>All The Pain Money Can Buy</i> HOLLYWOOD • 62130

MOST ADDED	
1	BARENAKED LADIES <i>Stunt</i> REPRISE
2	LITTLE FEAT <i>Under The Radar</i> CMC INTERNATIONAL
3	JUPITER COYOTE <i>Here Be Dragons</i> AUTONOMOUS/ROADRUNNER
4	ROY ROGERS <i>Pleasure And Pain</i> POINTBLANK/VIRGIN
5	STORYVILLE <i>Dog Years</i> ATLANTIC/AG

MOST PROGRESS	
1	GRANT LEE BUFFALO <i>Jubilee</i> SLASH/WB
2	COWBOY JUNKIES <i>Miles From Our Home</i> GEFFEN
3	CROSBY, PEVAR & RAYMOND <i>C.P.R.</i> SAMSON MUSIC
4	JOHN FOGERTY <i>Premonition</i> REPRISE
5	SONIA DADA <i>My Secret Life</i> CAPRICORN

MOST PROMISING	
1	THE CONNELLS <i>Still Life</i> TVT
2	HEATHER NOVA <i>Siren</i> Big Cat/WORK
3	THE B-52'S <i>Time Capsule</i> REPRISE
4	CHERRY POPPIN' DADDIES <i>Zoot Suit Riot</i> MOJO/UNIVERSAL/UMG
5	FROM GOOD HOMES <i>From Good Homes</i> RCIA

TOTALLYADULT

ADULT ROCK

COMMERCIAL SONG AIRPLAY

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	NATALIE MERCHANT "Kind & Generous"	ELEKTRA/EEG	1110	1057	992
2	ERIC CLAPTON "She's Gone"	DUCK/REPRISE	923	878	801
3	THE WALLFLOWERS "Heroes"	EPIC/SONY MUSIC SOUNDTRAX	911	851	778
4	BONNIE RAITT "One Belief Away"	CAPITOL	882	961	981
5	GOO GOO DOLLS "Iris"	WARNER SUNSET/REPRISE	832	794	747
6	SEMISONIC "Closing Time"	MCA	757	817	858
7	MATCHBOX 20 "Real World"	LAVA/ATLANTIC/AG	728	745	729
8	FASTBALL "The Way"	HOLLYWOOD	676	764	846
9	PEARL JAM "Wishlist"	EPIC	668	661	694
10	DAVE MATTHEWS BAND "Don't Drink The Water"	RCA	661	713	765
11	TORI AMOS "Spark"	ATLANTIC/AG	633	602	598
12	DAVE MATTHEWS BAND "Stay (Wasting Time)"	RCA	551	486	399
13	JOHN FOGERTY "Premonition"	REPRISE	496	413	176
14	ALANA DAVIS "Crazy"	ELEKTRA/EEG	493	507	556
15	PATTY GRIFFIN "One Big Love"	A&M	490	443	347
16	NATALIE IMBRUGLIA "Torn"	RCA	474	532	612
17	EVERYTHING "Hooch"	BLACKBIRD/SIRE/SRG	443	462	430
18	SARAH MCLACHLAN "Adia"	NETTWERK/ARISTA	440	495	553
19	THE VERVE "Lucky Man"	HUT/VIRGIN	430	422	419
20	LENNY KRAVITZ "If You Can't Say No"	VIRGIN	412	414	400
21	COWBOY JUNKIES "Miles From Our Home"	GEFFEN	397	272	41
22	MARC COHN "Already Home"	ATLANTIC/AG	357	452	547
23	JIMMY PAGE & ROBERT PLANT "Most High"	ATLANTIC/AG	353	391	393
DEBUT!	GRANT LEE BUFFALO "Truly, Truly"	SLASH/WB	350	226	52
25	TRAIN "Meet Virginia"	AWAKE/RED INK	335	352	362
26	EBBA FORSBERG "Lost Count"	MAVERICK/WB	322	370	452
27	FRANCIS DUNNERY "My Own Reality"	RAZOR & TIE	320	330	327
28	EDWIN MCCAIN "I'll Be"	LAVA/ATLANTIC/AG	315	313	314
DEBUT!	THE B-52'S "Debbie"	REPRISE	290	246	206
30	BUDDY GUY FEATURING JONNY LANG "Midnight Train"	SILVERTONE	288	261	207
31	KENNY WAYNE SHEPHERD BAND "Blue On Black"	REVOLUTION/REPRISE	282	394	482
DEBUT!	ROD STEWART "Ooh La La"	WARNER BROS.	276	243	181
33	SOUL ASYLUM "I Will Still Be Laughing"	COLUMBIA	274	280	265
34	SCOTT THOMAS BAND "Black Valentine"	ELEKTRA/EEG	267	268	246
DEBUT!	CHERRY POPPIN' DADDIES "Zoot Suit Riot"	MOJO/UNIVERSAL/UMG	265	236	211

NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	BONNIE RAITT <i>Fundamental</i>	CAPITOL	330	360	371
2	DAVE MATTHEWS BAND <i>Before These Crowded Streets</i>	RCA	282	273	262
3	PATTY GRIFFIN <i>Flaming Red</i>	A&M	253	250	208
4	FRANCIS DUNNERY <i>Let's Go Do What Happens</i>	RAZOR & TIE	248	240	247
5	NATALIE MERCHANT <i>Ophelia</i>	ELEKTRA/EEG	239	257	185
6	VARIOUS ARTISTS <i>Lilith Fair: A Celebration</i>	ARISTA	238	248	251
7	TORI AMOS <i>From The Choirgirl Hotel</i>	ATLANTIC/AG	228	242	236
8	VARIOUS ARTISTS <i>Largo</i>	BLUE GORILLA/MERCURY	226	218	210
9	ANI DIFRANCO <i>Little Plastic Castle</i>	RIGHTEOUS BABE	208	226	251
10	SUSAN TEDESCHI <i>Just Won't Burn</i>	TONE COOL/ROUNDER	207	199	195
11	ROBBIE ROBERTSON <i>Contact From The Underworld Of Redboy</i>	CAPITOL	193	227	224
12	LENNY KRAVITZ <i>5</i>	VIRGIN	180	161	147
13	GRANT LEE BUFFALO <i>Jubilee</i>	SLASH/WB	175	124	43
14	JOHN HAMMOND <i>Long As I Have You</i>	POINTBLANK/VIRGIN	172	162	153
15	PAUL KELLY <i>Words And Music</i>	VANGUARD	168	130	43
16	MARC COHN <i>Burning The Daze</i>	ATLANTIC/AG	168	198	211
17	PETE DROGE <i>Spacey And Shakin</i>	57/EPIC	165	174	168
18	TODD SNIDER <i>Viva Satellite</i>	MCA	163	179	183
19	THE MAVERICKS <i>Trampoline</i>	MCA NASHVILLE	161	179	180
20	ERIC CLAPTON <i>Pilgrim</i>	DUCK/REPRISE	159	196	196
21	VARIOUS ARTISTS <i>Rock N Roll Doctor: A Tribute</i>	CMC INTERNATIONAL	152	172	195
22	PETER CASE <i>Full Service No Waiting</i>	VANGUARD	146	193	205
23	AGENTS OF GOOD ROOTS <i>One By One</i>	RCA	145	150	153
24	BAP KENNEDY <i>Domestic Blues</i>	E SQUARED	141	133	120
25	CHRIS STILLS <i>100 Year Thing</i>	ATLANTIC/AG	141	144	150
26	MORCHEEBA <i>Big Calm</i>	CHINA/SIRE/SRG	135	158	163
DEBUT!	JOHN SCOFIELD <i>A Go Go</i>	VERVE	126	104	82
28	JOHN WESLEY HARDING <i>Awake</i>	ZERO HOUR	126	137	150
29	A.J. CROCE <i>Fit To Serve</i>	RUF/PLATINUM	126	147	193
30	ALANA DAVIS <i>Blame It On Me</i>	ELEKTRA/EEG	125	142	147
31	EVERYTHING <i>Super Natural</i>	BLACKBIRD/SIRE/SRG	123	126	124
32	SEMISONIC <i>Feeling Strangely Fine</i>	MCA	122	140	166
DEBUT!	DAVE ALVIN <i>Blackjack David</i>	HIGHTONE	118	77	50
DEBUT!	CROSBY, PEVAR & RAYMOND <i>CPR</i>	SAMSON MUSIC	116	46	17
35	DOUGLAS SEPTEMBER <i>Ten Bulls</i>	SAMSON MUSIC	116	121	110

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ROY ROGERS

Pleasure & Pain



featuring
"Down Here In The Real Big Empty"

totallyadult

3# MOST ADDED!

WRNR KPIG KOZT WDET
WEVL KSUT WMKY KRCC
KHUM KRVM KKCR WEBK
WMWV KFXJ WORLD CAFE



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A World Of Music And Mayhem!



With WNCW's Mark Keefe

By Matthew Lawton

"I was a little punk rock kid who grew up in Louisville, Kentucky. There was nothing happening in Louisville, so I would constantly sit up late at night, and scan the dial to try to find anything, anywhere."

So begins the tale of Mark Keefe, Program Director of Public Radio WNCW in North Carolina. "I heard this guy on the air, he was playing Violent Femmes, the Gun Club, Siouxsie And The Banshees, and I was just thrilled. It was really late at night, and I snuck downstairs and called him and asked if he could play The Replacements' 'Within Your Reach.' When I hung up the phone that night, I knew exactly what I wanted to do with my life. I wanted to be a program director for a radio station."

I guess dreams *do* come true, for Mark Keefe can now be found left of the dial as Program Director of one of Public Radio's finest. WNCW is located in the small town of Spindale, North Carolina, an unassuming locale for a station with one of the biggest signals in the country. WNCW's beacon covers a huge mass of land that encompasses five different states, easily. That's right, five different states. Not via Internet or satellite or any other newfangled method. Just 100% pure radio waves. Spend an afternoon driving from southwestern Virginia to North Carolina, into eastern Tennessee, down to northeastern Georgia and over to South Carolina, and you'll see. That drive will take you about six hours, and for the entire cruise WNCW will be your World Of Music, always within your reach.

continued ►

88.7 WNCW FM

So, Mark, when did you first start working in radio?

"I got a scholarship to Xavier University studying communications. I became a volunteer Music Director and disc jockey at the college radio station, WVXU, the very station that I requested The Replacements on, so many years before. One of the first things I did at 'VXU was hire a guy by the name of Dan Reed."

"I was also part-timing at Critical Mass Media, which is Jacor's research branch, and I interned at WEBN and 'WLW, the two biggest stations in Cincinnati. So I got a real good flavor of how the pros really do it, and also the sleazy underbelly of the whole thing. I did enough commercial radio to understand how it worked and know that I really didn't want to do much of it. So I became WVXU's full-time Music Director, but after a few years I got tired of the whole non-profit mentality. Beautiful facilities, but there just wasn't much money there."

"So I dropped out for a little while and batted around the idea of maybe going back to school and doing something else. Dan Reed had since gone on to become the Music Director at WKU, which is the Northern Kentucky University station, and he asked me to do their blues show. Then their morning person, Stacey Owen, who's now their MD, went on maternity leave and I got that gig while she was away. I was still trying to figure out what I wanted to do with myself, radio was kind of bugging me at that point—there's no money in public radio, commercial radio sucks, what should I do? Then Dan ended up leaving WKU and became Program Director here at WNCW."

"So I started sending out tapes and resumés and thinking, 'Yeah, I do want to be back in radio.' And Dan called me out of the blue one day and said, 'Send your tape and resumé down here, we got a job opening and I think you're perfect for it.' So I came down, interviewed and got the job in three weeks. After living in Cincinnati for 10 years, I packed my bags and here I am in North Carolina. I was here as Operations Director for about a year and a half, but then Dan got a job with Michele Clark, and I became the PD."

Wild. So you've just been following Dan Reed around your whole life.

"Dan's been following me around! Remember, I hired him first!" (laughs)

So let's find out where you'll be going next; where's Dan now?

"Dan's now at WFPK in Kentucky doing morning drive, and he's the Music Director."

Why don't you tell us a little bit about WNCW; what's it like? How long has it been there?

"It's a Non-Com station, NPR affiliated. It'll be our ninth anniversary this coming October. We're located at Isothermal Community College in North Carolina. We're located pretty much in the middle of nowhere."



And your main audience is in Charlotte, North Carolina?

"Well, here's the story. An organization Billy Graham's associated with—Blue Ridge Broadcasting—has got the best tower position in the country, probably. Their tower sits on top of a peak they own called Clingman's Peak, which is right next to Mt. Mitchell, the highest point in the eastern United States. Apparently, the college's administrator knew them really well and asked if we could lease tower space from them. Now keep in mind that nobody else has tower space up there, just Blue Ridge Broadcasting's WMIT. Well, they liked the idea of having a public radio station leasing from them. So we got, I guess literally, a gift from God. We got on WMIT's tower. So we're 6,650 feet in the sky."

Good God!

"Exactly. So here's this little bitty community college in Rutherford County, North Carolina, with the biggest mouth that you can even imagine."

How many watts are you?

"We're only 17,000 watts, but we could be half a watt and still reach five states, we're so high. We comfortably reach North Carolina, South Carolina, eastern Tennessee, southwestern Virginia and northeastern Georgia. It's just monstrous. It takes about five-plus hours to drive from Charlotte to Knoxville, and you can pick up the station the entire drive."

By itself, or do you have translators?

"We have five translators. We have one in Charlotte, one in Greenville, one in Knoxville, one in Boone and then one in a little bitty place called Beech Mountain."

So, you have, like, a 300-mile radius?

"Yup. You can pick us up in all directions. It's monstrous. And market size-wise, Charlotte's #24, Knoxville is Top 100, and then there's a combo one called Asheville-Greenville-Spartanburg that's the #37 market in the country."

"It's hard to keep up with what's happening every place. For example, we've got Mike Ireland And Holler here now, then Steve Earle's coming in this afternoon, tomorrow Terry Binion is coming by. We could do live bands forever if we wanted to. You see, bands go out of their way to come here, because they know that they're gonna hit five markets just by being on one station. So it's a nutty place."

"We comfortably reach North Carolina, South Carolina, eastern Tennessee, southwestern Virginia and northeastern Georgia. It's just monstrous. It takes about five-plus hours to drive from Charlotte to Knoxville, and you can pick up the station the entire drive."

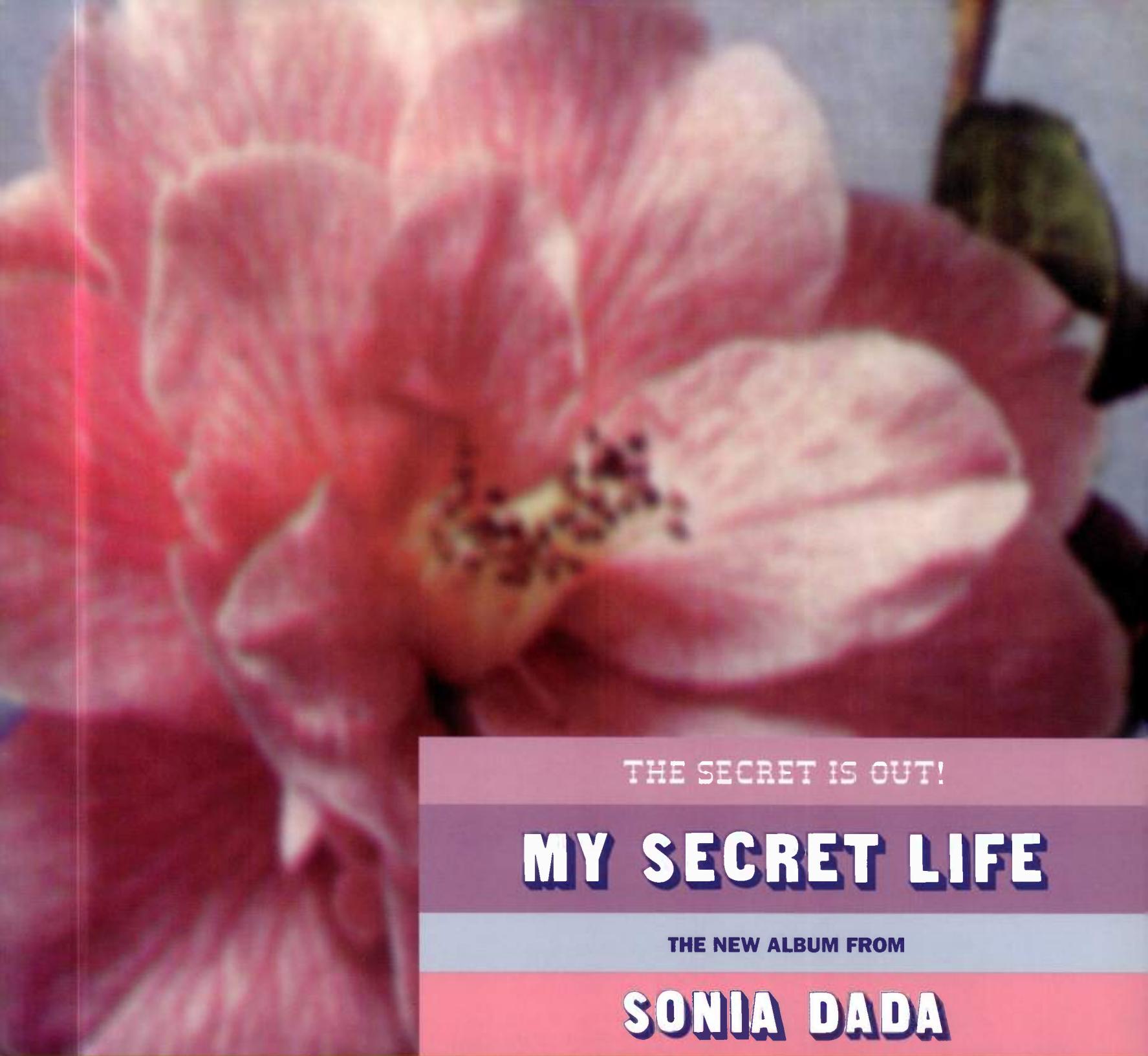
So what is your market? I mean, you are everywhere. How do you pull off that localized community feel?

"What's our community? Knoxville, Charlotte, Greenville, Spartanburg, it's so spread out, it's hard to pick one. I mean, imagine what our newscasts are like. We try to do a story from South Carolina, North Carolina, and eastern Tennessee every news break, because we cover those areas equally. We have nine area codes in our listening area. And think of all the newspapers we cover. It's unreal, we're dealing with three major TV markets. Even our audience doesn't really understand where we are, 'cause we say 'WNCW Spindale' at the top of the hour, but they don't know where Spindale is. Then when we read off our long list of translators, and I can only imagine that people have no idea what we're talking about. We give away tickets every hour 'cause we have so many gigs in our region, and people call up and I'll say, 'I need your name, address and phone number,' and they'll say, 'Bob Smith and I live here in town.' And I always say, 'Where's town?' And they'll say something like, 'Well, here, in Charlotte where you guys are.' People really think that we're in their towns, which is good."

Boy, oh boy, have you got it rough. There are so many stations that are sweating it out to get two more miles or so.

"That's another funny thing. I read about stations all the time wanting to up their wattage, wanting to up their power, I mean, my gosh,

continued ►



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sometimes I want the world to stop. It's really out of hand. Emmylou Harris drove to the station with her band, and once they got outside of Knoxville they turned the station on and listened the whole way. When Emmylou went on the air she said, 'I want you people to know that this is what radio sounds like in heaven. If I could buy a translator and put it in Nashville, I would. You guys have no idea how lucky you are to be able to go from soul to blues to jazz to bluegrass to anything you want to play, and you make it all sound so good.' And she's right, you know. I mean we are lucky as hell."

That's awesome. So what's WNCW actually sound like?

"Well, during the week we run 'Morning Edition' from 6 to 9am, and we run 'All Things Considered' from 5 to 7pm. The only other network we run is 'World Cafe,' and we're locally music the entire rest of the day. We do 19 hours of music a day and five hours news, Monday through Friday, and we have a lot of capsule programs on the weekends."

Weekdays, your main show is called "Crossroads," right?

"Yeah, but it's not a show, it's just what we call the music we play. 'Crossroads' is a mix between Triple-A and Americana, with anything else thrown in for good measure. I call it just 'the good music mix.'"

So what is the 'good music mix'?

"We'll play some old Clapton or Blind Faith, a lot of Stones, Dylan's huge here, a lot of Beatles, you know, just a lot of core stuff like that. But if you had to pick the top core artist at WNCW, it would be Doc Watson. But at the same time we have Jolene and The Specials in rotation right now and we play jazz. We're playing John Scofield and Charlie Hunter and Howard Johnson & Gravity. We really strive to play whatever's good. King Sunny Ade is in for us right now. The moment that Olu Dara came in, it was so obvious for us. Any consultant would come in here and go, 'You guys are all over the board,' and it's like, 'Well, of course we are. And so is our coverage area!'"

Now, when your DJs are on, is there a playlist?

"Yeah, but it's based on the rotation system and we don't add singles, I add things on the merit of the entire record. I tend to think that our heavy rotation stuff are the 25 best full albums out in Triple-A, Americana or music, period, at the moment.

"We don't play singles, I won't add a single. I'll add a full album, because after all, doesn't Triple-A stand for *Album* Adult Alternative? That's how I look at it; it's about what's the best album, you know?"

"So our DJs have to play x amount of heavies, x amount of mediums, and x amount of lights per hour, and they pick the track off the record that they want to play. So if The Specials are in heavy, they can go, 'Okay, I'm gonna segue that into some Bob Marley or whatever.' We're like an old AOR station."

Radio rarely does that anymore, they just play songs, back to back. The art of the segue is hard to find on the dial. Does it live at 88.7 FM?

"Oh gosh, yeah. I mean, ones where people rush into the air studio and go, 'Man, that blew my mind. That was great!' And it's thrilling, too, to do a show this way, because you can walk in and say, 'Man, I'd really, really like to play Charles Wright And The Watts 103rd Street Rhythm Band today.' And you can seg that into Finley Quaye if you want to, and then move that on into something like Taj Majal and the Hula Blues Band, and then move that into John Coltrane, and it works perfect. I mean, I can go get Chet Baker or go grab some Steve Earle, anything that I feel like playing, as long as it fits. But I still manage to work in the heavy, medium and lights every hour."

Then most of the shows on the weekends are like "E-Town," that kind of stuff.

"Oh yeah, 'E-Town,' 'Mountain Stage,' 'Weekend Edition,' 'Car Talk,' 'All Things Considered,' those kinds of shows. But we mix them all up with our own shows like 'Country Music Classics,' which is all country 78s. It's all classic country, stuff that you cannot find anywhere. It's a show like you've never heard in your life. Audiophiles are just nuts about it."

What are some of the latest promotions you've done?

"We just did the first-ever live broadcast in the history of WNCW, we broadcast from Merlefest. It's like the premier Americana music festival. It's held in Wilkesboro, North Carolina; it's about two hours from here, and you can pick up the station there, of course. But we did it over phone lines and it sounded fantastic. It was monstrously successful."

"I want you people to know that this is what radio sounds like in heaven. If I could buy a translator and put it in Nashville, I would." —Emmylou Harris

How does WNCW do financially?

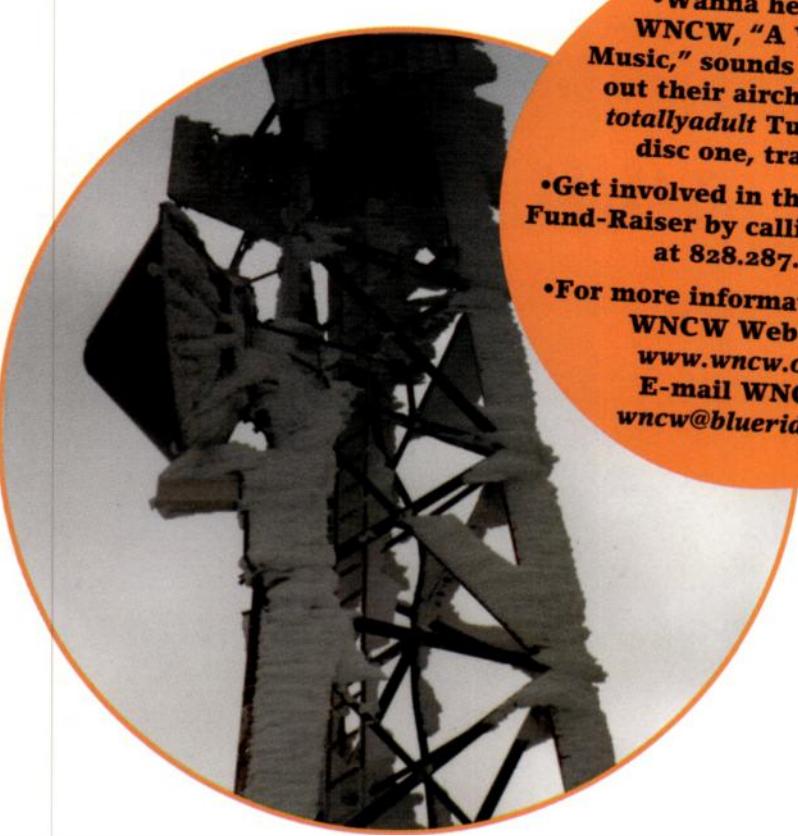
"It does great. We fund-raise 16 days a year and we literally don't say another word about it. And of course we get CPB [Corporation for Public Broadcasting] grants and a little bit of state funding, but it's mostly by listener support. The vast majority of the money that we use

to operate comes from the listeners. But we've had a hell of a winter. It's a blessing and a curse to have your tower on the highest point in the eastern United States. You get great signal out, but we're exposed, it snows 12 months a year up there. So it could be 80° and sunny down here, but you get up there and it's snowing. El Niño's been really nasty to us this year. We had about \$30,000 worth of ice damage, and then about a month ago we got hit from those lightning storms that came through Nashville. So we're gonna have to have a special fund drive coming up in June, which is a dangerous precedent, but it's the first time it's ever happened that we actually ask listeners for more money."

You've been pretty much in the Non-Com world for 10 years now. What are your thoughts on Non-Com Radio? How do you feel it's doing?

"I think, because of all of the funding cuts, Public Radio's a real easy target. It's like, 'Hey, that's the arts. You don't need to be paying all that money so that those liberals can go and say whatever they want to say.' I mean, people take really weird stances on it. We have fund drives and people actually call us up and say, 'You guys don't need to do that now because that's what my taxes go for.' And we have to explain to people, 'No, actually your taxes don't go for this anymore.' Public Radio's really waking up to the fact that it's got to use its own voice, its got to learn a lot of lessons from commercial radio in that we need to make a living. We need to be self-supporting. The days of being the showpiece of the college are gone. The college has enough of those. I mean, we can't just sit here and think that, 'Oh, our big brother's gonna continue to dump money our way.' We're really gonna have to start looking toward ways to support ourselves."

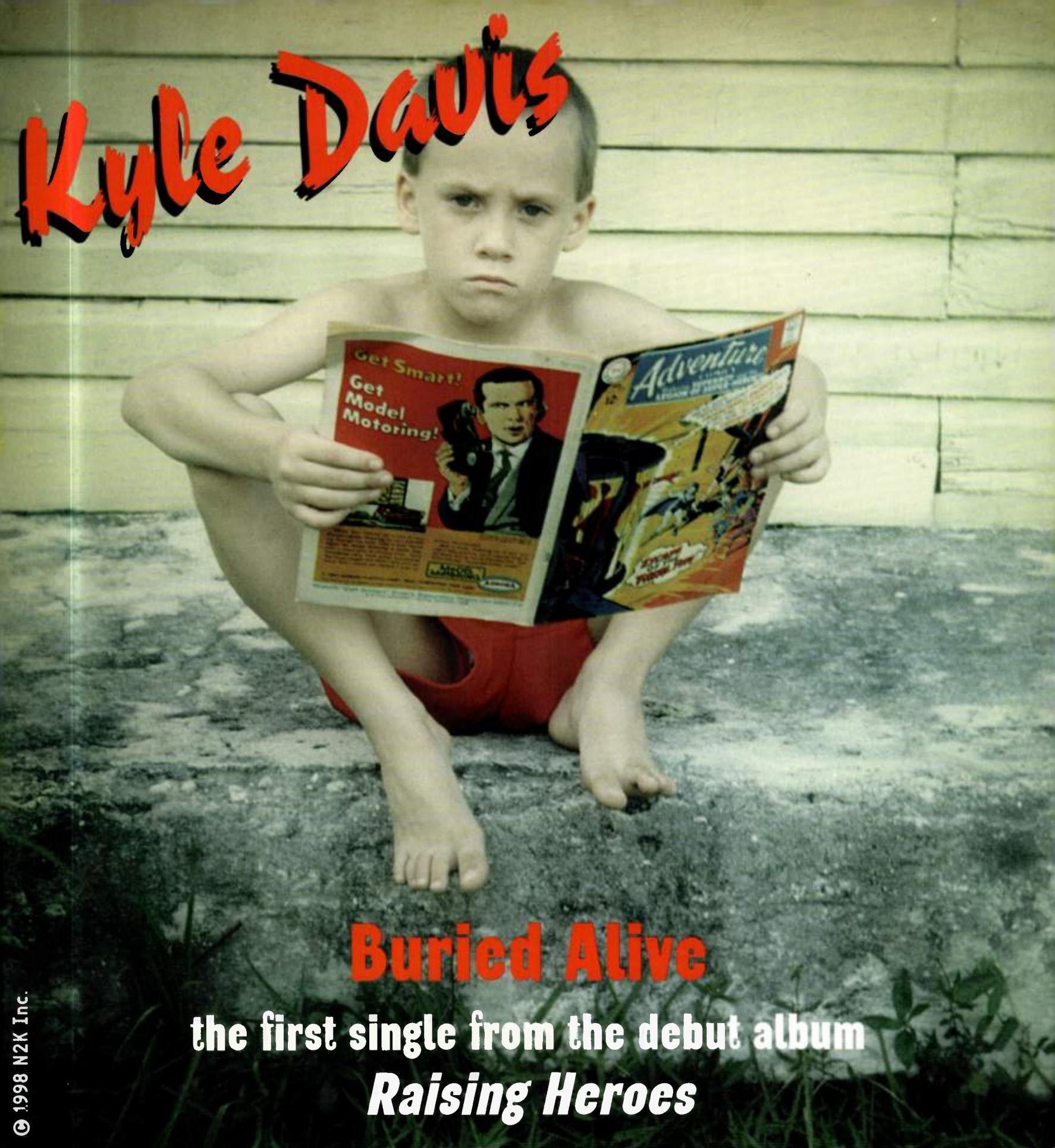
I'm with you on that one, man. ☺



•Wanna hear what WNCW, "A World Of Music," sounds like? Check out their aircheck on the *totallyadult* TuneUp #29, disc one, track one.

•Get involved in the WNCW June Fund-Raiser by calling Mark Keefe at 828.287.8000.

•For more information, visit the WNCW Web site at www.wncw.org, or E-mail WNCW at wncw@blueridge.net.



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GRANT LEE BUFFALO

How To Be Heard (Without Blowing Anything Up)

Profilers, the theoretical psychologists who give madness shape and attempt to console us by adding meaning to the meaningless, say that acts of terrorism are profoundly unbalanced manifestations of the essential human need to be heard. There's nothing like half a ton of fertilizer taking down the front of a federal office building on a cool morning in the heartland to serve as a sharp stick in society's eye. Nobody can say they don't know about militias!

Grant Lee Phillips, the dusky-voiced lead singer and songwriter of LA's Grant Lee Buffalo, knows something about how hard you have to work to be heard. His social commentary is more reminiscent of Thoreau's goose pond than Michigan's goose-steppers. Nevertheless, Phillips and Joey Peters, Grant Lee Buffalo's drummer and the other half of the duo, have put it on the line like never before in the making of their fourth album, *Jubilee*.

Grant Lee Buffalo have once again delivered a resolutely unfashionable album. Resisting the temptation to hide behind the coy, sarcastic or self-aware, Phillips and Peters have forged Phillips' spare, passively psychedelic and emotionally-charged songs into a travelogue documenting winding searches for association, half remembered almost-memories of childhood and sly observations on the madness of the adult's society.

Before *Jubilee*, Grant Lee Buffalo was always a trio—a very self-contained trio whose bass player, Paul Kimble, also doubled as producer. Occasional additional musicians made appearances, but Grant Lee Buffalo was definitely on its own, semi-private journey. The trip unexpectedly changed directions last year when Kimble departed the fold.

Phillips acknowledges that the change introduced a kind of paradox into GLB's existence. On one hand, the trio had "created a rapport that was almost acrobatic," and that it's been a challenge "finding people to tour with, finding that kind of chemistry. It's really a one-of-a-kind thing." Still, he says, switching perspectives, the most satisfying thing about the new record "is that we've broken our own mold. In truth, we've always sought to reinvent ourselves and move forward, but because of so many changes we've made in the group, we have really been able to move forward."

"The real changes have to do with an attitude toward the music. We chose to make a record that was possibly more spontaneous, more immediate and more trusting in our instincts than in our method. That's quite a breakthrough—coming to that point of confidence where we could make this record."

A major departure for the Grant Lee Buffalo modus operandi was the invitation of an outside producer into the proceedings. *Jubilee* was guided into existence by Paul Fox, a light-handed producer that brought 10,000 Maniacs' *Our Time In Eden*, and records by XTC and Robyn Hitchcock, to completion.

In the intervening years since Grant Lee Buffalo's 1993 debut, *Fuzzy*, Phillips and Peters have decided, according to Phillips, "to work through our phobias concerning producers and labels and managers and accountants and you name it. I think that trust and confidence came about after having done it all on our own for such a long time. [We're] really feeling as though we got a chance to work through a lot of those things, and it's a good place to be in, because delegating things allows for new rapports. It seemed a lot more frightening three years ago. These days it's something we invite, knowing that it's going to produce good chemistry."

Because there's an obvious difference in that "we chose to open up the doors in terms of production and in terms of the musicians," he directs attention to the more primary fact that "our attitudes and our minds opened up first, though, and that internal change is the most dramatic one in my life. Just wanting to be open to all of the



By J. Mikel Elcressor

possibilities that might come my way."

Phillips has masterfully identified and exploited the possibilities that have appeared. High-profile tours with Pearl Jam and R.E.M. provided platforms for the band to connect with vast audiences. Over the course of three albums, Grant Lee Buffalo have steadily built their base and operated, to paraphrase Robert Fripp, as a small, mobile and intelligent unit. The next step to fully explore the possibilities inherent in the ongoing existence of Grant Lee Buffalo required that the group shed some of the protective calluses they had developed.

On *Fuzzy*, the debut, Phillips "felt as though we had to squeeze it all in. Everything that built up to that point had to fit into that record, so you wind up with a record that's, in fact, a blueprint for all the things a band could possibly be. And, quite possibly, all over the map."

The conceptually stronger sophomore effort, *Mighty Joe Moon*, produced winsome songs that have become live staples, like "Mockingbirds" and "Honey Don't Think." A highly articulated, deeply referential style also emerged on the second album. Lee Harvey Oswald and David Koresh become political signifiers in "Lone Star Song," and cryptic references run throughout a quarter of the songs.

"By the time we reached the second record," Phillips explains, slowly drawing GLB's recording arc, "we were wanting to make a record that had a different kind of consistency to it. We'd been around the block once, we'd already made a record and that showed us some of what a record could be. So we began to adopt methods. We were doing this while we were on the road. We would return to the studio, do some recording and go back out onto the road. That was something we had to contend with. Nevertheless, there were these methods that were slowly building up, and that's always a good time, when you're finding your way."

"But by the time we had reached the third album, I think we felt as though we needed to exercise even greater control over our methods. That's possibly the cusp of a method becoming a routine. That brings us to the current record; and I think that's what it's all about. It's about not allowing yourself to fall into such routines, to keep re-strategizing it. I think with every record, at least with our band, there's a new change in consciousness."

It was a substantial leap for Phillips, who relied on Kimble on the other side of the window, to midwife to his songs. The utilitarian "methods" the trio developed to assist their creative process became

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encumbrances. "Methods occur on various levels," Phillips explains. "Because of Paul being our bass player and being the person behind the board, I possibly felt as if his attention would be challenged or split. At times, Joey and I would be the only musicians on the floor. That would allow Paul to remain on the other side, concentrating on the overall picture. That's an awful lot to ask of oneself, to be aware of the forest, as well as the leaves and the needles on the trees. So, delegating that role to an outsider allowed Joey and I and a third person, Dan Rothschild [the former bass player for Tonic] in the case of this record, to focus on being a performing entity. I think that change made it possible for us to get something that felt more like a performance from a group."

masterpieces, where you have a part that comes in, and then it's on its way out and you don't hear it again. You have to play the record again if you want to hear it. I love that kind of minimal quality. 'Minimalism' is a word that was thrown around before going into this recording. We wanted to be decisive about our arrangements, to distill it even further."

Copperopolis, Grant Lee Buffalo's third album, was a dense, heady collection that drew heavily from Phillips' childhood memories and reflected the impact of powerful contemporary events. The album was a step away from the softer focus of the first two forays, and showed a songwriter that was flexing new muscles as

"We've always sought to reinvent ourselves and move forward, but because of so many changes we've made in the group, we have really been able to move forward."



Jubilee does benefit from the additional coherence of the recording trio, but perhaps even more striking is the directness of Phillips' songs and the immediacy he brings to his delivery. Musicians often discover new aspects of their music by working with different producers, and Phillips credits the "objectivity" that Paul Fox brought to the sessions as a singular leap forward.

"He reminded me that there was a mirror on the other side, listening. I find that, in the studio, it's very easy to lose sight of that target of delivery. The world of recording is very much like being inside your head. You can get lost in it. He was able to say, 'I'm not really getting the story,' or, 'Tell me the story.' He reminded me that there was a listener and, as obvious as it might seem, it's very easy to forget that."

"The story" that has always been present in Grant Lee Buffalo's best work is consistently available throughout the album. On *Jubilee*, Grant Lee Buffalo's core strengths, their profound emotional range and their ability to wring fresh statements from familiar musical passages, are polished to perfection. Grant Lee Buffalo rarely overwrite, and never drape their songs with filigree-laden arrangements, so it's no surprise that the latest has the band getting right to the point.

According to Phillips, "that probably comes from being a fan of so many records that were made on 4-track, 8-track, 16-track, where the recording artists had to be decisive with their arrangements and with the tracking. Even the great Beatles records, like *Rubber Soul*, were

he looked out into the world and attempted to mirror it in his songs.

Several years later, Phillips admits, "I could see how *Copperopolis* has that external take on things. A lot of it has to with the events that took center stage during the making of that record, or leading up to it; the Oklahoma City bombing, things like that. Those kinds of events that we still talk about, that shook things up. It's very hard to deny them. As a writer and as a human being, I have to find ways to cope with that, and find the priorities in my life, and find solitude and reason."

The multi-faceted nature of Grant Lee Buffalo's music, the sweetness followed by the shock, has always been present. *Mighty Joe Moon* opens with "Lone Star Song," and then transitions into "Mockingbirds," with its adapted take on the Inez and Charlie Foxx's ephemeral 1963 pop hit.

On *Copperopolis*, it came up and smacked you in the face. The album roared at its inception. "Homespun" laid the emergence of the militias (and our personal duplicity) at our feet, by pointing out that "hate is not a lone assailant." Murder hung heavily in the air of "Crackdown," as dead Japanese exchange students merged with the Oklahoma City bombing as grim, silent pillars to society's fiddling. "Bethlehem Steel" was an elegiac moral pivoting point for the album, though, as it superimposed the smokestacks over the steeples of the immigrant churches that point to a better life than this one, and that promise penetrates the clouds.

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The album rises through the emotional ambivalence of an industry that poisons our children while providing the food that feeds them with the restful, cleansing "Hyperion And Sunset," a track that captures Phillips' youth as Faulkner captured his mythical Yoknapatawpha County, Mississippi. Like Faulkner, who always showed us the "Old verities and truths of the heart," Grant Lee Phillips returns once and again to a few sources of inspiration: *Copperopolis*'s "Hyperion And Sunset" does a slow fade into *Jubilee*'s "8 Mile Road," and Phillips paints the idyllic picture of "poppies red and gold, growin' wild as weeds beside yellow brick road, growing in the ditch where I sailed a milk carton boat."

"I'm aware of the idea of theme," Phillips reveals. "I don't necessarily always start from that point. In fact, as time has gone on, I've chosen to write more from my heart in a spontaneous fashion. It usually comes unconsciously. That's what I'm finding these days. Then, I'm just generally more pleased with whatever those themes may be. It's kind of the beauty of writing different kinds of songs. You begin to see parallels where none were intended."

"I was more conscious of drawing on [my childhood] memories with *Copperopolis*, to tell you the truth, but I have a feeling that they unconsciously seep into everything I do. I don't feel that separate from the person that I was growing up. I feel as though I'm very much the same person I was at the age of 10. My interests and my obsessions are very much the same."

"I like the idea of illusions, of magic, of the past, a fascination with ghosts and seances, and history and fables, and stories and photographs and the antique, and have a real reverence and kind of awe concerning things that existed before. How did we get here? Tell me the story of this relic. It probably has something to do with my relationship to the older people around me, my grandmother, for instance, and the amount of traveling I did with my grandparents. It's an interest in ancestry."

Throughout *Jubilee*, Phillips gives us nuanced, fused memories, or stories told as though they are memories, or things that might have been. Where Phillips's genius comes to the surface is his ability to use the specificity of a circumstance, as in *Copperopolis*'s "Bethlehem Steel," where the lives of the mill workers are used to paint in the outline of how we all pine for the next, better part of our life, to capture the broader arc of the march of humanity. "Truly, Truly," *Jubilee*'s first single, is an aching snapshot drawn from our collective memory of the love we may or may not, did not or could not, pursue.

At the beginning of "Testimony," Phillips inquires, to either a lover or to God, "How can I give testimony of my life, when I'm trying so hard to hold my head up high." When the song reaches its apex and the musicians are finely honing the lyric into the point that will drive itself into your sternum and completely split your heart, then you realize the truth of Phillips' paean, "I can't outrun myself."

The absolutely average elements of life are the richest material for Grant Lee Phillips, and it's his reaching for an honest, respectful way to express what he sees that draws Joey Peters and the surrounding cast to the heights. "For me, I find it incredibly fascinating to look upon our lives, to look upon the things which we hold in esteem, our beliefs. I have reverence for that. I think if something's your belief, then it's sacred enough."



"As time has gone on, I've chosen to write more from my heart in a spontaneous fashion. It usually comes unconsciously. That's what I'm finding these days. Then, I'm just generally more pleased with whatever those themes may be. It's kind of the beauty of writing different kinds of songs. You begin to see parallels where none were intended."

In addition to being a regular contributor to *totalyadult*, and several other publications, J. Mikel Elcessor has recently been named a Pittsburgh-based director for the Center for Marketing/The Development Exchange of Minneapolis. He can be reached at 412.431.4824 or jmikel@usaor.net.

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John Fog

John Fogerty's Home Run

By Matthew Lawton

So, I'm talking with John Fogerty one day over at the Warner Bros. lot. The same John Fogerty who played Woodstock, headlined Shea Stadium and wrote a catalog of songs that have remained in a generation's hearts, as if they were personal old photographs of good friends and good times. So, I'm sitting there talking with this rock legend, and what are we talking about: Jimi Hendrix? Marijuana? Robert Johnson? Richard Nixon? Sex and drugs and rock & roll? Well, yeah, we did talk about all that, but we also talked about—what else?—baseball.

"Baseball's a lot like the radio format. The expansion happened so fast, I'm having a hard time keeping up, but it's fun." And it occurs to me how much baseball has in common with John Fogerty himself. One of America's favorite songwriters, Fogerty's songs have excited a nation, like a great Sunday afternoon spent on the back porch listening to Vin Scully. And when you need him most, Fogerty comes up to the plate and knocks one outta the park.

His latest grand slam tagged home last December on *Soundstage 15* at the Warner Bros. lot in Burbank. *Premonition*, recorded before a live audience over the course of two nights, features wave-inspiring versions of songs that he hasn't played in years, from his Creedence Clearwater Revival days, to his earliest solo material, to recent gems off of his Grammy-winning *Blue Moon Swamp*, as well as the brand-new title track.

In conjunction with the release of *Premonition*, VH1 will air a new episode of its "Legends" series focusing on Fogerty, followed by the world premiere of the *Premonition* concert film (which will be simulcast by The Album Network) on Saturday, June 6. When you see the *Premonition* concert film, you'll realize that you're watching one of the few great rock & roll hitters.

"When I see somebody like a Ken Griffey, Jr., I realize I'm watching a Willie Mays or a Babe Ruth in our time. That guy is in the upper 10 players of all time, he is. He just is." And in the major league of rock & roll, John Fogerty is also one of the upper 10 players. He is. He just is. And like baseball, it's taken Fogerty some time to come to grips with his past business transactions. He's been in and out of the courts for years trying to win back the ownership of his old songs. But, luckily for us, he's come to terms with this dilemma, kind of like baseball has. "I think baseball's trying very hard to push those familiar and reassuring buttons right now, 'cause they've had a lot of trouble with their business dealings. So, you know, I say, 'Buddy, shut up, let's just play ball.'"

Put him in, coach, he's ready to play!

JO

erty @ oo m Fogerty

Back in the early days, when you were writing all those great Creedence Clearwater Revival songs, were you aware what a lasting impression your music would have on future generations?

"Well, it'll probably sound a little vain, but I used to tell people that I was trying to make records that they would still play in 10 years. Now, that was back in 1968 or '69, and you have to understand the environment in which I was saying that. You did not hear Elvis Presley on the radio in '69 unless you were hearing 'Suspicious Minds.' You didn't hear 'Jailhouse Rock'; Elvis right now is way bigger than he was then. You did not hear 10-year-old records on the radio in 1969. So for me to be saying, 'I'm trying to make records that will still play 10 years from now,' that had a lot of gumption to it. But that's what I wanted to do, so I tempered what I was doing with that in mind. When I made a record I tried not to put trendy things in there that would

automatically eliminate them from any future like wah-wahs or disco or girls going 'Doo-wa.'

"Everybody else was doing nine-minute psychedelic singles, you know, 'Purple Haze' fog of incoherence, and I'm making classic two-minute, three-minute singles. And I still believe in that forum. It's kind of the classic way to do it. You can go out here and there and change things, but the more unfettered it is the better chance you have of it surviving through trends."

I know that you've been in the courts with Saul Zaentz, the owner of your old label, Fantasy, over the years about the ownership of the CCR songs and catalog. Who owns the CCR songs now?

"It's kind of still ongoing."

Is that part of the reason why you hadn't performed any of those CCR songs live until last year?

"That's exactly why. I had been through so

much turmoil, haggling and emotional crap dealing with Saul Zaentz, 'cause he owns and still does own the John Fogerty songs written during the Creedence era. He's a crook, how else do I say it? He's a very negative being. I had a lot of trouble in court, and financially, and it left a real bad taste in my mouth. So when it came time to tour after *Centerfield*, I just felt I didn't want to bother with that. It had a lot of attached baggage and I vowed not to play those songs at that time."

So what made you change your mind?

"I actually had sort of a revelation last year. I was at the grave of Robert Johnson, and legend had it that he was buried under this certain tree. That area of the church grounds hadn't really been kept up; it was a big bramble with sticker bushes all over. I had to scrape through about 20 feet of this, but I was bound and determined to touch that tree."

(cont'd) →

"So I started thinking about how he made all these great songs, but the career person in me starting wondering, 'Who owns his songs?' And I thought about it, and I went, 'It doesn't matter. They're Robert Johnson's songs, he's the spiritual owner, that's all I gotta worry about. Robert owns the songs.' As soon as I said that, I realized how parallel that is to my own life, 'cause other people could look at me that way. They think of 'Proud Mary' and 'Born On The Bayou,' and they don't care about Saul Zaentz. They know John Fogerty wrote the songs, as far as they're concerned, John is the spiritual owner of the songs. They use the phrase, 'That's a John Fogerty song.' The minute I said that to myself, the two halves of my brain finally started coming together: 'You know, John, you should get out and start playing your songs instead of letting this guy beat you; he's winning, he's defeating you and you're killing yourself.' The fans want to see me just the same way I would want to see Robert. Don't wait 'til it's too late, and you're dead and you're under a tree and some guy 50, 100 years from now, says, 'Whatever happened to that Fogerty guy?'"

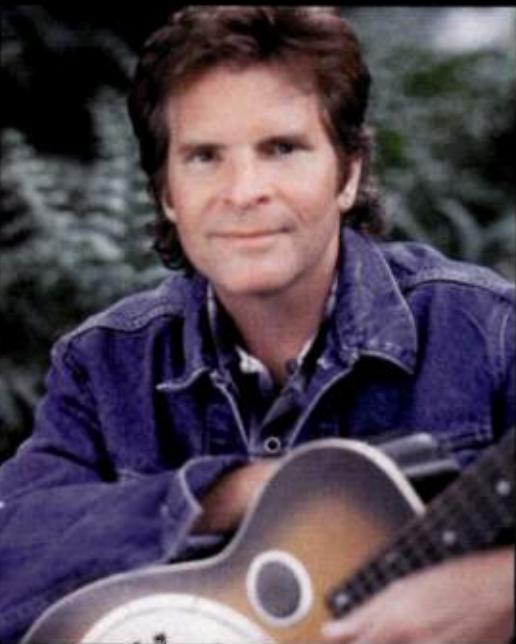
Before last year, you had not performed any of your Creedence Clearwater Revival songs in years. How did you go about preparing for last year's tour?

"We rehearsed a lot of songs. I think the show that I toured with ended up being about 28 songs, but we probably rehearsed 40 songs. We rehearsed a month. Most people rehearse a week. I wanted it to be really great right from the get-go, none of this, 'Well, he's only into his second show, on the 10th show it should be good.' No, I mean everybody's holding their breath to see what this is gonna be. You come right out of the barn charging, that's the way it ought to be."

I noticed on *Premonition* how good your voice sounds. For example, Dylan in 1973 sounded completely different than Dylan in '83; it's a different voice, he's getting older or whatever. The same with Springsteen, Rod Stewart, Ray Davies, Clapton, whoever. They have all gone through, quite literally, two or three different voices. But here comes Fogerty, and he sounds like, John Fogerty. And you're not just singing softly. I mean, come on, "737 coming out of the sky!" You are screamin' and hootin' and a-hollerin'! So how have you maintained that voice?

"That's very nice of you, but I only got one—just the same old voice. But you know what it is? Going way back to the late '60s, I had a very clear idea of what I wanted to sound like and I worked at it. I started really developing a voice about 1964. I went up and played with this pick-up band in Portland. We played in a club for, like, a month up there, and that's where I first started developing a scream and stuff. Up until then, we would sing 'The Twist' or something, and I sounded like any other kid whose voice was changing. But starting in about 1964 I started tape recording these gigs.

"And every morning after the gig, I would listen to my performance in the club and go, 'What



"We rehearsed a month. Most people rehearse a week. I wanted it to be really great right from the get-go...come right out of the barn charging, that's the way it ought to be."

should I have been sounding like instead of that, what should I have done?' And so that night when we would sing, probably 'Mustang Sally' or 'Midnight Hour,' I would attempt that. The next morning I'd get to listen to the new tape and hear myself back and say, 'Oh, okay.' And in that six-week period, I started getting my voice.

"What I'm trying to tell you is that the voice wasn't just there, anymore than a guy can pole vault over the hurdle at 18 feet. You don't start there, you develop it. I worked at it; it's like lifting weights or anything else, you go up to it, it didn't just come out that way. And that's what I did. In my mind, I had a fairly clear idea what a rock & roll voice should sound like, and I'll tell you what, its initials are 'Little Richard.'"

One of the great things about *Premonition* is you finally get to hear those great Creedence songs, live. There are only two live Creedence records, but they weren't recorded all that well. So, now we get to hear these classic songs and, to top it off, your guitar playing is insane. I mean it, you're a master all of a sudden. Have you been practicing lately, are you doing something different, or do you think you're the same player you've always been?

"No, I'm not the same player, and thank you for saying it in such a complimentary way. I worked real hard and I've put a lot of effort into my guitar playing. When I was about 10 years old, first being inspired, I wanted to go off and be a really great guitar player. My idols were Chet Atkins, Scotty Moore, and James Burton, who were superlative guitar players. I wanted to grow up and be thought of like I thought of those guys. When I was in Creedence, my guitar playing was good, but I was certainly not, let's say, God, like Eric Clapton. I was a good guitar player who had a real gift for melody, and I was really good at creating riffs and putting them in a song. But I was not full of chops; I wasn't technically much, but I could put it across in a real great way.

"Basically, about seven years ago, I realized that I had never become what that 10-year-old kid wanted to become, and I was, like, 48 years old. I thought about my guitar playing, and I said, 'Jeez, John, you suck. You know, you told yourself a long time ago you were gonna be really good, and here you are getting close to 50 years old and you're not that good.' So I said, 'Well, man, if not now, when?' So I started struggling and working on technique, trying to get better and better. I took some lessons, got some instructional videos and just started working at it. That's the only way I know how. I've heard people say, 'Just go out and jam.' But that doesn't work; you have to take it apart, you have to spend time trying to figure out what it is you really want to do. Well, I wanted to be able to do what Chet Atkins does, a lot of that is based on the fingers being independent of each other, that's the hardest one. I was pretty good with a pick and one finger. But to get to where all the fingers can go this way or that way or whatever you decide to do, takes time. I'm not quite there yet, I'm not yet Chet, but I'm getting there."

(cont'd) ➔



Grammy® winner John Fogerty “premonition”

The title track from his forthcoming album

Featuring:

Born On The Bayou

Green River

Susie Q.

I Put A Spell On You

Who'll Stop The Rain

Premonition

Almost Saturday Night

Rockin' All Over The World

Joy Of My Life

Down On The Corner

Centerfield

Swamp River Days

Hot Rod Heart

The Old Man Down The Road

Bad Moon Rising

Fortunate Son

Proud Mary

Travelin' Band

totallyadult

#5 Most Progress!

Commercial Song Airplay ▲¹³

Combined Album Airplay ▲¹⁸

Rock

#5 Most Added!

#5 Most Progress!

Powercuts Airplay ▲³⁹

- Look for VH-1's “Premonition” special June 6th at 9 p.m. and June 9th at 11:00 a.m. and 12 midnight.

Produced by John Fogerty and Elliot Scheiner



www.RepriseRec.com • www.johnfogerty.com ©1998 Reprise Records. Tearing It Down!

WRH

On *Premonition*, did you think of revamping any of the old CCR songs, like doing some unplugged versions or rearranging any of them?

"I had very clear thoughts about that subject. Somebody's waited 30 years to see John Fogerty sing 'Proud Mary.' I better not fuck with it, you know? 'Born On The Bayou,' oughta go [sings guitar riff], and the band comes in, and I come out honking. If I come out there with an acoustic guitar and lower it down—if I was at that show I'd be really mad. I'm about rock & roll, I'm really not about mellow. I realize I'm older, the audience is older, but I don't ever want that to be a reason or an excuse to cop out. If you can't do it, well, then don't do some other version because you couldn't do the real one. So that's why I didn't change the songs that you know. A guy's waited all that time to see it, don't mess it up."

How about the new track, "Premonition," any thoughts on that?

"'Premonition' actually was written specifically for this show and this record, it didn't exist last year or anywhere else. I thought it was very, very important that I write a new song. It's kind of a statement that the guy isn't dead, he's active, he's ongoing. There will be more new music to come. It's like a litmus test of your health. I'm not an oldies act. If I thought in any way that this would be perceived like an old fogey's greatest hits, I wouldn't have even done it. So that's really why I wrote a new song. I just happened to play 'Premonition,' and I looked at my watch, 'There you go, Fogerty, another three-minute single.'"

Any thoughts on radio today? Do you listen to music radio much?

"In a lot of ways I'm like Beavis and Butt-Head, you know? One with Metallica and the other with AC/DC. That's the real shit. Rock & roll! In my car, I have a very well trained index finger that goes, 'Eh!' Clink. 'Cowsills? Aah!' Boink. 'Spice Girls? Yow!' Boink. You know I live for rock & roll. But the radio for a recording artist nowadays is very confusing, because things are so pigeonholed. I find it confusing and very restrictive. Kenny Wayne Shepherd can have a #1 Rock hit, and yet be ignored at the next format. I don't even get it. So I find that pretty restrictive."

"In the old days you had the loud rock song right next to, let's say, the folk singer Melanie. They could coexist and everybody would be happy with that. I realize all rock records don't belong on Hot AC or whatever; some of them are just not that good. So that's another weird thing. If each station plays only one kind of format, they're gonna have that upper percentage that's really good, and then they're gonna have that other percentage that's just mediocre. So where they could be playing a good pop song there, they're playing a bad rock song there. So that's when I go, 'Eh!', and I'm off to some other channel."

It was a year ago this actual week that *The Album Network* did the world premiere of *Blue Moon Swamp*. Since then, you went on tour, you were given the National Association Of Songwriters 1997 Lifetime Achievement Award, the Orville Gibson Lifetime Achievement Award, *Blue Moon Swamp* won the best Rock Album Grammy, and

now you're releasing the *Premonition* CD and video, and going on the road again. Has this year been a crazy year for you, or what?

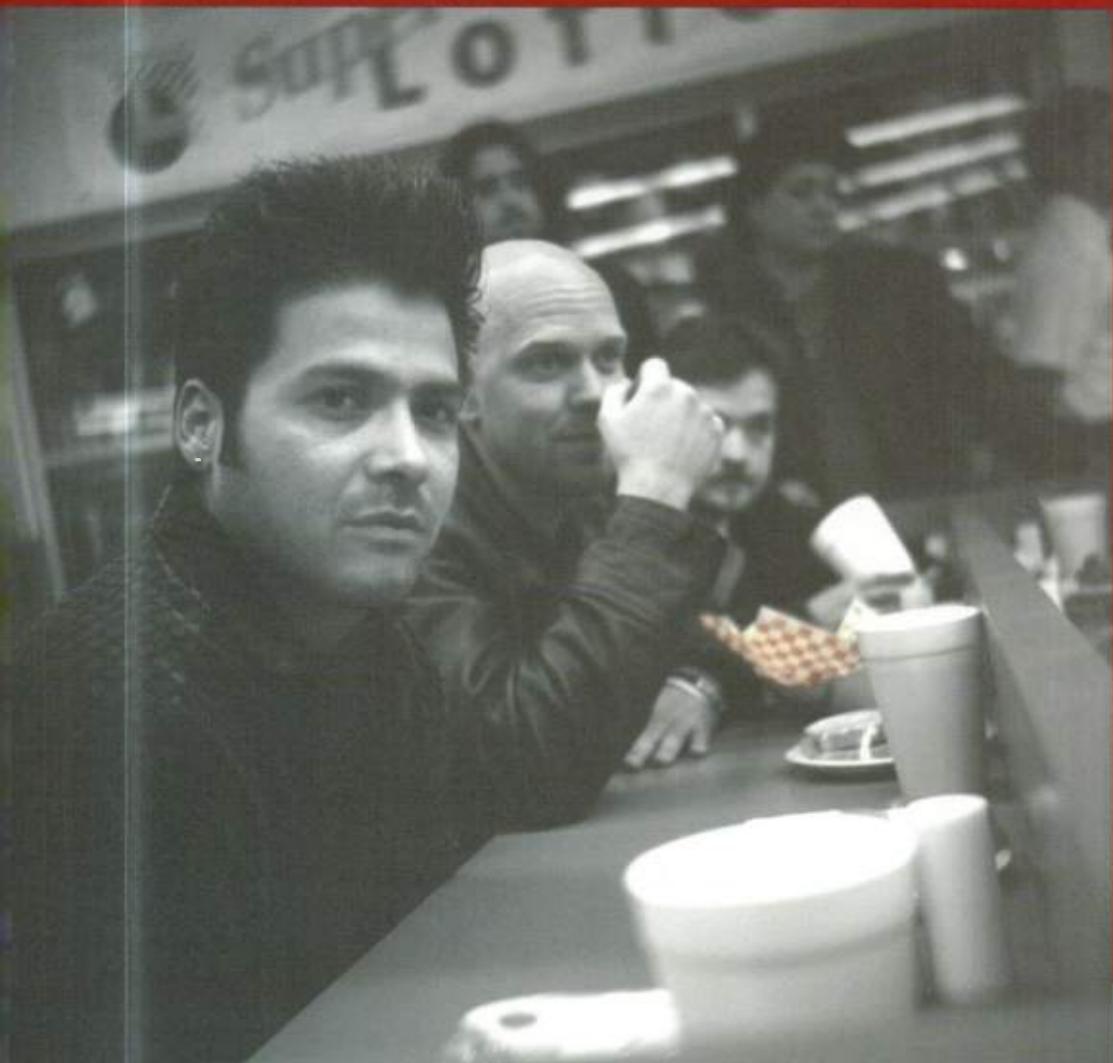
"It's been very uplifting. Obviously very, very rewarding. But I was not that clever a year ago, to have said to myself in such and such amount of time I'll be at this level, and then I'll be at this level, or whatever. I don't have those sort of expectations or graphs for myself. I just wanted to grow naturally. What I did want to do is make great music. I tell my wife all the time, 'Honey, the other stuff doesn't matter: the autographs, the movies, the TV appearances, the interviews, the articles, you know, none of that means anything, it all comes from the music.'

"The same way all the fans out there, each one of you, put on the record by yourself, and listen, and you make your own judgment. There's nobody there coloring it, and you know in the first few notes, you either go, 'Come on!' or you go, 'Oh, jeez!' If the music is there, the rest will flow. If the music isn't there, you can't save it with 27 magazine articles." 

"I tell my wife all the time, 'Honey, the other stuff doesn't matter: the autographs, the movies, the TV appearances, the interviews, the article, you know, none of that means anything, it all comes from the music. If the music is there, the rest will flow."

Look for VH1's John Fogerty "Legends" special June 6 at 8pm, followed by the *Premonition* concert film, simulcast by The Album Network, at 9pm (and to be re-broadcast June 9 at 11am and midnight, and throughout the months to come). The *Premonition* CD and video is in stores now, and the *Premonition* DVD and laser disc will be in stores June 23. Fogerty will be on tour all summer long. Need more info? Check out www.johnfogerty.com.

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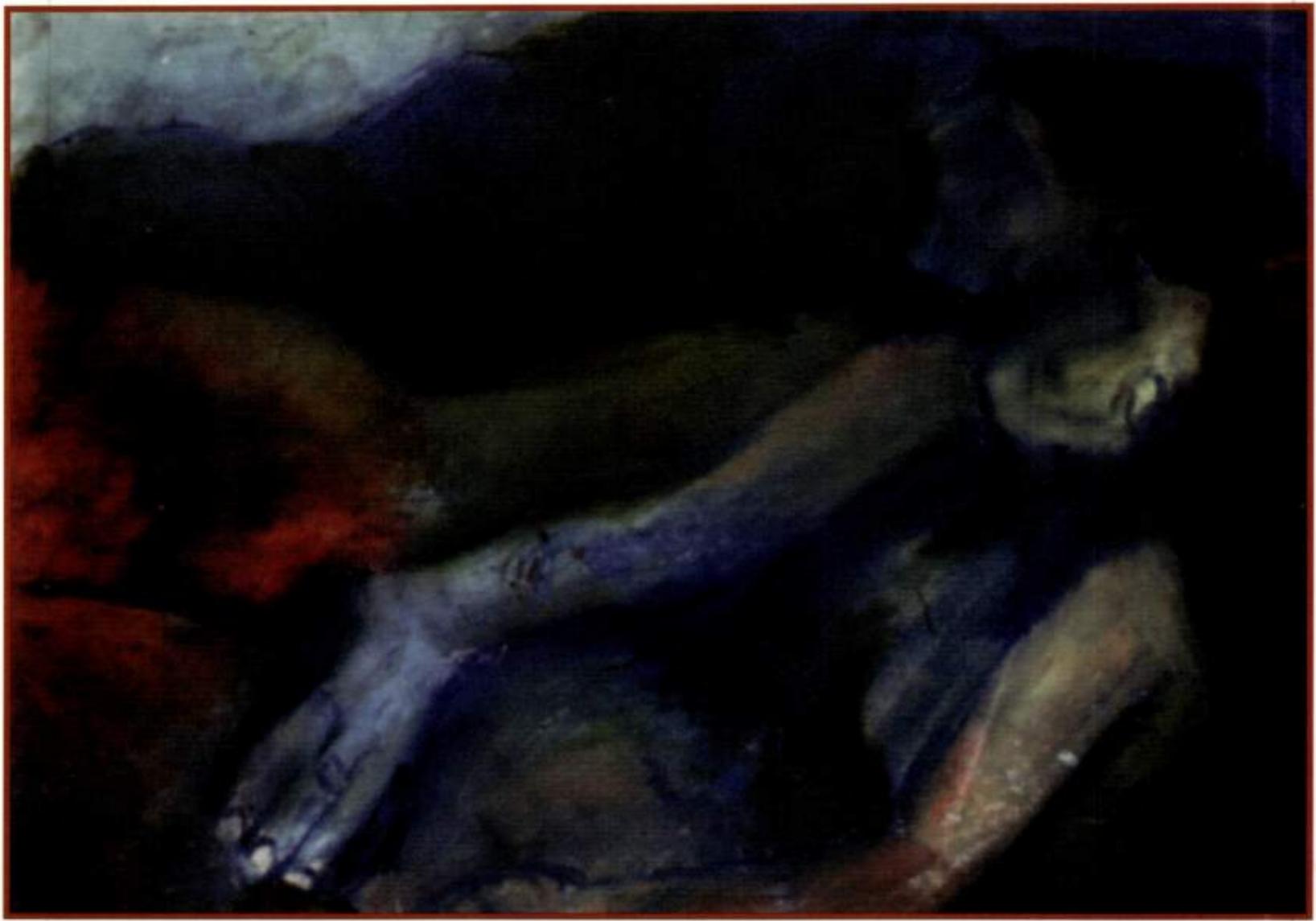
Produced by Julian Raymond and the Pistoleros

Mixed by Chris Lord-Alge

WRH

Hollywood

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todd thibaud

No Longer Wasting Time

BY JOHN SCHOENBERGER

Whether you've gone the musician route in your life, or not, you can't help but gain a profound empathy for the frustrations and disappointments performing artists have to endure if you've spent anytime in this business. In fact, it's those emotional and mental hoops that seem to separate the talented artists that truly *need* to perform their music from those who happen to have a talent to turn a tune. Furthermore, those "character building" experiences can ultimately be a deep source of inspiration and insight.

Todd Thibaud is one who can tell you all about it. Spending six years with the New England-based Courage Brothers is where he got his first taste of success. The outfit gradually became a regional favorite, having been nominated for (and winning) a few *Boston Globe* awards. They even signed a recording contract with the established Massachusetts indie label Eastern Front and released two albums. But eventually the band reached a creative dead-end, and with no hard feelings, the members each went their own way. Here's where the first hard lesson comes in.

At the time of the split, the buzz about the band had been great enough to catch the interest of the Sony-backed artist development label, Relativity Records. The label was still willing to continue with Thibaud as a solo artist. As he was about to enter the studio, the label switched to an all-rap roster, leaving him standing in the cold.

The Courage Brothers, led by the songwriting force of Todd Thibaud and Jim Woster, released their second album, *Wood*, in 1995; it spread the word about the band across the nation and even garnered respectable airplay support from the then-growing Adult Rock format. The band had an easy-going folk-rock sound that struck a chord with a format and an audience that was looking for something besides alternative rock or the next release from a heritage artist. "The name actually started out as a joke," says Thibaud. "Jimmy and I had known each other a long time and had put some songs we had written together on a cassette. We needed a name to put on it so, one night while we and a mutual friend were drinking John Courage beer in a local bar, our friend said, 'Hey, why don't you call yourselves the Courage Brothers?'

After the tape started being passed around, the name sorta stuck. So, like, in 1988, '89, the band the Courage Brothers actually started to form. We had the great foresight to form a band that was basically out of place up here—in the Boston scene, anyway. It was certainly a more alternative-and rock-oriented town back then," recalls

Thibaud, "and we were more rootsy with a mixture of country, rock and folk. Ultimately it worked to our advantage, 'cause it helped us to stand out from the crowd."

So much so that they got the deal with Relativity. But Thibaud was already looking for space to express himself. "My idea of songwriting evolved over the time I was with the Courage Brothers. I started to feel like writing a little more introspectively, but that's not always a cool thing to do when you're writing for a band. So I found I had

to edit myself in that way. Regardless of what would have happened with the band, I wanted to try something else anyway, and it just so happened that everybody in the band—once we started to talk about it—felt the same way. The Courage Brothers had run its course."

Nevertheless, Thibaud had several new songs written and was already in production with producer Matt Wallace for an album on Relativity. But when that deal fell apart, Thibaud had the impetus to get down to writing some of the best songs of his

career. "I ended up writing a bunch of songs right after that, you know, songs inspired by the whole experience." But after the initial shock wore off, Thibaud began to realize that perhaps it was time to take things into his own hands. "I always thought destiny just happened. But now I realize that destiny is active, not passive, and that I needed to make my own destiny."

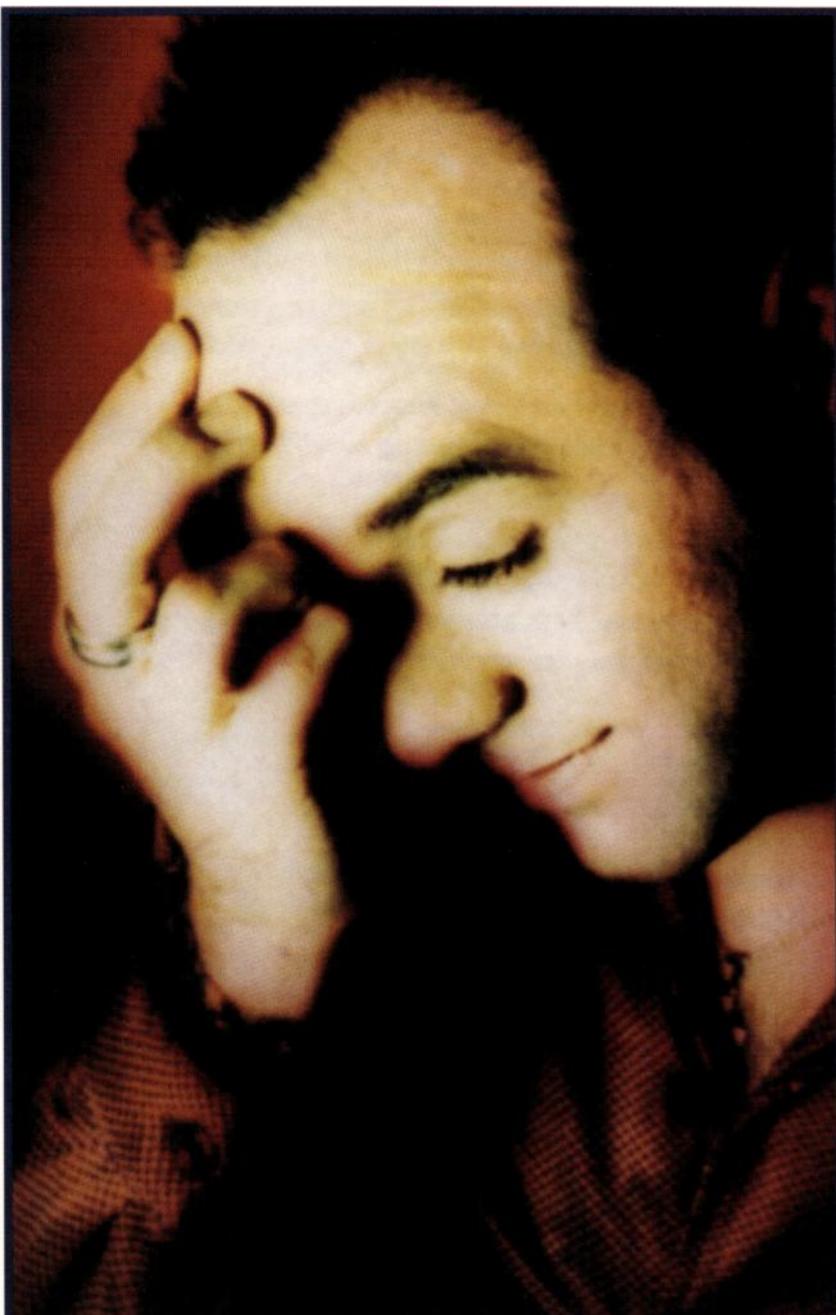
*"Don't know much about fate/
It always seemed to me/
That I'd just sit here waiting
on my destiny/
Thought it would come to me/
Sweet Destiny"*
—Sweet Destiny

Eventually, he started to get motivated. Through a mutual friend he had met guitar slinger/producer Kevin Salem. "We would occasionally get together and start bouncing songs off each other. I'd play him what I was doing, he'd play me what he was doing, and occasionally we'd write something together. He ended up playing a big part in getting me to decide to move forward and go into a studio and record my album. He'd say, 'You're doing the right thing, you should just go and make the record. I'll even produce it for you.'"

And that's just what Thibaud did. But perhaps the process wasn't as scary as it could have been. He knew Salem, who played many of the guitar parts, and a couple of his fellow Courage

Brothers (Mike Rivard played bass and Dave Limina played keys), as well as current band members (guitarist Rick Harris and drummer Milt Sutton), who all took part in the recording process. "We took the structure of five players, which was the Courage Brothers' lineup, and brought it down to four. I wanted to toughen the

continued ►



**I ALWAYS THOUGHT DESTINY
JUST HAPPENED.
BUT NOW I REALIZE THAT
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TO MAKE MY OWN DESTINY."**

sound up a bit." And the overall sound of *Favorite Waste Of Time*, Todd Thibaud's very own debut solo effort, does have more of an edge compared to the Courage Brothers' projects. After a time, the album was finished and pressed and released regionally in New England. Here came lesson number two.

For close to an entire year, Thibaud and the band played showcase after showcase for various labels, some major and some independent. There was interest from a few, and mostly no return calls from the others. Who knows what a label exec is looking for at the moment? There are so many variables beyond the artist's control; all he knows is that it's gettin' to be winter-time soon, and the whole world seems cold.

*"Drank a toast to sacrifice/
Filled my bags with bad advice/
Walked through fields of broken glass/
Just because they let me pass/
And there's not much I can remember
Since I lost control/
I don't know how it got so cold, it got so cold"
— "Cold"*

But just when he thought it was too much to bear, that hoped-for ray of light cracked through the autumn clouds. "There was a

vocals on "Give Back My Heart." Then Jim Scott, one of the hottest and busiest producers on the scene today, was approached to remix the album. "We had a mutual friend who made the connection, and he really liked the album, so he decided he wanted to do it. Thankfully, he was just finishing up with the James Iha record and found the time."

*"Paint me a picture of another place/
Where I can live without this bitter taste/
And if you walk me through
the firestorm/
I might find refuge in another form/
Pull me outside of my anger/
Hold me 'till I'm out of danger"
— "Live Without It"*

The deal with Doolittle was consummated in September of 1997, the new recording and remixes were done by the end of October, and the official national release occurred in January of this year. Doolittle Records has certainly shown their stuff with the project, demonstrating that if you believe you have an album, *and an artist*, that stands up against any other label's—both large and small—release, and you are willing to put your dollars where they can

has criss-crossed the country armed only with his guitar and harmonica—it's during this period that many journalists (including myself) and radio programmers learned first-hand how powerful his current "batch" of songs really are. Each is uniquely different from the others, and Thibaud's solid baritone voice and well-balanced, insightful lyrics make the melodies of each seem to flow effortlessly. "That's the way they were all originally written," he humbly explains, but it goes beyond that. When the power and effect of a song can come across in a solo performance, separate and apart from a band performance, that's one of the true marks of a great songwriter...and performer.

And perhaps that is the real reason why yet another singer/songwriter, with an album released by an independent label, has thus far beaten the odds. Forged by the ups and down of life, and the well-known frustrations of trying to make it in the music business, Todd Thibaud has reached that important crossroad in his career. And rather than selling his soul to the devil, he's tapped an inner strength, a source of inspiration that he will be able to rely on for years to come. "In a weird way, it's worked out well. You know, it's nice to be able to say that now. I still have my eyes open, and I know that



publicist who I was working with at the time. She was already in communication with Jeff Cole [GM of Austin-based Doolittle Records] concerning another client of hers, and when she asked him about the kind of music he liked and what he was looking for for the label, she realized my album might interest him. So she dropped it in the package she was already sending him."

Things rolled pretty quickly shortly after Thibaud got that first call from Cole. Rather than go with the album as it was, he and Kevin Salem re-entered a studio in LA to record two new songs ("Cold" and "2 AM") and re-record "Live Without It"—the next emphasis track for radio. Several guest performers were brought in, including David Mansfield on lap steel guitar for "That Wasn't Me," and Kathleen Wilhoite for duet

do you the most good, then you can succeed just like the rest of them.

And succeed they have. The first single, "That Wasn't Me," traveled well into the Top 20 on the *totallyadult* airplay charts, and helped get Thibaud out on the road; first as a solo acoustic artist, and soon with the entire band. "The folks at Doolittle are great, hardworking people and they have certainly done right by me. I am working with people I feel that I can trust, and I am hoping to develop my relationship with them and keep it going. Another thing that has surprised me is, for an independent label, they have been able to keep me out on the road."

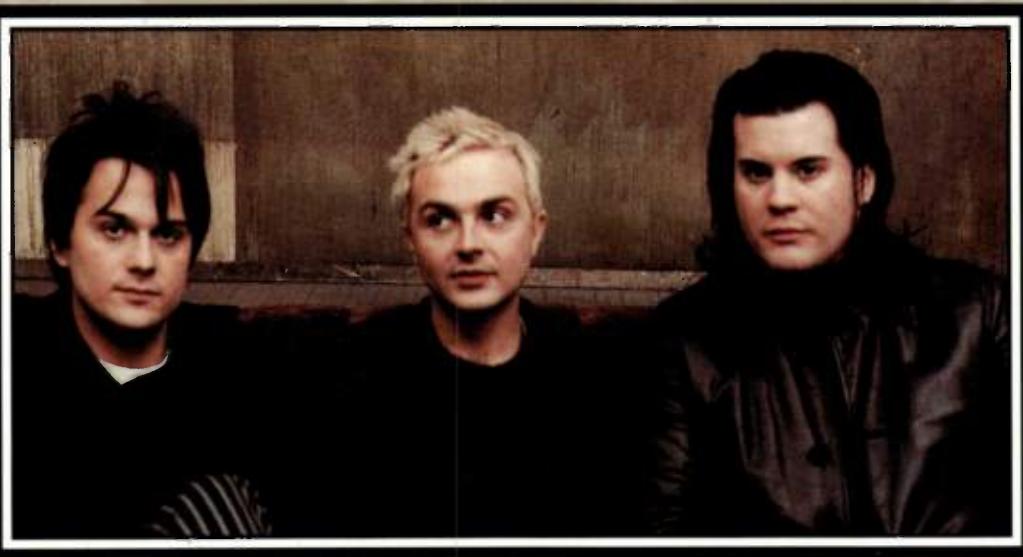
Indeed they have! Starting in San Diego during the 1998 *Gavin* Convention, and then for several months thereafter, Thibaud

anything can happen, but there's a fine line between realistic and pessimistic. You know, you just have to take it one little piece at a time and enjoy it while you're doing it."

*"Don't wanna change the way
you live your little life/
Think that clearly it's an open door/
Just don't come crying when
things don't go quite right/
Nothing comes easy baby,
that's for sure"
— "What They Say" ☺*

As you read this, Todd Thibaud and his band are on the road with Paul Kelly. You can learn more about Thibaud by contacting the folks at Doolittle Records—512.472.4200, or at www.doolittle.com. Thibaud's publicist is Kristine Ashton at the Mitch Schneider Organization—818.380.0400.

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WRH



Ware Ware Ware

Illegal Internet Song Swapping The MP3 Story...So Far

by charly prevost

(cprevost@3nets.com)

Sitting comfortably on the sidelines watching technology progress is an ill-advised thing to be doing these days. The future of music distribution is not five or 10 years away—for many “song swappers” it’s here now. The following article addresses the MP3 song-swapping phenomenon, which is already in widespread practice on the Internet, and creating new expectations for the newest generation of music fans. Let’s take a look at how the industry is dealing with it.

What is MP3?

Music distribution's future is heading away from the atom and toward the bit. Usually described as “down the road,” digital distribution of music over the Internet is actually more widely practiced, right now, than most of us realize. I’m not referring to recent, exclusive full-song promotional downloads of The Verve Pipe and Tori Amos, where everything was properly licensed by the labels, music publishers and distribution companies, but to

the less well known (to our industry) world of MP3. Occurring primarily on university campuses and operating largely outside of our industry, illegal MP3 song swapping is a challenge unlike any other ever faced in the music community.

What is MP3?

It stands for “MPEG 1 layer 3,” which is a way to store music files on a computer hard drive in such a way that the file size is small, but the sound is near perfect.

These files can be identified by “.mp3” at the end of their names. To play MP3 files on a computer, all that’s needed is a player—there are dozens available free for downloading all over the 'Net. The files sound fantastic! Want to check things out yourself? It’s easy to get MP3s. There are many directories of songs available and a good place to start is at mp3.com or filez.com; dig deeper from there to locate sites from all over the world where thousands of songs are available for free downloading. No questions asked. No fees charged. There’s even a Singapore-based Top 50 chart of the most visited MP3 download

sites that’s updated daily and can be accessed at www.village21.com/t50_cgi/clk_50.exe?ID=david.balazic@uni-mb.si.

Copyright laws, as revised and updated for the Internet, are very clear in describing “the distribution of *full-length* songs, even when no money changes hands, as a felony punishable with a three-year sentence.” Because record companies and publishing companies own the copyrights to the songs they release and have the legal right to decide how they are distributed—and since the Internet is considered a distribution channel—students swapping music digitally from

unlicensed sites are running afoul of the law.

However, in a step to battle illegally acquired downloads, the RIAA has partnered with 10 universities across the country, in a pilot campaign to educate students about the importance of respecting copyrighted sound recordings in cyberspace. Called "Soundbyting," the course explains copyright law and how it specifically applies to music on the Internet. The goal is to help computer-savvy music fans understand that it's illegal to reproduce and distribute an artist's creative work without permission. The partnering universities plan to approach student organizations to endorse the campaign and recruit student leaders to speak out on behalf of the campaign. The participating schools' information technology specialists will also be conducting ongoing searches of the school's servers to identify any illegal MP3 sites that are hosted there. Full details of the program are available at soundbyting.com.

Song swapping is as simple as passing songs around between friends using E-mail over computer networks. Using MP3 technology, users unlawfully copy and encourage countless others to copy hundreds of different full-length copyrighted sound recordings of the best-known artists. They may not even be aware what they are doing is illegal. Given the ease and speed of using the Internet for this method of "distribution," the threat posed to copyright owners is much greater than usual acts of piracy. If users are utilizing high-speed university connections (which a high percentage of users are), the download time is very short. And part of the mix is also a growing cyberattitude that music companies are already making huge profits and music should be free.

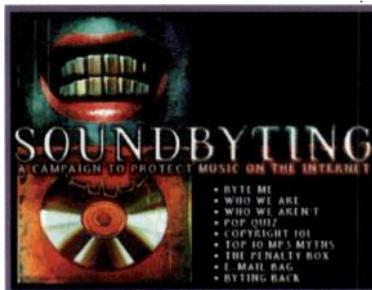
Stopping an alternative distribution system like this will be an extremely difficult task, made even more challenging by the education process required for the industry and the enforcing authorities to understand the complexity of the problem. Record companies and the RIAA are working together on enforcement, and over the last few months a large number of illegal MP3 sites have been identified (most originated from university servers and were

designed and managed by students). At the moment, the RIAA says that half of approximately 20 cease-and-desist letters it sends out every week go to universities.

Computer networks can have public and private sectors. The public areas are easier to access making the monitoring of them relatively easy.

Private networks

(Intranets), have restricted access, making monitoring of their activity more complicated. Intranets between dorms on university campuses is where much of the illegal song swapping has been taking place.



The whole idea behind MP3 song swapping, according to campus-based MP3 fans, is to share music with each other. "The RIAA makes sharing music files sound like an obscure thing that a secluded group of evil computer hackers does, but that's so not the case it's humorous," said David Weekly in an *mp3.com* newsgroup posting. He's a 19-year-old student who's become a kind of spokesman for the campus-based MP3 movement. Although Weekly says that he's retired from the scene, his experience with MP3s is instructive. Last year, he set up a site with a cache of MP3s on Stanford University's computer network. His site became so popular so fast, that one day it accounted for 80% of all bandwidth consumed on the university's network. (Bandwidth refers to the quantity of data that can travel through an Internet connection per second, typically measured in bits. The greater the bandwidth of a connection, the more information can be sent per second.) It was shortly after this incident that Geffen Records got hip to it and contacted Stanford, which cut off the juice. As in the majority of cases uncovered so far, the site administrators were unaware of how their bandwidth was being used (it's a fair excuse to say that there's so much data traffic flowing through

networks that it's virtually impossible to monitor everything going on).

In a recent interview, Jim Griffin, former head of technology at Geffen, told the Web magazine *dimensionmusic.com*, "We never shut down sites. We politely ask them not to distribute, without permission, full-length songs recorded or performed by our artists. We do not think this will completely eliminate the unauthorized distribution of full-length songs. Does it matter if we can stop unauthorized distribution? Consider this: the easier a site is to find and use, the easier it will be to stop; the more sites move and prove hard to find, the less we need to do so."

As labels become aggressive in policing illegal MP3 sites, practitioners are being pushed underground to alternative distribution methods such as newsgroups or chat rooms, where users can post requests for songs and hold conversations (IRC and Hotline are the most popular and can be reached from *mp3.com*'s home page). Other groups hook up with other users then do their music swapping offline via MP3 CDs. *mp3.com* describes one European effort comprised of 15 people, each armed with a CD writer (hardware for creating CDs) connected to their PC: together they combine to convert all their audio CDs to MP3 files, which they then compile onto MP3 CDs (each holding about 150 songs). Each user then makes copies for the other. Most are not sold so much as passed around. No matter, as per the copyright law, this is illegal. Still, in spite of this, the impression derived is that illegal MP3 song swapping is not driven by criminal intent. That's making enforcement more difficult as the authorities have been reluctant to be too heavy-handed with college students and other practitioners who may not know they are, in fact, breaking laws. But when pressed, the responsible agencies will not shirk from what they have to do. In early May, the RIAA obtained separate temporary restraining orders against two Internet sites (Arizona Bizness Network and Music Archive in Seattle) for violating the rights of hundreds of artists. These sites were illegally distributing the full-length songs of Mariah Carey,

Boys II Men, the Eagles, Meredith Brooks, Kenny G and Elton John without permission. The two lawsuits seek permanent injunctions and damages.

In recent months, through the combined efforts of Geffen and the RIAA, hundreds of MP3 sites have been successfully shut down. As a result, many US college-based URLs no longer offer downloads. But, at this point, that's not enough to stop the flow of new song caches constantly going up, many from foreign territories. The prospect of digital distribution is forcing a sea of change in the way music companies will be doing business. The Internet, whose very name implies "international," demonstrates that in the wired world, anything done from anywhere impacts everywhere, immediately. It's now easy to find downloads available on private home pages in countries as far away as Portugal, Singapore, France, Japan and Taiwan among others.

Talk about a new reality. Rather than undertaking the impossible task of stopping illegal digital song swapping, the music industry needs to embrace digital distribution. In fact, the future is heading that way but in order for it to become a reality, outstanding technical and legal problems still need to be resolved.

One of the unresolved publishing issues is how to license a digital download. At odds are those who feel that the download itself is a performance versus those who don't: should a performance fee be added to the mechanical royalty resulting from an Internet sale? A worldwide agreement on this will take time, probably at least a year, according to Steve Scott, Director of New Media at Warner/Chappell, the world's largest publishing company. Scott also noted that, at this point in time, Warner/Chappell hasn't been approached to license any songs for digital downloading.

Licensing agreements aren't the only issues on the table. Effective protection from unlimited digital copying is of primary concern to record companies. A system that will work for the entire industry has yet to be adopted, and the majority view is to hold everything back until absolutely secure downloads can be offered.

The MP3 world is a different

cont. ▶

reality. For one thing, it's happening now for many Internauts, and MP3s are easy to obtain and use. Relying solely on technology to attack digital piracy cannot entirely solve the problem. Effectively closing down illegal caches of songs is only a short-term, Band-Aid fix. Closing sites only cuts off the supply—the demand is still there, users are still seeking.

Song swapping is as simple as passing songs around between friends using E-mail over computer networks. Using MP3 technology, users unlawfully copy and encourage countless others to copy hundreds of different full-length copyrighted sound recordings of the best-known artists. They may not even be aware what they are doing is illegal.

But we have an opportunity to legitimately fill that vacuum. Why not use MP3s as digital singles, using them as "free" downloads to promote album sales? This would go a long way to satisfy demand. Imagine free, full-song MP3 downloads to anyone who wants them, with an attached, printable electronic discount coupon, redeemable online or at a variety of retail locations near where the user lives. Even though the download would be free to the consumer, labels could be paid their royalties from advertising revenue generated by the downloading site. Singles returns could be a thing of the past and the money saved in production, handling and shipping can be better used elsewhere. This will not diminish the importance of or negate the validity of singles, but would give them a brand-new lease on life. It's not impossible and it's not that difficult to pull off. It would only take imagination and the guts to try.

Adam Mirabella, Director of

Sales at Atlantic Records, questions why the music business should embrace full-song downloads. Simply answered: because it's inevitable. Mirabella became frustrated after he discovered several Atlantic copyrights from Matchbox 20 and Led Zeppelin being offered at the Marquette University FTP site ("FTP" stands for file transfer protocol, a protocol that enables the transfer of files from one computer to another via the Internet). As the world's Internet culture grows, it wants new ways to use technology and the industry has no time to waste in learning about the new music fan.

An illuminating example of the widespread practice of digital downloading—especially among those first entering the

Licensed digital downloads are currently available from a number of MP3 sites that offer vast selections of music made especially for the medium. mp3.com and emusic.com are two sites where many legal MP3 files and portable MP3 players can be heard and bought. The artists whose material appears on these sites are generally not mainstream but the music is credible, entertaining and available to fans exclusively from the Internet. This is a new world of "indie" bands of every type and genre whose music is sold by the song or by the minute. For example, digital singles might go for 50 cents a minute; if you're patient enough and have a fast connection, entire "albums" are downloadable. One thing

connected to a sound system, it sounds very similar in quality to a regular "red book" commercial CD. It sounds great and inside each artist's "folder" is an "HTML" document that will open using an Internet browser like Netscape or Internet Explorer. For example, the selection from the Brisbane, Australia-based band Ground Zero, in addition to five songs, offers links to the band's fan club site, E-mail direct to the artist, individual song information and a location where to buy their music (a record store in Australia). Ground Zero and their music would likely not have been available in this country without a label deal in the past, but now the Internet has changed that concept dramatically. Their music is available around the world without the burden of having to manufacture or distribute any physical product. This is a working model of the way things could be in the future of music distribution.

Who are these early participants in digital distribution? One such company is Nordic Entertainment Worldwide, which pioneered electronic music distribution via direct digital download in early 1997 by becoming the first company to successfully e-tail authorized music downloads on the Internet. Based in Napa, California, the firm is constantly adding to its digital archives of current independent artists and better known material by legends like Louis Armstrong, The Beach Boys, Chuck Berry and others. Every piece of music sold online from these sites contains watermarks which tracks recipient and transaction information specific to the sale, such as purchaser identity and the conditions of permitted use. This serves as a deterrent to unlawful distribution and incriminates those who engage in the practice. As of now, this is not a foolproof system and the majors are not ready to use this solution to protect their copyrights.

Hopefully, this story has opened your eyes as much as it has opened mine. This is a timely issue which has many implications to our business as we know it. If you ever needed proof that things are changing in the music business, this is it.

50 Best MP3 Sites

The only complete list of REAL MP3 sites.

Rank	Site Name	Today's Visits	Yesterday's Visits	Yesterday's Position
1	0 Broken Links Golden Collection	3166	5823	1
2	MP3 Direct Download Archive	2088	3879	2
3	SatZone Verified MP3 Archive	2032	3117	3
4	1000 Working Mp3 songs	1331	2004	6
5	MP3 download	1024	2616	4
6	THE REAL MP3 HEAVEN!! OVER 8000 VERIFIED SONGS!!	999	1149	10
7	Firefox Musica	849	1733	7
8	HeyHeyHey POP MP3	714	1211	9
9	Norman's MP3 EMPIRE - 20,000+ MP3s...Mp3 Search...WAPPS	690	2137	5
10	Top 13 Dance MP3	566	912	14
11	--- TITANIC MP3 ---	551	1137	11
12	ALL THE MP3's...VERIFIED EVERYDAY	525	763	16
13	Dance/Mp - 3	472	871	15
14	Mp3 World	433	1523	8
15	Axl's Cirestd Download Mp3s (3 Servers)	425	706	17

marketplace—comes from Tom Vickers, an A&R consultant for music and films. Recently speaking at a seventh grade class's Career Day at Eagle Rock High School in Los Angeles, Vickers asked the students how many had been in a record store during the last month. About 20% of the class raised their hands. When asked how many had downloaded a song from the Internet during the last month, over 50% replied positively. You've got to wonder what impact this generation will have when they become consumers. Is this the first group of music fans who will expect music to be provided in a different and new way? How can the industry deal with this expectation in the short term?



these sites have in common is that there's no consistency in the number of songs available per location. The term "album" seems dated to describe what these collections represent.

Also available (from mp3.com and emusic.com) is a collection called MP3 Jukebox, which contains over 150 MP3 encoded songs on a single CD, available through mail order, for under \$20. The packaging has no traditional graphics, but it actually contains more information than any regular CD ever could.

Artist information lives side-by-side with the music and both are accessible through a computer's CD-ROM drive. It's a bit of a bummer that it doesn't play on a regular CD, but if a computer is

is in SS
King

FRESH

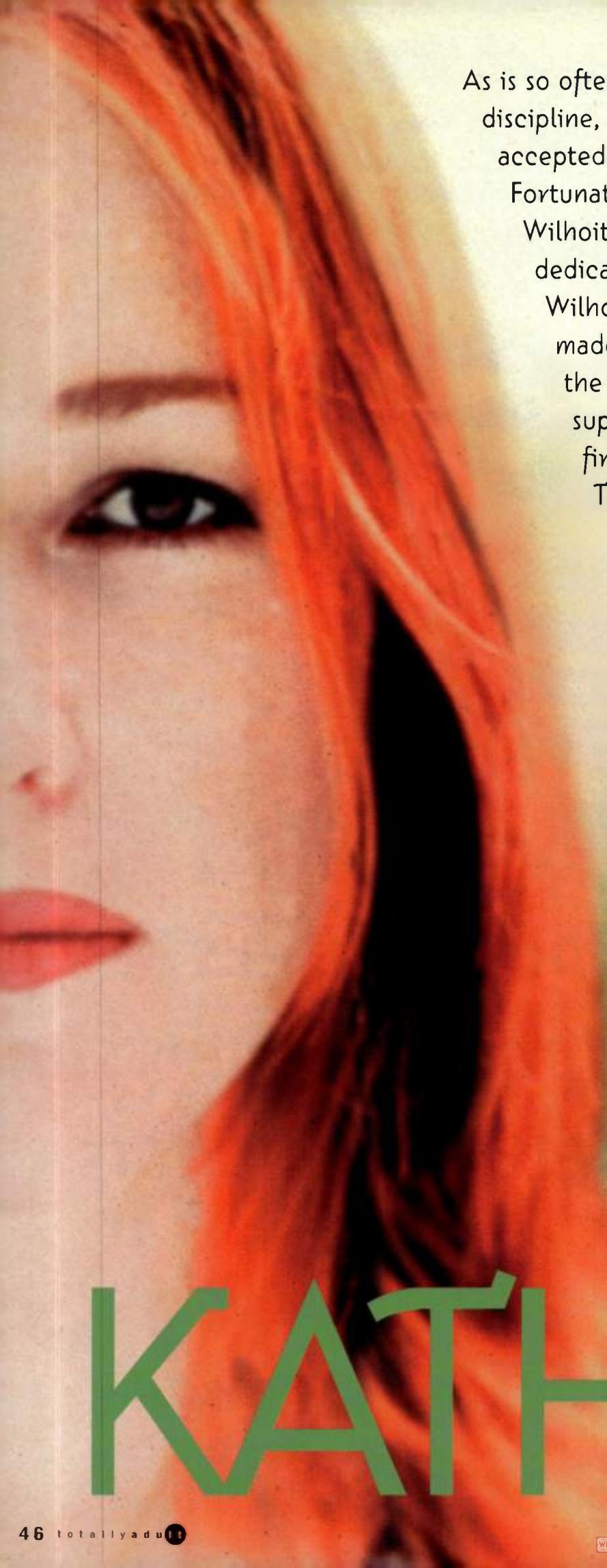


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As is so often the case when performers excel in one discipline, it often becomes very difficult for them to be accepted in another medium of artist expression. Fortunately, it's beginning to look like Kathleen Wilhoite is beating those odds. Through the dedication of the young and aggressive V2 Records, Wilhoite's naturally appealing *Pitch Like A Girl* has made some substantial inroads at Adult Rock Radio: the album has already enjoyed Top 10 Non-Com support, and Commercial Radio embraced the first single, "Symphony," enough to crack the Top 30 on the song chart.

Now armed with a stunning remix of "Wish We Never Met," V2 stands poised to not only solidify Wilhoite's foundation at Adult Rock Radio, but also to spread her to cousin formats. As you'll see when you read this piece, Kathleen Wilhoite is as down to earth and direct as her music is.

—John Schoenberger

The
OTHER
SIDE
OF

KATHLEEN

"I'm afraid my acting

career will be a liability to my music," says singer/songwriter/ actress Kathleen Wilhoite. While her name may not be immediately recognizable, her face is—in just about any American home. Although Wilhoite is trying to make a name for herself with her debut CD, the same as any aspiring musician would be, the fact is Wilhoite is not exactly like her peers. Not every up-and-coming musician has enjoyed a recurring role on TV's top-rated juggernaut, "E.R.," or is best friends with Academy Award-winning actress Helen Hunt.

On the first day of our two-day interview, which took place in the Los Feliz apartment that houses Daves' Record Company (the indie label that first released *Pitch Like A Girl*), I am greeted by a film crew doing a documentary on Wilhoite: they would like to know if they can film the entire interview. There are consent forms to sign, microphones to wear. Although Wilhoite, who's used to this kind of attention, says matter of factly to dismiss it and just shrugs it off, it is certainly something out of the usual routine journalists find when talking to artists about their first CD. Knowing this, Wilhoite says, "I hope people will listen to the music and just give me a shot." She is not naïve about the fact that few artists have successfully made the jump from a successful acting career to a successful singing career. She cites as an example her own skepticism when she heard

Keanu Reeves had formed a band (let's be honest, we all scoffed). For whatever the reason, maybe it's that people feel if someone is fortunate enough to be famous from one artistic career, they're being greedy if they try to move on to another creative outlet—society wishes failure upon artists who try to expand their horizons.

There will most certainly be those waiting for Wilhoite to fail. She admits even she has that same fear. "I'm so scared of trying really hard, doing everything you can to make something work and then failing." She confesses there's a part of her that's saying, "I'm just going to get a trailer in a trailer park, a six-pack of beer, watch TV and talk about what I could've done." She knows though, success or failure in music is all relative. "What I have to hang on to is that in the four minutes you play a song, there is no success or failure, it just is what it is." ▶



WILHOITE

BY
STEVE
BALTIM

On the morning of our second interview, Wilhoite's four year old son, Jimmy Ray, is present, along with his skateboarding nanny and Wilhoite's drummer/husband David Harte. While music is her dream, her family is clearly her life. "I have my son and my husband going with me everywhere, so I feel very satiated," she says. As a working performer trying to juggle it all, Wilhoite admires Susan Sarandon. "I like her outlook," Wilhoite says. "She's really, from my perspective, living her life to the fullest; she does the family thing, the movie thing and the politics thing." She adds, "I know a lot of my friends, especially young mothers that are performers or actresses, who view Susan as somebody to really look up to."

Though a working actress and recording artist, Wilhoite hangs on to her heroes with the same adulation that most teenagers would. "No One Can Touch Me," "Suck The Joy" and especially "Dumb Ol' Girl" display a strong influence of Bonnie Raitt. When Raitt's name is brought up, Wilhoite displays genuine enthusiasm. "Bonnie Raitt I can't listen to very much, because I end up trying to imitate her," she says. "I think she's unbelievable. She's my total idol in terms of style, tone, taste and the characters she creates in her songs; I adore that girl."

"THERE'S THIS TREMENDOUS SATISFACTION THAT HAPPENS BETWEEN YOU, A PIECE OF PAPER AND THE GUITAR OR A PIANO WHEN THAT SONG IS OVER AND YOU PLAY IT ALL THE WAY THROUGH THAT FIRST TIME."

However, Wilhoite recognizes the perils of being that much of a fan of any artist. Saying of her natural penchant for flattering Raitt through imitation, "I feel like it's not wise, I need to create my own thing."

On *Pitch Like A Girl*, Wilhoite gets herself off to a good start by weaving together 12 heartfelt tales that she makes you believe couldn't have come from anyone else. While Raitt's influence is felt, as is Tom Waits circa *One From The Heart* (an album Wilhoite says she loves) on the intimate "Old Familiar," the personal touch Wilhoite gives to the lyrics of songs such as "Wish We Never Met" make them uniquely her own.

In the stories she tells, Wilhoite invites you into her way of thinking and into her close-knit circle of friends. "Symphony," the record's first single, and "Olivia Says" almost

make the listener feel voyeuristic in the details they reveal about other people. How did the subjects of those songs respond to their presence on the album? "My friend John (the subject of 'Symphony') was thrilled to death," she says. According to Wilhoite, the song's refrain of "It's been years since you picked up your cello" is not limited to the literal meaning. "It could be used as a metaphor," she believes. "So, the song's about him, but there's tons of stuff that I obviously put in there in respect to my own experience in the music business and pursuing 'the dream.'" For Wilhoite, her songs, while very much set in concrete situations, do exist on multiple planes. "Jung, where he interprets dreams, said, 'Everything you dream is a facet of yourself,'" she says, "I think songwriting lives in that same place, at least my songs do."

What about "Olivia Says," which seems very specific? She says she did have a talk with the Olivia who inspired the song prior to releasing it as part of her indie version of *Pitch Like A Girl* released last year. "She ultimately said she was really flattered and really proud of me for making the record," Wilhoite recalls. Writers familiar with even the basics of the art know they have to stay close to their own lives to find

That emotion, and others that go along with it, can be found throughout *Pitch Like A Girl*. Unfortunately, the strength of Wilhoite's narratives, at times, overshadows the superb band, which is anchored by former X guitarist Tony Gilkyson, who joins her on the CD. The presence of Gilkyson, as well as bassist Chris Wagner, late of Mary's Danish, should convince any music fans who are reluctant to welcome Wilhoite into the music community that she's for real. However, for Wilhoite that was secondary to the camaraderie she and the ensemble developed. "I like the idea of playing with one group of people where we all get to know each other musically and know naturally where things are going to go," she says. "That's how it got with this band we recorded [*Pitch Like A Girl*] with. I'd play 'em new songs and three times through we were ready to record because we already had an unspoken language between us."

Unfortunately, not all of them will be joining her when she tours. Still, as much as Wilhoite is sad to lose them—she says she always gets attached to her players—she isn't about to lay some possessive trip on them, which she says she's seen some songwriters do. Considering the extensive amount of time most of them have given the road already, she understands their reluctance to head out on tour yet again. Besides, she's realistic about the business side of the music. "If my

keyboard player got offered \$3,000 a week to go with Shania Twain, I'd be like, 'Go, have a good time.'" That's as close as she would like to get to the monetary side, though. "For me, I like the songwriting part, the singing part, the performing part, as far as the music business goes, I let you guys [V2 Records] do the business stuff and knock yourself out." It's not about money for her. "There's this tremendous satisfaction that happens between you, a piece of paper and the guitar or a piano when that song is over and you play it all the way through that first time. It's a great feeling and people will do it whether or not the business catches on to them."

A few weeks after our interview, Wilhoite and V2 host a Hollywood Hills party, where the guests include Eric Stoltz and Anthony Edwards, celebrating the major label release of *Pitch Like A Girl*. Dressed in a white gown, Wilhoite is the belle of the ball as she and Gilkyson entertain the business that is quickly catching on to Kathleen Wilhoite, the singer. ♦

material. Wilhoite, who was the basis for a character in the novel *The Sun Lady*, written by an old roommate of hers, has now been on both the artist and muse side of the creative process. "I think when people are inspired by other people, at the core it's really flattering."

Wilhoite, like most artists who've waited years to do their debut album, is already writing material for the second album. Regardless of how well *Pitch Like A Girl* does, the follow-up will not be a sequel because of the changes in her personal life. "They're very different lyrically," she says of her more recent songs. "I don't have a broken heart." She goes on to elaborate on the vital role her husband and son play in her life. "I have this thing I have to chase away, which is acute loneliness. Since I've been married and had a kid, I really haven't felt that kind of loneliness very much."

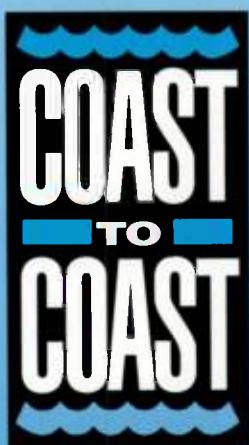


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By Bruce Warren
Photos by Shelby Lee Adams

Williams

Like Bruce Springsteen and John Fogerty, singer/songwriter *extraordinaire* Lucinda Williams has lived through the unbearable weightiness of the wait. Similar to the prolonged years between the release of Springsteen's *Born To Run* and *Darkness On The Edge of Town*, and Fogerty's long-awaited (11 years) *Blue Moon Swamp*, Williams' recently released album, *Car Wheels On A Gravel Road*, was a long time comin'.

Caught between the legal and political quagmires of the music business and her own quest for artistic perfection, the story of why *Car Wheels...* took seven years to finally see the light of day on Mercury Records reads like a missing chapter from Fred Goodman's *Mansion On The Hill*, a non-fiction account of how and why artists and popular culture lose out when business decisions wind up driving the music. On one side is an uncompromising artist who may never be quite satisfied with her own work regardless of how demanding she is on herself, or how critically acclaimed her work may well be. On another side are the players and producers the artist chose to record with, whose efforts after each new session are

scrapped or changed or morphed onto an entirely new level of creativity and performance. Overriding it all is the label, deadlocked without a distribution deal, and the big record company executive who holds the keys to the cell, and ultimately, to artistic freedom.

Finally, there's the subject of how much Mercury Records had to spend to pay off American Recordings chief Rick Rubin to let Williams free of her contract. "It doesn't matter how much it cost us," Michael Krumper, Mercury's Vice President of Artist Development, says to me, sitting in Nashville's legendary Station Inn last February during Williams' showcase at the Nashville Entertainment Association Conference. "What does matter is that we were able to do it, to put this record out. That's really all people need to know. I mean, look at this," he says to me, gesturing his hand over the crowd, which includes her labelmate Steve Poltz and approximately 200 rabid fans. "This is what people have been waiting for."

Indeed, the wait is over. If you're a Lucinda Williams fan, as I have been since first hearing her self-titled Rough Trade album, then you're ecstatic. And if you're just being turned on to this singer/songwriter, whose Grammy Award-winning "Passionate Kisses" was a Top 5 Country hit for Mary Chapin Carpenter, whose songs "Change The Locks" and "Sweet Old World" have been covered, respectively, by Tom Petty and Emmylou Harris, and whose "The Night's Too Long" was a Top 20 hit for Patty Loveless, then you're about to experience one of the more soulful, emotionally-charged singer/songwriters of our time.

Tapping into blues, country and folk music with startling originality and raw, poetic passion, Lucinda Williams is unlike any other voice in American music today, and yet she reaches deep into our hearts and souls with the familiarity of a long lost friend or lover.

If Steve Earle is the father of the Alternative Country music scene, and Uncle Tupelo the bastard sons, then Lucinda Williams is clearly the mother. *Car Wheels On A Gravel Road*, her fifth album since her 1979 debut on Smithsonian/Folkways (*Lucinda: Ramblin' On My Mind*), is her *Darkness On The Edge Of Town*, a magnificent collection of songs about loss and longing, and well worth the seven-year wait.

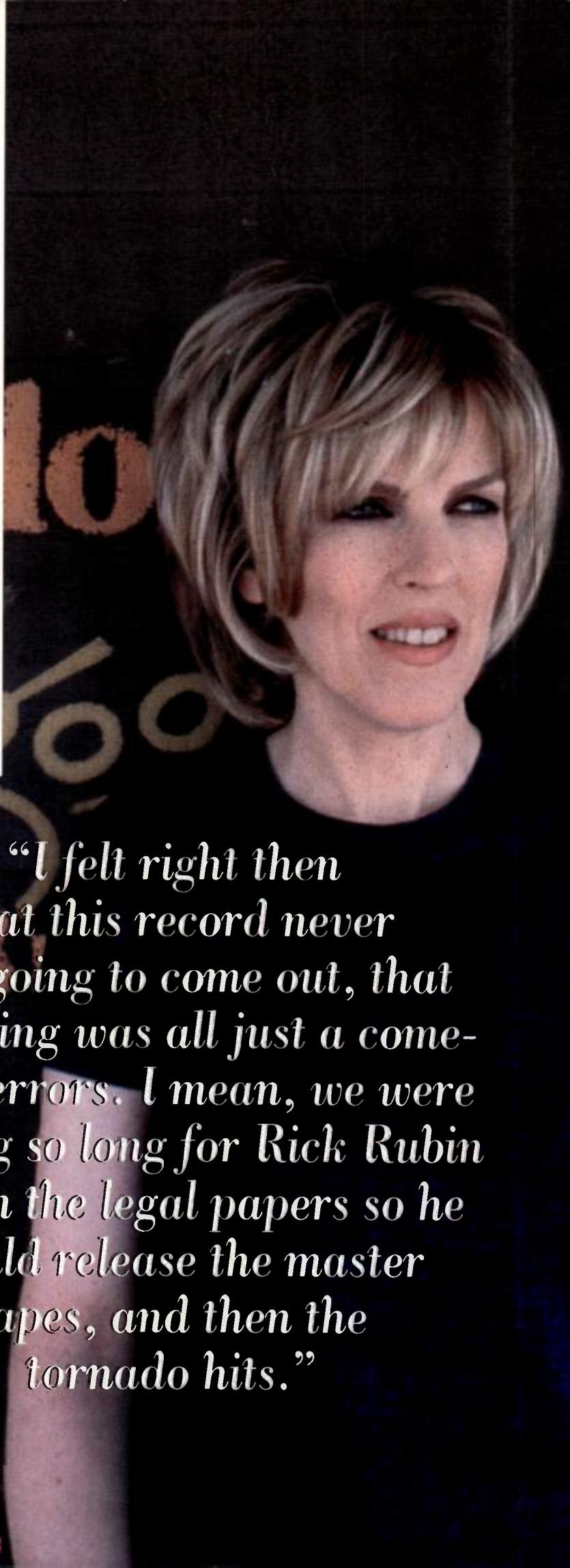
"Yes, I'm lookin' the world over, yes, I'm enjoying good things...I have seen everything but the bottom of the sea," sings legendary blueswoman Memphis Minnie on "Looking The World Over," a song she recorded in the early '40s. Like Memphis Minnie, Williams is a country blueswoman whose style is an alliance of down-home, honky-tonk melodies with a woman's fierce, hard-driven spirit of independence. Maybe that's why Williams chose to record some of Memphis Minnie's work on her Folkways debut. Perhaps the independence she sings about is her own independence, a characteristic that has always marked her work. It's this ethic of hard-driven independence that enabled her to see the light of the recording of her new record. But it also was partially responsible for the long delay. Williams' steadfast quest for artistic perfection, resulting in a number of scrapped sessions, clearly tested the patience of both performer and producer.

"You're probably going to be reading a lot of different stories about the sessions behind this record," Williams tells me from her home in Nashville. "But you know, whenever artists go into the studio there's gonna be musical and creative differences, and there's gonna be indecision and the need to follow what you feel. That story that was written in the *New York Times* magazine after the first sessions with Steve Earle was just one view of what happened during the course of the making of this record; it gave an entirely wrong look at everything. I ended up looking like a neurotic nut, but you know, my neurosis is normal," she says, just warming up to tell her version of the *Car Wheels* story.

It's just days after the tornado ripped through Music City, USA, last April, and she's in a cheery mood, despite a near disaster in the final mixing of her new album. Seems that in the confusion of the power going out, someone realized they were mixing off a wrong version of the master. "I felt right then that this record never was going to come out, that this thing was all just a comedy of errors. I mean, we were waiting so long for Rick Rubin to sign the legal papers so he would release the master tapes, and then the tornado hits," she says.

"Let's just say that after we recorded the rough mixes in Austin in 1995," she continues, going back to when the *Car Wheels* sessions first started. "We moved the entire process to Nashville in early '96 with Steve Earle and Ray Kennedy. I had heard Steve's mixes of his album, *I Feel Alright*, and was pretty convinced that this was how I wanted my record to sound. We had some great sessions and Steve's guitar playing really pushed things ahead very positively. But then we

continued ▶



"I felt right then that this record never was going to come out, that this thing was all just a comedy of errors. I mean, we were waiting so long for Rick Rubin to sign the legal papers so he would release the master tapes, and then the tornado hits."



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had 'some issues,' so we took things out to Los Angeles to do some overdubbing and mixing with [E Street alum] Roy Bittan. It was while that process was going on that Rick Rubin and Warner Bros. pretty much parted ways. At that point my recording career was deadlocked, and it didn't seem like many people cared," Williams says.

"You know, I don't think artists ever think *their* careers can get to the point where mine was. Even though I had written many of the songs during the last five to six years, I wasn't that creative during the period when I couldn't put my record out. The creative juices got locked. It was debilitating," Williams says of that period. "But I'm happy to say that we finished the record with Steve and Ray after all, and for me, that was a complete circle."

"I feel good. My emotions have ranged from sheer fear to elation...I know that all this time has paid off. I feel good, about everything."

While Williams' rootsy mix of country-blues twang and pop melodicism was commercially out of sync with radio opportunities when she released 1992's *Sweet Old World*, today's Adult Rock audiences and programmers should embrace her with the same excitement shown by critics and fellow songwriters. "I'd definitely say that the Alternative Country thing has come a long way since my last album," she says. "On my first Folkways album, I covered songs by artists who I respected, like Robert Johnson, Son Jackson, and Howlin' Wolf, and it wasn't until my second, even third album, that I began to absorb my influences into an original voice. I appreciate these new Alternative Country bands paying tribute to the elders like Townes Van Zandt and Hank Williams, even Steve Earle. Luckily, I have been able to transcend those influences. I admit though, they're still with me in soul and spirit," confides Williams.

And just who were her influences? "Dylan, for one," she says, "and he was a big one! That was a magical moment, hearing *Highway 61* for the first time. I started playing the guitar the year that record came out, and I bought all the songbooks when I was teaching myself to play. I had the Dylan songbook, the Peter, Paul & Mary songbook, all the *Sing Out* songbooks and the *Lomax Folk Song USA* books. But from Dylan, I learned a lot about the blues, about lyrics, about attitude. Someone else I learned a lot from was Neil Young...and Van Morrison...and Donovan, Gordon Lightfoot, Bobbie Gentry, Phil Ochs. Then there was the 10 years or so I lived in Texas in the mid-'70s, before I went to LA in the '80s—[in Texas] there was Townes Van Zandt, Guy Clark, Lyle Lovett, Nanci Griffith. I tend to go back to the big three though, Bob, Neil and Van."

Car Wheels On A Gravel Road is a career album for Williams. It has come at a time when her profile couldn't be greater. Preceding its release was a Koch Records reissue of her now classic self-titled third album, originally released on Rough Trade in 1988. While the first two Folkways records are well respected, it's the third critically acclaimed album that really set up Williams as a revered songwriter amongst her peers.

With that in mind, *Car Wheels* contains more of Williams' heart-wrenching, literary story songs. And while names of Southern towns and cities like Lake Charles, Jackson, Greenville and West Memphis pepper the lyrics, they appear like dots on the map of the lost and lonely hearted. On songs like "Right In Time," "Can't Let Go," the R&B- and soul-tinged "Still I Long For Your Kiss" and "Greenville," featuring wonderful harmonies from Emmylou Harris, Williams is in beautiful voice, evoking both strength and vulnerability. Through these songs, Williams is the endless wanderer, and the album is filled throughout with desire and longing.

But with searching comes salvation, and by the end of the album, the listener shares in the cathartic release from these 13 beautiful songs.

Williams has been performing many of these songs live for the past couple of years. Stylistically, the songs continue to find her mining the rootsy rock of her Southern upbringing (she was born in Lake Charles, Louisiana). There's the Cajun waltz of "Concrete And Barbed Wire," the defiant, bluesy "Joy," and the beautiful "Lake Charles," a ballad about a friend's final road trip. "Metal Firecracker," a tour-bus diary of romantic longing, recalls the playful bounce of "Passionate Kisses," and Williams pulls out a bluesy cover of The Lonesome Strangers' "Can't Let Go." Throughout the album, Williams and the players—including Steve Earle (guitar, harmonica, vocals), Jim Lauderdale (vocals), John Ciambotti (bass), Donald Lindley (drums), Charlie Sexton (guitar), Gurf Morlix (guitar), Johnny Lee Schell (guitar), Buddy Miller (guitar, vocals), Roy Bittan (keys) and Greg Leisz (guitar, mandolin)—deliver with understated brilliance just the right mix of country- and blues-rock with inspiring Cajun, Tex-Mex and rock & roll riffs.

While *Car Wheels On A Gravel Road* may have taken a long time to come out, it hails the return of a sensuous, soulful American roots songwriter. And how does she feel about the release? "I feel good," Williams tells me. "My emotions have ranged from sheer fear to elation...I know that all this time has paid off. I feel good," she says again with confidence, "about everything I've done." 



Bruce Warren is Music Director of WXPN/Philadelphia, and co-producer of the daily syndicated show "World Café." He is also a freelance writer for several regional publications. This is Warren's third contribution to *totallyadult*.

Mae Moore "deep water"



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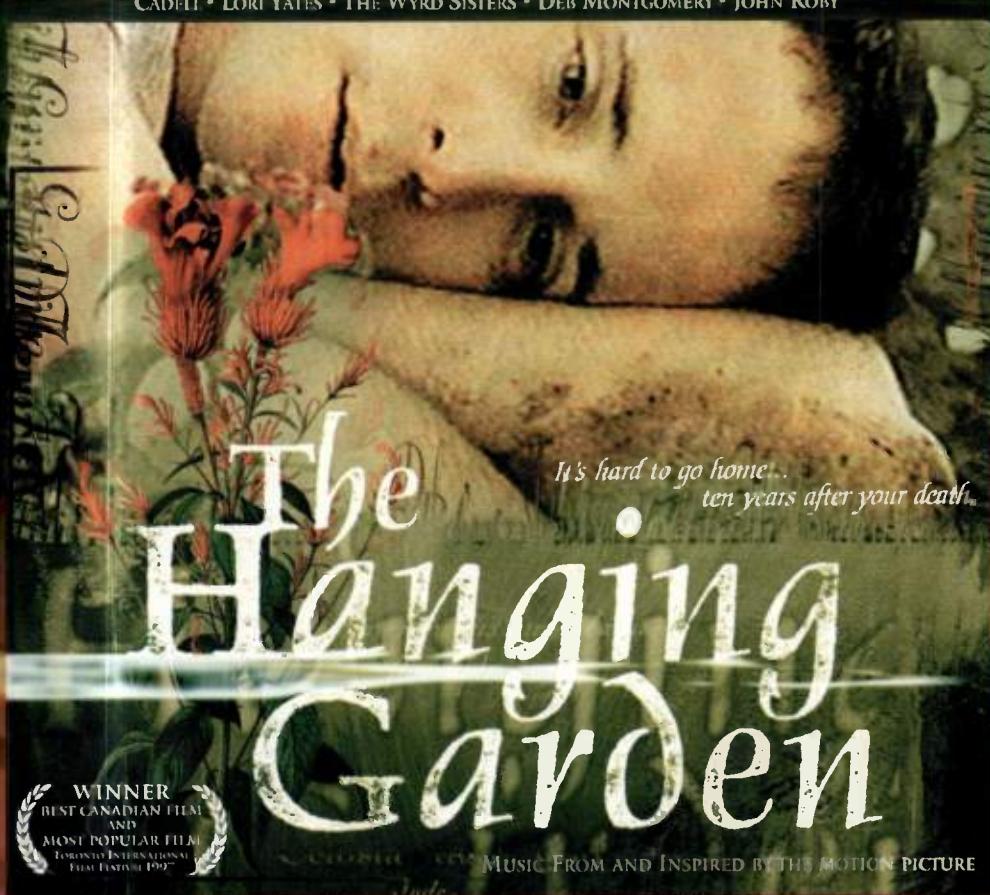
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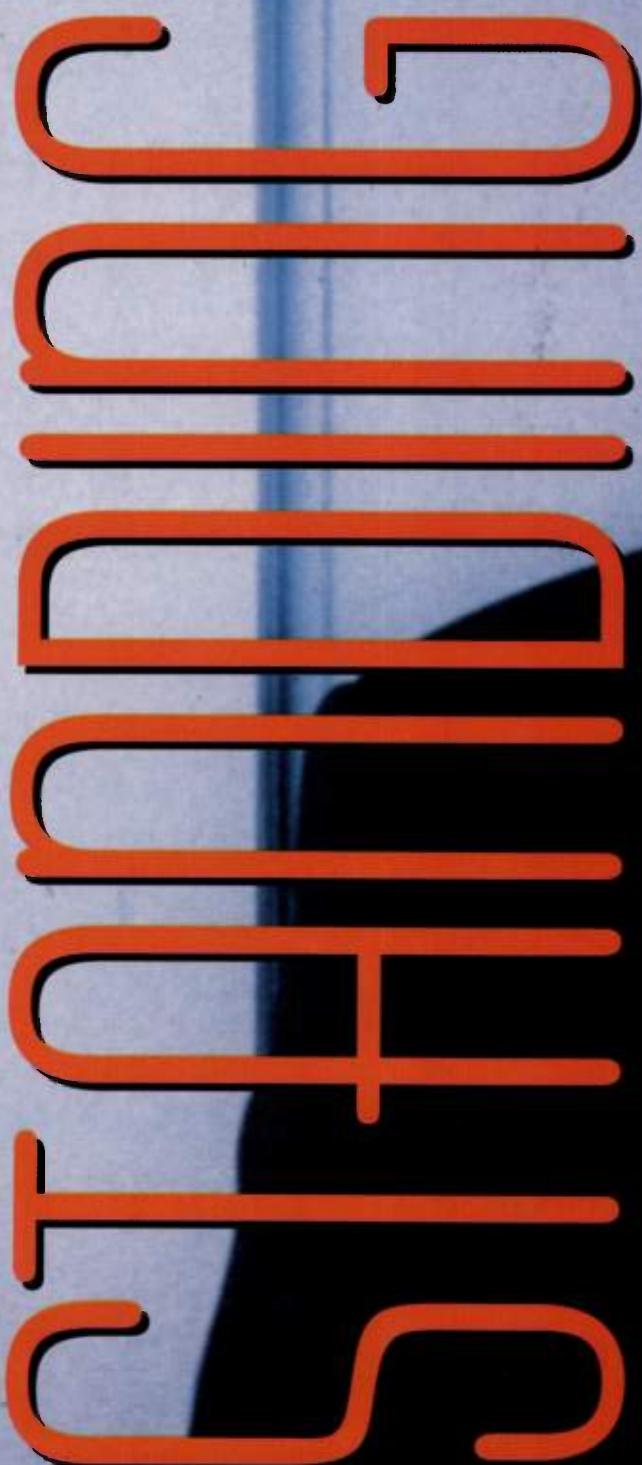
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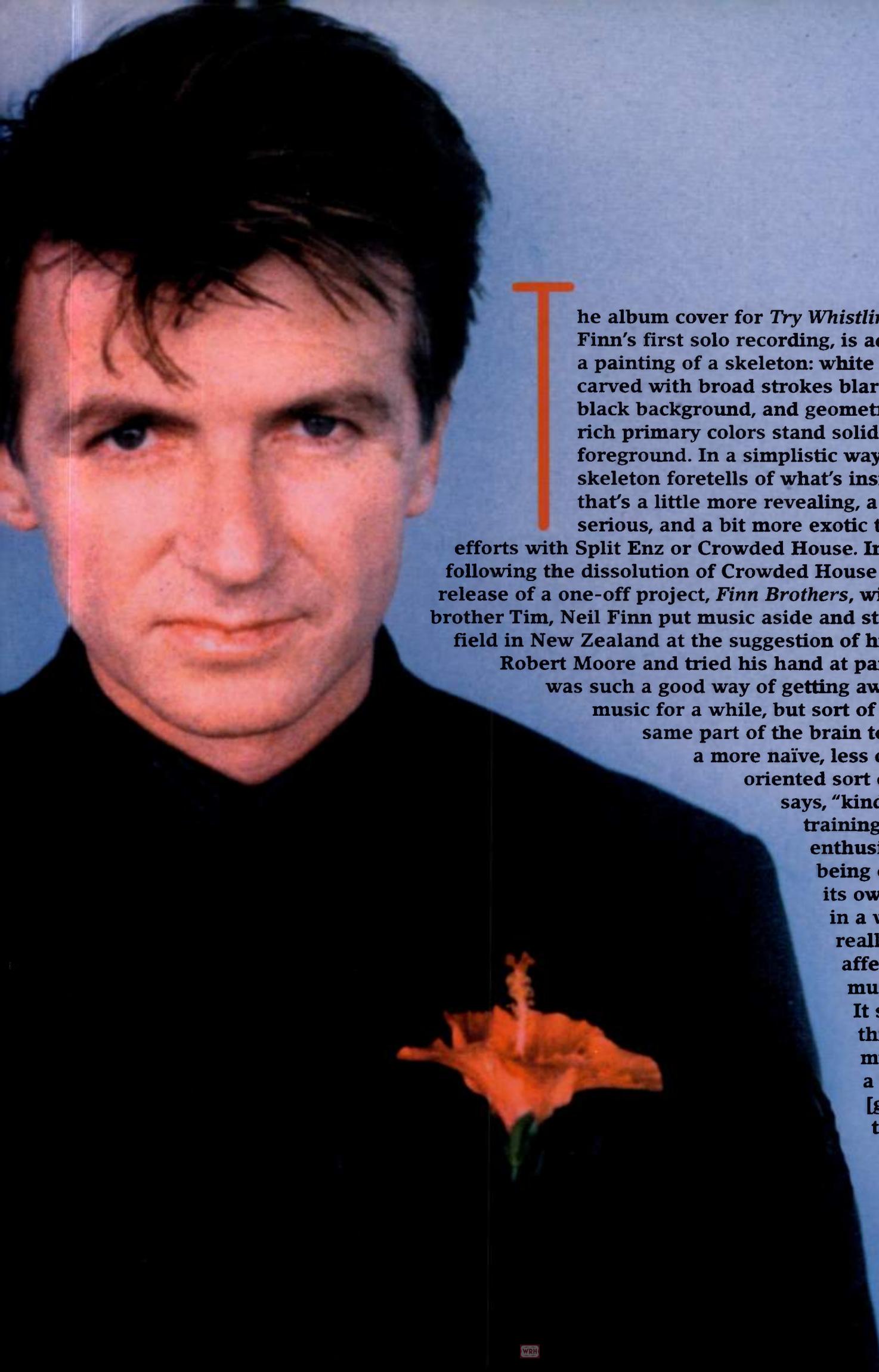
MUSIC FROM AND INSPIRED BY THE MOTION PICTURE

NEIL FINN:

LAST
ONE

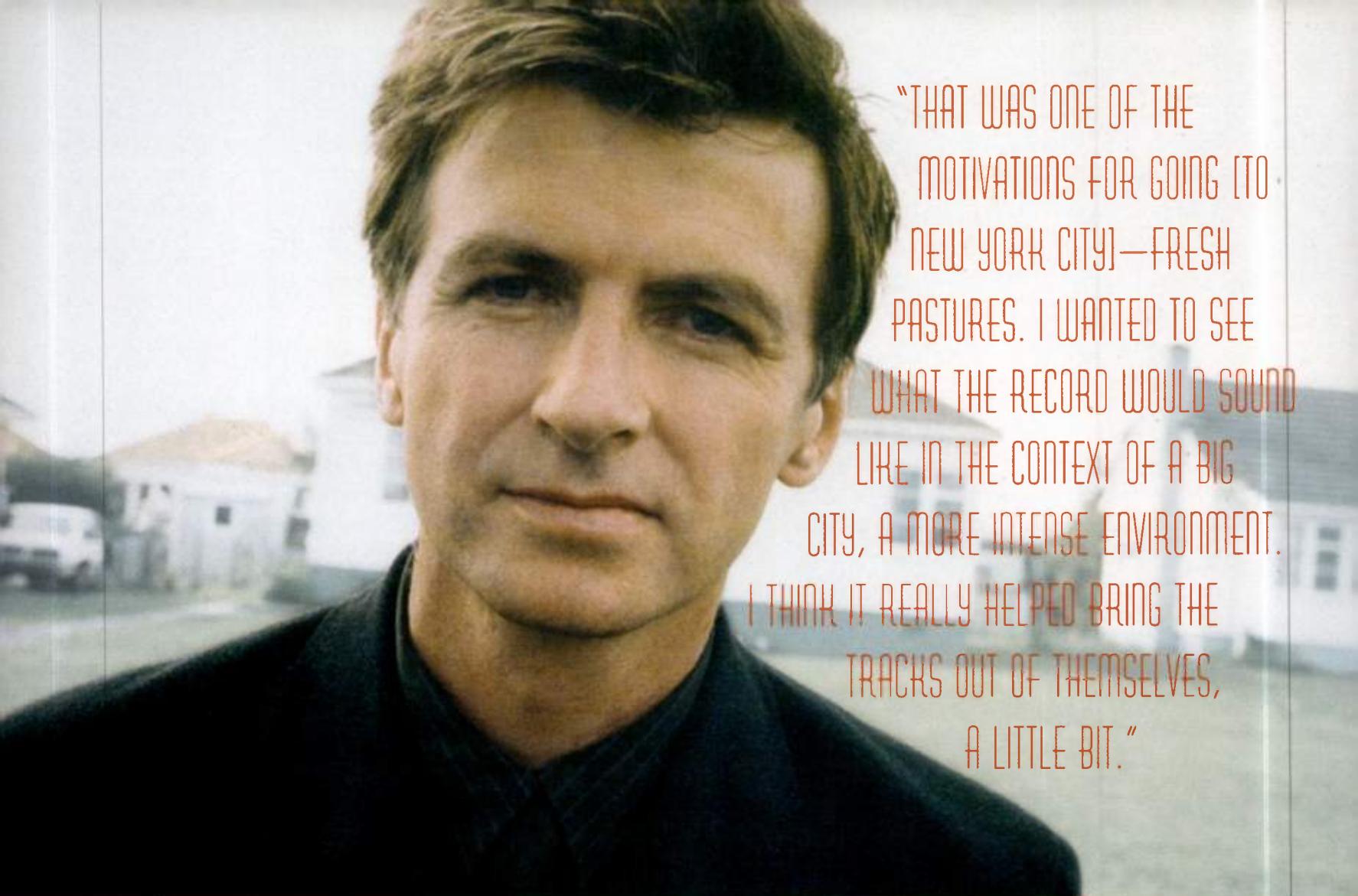


BY MELISSA BLAZER • PHOTOS BY ZOREN GOLD



The album cover for *Try Whistling This*, Neil Finn's first solo recording, is adorned with a painting of a skeleton: white bones carved with broad strokes blare out from a black background, and geometric shapes in rich primary colors stand solid in the foreground. In a simplistic way, the skeleton foretells of what's inside—music that's a little more revealing, a little more serious, and a bit more exotic than his past efforts with Split Enz or Crowded House. In early 1996, following the dissolution of Crowded House and the release of a one-off project, *Finn Brothers*, with older brother Tim, Neil Finn put music aside and stood in a field in New Zealand at the suggestion of his friend Robert Moore and tried his hand at painting. "It was such a good way of getting away from music for a while, but sort of applying the same part of the brain to the task, in a more naïve, less careerist-oriented sort of way," he says, "kind of re-training my enthusiasm for being creative for its own sake. And in a way it had a really good affect on the music, I think. It stopped me thinking about my career for a while, and [got me to] thinking about what I love about making something out of nothing."

continued



"THAT WAS ONE OF THE MOTIVATIONS FOR GOING [TO NEW YORK CITY]—FRESH PASTURES. I WANTED TO SEE WHAT THE RECORD WOULD SOUND LIKE IN THE CONTEXT OF A BIG CITY, A MORE INTENSE ENVIRONMENT. I THINK IT REALLY HELPED BRING THE TRACKS OUT OF THEMSELVES, A LITTLE BIT."

But the painting on the cover of *Try Whistling This* is neither by longtime Crowded House avant-garde illustrator/fashion designer/bass player Nick Seymour nor the recently brush-and-palettes Finn, as one might expect, but rather by a much younger Finn. "My son Elroy did it, actually," laughs Finn when asked if the creation is his, "and I really like it. I wouldn't necessarily put forward that as a concept, given that I might be biased and not thinking very straight. But a few other people saw that image and really liked it, and so I was more than happy with it." It's just one of many new perspectives that Neil Finn finds himself awash in as the summer of 1998 debuts.

In 1977, Neil Finn joined Split Enz, a band founded by his brother Tim and Phil Judd. First coalescing in 1972, the artsy, acoustic-based group gigged around its native New Zealand and eventually Australia before inking a deal with Mushroom Records. Even in its early days, the group showed promise, piquing the interest of Roxy Music's Phil Manzanera, who offered to produce *Mental Notes*, one of their earlier efforts. By the time the younger Finn signed on as guitarist, they'd evolved into a theatrical, eclectic,

frenzied pop extravaganza. Soon after Split Enz signed with A&M, the youngest Finn's songwriting skills began to grace the band with the hits they needed to break big, beginning with "I Got You" (from 1980's *True Colours*), which had enough hook and pop smarts to spin their regional cult status into bona fide worldwide recognition. In its free-spirited infancy, MTV—at the time in love with crisply coifed New Wavers—gave solid support for the showy ensemble by throwing videos for songs such as "Six Months In A Leaky Boat" and "Dirty Creature" (both from 1982's *Time And Tide*), as well as clips for older songs, into heavy rotation. Eventually, after a fruitful 12-year run at international acclaim, internal friction within the band led to its demise in 1984. Split Enz's drummer in its final days, Paul Hester, would go on to form The Mullanes—which would become Crowded House—with Neil Finn.

On *Try Whistling This*, Neil Finn purposely chose to start from the ground up in the attempt to capture a fresh sound; mixing things up to gain new perspective is something he's been known to do in the past. After three Crowded House albums under the tutelage of producer Mitchell Froom (whom they almost considered a fourth member), Finn craved new insights: they made an interesting choice in hiring "Youth" Martin (bassist for proto-industrialists

Killing Joke) to produce *Together Alone*, an album which contained native Maori choirs, rich tones and intriguing percussive schemes, and a dark sense of vulnerability in its songs. Additionally in contrast to having previously recorded primarily in Los Angeles, Crowded House recorded *Together Alone* in a house used for the filming of fellow Kiwi Jane Campion's Grammy-winning film, *The Piano*, on a desolate stretch of beach amongst the craggy mountains of Kare Kare, New Zealand. The change of scenery worked: *Together Alone*'s songs and atmosphere reflect the wind and the waves and the rugged geography of its birthplace. It also marks Finn's increasing desire to improve his music by traveling down new paths.

Following the release of Crowded House's critically noticed sophomore effort, *Temple Of Low Men*, in 1988, Finn spent some time writing with his brother Tim. The best work from those sessions ended up on 1991's *Woodface*. It was at this time that Tim briefly joined up with Crowded House, only to bail during the *Woodface* tour. Post-Crowded House, the brothers got together to finish their previous alliance. *Finn Brothers*, a wholly organic collection of relaxed, Polynesian-scented lo-fi songs which took a 180-degree turn from the spit-shine of Crowded House, was released in 1996. It was another transitional step toward Finn's evolution to becoming a solo artist.

continued ➤

Neil Finn

SINNER, THE FIRST TRACK FROM THE DEBUT SOLO ALBUM FROM
THE LEGENDARY SONGWRITER AND VOICE OF CROWDED HOUSE

IMPACTING JUNE 9TH
TRY WHISTLING THIS IN STORES JUNE 16TH

PRODUCED BY NEIL FINN AND MARIUS DE VRIES

For an album this good, we changed our name

master WORK

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There are some historical ties on *Try Whistling This*: Mitchell Froom swung by to play Hammond organ on a couple of songs, and longtime Froom engineer Tchad Blake handled some production and engineering, as well as played on one track. The pair would also prove to be a conduit for several of the *Whistling* contributors. However, for the most part, Finn eschewed the past for a new look—from the musicians, writing partners and producers he used, to his choice of recording studios, to his conscious decision to embrace forward-thinking technical elements and approaches. He's also on a new label, WORK, after a long association with Capitol, thanks to the interest of co-Presidents Jeff Ayeroff and Jordan Harris (who were fans of Split Enz in its A&M days).

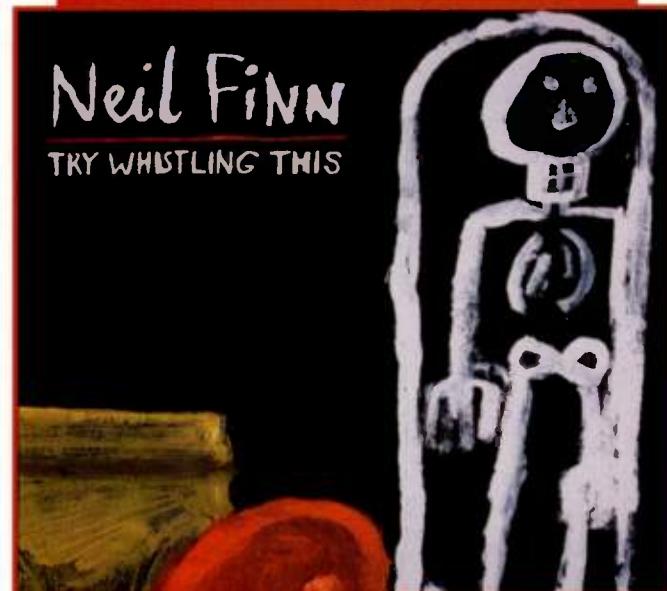
Perhaps the most interesting element on *Try Whistling This* is the production work by Marius DeVries, who's best known for his work with some of the keenest divas in the business: Annie Lennox, Madonna, Alison Moyet and Björk (he's also worked with U2 and Massive Attack, among many others). "We had met a couple years ago, via a mutual friend—I admired his work on the Björk records," explains Finn. "A lot of the exotica that's on those records came from Marius. I was also interested in working with computers on this record, just to see how they could lend themselves to what I did."

Cautious to say he wasn't looking to make a "sophisticated synthesizer-based or computer-based record," Finn found DeVries' programming prowess valuable because of what it could afford him "in terms of different angles on songwriting, the structuring of songs and the putting together of rhythms."

And God bless technology—in more ways than one. While doing initial work on the songs at the new studio he'd built in his home in Auckland, Finn sought the input of UK-based mixer Nigel Godrich (Radiohead, Natalie Imbruglia, Beck). To solve the half-a-world-away logistical problem, Finn sent the mixes to Godrich via ISDN for his perusal. Without Godrich ever having set foot in Auckland, Finn was happy with the results: "I felt a couple of songs needed to be a bit more gorgeous in terms of the mix," Finn recently told *dotmusic's* Catherine Eade. "Nigel added an atmosphere those tracks needed—a bit of sparkle."

After initial home work on the songs, Finn completed the recording at Daniel Glass's Looking Glass Studios in New York City. He found the Big Apple to be an adventure with a purpose. "That was one of the motivations for going there—fresh pastures. I also wanted to see what the record would sound like in the context of a big city, a more intense environment. I think it really helped bring the tracks out of themselves, a little bit. They were sounding a bit reserved, a bit

"I JUST ENJOYED THAT FACT THAT I WAS STRETCHING MY BOUNDARIES, REALLY, BY BEING EXPOSED TO DIFFERENT PEOPLE IN THE COLLABORATIVE SENSE ON THE SONGWRITING LEVEL, RATHER THAN JUST IN THE PLAYING."



introverted [in the early stages]."

As far as music and songwriting, *Try Whistling This* sports a varied lot of collaborators, again a deliberate move on Finn's part. Sebastian Steinberg, whom Finn met through Tchad Blake, plays in Soul Coughing, where he splices up their occasional alternative jazz excursions with his bass. "I think I liked the idea of working with Sebastian because he comes from a different side of the traps than anybody else I've worked with before. But in actual fact, he's got a really good pop sensibility, so it wasn't as strange as what it might seem," he says. The same applied to working with Midnight Oil guitarist Jim Moginie, whom Finn's known for years, but never had the opportunity to work with. "I just enjoyed that fact that I was stretching my boundaries, really, by being exposed to different people in the collaborative sense on the songwriting level, rather than just in the playing. Jim and I had a fantastic week at the beach together [where we] immersed ourselves in playing, and left very energized. Three of those songs we wrote that week ['Truth,' 'Loose Tongue' and 'Try Whistling This'] ended up on the record."

The Attractions' drummer Pete Thomas appears on a few tracks, and while the two had run into each other on the odd occasion, they were also initially introduced through Froom and Blake. Drumming on a majority of the tracks is Melbourne-based (but New Zealand native) Michael Barker, whom Finn will be taking on tour this summer, along with Brisbane-based bassist Robert Moore and Irish keyboard player Niall Mackin.

Keeping the beat on two tracks is Finn's oldest son, 14-year-old Liam. "[He's] been

getting really good at drums, and this was just a natural thing about recording at home. He was there and I grabbed him a couple of times because I needed to try some stuff out, and he just rose to the challenge. In fact, the song 'Souvenir' that he played on came out of a jam that he and I had one night. He laid that groove down, I was playing bass, and when he went to bed, I just wrote the song on top of the drum beat. He should really be coping me for publishing royalties." Liam also plays guitar on the swaying "She Will Have Her Way," a dark piece of poetry buoyed by a cascade of bright "do-do-do's" (a writing element that's come to be a trademark of Finn's). Any musical inclinations from young artist Elroy? "No," says Finn. "I think maybe it's quite a good thing, you know? You don't want everybody heading down the same path."

As a whole, *Try Whistling This* has a subtle, sophisticated feel, yet it also confidently reveals the exploration of new frontiers. The album kicks off with "Last One Standing," which muscles itself from a measured beginning ("Fly in the night, slow down town/Brake too fast, bring us round, bring us round") to a wide-open exultation ("I can see you with my eyes closed, when you come walking into my house/I'll be the last one standing"). And despite Froom's familiar organ strains warming both "Astro" and "Faster Than Light," they manage to avoid slipping into a derivation of the patented Crowded House sound. The texturally and percussively colorful "Twisty Bass" ("a lot of people tend to gravitate toward that one," admits Finn) and the slinky jazz-tinged "Sinner" (the first single) were mixed by atmosphere architect Nigel Godrich, and despite being exquisitely polished, both feel full and accessible. One of the most striking songs on *Try Whistling This* is the album's final track, "Addicted." Based around a slow piano melody, bits of gentle percussion, an acoustic guitar and ambient sounds punctuate Finn's tale of lost soul, which eventually fades away in a numbing electronic wash—in a perfect sense of closure to the collection.

Try Whistling This is an eclectic, fluid travelogue from yet another scenic adventure for Neil Finn, who embarked on this journey after he'd reached a point where he felt he "needed to explore the landscape a little." And though he's been driving for most of the last 20 years of his career, this time he took along some different traveling companions. And he feels fortunate to have made it this far.

"I've managed to stick around, which is a reason to be quite thankful," Finn says, reflecting on his long career and how he arrived at this place and this album. "We had our ups and downs career-wise, but we've got a very strong body of support out there, and a lot of good will. I feel blessed." ☀

Melissa Blazek is the Editor for *The Album Network* as well as *totallyadult*. Her favorite Split Enz songs are "Giant Heartbeat" and "One Step Ahead," and one time she listened to Crowded House's "Weather With You" for three days straight. Swear.

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Imagine that you're a songwriter working with a friend you've collaborated with for decades. A melody is stuck in your mind, a gentle but persistent tune that won't go away, but won't step up and identify itself, either. You hum it to your friend, and ask, "What is this?" He looks puzzled, working through his rock & roll melody memory, and comes up empty. He pauses, hears it again from a distance, and says "Hey, that's from Dvořák, the *New World* symphony."

Now imagine that the tune appears in the mind of Rob Hyman, co-founder of the Hooters, and the buddy is Rick Chertoff, producer of (among others) Cyndi Lauper and Joan Osborne, and founder of his own label, Blue Gorilla. Imagine that you're able to work with old Hooters bandmates Eric Bazilian (writer of Osborne's "One Of Us") and David Uosikkinen. Imagine that together, along with Lauper

The Message Of

LARGO



By Mike Warren

and Osborne, they're able to convince people like The Chieftains, Taj Mahal, Carole King, Willie Nile, and Band mates Garth Hudson and Levon Helm to sign on to the project, which rapidly becomes something way beyond a "theme-inspired" project.

Finally, imagine that with luck, serendipity and diligence, this momentum probably becomes the germ of a bona fide rock & roll album, in the old sense of the word—not as in "vinyl," but as in "cohesive." Within a year or so, you have *Largo*, an album about American music, race, immigration, cultural collisions, love...in short, you have something huge.

Hyman himself emphasizes, "It really is an 'album,' and it's an album that, ideally, someone would listen to from beginning to end." The "Largo" theme comes from the "Largo" movement of Antonin Dvořák's Symphony No. 9, *From The New World*. Says Hyman, "I guess it's a melody I had played on the piano growing up, but I never really knew what it was. It's a very simple refrain that seems to have been around forever. One day I said to Rick, 'What is this melody?'" Chertoff remembers thinking, "Oh, yeah, I know that song, and then it suddenly dawned on me: that's not a song, that's 'Largo.'"

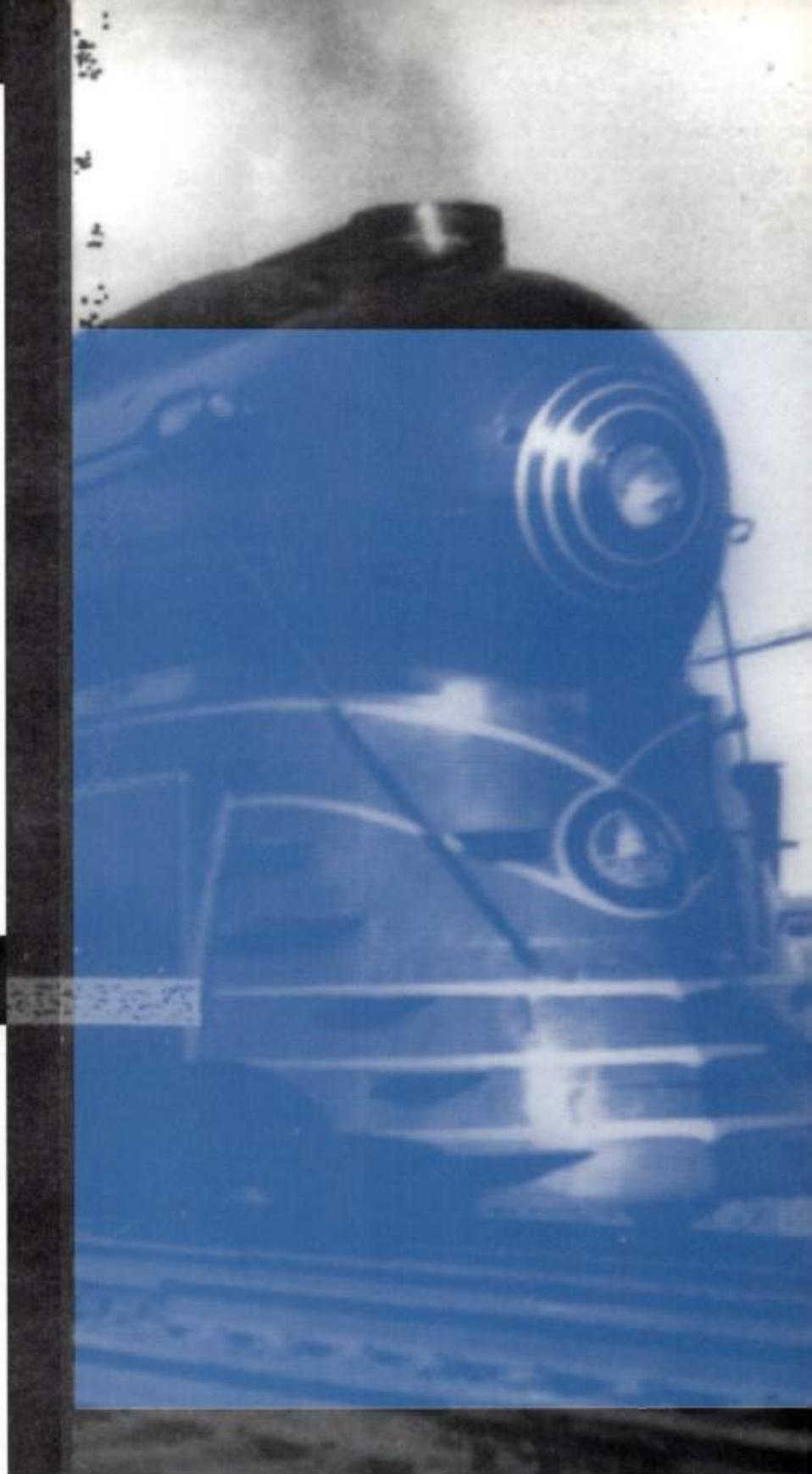
For Hyman, the album's genesis is the key to the project. "Rick and I were inspired by this 'Largo' theme, quite simply, and we took that musical melody as a launching place for a whole bunch of ideas. It just suggested a whole cycle of songs. We did a little research into the *New World* symphony and the composer Dvořák, found out some interesting things, and that really inspired the music."

Dvořák, a Czech composer, came to the United States in 1892 to head the brand-new National Conservatory of Music in New York City. His own intent was to present the symphony as a portrait of the "New World"; he said once, "Everyone who has a nose must smell America in this symphony." He struggled to find "real" American music, at one point inviting a black student at the Conservatory, Harry Thacker Burleigh, to teach him American spirituals, and filled his symphony with what he thought of as American Indian music, folk music, and spirituals.

"He's a European composer who came to America and was looking for the great American music," says Hyman. "It was basically folk songs, plantation songs, what was going to become blues, what we see as the roots of rock & roll."

Dvořák's process was essentially the same one followed by Hyman and Chertoff. Hyman explains, "It was just a matter of exploring the roots and going all the way back, and I guess what Dvořák did was to combine these elements and write a symphony. What we did was take some of these same elements—folk, blues, Celtic melodies, Native American rhythms, and make our own kind of combination of those influences."

As Hyman is careful to explain, though, *Largo* is a rock record. (Chertoff, even though he played the bassoon in orchestras in school, also emphasizes the album's rock edge, that, and the fact that seeing The Band live at Fillmore East changed his life.) "Quite simply," he says, "we grew up playing rock & roll and listening to the Stones and Led Zeppelin. [There] was a combination of electric guitars and mandolins in Zeppelin and Rod Stewart and Traffic—those groups that



combined acoustic and electric sounds, Celtic music with the blues—that's where we're coming from.

"At the heart of it," he notes, emphatically, "we want people to know that there's a lot of rock & roll and blues on this record; it's not really an interpretation of the symphony at all."

The "Largo" theme appears first in a stunning version by The Chieftains, a version that Chertoff describes as "something that sounds like it's 600 years old...they use their wood flute, and Celtic fiddles, and pipe." It appears again as the sixth track as "Vishnu Largo," a Hyman solo on a '50s vintage Hammond chord organ with a distinctly weird, troubling, and Eastern warble. The next version comes from Garth Hudson, "Garth's Largo," a breathy, antiqued blend of the "Largo" theme and Duke Ellington's "Creole Love Call," with Hudson's wife Maude's oddly distant vocals providing a nudge into torch song territory.

continued ►

The "Garth Largo" is the album's most haunting version, and it was clearly a labor of love for Hudson. "[Hudson] was someone we had worked with before, and Rick had suggested the concept of him doing one, which I loved," says Hyman. He can play many different instruments, and we were just thinking, "Go wherever you want to take it, Garth." We went up to Woodstock, and we thought we could get it in a day or two, but after that day or two he was just getting started. He wound up spending four or five weeks, on and off, constructing his own vision of the piece, which is quite an interpretation. In his hands, with the horns, and his roots with Ellington and Copeland, there are a lot of different influences going on."

But the "Lagos" are only touchstones in a much bigger work—the story within *Largo*, a story that both Hyman and Chertoff describe as "impressionistic," comes through after the first listen. Says Hyman, "We toyed with that idea of how literally [we should] construct the story, or whether we should make it a little more suggestive. There are characters that represent certain things to us. Ramona is this earthy black girl who's listening to Marvin Gaye records; Liza is the white, European, more classically-oriented female who grows up listening to Caruso, and comes to America and eventually is getting off on Liberace. We're playing with these notions of race and music and combining those characters."

Hyman explains the album's sequence like this: "[The theme] almost breaks the album into three sections, three acts; there's almost a feeling of 'Beginning,' 'Middle' and 'End.' There's a chronology even in the sense that some of songs start from a primitive place. The first few songs are almost set in a primitive place, and then the album moves to modern times and ends up in New York City with a cab driver raving."

The album's individual performances also stand out. After the "Chieftains Largo," comes "Freedom Ride," sung by Taj Mahal—a song that, on one level, is about the underground railroad, but on another level a song about the power of black music. (It will probably also be the album's first single.) From there, *Largo* ventures into the spirit world with "Cyrus In The Moonlight," in which the almost supernatural Cyrus winds up haunted by the spirits that visit him and unable to choose between the music of Ramona and the music of Liza. Next up is "Gimme A Stone," a Celtic reggae retelling of the story of David and Goliath. The song, featuring Levon Helm's distinct voice, "really felt like a Band song," chuckles Hyman. The beginning concludes with "Hand In Mine," a mandolin-driven duet between Hyman and Joan Osborne.

The "middle section" is the album's bluesy center, beginning with the sinister, pumping train ride of "Disorient Express" and its crash of the Western ideals of the railroad and the Eastern culture of the Chinese laborers working on the track. Cyndi Lauper sings "White Man's Melody," the story of Liza and her love of Caruso, Al Jolson, and Liberace, brings in the idea of European immigration, while Taj Mahal transforms "Banjoman" into a mysterious anthem of the hills, tackling the mysteries of African immigration.

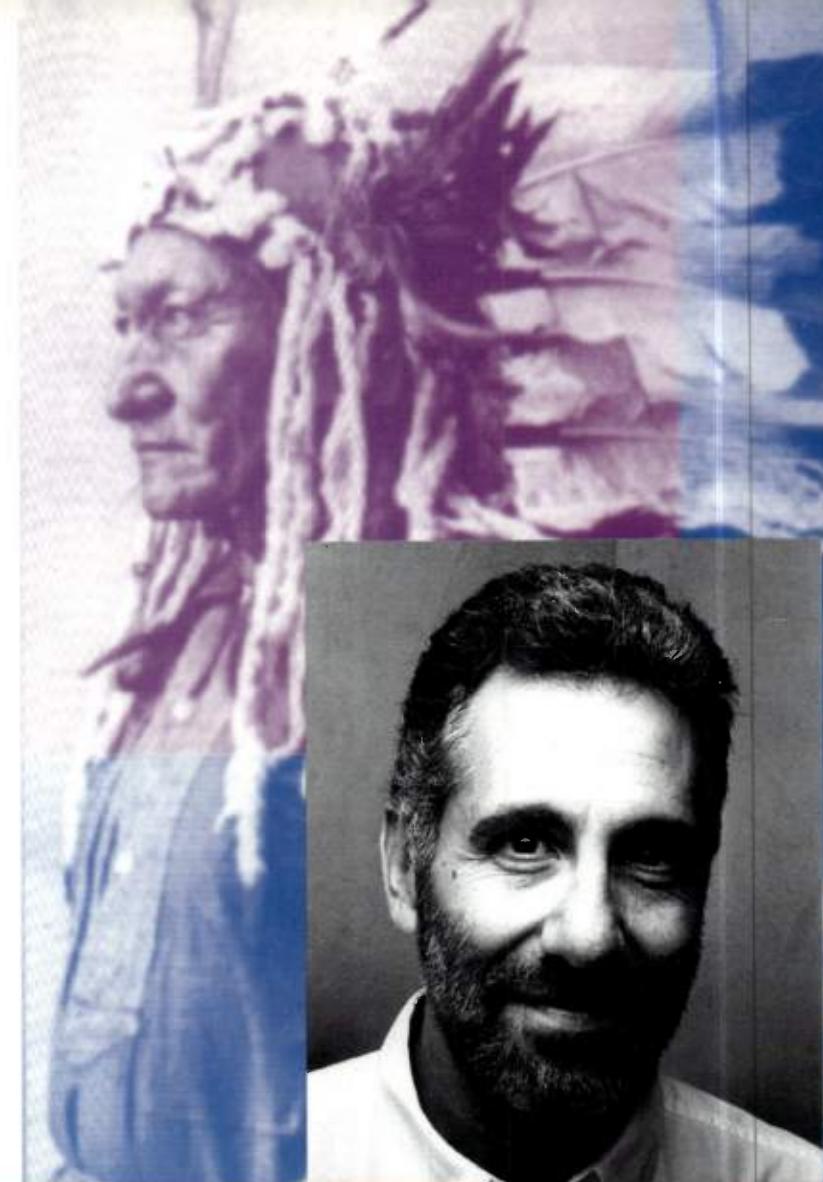
The "ending" includes "Medallion," easily the most angry song on the album, with Wille Nile providing the voice for a Pakistani cab driver completely fed up with the injustices he faces on his job. "An Uncommon Love," with Joan Osborne and Carole King provides a healing touch, a description of how to cure the wounds of division. The album closes with "Before The Mountains," a call for healing the wounds between the blind and the deaf, between "Sitting Bull" and "Yellow Hair." It's an enormous collection of themes and stories, tunes and melodies—American "stuff."

★ ★ ★

An album like this is a triumph over logistical problems, schedule conflicts—you name it. Chertoff hesitates a bit in talking about putting it all together, but says, "The music part was an absolute joy the whole way. The other part, it was like making a little movie, trying to get everybody's schedule to work." Hyman agrees, saying, "It was a search; it wasn't always easy. It was in the spirit of calling people we had known, and people we knew we wanted."

Some of the toughest scheduling snags resulted in the album's most beautiful moments. Says Hyman, "Cyndi Lauper—we were really tracking her down for "White Man's Melody," because we really felt she could deliver that song. It was a tricky piece, and an interesting lyric, and we really thought she was the kind of singer who could do it. At the time, last summer, she was on tour with Tina Turner, she was very pregnant, and she was road-weary. We left frantic messages all across America."

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"The music part was an absolute joy the whole way. The other part, it was like making a little movie, trying to get everybody's schedule to work." —Rick Chertoff



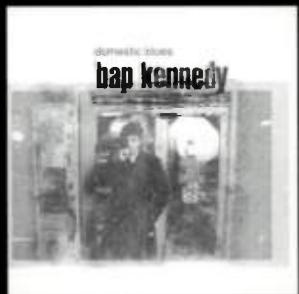
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"One day she flew in, and gave us an incredible day of energy." With her performance of "White Man's Burden," says Chertoff, Lauper "put the irony in it, which is really the intention. It's a bluesy track that talks about Caruso and Jolson and Liberace. She sings it like Billie Holiday, even...it takes a great singer, as well as a smart singer, to make something like that work."

In that day, she also added touches to other tracks, including adding a layer of creepiness to "Cyrus In The Moonlight." As Hyman tells it, "She heard this kind of chanting thing that we had going when Cyrus starts singing to his loved ones, and she said, 'I have an idea, I have an idea!' and she started doing that high-pitch yodeling thing that just sent chills down our spine."

"An Uncommon Love," eventually a duet between Joan Osborne and Carole King, began as part of a writing seminar that Hyman attended in France. "Songwriters go and stay at a castle for two or three weeks, and I was selected. You go out in the middle of nowhere, miles from civilization, and you basically tear off with two other writers and write one song in a day," he explains.

"I was thrown into a room with Carole King and Rich Wayland, a writer from Nashville, and very quickly wrote this song, and we felt it was a beautiful piece, very simply sung. I did a quick demo, and that demo was the foundation for the song on the record. We took that demo, added The Chieftains, and then Joan Osborne came in and re-sang the lead vocals, but the harmony vocals are Carole King, from the original demo. At the end of the album, it was really summing up a lot of the feelings on the record."

In discussing their favorite parts of the project, both Chertoff and Hyman are diplomatic, but both hit the same moments: working with Hudson and Helm in Woodstock, watching people like Cyndi Lauper and Taj Mahal work, recording with Paddy Moloney and The Chieftains in Nashville during a day off from their touring schedule. But the New York-based pair also mentioned the trip itself to meet The Chieftains in Nashville as a high point. "We decided to drive down, and to take our time. We borrowed a van, drove down through the Shenandoah Valley and the Blue Ridge mountains, took some CDs and tapes...just kind of soaked it up," says Hyman. "We wanted to go through the Appalachian route and add more 'detail' to our detail," says Chertoff. "We were so immersed in what we were doing that we just wanted to take a minute and take a deep breath and look at the countryside that inspired so much of this."

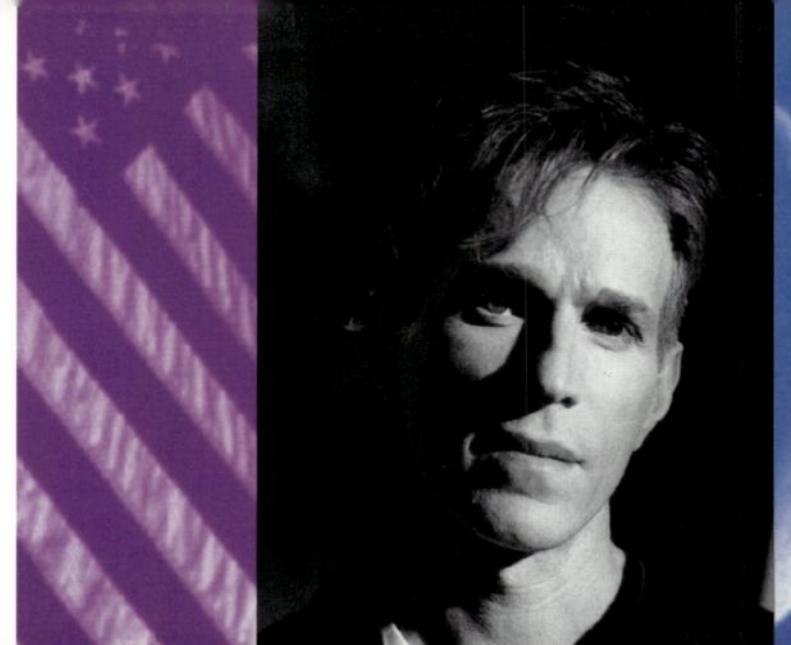
Since the completion of the project, *Largo* seems to be threatening to evolve into a live show. An appearance on the Letterman show is scheduled for June 24 with Osborne, Lauper, Taj Mahal, and as many of the other musicians as they can assemble for a version of "Freedom Ride." In early May, Hyman and Chertoff managed to assemble most the cast for a record release party at the Bottom Line in New York City, during which they also managed to perform the album in its entirety, in sequence, which, Hyman laughs, was "quite a job."

"We had tremendous fun translating it to the stage. It was very much a studio project, but we found that the live scenario worked, too, and there's talk about a touring situation if we can make it work. We're thinking of a limited run, with different singers in different cities...we're thinking it might work in the fall." Chertoff and Hyman are currently intensely involved with a record from a Norwegian singer named Sissel, and she filled in enthusiastically at the Bottom Line show.

So, out of a single moment of humming comes a project that encompasses the entire history of American music, about "real music" and "real performers," and a project that seems likely to wind up crossing the US on its own. "It started just taking on a life of its own," says Hyman. "We feel like it's the kind of record that's going to last."

It's also a piece that will work for almost anyone. "I think everyone has their "Largo" story, says Chertoff, "whether they played as a kid at school in the orchestra, or at a concert, or just the first time they heard the *New World* symphony. It's an enduring kind of piece."

Mike Warren is a freelance writer based in Kansas City, Missouri. He is quickly becoming a regular contributor to *totallyadult*.



"At the heart of it, we want people to know that there's a lot of rock & roll and blues on this record; it's not really an interpretation of the symphony at all." —Rob Hyman



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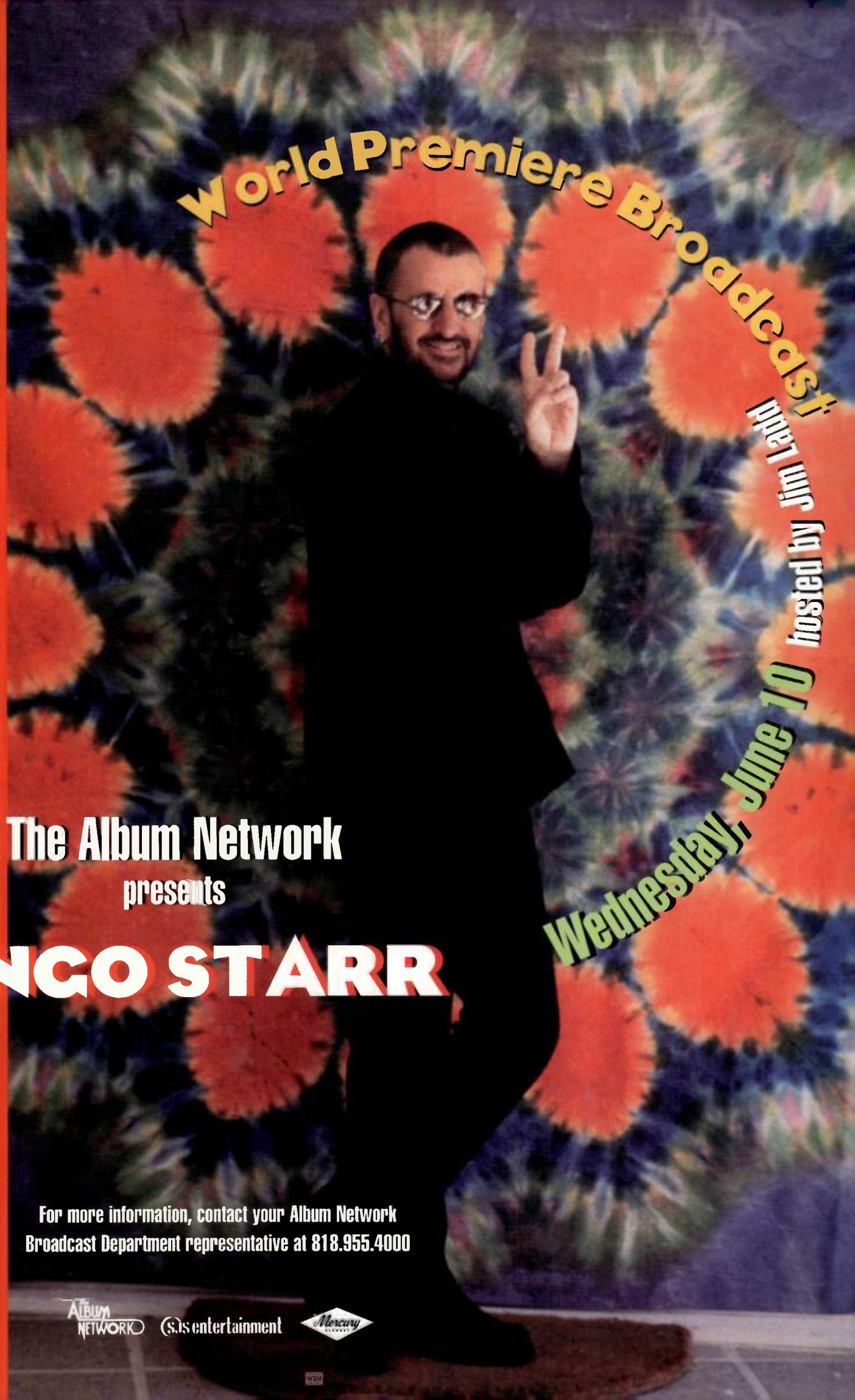


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FROM RETAIL TO RADIO TO RYKODISC:



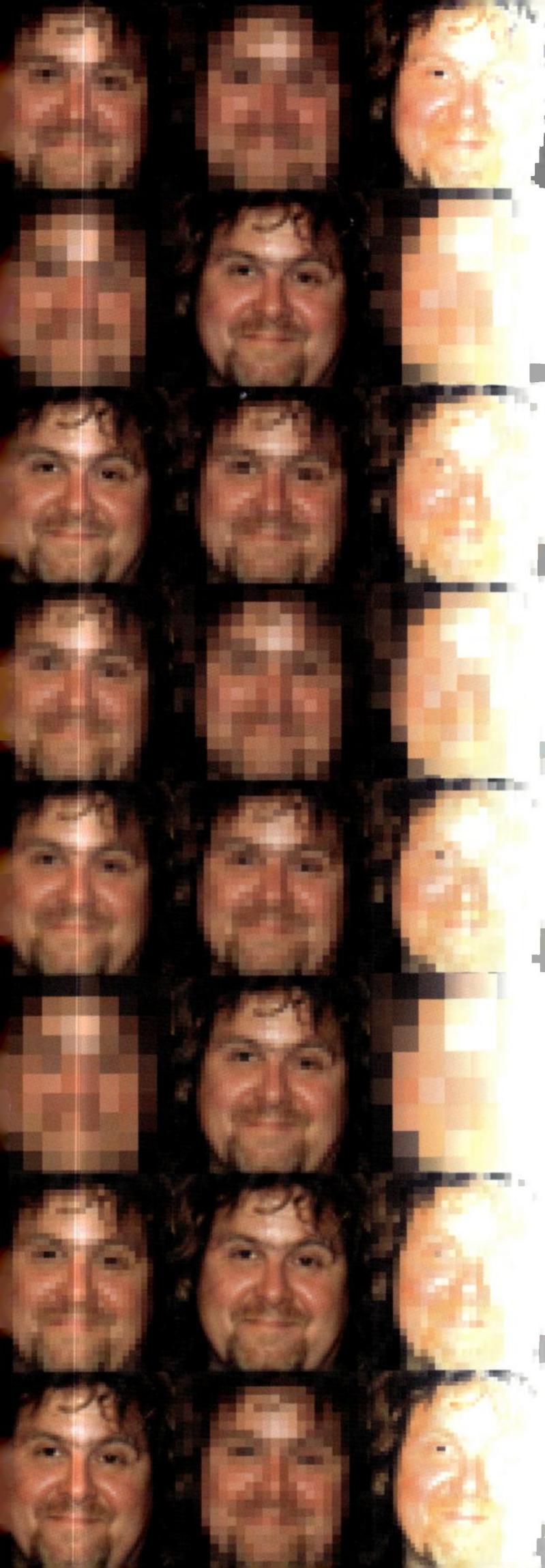
The Mike Marrone Story

We all know Mike Marrone to be a man who isn't afraid to say what he thinks. But many of you may not realize the extensive experience he has in all facets of the music/broadcasting industry. With this in mind, his perspective is one that should be honored. Furthermore, over the many years I've known him, Marrone has always been the dreamer who has tempered his vision with reality. Indeed, you'll find no man or woman who has more passion for music, for radio, for life than Mike Marrone.

With this in mind, I felt it was time to check in with this optimistic madman and see if his enthusiasm has been tamed in any way. As you'll see, he's a man who can go with the flow of the times, yet still dare to dream; and, more importantly, have a damn good idea how you can do it.

By
John
Schoenberger

15
RYKO
1983 - 1998



How did you first get started in the music business?

"I started working in retail for Sam Goody's in 1974, but had been playing in bands from my very early teens. Then I managed a Harmony Hut and Music Den store for a few years, and in 1981 I went to work as a Sales Rep for JEM Records, the importer. I moved out to Texas to handle their Texas branch as the Buyer/Sales Manager for the import titles, and that's when I got my first radio show, in Dallas, at KNON. But my wife and I got homesick, so we moved back to New Jersey.

"Rich Robinson, who used to run lights for my band and work for me in the record store, was then at WHTG in Asbury Park and with J.T. Copulious had helped convince the owner to switch to rock. I was spinning records in clubs and he asked me to come and do a show there. So in '84 I became the station's first MD. I brought about 600 of my records down and stayed until '89 as MD/APD. Then I went to the *Hard Report* as Music Editor, became Alternative Editor when Dawn Hood went to Virgin, and eventually went to the *Friday Morning Quarterback* as Progressive Editor. While at *Quarterback* I got an offer to get back into radio and just couldn't pass it up. I programmed KIOT, 'The Coyote,' in Santa Fe, New Mexico—and brought Rich out to be my APD. Synergy, eh? But when that got sold, I got the job here at Rykodisc as National Director of Promotion."

Well, you've been all over the map, haven't you? But you have a good perspective, having been a musician, having been at retail, having been at distribution, having been at radio, and now being at a record label.

"That's one of the things that I think made this a pretty good fit. People at Rykodisc are expected to wear a lot of different hats, and it's good to have a perspective from as many different sides of the business as possible. If you're just looking at things from a radio perspective, or even a retail perspective, you won't get the full picture. So, even though I hadn't had a lot of 'promotion experience,' my experience in other areas overlapped that."

In this day and age, there's lot of different ways you can realize success with a project. But if you're putting all your efforts into one approach and it doesn't come home, then it could be easily construed that the whole thing was a failure. But I would imagine that at Rykodisc the expectations have to be a little bit more realistic.

"That's the key right there, having realistic expectations. We don't need to sell as many units to consider something a success. We're just designed that way. Of course, by the same token, there's occasionally that nagging, 'Jeez, oh man, if I had the kind of budget that the other guys have, maybe we could have done more!' But everything's relative; it's a two-person promotion staff, me and Jamie Canfield, and that's it. We've had to pick and choose which releases to really go for."

Yeah, because there are records that you guys have that can make a match with mainstream popular radio, but then you also have a lot of great specialty projects, like the *Hannibal* releases or the repackaging of the *Zappa* catalog.

"Right, and it's designed so that you can be successful selling 10,000, 15,000 units, and be very successful, as long as you didn't waste a lot of money. There's so much waste that people back themselves into the corner where they have to go Gold in order to make money. It's impossible for every record to get on the radio, and it's impossible for every record to be a success, especially when you consider there was, what, 30,000 titles released last year?"

Yeah, and I think every one of them came through my office, too. What are some of your success stories in the past three years since you've been at Rykodisc?

"Certainly Bruce Cockburn, that really was a lot of fun to work on and to get to know Bruce; he's such a special guy, and an incredible musician. I loved the Alejandro Escovedo record that we put out, and we did very well with Golden Smog's last album. It's always a thrill for me, as a Frank Zappa freak, to be involved with the Zappa stuff. I just love setting up Zappa promotions with radio, they're always a lot of fun, and usually successful. I'm also real proud of our MGM soundtrack series. One of the hallmarks of this company is our attention to detail and the classy

► **CONTINUED**

packaging. You can tell there's great care for what we put out, it's not just 'product.'

"Kelly Joe Phelps I look on as an enormous success, too. We were able to take an incredible artist and bring him to another level. I loved watching people's faces when Kelly Joe plays, he just blows them away. It's like a religious experience. And we're feeling it now with Josh Rouse, who I think is a great young artist. This is really the first artist since I've been here who is really a *new* artist, in the sense that he's very young and is just starting out, and this is his first album, period. It's a new feeling and it's very exciting, and everybody here feels the same way about it. You know, we're gonna look back five years from now and say, 'Hey, we knew him when.' On the other side of things, I think radio, by and large, has missed a heartfelt and terrific Kristin Hersh record, *Strange Angels*."

You also have the new Jeffrey Gaines album, *Galore*, coming out soon, and you have a good group of stations out there you can count on to help launch the project.

"Absolutely. Jeffrey's made a lot of friends over the years. Especially in Philadelphia, where he's enormous; we're doing the Y-100 Festival, and then coming back the next week and doing a Tongue In Groove show for 'XPN, and then we're doing something with my Alternative alma mater, WHTG, in Asbury Park. So it's not just Triple-A stations, it's wherever he has supporters. There were a lot of people out there that really loved his first album but were disappointed in the second one. This album is gonna solidify the fact that he's a really talented artist; he's got great people playing on it, such as David Sancious, Zack Alford, Reeves Gabrels, Gail Ann Dorsey and then Trina Shoemaker, who produced it.

"You know what I heard this week that I can't wait to get out? The new Bob Mould record, *Last Dog And Pony Show*. Bob has decided that he wants a hit record, which he should have. How many people are making tons of money today who were mainly influenced by Hüsker Dü? There's a song on this album called 'Who Was Around?' that is just unbelievable and could be a smash. It's coming out in August. We're also doing another Golden Smog record—I've heard the demos of that, and it's even better than their last one!"

This is Rykodisc's 15th anniversary. Has the basic philosophy of the company remained the same throughout the years?

"The basic philosophy of Rykodisc has always remained the same and will always remain the same. But there's been some adjustments made because of the lean economic times in the music business. About two years ago, the level of returns was just frightening. That obviously cuts into the bottom line. If you're not selling as much of X number of titles, but you need to keep the total units up, what do you do? You

"THE BASIC PHILOSOPHY OF THE COMPANY, I DON'T THINK WILL EVER CHANGE. WE'RE MUSIC LOVERS THAT ARE IN IT FOR ALL THE RIGHT REASONS."

release more records. So that is one thing that has changed—we've released many more records over the past couple of years than we were used to, but the basic philosophy of the company, I don't think will ever change. We're music lovers that are in it for all the right reasons. Good God, aren't we smug?" (laughs)

When you were programming Coyote it was still in the wide-eyed and bushy tailed period of the Triple-A format, and the pressure that came to narrow the approach down at the station was a very frustrating experience for you. But from a label's viewpoint, when you get your record on the air you need frequency of exposure, you need the spins. So generally, Adult Rock Radio is adding less records, their lists have gotten tighter, but what they are playing they are giving more exposure to. What's your feeling about this trend over the last couple of years?

"There are no sweeping generalizations that you can make that apply. It's still a market-by-market thing. But I think, regardless of the size of the list or the frequency of your rotations, you still need to do good radio with people that are passionate about the music in order for the format to succeed as it was originally intended. I think there's a balance between true passion for the music and true master of formatics, and if that ever is achieved, that's when you're gonna see how great this format could be. I don't think it's there yet, but there are several stations who are close. I

think the best still hasn't come, and still could, although it does seem less likely every day as more people rely strictly on research and not enough on their gut."

So much of our business world is so quarter-driven these days, especially with the consolidation of ownership. You have people in those high offices trying to make numbers for the quarter. There's more short-term thinking, and a lot less long-term thinking.

"There's an enormous amount of debt service that needs to be met that wasn't there when this format first started. Think of how many stations have been sold. I was talking to Sean Coakley about this the other day. He's got this thing where he can spit out who added the last Jeffrey Gaines record in 1994, and we were looking at the call letters and just scratching our heads, going, 'Look at all these call letters that are gone.' It's staggering, it really is. I remain optimistic about the Adult Rock format, I think there's still a lot of great people in it, but I think more and more of the musically motivated people are being chased out. What do you think?"

To a certain extent I think you're right. The opportunities for programming, other than just being an on-air personality, are shrinking,

CONTINUED ►



▲
MARRONE WITH DAUGHTER, ANASTASIA (SHE'S THREE AND A HALF YEARS OLD AND DOING GREAT, BY THE WAY)

Right Wrong

<input checked="" type="checkbox"/>	<input type="checkbox"/>
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1. The Boston Red Sox sold Babe Ruth to the NY Yankees so the owner could finance the Broadway production of No No Nanette.

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2. Kent and Keith Zimmerman are not related, they met for the first time at the Gavin offices in San Francisco.

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3. Men can read smaller print than women; women can hear better.

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4. Elvis Costello's real first name is Desmond.

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5. Polar bears are left-handed.

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6. Radio consolidation is providing more jobs.

<input type="checkbox"/>	<input checked="" type="checkbox"/>
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7. In the Caribbean there are oysters that can climb trees.

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8. The Lilith Fair is named after Gloria Steinham's oldest daughter.

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9. Every day more money is printed for Monopoly than for the US Treasury.

<input checked="" type="checkbox"/>	<input type="checkbox"/>
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10. Bill Gates cuts his own hair.

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11. Only food that does not spoil: honey.

<input checked="" type="checkbox"/>	<input type="checkbox"/>
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12. Sean Coakley and Bruce Warren both have a full, luxurious head of hair, but prefer to wear bald caps.

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Jeffrey Gaines has made the album of his career with his Rykodisc debut *Galore*.

<input checked="" type="checkbox"/>	<input type="checkbox"/>
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15
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not expanding. We all need a job, so sometimes you gotta knuckle under to what the boss wants because you got a house payment coming up every month. And you got your kid going to school.

"I did some things in my younger days I certainly didn't want to do because I didn't want to lose my job. I defy anybody to say that they've never done so. We could talk about the state of Triple-A radio for another 45 minutes, and it still wouldn't accurately sum up the way I feel, although I have to say my dear friend Jody Petersen was really close with that ad in the last *totallyadult*. The first time I saw it, it took me about five minutes to stop laughing because it was just so perfect. I have it up on my wall."

The pressure is on radio from management; the format has had to get more song-oriented. That's the standard MO of the way record labels set up and promote records, particularly when a few formats are sharing an artist. And more often than not, when a label is rolling out a record, they're going for more than one format in the initial campaign, so, hence, you get the single before you get the album. I mean, it ultimately made sense for me to have a commercial song chart, as opposed to just an album chart.

"I'm not against any of that, I'm really not. One thing that I've noticed over the past couple of years, though, is that some songs are starting at Alternative and then crossing to Triple-A. That would never have happened four years ago, it just was unheard of."

But it makes good programming sense; a song that's a hit in the market is a good cumer for you.

"Absolutely. But then there's another problem: it's not the repetition of new songs, but the repetition of old songs. There's a much bigger universe of older music that could be played without repeating the same tired old songs over and over again. I don't want to hear 'Rhiannon' two or three times a week. What's the matter with hearing it once a week? Or even once every two weeks? There are many other songs that you could put in those categories that are well-known. I don't mind hearing currents a couple of times a day—and I don't think there's anything wrong with two-hour artist separation—but it's the same fucking old songs over and over again that make me want to blow my brains out."

Where do you think we're headed next? We're almost at the tail end of ownership musical chairs, and most of the major broadcasting companies have staked their claims. As they start to make their decision in terms of age and psychographics, do you think Adult Rock is one of the formats that they're gonna consider an option?

"The optimist in me would like to think they'd say, 'Look, we need to be adventurous

**"I REMAIN
OPTIMISTIC
ABOUT THE
ADULT ROCK
FORMAT,
I THINK
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STILL
A LOT OF
GREAT
PEOPLE
IN IT."**

with one of these stations. Let's throw a little marketing money and decent staff money, and let's have fun with this one.' That's what I would like to see happen.

"But if that doesn't happen, the way you're gonna get true adventurous progressive radio again is two ways. One, I think the FCC's gonna have to loosen up and grant a lot of low-power transmitters that would cover a neighborhood or small area; and two, the Internet. They keep getting the sound quality better and better. There's a lot of sites out there already.. it's great that I can be up here in Salem, Massachusetts, turn my computer on at my desk with my T1 connection, and listen to WFMU out of East Orange, New Jersey. It's still a true free-form radio station—and it sounds pretty good. I'd rather put up with the lousier sound quality to hear some true variety and get turned onto a lot of new music."

Where is Rykodisc headed next? I've been hearing some rumors lately.

"We have signed an agreement to manufacture, distribute and market the first batch of releases on Chris Blackwell's Palm Pictures, which is his new venture. And it's no secret, Don Rose started Rykodisc, in a large way, molded after the original Island Records. With that in mind, I think Don and Mr. Blackwell are excited about the possibility of future endeavors.

"You never know what might happen. But from my perspective, I think it's a good thing and it would give us a little more clout, make us an even bigger company. A lot of people don't realize that we have our own distribution [Ryko Distribution Partners—RDP], which is what made us very attractive to Mr. Blackwell, because he likes the idea of being an indie. He's always been of an indie mind."

And getting good distribution out there other, than somehow associating yourself with the majors, is hard.

"It's pretty amazing. I think back to my experience starting in retail, and I remember doing orders for a record store where I was buying from 25 different people a week. And then you saw it shrink and shrink and shrink over the years—it's only five now, and soon likely to be only four, plus a few one-stops. It's really amazing."

Any other point we haven't touched on that you'd like to make sure is in this article?

"If you're in New Jersey on a Saturday night, make sure to tune in FM 106.3 and check out 'Radio Terrorism.' 'Mike Marrone's Saturday Night' starts at 10pm and I turn it over to my good pal Bart Cross-Tierney at midnight for 'Barrage From The Garage.' All together we do eight hours of real free-form radio. Bart is on live until 6am, but I get to record my show at home here in Massachusetts. Oh, and one more thing—my Yankees are kicking ass!" ☺

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HONEY—A
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COWBOY JUNKIES

ALBUM: *Miles From Our Home*

LABEL: Geffen (25201)

MEMBERS: Margo Timmons (vocals); Michael Timmons (guitar); Alan Anton (bass); Peter Timmons (drums).

GUEST ARTISTS: Jeff Bird (harmonica); David Houghton (percussion); Vince Jones (keys); Lewis Melville (pedal steel); Greg Clarke (guitar); Craig Leon (string arrangements).

PRODUCER: John Leckie

ORIGIN: Toronto

WHAT YOU SHOULD KNOW: The three Timmons siblings, along with Alan Anton, return with their seventh effort, and those of us who have followed them over the last 11 years know that their evolution has been a slow and steady one. But once you hear *Miles From Our Home*, you'll realize the Junkies have moved miles ahead with this album. There's a broader range of sounds and moods, more sonic layering, and a vast array of new instruments brought into the mix. Don't worry, though, the essence of what makes this Canadian quartet so unique remains intact. "For me," says Margo Timmons, "the song 'Miles From Our Home' is about finding freedom, finding the strength within yourself to do what you want, regardless of what other people think. This album is a change for the Junkies, and it says we've moved on a bit from how we've been; but then, that's what life's about."

SUGGESTED SONGS: "Miles From Our Home"; "Blue Guitar"; "The Summer Of Discontent."

CONTACT: Jeff Stacey 310.285.2797



NEIL FINN

ALBUM: *Try Whistling This*

LABEL: WORK (69372)

ARTIST: Neil Finn (vocals, guitar, E-bow, keys).

GUEST ARTISTS: Sebastian Steinberg & Robert Moore (bass); Pete Thomas, Lyn Buchanan & Liam Finn (drums); Jim Moginie, Liam Finn & Dr. Robert (guitar); Mitchell Froom (keys); Michael Barker (percussion, vibes); Tchad Blake (drums, programming); Marius DeVries (keys, programming); Sam Gibson & Paddy Free (programming).

PRODUCER: Neil Finn, Tchad Blake & Marius DeVries

ORIGIN: Te Awamutu, New Zealand

WHAT YOU SHOULD KNOW: After over two decades of being part of a collaborative effort—with Split Enz, with Crowded House or with his brother Tim—Neil Finn has finally stepped out on his own in the truest sense of the word. In fact, it almost seems like Finn has thrown away all he knew or did, and has opted to explore new sonic horizons. Oh, sure, that keen sense of melody and uncanny skill at song structure still remain; however, as Finn soars to new heights, his renewed exuberance comes through loud and clear. To accomplish much of this, Finn built a state-of-the-art studio in his house that he could jump into as the creative juices flowed. Further, he enlisted the help of a new collection of musicians (and a few old familiar ones, too), engineers and sonic architects. The result is an album as compelling as anything he's ever been involved with.

SUGGESTED SONGS: "Sinner"; "Souvenir"; "Twisty Bass."

CONTACT: Pam Edwards 310.449.2203



JOHN FOGERTY

ALBUM: *Premonition*

LABEL: Reprise (46908)

ARTIST: John Fogerty (guitar, vocals).

GUEST ARTISTS: Kenny Aronoff (drums); Bob Glaub (bass); Johnny Lee Schell (guitar, backing vocals); Mike Canipe (guitar); Maxine Waters, Julia Waters & Oren Waters (backing vocals).

PRODUCER: John Fogerty & Elliot Scheiner

ORIGIN: San Francisco Bay area

WHAT YOU SHOULD KNOW: It's no secret that John Fogerty made a triumphant return with *Blue Moon Swamp* (after all, he won the 1997 Best Rock Album Grammy, was given the National Association of Songwriters 1997 Lifetime Achievement Award, awarded the Orville Gibson Lifetime Achievement Award and *Performance* named the *Blue Moon Swamp* tour as the Theater Tour Of The Year). It

also became pretty clear that he had finally emerged from the legal and psychological quagmire he had been stuck in for over a decade. His best way to express his newfound freedom was to finally include many of the old Creedence Clearwater Revival songs in his live set. For those who weren't able to catch '97's tour, it has been documented via *Premonition*—the live album, the VH1 special and the home video. Says Fogerty of his recent accolades, "The other stuff doesn't matter: the autographs, the movies, the TV appearances, the interviews, the articles, you know, none of that means anything, it all comes from the music. If the music is there, the rest will flow."

SUGGESTED SONGS: "Premonition" (a brand-new song); the rest is your choice—they're all great!

CONTACT: Alex Coronfly 818.953.3744



HEATHER NOVA

ALBUM: *Siren*

LABEL: Big Cat/WORK (67953)

ARTIST: Heather Nova (vocal, guitar, violin).

GUEST ARTISTS: Paul Sandrone & Marcus Cliffe (bass); Nikolaj Juel (guitars, synths, keys); Guy Fletcher (keys, guitar); Geoff & Nadia Lanman (drums); Danny Cummings & Neil Taylor (percussion); David Ayers & Youth (guitar); Felix Tod (koto, programming); Jason Mayo (programming); Will Malone (string arrangements).

PRODUCER: Youth, Jon Kelly, Felix Tod & Andrew Wallace with Steve Sisco

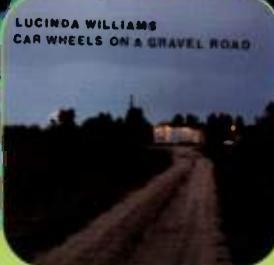
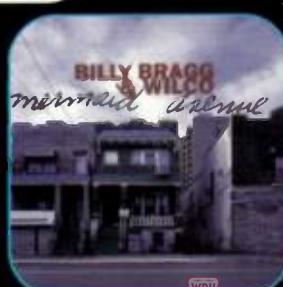
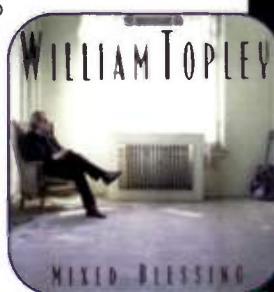
ORIGIN: Bermuda, but she now resides in London

WHAT YOU SHOULD KNOW: From Heather Nova, the young and strong-willed beauty who was raised on a boat near the island of Bermuda and moved to London to study film, comes her second album, *Siren*. "Walk This World" (from her debut effort, *Oyster*) helped to kick off her career in a big way, and the material on *Siren* will surely take her to the next level. Ironically, Nova returned to Bermuda to ground herself, and to focus the highly charged emotional commitment she has made to her music. Halfway through the third track, you'll begin to realize that this talent has begun to crystallize a sound that is very much her own. "This album is more raw than *Oyster*," she says. "I wanted the production to be less of a process and more an art of capturing the moment, with a lot more spontaneity." Heather Nova has clearly found her voice and place within the powerful women's musical movement now in progress.

SUGGESTED SONGS: "London Rain (Nothing Heals Me Like You)"; "Heart And Shoulder"; "I'm Alive."

CONTACT: Pam Edwards 310.449.2203



LUCINDA WILLIAMS**ALBUM:** *Car Wheels On A Gravel Road***LABEL:** Mercury (558338)**ARTIST:** Lucinda Williams (vocals, guitar); Gurf Morlix (guitar); John Ciambotti (bass); Donald Lindley (drums, percussion).**GUEST ARTISTS:** Buddy Miller (guitar, backing vocals); Charlie Sexton (guitar, dobro); Ray Kennedy, Steve Earle, Johnny Lee Schell & Bo Ramsey (guitar); Greg Leisz (guitar, mandolin); Roy Bittan (keys); Michael Smotherman (keys); Jim Lauderdale & Emmylou Harris (backing vocals).**PRODUCER:** The Twangtrust, Roy Bittan & Lucinda Williams**ORIGIN:** Lake Charles, LA**WHAT YOU SHOULD KNOW:** After finally escaping from over six years of legal and creative prison, Lucinda Williams returns with the album of her career. Hopefully, the Adult Rock world is finally ready to embrace one of the most sensitive and honest songwriters of our time. When she yearns, the listener yearns, when she aches, the listener aches, and when she's hot-blooded you know it! Is she alternative country? Yes. Is she a blueswoman? Yes. Is she a rocker? Yes. She's all of these and so much more. Much of the spunk on *Car Wheels On A Gravel Road* comes from the production approach of the Twangtrust—Steve Earle and Ray Kennedy—but there was also considerable contributions from E-Street alum Roy Bittan. They all helped to preserve the passion of Williams into every note. Clearly, Lucinda Williams' time has come—don't miss out.**SUGGESTED SONGS:** "Right In Time"; "Can't Let Go"; "Still I Long For Your Kiss."**CONTACT:** Dave Einstein 212.333.8196**IMOGEN HEAP****ALBUM:** *I Megaphone***LABEL:** Almo Sounds/Interscope (80017)**ARTIST:** Imogen Heap (vocals, keys).**GUEST ARTISTS:** Guy Sigsworth & Steve Bush (programming); Eshan Khadaroo, Abe Laboriel & Andy Kravitz (drums); Randy Jackson (bass).**PRODUCER:** Dave Stewart, Guy Sigsworth & David Kahne**ORIGIN:** London, England**WHAT YOU SHOULD KNOW:** She's young, she's free-spirited and, man, can she sing. Her name is Imogen Heap. She's a classically trained pianist who first discovered music at the age of six, and music has pretty much been her whole life ever since. However, it wasn't until her mid-teens that she bought her first pop album, and a few years after that she seriously considered that she could write meaningful songs that could have an effect on anyone other than herself. Perhaps because of this popular-music isolation, and the deeply harbored creativity she finally released, Heap's debut effort is nothing short of astounding. The unusual arrangements, the unorthodox song structures and her vocal freedom have made for exciting music and an exciting new artist. "At this moment," says Heap, "I'm trying to write out of the typical song structure, and work more toward the free form of film or dance music."**SUGGESTED SONGS:** "Come Here Boy"; "Sweet Religion"; "Shine."**CONTACT:** Alan Oreman 310.289.3080**WILLIAM TOPLEY****ALBUM:** *Mixed Blessing***LABEL:** Mercury Nashville (558452)**ARTIST:** William Topley (vocals, guitar).**GUEST ARTISTS:** Jim Kimberly (drums, percussion, keys); Eddy Bayers (drums); James Eller & Willie Weeks (bass); Mark Taylor (keys); Dominic Miller (guitar, percussion); Luke Brightly, Don Potter & Dann Huff (guitar); Mike Westgaard (keys, percussion); Steve Nathan & Bary Beckett (keys); Don Potter & Colin Vearncombe (guitar, backing vocals); Donna McElroy & Lisa Silver (backing vocals).**PRODUCER:** William Topley, Dominic Miller, Colin Vearncombe & Barry Beckett.**ORIGIN:** England**WHAT YOU SHOULD KNOW:** For the millions out there who never had the opportunity to experience the soulful elegance of The Blessing, they now have a second chance—provided, of course, you as programmers are willing to turn them on to the immense talent behind that band—William Topley. Furthermore, over the course of many months, Topley's first solo effort, *Black River*, managed to break through in a big way, mainly due to airplay on "The Ring" and "(I Don't Want To Go) Uptown." Now comes *Mixed Blessing*—the best of both worlds. The disc contains a fistful of brand-new material, as well as some the most powerful songs by The Blessing. What will strike you about the new songs is their daring seductiveness; what will strike you about the older material is how fresh and hypnotic it still is. "Just because a record's life cycle has passed, it doesn't mean the songs should be forgotten," says Topley. Expect Topley and his bandmates to aggressively tour the US in support of *Mixed Blessing*.**SUGGESTED SONGS:** "Wake Up (Your Dreams Sound So Sad)"; "Sycamore Street"; "Hurricane Room."**CONTACT:** Chris Stacey 615.340.8448 & Dave Einstein 212.333.8196**BILLY BRAGG & WILCO****ALBUM:** *Mermaid Avenue***LABEL:** Elektra/EEG (62204)**MEMBERS:** Billy Bragg (vocals, guitar); Jeff Tweedy (guitar, vocals); Ken Coomer (drums); John Stirratt (bass); Greg Wells (keys).**GUEST ARTISTS:** Natalie Merchant (backing vocals); Corey Harris (guitar, backing vocals).**PRODUCER:** Wilco, Billy Bragg & Grant Showbiz**ORIGIN:** Barking, Essex, England & Belleville, IL**WHAT YOU SHOULD KNOW:** Mermaid Avenue is the name of a street in Coney Island, Brooklyn, that was the home of Woody Guthrie and his family. *Mermaid Avenue* is also the name of the new album by Brit protest singer/songwriter Billy Bragg in collaboration with roots-rockers Wilco. In 1995 Bragg was approached by Nora Guthrie, daughter of Woody and curator of the Woody Guthrie Archives in New York City, about him bringing to musical life several lyrics that either Woody never put to tune, or the original melodies had been lost. Honored and thusly challenged, Bragg undauntedly moved forward, with the help of Wilco, to bring the words of Woody Guthrie across space and time, and give them relevance as we face the end of a century and a millennium. By turns the

songs they matched to the lyrics are joyous, rollicking, angry, inspiring, melancholic and beautiful. "This is *not* a tribute album," says Bragg, "but a genuine collaboration between contemporary artists and a man who, in many respects, is the original singer/songwriter."

SUGGESTED SONGS: "California Stars"; "Way Over Yonder In The Minor Key"; "Birds And Ships."**CONTACT:** Lisa Michelson 212.275.4260

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CROSBY, PEVAR & RAYMOND

ALBUM: CPR

LABEL: Samson Music (0145)

MEMBERS: David Crosby (vocals, guitar); Jeff Pevar (vocals, guitar); James Raymond (vocals, keys).

GUEST ARTISTS: Leland Sklar & Hutch Hutchinson (bass); Stevie Displanoslav, Kurt Viscera & Russ Kunkle (drums); Luis Conte (percussion); Steve Tabaglione (sax).

PRODUCER: Dan Garcia

ORIGIN: America

WHAT YOU SHOULD KNOW: The story behind CPR is an exciting one: 33-year-old James Raymond, a professional musician and composer with an established career of his own, began searching for his biological parents and discovered that David Crosby was his birth father. They first met while Crosby was still recovering from liver surgery, and soon found the common bond of music as the foundation to begin to develop a relationship. Enter guitarist Jeff Pevar, who had regularly toured with Crosby and Nash, and you end up with CPR—Crosby, Pevar & Raymond. Like the creative trio of Crosby, Stills & Nash, CPR results in music that is greater than the sum of its parts, as each member has clearly found this as an opportunity to stretch his creativity and skill as a writer, player and singer. Expect an extensive tour this summer.

SUGGESTED SONGS: "Morrison"; "That House"; "Rusty & Blue."

CONTACT: George Gerrity & Cliff Boler
888.656.0634



RINGO STARR

ALBUM: *Vertical Man*

LABEL: Mercury (558400)

ARTIST: Ringo Starr (vocals, drums, percussion, keys, synths).

GUEST ARTISTS: Paul McCartney (bass, backing vocals); George Harrison (guitar); Steven Tyler (harmonica, drums, backing vocals); Tom Petty & Alanis Morissette (vocals); Steve Dudas (bass, guitar); Mark Hudson (guitar, keys, bass, backing vocals); Joe Walsh, Mark Nevin & Steve Cropper (guitar); Jeff Baxter (pedal steel); Jim Cox (keys, synths); Scott Gordon (percussion, harmonica, synths); Nina Piasecky (cello); John Bergamo (tabla); George Martin (string arrangements); Scott Weiland, Timothy B. Schmidt, Ozzy Osbourne, Dave Gibbs, Rose Stone, Lisa Banks, Ollie Woodson, Howard McCrary & Christine Rasch (backing vocals).

PRODUCER: Mark Hudson & Ringo Starr

ORIGIN: England, but he now resides in LA

WHAT YOU SHOULD KNOW: To use an appropriate phrase, Ringo Starr returns with "a little help from his friends." Indeed, amidst the many artists involved, the names Paul McCartney and George Harrison stand out. In many ways, *Vertical Man* is the most musically ambitious project Starr has ever produced. There are 11 originals and two covers, each of which are perfectly molded to fit the unique vocal style of Starr.

SUGGESTED SONGS: "La De Da"; "One"; "Drift Away."

CONTACT: Dave Einstein 212.333.8196



JIMMIE VAUGHAN

ALBUM: *Out There*

LABEL: Epic (67653)

MEMBERS: Jimmie Vaughan (vocals, guitar); Bill Willis (keys); Barry Lerma (bass); George Raines (drums).

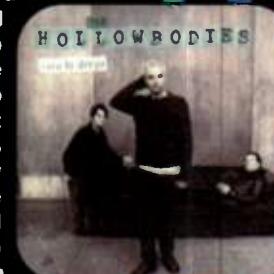
GUEST ARTISTS: Dr. John (keys); Nile Rodgers (guitar, percussion); Larry Bunker (vibes); Dave McNair (percussion); George Piccalo (sax); Dennis Collins, Darryl Tookes, Harry Bowen Jr., Vincent Bonham, Darryl Phinnesee, Michael Newell, Kevin Baker & Donald Bryant (backing vocals).

PRODUCER: John Hampton, Nile Rodgers & Jimmie Vaughan

ORIGIN: Dallas, but he now resides in Austin

WHAT YOU SHOULD KNOW: Bluesmaster Jimmie Vaughan returns with an album that stretches his musical parameters considerably. Sure, the base note to this musical quaff remains the blues, but by bringing in a variety of guest artists, Vaughan has also mixed in elements of R&B, New Orleans shuffle, gospel and rock & roll. To usher this attitude along, *Out There* was recorded at studios in New Orleans, Los Angeles, Memphis and Dripping Springs, TX. As a founding member of The Fabulous Thunderbirds, and later as a solo artist (and older brother to the late, great Stevie Ray Vaughan) Jimmie Vaughan's professional career has spanned more than three decades, and the experience and knowledge he has gained over that time have been infused into every note of every song on this album. Vaughan and his band will be on tour all summer in support of *Out There*.

SUGGESTED SONGS: "Like A King"; "Out There"; "Kinky Woman."
CONTACT: Stu Bergen 212.833.7326 & Scott Douglas 212.833.5011



THE HOLLOWBODIES

ALBUM: *Viva La Dregs*

LABEL: A&M (537924)

MEMBERS: Phil Roebuck (vocals, guitar); Shea Roebuck (bass, backing vocals); Anthony Smedile (drums, percussion).

GUEST ARTISTS: Benmont Tench (keys, guitar); Bill Mallery (accordion); David Immergluck (mandolin); Julian Klostic (violin); Davey Faragher (backing vocals).

PRODUCER: Don Smith & The Hollowbodies

ORIGIN: Portchester, NY

WHAT YOU SHOULD KNOW: *Viva La Dregs* is the sophomore effort from The Hollowbodies (their debut album, *Lame*, was released on their own Muna Tea label), and those in the know know that this pop-minded trio has moved considerably forward with this project. The band was formed about three years ago, and it didn't take long for the three to realize they each had the same musical vision. This has led to a continuous outburst of musical creativity. The Hollowbodies keep things rather spare, opting to include only the musical elements needed to complete the mood of each song. But this doesn't mean that their music is simple; rather, it regularly tests new ideas and takes surprising turns while remaining honest. "For *Viva*," says Phil Roebuck, "we went in there with no preconceptions...we simply let each song play itself out."

SUGGESTED SONGS: "Little King"; "Buckshot In The Favored Horse"; "Everyone Goes Away."

CONTACT: Mark Tinde 213.856.2677 & Diane Gentile 212.333.1475

JEFF BLACK

ALBUM: *Birmingham Road*

LABEL: Arista/Austin (18857)

ARTIST: Jeff Black (vocals, guitar, harmonica).

GUEST ARTISTS: Ken Coomer (drums); John Stirratt (bass); Jay Bennett (keys, backing vocals); Greg Wells (guitar); Tommy Jordon (percussion, backing vocals); Curt Bisquera (drums); Lance Morrison (bass); Randy Jacobs (guitar, mandolin); Marlon Young (guitar); Tionno Banks (keys); Greg Kurstin (synths); Iris DeMent (backing vocals).

PRODUCER: Susan Rogers

ORIGIN: Kansas City

WHAT YOU SHOULD KNOW: When asked why singer/songwriter Jeff Black chose the path he did, his response was, "There comes a time when you have to identify with something in your life so you can balance out beauty from pain or pain from beauty, time and money or love and happiness." And with this debut effort, *Birmingham Road*, Black addresses these subjects and many more. Coming from the heartland of America, Black's music is American through and through, and his tales tell the story of the legacy of America. To help realize the strength of Black's songs, producer Susan Rogers was brought in for production chores, and longtime friends Wilco (my, aren't these boys busy lately?) acted as his band. *Billboard* has written this of Black's live performance: "Black wooed the audience with powerful adult rock [their words, I swear] music and showmanship."

SUGGESTED SONGS: "That's Just About Right"; "Birmingham Road"; "What Do I Want."

CONTACT: John Butler 615.831.2431 & Jon Peterson 615.780.9140



TOM FREUND

ALBUM: *North American Long Weekend*

LABEL: Red Ant/Mercury (111008)

ARTIST: Tom Freund (vocals, bass, guitar).

GUEST ARTISTS: Jimmy Smith (organ); Greg Leisz & Greg Immergluck (pedal steel); Rami Jaffee (keys); Mike Bell (drums); Jerry Sheff & John Goldman (bass); Jerry Yester (string arrangements).

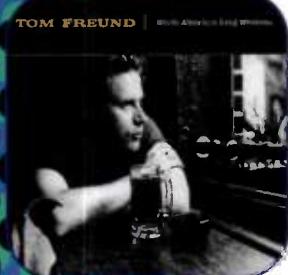
PRODUCER: Marvin Etzioni

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

WHAT YOU SHOULD KNOW: With a bass-driven sound and a decidedly jazz-minded approach, Tom Freund comes bustin' out of the singer/songwriter genre with aplomb and style. Born in New York City, but well-traveled for his young age, Freund sings of places he's seen, relationships he's had and thoughts he's entertained, like someone who has recently retired and begun to think through his life. For a time, he was a member of the irreverent, seminal roots-rock outfit The Silos, but most of his career has been as a solo artist—playing his guitar or stand-up bass, usually alone, but sometimes with a band. "[Freund's music is] stinky folk. Sort of like Dylan—but not really." So says the one-and-only veteran jazz organist Jimmy Smith, who actually plays on a couple of tracks on *North American Long Weekend*.

SUGGESTED SONGS: "27"; "Digs"; "No Turning Back."

CONTACT: Margaret LoCicero 310.385.1413



SONIA DADA

ALBUM: *My Secret Life*

LABEL: Capricorn (558390)

MEMBERS: Michael Scott (vocals); Paris Delane (vocals); Shawn Christopher (vocals); Dan Pritzker (guitar); Erik Scott (bass); Hank Guaglianone (drums); Dave Resnick (guitar); Chris Cameron (keys).

GUEST ARTISTS: Lester Bowie (trumpet); Kahil El'Zabar (congas); Bobbie Hall, Larry Beers & Greg Marsh (percussion); Mark Ohlsen (trumpet); Brian Ripp (sax); Richard Lapka (trombone); Steve Ferrone (drums); Gregg Rich (keys); Sam Hogan, Maxine & Julie Waters (backing vocals).

PRODUCER: Dan Pritzker & Barry Beckett

ORIGIN: Chicago

WHAT YOU SHOULD KNOW: We've always known that the family of musicians known as Sonia Dada has always had soul and a spiritual connection amongst themselves channeled by the music they create. But this has never been more evident, or more powerful, as with their third Capricorn album, *My Secret Life*. Driven by unrelenting rhythms and underscored by their soaring trademark harmony vocals, Sonia Dada remain inspired by the simple joys of life. Adding a new element to the sound is new member Shawn Christopher, who had guested with the band on the road for the past couple of tours.

SUGGESTED SONGS: "Zachary"; "You Don't Love Me Anymore"; "Get To You."

CONTACT: Jeff Cook 404.873.3918 & Michelle Meisner 415.275.5408



STEVE RILEY & MAMOU PLAYBOYS

STEVE RILEY AND THE MAMOU PLAYBOYS

ALBUM: *Bayou Ruler*

LABEL: Rounder (6083)

MEMBERS: Steve Riley (vocals, accordion, fiddle); David Greely (fiddle, sax, keys, vocals); Peter Schwartz (bass, vocals); Kevin Dugas (drums, percussion); Jimmy Domeneaux (guitar).

GUEST ARTISTS: C.C. Adcock (guitar); Steve Leslie (accordion); Randal Foreman (pedal steel); Joseph Mouton (rubboard); Eddie Cheneddie Baytos (keys).

PRODUCER: C.C. Adcock & Tarka Cordell

ORIGIN: Louisiana

WHAT YOU SHOULD KNOW: If Southern Louisiana music—Cajun, zydeco and swamp rock—is ever gonna hit the mainstream, it's gonna be because of a little ol' kick-ass band known as Steve Riley And The Mamou Playboys. For over 10 years, and with (now) seven albums under their belts, it's Riley's and the boys' sole mission in life to make everyone love the music they love. And when you get right down to it, it's pretty damn hard to resist—it's lively, upbeat, dance-inducin' music. To help in their efforts to bring in more converts, several of the tracks on *Bayou Ruler* are sung in English, as opposed to the natural French language that's usually an essential ingredient to music such as this. Oh, hell, whether you understand the lyrics or not, you'll get the message—life's too short to not have some fun!

SUGGESTED SONGS: "Let Me Know (Laisse-moi Connaitre)"; "Bayou Ruler"; "My True Love."

CONTACT: Leslie Rouffe 617.354.0700

MOLLY & THE MAKERS

ALBUM: *Lucky Flame*
LABEL: Media (7991)

MEMBERS: Molly Scheer (vocals, fiddle); Andy Dee (vocals, guitar, steel, sitar, percussion); Paul Bergen (guitar); Rick Berger (bass); Scott Tate (drums, percussion).

GUEST ARTISTS: Charlie Bingham (guitar); Sonney Phoenixx (drums); John Wright (bass); Zac Swanson (drums, percussion); Billy Livsey (keys); Prudence Johnson, Brian Leighton & Mike von Muchow (backing vocals).

PRODUCER: Rob Feaster, Mike von Muchow, Andy Dee & Molly Scheer

ORIGIN: Hayward, WI

WHAT YOU SHOULD KNOW: You most likely knew them as Molly & The Haymakers, one of the early bands (it began for them over 17 years ago) that preached the musical gospel that American music has all kinds of roots, as long as it still rocks. Well, it's been a few years between albums, and they shortened their name to Molly & The Makers, but they still like to put elements of folk and country into their roadhouse brand o' rock. With *Lucky Flame*, Molly Scheer and Andy Dee—the mainstays of the band—still draw on their musical approach of that past, but it's with a renewed pride in the knowledge that the music they've been playing all along is what the people always wanted.

SUGGESTED SONGS: "I'm Not Shy"; "Dream of Me"; "Desire."

CONTACT: Artie Kornfeld 805.252.9272



BELA FLECK & THE FLECKTONES

ALBUM: *Left Of Cool*
LABEL: Warner Bros. (46896)

MEMBERS: Bela Fleck (banjo, guitar, keys, mandolin); Jeff Coffin (sax, flute); Victor Wooten (bass, fiddle, cello); Future Man (synths, percussion, vocals).

GUEST ARTISTS: Dave Matthews & Amy Grant (vocals).

PRODUCER: Bela Fleck

ORIGIN: New York City

WHAT YOU SHOULD KNOW: Hot on the heels of their Grammy-winning *Live Art*, Bela Fleck & The Flecktones return with their first studio album in almost five years.

To help re-energize the original members—Fleck, Victor Wooten and Future Man—the newest Flecktone, saxophonist Jeff Coffin, has joined the band, adding an entirely new element to the inventive and never-duplicated sound this ensemble is known for. Bela and the boys have been readily embraced by the Non-Commercial segment of the Adult Rock panel for a long time, but with Fleck's recent contributions to the new Dave Matthews Band album, his name and stringed-instrument prowess have become more widely known. To reciprocate, Dave Matthews now guests on "Communication," from the aptly titled *Left Of Cool*. Rather than think too hard about this one, try throwing it on the air and see what your audience thinks.

SUGGESTED SONGS: "Communication"; "Sojourn Of Arjuna"; "Step Quiet."

CONTACT: Nancy Stein & Jenifer Polenzani 818.953.3559



THE REES SHAD BAND

ALBUM: *The Riggley Road Stories*
LABEL: Sweetfish (0005)

MEMBERS: Rees Shad (vocals, guitar, banjo); Doug Ford (guitar); Rob Kovacs (drums); Mike Derrico (bass).

GUEST ARTISTS: May Fradon (backing vocals); Peter Ecklund (flugelhorn, trumpet); Tony Aiello (clarinet, sax); Jim Finn (bass clarinet); John Holbrook (keys).

PRODUCER: Gary Burke

ORIGIN: Argyle, NY

WHAT YOU SHOULD KNOW: A few years back, an album in the large stack of CDs on my desk by an artist by the name of Rees Shad caught my eye and, when I put it in the player, I was duly impressed. The CD was called *Anderson, Ohio*, and I ended up writing about it four or five times. A few of you gave it a shot—most of you missed it. Now, my friends, you have the fine chance to redeem yourselves, as upstate New York studio producer, troubadour and record label owner Rees Shad returns with *The Riggley Road Stories*. Like his previous effort, the collection is a song cycle that explores the history and roots of a particular area of the country—this time a small town in New England. And just in case you think this project was an off-the-cuff whim, think again. Just take a look at the packaging (including the multi-media elements on the disc and the book!) and you'll grasp the time and effort Shad and his band have dedicated to this project.

SUGGESTED SONGS: "Incident On Riggley Road"; "Sylvia's Eyes"; "The Mrs. & Me."

CONTACT: Rob Kovaks 518.638.5475

The Rees Shad Band



SMOKEY GREENWELL

ALBUM: *Blow-Out*
LABEL: Greenwell (032)

MEMBERS: Smokey Greenwell (harmonica); Johnny Neel (keys); Jack Pearson (guitar); Tom Loftin (bass); Greg Morrow & George Perilli (drums).

GUEST ARTISTS: Terry Townsend (trumpet); Jim Hoke (sax); Jim Roberts (percussion).

PRODUCER: Smokey Greenwell

ORIGIN: Memphis, but he now resides in New Orleans

WHAT YOU SHOULD KNOW: William "Smokey" Greenwell, harmonica player *extraordinaire*, returns with his third solo effort, recorded with musician friends from The Allman Brothers Band and Delbert McClinton's band. Taped while on a break from touring with War, it visits all the musical genres that Greenwell is well-versed in, from blues to funky jazz to country roadhouse. Throughout it all, he lets his harp do the talkin' on the standards he's chosen to record, but he also leaves plenty of room for the top-notch players who've joined him to stretch out, too. After hearing *Blow-Out*, you'll know why they call him Smokey!

SUGGESTED SONGS: "Blow-Out"; "Watermelon Man"; "Wake Up Call."

CONTACT: Jack Hopke 504.482.6066

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BLUES PIONEERS

BY MATTHEW LAWTON

HENRY BUTLER



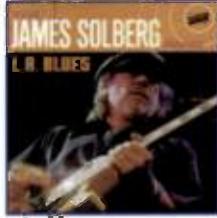
ALBUM: *Blues After Sunset*
LABEL: Black Top/Alligator (1144)

Blues After Sunset is Henry Butler's sixth release, but his first true blues disc. Featuring Butler on vocals and piano, along with the stirring guitar playing of Snooks Eaglin and harp master Mark "Kaz" Kazanoff, *Blues After Sunset* is a brilliant, pure, piano blues album with deep-soul passion. Butler's jazz playing remains intact on cuts like "Blue Moments" and "Bourbon Street Blues," while his classical training can be heard on "Death Has No Mercy." But mostly, *Blues After Sunset* is New Orleans boogie funneled through some great Butler classics. No wonder Dr. John calls Butler a "hellified piano plucker."

SUGGESTED TRACKS: "Tetherball"; "I've Got My Eyes On You."

CONTACT: Tim Kollath 773.973.7736

THE JAMES SOLBERG BAND



ALBUM: *L.A. Blues*
LABEL: Atomic Theory (1138)

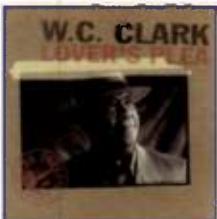
The James Solberg Band is best known for being Luther Allison's backup band for the past several years, while Solberg himself played on and off with Allison for almost three decades. *L.A. Blues* is a blistering set of hard rockin',

down and out blues that would have made Allison, who passed away last year, proud. The James Solberg Band shreds through a moving tribute to Allison in "L.A. Blues," and they also perform a version of the last tune that Solberg and Allison played together, the gospel standard "Just A Closer Walk With Thee." They burn through Dylan's "Ballad Of A Thin Man," and they even do a great instrumental version of "Happy Trails" (which they call "Happy Snails").

SUGGESTED TRACKS: "Ballad Of A Thin Man"; "L.A. Blues."

CONTACT: Leslie Rouffe 617.354.0700

W.C. CLARK



ALBUM: *Lover's Plea*
LABEL: Black Top/Alligator (1145)

Affectionately known as "The Godfather Of Austin Blues," W.C. Clark has been a huge influence on The Fabulous Thunderbirds, Marcia Ball, Lou Ann Barton and, of course, Stevie Ray Vaughan.

It was Vaughan, in fact, who pleaded with Clark to join Vaughan's at-that-time band, Triple Threat Revue. It was then that Clark co-wrote the Stevie Ray classic "Cold Shot." *Lover's Plea* is a marriage of Memphis deep-soul and driving Austin blues. Clark's expressive voice sounds like a mixture of Al Green, Sam Cooke, Otis Redding and a dash of B.B. King. *Lover's Plea* is dedicated to Clark's fiancée and drummer (who were both killed last year while on tour) and features "Are You Here, Are You There?," a song written for them.

SUGGESTED TRACKS: "Lonely No More"; "Lover's Plea."

CONTACT: Tim Kollath 773.973.7736

MAGIC SLIM & THE TEARDROPS



ALBUM: *Black Tornado*

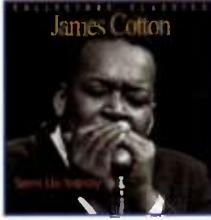
LABEL: Blind Pig (5046) Magic Slim & The Teardrops might be the last real Chicago blues band. For over 25 years they have been delivering low-down, gritty, passionate blues all over the world. *Black Tornado* kicks off with a smokin' version of A.C.

Reed's "Jealous Man," and proceeds to sho-nuff shred through Hound Dog Taylor's "It's Alright," Muddy Waters' "Still A Fool" and four Magic Slim originals, among others. The Teardrops still feature Slim's brother Nick Holt on bass and Slim's son, Shawn, sings and plays lead on his own "Young Man's Blues." Magic Slim's chops are blistering and his voice is as rough and gruff as ever. *Black Tornado* will destroy you.

SUGGESTED TRACKS: "Jealous Man"; "Still A Fool."

CONTACT: Armando Silva 415.550.6484

JAMES COTTON



ALBUM: *Seems Like Yesterday*

LABEL: Just A Memory (9138) James Cotton started playing harmonica with Howlin' Wolf and went on to play in Muddy Waters' band for 12 years. Cotton eventually formed his own band, and in September of 1968, they found

themselves playing a small gig in Montreal, where *Seems Like Yesterday* was recorded. Listening to this disc, you realize how rockin' Cotton can be. He kicks off the gig with a cooking version of James Brown's "I Got You (I Feel Good)," and proceeds to sweat and roll through The Drifter's "Money Honey," T-Bone Walker's "Stormy Monday" and the classic show ending of Bobby "Blue" Bland's "Turn On Your Love Light" and James Brown's "Please, Please, Please."

SUGGESTED TRACKS: "I Got You (I Feel Good)"; "Turn On Your Lovelight/Please, Please, Please."

CONTACT: Nadine Campbell 514.738.9533

BOBBY MESSANO & NBO



ALBUM: *Dominion Roads*

LABEL: Ichiban (24941) Over the years, Bobby Messano has been playing guitar and touring the planet playing his own music, or guesting on albums and tours by folks like Steve Winwood, Lou Gramm and even Kiss's Peter Criss. Jeff Beck's

influence can be heard in Messano's playing in the "Freeway Jam"-ish groove of "Dominion Roads," and Eric Clapton's influence can be heard throughout. Messano's New Blues Orchestra is full of fire, and Tom Grose only adds more fuel with his Hammond B-3 on all the tracks. Francine Reed pours her kerosene into the epic, slow burning "Guess Life Always Works That Way," while the Tower Of Power-ish horn section on "Luck Of The Draw" keeps *Dominion Roads* at full throttle.

SUGGESTED TRACKS: "Guess Life Always Works That Way"; "Sea Of Hope."

CONTACT: Mike Kondolowski 770.419.1414

MIKE WELCH



ALBUM: *Catch Me*

LABEL: Tone-Cool (1167) Catch him if you can! Mike Welch is on the run, and with special guests like David Maxwell and Bruce Katz on piano, there'll be no stopping him. *Catch Me* opens with the appropriate "As Good As Gone" and, through the next

12 tracks, Welch and his band light a blues flame that is inextinguishable. All but three of the tracks were written by various band members, and when they do one of the few covers, like "Money (That's What I Want)," they make it their own. Welch's guitar playing screams out on tracks such as "Hole's Blues" and "Make Up Your Mind," while a few numbers feature a trio of horns reminiscent of B.B. King's sound.

SUGGESTED TRACKS: "Worried Life Blues"; "Make Up Your Mind."

CONTACT: Leslie Rouffe 617.354.0700

JOANNA CONNOR



ALBUM: *Slidetime*

LABEL: Blind Pig (5047) Is was a decade ago that Joanna Connor delivered her debut album, *Believe It!*, and she has since gone on to release three more fierce blues efforts, including her latest, *Slidetime*. Connor's blues is a muscle monster,

with burning solos and bending strings à la Luther Allison. *Slidetime* features, of course, some searing slide solos as well as some sexy, sultry vocals. "Pea Vine Blues" is a back porch acoustic cut, "Slide On In" is, well, aggressively sensuous, and "Nothin' But The Blues" is nothin' but! *Slidetime* features 11 Connor originals that range from boogie-woogie to smoke-filled smoldering ballads to lightning-like assaults. This ain't your mama's blues.

SUGGESTED TRACKS: "Nothin' But The Blues"; "Slide On In."

CONTACT: Armando Silva 415.550.6484

CHRIS HICKS



ALBUM: *Funky Broadway*

LABEL: Sonova Beach/Ichiban (4567) If you like your blues with a little Macon, Georgia, flair, then Chris Hicks is your man. Hicks has been the main axe in The Outlaws for the past six years, playing over 200 dates annually,

and he just recently joined the famed Marshall Tucker Band. *Funky Broadway* is a Southern rock & blues boogie with plenty of bite. Hicks' throaty vocals are in the same league as Gregg Allman's, and his guitar playing is right up there with Dickey and Duane. "Blues Got Me Down" is a classic slow burner, and "Down In Dixie" could become the new county line anthem. Hicks' backup band, The Experience, is a lean, mean machine that's ready to roll.

SUGGESTED TRACKS: "Down In Dixie"; "Blues Got Me Down."

CONTACT: Mike Kondolowski 770.419.1414

AMERICAN ROOTS

By Matthew Lawton

THE MAVERICKS



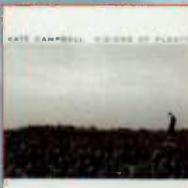
ALBUM: *Trampoline*
LABEL: MCA Nashville (70018)

The Mavericks are bouncing back from their 12-month hiatus with the diverse and infectious *Trampoline*. This fourth Mavericks release finds the band in good spirits and playfully loose in the studio; so loose, in fact, that they recorded the whole album live, in real time, encircling themselves with a string section, horns and backup singers. *Trampoline* sounds like The Tijuana Brass Band backing Los Lobos while Roy Orbison sings with God's personal string ensemble. "I Hope You Want Me Too" features some wicked-a-go-go horn lines and a seductive sitar, "Save A Prayer" is a gospel-rock soul serenade, while "Dream River" is also included in the upcoming film *The Horse Whisperer*.

SUGGESTED TRACKS: "Dance The Night Away"; "To Be With You."

CONTACT: Pat Payne 615.880.7300

KATE CAMPBELL



ALBUM: *Visions Of Plenty*
LABEL: Compass (4251)

Kate Campbell has just released the follow-up to last year's brilliant *Moonpie Dreams*. *Visions Of Plenty* is a remarkable album full of Southern stories about land, religion, race and love. The songs on *Visions Of Plenty* make you think, as Campbell takes on such subjects as integration, the declining steel industry and the selling of Jesus. Anthony Crawford adds his vivid vocals to "Deep Tang," while Emmylou Harris adds her ethereal voice to the title track and the sadly beautiful "Crazy In Alabama." Other guests include Bo Ramsey, Kevin Gordon and the eminent Spoooner Oldham. *Visions Of Plenty* highlights not only Campbell's beautiful voice, but her beautiful, deep songs as well.

SUGGESTED TRACKS: "Suit Yourself"; "Crazy In Alabama."

CONTACT: Bradley Williams 615.320.7672

JERRY DOUGLAS



ALBUM: *Restless On The Farm*
LABEL: Sugar Hill (3875)

When most people think of the dobro, they think Douglas, Jerry Douglas. He's played on over 1,000 records, by folks like Alison Krauss, James Taylor, T Bone Burnett, Paul Simon, the Indigo Girls, as well as being a Grammy-winning producer. *Restless On The Farm* features seven sparkling instrumentals, while Steve Earle, Tim O'Brien, Maura O'Connell and John Cowan handle the vocals on four others. This album is full of highlights, including Edgar Meyer's bass on "Takarasaka," Sonny Landreth's slide on "TV Doctor" and Bela Fleck's banjo on "The Ride"; but hearing Steve Earle sing the Johnny Cash track "Don't Take Your Guns To Town" is out of this world.

SUGGESTED TRACKS: "Don't Take Your Guns To Town"; "Follow On."

CONTACT: Steve Gardner 919.489.4349

LEON RUSSELL



ALBUM: *Legend In My Mind—Hank Wilson Volume III*
LABEL: Ark 21 (10022)

Hank Wilson lives! Leon Russell's country alter ego, Hank Wilson, first appeared back in 1973 with the *Hank Wilson's Back* album, and then again in 1984 with *Hank Wilson Volume II*. *Legend In My Mind* includes versions of such country standards as "Mama Don't Let Your Babies Grow Up To Be Cowboys," "Sweet Dreams" and "Crazy." Willie Nelson adds his country twang to "He Stopped Loving Her Today" and "Okie From Muskogee," The Oak Ridge Boys chime in on "Daddy Sang Bass," and Marty Stuart plays mandolin throughout. Don't forget to check out the laid-back interview with Russell, er, Wilson, before track one.

SUGGESTED TRACKS: "He Stopped Loving Her Today"; "Crazy."

CONTACT: Mark Naylor 818.325.1273

LAURIE LEWIS



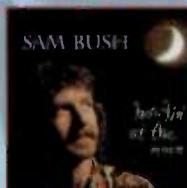
ALBUM: *Seeing Things*
LABEL: Rounder (0428)

In the late '80s, Laurie Lewis released three outstanding albums with the Grant Street Band, and has just delivered her third solo disc, *Seeing Things*. Backing her on *Seeing Things* are some of the finest musicians anywhere, including fellow Grant Streeters Todd Phillips and Tom Rozum. Lewis uses her thorough knowledge and appreciation of bluegrass and folk to stir things up a bit. "Visualize" is a Spanish-inflected ballad, "Kiss Me Before I Die" is a comical romp and "Angel On My Shoulder" could almost fit on Joni Mitchell's *Blue*. Lewis's fiddle playing is as spectacular as ever, and her lyrical delivery has you actually *seeing* these stories unfold.

SUGGESTED TRACKS: "Tattoo"; "Kiss Me Before I Die."

CONTACT: Leslie Rouffe 617.354.0700

SAM BUSH



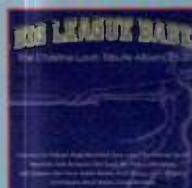
ALBUM: *Howlin' At The Moon*
LABEL: Sugar Hill (3876)

A founding member of the New Grass Revival, Sam Bush spent most of the '90s as the leader of Emmylou Harris's Nash Ramblers and played on albums by Steve Earle, Garth Brooks, Trisha Yearwood and many more. *Howlin' At The Moon* is Bush's third solo disc and features 14 tracks, seven of which are excellent instrumentals. Bush does a mean Winwood on Steve's "Hold On," and his version of the old Faith Pillow tune, "Face Tomorrow," is full of positive vibrations and three-part harmonies. "Song For Roy" features Harris, while Bush teams up with former NGR-mates in "Harbor Docks" with Bela Fleck and "Mr. Freddie" with John Cowan.

SUGGESTED TRACKS: "Song For Roy"; "Hold On."

CONTACT: Steve Gardner 919.489.4349

VARIOUS ARTISTS



ALBUM: *Big League Babe—The Christine Lavin Tribute Album, Part 2*
LABEL: Prime CD (39)

Christine Lavin has recorded nine solo albums, is featured on three Four Bitchin' Babes albums and has won numerous folk awards. What started out as a personal birthday gift for Lavin turned into a two-part tribute album of Lavin songs performed by some of her favorite performers. *Big League Babe...Part 2* features "Compass" performed on harp by Dee Carstensen, "The Dakota" by Sara Hickman, "Sensitive New Age Guys" done in German and a phone machine recording of "The World Is Coming To An End." Lavin's funny songs have always been her trademark, but when you hear her serious side you realize what a gifted, earnest songwriter she really is.

SUGGESTED TRACKS: "Compass" (Dee Carstensen);

"The Dakota" (Sara Hickman).

CONTACT: David Seitz 212.366.5982

THE SOUNDERS



ALBUM: *Happy With The Truth*
LABEL: Reflex (1347)

The Sounders are really the brothers Bernstein, Joe on guitar, Robert on drums and both on vocals. Originally based out of Boston, The Sounders have just released their debut disc, *Happy With The Truth*, recorded in a third floor loft overlooking the ocean. From the opening assault of "On A Lucky Day," to the ending fade of "Red River," *Happy With The Truth* is perfect for those rockin' road trips late at night. As with most "brother" groups, the Bernsteins' vocals complement each other perfectly. Tracks like "Burning" and "When The River Runs High" have that Treat Her Right sound, while "Heaven No More" and "Red River" are a bit like Gregg Allman meets the Eagles, leaving you happy with The Sounders.

SUGGESTED TRACKS: "You And New Year's Eve"; "The Sweet Smell Of Success."

CONTACT: Robert Bernstein 573.445.8764

FARMER NOT SO JOHN



ALBUM: *Receiver*
LABEL: Compass (4250)

Since the release of their self-titled debut album last year, Farmer Not So John have weathered a few storms. Both their bassist and drummer have left the group, causing the band to be restructured and thus creating this even more brilliant version of Farmer Not So John. Tongue-tied name aside, Farmer Not So John's second album, *Receiver*, penetrates with introspective lyrics and warms with plenty of jangle, tremolo and mood, à la Wilco. Mandolins, lap steels, washboards and even an aerosol can are interspersed with Mack Linebaugh's emotional voice. Peter Rowan adds mandola to "Rise Above The Wreckage" and Daniel Tashian sings on "For You I Will Pretend."

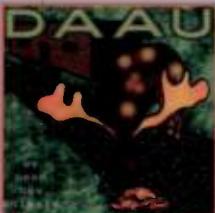
SUGGESTED TRACKS: "Paperthin"; "Consigned To Oblivion."

CONTACT: Bradley Williams 615.320.7672

SONG EXCURSIONS

by John Schoenberger

DAAU



ALBUM: *We Need New Animals*

LABEL: Sony Classical (60674)
DAAU (which is taken from the Herman Hesse novel

Steppenwolf and stands for Die anarchistische Adendunerhaltung, which loosely translates as "an anarchist evening of entertainment") is a Belgian ensemble that's dedicated to

breaking all the rules. Each member—Hans Stubbe (clarinet), Buni Lenski (violin), Simon Lenski (cello) and Roel van Camp (accordion)—is classically trained, but together they freely improvise and experiment to challenge the status quo. You'll detect influences ranging from jazz, folk, blues and rock to classical motifs, yet they put sounds together in an altogether unique way. *We Need New Animals* was produced by Michael Brook.

SUGGESTED TRACKS: "Dip 'N Doge" (which features Zap Mama's Angelique Willkie); "Hot Shades."

CONTACT: Sean O'Sullivan 212.833.4765

TRUMYSTIC SOUND SYSTEM



ALBUM: *Product 3*

LABEL: Mutant Sound System (0030)
The core of Trumystic Sound System is Dr. Israel, Soothsayer, O.H.M., Mutamassik, Ish and Divaship.

Together they represent the latest in Brooklyn, New York's post hip-hop revolution. By combining elements of jungle, dub, hip-hop, roots reggae and world beat, this collective has come up with a sound that's exciting and world-minded. There is, of course, an underlying social message in the music, but the jammin' rhythms and heavy-duty beats will also leave their subliminal mark on you. Trumystic has gone on record stating that their mission is world enlightenment through the beat culture and communication.

SUGGESTED TRACKS: The choice is yours.

CONTACT: Christy 212.387.8900

VARIOUS ARTISTS



ALBUM: *Bliss*

LABEL: Real World (62372)
As it says in the liner notes,

Bliss is a "tranquil journey into the Real World—mesmerizing and beautiful chill-out music." It features classic atmospheric selections from Nusrat Fateh Ali Khan, Peter Gabriel, Sarmila Roy, The Grid, Ayub Ogada, Jam Nation, The Tsinaldali Choir, Sheila Chandra, Afro Celt Sound System, U Srinivas & Michael Brook, The Guo Brothers and Irla O Lionard. The selections represent the diversity of music that has been produced at Real World Studios since its inception over nine years ago. As you'll hear, the backbone to Real World as a haven has been its mission to bring the music of world cultures together with late 20th century technology.

SUGGESTED TRACKS: The choice is yours.

CONTACT: Crystal Stephens 212.886.7570

ESTHERO



ALBUM: *Breath From Another*

LABEL: WORK (68698)
Songwriter/vocalist Esther comes from a small southern Ontario town, and producer/multi-instrumentalist Doc hails from Minneapolis. The two gravitated toward Toronto and one night met through a mutual friend. They immediately hit it off, and

have since forged a unique sound that blends elements of trip-hop, hip-hop, acid jazz, R&B and ska (that's Doc's side of the equation) with folk and rock (that's Esther's contribution). They slowly found their musical focus by working on material in Doc's apartment/studio, and then trying it out on unsuspecting Toronto clubgoers. *Breath From Another* is the fruit of their creative efforts.

SUGGESTED TRACKS: "Heaven Scent"; "That Girl."

CONTACT: Pam Edwards 310.449.2203

JHNO



ALBUM: *Kwno*

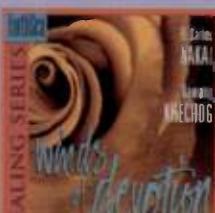
LABEL: Delicate Ear (003)
This is the second CD from San Francisco-based composer/keyboardist Jhno. His compositions lie on the cutting edge of electronic music, combining elements of ambient, drum+bass, trip-hop and jazz.

Jhno studied jazz and classical music for many years, and in the late '80s branched out into the areas of ethnomusicology, electronic music techniques and composition. For many years he lived in Austin, where he composed music for modern dance and also played keyboards in a variety of bands. In 1994, he moved to San Francisco to open Delicate Ear studios and to launch the Delicate Ear label. What sets Jhno apart is the use of organic instruments with electronics to create a warm, yet adventurous, sound.

SUGGESTED TRACKS: "Drum & Java"; "Jung."

CONTACT: Sep Ghadishah 800.607.0080

R. Carlos Nakai & Nawang Khechog



ALBUM: *Winds Of Devotion*

LABEL: EarthSea (1050)
Winds Of Devotion is third in the EarthSea "Healing Series," dedicated to presenting music that soothes the mind and revitalizes the spirit. With this effort, two native flutists, each hailing from opposite ends of the earth—R. Carlos Nakai is Native American and Nawang Khechog is Tibetan—have been brought together under the guidance of producer Peter Kater: the essence of Native American and Tibetan healing music is brought into a contemporary musical environment, creating a cross-cultural first. What will strike you is the similarities in the styles of these two players, and the underlying universality of the intent of the music.

SUGGESTED TRACKS: The disc is in four movements: "Sentient Beings," "Wisdom," "Compassion" and "Heart."

CONTACT: Promotion 719.548.9872

DIGITAL INFORMATION ENSEMBLE



ALBUM: *D.I.E.*

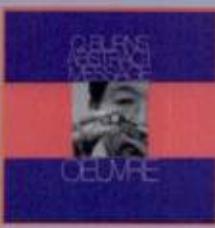
LABEL: Mutant Sound System (0222)
Digital Information Ensemble is essentially the brainchild of producer/engineer Matt Stein. During the course of his career, Stein has worked with The Jungle Brothers, Grace Jones, Bill Laswell, Hector Zazou, Blondie, Deee-Lite, Belly and

many others, in addition to being an accomplished musician in his own right. For his latest collection, *D.I.E.*, he has gathered together an impressive collection of musicians, singers, DJs and performance artists to create a special brew of techno, house, hip-hop, trip-hop and dub. Digital Information System is funky but hard hitting, delivering a style of dance music you probably never even imagined existed.

SUGGESTED TRACKS: "Thoughts To Live By"; "Dreams."

CONTACT: Christy 212.387.8900

Q-BURNS ABSTRACT MESSAGE



ALBUM: *Oeuvre*

LABEL: Mephisto/Astralwerks (6236)
The name Q-Burns comes from the term "cue burn," which refers to the wear you get on a recording from cueing or scratching too much. Q-Burns Abstract Message is Michael Donaldson, a central Florida resident who is a musician, DJ and studio "tinkerer." He was

the opening act for The Chemical Brothers' US tour last summer and has also performed extensively in the UK. Donaldson has recorded several singles and EPs for such top techno labels as Mephisto, Sunburn and Delancy Street. *Oeuvre* is a collection of some of the best of his sonic excursions into the realms of drum+bass, trip-hop and tribal. It's music that's quite moving, yet somewhat disturbing. Donaldson will soon be releasing his first full-length album.

SUGGESTED TRACKS: "Enter/Other"; "141 Revenge Street."

CONTACT: Crystal Stephens 212.886.7570

STILLPOINT



ALBUM: *Maps Without Edges*

LABEL: City Of Tribes (019)
Stillpoint is a collaboration between British percussionist Eddy Sayer, percussionist Martin Franklin and multi-instrumentalist Nick Parkin. Together they've come up with a subtle but moving collection of compositions that marries the primal and earthy with the

futuristic and ethereal. In addition to the music being creative and challenging, it also induces a quiet calmness and sense of well-being in the listener. *The Wire* best summed it up when they wrote, "*Maps Without Edges* has a sense of expansiveness, of cultures spilling out beyond their allotted boundaries and images bleeding into one another to form strange hybrid realities."

SUGGESTED TRACKS: The choice is yours.

CONTACT: Klonica McQuesten 415.621.1549

WORLD ROOTS

by John Schoenberger

ANGELIQUE KIDJO



ALBUM: *Oremi*

LABEL: Island (524521)
There are few artists in the world who have done more to merge cultures via music than Angelique Kidjo. Hailing from Benin, West Africa, she has created a bridge that unites the rhythms and spirits of Africa with the musical vibes of what is called African Diaspora (music that places itself in the flow of Western popular music without sacrificing any of its ethnic integrity). Kidjo traveled to both New York City and South Africa to record her fifth album, *Oremi*, where she took the opportunity to use state-of-art technology and world-class musicians to make music that makes you both move and think.

SUGGESTED TRACKS: "Voodoo Child"; "Oremi."
CONTACT: Barry Lyons 310.288.5320

BADI ASSAD

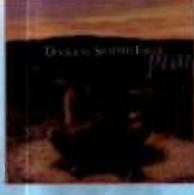


ALBUM: *Chameleon*

LABEL: I.E./Verve (539889)
Badi Assad is a young Brazilian guitarist, singer, songwriter and percussionist. What sets her apart is her ability to transcend the traditional sounds of her country by adding sounds from around the world, such as jazz and pop elements. For the recording of her US debut, *Chameleon*, Assad was joined by many world-class musicians including South American percussionists Alex Acuna and Cassio Duarte, Chilean flutist Viviana Guzman, Afro-Mexican bassist Abraham Laboriel, Australian didgeridoo player Steve Kent, North American drummer Hilary Jones and guitarist Lee Ritenour. Assad's music is contemporary and groundbreaking while, at the same time, ancient and timeless.

SUGGESTED TRACKS: "Butterfly"; "Waves."
CONTACT: Bud Harner 310.996.7905

DOUGLAS SPOTTED EAGLE



ALBUM: *Pray*

LABEL: Higher Octave/Virgin (45790)
Douglas Spotted Eagle is a world-renowned virtuoso performer on the Native American flute and a forward-thinking composer of contemporary ethnic music. Over his career, he's released 12 albums (including this new effort) and has collaborated and/or performed on over 40 other musical projects including *500 Nations*, *The Native Americans* and *The Way West*. Spotted Eagle is one of the true leaders in preserving traditional Native American music while, at the same time, bringing into it the modern, digital, world-music age. *Pray* is a prime example of his ability to write and perform music that transcends all boundaries. Douglas Spotted Eagle's music is truly universal.

SUGGESTED TRACKS: "Beauty Arrives"; "Listen With Your Heart."

CONTACT: JoAnn Klass 310.589.1515

VARIOUS ARTISTS



ALBUM: *Africa Fete '98*

LABEL: Island (524517)
Africa Fete, the world music tour celebrating the diversity of African music, will be returning to our shores for the first time since 1995 this summer, traveling to 20 North American cities. The tour will feature a variety of African superstars, including Mali's Salif Keita & The Wanda Band and Papa Wemba & Moloki, Senegal's Cheikh Lo and Somalia's Maryum Mursal. In conjunction with the tour, Island Records will release its fourth African Fete CD sampler, simply entitled *Africa Fete '98*. The disc features two tracks from each of the headlining performers. Africa Fete first appeared in the US in 1993 to help introduce America to Afro-pop's most exciting performers.

SUGGESTED TRACKS: The choice is yours.
CONTACT: Barry Lyons 310.288.5320

SAM MANGWANA



ALBUM: *Galo Negro*

LABEL: Putumayo Artists (140)
Galo Negro by Sam Mangwana is one of two initial releases on the newly created Putumayo Artists label. Although new to us, Mangwana is truly a worldwide legend. His career began at the age of 17 as a member of the African band Franco, led by Tabu Ley Rochereau. By his early 20s, he was on his own, developing a new musical hybrid sound called *rumba congolese*; he blends the harmonic and instrumental sounds of his native Congo/Angola region with the rhythm and flare of Latin elements from the Caribbean and Brazil. The average listener will mostly likely be surprised at how powerful the Latin influence has been on African music in recent years. The result is heady and innovative.

SUGGESTED TRACKS: "Ghetto"; "Galo Negro."
CONTACT: Tom Frouge 212.625.1400

THE ROUGH GUIDE



Like their useful travel books and television shows, *Rough Guide* has begun to put out world music compilations designed to help the music lover explore the rich and diversified contemporary music of any given region in the world. They're compiled by the folks at the UK-based World Music Network (www.worldmusic.net), an international record label and information service for people interested in music from around the world. Below you'll find a partial listing of the most recent of their 28 releases to date.

ALBUM: *The Rough Guide To The Music Of Brazil*
LABEL: World Music Network (1021)

ALBUM: *The Rough Guide To Cajun And Zydeco*
LABEL: World Music Network (1028)

ALBUM: *The Rough Guide To African Blues*
LABEL: World Music Network (1025)

ALBUM: *The Rough Guide To The Music Of North Africa*
LABEL: World Music Network (1011)

ALBUM: *The Rough Guide To Salsa*
LABEL: World Music Network (1017)

ALBUM: *The Rough Guide To The Music Of South America*
LABEL: World Music Network (1020)

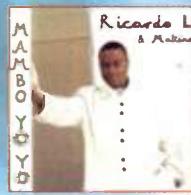
ALBUM: *The Rough Guide To Flamenco*
LABEL: World Music Network (1015)

ALBUM: *The Rough Guide To Reggae*
LABEL: World Music Network (1016)

ALBUM: *The Rough Guide To The Music Of Cuba*
LABEL: World Music Network (1022)

US CONTACT: Andrew Seidenfeld 201.433.3907

RICARDO LEMVO & MAKINA LOCA



ALBUM: *Mambo Yo Yo*

LABEL: Putumayo Artists (138)
Mambo Yo Yo by Ricardo Lemvo is actually the first signing to the new Putumayo Artists imprint. Hailing from the Congo, Lemvo has been a leader in the melding of African and Latin styles—particularly Cuban son with the highly energetic rhythms of salsa and soukous—into a seamless, brassy sound that sways and jumps at the same time. Lemvo's band, Makina Loca, reflects this pan-cultural musical view by including Latin, American, African and European players. The *LA Times* has written that "Lemvo and his band manage a blend of Cuban and Central African traditions that is organic and infectious." Look for Lemvo & Makina Loca, with special guest Sam Mangwana, on tour this summer under the moniker of An Afro-Latino Nights Tour.

SUGGESTED TRACKS: "Mambo Yo Yo"; "Bilolo."
CONTACT: Tom Frouge 212.625.1400

VARIOUS ARTISTS



ALBUM: *Afro-Latino*

LABEL: Putumayo (139)
The newest collection of exciting and infectious world music from the folks at Putumayo focuses on the music of legendary African and Latin artists, as well as several rising stars. Included are the aforementioned Ricardo & Makina Loca and Sam Mangwana, as well as Tam-Tam 2000 (Senegal/Cape Verde), Africando (Senegal), Orchestra Baobab de Dakar (Senegal), Papi Oviedo (Cuba), Julian Avalos and Afro-Andes (Peru), Cuarteto Oriente (Cuba), Les Quatres Etoiles (Congo), Ruy Mingas (Angola), Vieja Trova Santiaguera (Cuba) and Conjunto Cespedes (Cuba/America). The interesting thing about this particular collection is the cross-pollination of musical influences between the African and Latin cultures. It's all about rhythm and the soul.

SUGGESTED TRACKS: The choice is yours.

CONTACT: Tom Frouge 212.625.1400

specialty shows



CIDR Detroit, Michigan

IN-HOUSE SHOWS:

- The River Album Feature - a featured album which airs week nights at midnight.
- American Highway - a country rock show which airs Saturdays at 8pm.
- Tunes From The Missing Channel - a deep cuts show which airs Sundays at 6pm.
- Blues On The River - a blues show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- Acoustic Café - Sundays at 7am.
- House Of Blues Radio Hour - Sundays at 7pm.

KAEP Spokane, Washington

IN-HOUSE SHOWS:

- Local Artist Spotlight - a local music show which airs Sundays at 10pm.
- Really New Music Show - a new music show which airs week nights at 10pm.

KBAC Santa Fe, New Mexico

IN-HOUSE SHOWS:

- Desert Island Discs - a listener's favorite Top 10 show which airs Wednesdays at 7pm.
- The Close Encounter - a new music show which airs Wednesdays at 8pm.
- Friday Funk - a funk, soul and R&B show which airs Fridays at 6pm.
- Brave New World - a world beat show which airs Saturdays at 6pm.
- Lucky's Belvedere Lounge - a swing and lounge music show which airs Saturdays at 9pm.
- Transitions Radio Magazine - a new age music and talk show which airs Sundays at 9am.
- All Blues - a blues show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- E-Town - Sundays at 10pm.

KBCO Denver, Colorado

IN-HOUSE SHOWS:

- Sunday Sunrise - an acoustic-based show which airs Sundays at 6am.
- Sunday Morning In Studio C - a live rare performance show which airs Sundays at 9am.
- Blues From The Red Rooster Lounge - a blues show which airs Sundays at 7pm.
- Groove Show - a jam-based show which airs Sundays at 10pm.

SYNDICATED SHOWS:

- Lovelines - Mondays through Thursdays at 11pm.
- Dr. Demento - Sundays at midnight.

KBHR Big Bear City, California

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Thursdays at 7pm.

KBXR Columbia, Missouri

IN-HOUSE SHOWS:

- Acoustic Sunrise - an acoustic-based show which airs Sundays at 6am.
- House Of Blues Party - a blues show which airs Sundays at 10pm.

SYNDICATED SHOWS:

- Acoustic Café - Sundays at 9am.
- House Of Blues Radio Hour - Sundays at 9pm.
- E-Town - Sundays at 11am.

KBZD Amarillo, Texas

IN-HOUSE SHOWS:

- Pirate Radio - an anything-goes show which airs Saturdays at 10am.
- Buzz About Town - a local music show which airs Thursdays at 6pm.

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Saturdays at 4pm.

KCRW Los Angeles, California

IN-HOUSE SHOWS:

- Metropolis - a dance and groove show which airs week nights at 8pm.
- Chocolate City - an urban beats and soul show which airs week nights at 10pm.
- Brave New World - an alternative rock and pop show which airs Fridays and Saturdays at midnight.
- Strictly Jazz - a straight-ahead jazz show which airs Saturdays at 3am.
- Morning Glory - a gospel show which airs Sundays at 5am.

KEGR Concord, California

IN-HOUSE SHOWS:

- The KEGR Album Feature - a featured album show which airs week nights at 8pm.
- Blues On Tap - a blues show which airs Saturdays at 8:30am.
- The Ted Sherman Oldies Show - an oldies show which airs Saturdays at 6pm.
- American Roots - an acoustic-based show which airs Sundays at 8:30am.

SYNDICATED SHOWS:

- Rock Over London - Sundays at 6pm.
- Rick's Café - Saturdays at 9pm.
- Dr. Demento - Sundays at 7pm.
- In The Studio - Sundays at 9pm.
- King Biscuit Flower Hour - Sundays at 10pm.

KERA Dallas, Texas

IN-HOUSE SHOWS:

- Monday Night Sidetracks - a featured album show which airs Mondays at 11pm.
- Sunday Arts - an interview show which airs Sundays at 7pm.

SYNDICATED SHOWS:

- World Café - Weekdays at 7pm.

KFAN Fredericksburg, Texas

IN-HOUSE SHOWS:

- Blues Deluxe - a blues show which airs Fridays at 7pm.
- Sunday Jazz - a jazz show which airs Sundays at 7am.

KFLX Flagstaff, Arizona

IN-HOUSE SHOWS:

- The Full Cut - a featured album which airs Wednesdays at 6pm.

SYNDICATED SHOWS:

- Acoustic Café - Saturdays at 9am.
- House Of Blues Radio Hour - Saturdays at 8pm.
- Jazz Trax - Sundays at 7pm.

KFMU Steamboat Springs, Colorado

IN-HOUSE SHOWS:

- Naked Lunch - a live and acoustic music show which airs weekdays at noon.
- Select-A-Set - an all-request show which airs weekdays at 1pm.
- Blues Vibe - a blues show which airs Wednesdays at 7pm.

SYNDICATED SHOWS:

- E-Town - Mondays at 7pm.
- Off The Record - Mondays at 8pm.
- King Biscuit Flower Hour - Tuesdays at 7pm.
- Beatle Years - Thursdays at 7pm.
- In The Studio - Thursdays at 8pm.
- The Retro Show - Fridays at 8pm.
- Flashback - Saturdays at 10am.
- House Of Blues Radio Hour - Saturdays at 7pm.
- Acoustic Café - Sundays at 10am.
- Grateful Dead Hour - Sundays at 7pm.

KFOG San Francisco, California

IN-HOUSE SHOWS:

- KFOG's 10 At 10 - a featured-year show which airs weekdays at 10am and 10pm.
- Acoustic Sunrise - an acoustic-based show which airs Sundays at 7am.

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Sundays at 9pm.

KFXJ Boise, Idaho

IN-HOUSE SHOWS:

- Soundstage - a live and acoustic show which airs weekdays at noon.
- Listening Station - a new music show which airs Tuesdays at 10am.
- The Blues Highway - a blues show which airs Sundays at 7pm.

SYNDICATED SHOWS:

- Dave Koz Show - Sundays at 8am.
- Acoustic Café - Sundays at 10am.
- Dr. Demento - Sundays at 10pm.

KGSR Austin, Texas

IN-HOUSE SHOWS:

- Star Trax - a new CD show which airs Mondays at 11pm.
- Blues Break - a blues show which airs Tuesdays at 11pm.
- Dreadbeat Club - a world beat show which airs Thursdays at 11pm.
- Lone Star State Of Mind - a Texas show which airs Fridays at 10pm.
- Jazz Junction - a jazz show which airs Sundays at 11am.
- Sunday Night News - a new music show which airs Sundays at 8pm.

specialty shows

SYNDICATED SHOWS:

- Grateful Dead Hour - Wednesdays at 11pm.
- Jazz Trax - Sundays at 7am.
- Musical Starstreams - Sundays at 10pm.

KHUM Humboldt, California

IN-HOUSE SHOWS:

- Motown Monday Morning - a Motown-only show which airs Mondays at 6am.
- Franklin's Tower - an all-live Grateful Dead show which airs Mondays at 8pm.
- Jazz Underground - a jazz show which airs Tuesdays at 8pm.
- It's A Blues Thing - a blues show which airs Wednesdays at 8pm.
- Digital Music Zone - a Vietnam-era show which airs Thursdays at 8pm.
- Frankly Zappa - a Frank Zappa show which airs Fridays at 10pm.

SYNDICATED SHOWS:

- Little Feat Radio Hour - Thursdays at 7pm.

KINK Portland, Oregon

IN-HOUSE SHOWS:

- Lights Out - an instrumental show which airs week nights at 10pm.
- The 11th Hour - a new music show which airs Saturdays at 11pm.
- Sunday Morning Jazz - a jazz show which airs Sundays at 7am.

KISM Bellingham, Washington

IN-HOUSE SHOWS:

- Locals Only - a local music show which airs Thursdays at 9:30pm.
- Saturday Night Shuffle - a theme show which airs Saturdays at 8pm.
- Grateful Dead Double Header - a Grateful Dead show which airs Sundays at 8am.

SYNDICATED SHOWS:

- Grateful Dead Hour - Sundays at 9am.
- House Of Blues Radio Hour - Sundays at 7pm.

KIWR Omaha, Nebraska

IN-HOUSE SHOWS:

- PS Blues - a blues show which airs Mondays at 9pm.
- Generation Friday - a disco, '70s and '80s show which airs Fridays at 6am.
- The Warehouse - a techno show which airs Fridays at 11pm.
- Retro-River Rapids - an '80s show which airs Saturdays at 8pm.
- Countdown - a Top 20 countdown show which airs Sundays at noon.
- Planet O - a local music show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- Acoustic Café - Sundays at 7pm.

KKCR Kauai, Hawaii

IN-HOUSE SHOWS:

- Mary's Sunset - a jazz show which airs Mondays at 5pm.
- Blues With Art - a traditional blues show which airs Mondays at 8pm.
- Blues With Vic The Barber - a Chicago-style blues show which airs Tuesdays at 8pm.
- Grateful Dead And Friends - a Grateful Dead-related show which airs Tuesdays at 10pm.
- Red Clay Jazz Review - a jazz show which airs Thursdays at 5pm.
- Roy's Roots - a reggae show which airs Saturdays at 7pm.
- Loko Nui With Lorraine - a Celtic and new age show which airs Sundays at 10am.

SYNDICATED SHOWS:

- Acoustic Café - Sundays at 5pm.

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specialty shows

KKZN Dallas, Texas

IN-HOUSE SHOWS:

- Flashback Lunch - a retro-music show which airs weekdays at noon.
- One Hit Wonder Bar - a one-hit-wonder show which airs week nights at 10pm.
- Acoustic Sunrise - an acoustic-based show which airs Sundays at 8am.
- Lone Star Radio - a local Texas music show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- E-Town - Sundays at 6am.
- House Of Blues Radio Hour - Sundays at 10pm.

KLRQ Independence, Missouri

IN-HOUSE SHOWS:

- The Browser - a new music show which airs week nights at 6pm.
- Nine Lives - nine live tracks which air Wednesdays at 9pm.
- Friday Night Block Party - a three-in-a-row show which airs Fridays at 10pm.
- S.N.A.R.P. - Saturday Night All Request Party, which airs at 7pm.

SYNDICATED SHOWS:

- The Vault - Week nights at 8pm.
- Rockline - Mondays at 10:30pm.
- House Of Blues Radio Hour - Saturdays at 5pm.

KLRR Bend, Oregon

IN-HOUSE SHOWS:

- Showcase Of Contemporary Jazz - a jazz show which airs Tuesdays at 9pm.
- Backtracking - an older CD which airs Wednesdays at 9pm.
- New Music Preview - a new CD which airs Thursdays at 9pm.

SYNDICATED SHOWS:

- Jazz Trax - Sundays at 7am.

KMMS Bozeman, Montana

IN-HOUSE SHOWS:

- Acoustic Brunch - an acoustic-based show which airs Sundays at 10am.

SYNDICATED SHOWS:

- Superstar Concert Series - Saturdays at 10:30pm.
- In The Studio - Sundays at 11pm.

KMTN Jackson, Wyoming

IN-HOUSE SHOWS:

- Trash And Treasure - an on-air garage sale which airs weekdays at 9:30am.
- For The Faithful - a Grateful Dead show which airs Sundays at 2pm.
- Three Centuries Of Music - a classical music show which airs Sundays at 4pm.
- Jazz Sessions - a jazz show which airs Sundays at 6pm.

SYNDICATED SHOWS:

- Beatle Breaks - Weekdays at 8am.
- Pulse Of The Planet - Weekdays at 9am.
- Blues Deluxe - Wednesdays at midnight.
- In The Studio - Sundays at noon.
- House Of Blues Radio Hour - Sundays at 1pm.

KMTT Seattle, Washington

IN-HOUSE SHOWS:

- Monday Night Groove - a funk, soul and anything goes show which airs Mondays at 9pm.
- Global Warm-Up - a world music show which airs Wednesdays at 9pm.
- Friday Night Jam - a live jam show which airs Fridays at 9pm.
- Sunday Brunch - an acoustic mellow show which airs Sundays at 8am.
- KMTT Underground - a progressive radio show which airs Sundays at 7pm.
- Seattle Blues - a blues show which airs Sundays at 10pm.

KNBA Anchorage, Alaska

IN-HOUSE SHOWS:

- Weekly Album Report - a Triple-A countdown show which airs Fridays at 6pm.
- Classic Soul - a Motown show which airs Fridays at 8pm.
- Friday Night Mix - an urban show which airs Fridays at 10pm.
- Latitudes - a world music show which airs Saturdays at 5pm.
- Arctic Cactus Hour - an Americana show which airs Saturdays at 7pm.
- Island Style - a Hawaiian music show which airs Sundays at 8am.
- Reggae Mix - a reggae show which airs Sundays at 3pm.
- Blues Party - a blues show which airs Sundays at 7pm.

SYNDICATED SHOWS:

- World Café - Weekdays at 6pm.
- West Coast Live - Saturdays at 9am.
- E-Town - Saturdays at 11am.
- Different Drums - Saturdays at 2pm.
- Grateful Dead Hour - Saturdays at 10pm.

KOTR San Luis Obispo, California

IN-HOUSE SHOWS:

- Live From The Roadhouse - a local music show which airs Thursdays at 6pm.
- Philthy Phil's Soul Show - a soul, blues and zydeco show which airs Thursdays at 7pm.
- The Album Cabinet - a featured album which airs Thursdays at 10pm.
- Dead Hour - a Grateful Dead-related show which airs Fridays at midnight.
- Stinky Ned - a rockin' country show which airs Saturdays at 6am.
- Blues Diva - a blues show which airs Saturdays at 9am.
- The Radio Flyer - a bluegrass and folk show which airs Sundays at 6am.
- Fade To Black - a jazz and classical show which airs Sundays at 6pm.
- Afterglow - a jazz and fusion show which airs Sundays at 10pm.

KOZT Mendocino, California

IN-HOUSE SHOWS:

- Local Licks - a local music show which airs Wednesdays at 9pm.
- Breakfast With The Beatles - a Beatles show which airs Sundays at 8am.

SYNDICATED SHOWS:

- Acoustic Café - Mondays at 9pm.
- Grateful Dead Hour - Tuesdays at 9pm.
- In The Studio - Thursdays at 9pm.
- House Of Blues Radio Hour - Fridays at 9pm.
- Superstar Concert Series - Saturdays at 9pm.
- Dr. Demento - Sundays at 9pm.

KPCC Pasadena, California

IN-HOUSE SHOWS:

- Friday Night Blues Revue - a blues show which airs Fridays at 8pm.
- Rhapsody In Black - a vintage R&B show which airs Fridays at 10pm.
- Ann The Raven Blues Show - a blues show which airs Fridays at midnight.
- John's Attic - a rhythm and blues show which airs Saturdays at 1am.
- Sancho - a Chicano pop show which airs Saturdays at 6pm.

SYNDICATED SHOWS:

- E-Town - Thursdays at 11pm

KPFT Houston, Texas

IN-HOUSE SHOWS:

- Lone Star Jukebox - an acoustic Texas show which airs Saturdays at 9am.
- Spare Change - an acoustic Texas show which airs Saturdays at noon.
- Pickin' And Swinging - a bluegrass and acoustic-based show which airs Saturdays at 3pm.
- Milestones - a jazz show which airs Saturdays at 6pm.
- Blues At Sunrise - a blues show which airs Sundays at 6am.
- Blues On The Move - a blues show which airs Sundays at 9am.
- Blues Brunch - a blues show which airs Sundays at 1pm.

KPIG Monterey, California

IN-HOUSE SHOWS:

- Cousin Al's Bluegrass Show - a bluegrass show which airs Sundays at 6pm.
- Blues Buff - a blues show which airs Sundays at 9pm.

KQRS Minneapolis, Minnesota

IN-HOUSE SHOWS:

- Blues Deluxe - a blues show which airs Sundays at 9pm.
- KQ Classic Concert - a featured artist show which airs Sundays at 11pm.
- KQ Homegrown - a local music show which airs Sundays at midnight.

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Sundays at 10pm.

specialty shows

KRCC Colorado Springs, Colorado

IN-HOUSE SHOWS:

- The Jazz Show - a jazz show which airs week nights at 7pm.
- The Celtic Show - a Celtic show which airs Saturdays at 8pm.
- The Reggae Show - a reggae show which airs Saturdays and Sundays at 9:30pm.

KRCL Salt Lake City, Utah

IN-HOUSE SHOWS:

- Red White And Blues - a blues show which airs Mondays at 8pm.
- Haciendo Diferencia - a Latin-based music show which airs Tuesdays at 8pm.
- Slick Rock Reggae - a reggae show which airs Wednesdays at 8pm.
- Aural Decay - a rock-based music show which airs Thursdays at 8pm.
- Rapp Attack - a rap show which airs Fridays at 10:30pm.
- Huzzah For Ska! - a ska and reggae show which airs Saturdays at 7pm.
- Living The Circle Of Life - a Native American show which airs Sundays at 7am.
- Sunday Sagebrush Serenade - an acoustic-based show which airs Sundays at 10am.
- Bluegrass Express - a bluegrass show which airs Sundays at 2pm.

- Fret And Fiddle - an old-time cowboy music show which airs Sundays at 5pm.

KROK DeRidder, Louisiana

SYNDICATED SHOWS:

- Dave Koz Show - Sundays at noon.
- House Of Blues Radio Hour - Sundays at 2pm.

KRSH Santa Rosa, California

IN-HOUSE SHOWS:

- The KRSH Uncorked - an acoustic-based show which airs Sundays at 8am.
- Blues With Bowker - a blues show which airs Sundays at 7pm.

KRTM Riverside, California

IN-HOUSE SHOWS:

- Midday Entrée Album Feature - a featured album show which airs weekdays at noon.
- Alterna-Trax Tuesday - an informative new music show which airs Tuesdays at 9am.
- Phatjazzin Radio - a swing and acid jazz show which airs Sundays at 10am.
- The Reggae Physician - a reggae, ska and dance-hall show which airs Sundays at noon.
- Nightcrawler Blues Show - an all-encompassing blues show which airs Sundays at 6pm.

SYNDICATED SHOWS:

- Acoustic Café - Saturdays at 8am.
- Yesterdays Radio - Sundays at 8pm.

KRVM Eugene, Oregon

IN-HOUSE SHOWS:

- Breakfast With The Blues - a blues show which airs every day at 5:30am.
- Women In Music - a female performers show which airs Mondays at 7pm.
- Magical Mystery Tour - a '60s and '70s music show which airs Saturdays at noon.
- Acoustic Junction - an acoustic-based show which airs Saturdays at 3pm.
- Soul City - a soul show which airs Sundays at 1pm.
- Short Strange Trip - a Grateful Dead show which airs Sundays at 3pm.

SYNDICATED SHOWS:

- The Fat Music Show - Saturdays at 10am.

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specialty shows

KRKS Phoenix, Arizona

IN-HOUSE SHOWS:

- Time Cycle - an astrological show which airs Mondays at 9pm.

SYNDICATED SHOWS:

- Art Bell Coast To Coast - Week nights at 10pm.
- The Beatle Years - Thursdays at 8pm.
- Off The Record - Saturdays at 8pm.
- Reelin' In The Years - Sundays at noon.
- Art Bell Dreamland - Sundays at 6pm.

KSPN Aspen, Colorado

IN-HOUSE SHOWS:

- Friday Flashback - a '70s music show which airs Fridays at 8pm.
- The One Love Music Hours - a reggae show which airs Wednesdays at 9pm.

SYNDICATED SHOWS:

- Acoustic Café - Sundays at 9am.
- Grateful Dead Hour - Sundays at 8pm.
- House Of Blues Radio Hour - Sundays at 9pm.

KSUT Durango, Colorado

IN-HOUSE SHOWS:

- Good Morning Music - an instrumental music show which airs daily at 5am.
- Native American Show - a Native American music show which airs daily at 8am.
- Straight Ahead - a jazz show which airs Mondays and Tuesdays at 9pm.
- Celtic Journey - a Celtic show which airs Wednesdays at 10pm.
- Cordless - an all-acoustic show which airs Thursdays at 7pm.
- The Grass Is Bluer - a bluegrass show which airs Thursdays at 8:30pm.
- House Party - a blues and R&B show which airs Fridays at 9pm.

SYNDICATED SHOWS:

- World Café - Mondays and Fridays at 10pm.
- Thistle And Shamrock - Wednesdays at 9pm.
- American Routes - Thursdays at 10pm.
- Beale Street Caravan - Fridays at 8pm.
- Prairie Home Companion - Saturdays at 4pm.
- Mountain Stage - Saturdays at 7pm.
- Grateful Dead Hour - Saturdays at 9pm.
- Afro Pop Worldwide - Saturdays at 10pm.
- E-Town - Sundays at 2pm.

KTAO Taos, New Mexico

IN-HOUSE SHOWS:

- Music To Keep The Party Going - an alternative music show which airs Saturdays at 8pm.
- Sunday Jazz - a jazz show which airs Sundays at 6am.
- Roots And Branches - a reggae show which airs Sundays at 7pm.

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Saturdays at 6pm.
- E-Town - Sundays at 11am.
- New Dimensions - Sundays at 6pm.

KTCZ Minneapolis, Minnesota

IN-HOUSE SHOWS:

- Acoustic Sunrise - an acoustic music show which airs Sundays at 7am.

- Cities Blues - a blues show which airs Sundays at 8pm.

- Minnesota Music - a local music show which airs Sundays at 9pm.

SYNDICATED SHOWS:

- E-Town - Sundays at 6am.
- Grateful Dead Hour - Sundays at 10pm.

KTHX Reno, Nevada

IN-HOUSE SHOWS:

- Risky Biscuit Hayseed Hoot - an Americana show which airs Saturdays at 8am.
- The Blues Project - a blues show which airs Saturdays at 6pm.
- The X Wave - a jazz and fusion show which airs Sundays at 7am.
- The Reggae Hour - a reggae show which airs Sundays at 9pm.

SYNDICATED SHOWS:

- E-Town - Sundays at 7pm.
- Grateful Dead Hour - Sundays at 8pm.
- Musical Starstreams - Sundays at 10pm.

KTYD Santa Barbara, California

IN-HOUSE SHOWS:

- New Music Monday - a new music show which airs Mondays at 8pm.
- Deep Cuts - a deep cuts show which airs weekdays at noon.
- '70s At 7 - a '70s music show which airs week nights at 7pm.

KUNC Greeley, Colorado

SYNDICATED SHOWS:

- World Café - Sundays at 1pm.
- E-Town - Sundays at 3pm.

KUWR Cheyenne, Wyoming

IN-HOUSE SHOWS:

- The Ranch Breakfast Show - a bluegrass show which airs Saturdays at 10am.
- The Jazz Show - a jazz show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- World Café - Weekdays at 2pm.
- Mountain Stage - Sundays at 1pm.
- Thistle And Shamrock - Sundays at 6pm.

KXST San Diego, California

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Sundays at 7pm.

WAPS Akron, Ohio

IN-HOUSE SHOWS:

- UK Spotlight - a UK music show which airs Fridays at 11pm.
- Pickin' The Grass - a bluegrass show which airs Saturdays at 7am.
- The Hibernian Connection - a Celtic show which airs Saturdays at 11am.
- Saturday Afternoon Eclectic - a folk, blues and world beat show which airs Saturdays at 1pm.
- Supertime Blues - a blues show which airs Saturdays at 5pm.

- Sunny Side Of The Street - a jazz and big band show which airs Saturdays at 6pm.

- Reggae Rhythms - a reggae show which airs Saturdays at 7pm.

- Ska All Over The World - a ska show which airs Saturdays at 9pm.

- Electric Café - a techno show which airs Saturdays at midnight.

SYNDICATED SHOWS:

- E-Town - Saturdays at 9am.
- Acoustic Café - Saturdays at 3pm.

WBOS Boston, Massachusetts

IN-HOUSE SHOWS:

- New Music File - a new music show which airs Sundays at 7am.
- Blues On Sunday - a blues show which airs Sundays at 9pm.

WCBE Columbus, Ohio

IN-HOUSE SHOWS:

- A.S.E. - a vintage and novelty music show which airs weekdays at 2:30pm.
- Toss The Feathers - a traditional and Celtic show which airs Saturdays at 3pm.
- Saturday Evening Sounds - a swing and rockabilly show which airs Saturdays at 8pm.
- All Mixed Up - a club and techno show which airs Saturdays at 10pm.
- Blues Collar - a blues show which airs Sundays at 6pm.
- Roots And Offshoots - an Americana and folk show which airs Sundays at 9pm.
- Change Up The Groove - a hip-hop and acid jazz show which airs Sundays at midnight.

SYNDICATED SHOWS:

- Thistle And Shamrock - Saturdays at 2pm.
- Afro Pop Worldwide - Sundays at 1pm.
- Grateful Dead Hour - Sundays at 11pm.

WCLZ Portland, Maine

IN-HOUSE SHOWS:

- Sunday Jazz Brunch - a jazz show which airs Sundays at 8am.
- Homegrown - a local music show which airs Sundays at 7pm.
- WCLZ's World Music Program - a world beat show which airs Sundays at 9pm.

SYNDICATED SHOWS:

- E-Town - Sundays at 8pm.
- Musical Starstreams - Sundays at 10pm.

WDET Detroit, Michigan

IN-HOUSE SHOWS:

- Ed Love Program - a jazz show which airs week nights at 7pm.
- Blues From The Lowlands - a blues show which airs Saturdays at 10am.
- Folks Like Us - an acoustic-based show which airs Saturdays at noon.
- Arkansas Traveler - a bluegrass show which airs Saturdays at 3pm.
- The Michael Julien Program - a world music show which airs Saturdays at 10pm.

SYNDICATED SHOWS:

- Mountain Stage - Saturdays at 5pm.

specialty shows

WDOD Chattanooga, Tennessee

IN-HOUSE SHOWS:

- 5 O'Clock Fiasco - an anything-goes show which airs weekdays at 5pm.
- New Music Mondays - a new music show which airs Mondays at noon.
- Two For Tuesdays - a two-fer show which airs Tuesdays at noon.
- All Request Wednesdays - an all-request show which airs Wednesdays at noon.
- Crazy '80s Thursdays - an '80s show which airs Thursdays at noon.

WEBK Killington, Vermont

IN-HOUSE SHOWS:

- The Reggae Connection - a reggae show which airs Wednesdays at 10pm.
- Planet Ska - a ska show which airs Thursdays at 9pm.
- Everybody's Blues - a blues show which airs Sundays at 9pm.
- Northbound Train - a Grateful Dead show which airs Sundays at 10pm.

WEBX Champaign, Illinois

IN-HOUSE SHOWS:

- The Road Table - a new music show which airs Sundays at 6pm.
- Hillbilly Hula - a rockabilly, swing and country show which airs Saturdays and Sundays at 4pm.

SYNDICATED SHOWS:

- Up-Close - Wednesdays and Thursdays at 7pm.
- Acoustic Café - Saturdays and Sundays at 10am.
- Rick's Café - Saturdays at noon.
- Rock Over London - Saturdays and Sundays at 7pm.

WERI Westerly, Rhode Island

IN-HOUSE SHOWS:

- Backstage With The Blues - a blues show which airs Thursdays at 6pm.
- 99.3 FM Album Of The Week - a featured album show which airs Saturdays at 10am.
- 99.3 FM Blues Album Of The Week - a featured blues album show which airs Sundays at 6pm.

WERU Blue Hill Falls, Maine

IN-HOUSE SHOWS:

- Mojo Boogie - a blues show which airs Mondays at 8pm.
- Multiple Personality - an eclectic '60s show which airs Wednesdays at 1am.
- Bronzewound - a bluegrass show which airs Thursdays at 8pm.
- Talking Furniture - a reggae, salsa and jazz show which airs Fridays at 2pm.
- Saturday Morning Coffeehouse - an acoustic-based show which airs Saturdays at 6am.
- Jazzbazaar - a jazz show which airs Saturdays at 10pm.
- New Dimensions - a philosophy show which airs Sundays at 10am.
- A World Of Music - a world beat show which airs Sundays at 6pm.

WEVL Memphis, Tennessee

IN-HOUSE SHOWS:

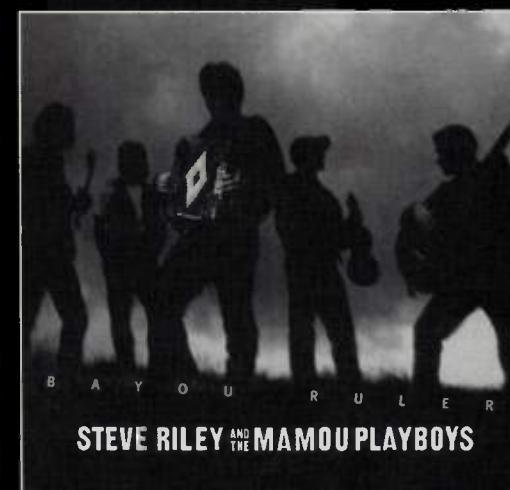
- House Bayou - a Cajun and zydeco show which airs Fridays at noon.
- Soul Patrol - a '60s and '70s soul and R&B show which airs Fridays at 2pm.
- Cap'n Pete's Blues Cruise - a blues show which airs Fridays at 9pm.
- The Bluff City Barn Dance - a bluegrass show which airs Saturdays at 6am.
- Strands Of The Celtic Knot - a Celtic show which airs Saturdays at 10am.

SYNDICATED SHOWS:

- Acoustic Café - Mondays at noon.
- Beale Street Caravan - Fridays at 6pm.
- E-Town - Saturdays at 3pm.



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specialty shows

WFHB Bloomington, Indiana

IN-HOUSE SHOWS:

- The Piney Woods Blues Party - a blues show which airs Mondays at 6:30pm.
- Music Maestro Please - a swing and big band show which airs Tuesdays at 6:30pm.
- Rural Route - a bluegrass show which airs Saturdays at noon.
- World Spirit - a world beat show which airs Sundays at 10am.
- Reggae Children - a reggae show which airs Sundays at noon.

WFPK Louisville, Kentucky

IN-HOUSE SHOWS:

- Saturday Night Blues Party - a blues show which airs Saturdays at 9pm.
- Diva Beat - a female artists music show which airs Saturdays at 3pm.
- Sunday Bluegrass - a bluegrass show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- Afro Pop Worldwide - Saturdays at noon.
- E-Town - Saturdays at 1pm.
- Thistle And Shamrock - Saturdays at 2pm.
- Grateful Dead Hour - Sundays at 11pm.

WFUV New York City, New York

IN-HOUSE SHOWS:

- A Thousand Welcomes - a Celtic show which airs Saturdays at 10am.
- Standard Time - a swing and jazz show which airs Saturdays at 8pm.
- Cityfolk Sunday Breakfast - a folk-based show which airs Sundays at 8am.
- Big Broadcast - a big band show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- World Café - Week nights at 9pm.
- Mountain Stage - Fridays at 2pm.
- Thistle And Shamrock - Saturdays at noon.
- Grateful Dead Hour - Sundays at 8pm.

WHFC Bel Air, Maryland

IN-HOUSE SHOWS:

- Get The Dread Out - a reggae show which airs Wednesdays at 9pm.
- Terrapin Station - a Grateful Dead show which airs weekdays at noon.
- Appalachian Trail - a bluegrass show which airs weekdays at 9am.

SYNDICATED SHOWS:

- Beale Street Caravan - Wednesdays at 6pm.
- Little Feat Radio Hour - Wednesdays at 7pm.

WHPT Tampa, Florida

IN-HOUSE SHOWS:

- Wax Museum - a retro-theme show which airs Sundays at 9am.

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Sundays at 8am.

WIIS Key West, Florida

IN-HOUSE SHOWS:

- Real Radio - a free-form show which airs Tuesdays at 6pm.
- The Island's Edge - an alternative show which airs Fridays and Saturdays at 10pm.
- Sunday Buffet - a reggae, Zydeco and blues show which airs Sundays at 10am.
- Psychedelic Sunday - a psychedelic music show which airs Sundays at 6pm.
- Blues For Key West - a blues show which airs Sundays at 10pm.

WIVI St. Thomas, Virgin Islands

IN-HOUSE SHOWS:

- New Music Monday - a new music show which airs Mondays at 5pm.
- Grateful Dead Hour - a Grateful Dead show which airs Wednesdays at 10pm.
- Blues Blowout - a blues show which airs Thursdays at 8pm.

SYNDICATED SHOWS:

- Up Close - Fridays at 5pm.
- Modern Buzz - Fridays at 9pm.
- Rick's Café - Sundays at 10am.
- King Biscuit Flower Hour - Sundays at 8pm.

WKZE Sharon, Connecticut

IN-HOUSE SHOWS:

- Heaping Helpings Lunch - an artist blocks show which airs weekdays at noon.
- Bohemia After Dark - a diverse bohemian show which airs Mondays through Wednesdays at 8pm.
- Just Jazz - a jazz show which airs Mondays through Thursdays at 7pm.
- Harmony Junction - a Celtic folk show which airs Thursdays at 8pm.
- Nothing But The Blues - a blues show which airs Saturdays at 7pm.
- Sunday Session - a new age show which airs Sundays at 6am.
- Theme And Variations - a classical music show which airs Sundays at 9am.

SYNDICATED SHOWS:

- E-Town - Fridays at 7pm.
- Midnight Special - Saturdays at 9pm.

WLPW Lake Placid, New York

IN-HOUSE SHOWS:

- The Dave Fischer Show - a rock and commentary show which airs Fridays at 7pm.
- Dead Space - a Grateful Dead show which airs Saturdays at 3pm.
- The Classics - a classical music show which airs Sundays at 8am.
- Beatle Breaks - a Beatles' music show which airs Sundays at 3pm.
- Sunday Night Jazz - a jazz show which airs Sundays at 6pm.

SYNDICATED SHOWS:

- Acoustic Café - Sundays at 11am.
- Superstars Of R&B Concert Series - Sundays at 9pm.

WMKY Lexington, Kentucky

IN-HOUSE SHOWS:

- Bluegrass Diversion - a bluegrass show which airs Saturdays at 11am.
- Nothin' But The Blues - a blues show which airs Saturdays at 10pm.
- Moonlighting - a classic soul, R&B and jazz show which airs Sundays at 9pm.
- Friday Night Top 10 At 10 - a Top 10 albums of the week show which airs Fridays at 10pm.

SYNDICATED SHOWS:

- World Café - Weekdays at 7pm.
- Thistle And Shamrock - Saturdays at 2pm.
- Folk Sampler - Saturdays at 3pm.
- River City Folk - Saturdays at 4pm.
- Mountain Stage - Saturdays at 6pm.
- E-Town - Saturdays at 8pm.
- Portraits In Blue - Saturdays at 9pm.

WMMM Madison, Wisconsin

IN-HOUSE SHOWS:

- Live From Studio M - a live unplugged show which airs Saturdays at 8:30am.
- Radio Free Madison - a progressive and classic rock show which airs Saturdays at 7pm.

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Mondays at 10pm.
- King Biscuit Flower Hour - Saturdays at 11pm.
- Acoustic Café - Sundays at 9am.

WMNF Tampa, Florida

IN-HOUSE SHOWS:

- This Is Bluegrass - a bluegrass show which airs Mondays at 7pm.
- Sound Safari - a world beat show which airs Wednesdays at 9pm.
- Music Of The Isles - a Celtic music show which airs Thursdays at 7pm.
- World Reggae Rhythms - a world beat show which airs Saturdays 4pm.
- Underground Railroad - a hip-hop show which airs Saturdays at midnight.

WMVY Martha's Vineyard, Massachusetts

IN-HOUSE SHOWS:

- Blues At Eight - a blues show which airs week nights at 8pm.
- Sunday Morning And All That Jazz - a jazz show which airs Sundays at 6am.

SYNDICATED SHOWS:

- Grateful Dead Hour - Sundays at 9pm.

WMWV Conway, New Hampshire

IN-HOUSE SHOWS:

- World Village - a world music show which airs Wednesdays at 7pm.
- Somewhat Acoustic - an acoustic-based show which airs Thursdays at 7pm.
- Scarlet Begonias Radio - a live Grateful Dead show which airs Saturdays at 11:30pm.
- Sunday Breakfast Show - a jazz and big band show which airs Sundays at 6am.
- Blues Summit - a blues show which airs Sundays at 6pm.

specialty shows

WNCS Burlington, Vermont

IN-HOUSE SHOWS:

- Sunday Coffee House - a contemporary folk show which airs Sundays at 9am.
- Jazz Spectrum - a jazz show which airs Sundays at 9pm.
- Traditional Ties - a traditional folk, gospel, blues and bluegrass show which airs Sundays at 6am.
- The Global Jam - a world music show which airs Sundays at 7pm.

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Fridays at 7pm.
- E-Town - Sundays at 6pm.

WNCW Charlotte, North Carolina

IN-HOUSE SHOWS:

- The Spindale Cycle - a classic album which airs Mondays at 9pm.
- Dead Air - a Grateful Dead-related show which airs Wednesdays at 10pm.
- Frank On Friday - an all Frank Zappa show which airs Fridays at 12:30pm.
- Jazz At Dawn - a jazz show which airs Saturdays at 6am.
- It Don't Mean A Thing - a swing, big band and jazz show which airs Saturdays at 10am.
- Going Across The Mountain - a bluegrass show which airs Saturdays at 1pm.
- Saturday Night House Party - a blues show which airs Saturdays at 8pm.
- The Gospel Truth - a gospel music show which airs Sundays at 6am.
- Celtic Winds - a Celtic show which airs Sundays at 1pm.
- This Old Porch - an old-time and traditional music show which airs Sundays at 3pm.
- Ritmo Latino - a Latin music show which airs Sundays at 8pm.
- Dubatomic Particles - a reggae, ska and dub show which airs Sundays at 10pm.

SYNDICATED SHOWS:

- World Café - Weekdays at 7pm.
- Beale Street Caravan - Tuesdays at 9pm.
- Grateful Dead Hour - Wednesdays at 9pm.
- Country Music Classics - Saturdays at 4pm.
- Mountain Stage - Saturdays at 6pm.
- Thistle And Shamrock - Sundays at noon.
- E-Town - Sundays at 6pm.
- Riverwalk - Sundays at 7pm.
- Afro Pop Worldwide - Sundays at 9pm.

WNKU Cincinnati, Ohio

IN-HOUSE SHOWS:

- Further In - various tracks from new releases which airs Mondays at 8pm.
- Wednesday Premieres - a new music show which airs Wednesdays at 8pm.
- Exit 89 - a live local music show which airs Thursdays at 9pm.
- Crossroad Blues - a blues show which airs Fridays at 8pm.
- Celtic Afternoon - a Celtic show which airs Saturdays at 2pm.
- Caribbean Expressions - a music, folklore and recipes show which airs Saturdays at 6pm.
- The Golden Road - a Grateful Dead show which airs Saturdays at 10pm.
- Folk City - an acoustic-based show which airs Sundays at 9am.
- Music From The Hills Of Home - a bluegrass show which airs Sundays at noon.
- Torch And Twang - an Americana show which airs Sundays at 3pm.
- Deutsche Ecke - a German music show which airs Sundays at 8pm.
- On The Air With Mr. Rhythm Man - a soul and R&B show which airs Sundays at 10pm.

SYNDICATED SHOWS:

- World Café - Mondays through Saturdays at noon.
- Thistle And Shamrock - Saturdays at 5pm.
- Afro Pop Worldwide - Saturdays at 8pm.
- Grateful Dead Hour - Saturdays at 9pm.
- Beale Street Caravan - Sundays at 5pm.

continued ►



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specialty shows

WOBR Wanchese, North Carolina

IN-HOUSE SHOWS:

- Reggae Rhythm Show - a reggae show which airs Saturdays at 9am.
- Sunday Morning Jazz - a jazz show which airs Sundays at 8am.

SYNDICATED SHOWS:

- Acoustic Café - Saturdays at 6am.
- Rock Over London - Saturdays at 8am.

WRLT Nashville, Tennessee

IN-HOUSE SHOWS:

- Lightning Blues - a blues show which airs Mondays at 10pm.
- Retro Lightning - a retro-theme show which airs Saturdays at 6am.
- Real Jazz - a jazz show which airs Sundays at 7am.
- Nashville Sunday Night - a live local music and interview show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- Earth & Sky - Week nights at 6:50pm.
- House Of Blues Radio Hour - Mondays at 11pm.
- Acoustic Café - Sundays at 9am.
- Musical Starstreams - Sundays at 10pm.
- Mountain Stage - Sundays at midnight.

WRNR Baltimore, Maryland

IN-HOUSE SHOWS:

- Damian's Diner - a new release show which airs Mondays through Thursdays at noon.
- The Blues Show - a blues show which airs Wednesdays at 7pm.
- Homegrown Music - a local music show which airs Fridays at noon.
- Women Of Note - a female performers show which airs Saturdays at 10am.
- Sunday Brunch - a world beat, folk and jazz show which airs Sundays at 10am.

WRNX Amherst, Massachusetts

IN-HOUSE SHOWS:

- Jazz Taylor Made - a jazz show which airs Sundays at 7am.
- The Blues Show - a blues show which airs Sundays at 6pm.
- Beyond The Blues - a blues and acoustic-based show which airs Sundays at 9pm.

WRSI Greenfield, Massachusetts

IN-HOUSE SHOWS:

- Soul Furnace - a soul show which airs Fridays at 6pm.
- Women Of Note - a female artist music show which airs Saturdays at 8am.
- The Roadhouse - a blues show which airs Saturdays at 7pm.
- The Back Porch - an Americana show which airs Sundays at 8am.
- The Jazz Farmer - a jazz show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- Acoustic Café - Saturdays at 7am.
- House Of Blues Radio Hour - Saturdays at 6pm.

WTTS Bloomington, Indiana

IN-HOUSE SHOWS:

- Over Easy - an acoustic-based show which airs Sundays at 9am.
- T.T.S. Blue Sunday - a blues show which airs Sundays at 9pm.

SYNDICATED SHOWS:

- The Late Show With David Letterman Top 10 List - Weekdays at 9am.
- Acoustic Café - Saturdays at 6am.
- House Of Blues Radio Hour - Sundays at 10pm.

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specialty shows

WVOD Dare County, North Carolina

IN-HOUSE SHOWS:

- Sunday Classics - a classical music show which airs Sundays at 6am.
- Blues On The Sound - a blues show which airs Sundays at 6pm.
- Reggae Revival - a reggae show which airs Sundays at 8pm.
- Global Radio - an eclectic show which airs Sundays at 10pm.

WVRV St. Louis, Missouri

IN-HOUSE SHOWS:

- The River's Most Wanted - a new music show which airs Sundays at 8pm.
- The River Of Blues - a blues show which airs Sundays at 10pm.

WXLE Albany, New York

IN-HOUSE SHOWS:

- Sunrise - an acoustic show which airs Sundays at 8am.

WXPN Philadelphia, Pennsylvania

IN-HOUSE SHOWS:

- Kid's Corner - a kids show which airs week nights at 7pm.
- Philly Local - a local music show which airs Thursdays at 9pm.
- Women's Music Hour - an all-female music show which airs Fridays at 9am.
- Work In Progress - a new music show which airs Fridays at 8pm.
- Sleepy Hollow - an acoustically quiet show which airs weekends at 6am.
- The Blues Show - a blues show which airs Saturdays at 8pm.
- Stars End - an electronic and space show which airs Sundays at 1am.
- The Folk Show - an acoustic-based show which airs Sundays at 4pm.

SYNDICATED SHOWS:

- World Café - Weekdays at 2pm.
- Echoes - Week nights at 11pm
- Grateful Dead Hour - Thursdays at 10pm.
- Mountain Stage - Saturdays at 6pm.

WXRT Chicago, Illinois

IN-HOUSE SHOWS:

- Blues Breakers - a blues show which airs Mondays at 10pm.
- The Big Beat - a modern rock show which airs Mondays at midnight.
- Saturday Morning Flashback - a historical flashback show which airs Saturdays at 8am.
- Local Anesthetic - a local music show which airs Sundays at 7:30pm.
- 'XRT's Sunday Night Concert - a live, locally recorded show which airs Sundays at 8pm.
- Jazz Transfusion - a jazz show which airs Sundays at 11pm.

SYNDICATED SHOWS:

- Grateful Dead Hour - Sundays at 9pm.
- House Of Blues Radio Hour - Sundays at 10pm.

WXRV Boston, Massachusetts

SYNDICATED SHOWS:

- Acoustic Café - Sundays at 8am.
- House Of Blues Radio Hour - Sundays at 10am.
- E-Town - Sundays at 9pm.

WYCE Grand Rapids, Michigan

IN-HOUSE SHOWS:

- Previewing The Blues - a blues show which airs Wednesdays at 7pm.
- Just Plain Folk - a contemporary folk show which airs Saturdays at 6pm.
- Beyond Words - an instrumental show which airs Saturdays at 7pm.
- All That Jazz - a jazz show which airs Saturdays at 8pm.
- Worldbeat Radio - a worldbeat show which airs Saturdays at 9pm.
- In The Spirit - an uplifting, soul-stirring show which airs Sundays at 10am.

SYNDICATED SHOWS:

- Acoustic Café - Tuesdays at 10am.

WYEP Pittsburgh, Pennsylvania

IN-HOUSE SHOWS:

- The Saturday Light Brigade - an acoustic-based and family show which airs Saturdays at 6am.
- The Soul Show - a soul-based show which airs Saturdays at 2pm.
- Blues And Rhythm - a blues-based show which airs Saturdays at 5pm.
- Big Town Blues - a blues show which airs Saturdays at 8pm.
- Blues And Beyond - a blues and gospel show which airs Saturdays at midnight.
- Nonesuch - an ethereal, trance, new age show which airs Sundays at 5am.
- An American Sampler - an American folk show which airs Sundays at 7am.
- Roots And Rhythm Mix - a world music show which airs Sundays at noon.
- Bluegrass Jam Session - a bluegrass show which airs Sundays at 8pm.
- Traditional Ties - a new bluegrass show which airs Sundays at 10pm.

SYNDICATED SHOWS:

- World Café - Weekdays at 6pm.
- Thistle And Shamrock - Sundays at 7pm.

WZEW Mobile, Alabama

IN-HOUSE SHOWS:

- Sunday Blues Brunch - a blues show which airs Sundays at 8am.

SYNDICATED SHOWS:

- Blues Deluxe - Sundays at 7am.
- On The Edge - Sundays at 9pm.
- Out Of Order - Sundays at 10pm.
- Dr. Demento - Sundays at midnight.

Josh Rouse

"Late Night Conversation"

from the album DRESSED UP LIKE NEBRASKA

DRESSED UP LIKE NEBRASKA is a dreamy, airy mix of country rock and folk with a seemingly acid-influenced, new age whiff which when combined can perhaps be best described as Nils Lofgren singing a Replacements ballad with production by Steve Earle before he cleaned up. No Stetsons or six guns are found here but the dysfunctional voice of a well-educated, experienced yet confused and talented mid-American. Subversive and sublime. —MOJO

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1. How Dogs And Men Are The Same:

- ✓ Both take up too much space on the bed.
- ✓ Both have irrational fears about vacuum cleaning.
- ✓ Both are threatened by their own kind.
- ✓ Both mark their territory.
- ✓ Both are bad at asking you questions.
- ✓ Both have an inordinate fascination with women's crotches.
- ✓ Neither does any dishes.
- ✓ Both pass gas shamelessly.
- ✓ Neither of them notice when you get your hair cut.
- ✓ Both like dominance games.
- ✓ Both are suspicious of the postman.
- ✓ Neither knows how to talk on the telephone.
- ✓ Neither understands what you see in cats.

2. How Dogs Are Better Than Men:

- ✓ Dogs do not have problems expressing affection in public.
- ✓ Dogs miss you when you're gone.
- ✓ Dogs feel guilt when they've done something wrong.
- ✓ Dogs don't criticize your friends.
- ✓ Dogs admit when they're jealous.
- ✓ Dogs are very direct about wanting to go out.
- ✓ Dogs do not play games with you except Frisbee (and they never laugh at how you throw).
- ✓ Dogs don't feel threatened by your intelligence.
- ✓ You can train a dog.
- ✓ Dogs are easy to buy for.
- ✓ You are never suspicious of your dog's dreams.
- ✓ The worst social disease you can get from dogs is fleas. (Okay. The *really* worst disease you can get from them is rabies, but there's a vaccine for it, and you get to kill the one that gives it to you.)
- ✓ Dogs understand what "no" means.
- ✓ Dogs understand if some of their friends cannot come inside.
- ✓ Middle-aged dogs don't feel the need to abandon you for a younger owner.
- ✓ Dogs admit it when they're lost.
- ✓ Dogs are color blind.
- ✓ Dogs aren't threatened if you earn more than they do.
- ✓ Dogs mean it when they kiss you.

3. Where Dogs Fall Short:

- ✗ Men only have two feet that track in mud.
- ✗ Men can buy you presents.
- ✗ Men don't have to play with every man they see when you take them around the block.
- ✗ Men are (slightly) more subtle.
- ✗ Dogs have dog breath all the time.
- ✗ Men can do math stuff.
- ✗ Men don't shed as much, and if they do, they hide it.
- ✗ And the number one reason dogs fall short: It's more fun to dry off a wet man!

Fifteen Things NOT To Say When You're Pulled Over



15. "No, you assume the position."
14. "I'm surprised you stopped me; Dunkin' Donuts has a 3-for-1 special today!"
13. "If I bend over, will I still get a ticket?"
12. "No, offi...offic...lucifer...I'm not as think you are drunk I am. I swear to dog!"
11. "No, I don't know how fast I was going. The little needle stops at 110 mph!"
10. "Back off, Barney, I've got a piece."
9. "But officer, I've got two different driver's licenses from two different states! Pick one!"
8. "I know I was weaving, but I was trying to hit all the little green men!"
7. "On the way to the station let's get a six pack; and, oh, don't forget the smokes!"
6. "You'll never get those cuffs on me...you homo!"
5. "Come on, write the damn ticket already; the bars close in 20 minutes!"
4. "Hey, wasn't your daughter a porn queen?"
3. "How long is this going to take? Your wife is expecting me."
2. "So that's what those yellow flashing lights in the school zone mean!"
1. "What do you use those rubber gloves for, anyway?"



The Year's Best News Headlines

1. Include Your Children When Baking Cookies
2. Something Went Wrong in Jet Crash, Expert Says
3. Police Begin Campaign To Run Down Jaywalkers
4. Safety Experts Say School Bus Passengers Should Be Belted
5. Drunk Gets Nine Months In Violin Case
6. Survivor Of Siamese Twins Joins Parents
7. Iraqi Head Seeks Arms
8. Prostitutes Appeal To Pope
9. Panda Mating Fails; Veterinarian Takes Over
10. British Left Waffles On Falkland Islands
11. Lung Cancer In Women Mushrooms
12. Eye Drops Off Shelf
13. Teachers Strike Idle Kids
14. Clinton Wins On Budget, But More Lies Ahead
15. Enraged Cow Injures Farmer With Ax
16. Plane Too Close To Ground, Crash Probe Told
17. Miners Refuse To Work After Death
18. Juvenile Court To Try Shooting Defendant
19. Stolen Painting Found By Tree
20. Two Sisters Reunited After 18 Years In Checkout Counter
21. Killer Sentenced To Die For Second Time In 10 Years
22. Never Withhold Herpes Infection From Loved One
23. War Dims Hope For Peace
24. If Strike Isn't Settled Quickly, It May Last A While
25. Cold Wave Linked To Temperatures
26. Deer Kill 17,000
27. Enfields Couple Slain; Police Suspect Homicide
28. Red Tape Holds Up New Bridges
29. Typhoon Rips Through Cemetery; Hundreds Dead
30. Man Struck By Lightning Faces Battery Charge

ROBERT "CHUCKLEHEAD" ENGLAND (WITH THE SCHOOLBOY'S STAFF OF APPROVAL)

31. New Study Of Obesity Looks For Larger Test Group
32. Astronaut Takes Blame For Gas In Spacecraft
33. Kids Make Nutritious Snacks
34. Chef Throws His Heart Into Helping Feed Needy
35. Arson Suspect Held In Massachusetts Fire
36. Ban On Soliciting Dead In Trotwood
37. Local High School Dropouts Cut In Half
38. New Vaccine May Contain Rabies
39. Hospitals Are Sued by 7 Foot Doctors

A farmer walked into an attorney's office wanting to file for a divorce. The attorney asked, "May I help you?" The farmer said, "Yeah, I want to get one of those dayverces."

The attorney queried, "Well, do you have any grounds?" The farmer replied, "Yeah, I got about 140 acres."

The attorney said, "No, you don't understand; do you have a case?" The farmer responded, "No, I don't have a Case, but I have a John Deere."

The attorney said, "No, I mean do you have a grudge?" The farmer answered, "Yeah, I got a grudge. That's where I park my John Deere."

The attorney replied, "No, sir, I mean do you have a suit?" The farmer said, "Yessir, I got a suit. I wear it to church on Sundays."

The exasperated attorney said, "Well, sir, does your wife beat you up or anything?" To which the farmer said, "No sir, we both get up about 4:30."

Finally, the attorney says, "Okay, let me put it this way:
WHY DO YOU WANT A DIVORCE?"

And the farmer says, "Because I can never have a meaningful conversation with her."



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dat/ad deadline
january 15/january 22

configuration
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street date
march 13
dat/ad deadline
february 26/march 5

configuration
totallyadult #17 & tuneup #30
street date
april 24
dat/ad deadline
april 9/april 16

configuration
totallyadult #18 & tuneup #31
street date
june 5
dat/ad deadline
may 21/may 28

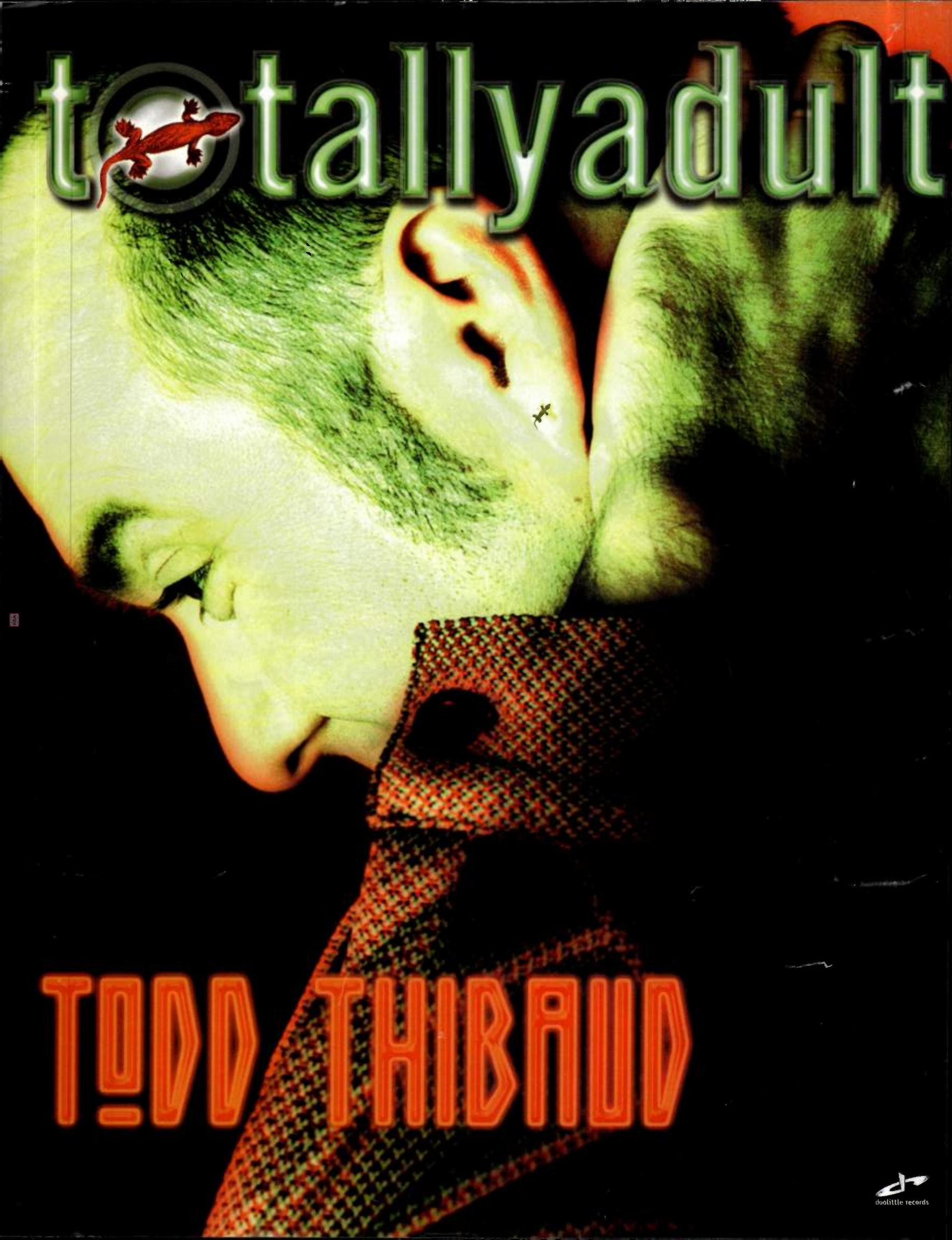
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totallyadult #19 & tuneup #30
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july 17
dat/ad deadline
july 2/july 9

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totallyadult #20 & tuneup #31
street date
august 28
dat/ad deadline
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configuration
totallyadult #21 & tuneup #32
street date
october 9
dat/ad deadline
september 24/october 1

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dat/ad deadline
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