

# totallyadult



JULY 17th, 1998  
ISSUE NUMBER 19



PATLY  
GRIFFIN





**sinéad lohan**

*no mermaid*

**Adds=July 27th**



*the first track*

*from the*

*debut album*

***no mermaid***

Produced by Malcolm Burn  
Mixed by Andy Wallace  
Management: Pat Egan/Mark Spector  
[www.interscope.com](http://www.interscope.com)

**Grapevine**



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# letter from the editor

It's easy to get caught up in all the stress and seemingly senseless double-effort work we have to cope with each and every day (every hour?). If we're not careful, frustration can quickly turn into a negative attitude about our jobs—and even our lives. I have learned in recent years that making a gratitude list can combat these pressures, and more importantly, make us realize we have a lot to be thankful for.

My gratitude list would go something like this:

- ✓ I am grateful for my life and my health.
- ✓ I am grateful for the love of my wife and daughter.
- ✓ I am grateful for the unencumbered relationship I have with my parents.
- ✓ I am grateful for the special connection I have with my sister.
- ✓ I am grateful for the fantastic opportunity Steve Smith, Tommy Nast, Eli Bird and Gary Bird at *The Album Network* have given me.
- ✓ I am grateful to have such a great partner in Matthew Lawton.
- ✓ I am grateful to have such a great partner in Melissa Blazek.
- ✓ I am grateful to work with colleagues who are dedicated and creative.
- ✓ I am grateful to be involved in a career that directly helps to spread the influence and grace of the arts.
- ✓ I am grateful for the many old *and* new friends I have made over the years.
- ✓ I am grateful to represent a group of programmers who dare to buck the status quo.
- ✓ I am grateful to work with promotion people who still have passion.
- ✓ I am grateful be able to make a small difference in artists' lives.
- ✓ I am grateful to be in a position that affords me the opportunity

to help the smaller labels, as well as the majors.

- ✓ I am grateful for all the support the Adult Rock community has given me in developing *totallyadult*.
- ✓ I am grateful for freedom from financial insecurity.
- ✓ I am grateful for a renewed connection to the universal life force.
- ✓ I am grateful for being able to be grateful!

There's nothin' like an attitude of gratitude!  
What's on *your* gratitude list?

You now hold in your hands the newest edition of *totallyadult* (#19). As you can see, one of the hottest artists at the format—Patty Griffin—is on the cover...the companion article was written by returning contributor C.J. Janovy. There are also features on *The Why Store*, interviewed by *The Album Network's* VP/Managing Editor, Jim Nelson (who also happens to be a big *Why Store* fan) and edited by TAer Matthew Lawton; *Barenaked Ladies*, penned by now-regular contributor Mike Warren; Billy Bragg, composed by Steve

Baltin (who was recently named Rock/Pop Editor for CDNow); and Jeff Black, written by first-time contributor Danny Alexander. There are two special interest features: one about a company that sells CDs at airports called *AltiTUNES*, written by *The Album Network's* Senior Retail Music Editor Carter Armstrong, and the other spotlighting the *Café Network*, which provides music for coffeehouses and cafés across the country, written by Loren DePhillips. The featured station is KBAC/Santa Fe, NM (with PD Ira Gordon), and our label promotion guest is MCA's Nick Attaway, both written by yours truly.

In addition, we've gathered an extensive list of artist summer tours for your reference, plus up-to-the-minute radio and record contacts, lots o' music reviews and, of course, a little levity courtesy of Mr. Chucklehead.


















John Schoenberger  
totallyjs@3nets.com





I recently received this in the mail from John Bradley at SBR Creative Media. I thought it was lighthearted enough to print without offending anyone. —John Schoenberger

Stations aren't adding songs anymore because the music "sounds good." They're adding songs because they "get something"; promotions, money, concerts. Big carrots are being dangled for adds. But we need to know "why" stations do what they do. Therefore, we propose the BIG PUSH symbol for reporting all adds. "Henceforth, all adds printed in trade publications shall carry a BIG PUSH symbol so we all know the real reason behind the add!"

-  Commercial time buy on the station
-  Received money for the promotion fund
-  Paid cash outright for a spot on the playlist
-  Band playing a local concert
-  Band playing station's festival or promotion
-  Label flew PD to see major band in another city
-  Have enjoyed many expensive dinners with this label
-  Got a trip for a contest to see this band
-  Got a trip for a contest to see bigger, more important band
-  Getting a track for the station's CD
-  Getting another track from a major artist for station's CD
-  Label paid expenses for PD/MD to attend convention
-  Payback for leak of recent major release
-  PD loves label rep, adds most anything on this label
-  Song stands on its own, station got nothing for adding it



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PRINTED IN THE U.S.A. BY THE GORDON GROUP

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# radio contacts

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listed by  
first available  
music  
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are based  
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own time zone.

# totally adult



MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
		monday		
M 10a-noon	CIDR/Detroit	PD MD	Wendy Duff Jerry Mason	313.961.6397 fax 961.1603
MTWThF 10a-2p	KBZD/Amarillo	APD	Denise Spiser	806.372.6543 fax 379.7339 (E) kbzd@tia.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) bradio@ktc.com
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	KRYM/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@newmek.com
MTW 1-3p	KTHX/Reno	PD MD	Bruce Van Dyke Harry Reynolds	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 1-5:30p	KXL/Portland	PD	Carl Widing	503.417.0391 fax 417.7663 (E) carlwiding@aol.com
MTWTh 9-10a	WCBR/Chicago	PD	Tommy Lee Johnston	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@celestat.com
M 3:30-5:30p	WKZE/Sharon	PD MD	Randy Milroy Andrew DiGiovanni	860.364.5800 fax 364.0129 (E) wkze@snet.net
MT 2-6p	WLPW/Lake Placid	PD	Kitty Patnode	518.523.3341 fax 523.1349 (E) tnardiello@apl.com
MT noon-2p	WMKY/Lexington	PD/MD	Paul Hitchcock	606.783.2334 fax 783.2335 (E) p.hitchc@morehead-st.edu
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 10a-noon	WOLV/Houghton	PD	Derek "Deve" Sever	906.482.7700 fax 482.7751 (E) deve@up.net
MTh 9-9:30a TF 3-5p	WUMB/Boston	PD MD	Brian Quinn Marilyn Rea Beyer	617.287.6900 fax 287.6916 (E) brian.quinn@umb.edu



radio  
contacts

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listed by  
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total daily adult



MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
MTWThF 9a-5p	WVRV/St. Louis	PD MD	Mike Richter David Myers	314.231.3699 fax 259.5598 (E) theriver@wvrv.com
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-2p	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 10a-4p	WAPS/Akron	PD/MD APD	Bill Gruber Matt Smith	330.761.3098 fax 761.3240 (E) wgruber@akron.ohio.gov
TThF 1-4p	WEBX/Champaign	PD	Jay O'Connor	217.355.9935 fax 355.1706 (E) joconnor@webx.com
T 3-6p	WERI/Westerly	GM	Mark Urso	401.596.7728 fax 596.6688 (E) 993fm@edgenet.net
T 2-4p	WEYL/Memphis	PD/MD	Brian Craig	901.528.0560 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
T 9a-1p/2-5p	WMNF/Tampa	PD AMD	Randy Wynne Jeff Stewart	813.238.8001 fax 238.1802 (E) rwynne@wmnf.org
TW 3-5p	WMVY/Martha's Vineyard	PD/MD AMD	Barbara Dacey Jason Howard	508.693.5000 fax 693.8211 (E) wmv@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

# radio contacts

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own time zone.



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## MUSIC HOURS

TTh  
11a-1p  
  
TTh  
2-4p  
  
T 9-11a  
W 3-4p  
  
T  
11a-2p  
  
TW  
10a-2p  
  
T  
9a-5p  
  
T  
9a-5p

## STATION

**WOBR/NE North Carolina**  
  
**WRLT/Nashville**  
  
**WRVG/Lexington**  
  
**WYOD/Dare County**  
  
**Digital Music Express/USA**  
  
**Music Choice/USA**  
  
**Constantine Consulting**

## TITLE

PD  
  
PD  
MD  
  
PD  
MD  
  
PD  
MD  
  
PD  
APD  
  
GM

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Ryan Young  
  
Dave Sloan  
  
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Adam Neiman  
  
Dennis Constantine

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(E) comments@musicchoice.com  
  
**503.296.9010**  
fax 296.9009  
(E) dennver@aol.com

## wednesday

WTh  
10a-noon  
  
W noon-3p  
Th 1-3p  
  
W  
12:30-2:30p  
  
W  
2-4p  
  
WThF  
2-5p  
  
W 11:30a-1p  
Th noon-1p  
  
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noon-3p  
  
WTh  
1-3p  
  
W  
10a-noon  
  
WTh  
1-4p  
  
W  
1-3p  
  
WTh 11a-2p  
ThF 9-11a  
  
W  
9a-noon  
  
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12:30-3p  
  
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1:30-4p  
  
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2-4p  
  
WTh  
11a-noon  
  
W  
1-4p  
  
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noon-3p  
  
W  
noon-2p  
  
W  
1-3p  
  
W  
9a-1p

**KBHR/Big Bear**  
  
**KCRW/Los Angeles**  
  
**KERA/Dallas**  
  
**KFMU/Steamboat Springs**  
  
**KFOG/San Francisco**  
  
**KHUM/Humboldt**  
  
**KISM/Bellingham**  
  
**KIWR/Omaha**  
  
**KKZN/Dallas**  
  
**KMMS/Bozeman**  
  
**KMTT/Seattle**  
  
**KNBA/Anchorage**  
  
**KSPN/Aspen**  
  
**KTYD/Santa Barbara**  
  
**KUWR/Cheyenne**  
  
**KVYN/Napa**  
  
**KXPK/Denver**  
  
**KXST/San Diego**  
  
**WBZC/Burlington**  
  
**WCLZ/Portland**  
  
**WFHB/Bloomington**  
  
**WIVI/St. Thomas**

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MD

Rick Herrick  
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Nic Harcourt  
Gary Calamar  
  
Jeff Luchsinger  
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John Johnston  
  
Paul Marszalek  
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Gary Franklin  
  
Ken Richards  
Jon Elliot  
  
Bill Stewart  
Connie Kellie  
  
Joel Folger  
Abby Goldstein  
  
Colter Langan  
Kim Rossi  
  
Chris Mays  
Jason Parker  
Dean Carlson  
  
Loren Dixon  
  
Craig Koehn  
John Ginn  
  
Keith Royer  
Dayna Birkley  
  
Don Woods  
  
John Johnston  
  
Scott Strong  
Eric Schmidt  
  
Dona Shaieb  
  
Drew Jacobs  
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fax 725.5121  
  
**812.323.1200**  
fax 323.0320  
(E) ionman@bluemarble.net  
  
**340.774.1972**  
fax 774.9788



**Dig the  
Percussive  
Poolside  
Persuasion of...**

**'Call Me Up! (644-7215)'**

From the album  
***Rumba baby Rumba!***

On tour with  
**The Squirrel Nut Zippers**  
beginning in August

**GOING FOR ADDS NOW!**

**'It's Shake, Shimmy and  
Bump And Grind'**



**Mercury**

Produced by Jeffrey Lesser

KCRW WXPB WYEP WNCW KTAO WCLZ KPIG KUWR WHFC WFHB WCBE KBAC WYCE KHUM KRVM World Cafe

**Bio Ritmo**

**Call  
Me  
Up!**

**(644-7215)**



# LUCINDA WILLIAMS

## *Right In Time*

The first single from Lucinda Williams' Mercury debut

***Car Wheels On A Gravel Road***

**totallyadult**

**#4 Most Progress!**

**Combined Album Airplay** ▲10

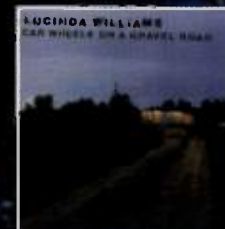
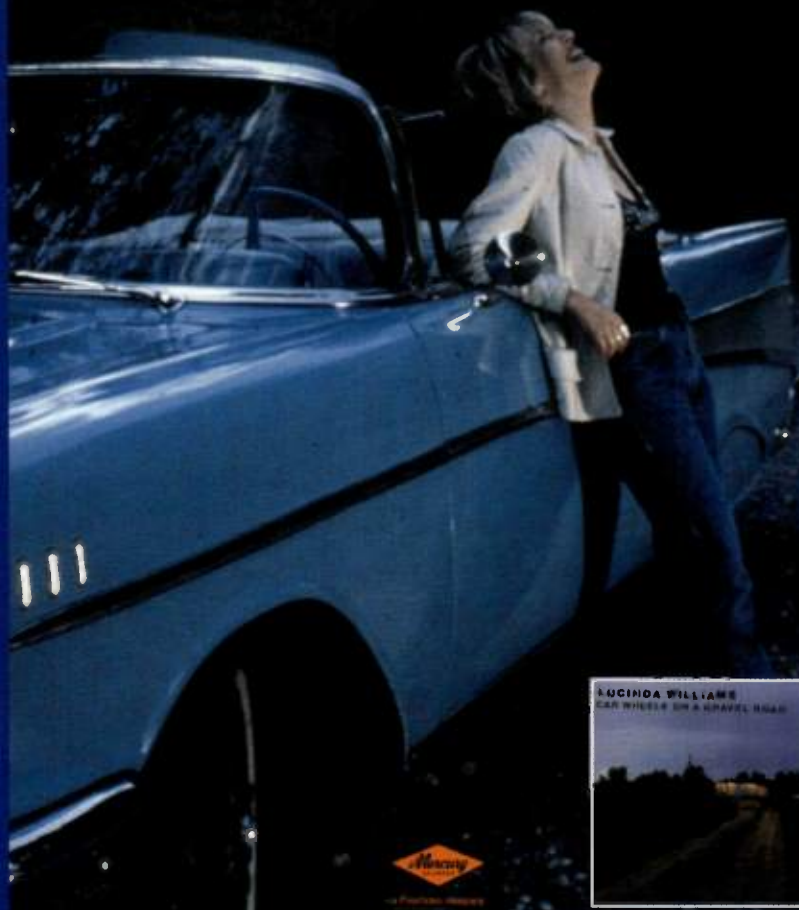
**Commercial Song Airplay** ▲20

**Non-Commercial Airplay** ▲1

**Right In Time with Lucinda:**

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BOS KQRS KRSH WRNR WRLT WHPT WXLE KFXJ  
plus 70 more!

Management: Frank Callari, FCC Management



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# radio contacts

Stations are  
listed by  
first available  
music  
call hour.

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



totally a d u l y a d u l t

## MUSIC HOURS

W  
11a-1p

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

W  
3-6p

W  
10a-4:30p

WThF  
11a-noon

W  
8:30a-noon

W  
3-6p

Th  
2-4p

ThF  
9-11a

ThF  
noon-2p

Th  
1-3p

Th  
9a-noon

Th  
3-5p

Th  
3-5p

Th  
4-6p

Th  
2-4p

ThF  
noon-2p

Th  
3-5p

Th  
10a-2p

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

Th  
3-6p

Th  
2-3:30p

F  
11a-1p

F  
9-11a

F  
9:30a-1p

## STATION

**WRSI**/Greenfield

**WTTS**/Bloomington

**WXPN**/Philadelphia

**WYCE**/Grand Rapids

**WZEW**/Mobile

**Dish-CD**/USA

**World Cafe**/USA

**CKEY**/Niagra Falls

**KBAC**/Santa Fe

**KBXR**/Columbia

**KOZT**/Mendocino

**KSUT**/Durango

**KTCZ**/Minneapolis

**WBOS**/Boston

**WCBE**/Columbus

**WDOD**/Chattanooga

**WFPK**/Louisville

**WHPT**/Tampa

**WIIS**/Key West

**WMMM**/Madison

**WRNR**/Baltimore

**WRNX**/Springfield

**KAEP**/Spokane

**KFLX**/Flagstaff

**KFXJ**/Boise

## TITLE

PD  
MD

PD  
MD

OM/PD  
MD  
AMD

OM

MD

GPD

MD  
OM/PD

APD  
MD

PD

PD/MD

GM  
MC

PD  
MD

PD  
MD

PD  
MD

MD

OM  
PD

PD  
MD

PD

PD

PD  
APD/MD

MD

OM  
MD

PD  
APD

OM

PD  
MD

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Bruce Warren  
Shawn Stewart

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## thursday

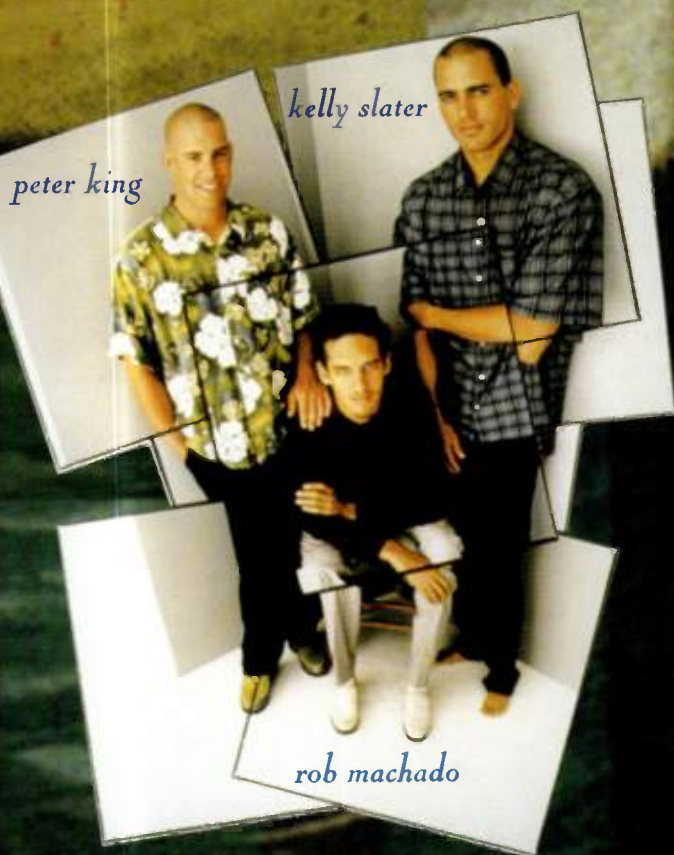
## friday



# THE SURFERS

“not your slave”

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“songs from the pipe.”



*peter king*

*kelly slater*

*rob machado*

*produced by t bone burnett.*

*mixed by dave way*

*management: justine chiara  
for gold mountain entertainment.*

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# Michelle Lewis

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Additional production by Teddy Kumpel  
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Management: Krost/Chapin Management, Doug  
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**Impacting Triple-A July 28th**

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VICEROY	Jim Kozlowski	212.465.2357	(F) 279.6520	
VIRGIN	Ted Edwards	310.288.2726	(F) 288.2433	(E) tedwards@ix.netcom.com
V2	Matt Pollack Doug Ingold	212.320.8522 310.857.2001	(F) 320.8600 (F) 899.0828	(E) matt.pollack@v2music.com (E) doug.ingold@v2music.com
W.A.R.?	Denise Warshany	303.440.0666	(F) 447.2484	(E) denise@war.com
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WARNER WESTERN	Betsy Coty	615.742.1392	(F) 742.1536	(E) betsycoty@aol.com
WATERBUG	Andrew Calhoun	773.761.8141	(F) 761.8141	(E) awaterbug@aol.com
WATERMELON	Eric Zappa	512.472.6192	(F) 472.6249	(E) ezappawm@di.com
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WIND-UP	Shanna Fischer Drew Hauser Wendy Naylor	212.843.8300 212.251.9665 310.358.4943	(F) 843.0786 (F) 251.0779 (F) 358.4073	(E) shanfish@aol.com (E) dhauser@wind-upent.com (E) wnaylor@wind-upent.com
THE WORK GROUP	Pam Edwards	310.449.2203	(F) 449.2095	(E) pam_edwards@sonymusic.com
ZERO HOUR	Todd Cronin	212.337.3200	(F) 337.3701	(E) todd@zerohour.globalcenter.net





You took away my innocence  
But I came back for more  
And I looked all over the beach for you  
But I can't find you anymore.

People said I wore that chip  
On my shoulder and in my way  
And I wouldn't let anyone inside  
And if I did they couldn't stay.

You could have called me on my birthday  
Just to say, "lets do it again."  
Cause I'm turning 27 and I feel  
Like I'm losing a friend.

We made a plan to meet  
In the year 2-0-0-0  
On the last day of August  
At the end of old Surf Road.

I wonder what we'll be doing then  
If we'll remember this fairy tale  
And I wonder what our lovers would say  
When we tell them what this is all about.

There's a watch all night  
And a lighthouse on the shore  
I can tell if you are coming  
From a mile or so away...

I thought I'd be together by now  
A hero of the night  
I forgot you had to serve someone  
Just to make it come out right.

You could have called me on my birthday  
Just to say, "lets do it again."  
Cause I'm turning 27 and I feel  
Like I'm losing a friend.  
I'm losing a friend  
I'm losing a friend  
Losing a friend...

**tallyadult**

**Early Support**

**KRSH  
KBAC  
WCLZ  
WRNX  
KCRW  
WYCE  
KBZD  
KKCR  
WEBK  
WIVI  
DISH-CD  
WORLD CAFE  
DIGITAL MUSIC EXPRESS**



# TOTALLYADULT ADULT ROCK

RETAIL CHART

COMBINED ALBUM AIRPLAY

LW	TW	ARTIST / Title	LABEL
DEBUT!	1	<b>BARENAKED LADIES</b> <i>Stunt</i> . . . . ., REPRISE • 46963	
6	2	<b>VARIOUS ARTISTS</b> <i>Armageddon OST</i> . . . . ., COLUMBIA/SONY MUSIC SOUNDTRAX • 69440	
1	3	<b>VARIOUS ARTISTS</b> <i>City Of Angels OST</i> . . . . ., WARNER SUNSET/REPRISE • 46867	
4	4	<b>THE BRIAN SETZER ORCHESTRA</b> <i>The Dirty Boogie</i> . . . . ., INTERSCOPE • 90183	
5	5	<b>DAVE MATTHEWS BAND</b> <i>Before These Crowded Streets</i> . . . . ., RCA • 61780	
3	6	<b>LUCINDA WILLIAMS</b> <i>Car Wheels On A Gravel Road</i> . . . . ., MERCURY • 558338	
2	7	<b>THE SMASHING PUMPKINS</b> <i>Adore</i> . . . . ., VIRGIN • 45588	
8	8	<b>CHERRY POPPIN' DADDIES</b> <i>Zoot Suit Riot</i> . . . . ., MOJO/UNIVERSAL/UMG • 53081	
7	9	<b>NATALIE MERCHANT</b> <i>Ophelia</i> . . . . ., ELEKTRA/EEG • 62206	
9	10	<b>BILLY BRAGG &amp; WILCO</b> <i>Mermaid Avenue</i> . . . . ., ELEKTRA/EEG • 62204	
15	11	<b>SARAH MCLACHLAN</b> <i>Surfacing</i> . . . . ., NETWORK/ARISTA • 18970	
11	12	<b>VARIOUS ARTISTS</b> <i>Godzilla OST</i> . . . . ., EPIC/SONY MUSIC SOUNDTRAX • 69398	
13	13	<b>COWBOY JUNKIES</b> <i>Miles From Our Home</i> . . . . ., GEFEN • 25201	
12	14	<b>TORI AMOS</b> <i>From The Choirgirl Hotel</i> . . . . ., ATLANTIC/AG • 78478	
10	15	<b>JOHN FOGERTY</b> <i>Premonition</i> . . . . ., REPRISE • 46867	
14	16	<b>GARBAGE</b> <i>Version 2.0</i> . . . . ., JBLAND RECORDS/INTERSCOPE • 80018	
18	17	<b>VARIOUS ARTISTS</b> <i>Hope Floats OST</i> . . . . ., CAPITOL • 93402	
16	18	<b>VARIOUS ARTISTS</b> <i>Can't Hardly Wait OST</i> . . . . ., ELEKTRA/EEG • 62201	
17	19	<b>NATALIE IMBRUGLIA</b> <i>Left Of The Middle</i> . . . . ., RCA • 61784	
26	20	<b>BARENAKED LADIES</b> <i>Rock Spectacle</i> . . . . ., REPRISE • 46393	
21	21	<b>FASTBALL</b> <i>All The Pain Money Can Buy</i> . . . . ., HOLLYWOOD • 62130	
22	22	<b>MATCHBOX 20</b> <i>Yourself Or Someone Like You</i> . . . . ., LAVA/ATLANTIC/AG • 92721	
19	23	<b>VONDA SHEPARD</b> <i>Songs From Ally McBeal</i> . . . . ., JBLAND RECORDS/SONY MUSIC SOUNDTRAX • 69201	
24	24	<b>SEMISONIC</b> <i>Feeling Strangely Fine</i> . . . . ., MCA • 11733	
20	25	<b>VAN MORRISON</b> <i>The Philosopher's Stone</i> . . . . ., JULYBIRD/ARMA • 531788	
23	26	<b>LENNY KRAVITZ</b> <i>5</i> . . . . ., VIRGIN • 45581	
32	27	<b>SAVAGE GARDEN</b> <i>Savage Garden</i> . . . . ., COLUMBIA • 67954	
27	28	<b>THIRD EYE BLIND</b> <i>Third Eye Blind</i> . . . . ., ELEKTRA/EEG • 62012	
28	29	<b>MASSIVE ATTACK</b> <i>Mezzanine</i> . . . . ., VIRGIN • 45588	
25	30	<b>RY COODER</b> <i>Buena Vista Social Club</i> . . . . ., JBLAND RECORDS/ATLANTIC/AG • 78478	
30	31	<b>TOM WAITS</b> <i>Beautiful Maladies: Island Years</i> . . . . ., JBLAND • 824519	
29	32	<b>THE JIMI HENDRIX EXPERIENCE</b> <i>The BBC Sessions</i> . . . . ., EXPERIENCE HENDRIX/MCA • 11742	
33	33	<b>BONNIE RAITT</b> <i>Fundamental</i> . . . . ., CAPITOL • 58381	
34	34	<b>SUBLIME</b> <i>Sublime</i> . . . . ., CAROLINE ALEY/MCA • 11823	
DEBUT!	35	<b>VARIOUS ARTISTS</b> <i>Titanic OST</i> . . . . ., SONY MUSIC SOUNDTRAX/SONY CLASSICAL • 83213	
36	36	<b>PATTY GRIFFIN</b> <i>Flaming Red</i> . . . . ., A&M • 540901	
DEBUT!	37	<b>LINDA RONSTADT</b> <i>We Ran</i> . . . . ., ELEKTRA/EEG • 62206	
35	38	<b>ERIC CLAPTON</b> <i>Pilgrim</i> . . . . ., DUCK/REPRISE • 46877	
39	39	<b>JIMMY PAGE &amp; ROBERT PLANT</b> <i>Walking Into Clarksdale</i> . . . . ., ATLANTIC/AG • 824519	
DEBUT!	40	<b>WILLIAM TOPLEY</b> <i>Mixed Blessing</i> . . . . ., MERCURY NASHVILLE • 558452	

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	<b>DAVE MATTHEWS BAND</b> <i>Before These Crowded Streets</i> . . . . ., RCA	1514	1415	1445	
2	<b>NATALIE MERCHANT</b> <i>Ophelia</i> . . . . ., ELEKTRA/EEG	1315	1369	1454	
3	<b>PATTY GRIFFIN</b> <i>Flaming Red</i> . . . . ., A&M	1148	1122	992	
4	<b>GRANT LEE BUFFALO</b> <i>Jubilee</i> . . . . ., SLASH/WB	1141	1025	881	
5	<b>COWBOY JUNKIES</b> <i>Miles From Our Home</i> . . . . ., GEFEN	1110	1010	923	
6	<b>JOHN FOGERTY</b> <i>Premonition</i> . . . . ., REPRISE	1089	1035	1002	
7	<b>VARIOUS ARTISTS</b> <i>City Of Angels OST</i> . . . . ., WARNER SUNSET/REPRISE	1063	1076	1107	
8	<b>BARENAKED LADIES</b> <i>Stunt</i> . . . . ., REPRISE	1032	830	691	
9	<b>BONNIE RAITT</b> <i>Fundamental</i> . . . . ., CAPITOL	900	863	987	
10	<b>LUCINDA WILLIAMS</b> <i>Car Wheels On A Gravel Road</i> . . . . ., MERCURY	819	674	590	
11	<b>ERIC CLAPTON</b> <i>Pilgrim</i> . . . . ., DUCK/REPRISE	818	877	1011	
12	<b>EVERYTHING</b> <i>Super natural</i> . . . . ., BLACKBIRD/SIRE/SRG	738	660	666	
13	<b>NEIL FINN</b> <i>Try Whistling This</i> . . . . ., WORK	716	624	477	
14	<b>THE BRIAN SETZER ORCHESTRA</b> <i>The Dirty Boogie</i> . . . . ., INTERSCOPE	672	590	468	
15	<b>SONIA DADA</b> <i>My Secret Life</i> . . . . ., CAPRICORN	660	566	550	
16	<b>MARC COHN</b> <i>Burning The Daze</i> . . . . ., ATLANTIC/AG	644	566	554	
17	<b>MATCHBOX 20</b> <i>Yourself Or Someone Like You</i> . . . . ., LAVA/ATLANTIC/AG	631	613	736	
18	<b>AGENTS OF GOOD ROOTS</b> <i>One By One</i> . . . . ., RCA	623	598	543	
19	<b>BILLY BRAGG &amp; WILCO</b> <i>Mermaid Avenue</i> . . . . ., ELEKTRA/EEG	605	500	472	
20	<b>EAGLE-EYE CHERRY</b> <i>Desireless</i> . . . . ., WORK	602	428	225	
21	<b>SEMISONIC</b> <i>Feeling Strangely Fine</i> . . . . ., MCA	599	619	681	
22	<b>WILLIAM TOPLEY</b> <i>Mixed Blessing</i> . . . . ., MERCURY NASHVILLE	583	503	461	
23	<b>THE SMASHING PUMPKINS</b> <i>Adore</i> . . . . ., VIRGIN	582	480	471	
24	<b>LITTLE FEAT</b> <i>Under The Radar</i> . . . . ., CMC INTERNATIONAL	579	548	506	
25	<b>VARIOUS ARTISTS</b> <i>Armageddon OST</i> . . . . ., COLUMBIA/SONY MUSIC SOUNDTRAX	576	391	132	
26	<b>BUDDY GUY</b> <i>Heavy Love</i> . . . . ., SILVERTONE	560	521	514	
27	<b>HEATHER NOVA</b> <i>Siren</i> . . . . ., BIG CAT/WORK	560	525	467	
28	<b>NATALIE IMBRUGLIA</b> <i>Left Of The Middle</i> . . . . ., RCA	549	518	497	
29	<b>CROSBY, PEVAR &amp; RAYMOND</b> <i>CPR</i> . . . . ., SAMSON MUSIC	549	535	482	
30	<b>SCOTT THOMAS BAND</b> <i>California</i> . . . . ., ELEKTRA/EEG	542	468	461	
31	<b>LENNY KRAVITZ</b> <i>5</i> . . . . ., VIRGIN	529	509	552	
32	<b>PAUL KELLY</b> <i>Words And Music</i> . . . . ., VANGUARD	517	492	463	
33	<b>ROD STEWART</b> <i>When We Were The New Boys</i> . . . . ., WARNER BROS.	516	524	558	
34	<b>TORI AMOS</b> <i>From The Choirgirl Hotel</i> . . . . ., ATLANTIC/AG	512	624	749	
35	<b>THE WHY STORE</b> <i>Two Beasts</i> . . . . ., WAY COOL/MCA	468	428	319	
36	<b>VARIOUS ARTISTS</b> <i>Godzilla OST</i> . . . . ., EPIC/SONY MUSIC SOUNDTRAX	459	557	720	
37	<b>FOO FIGHTERS</b> <i>The Colour And The Shape</i> . . . . ., ROSWELL/CAPITOL	457	392	318	
38	<b>FASTBALL</b> <i>All The Pain Money Can Buy</i> . . . . ., HOLLYWOOD	455	470	541	
39	<b>FRANCIS DUNNERY</b> <i>Let's Go Do What Happens</i> . . . . ., RAZOR & TIE	418	448	542	
DEBUT!	<b>ROBBIE ROBERTSON</b> <i>Contact From The Underworld Of Redboy</i> . . . . ., CAPITOL	408	358	382	

HOT FUTURES	
1	<b>COUNTING CROWS</b> <i>Across A Wire: Live In New York</i> DGC • 25222
2	<b>SQUIRREL NUT ZIPPERS</b> <i>Perennial Favorites</i> MAMMOTH • 169
3	<b>LIZ PHAIR</b> <i>Whitechocolatespaceegg</i> MATADOR/CAPITOL • 53554
4	<b>TRAGICALLY HIP</b> <i>Phantom Power</i> SIRE/SRG • 31025
5	<b>NANCI GRIFFITH</b> <i>Other Voices, Too</i> ELEKTRA/EEG • 62235

IN-STORE PLAY	
1	<b>LUCINDA WILLIAMS</b> <i>Car Wheels On A Gravel Road</i> MERCURY • 558338
2	<b>THE BRIAN SETZER ORCHESTRA</b> <i>The Dirty Boogie</i> INTERSCOPE • 90183
3	<b>BILLY BRAGG &amp; WILCO</b> <i>Mermaid Avenue</i> ELEKTRA/EEG • 62204
4	<b>BARENAKED LADIES</b> <i>Stunt</i> REPRISE • 46963
5	<b>COWBOY JUNKIES</b> <i>Miles From Our Home</i> GEFFEN • 25201

BIN BURNERS	
1	<b>BARENAKED LADIES</b> <i>Stunt</i> REPRISE • 46963
2	<b>VARIOUS ARTISTS</b> <i>Armageddon OST</i> COLUMBIA/SONY MUSIC SOUNDTRAX • 69440
3	<b>THE BRIAN SETZER ORCHESTRA</b> <i>The Dirty Boogie</i> INTERSCOPE • 90183
4	<b>FASTBALL</b> <i>All The Pain Money Can Buy</i> HOLLYWOOD • 62130
5	<b>VARIOUS ARTISTS</b> <i>City Of Angels OST</i> WARNER SUNSET/REPRISE • 46867

MOST ADDED	
1	<b>SOUL ASYLUM</b> <i>Candy From A Stranger</i> COLUMBIA
2	<b>THE BRIAN SETZER ORCHESTRA</b> <i>The Dirty Boogie</i> INTERSCOPE
2	<b>COUNTING CROWS</b> <i>Across A Wire: Live In New York</i> DGC
2	<b>EAGLE-EYE CHERRY</b> <i>Desireless</i> WORK
3	<b>JEFF BLACK</b> <i>Birmingham Road</i> ARISTA/AUSTIN

MOST PROGRESS	
1	<b>BARENAKED LADIES</b> <i>Stunt</i> REPRISE
2	<b>VARIOUS ARTISTS</b> <i>Armageddon OST</i> COLUMBIA/SONY MUSIC SOUNDTRAX
3	<b>EAGLE-EYE CHERRY</b> <i>Desireless</i> WORK
4	<b>LUCINDA WILLIAMS</b> <i>Car Wheels On A Gravel Road</i> MERCURY
5	<b>GRANT LEE BUFFALO</b> <i>Jubilee</i> SLASH/WB

MOST PROMISING	
1	<b>BELA FLECK &amp; THE FLECKTONES</b> <i>Left Of Cool</i> WARNER BROS.
2	<b>ANI DIFRANCO</b> <i>Little Plastic Castle</i> RIGHTEOUS BABE
3	<b>JIMMIE VAUGHAN</b> <i>Out There</i> EPIC
4	<b>STORYVILLE</b> <i>Dog Years</i> ATLANTIC/AG
5	<b>DAVE ALVIN</b> <i>Blackjack David</i> HIGHTONE



# TOTALLYADULT ADULT ROCK

## COMMERCIAL SONG AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	DAVE MATTHEWS BAND "Stay (Wasting Time)" . . . . .	RCA	1137	1021	984
2	NATALIE MERCHANT "Kind & Generous" . . . . .	ELEKTRA/EEG	992	1053	1137
3	GRANT LEE BUFFALO "Truly, Truly" . . . . .	SLASH/WB	846	754	624
4	COWBOY JUNKIES "Miles From Our Home" . . . . .	GEFFEN	825	786	740
5	JOHN FOGERTY "Premonition" . . . . .	REPRISE	821	793	776
6	GOO GOO DOLLS "Iris" . . . . .	WARNER SUNSET/REPRISE	819	870	872
7	BARENAKED LADIES "One Week" . . . . .	REPRISE	816	697	572
8	PATTY GRIFFIN "One Big Love" . . . . .	A&M	788	746	684
9	EVERYTHING "Hooch" . . . . .	BLACKBIRD/SIRE/SG	619	534	547
10	MATCHBOX 20 "Real World" . . . . .	LAVA/ATLANTIC/AG	549	545	647
11	THE BRIAN SETZER ORCHESTRA "Jump, Jive, An' Wail" . . . . .	INTERSCOPE	526	489	389
12	EAGLE-EYE CHERRY "Save Tonight" . . . . .	WORK	489	316	159
13	ERIC CLAPTON "She's Gone" . . . . .	DUCK/REPRISE	484	587	730
14	SEMISONIC "Closing Time" . . . . .	MCA	481	534	577
15	AGENTS OF GOOD ROOTS "Upspin" . . . . .	RCA	458	431	351
16	FOO FIGHTERS "Walking After You" . . . . .	ROSWELL/CAPITOL/FOX/ELEKTRA/EEG	457	376	303
17	NEIL FINN "Sinner" . . . . .	WORK	429	378	301
18	BUDDY GUY FEATURING JONNY LANG "Midnight Train" . . . . .	SILVERTONE	423	400	386
19	HEATHER NOVA "London Rain" . . . . .	BIG CAT/WORK	418	404	352
20	LUCINDA WILLIAMS "Right In Time" . . . . .	MERCURY	414	365	307
21	MARC COHN "Lost You In The Canyon" . . . . .	ATLANTIC/AG	410	343	295
22	THE WALLFLOWERS "Heroes" . . . . .	EPIC/SONY MUSIC SOUNDTRAX	408	500	661
23	SCOTT THOMAS BAND "Black Valentine" . . . . .	ELEKTRA/EEG	404	348	339
24	FASTBALL "The Way" . . . . .	HOLLYWOOD	397	426	491
25	LITTLE FEAT "Loco Motives" . . . . .	CMC INTERNATIONAL	375	356	318
26	THE WHY STORE "When You're High" . . . . .	WAY COOL/MCA	369	355	275
27	TORI AMOS "Spark" . . . . .	ATLANTIC/AG	357	444	534
28	WILLIAM TOPLEY "Wake Up" . . . . .	MERCURY NASHVILLE	356	323	298
DEBUT!	SHAWN COLVIN "When The Rainbow Comes" . . . . .	COLUMBIA/SONY MUSIC SOUNDTRAX	340	216	10
30	CROSBY, PEVAR & RAYMOND "Morrison" . . . . .	SAMSON MUSIC	338	350	331
DEBUT!	THE SMASHING PUMPKINS "Perfect" . . . . .	VIRGIN	329	224	188
DEBUT!	BILLY BRAGG & WILCO "California Stars" . . . . .	ELEKTRA/EEG	319	260	231
DEBUT!	SONIA DADA "Zachary" . . . . .	CAPRICORN	318	261	250
34	ROD STEWART "Ooh La La" . . . . .	WARNER BROS.	314	335	371
DEBUT!	STORYVILLE "Born Without You" . . . . .	ATLANTIC/AG	298	243	250

## NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	LUCINDA WILLIAMS <i>Car Wheels On A Gravel Road</i> . . . . .	MERCURY	347	295	280
2	PATTY GRIFFIN <i>Flaming Red</i> . . . . .	A&M	298	302	282
3	GRANT LEE BUFFALO <i>Jubilee</i> . . . . .	SLASH/WB	292	261	248
4	BILLY BRAGG & WILCO <i>Mermaid Avenue</i> . . . . .	ELEKTRA/EEG	286	234	241
5	COWBOY JUNKIES <i>Miles From Our Home</i> . . . . .	GEFFEN	248	205	181
6	FRANCIS DUNNERY <i>Let's Go Do What Happens</i> . . . . .	RAZOR & TIE	248	243	246
7	BELA FLECK & THE FLECKTONES <i>Left Of Cool</i> . . . . .	WARNER BROS.	242	227	210
8	DAVE MATTHEWS BAND <i>Before These Crowded Streets</i> . . . . .	RCA	239	241	244
9	NEIL FINN <i>Try Whistling This</i> . . . . .	WORK	235	213	158
10	SONIA DADA <i>My Secret Life</i> . . . . .	CAPRICORN	229	230	212
11	NATALIE MERCHANT <i>Ophelia</i> . . . . .	ELEKTRA/EEG	227	239	238
12	NANCI GRIFFITH <i>Other Voices, Too</i> . . . . .	ELEKTRA/EEG	221	173	67
13	BONNIE RAITT <i>Fundamental</i> . . . . .	CAPITOL	220	214	255
14	PAUL KELLY <i>Words And Music</i> . . . . .	VANGUARD	207	196	189
15	DAVE ALVIN <i>Blackjack David</i> . . . . .	HIGHTONE	198	169	199
16	WILLIAM TOPLEY <i>Mixed Blessing</i> . . . . .	MERCURY NASHVILLE	192	150	137
17	JOHN FOGERTY <i>Premonition</i> . . . . .	REPRISE	179	170	147
18	BARENAKED LADIES <i>Stunt</i> . . . . .	REPRISE	178	113	87
19	JOE ELY <i>Twistin' In The Wind</i> . . . . .	MCA	168	164	168
20	LITTLE FEAT <i>Under The Radar</i> . . . . .	CMC INTERNATIONAL	167	153	137
21	CROSBY, PEVAR & RAYMOND <i>CPR</i> . . . . .	SAMSON MUSIC	165	152	135
22	ANI DIFRANCO <i>Little Plastic Castle</i> . . . . .	RIGHTEOUS BABE	154	150	180
23	ROBBIE ROBERTSON <i>Contact From The Underworld Of Redboy</i> . . . . .	CAPITOL	153	142	150
DEBUT!	THE BRIAN SETZER ORCHESTRA <i>The Dirty Boogie</i> . . . . .	INTERSCOPE	146	101	79
25	PETER CASE <i>Full Service No Waiting</i> . . . . .	VANGUARD	142	149	159
26	JEFFREY GAINES <i>Galore</i> . . . . .	RYKODISC	137	113	70
27	LENNY KRAVITZ <i>5</i> . . . . .	VIRGIN	137	119	143
28	VARIOUS ARTISTS <i>Largo</i> . . . . .	BLUE GORILLA/MERCURY	133	151	174
29	TORI AMOS <i>From The Choirgirl Hotel</i> . . . . .	ATLANTIC/AG	129	144	192
30	JIMMIE VAUGHAN <i>Out There</i> . . . . .	EPIC	127	116	106
31	BAP KENNEDY <i>Domestic Blues</i> . . . . .	E SQUARED	126	137	136
32	CHRIS STILLS <i>100 Year Thing</i> . . . . .	ATLANTIC/AG	122	127	124
DEBUT!	BILLY MANN <i>Earthbound</i> . . . . .	DVB/A&M	118	109	107
DEBUT!	BUDDY GUY <i>Heavy Love</i> . . . . .	SILVERTONE	116	100	108
DEBUT!	ANGELIQUE KIDJO <i>Oremi</i> . . . . .	ISLAND	115	98	74

# THE DAM BREAKS AUGUST 18.

For more information, contact Jesse Barnett (212-868-6367) or Kalun Lee (212-868-6136).





At a time when playlists are getting tighter, and programmers are getting more conservative, broadcast veteran Ira Gordon has remained inspired and daring. Even in a market the size of Santa Fe, New Mexico, other local signals, as well as those from Albuquerque, have made the competition fierce; yet Gordon remains true to his conviction that good radio is what makes a winning formula, not conservatism or narrow-mindedness.

As you'll read below, Gordon had some very good teachers along the way to help in developing his zeal for radio, and he remains as excited today as he was when he first started 25 years ago.

BY JOHN SCHOENBERGER

**Give us the Ira Gordon career rundown, won't you?**

"My father had always pointed to an insurance agent friend of his who hated what he did for a living, and said, 'Whatever you decide to do in life, make sure you love doing it, 'cause you'll be doing it a really long time.'"

**Good advice.**

"Yeah, it was. I got my start in College Radio at KUCI in Irvine, California, and fell in love with the business. So I figured this must be it. I spent the early '70s knocking around California; I programmed a progressive Country station in Ridgecrest, California whose slogan was 'Gateway To Death Valley,' and I was at a station up in the Mendocino area for close to a year. Around 1976 I moved to Denver, and went to work for KAZY for two years, then I went over to KFML for four and became their Program Director. We were the first new wave station in Denver and the first to play U2 and The Stray Cats back in the early '80s. In fact, when U2 came through on their first tour, we were the only radio station they visited, 'cause we were the only one playing their record.

"But KFML got sold, so I went to work managing a Budget Tapes and Records store...I'd get all the calls from the radio stations in Denver looking for sales reports—KBCO, KBPI, KAZY—and they all wanted me to come to work part-time for them. So I went to work for 'BCO for a year, but in those days you had to wait until somebody died before you got a full-time shift. So I wound up leaving—I just couldn't wait any longer, I was going nuts between the two jobs.

"I moved out to Albuquerque where I programmed KZRR for awhile. But Dennis Constantine [still the Program Director of KBCO, at the time] was calling me every time a full-time opening came up at KBCO, and the third time he called I thought, 'If I turn him down for a third time, I'll never get asked again.' That third time turned out to be the charm. I went back and worked full time for John Bradley, Dennis and KBCO for four years."

# W F R E E S A N T A F E R A D I O

## Santa Fe

### KBAC'S IRA GORDON

**In its glory days?**

"Yeah, that was its glory days, right when it switched to 100,000 watts. I loved working there, four great years. Once again, though, you couldn't really move up unless somebody died, so I got an offer to put a new station on the air in Denver, KDHT—an acoustic Rock station, kind of a forerunner of what Americana is now. I did that for two years before they changed format to satellite country. At that point, Dennis asked me to come back to 'BCO for a Creative Services Director opening, and I did."

**That was probably a good experience for you.**

"It was really one of the only parts of a radio station I hadn't been exposed to—traffic and continuity—so I enjoyed that. Then, when Dennis retired his morning shift, they picked me to replace him. I did mornings at 'BCO for about two years before I was let go in the big upheaval there when all the old-timers left, and The Peak was kicking their butt.

"So then I went to work for Jones Intercable on an NAC format. But my little boy, who was 10, had moved to Albuquerque with his mom, and I got an opportunity to put this new radio station on the air in Santa Fe and jumped at it. That was two years ago."

**So when you went to Santa Fe, KBAC had been dark for almost a year; but you put it back on the air with the old call letters but a different format, correct?**

"Same dial position but different format and all the people had left. Although we did pick up Honey Harris from Coyote as our original mid-day woman, and we brought down Sam Ferrara, who had also been let go from KBCO—he's still doing mornings and is Production Director, and I'm finally officially making him Assistant Program Director."

**So what was the mission? When you came into the station, you certainly had a varied radio history.**

"Progressive radio has always been my main interest; I haven't really had a lot of desire to do anything else but music that I would listen to at home. Dean Ianni was running our company at the time; we had worked together both at KBCO and KFML, and were good friends. He knew what I could do and he just gave me carte blanche...he said, 'Ira, you know how to go into a market and scope it out. See what they need, go down there and do your thing.' That was the only instructions he gave me. 'Whatever you think will succeed in that market, that's what I want you to do.'"

**A programmer's dream.**

"It really was, and it totally fills you with confidence when the guy running your company has that kind of belief in you. After everything that had gone on in the Denver market, it was really a pleasure to have that kind of carte blanche to do what I wanted to. Of course, the market itself had such a strong history of progressive music, with the original KBAC, with the Coyote, with KLSK and KTAO."

**KTAO has been on the air a long time; how much do you guys get in the way of each other?**

"We don't get in the way of each other at all; their signal

CONTINUED ►



# Fe

Radio Free Santa Fe

98.1 Kbac 95.9



**"At this point it seems to me the larger markets are forgetting their progressive roots.**

**I mean, that's how Triple-A really started.**

**We turned people on to Suzanne Vega and Shawn Colvin long before Modern ACs came around. Now**

**it seems like we're waiting for Alternative to break the artists and then we'll play them."**





KBAC'S SWING HOST MARK DURAN, KBAC SALESPERSON TERESA ROSEN & GORDON

ends right where ours begins, so there's no real crossover between them. Brad Hockmeyer and I are great friends, and last year when they did their Solar Festival, we ran public service announcements for it. There's no competition there at all."

**What's your coverage like?**

"We're licensed out of Las Vegas, New Mexico, so Santa Fe is really at our border. Our original mission was to become Santa Fe's radio station, and we so ingrained ourselves in this community that we didn't need to worry about Albuquerque. We have a translator in Albuquerque, but unfortunately, we don't have as many people as we'd like to be able to market to there. But in the past six months, through, basically, word of mouth, we're seeing more and more requests for bumper stickers, more and more E-mails from down there, more and more phone calls from there; so the word is definitely spreading in Albuquerque."

**Has your musical stance evolved in the last two years since you've been there, or has it pretty much remained the same?**

"We almost had a little bit of an NAC element to us back then, we've played a lot of instrumental music that we've definitely cut back on. It's still a part of our format, but not as heavy as it used to be. I was really lucky being able to work for John Bradley and Dennis Constantine together, because in KBCO's glory days, they had one foot in the conservative end of things and one foot in the experimental end, so people knew if they didn't like what they were hearing, 10 minutes later, they'd hear Bonnie Raitt or Eric Clapton. It succeeded back then and it's still succeeding for us today. We can still go out on a limb and be a lot more progressive than a station in a larger market."

**And every 15 minutes yank 'em back in again.**

"Exactly. At this point, it seems to me the larger markets are forgetting their progressive roots. I mean, that's how Triple-A really started. We turned people on to Suzanne Vega and Shawn Colvin long before Modern ACs came around. Now it seems like we're waiting for Alternative to break the artists and then we'll play them."

**Yeah, there is a lot of commonality of artists the formats play, and from a programming point of view, it's a positive thing in terms of increasing your cume, but you still have to have your own franchise on certain artists, and be identified as being the first place that embraced those artists.**

"You gotta look over the horizon for the next thing. It's funny because, in the past two years, that's what we've seen here, just what you mentioned. For instance, in the past, say, six months, swing got real big, and we were actually the first station in the market to play Cherry Poppin' Daddies, Big Bad Voodoo Daddy

and Squirrel Nut Zippers. Alternative came to the table six months after we did with those bands."

**Once they discovered the magic of the martini, right?**

"Yeah (laughs). Well, just the fact that it's such a different sound. I mean, here it is summertime, and it's up-tempo music. I think a lot of Triple-As need to remember that if you look at tempo, you can make yourself sound as good as any other radio station on the dial. I think a lot of what has hurt some of the radio stations is that they were playing too many ballads."

**How have your rotations changed? It seems to me that your rotations have become a little more focused on songs and that your heavies are played more often during the week, or is that a misperception on my part?**

"No, that's very true. We can still go two or three cuts deep into an album, we may just not report those secondary cuts with lighter play. The rotations are getting played a little more than they used to. Last year, our heavies topped out at about 15 spins.

Now they are anywhere between 20 and 25. But the playlist is still as long as it used to be, and we're still on 60 to 65 different CDs a week."

**There's a certain amount of albums you cycle through pretty quickly. Would you consider those spice records?**

"Oh yeah, definitely. If you look at our playlist, the Top 20 are basically things that stick around for quite a long time. And we use the bottom, the light category, as something our audience counts on for new music. So we can cycle stuff in there for just four or five weeks and say, 'Here's a brand-new album from Shemekia Copeland.' It may not be the biggest record ever to come about, but you'll always find a half dozen albums in that category, just saying, 'Look, here's a new thing we think you should know about,' and then within four or five weeks we're done with it and we're onto something new. It gives us that image of having this immense library. The complaints I've heard from listeners who have gone back into major markets, is that in a month, they have the entire library memorized. Well, they can't say that about our list."

**"The complaints I've heard from listeners who have gone back into major markets, is that in a month, they have the entire library memorized. Well, they can't say that about our list."**

**How is your relationship with the labels?**

"Real solid. They know if they call me on a Thursday and ask me to listen to something, the next time they call me on Thursday, I'll have listened to it...I think I've always been respected for that. I spend the weekend listening to music because I've gotta have an answer on whether it's right for us or not. They've always known that they can come to me and get an honest answer. We don't hold them up for things to add records, either. If it's in the groove, we're playing it."

**Is the number-one criteria for adding music at the station whether it fits the KBAC sound or not?**

"Not only number one, but number two, three, four and five. It's all we really look at. No amount of trips, or anything like that, is gonna change my mind if it's not right for the radio station."

**What kind of street activities does the station do in terms of promotions?**

"We definitely look for different avenues to go with on a community level. There's a lot of great non-profit organizations here that need a voice, and I've always felt that it's radio's duty to give a voice to people, especially those that can't afford to advertise. We've got a place in town called the Esperanza Battered Women's Shelter,

CONTINUED ►





# josh rouse

"dressed up like nebraska"

**josh rouse**  
dressed up like nebraska



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# Billboard

JUNE 27, 1998

★ JOSH ROUSE

**Dressed Up Like Nebraska**

PRODUCERS: David Henry, Josh Rouse

Slow River/Rykodisc 36

As pure and unpretentious as any singer/songwriter album issued this year, Josh Rouse's "Dressed Up Like Nebraska" is a dark-horse gem. The Nebraska native/Nashville transplant is blessed with a plaintive tenor and a host of superior songs, which are rich in melody and quiet drama. The acoustic-based arrangements are low-key but suit the tunes to a T, with solo strings, brass, and electric guitar offering evocative color. Inspired triple-A, roots, and college radio would have a field day with songs like the chiming "Late Night Conversation" and the wistful title track, not to mention the upbeat sing-along "A Simple Thing." Rouse's artful amalgam of singer/songwriter virtues won't necessarily fit into any alternative country, new folk, or indie-rock bag. But however you peg it, "Dressed Up Like Nebraska" is one beguiling record.



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and they're in need of food. We just had the Lilith Fair show in town, so we asked all our listeners going to Lilith Fair to drop by our booth at the show and drop off food for that women's shelter. We just had a blood drive for United Blood Services. We sponsor the AIDS walk every year. If there is any sort of event going on that benefits a non-profit in town, you'll usually find our call letters involved with it.

"We run a great thing called the Community Voice where any organization that doesn't have the money to advertise can come up with a 45-second script, come down to the radio station, we record them talking about the event or their organization, and we'll rotate them five, six times a day. We do a little intro and outro and they take over from there. I mean, newspapers will run a little clip, but we're actually making these people stars in town. People are walking into their places, dropping off food or whatever, and saying, 'I heard you on the radio.'"

**And you don't just relegate it to some public affairs program that airs at 7am on Sunday morning?**

"No. We make it a part of our regular programming."

**What kind of specialty programs do you air?**

"We put our specialty shows on the weekend nights. Friday Funk is two hours of Motown, classic soul and '80s funk. It has become one of the biggest party segments of the city; it's really, really popular. Saturday night we have Brave New World, which is three hours of world music. That's hosted by Jack Kolkemyer, who is one of the radio legends of Santa Fe. He programmed the original KLSK and the original Coyote, before Mike Marrone took over. That's followed by Lucky's Belvedere Lounge—it's a swing show that we take out on the road once a month. We'll go to a club and set up lava lamps, and we've got this great slide show of martinis and stuff, and we even offer free swing dance lessons. That's become a big favorite here, too. Sunday night we do a blues show with Brian Elliott, who works at a public station in Denver and decided to syndicate it down here. Then we run E-Town late Sunday night."

**"There's a lot of great non-profit organizations here that need a voice, and I've always felt that it's radio's duty to give a VOICE to people, especially those that can't afford to advertise."**

**A lot of people think of Santa Fe as an artistic, creative, forward-thinking community, but what are some of the other personalities of the Santa Fe area? Certainly not everybody there is on the cutting edge. There's gotta be a certain amount of the suburban America, any city, USA, in Santa Fe.**

"There's not a lot of real industry or big business here. It's a tourist town, so it's very similar to other tourist towns. The working class is basically involved in the service industry, and the artists are attracted because it's very outdoorsy. There's a lot of hiking trails around; Taos is right up the road, you've got the rivers, ski areas. And there's a lot of hippies who have escaped to the hills. In a way, it's very similar to Boulder.

"There's an old saying here, that when you come to Santa Fe, if Santa Fe wants you, it'll let you know, 'cause otherwise it's gonna be really hard and you'll be gone in six months. A lot of people will be here for six months to a year and then move on. It's definitely small town living. There's only 70,000 people and sometimes the work ethic can get to people; it's hard to find real professional people here. There's a lot of the 'mañana' attitude. But there's definitely a lot of people who call it home—we have second, third, fourth generation New Mexicans living here."



KBAC'S SAM FERRARA, GORDON AND THE BIG BLUE HEARTS

**Another unique element for the market is the Native American community, both the historical past and its present. How much of that can you bring into the identification of the radio station?**

"A lot of it, because we play Native American music here. Robbie Robertson's album has been #1 since it came out. Robert Mirabal lives up the road in Taos, Bill Miller comes through all the time. There's an event called the Indian Market every summer, where all the Native Americans come in to show off their jewelry and art and sell it to the tourists, and there's always a big concert. So we'll bring the musicians in, let them play on the air live and talk about the events of the week."

**How's the station doing billing-wise?**

"Incredibly well. We lost money our first year, we broke even our second year, this year we're making money and our owners love us. We are in the cat bird's seat with the owners right now."

**Is most of it local and regional business, or are national buys coming down, too?**

"Local and regional; we're just starting to get some national buys now."

**Is that something that you guys have had to go out and chase?**

"Oh yeah. We've got four sales people, but if we don't go after it, it doesn't come our way. You know, it's such a small staff, that's what's made us profitable; we have only eight employees total, and that includes all the jocks."

**So everybody wears a lot of hats, including yourself.**

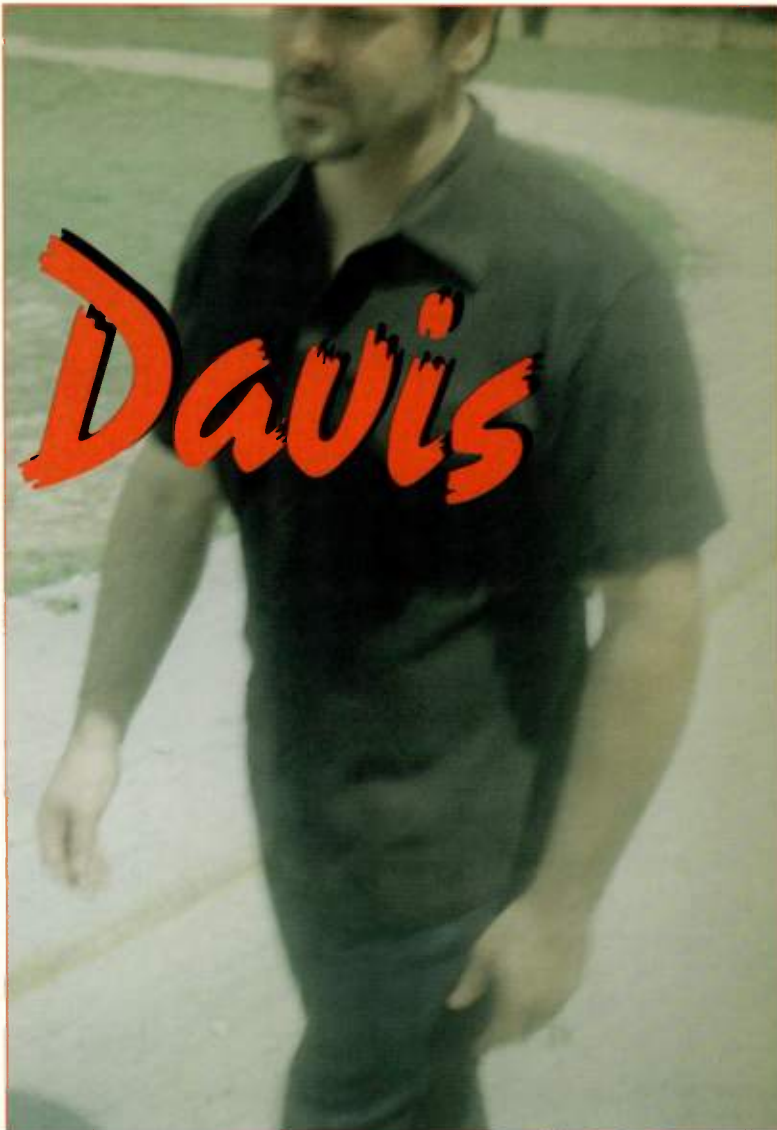
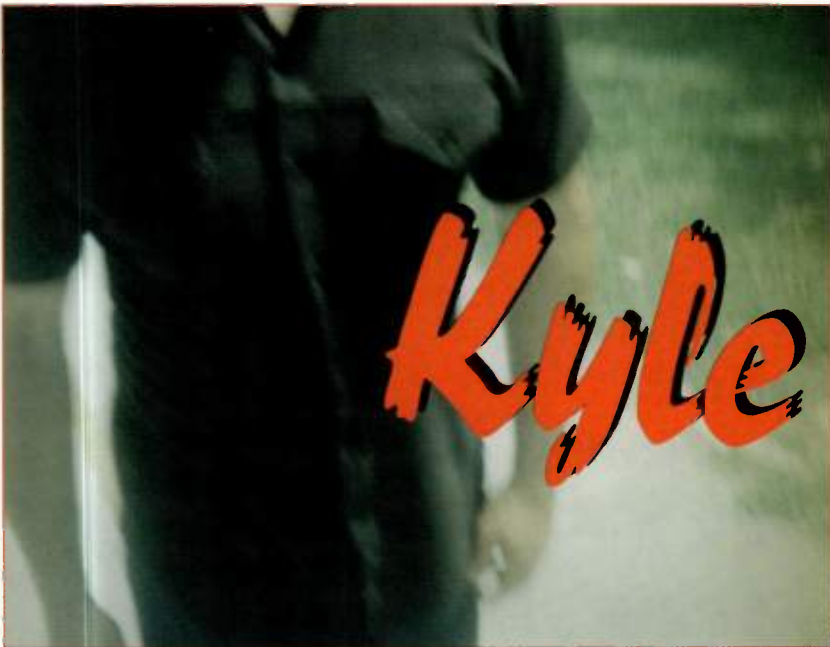
"Exactly, we're all doing three or four jobs. It's small market radio the way it was 10, 15 years ago, but we're all having fun. Our owners, Roberts Radio, have told us that they feel really lucky that they managed to bring big city radio guys down to a smaller market so they don't have to worry about what's going on here. They come to town and check in with me once a month, they use the phone for a couple of hours and that's it. They trust that we've got our finger on what's going on in our community and are doing the best we can. So they don't worry about us.

"We have a very sophisticated audience who listens to us. They come from Chicago, Los Angeles and New York City, and we'll constantly hear, 'God, you guys remind me of WXRT, it's so great, I didn't think I'd find a station to listen to out here.' So we get a lot of comparisons from the other stations they grew up with."

**I guess sometimes bigger isn't necessarily better. ☺**

- Be sure and listen to the "98 FM Radio Free Santa Fe" aircheck on the totallyadult TuneUp #30, track one, disc one.
- Catch a wave to the KBAC Web site at [www.kbac.com](http://www.kbac.com).
- Feel free to give Ira Gordon a call at 505.989.3338, or E-Mail him at [iragordon@aol.com](mailto:iragordon@aol.com).





# **"Dancing In The Rain"**

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*Impacting Radio  
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# RAINY GIRL

*By C.J. Janovy*

It was the kind of sound that stopped a person cold. It was the kind of a sound that made it impossible to take the tape—a raggedy copy sent from a friend, with no cover art, no liner notes, just a woman's name scrawled across "Side B"—out of the deck for more than a month.

It was just one woman's voice, an intense, gorgeous cry, an excruciating whisper, a profound declaration. From somewhere within her, that same power shot down through her into a cutting guitar—her fingers were hitting the strings with the same kinetic magic that had clearly blessed her vocal chords, and had moved her spirit to write lyrics that mercilessly took possession of a listener's soul.

She called out for Moses, begged him to "Cross this sea of loneliness, part this red river of pain." Elsewhere, she resigned herself to the fact that there was no talking to the man—"Ain't no pretty other side/It would take an acrobat, and I already tried all that." Later, she wrestled victoriously over such pain with the triumphant proclamation that "Time'll do the talkin', years'll do the walkin', I'll just find a comfy spot and I'll wait it out." Moments afterward, she earnestly signed up for the "Mad, mad mission to the lovin' cup" all over again.

Then there was her haunting evocation of a "Poor Man's House," a meditation on class in America that

sounded like everything but dogma. It sounded like a young woman telling her family's mysterious history, it sounded like American history, the kind played on dobros in Kentucky hollows, or harmonicas in northern ghettos, or on accordions in California migrant camps, or on guitars in working class bars in Anytown, USA. "There's nothing like poverty to get you into heaven," she sang, but then she made it clear there was absolutely nothing romantic about livin' in a poor man's house—once you get to heaven, you find that up there "They got a lot of ears that have heard a whip cold crack, lots of missing toes and fingers and scars upon their back."


continued





"When I write a song, I sit down and pick up my guitar because I really love to sing. Something could be sort of sitting in my body that wants to express itself, and that's how the song happens."





Life would never be the same for anyone who heard Patty Griffin's A&M debut, *Living With Ghosts*. You heard the album, Patty Griffin became the ghost and you lived with her.

Obviously, critics were haunted. At a live set in New York City, Griffin "turned songs into dramas, with grand crescendos and sudden hushes," wrote *The New York Times*' Jon Pareles. The album was "one of the more impressive and least commercially compromised singer-songwriter debuts in memory," wrote the *Village Voice*. *The New Yorker* said she had "the voice of a fire-breather, an emotional range to rival Janis Joplin's, and a gift for despair that suggests the recent efforts of Bruce Springsteen." A critic at *People* described her songs as "starkly beautiful, sublimely melodic [and] thoroughly beguiling." *The Los Angeles Times*' Robert Hilburn called *Living With Ghosts* "One of the pop gems of 1996."

But all the critical acclaim in the world, plus a quarter, will get your song played on a jukebox at the corner pizza parlor. Critical acclaim guarantees jack radio airplay, and the world, which badly needed to hear Patty Griffin's first album, for the most part didn't.

The album did get airplay in some "pockets" around the country, and the album sold around 80,000 units, according to Beth Tallman, Senior Director of Product Development at A&M. Tallman says she was pleased with the response. "I think it was really great. The first record was essentially her songwriting demos, and we liked them so that's why we put them out. Based on that she went out and toured, and the press was phenomenal and I was very happy with that kind of sales."

*Flaming Red* should shatter any of Griffin's remaining obscurity as cleanly as it shatters Griffin's previous stripped-down sound. *Flaming Red*'s first sound is a man's scream, followed by a swirling punk miasma of drum crashes, several heavy electric guitars and bass, harmonica, keyboards and Griffin's forceful anecdotes about dressing provocatively, including one about a dead girl who must've deserved what she got, dressed in those "bloody pumps."

A&M, which signed Griffin after she'd spent several years singing in Boston clubs, has been taking a proactive approach to this sound. "There was a lot of advance work set up," Tallman

"I remember keeping a pad and pencil next to the radio, and writing things down when they played it. I remember writing down 'R.E.M.' things like that, to look for it."

says. "We're doing a cassette and postcard mailing to 20,000 people who bought tickets to the Lilith Fair in her key markets, which I think is pretty cool. We've done a lot of promotions at retail outlets, and initially, around the first of April, we did a pretty extensive VIP mailing to all sorts of people in the industry. With the advance CD we got a lot of word of mouth out about the record. Patty did four showcases in New York, LA, Minneapolis and Dallas to get key retail and radio out to see her, and those were very successful. I think it was really important for people to see her with the band first, since their only image of her prior to that was just her with the guitar. It was an important connection to make prior to people hearing the record."

Already, radio is promising to be a much more receptive environment for Griffin's new album. "It's been the #1 Most Added at Triple-A; right now it's Top 10 on the airplay charts. It's new and active on Hot AC charts," Tallman stated in late June. "The work date for Top 40 is August 26."

And in what appeared to be an attempt to head off potential criticism from those who fell in love with Griffin's spare production on *Living With Ghosts*, the label's press release swore that *Flaming Red* "finds Griffin doing what she always intended—turning up the volume and completing her vision."

"I think they're nervous," Griffin says of her label. "There's a lot of purists out there who loved the fact that the first one was just guitar and voice. [A&M was] pretty nervous about losing those people, and I think that a lot of those people will be lost on the record. But I just wanted to make a record that I loved, and that I had a good time making. And I did that."

If Griffin's latest effort loses purists, it's the purists' loss. By the album's second song, a sunny, smitten, carefree trip to the beach called "One Big Love," it's obvious that big production only complements Griffin's big voice, her big talent, her big something to say.

"I really had a great time making this record, and I really love the record," Griffin says. She gives producer Jay Joyce much of the credit. "Without being able to produce a record myself, I think it's an amazing translation of what's in my heart. I think Jay really nailed it," she says.

Griffin met Joyce in January of last year. "My manager hooked me up with him because we had to quickly find someone to produce a song ["Regarding Mary"] for this movie *Niagara, Niagara*. I hadn't even heard any of Jay's stuff until the night before I worked with him," Griffin

says. But she fell in love with the music Joyce was making with his band Iodine, and "was really happy to throw my music his way."

Griffin moved to Nashville to work with Joyce, and says he "managed to capture some magic quickly in the studio, and I loved the way he worked. He hopes not to think too much. I think he likes to just feel his way through things, and if something's not working he throws it out and moves along."

On *Flaming Red* that translates into a spectrum of styles and sounds. Griffin moves easily from the punky title track and its sonic sister, the nasty, hard rock "Wiggley Fingers" (a meditation on one of life's guilty pleasures that greatly annoys the Catholic Church) to the Nashville-influenced "Goodbye" (a song about the anniversary of a death, which contains an unforgettable description of the feeling of loss: "Today my heart is big and sore/ Trying to push right through my skin"). And Griffin's as easy with the oblique, '80s new-wave stylings of "Carry Me" as she is with hushed ruminations on the happy-creepy childhood memories of "Big Daddy" and the quiet, resolute strength of "Mary," a stoic tribute to the Blessed Virgin. That one is graced with backing vocals by Emmylou Harris, with whom Griffin says it was a thrill to work. "She kind of came forward at one point and told me how much she liked my music, and she always offered to sing on anything," Griffin says of Harris. "She offered to sing on gigs that I had in Nashville, which scheduling-wise never worked out, but she did offer to sing on future recordings and I got her to come in. It was very, very exciting."

Griffin also credits Iodine's Chris Feinstein, who she says "is a really interesting, melodic bass player. He has a lot to do with the sound of this record." And, Griffin says, the muscle-bound drumming of Kenny Aronoff (John Mellencamp's longtime drummer, most recently of John Fogerty's camp, now touring with The Smashing Pumpkins) pulled everything together.

"A lot of stuff was started in Jay's house in demo form, and we used some of those tracks on the record. We had tried to record things at Jay's house at such a level that they could actually be on the record if we got something that was really magical, and when we went into the big studio and tied things up, Kenny really helped that to happen. He's got a really great knack for making things sound really tight, but real exciting and creative and soulful at the same time. He's also one of the sweetest guys in the world."

And for those moved by Griffin's social commentary on *Ghosts*, there's more on *Flaming Red*. Most striking is "Tony," a goodbye to a fat, gay kid



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from high school who's shot himself. As far as Griffin sees it, he's no different from anyone who ever felt like an outsider: "I guess you finally stopped believing/ That any hope would ever find you/ I knew that story I was sitting right behind you."

As astute as Griffin's conscientious observations may be, she's a bit shy about her politics.

"'Tony' is very, very, very loosely based on a personal experience. I can't say it's a true story at all," Griffin says. "When I write a song, I sit down and pick up my guitar because I really love to sing. Something could be sort of sitting in my body that wants to express itself, and that's how the song happens. I can't sit down and go, 'Wouldn't it be nice to write a song about Tony,' and then write the song. It shows itself up, and then I follow it. I don't really think politically, I just have a big mouth as far as my songs are concerned, and I use them to air whatever I need to air. I am learning stuff through my songs. I'm not really sure what I'm going to come up with when I start writing something—it shows me."

Obviously, many of the ghosts lurking in Griffin's body, waiting to express themselves, are demons we all share. One of the most gripping tracks on the new Lilith Fair CD is Griffin's "Cain," a burning, hazy depiction of deadly havoc caused by bored "white boys." Singing an angry blues, sometimes dropping her voice to primal registers for a woeful lament, sometimes yelling throaty protests, Griffin paints a trashy, Gothic landscape where a Coca-Cola can becomes a bloody weapon. "All the smart kids live in Asia," she sneers in mock racism, then sings a warning, twisting a bad pun: "Lord have mercy on the youth in Asia." Griffin's chorus—"Father do you know your son, father do you know his name?/ There is one here told me his name is Cain"—becomes an anthemic commentary on American society that holds its own against "Born In The U.S.A." or "Southern Man."

The song also exemplifies what Ann Powers, writing in *The New York Times*, called Griffin's "switchblade-sharp" guitar style. The audience is cheering for Griffin's playing before she ever sings the stinging lyrics. Griffin turns her guitar into a weapon of justice, wringing its neck like a lynch mob's noose—its acoustic strings buzzing and ringing, the sound challenges listeners to ignore the song's message at their own peril.

Griffin learned to play with the help of "a great guitar teacher," John Curtis of Boston. "I needed to have something to accompany myself," Griffin says of her playing. "It seemed

like torture, really, for the most part, until my late 20s. I just worried a lot about gettin' my hands in the right place. And now I really like playing guitar."

If Curtis taught Griffin to play, Etta James and Aretha Franklin unwittingly taught her to sing. In a recent interview with *Progressive Adult Radio*, Griffin said she "spent all of the '80s" listening to the two women. "I was learning to sing, really, with Etta and Aretha," Griffin tells *totallyadult*. "There's something in the way they sang that I just really wanted to practice with them. I wanted to sing with their records. I don't know why, but I just did."

But by the early '80s Griffin, 34, had already been influenced by "a lot of great music that was going on when I was in high school. I was really into Tom Petty, The Clash. I was a big Bruce Springsteen fan—all the words to all those records. Even before that I was into The Beatles, about five years after they broke up. I just remember all kinds of cool songs being on the radio, the one-hit wonders. Not that The Eurythmics were one-hit wonders, but that's when 'Sweet Dreams' came out—it was exciting, and there were The Stray Cats, The Police. [Music was] coming out of disco, and there was a lot of exciting stuff, including punk."

Growing up in Old Town, Maine, Griffin says "you had to really work at it" to hear the "exciting stuff" of that era: "It was pretty much AM radio format up there, but there was one station that went in and out of coolness." Griffin says it was a radio station out of Skowhegan, Maine (current population 8,725). "It was 105 on the dial. Every now and then really young, energetic people would get ahold of it. That station really put some cool things on. I remember keeping a pad and pencil next to the radio, and writing things down when they played it. I remember writing down 'R.E.M.' things like that, to look for it. Also, in Maine you would get heavily dependent on *Rolling Stone* and different musical rags where you could find out what's going on. Sometimes I would just read about something and then go take a chance and buy it. That's how I found Boomtown Rats."

These days, radio seems much like what the early '80s must have felt like for Griffin in Maine. "The atmosphere is very conservative on the airwaves right now," Griffin says. "This album is a little more accessible to everybody, I think, or so they tell me at my record label. So possibly it'll get on the radio. You never know. I just have high hopes that it'll be a good experience. It already is." 🎸

"I don't really think politically, I just have a big mouth as far as my songs are concerned, and I use them to air whatever I need to air. I am learning stuff through my songs."



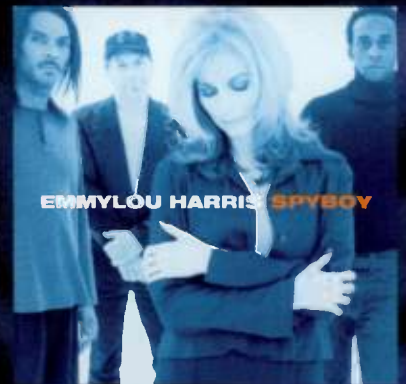


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# Barenaked Ladies' Latest *Stunt*

By Mike Warren



Barenaked Ladies will never be known as generational spokespeople. They're five guys from Toronto, after all. (Canadians!) After songs like "Be My Yoko Ono" and "Brian Wilson," they're known for turning misunderstood and maligned rock icons into powerfully funny personal metaphors. They've always been known for their completely berserk, spontaneous, improvisational live act. Voice of a generation? Not the first name that comes to mind.

This summer, they will almost certainly be known for "One Week," which seemingly out of nowhere reached the Most Added spot on both the Adult Rock and Alternative charts (topping both the Beastie Boys and Rancid) during its debut week. The single continues the "icons" end of their fame, dropping names like Harrison Ford, Sting and the Smoking Man in the middle of the goofiest toasting this side of, well, no, probably just the goofiest toasting ever. Barenaked Ladies are, after all, the kind of band who would not only try, but also *succeed* in rapping the line, "I like vanilla, it's the finest of the flavours."



But with *Stunt*, released this month, Barenaked Ladies might finally, finally get to be known as the band of poignant generational moments. Right smack dab in the middle of their new record, tucked within the lilting, gentle "In The Car," stashed not far from several references to a young couple not quite coupling, is the moment that all self-respecting rockers will recognize as their own: "In the basement of her mother's house, where she once taped the first three sides of *Sandanista!* for my car."

There it is, "the touchstone for an entire generation," The Clash! *Sandanista!* (Who could get side four on a cassette, let



alone sides five & six?) Barenaked Ladies, at the ripe old band age of almost 10, have defined the past!

Well, maybe. Singer and guitarist Steven Page chuckles at the identification, and seems happy to hear he struck a chord, so to speak. "I wanted to be able to write a song that was reminiscent without being overtly sentimental, without it being a mush song about being in the back seat of your parents' car when you're growing up, because there are so many."

He tails off and tries again: "It's kind of a Springsteen, Mellencamp treatment, and at this point, by its sixth or seventh treatment out there, it's getting kind of hackneyed," he explains. "I wanted to do something more about our generation." (It should be noted that at this point in the conversation he was quite appropriately interrupted by his 19-month-old son Isaac.) "It was more about our experience when we grew up. I like adding little details like that."

Okay, sure, *Stunt* will almost certainly be remembered for "One Week," which is full of those little details; the chorus is, after all, about those kind of long-term relationship fights that come with their own handy built-in forgiveness calendars. But the verses are full of rapid-fire nonsensical lyrical twists like, "Hot like wasabe when I bust rhymes, big like LeAnn Rimes, because I'm all about value," or "Like Kurosawa, I make mad films, okay, I don't make films, but if I did they'd have a Samurai."

Barenaked Ladies' songs are usually written in tandem by Page and Ed Robertson (the band's other singer and guitarist), but Page gives Robertson the credit for "One Week." "Ed wrote 'One Week' by himself; I was kind of just his coach on that one. I said, 'You know, I think you'd write this better by yourself than we would together, so go home and write it by yourself and I'll edit out the bad stuff.' There really wasn't any bad stuff when it came back."

Robertson remembers the song having a slightly more anguished past. "We do a lot of freestyle rapping in our shows." (He's not kidding; live, Barenaked Ladies do Public Enemy's

"Fight The Power" and Prince's "Alphabet Street," and their Enhanced CD EP *Shoe Box* contains an absolutely entrancing rapped tribute to barbecued donuts.) "I told Steven I wanted to do something with rapping for the verses. I didn't have any lyrics, but I knew how I wanted it to sound. So, I'd go home and write out lyrics," he says, laughing, "and they sucked."

"One day I realized that the raps on stage were a heck of a lot better than the ones I was writing, so I just started rapping on tape and kept what was good. I'd been working for months, and then the whole thing I used took about five minutes." Whatever the process, "One Week" could wind up being the summer '98 single, the one that people crank up as soon as it hits their Jensens. Page concurs: "That's what we thought when the whole thing was mixed: 'I can imagine this coming out of cars driving down the street in the middle of summer.'"

Of course, this trip to the top of the summertime songs wasn't always an easy road. Barenaked Ladies' moniker has gradually morphed into

the less boyish "BNL" for their fans; they've gotten older, and they've had a personnel change (keyboardist Kevin Hearn has only been with the band since 1996). But since *Gordon*, their 1992 debut, Barenaked Ladies have been tromping down a path on the cusp between humor and seriousness, irony and melancholy; a split that's bothered the band at times, and led to a few criticisms of their intervening studio albums, 1994's *Maybe You Should Drive* and 1996's *Born On A Pirate Ship*.

"We've been accused ever since the second record came out of trying to be too serious, because people felt that what we did best was the kind of funny, novelty songs, although we never set out to write a 'novelty' song," says Page. "We'd just write songs, some of which would make us laugh, others would be poignant, or beautiful melodically, or whatever else, whatever we could be proud of, whatever we could write. I think on *Maybe You Should Drive*, or *Born On A Pirate Ship*, we were trying to prove, to ourselves at least, that we could do a huge variety of stuff. With *Stunt*, all we wanted to do was write great songs and perform them in the best way that suited each song. There was nothing in the back of our minds that said, 'We should write a "serious" record'; if anything, it was us thinking, 'Let's write a record that's fun to listen to.'"

*Stunt* has definitely answered that call, after being in the works for almost two years. The band is still riding the crest of

(cont'd) →



their last release, *Rock Spectacle*, pronounced "Rock Spec-tackkk" by both Robertson and Page, who's careful to remind that, "It's French, and we leave off the last part as slang." That record, sort of an accidental "Greatest Hits Live," jump-started BNL's popularity. Recorded at 1996 shows in Chicago and Montreal, it was intended to be a stopgap before *Stunt*.

"We released the live record in the fall of '96. We were supposed to release that, do a little of bit of support for it, and then go back in the studio and make a new record in the winter of '97," Page explains. "It didn't happen. This record did considerably better than anybody expected." "Doing better," in this case, included giving BNL its first Gold US album. "We ended up touring *Rock Spectacle* until Christmas of '97, and we didn't get a chance to make *Stunt* until February of this year."

Once the process began, *Stunt* became a much different record than the band had initially expected. "We were looking for producers, and sent out our demos to a bunch of people, and one person who was really excited about doing it was Susan Rogers. She was at the top of our list, really the #1 choice for our producer. We met with her back in December, and she said, 'I really want to do this record, but I'm booked for another record,' and we said, 'Well, cancel,' and she said, 'I can't do that, I can't do that,'" Page explains, laughing. "So we basically adjusted our schedule to fit her in for as much time as we could. We went down to Arlyn Studios in Austin and spent three weeks, three very intensive weeks, with her recording all the basic tracks. After these three weeks she was off to do the new Rusted Root record."

That was where the record, which Robertson remembers as very "live" sounding, changed. "We went back to Toronto and did the overdubs with a guy named David Leonard. Both he and Susan are former Prince engineers. We had met with him once. We thought, 'Oh, I don't know, but I'm sure he's a really good engineer, and all we'll have to do is a little bit of background vocals and maybe some percussion and we'll be done.'" It didn't work out that way.

"When we got back to Toronto, Leonard said, 'Oh, no, no, no. We're going to do a bunch of guitars, we're going to do tons of vocals and more keyboards,' and we worked with him for another three weeks straight. He was just amazing. We had originally made a record that we thought was going to be an intimate 'band-in-a-room' thing. Because all of the original basic tracks were live, we thought it was going to be a small, little record, and he took it the next level and made it this much more approachable pop record, which I think suits the songs even better than our original treatment had."

These "transformations" resulted in songs which, while still retaining the straight-ahead pop that BNL has perfected, sound new; occasionally, very new. Robertson agrees, mentioning that there's a lot more electric guitar on this record. "Leave," for instance, one of Robertson's songs, sounds like a long-lost Crosby, Stills, Nash and Young tune, with bona fide Robertson guitar solos cranking between the verses. He explains, "That one used to be a lot rootsier until we speeded up the tempo by 40 percent and started really letting go."

The song, which kicks off with the line, "I've informed you to leave, 'cause I can't afford to lose more sleep," was inspired by a

**"With *Stunt*, all we wanted to do was write great songs and perform them in the best way that suited each song. There was nothing in the back of our minds that said, 'We should write a 'serious' record'; if anything, it was us thinking, 'Let's write a record that's fun to listen to.'"**

**—Steven Page**



series of visits Robertson received not long after he lost his older brother in a motorcycle accident. "I was on tour, and rooming with Tyler [Stewart, the band's drummer], and my brother kept appearing in my dreams, not really nightmares, but it was scary that he kept coming to me." The song, very gently, explains that this simply won't do: "I get ill when I get tired," he sings, and it's clear that it's both true and heartfelt. Says Robertson, "I just wanted to say, 'Stand guard over me, but please, be quiet, because I have to get some sleep.'"

Even Robertson's explanation of the song's meaning veers toward humor. He begins, "People lose their brothers all the time. There are a lot of old adages about this; most of them suck, but there are a lot of old adages about this..." At exactly this point in the conversation, Robertson's wireless phone begins to lose its charge, and it takes a minute or so before he's back on the phone, breathless and chuckling and eager to use this interlude as an example of the extremes that BNL tends to explore. "See, that's what I mean; here I was trying to explain about something really heavy and

serious, and instead I wind up running around all over the house trying to find a phone that works."

One of Robertson's other songs, "Light Up My Room," also explores these extremes. He was inspired by a television news report during which a reporter, standing on the porch of a house under some heavy-duty power lines, was able to hold up a light bulb and have it actually light up in her hand. As Robertson recalls, she said something to the effect of, "Even though the power companies have said that there's no danger from these lines, this can't be good."

"Light Up My Room" is the classic story of being lured to, or stuck in, a place that's dangerous. "I used to play in this ravine, with garbage and an old shopping cart covered with moss," Robertson remembers, "and I realize now that that was a spiritually healthy place to be, but probably not a particularly physically healthy place."

Of course, Robertson's not the only guy who's written songs with ambiguous edges. The album also includes three songs that Page co-wrote with Stephen Duffy, formerly of the British folk-rock band The Lilac Time. Page gushes, "Stephen was one of my favorite songwriters of all time, and we ended up becoming

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friends and started writing stuff together about five years ago. We were in England in the summer of '96, and I spent a week hanging out with him, trying to write songs, and we thought, 'Aww, we didn't get anything.' But I took a few of the ideas we had, a year-and-a half later, and put them down on tape and finished them off, and they turned into songs that neither of us had ever expected would happen."

Those three songs, "Alcohol," "Call And Answer" and "I'll Be That Girl," are among the most intriguing on the record. "I like writing songs like 'Alcohol' that are morally ambiguous, that make you ask, 'Is this a pro-drinking song or an anti-drinking song?,'" laughs Page. "But there are lots of people who *aren't* idiots who enjoy drinking, and those of us who do have a better handle on its positive and negative implications. The song basically says, 'Yes, I enjoy letting loose, but I also know that I could really screw this up by taking one extra drink.'" When asked about the line that reveals those dangers ("Would you please ignore that you found me on the floor, trying on your camisole?"), Page guffaws and says, "I put that line in for Stephen Duffy, and he gave me this look like, 'Don't dare sing that. Don't put jokes in my songs.' So I said, 'Okay, I'll do it.'"

**T**he band is about to become incredibly busy again, with a tour-long mainstage gig at the H.O.R.D.E Festival. Asked about how the shows will be different than "regular" BNL gigs, Robertson only acerbically states, "We'll be taking our blues harp playing a lot more seriously for this tour."

The band is clearly looking forward to being out on the road again, playing before the kind of fans who, throughout *Rock Spectacle*, can be heard singing the lines to almost every song. Page's affection is easy to hear. "Our fans are amazing," he says, and you can hear the glow in his voice. "I remember being in a small club in Glasgow, Scotland, six years ago and playing 'What A Good Boy.' In Scotland they love to sing anything; they just love to sing. And to hear these people screaming in their Scottish accents, screaming the lyrics, it was everything I always wanted. I want people with different accents to scream my lyrics at me. It was one of the most rewarding things you could imagine."

The relationship with the fans also gives the band the room to pull off a complex, funny, melancholy, tangled album like *Stunt*. Page has it figured out: "We've always said that we approach our live shows, and our songs, like an actual conversation. If you could sit down with a friend, over the course of a few hours, you could encompass every emotion in an intense conversation during that time spent together. You could be laughing your heads off at some reminiscence, or something new, or something that no one else has thought of, and then you're also fighting, and you're also sulking, and you're also quiet, or whatever. Even though you might say, 'My friend "X" is hilarious,' you also know that there's a whole lot more that you guys share."

That comparison winds up being the perfect metaphor for *Stunt*, even including the image of the drunk guy on the floor in a way-too-small cami. Says Page, "I think, in retrospect, it might be our most listenable record, from top to bottom. I think we realized that there's a huge element of fun that's in our live shows, that's part of this group, that we haven't embraced on the last couple of records. We know that's how we approach each other; that's why we love being in this band." ☺

**Asked about how the H.O.R.D.E. shows will be different than "regular" BNL gigs, Ed Robertson only acerbically states, "We'll be taking our blues harp playing a lot more seriously for this tour."**

**Mike Warren follows summer singles from the humid world of Kansas City, and will be stocking up on water and sunscreen for the H.O.R.D.E. Festival.**

**For more Barenaked Ladies information, check out their Web site at [www.bnlmusic.com](http://www.bnlmusic.com), or contact Alex Coronfly at Reprise Records at 818.953.3744.**



# *liz phair*

## **"Polyester Bride"**

from the album

*whitechocolatespaceegg*

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# Strolling Down Mermaid Avenue With Billy Bragg

By Steve Baltin

For over a decade, Billy Bragg has earned notorious fame for being (arguably) the most famous singing socialist in rock music. Bragg's politics have often overshadowed the literate wit and skillful wordplay he has used to bring his political ideals and insightful takes on human relationships to the loyal fans that have recognized him as one of the most gifted lyricists in music since the early '80s. However, for *Mermaid Avenue*, a CD that finds him collaborating with American country-rockers Wilco, Bragg has taken on the role of interpreter, bringing previously unheard words from Woody Guthrie to the public.

Bragg's candor about his political ideals, as well as his unflinching convictions, have finally brought him a project that may well make the mainstream see what a vital musician he is in today's scene. Impressed by Bragg's rich catalog, Nora Guthrie, the daughter of the late troubadour, selected Bragg to look through her father's archive of unrecorded lyrics and compose the music for selected tracks.

Bragg then invited Wilco to assist him in the writing and recording of what would become *Mermaid Avenue*. While the trifecta of Bragg, Wilco and Guthrie (with an assist from Natalie Merchant on two tracks) might sound a bit left-fieldish, the results are undeniably powerful. *Mermaid Avenue* ranks right up there with the best and most important CDs of the first half of this year. Bragg and Wilco have managed to hold on to the integrity of Guthrie's words, while not being afraid to bring him into the '90s. There isn't a weak track among the 15, and "Way Over Yonder In The Minor Key" deserves to become a classic. One of the most intelligent lyricists in music, Bragg is every bit as gifted in the interview department. There is no one better to explain the historical value of both this album and the man whose words remain as compelling today as they did when "This Land Is Your Land" first became an American anthem.

**Are you hoping people learn more about Woody Guthrie from this project?**

"It's not just a case of learning about him. I would like to think people would be stimulated to do that anyway, by reading Joe Klein's biography [*Woody Guthrie: A Life*], but I think it's about time Woody Guthrie's contribution was reassessed. People say, 'Well, not only did he have an influence on Bob Dylan, but he also had an influence on The Beatles.' The Beatles first got together in a skiffle band; skiffle was all about playing Woody Guthrie, Leadbelly, all those kinds. Led Zeppelin first played skiffle. He's the originator of white 'do-it-yourself' music. There's a great tradition in the blues for that, of guys playing their own stuff and being sought out. Well, in Woody, we have someone who came from a similar background, similar tradition, who's hugely influenced by black music, as well. He used to drive people crazy by playing the same bit on a blues record just to cop the way it was played. So, if you see the influence that he had on the singer/songwriter, and the influence he had on rock, you realize that people like Beck also have drawn a lot from Woody Guthrie, and that he's *still* very relevant today."

**What was the first Woody Guthrie record you heard?**

"I was into early Bob Dylan and I got a French cassette of Woody Guthrie songs that actually misspelled his name on the cover—W-o-o-d-i-e. It just had the track listing, a photo, and 'This Land Is Your Land' and 'The Grand Coulee Dam' on it...the standards. It all sounded a bit raw to me...I was 15 at the time. This was before punk, it was all just a bit much for me, so I thought, 'I know Woody Guthrie now, that's Woody Guthrie. Next.' And I went back to Bob Dylan."

**And how old were you when you realized you didn't necessarily know Woody Guthrie?**

"It was after I'd come to the US in 1984 and began being compared to Woody Guthrie. That gave me the inclination to check him out, and also the opportunity. At least you could find Woody Guthrie records in America in the '80s;



they were a bit hard to find in Britain. So it was then I started to think about him and my connection to him."

**Let's go down through the cutting-down process. There were how many songs in the archive?**  
"2,500 plus."

**Did you read through every single one of them?**

I did A to L first, and then I did Z back to N, which is how I ended up with 'Way Over Yonder In The Minor Key,' 'Walt Whitman's Niece' and 'The Unwelcome Guest,' I suppose. It's a broad process, and Nora was looking through stuff, as well. She would send me lyrics. It was just a case of finding things that were special; I wanted to reflect a different kind of Woody Guthrie from the one we already knew. Like 'Ingrid Bergman,' I thought it would have that sort of 'Who would've thought Woody would've written a song about Ingrid Bergman?'"

**It's funny, though. That song still feels the most different from the rest of the record.**

"It has a purity to it that didn't really need much dressing up. I just wanted people to think of Woody sitting there playing to himself, grinning in Coney Island, a million miles away from *Stromboli* and Ingrid Bergman."

**Out of four figures, how did you reduce it down to 40 to record?**

"Jeff Tweedy and I just went in the studio and took turns recording the songs we had written to the lyrics. When we got to 40 songs, probably 25 of mine and maybe 10 or 15 of Jeff's, everyone else was like, 'Come on, we're going to have to mix this and make a record out of this, stop for Christ's sake!' So, we put the brakes on and finished the ones we'd begun. Then we had to sit down and try and come up with an album that reflected the variety of styles that Woody was writing. I didn't want to make a double-album; I thought you have to focus people. On something like this, it's really hard to get your head around what's going on initially. These are old songs, it's not a tribute album, it's not a covers album, it's new songs with us playing."

**Has Woody been an influence on your own songwriting?**

"Not on my writing, I think, but on my political outlook? Perhaps."

**How do you think composing music for these lyrics will affect your own songwriting?**

"That's a very good question. I think the way we made the album may affect the way I make my next album, but my actual lyrics, I don't know. I'm

not a person who sits around making notes, and I don't finish songs off until I need them to play. So, I have a few songs on the go all the time. That could go either way. I'm not really thinking much beyond the end of this year...like, I didn't really focus on this project until we'd done the final promotion for *William Bloke*. Tweedy somehow managed to make this album in between demoing and recording the next Wilco album, I don't know how he did it. Very often, he would be coming in the studio playing a song, and I would have to listen to the lyrics to work out if it was a Woody song or one of his songs for the new record, that he was just playing for opinions. So I thought he'd be playing his own stuff and he'd sort of play it to me, and I'd say, 'Oh yeah, Woody.' Jeff would say, 'No, me.' Other times, 'You?' 'No, Woody.' That's how contemporary the Woody songs were and, also, the depth of Jeff's writing. That's why I chose him for this project. I felt he had the roots to go back—you can see that in *Uncle Tupelo* perhaps more than Wilco, but roots that went back really beyond the birth of rock & roll. As some of these roots bands only go back so far, he went back before the war, perhaps even before the '30s, to around the turn of the century. That was important on this project, that depth of knowledge."

(cont'd) →



**"This record should be called *Nora Guthrie Presents Billy Bragg And Wilco*, because it's her project. She's the person who had the vision."**

INS TO BROOKLYN AND MANHATTAN  
SEA BEACH, WEST END  
ON BEACH & INU



fans. If someone had sung it before me in the act, then I would've really been in trouble, 'cause I would've been trying to remember as much as I could remember about the other songs of his that I know. Which, ironically, I was just thinking

## **"I don't worry about being identified with Woody Guthrie, I'm honored to be identified with Woody Guthrie."**

### **In what way do you think the making of this album will affect your next album?**

"The great thing about this album was it gave us all, me, Natalie Merchant, Corey Harris and the guys in Wilco, the opportunity to play in styles we don't normally play in. I played a bouzouka on this album, I played a banjo, I played slide guitar. Tweedy played harmonica all over the album. Later it transpired that the rest of the band told me he'd never played harmonica before. So we all had a chance to do a bit of that. I'm sure that will leak through to my next project."

### **Is a project like this, where you're stepping out of yourself, fun for you to do?**

"Yeah, a lot of fun. And also, me, Jeff and Natalie all sweated over our words, put a lot of effort into trying to get the words right. I guess it was similar for them in some ways: the music is all about feel, you kind of feel your way to the music, it fits the words. So, in that sense, it's a little bit subconscious; it just kind of flows out of you. And of course, with this, it's just all lyrics, so Natalie said to me, 'So, wait a minute. You've got an entire album and you haven't got to write any words?' She's like, 'Gee, what a great gig.'"

"Woody Guthrie's entire legend is based on five percent of the songs he wrote. I don't know who your favorite painter is, but imagine if I told you that somewhere there were 95% more paintings by that person, you would never say, 'Well thanks, that's great, but I have nothing more to learn about Magritte or Kandinsky, or whoever.' You'd think to yourself, 'Wow, 95% more. There must be something more that would show me something more to learn about Magritte.' And you'd go there. That's the way it is with Woody. You'd have to be very arrogant to dismiss the archive, particularly when you realize that until these songs are appreciated in the archive, all of them, Woody Guthrie hasn't made his last record; in that sense, he still lives. He may physically no longer be among us, but his art is still here to be appreciated."

"You can't say anything for definite about Woody and his work until you have an opportunity to get a beat on what's in the archive. I think that's something that Nora Guthrie was aware of and was very frustrated by. As her father's legend solidified into something one-dimensional, she became aware that the tip of the iceberg was all that people were seeing, and there was so much more. She became committed to finding some way of getting that material out and appreciated by people, the situation we're in now. This is the realization of her dream. This record should be called *Nora Guthrie Presents Billy Bragg And Wilco*, because it's her project. She's the person who had the vision."

### **Had you ever met her before this?**

"Yeah. I met her once in 1992, at a Woody Guthrie 80th Birthday party in Central Park; I was such a huge Woody Guthrie fan that, after the soundcheck, I had to go to HMV and buy a cassette of Woody's stuff to make sure I had the right words to 'Pretty Boy Floyd.' I knew about him, but not so much as to be absolutely sure I wasn't going to make a total prat of myself by singing the wrong words in front of all those Woody

the other day—almost all the Woody Guthrie songs I know, I've heard other people's versions of. 'Pretty Boy Floyd' by The Byrds, 'Deportees' by Arlo Guthrie, and so on. That's always how I've come across Woody. Now here I am in the process of doing exactly the same thing...covering, in some ways. I know we're co-writing, but we're taking his lyrics somewhere else and playing 'em to people, to make people understand how good they are. And so there's a certain irony in that, that we're still part of that tradition. Like when The Weavers recorded 'This Land Is Your Land,' it wasn't Woody's version that became famous. I'm not sure what that says, I'm just aware of simply being part of that process."

### **I think it's just a compliment to how much his music touched people.**

"Yeah. It's a compliment to the strength of the material, and it's only the lyrics. Woody Guthrie was not a great singer, he was a fair guitar player and his ear for a tune...I can write better tunes than Woody Guthrie in my sleep. But the thing that's made him immortal is the strength of the lyric. The point is, the archive is just pure lyrics. The one thing that Woody Guthrie was the best at is the one thing that's been preserved."

### **If, before this project was presented to you, Nora had asked you for your opinion on someone other than you to take on this project, who would you choose?**

"In my dreams, Beck. I'd have liked to have heard Beck go in there and have his take on it. I'd like to hear Steve Earle go in there, I would like to hear Los Lobos. There's a number of people she could've asked...Joe Henry."

### **So, at what point did you become undaunted?**

"One of the things I realized was the strength of the material and the amount of it...it wasn't just the last few fragments. I realized I wasn't going to use the archive up to make the album, there was so much stuff. And, really, I just got the vibes of Nora. Everything I say, I've come to these conclusions inspired by Nora, and encouraged by Nora to take the more unheard-of path. So I realized it wasn't just me and the legend, and what was in the archive leapt off the page, anyway."

### **Do you worry about being too closely associated with Woody after this project is done?**

"I think if it was 10 years ago, I wouldn't have been able to get into the depth I've got into now; but I feel quite confident at 40 that everyone who knows Billy Bragg knows, more or less, what there is to know. What I'm saying is, I feel very comfortable with who I am and how I'm perceived, and I feel that this could only be an interesting sabbatical for me, rather than something that will identify me with Woody Guthrie. I don't worry about being identified with Woody Guthrie, I'm honored to be identified with Woody Guthrie." 📍

Steve Baltin, a regular contributor to *totallyadult*, has recently been named the Pop/Rock Editor for *CDNow*.

For more information on *Mermaid Avenue*, contact Lisa Michelson at 212.272.4260.



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**IN STORES JULY 21**



# DIG THAT JAVA JIVE





# Café Music Network Makes Coffee And Music A Winning Combination

By Loren DePhillips

*"Oh how coffee tastes! Lovelier than a thousand kisses, mellower than muscatel!"*

**T**hese sentiments expressed by the heroine of Johann Sebastian Bach's "Coffee Cantata," composed in 1732, would, no doubt, have been shared by the small group of students seated at a corner table in Common Grounds, a popular coffeehouse situated not far from the campus of California State University Northridge. They are engaged in a spirited discussion about whether the prophecies of Edgar Casey, Nostradamus and a myriad of modern "seers" concerning the end of this century and the beginning of the next one have any validity, or whether they're merely a reflection of millennium madness similar to that which occurred a thousand years ago. The conversation, further invigorated by several cups of America's most recent national trend, ceases. The attention of the students has suddenly been drawn to the music which is an integral part of the Common Grounds scene.

"Hey Paul!" one of them asks, "what CD is that?" Paul Solomon, the amiable and energetic proprietor of Common Grounds, walks over and informs them that they are listening to a band called Daau, doing a track called "Dip And Dodge" from their CD entitled *We Need New Animals*. "Cool. I've got to have it," says a blond-haired, blue-eyed member of the group.

The students get refills of their coffee and return to their debate about the potential imminent end of the world as we know it. They don't know that the music they are hearing has been provided by Café Music Network—a company which provides music to over 300 cafés and coffeehouses across the USA.

Founded by Debra Flanagan and Jane Kopecky a little over a year ago, Café Music Network offers record labels an innovative and exciting way to have new product heard by thousands of people each month. In addition, the labels get something that no other music servicing company provides—consumer feedback.

"Every month," says Flanagan, "we mail what we refer to as 'The Monthly Blend' to all our 300+ locations. This usually consists of anywhere from 13 to 15 CDs. Along with these we include counter pieces and magazines that we distribute through CMN's parent company, Real Life Marketing. There are also flyers which contain a list of the current albums being featured along with an illustration of the album covers, a column on a topic of interest and last month's chart of the

Top 25 most-played CDs. But most importantly, the package contains a feedback form. The form asks what CDs are played, how often they're played, and if there are any particular customer requests or comments. The form is usually filled out by the owner of the establishment being serviced. But sometimes these places will actually have their own Music Director who does it. We encourage them to report every CD they play, not only the ones we send them. This means that anywhere from 200 to 300 CDs usually get reported each month. Then we use the data we gather to compile the next month's chart and send a report back to the labels."

"The great thing about it," says Kopecky, "is that you get feedback from almost every age group. It's quite common to have a 19-year-old and a 60-year-old sitting in a coffeehouse listening to the same music at the same time. You get kids sometimes, too, because there's no age limit for drinking coffee. Another good thing about it is that for a long time now, the labels have been looking for ways to get music heard that isn't being played on radio or MTV or VH1. And they really get that here, because people are hearing the full-length CD as opposed to just one track. They also have the opportunity to be exposed to multiple artists, because we put out a compilation CD every six weeks.

"Sometimes," Kopecky continues, "a CD will get played three or four times a day if people particularly like it. These aren't music industry people—they're people who love music. They're getting exposed to more music than they've ever been exposed to before, so they get kind of excited about it."

**"Anywhere from 200 to 300 CDs usually get reported each month. Then we use the data we gather to compile the next month's chart and send a report back to the labels."**

—Debra Flanagan, Café Music Network

But it's not only unheard music that gets played for customers of establishments serviced by Café Music Network. According to Flanagan, Shawn Colvin's *A Few Small Repairs* is still on the Top 25 chart, even though it's been out for well over a year now. The *Titanic* soundtrack, Bob Dylan's *Time Out Of Mind*, Sarah McLachlan's *Surfacing* and *Studio* by the Cowboy Junkies have been particularly popular among coffee drinkers and café patrons.

For the most part, the feedback is positive. However, Kopecky related an amusing anecdote about the *My Secret Passion* CD by Michael Bolton. "One coffeehouse faxed us and said, 'Great selection this month with the exception of Michael Bolton. He should have kept his secret passion in the shower.'"

Feedback isn't the only service that Café Music Network provides for labels. Under the auspices of its parent company, Real Life Marketing, CMN helps to promote tour dates in conjunction with artists whose music is being featured in The Monthly Blend. George Gerrity, Director of Promotions for Samson Music, says that CMN is a tremendous vehicle for promoting new artists.

"We've used Café Music Network effectively with artists who are just starting out, and getting artists started is really what it's all about. It's really been a very effective program for us. We've booked artists such as McKinley and Douglas September, who have CDs on the Café Music Network Top 25 chart, into coffeehouses where their music is being played. Café Music Network helps promote the dates. It's worked very well. We've noticed a significant increase in sales. As far as McKinley is concerned, we're starting to see some sales in areas



**"When you've got an artist who needs exposure early on, rather than waiting for radio to drive things, this is one of the most effective tools that you can use."**

—George Gerrity,  
Samson Music

where we don't have airplay; and the only thing I can attribute it to, because it's her debut record, would be the Café Music Network. In my opinion, it's a great way to get an alternative exposure of music.

"What makes it interesting is that you're getting a very honest appraisal from people who aren't directly connected with the radio business or the record business. We realize that everything is not gonna be radio-driven; and this, so far, has become one of the more effective ways we've seen of selling records. I think it's a real important step, in terms of the artist's development, with the limited space there is on radio these days. When you've got an artist who needs exposure early on, rather than waiting for radio to drive things, this is one of the most effective tools that you can use."

It's not only small labels, such as Samson Music, who can benefit from the opportunities that CMN provides. Sean O'Sullivan, National Director of Marketing and Promotion for Sony Classical, has used the Café Music Network in a variety of ways over the past year.

"The interesting thing about Café Music Network," O'Sullivan says, "is that they provide quite a number of different possible approaches to getting music heard and tracking what the response to your music is, and they do it in non-traditional sources. They handle a list of over 300 core coffee bars and snack outlets in major cities around the country. These are really core audiences for us, because we believe that it's a good overlapping demographic for the sort of cross-over and more pop-oriented classical music that we do. What makes it particularly interesting to me is that when you go into a restaurant, coffee bar, snack shop or a lifestyle account and you hear some interesting music playing, a lot of times the clerk doesn't know what it is. Or maybe it's on a compilation, or they just don't have the time to look it up and tell you who it is."

"Naturally, it's a good thing for a record label if the customer loves your music, but unless you connect directly to the consumer with some information and a call to action, you've done nothing. So the opportunity exists where they present several hundred flyers per month at each outlet that tell you what records are being promoted through that shop, along with something on the back about the music you're hearing. This creates a flow of information that regular customers start to look for. And since the clerks know about it and the owners know about it, it becomes the final piece in the equation that we've been looking for, as far as this type of promotion is concerned."

O'Sullivan doesn't see promoting music through CMN as a means of bypassing radio. Rather, he sees Café Music Network as a wel-

come addition to the other, more traditional, avenues of music promotion. "We start with radio, but there are a lot of records we feel that we have to supplement with other listening opportunities. Particularly at our label, where we're not going to be able to get as many spins or as much impact in the radio marketplace as some of the more pop labels will. So we look at this as another opportunity to get music heard. And in our world, getting music heard is the most important thing you can do. You can read about it; you can see an ad; you can hear somebody talking about it on TV; but until you hear it, you don't get the final picture. You hear something on your NPR, Americana or Triple-A station, and you've heard someone talking about it, then you hear the same thing in the place where you go to get a cup of coffee, and you can pick up a flyer that tells you about what you're



Café Music Network's Debra Flanagan (left) and Jane Kopecky (right).

hearing. Now, maybe you've finally got enough impressions in your head that the next time you go into a record store, it's in the forefront of your mind, and perhaps you'll buy the record."

With so much new music out there, is it difficult to decide what to promote through Café Music Network? For O'Sullivan, the answer is a definite no. "I decide based on what I would want to be exposed to if I was sitting in a coffee bar on a Saturday afternoon. For example, I have this great band called Daau, who do a track called "Dip And Dodge" that's a sort of gypsy-ska-classical thing. I just know that people are going to hear it in a coffee bar and go, 'That's cool!' And some percentage of them are going to pick up the flyer which will tell them what it is they're hearing, and possibly pick up a copy of the CD the next time they're in a record store. There's no doubt in my mind that promoting music

**"Particularly at our label, where we're not going to be able to get as many spins or as much impact in the radio marketplace as some of the more pop labels will. So we look at this as another opportunity to get music heard. And in our world, getting music heard is the most important thing you can do."**

—Sean O'Sullivan,  
Sony Classical

**"It's quite common to have a 19-year-old and a 60-year-old sitting in a coffeehouse listening to the same music at the same time."**

—Jane Kopecky,  
Café Music Network

through Café Music Network is a good thing, and that it works."

Real Life Marketing and Café Music Network have grown far more rapidly in their first year than Debra Flanagan or Jane Kopecky would ever have believed possible. They are, in certain cases, acting as marketing advisors for promotions developed by labels. In the case of Sony Classical, they participated in partnership with some United Artists movie theaters in a promotion that distributed coupons good for a discount toward the purchase price of the *Deep Impact* soundtrack.

Flanagan and Kopecky have recently been joined by a third partner, Brad Hogue, who is the Director of Nashville Operations for Real Life Marketing. He hopes to take the same business model that Café Music Network is using and "Tap into some of the country stuff that's going on here under the Real Life Marketing parent company and possibly do the same thing with country music, except with truck stops instead of coffeehouses. We've also been thinking about going into upscale hair salons to promote dance music using the same model."

"We're kind of an ad agency now, too," Hogue says. "We're selling ads for *Wine X* magazine, for *The Espresso*, which is a publication distributed in cafés and coffeehouses in San Diego County, and for *Literal Latté*, a similar publication in Manhattan. But what our company is mainly trying to do is to dominate this one little niche, and be strong with cafés and coffeehouses as we grow into other niches."

In 1958, Danny And The Juniors sang, "Rock & roll is here to stay," which at the time was a highly debatable assertion. However, 40 years and billions of dollars worth of record sales have proven them right beyond any shadow of a doubt. And if you think that America's love affair with specialty coffee is going to end any time soon, all you have to do is to go to a Winchell's or Krispy Kreme near you. You'll be amazed at the variety of espressos and lattes that you can get to wash down your doughnuts. Hmmmm. That sounds pretty good. I wish this article would hurry up and end so I could go there and get a double latté with cinnamon! On second thought, I think I'll take a stroll over to Common Grounds. Maybe I'll hear something I like. ☺

When he isn't contemplating the fate of the universe over a double latté with cinnamon, Loren DePhillips can be reached at [beatles@mindspring.com](mailto:beatles@mindspring.com).

For more information on Café Music Network, visit their Web site at [www.lucid-cafe.com](http://www.lucid-cafe.com), or give 'em a buzz (ha!) at 201.217.9400.



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—Patty Martin, WXRT

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*Jeff Black's music is about listening to silence.*

*His debut album,*

***Birmingham Road**, focuses its attention on the absence of sound—the loss of loved ones, the desires that creep up just before sleep, moments that are gone forever,*

*impressions that are problematic and unspoken—*

*and he gives sound to those heartfelt places.*

*It is a quiet, even quieting, record that manages to simmer its way to explosions of rock & roll grandeur—*

*like a night of sleep that starts*

*in blackness and wakes us with*

*a rich clamor*

*of music*

*and*

*voices.*

# Jeff Black

## And The Sounds Of Silence

By *Danny Alexander*





To weave such a delicately structured album, Black is very fortunate to have the assistance of Susan Rogers as producer and engineer on all but one cut. Rogers has a knack for working with highly eclectic, intuitive artists to help them realize their ideas. She cut her teeth working with Prince over a decade ago and has tackled projects by such wildly diverse artists as lush pop songwriter Michael Penn, Def Jam-bred R&B diva Alyson Williams, world music cobbler David Byrne and the supremely soulful Venice Beach busker Ted Hawkins. Black talks of Rogers as a blessing. "We started this album with a different producer, and after a couple of weeks, I just didn't feel like we were providing the right approach for these songs to take me someplace else, much less anybody listening to them. I called the guys at Arista, and I began looking through discographies. I saw Susan Rogers' name, and the list of people she worked with, from David Byrne to T Bone Burnett to Rusted Root, and I called her up. I knew I wanted her after I'd talked to her for only about 10 minutes. Her sensibilities concerning what I wanted to do were right on target. I work from a real emotional level, and I need someone to help me interpret my emotions. Susan has wonderful intuition. She knows which is the right take. She provides this combination of objectivity without ego. She makes it comfortable, really comfortable."

But the blessings that showered on Black with this album don't end with a great producer. Black has three members of Wilco backing him on the disc (Ken Coomer on drums, John Stirratt on bass and Jay Bennett on keyboards and guitar), as well as appearances by fellow Missourian Iris DeMent and Geggy Tah's Tommy Jordan and Greg Wells.

"The planets lined up," Black enthuses, recalling how he first started working with the members of Wilco. "Ken Coomer lives in Nashville, and we were mutual fans before we played together. I had ideas about specific players' roles, and specific philosophies about being able to cradle these songs, and we talked awhile and realized we shared a lot of the same ideas, then worked up a show to do for BMG."

"I was very fortunate," Black sums up. "I worked with the producer I wanted to work with, and I got to do exactly what I wanted to do with this album."

Black's good fortune comes after years of hard effort. Growing up a middle child of four in Liberty, Missouri, a small town north and east of Kansas City, Black was at once surrounded by music in his childhood and oddly separated from what was clearly a family tradition.

"After World War II, I think people began to look at music as a career and something separate from their everyday lives; but my great granddad played guitar, and my granddad and his brother played banjo and guitar at barn dances when they were young." Black felt a calling from the wonderful mix of soul music and Top 40 hits that formed the playlist of legendary Kansas City AM station WHB. "Mom had that playing, along

with country stations." And then there was his older brother's record collection that contained "a little bit of everything: Sly And The Family Stone to Jerry Jeff Walker, Creedence Clearwater Revival to Faron Young, Conway Twitty to Bruce Springsteen."

The son of "a very long line of farmers and truck drivers," Black was discouraged from pursuing something as fanciful as a career in music, but his passion focused early. At 10, he knew he wanted to be a songwriter. He talked his parents into buying him a guitar and wrote songs throughout his teens. "When I got out of high school, I was pumping gas and fixing tires. I remember a lot of my friends coming through the station on their way to college, saying good-bye and asking me what I was going to do. I was too insecure and, living in too conservative a town, to say what I really wanted to do."

But he was also determined. At 19, Black left home and pursued his music in Kansas City. "I knocked around town, doing a lot of different jobs to support myself and dragging my acoustic guitar around, looking for places I could play. There weren't a lot of others doing that

wanted to have something to offer them. I grew very passionate about playing live, and I got glimpses of what I wanted to do and where I wanted to go with my music all along the way. It took a long time, but it was a natural progression. I've grown a lot. If I hadn't spent all those years playing around Kansas City, I would have lost what I have now."

Black's focus deepened through this struggle. "A few years ago, I was going through some personal things and bad business dealings. I had gotten myself into things that weren't the best decisions I'd made. And I started listening more closely to my subconscious, and I found a little voice there that could take me to some magical places, ends of the earth. We are so inundated with noise and news and conversation and radio and planes flying by; finding quiet time became important to me. There I could find a bright light on a dark day, and I started tuning in and tuning up."

Black worked his way around Kansas City clubs for six years, opening for John Prine, Johnny Winter, Roger McGuinn and Nancy Griffith. Then he moved to Nashville at the end of the '80s, when Country Radio first seemed primed to open up to artists as varied as Steve Earle and Lyle Lovett. "But about the time I got there,

Garth Brooks came along," and the Nashville scene became as rigidly codified as ever.

Black spent the next five years moving back and forth between Nashville and Kansas City, playing where he could, touring occasionally and producing a couple of demos. During that time, he did a compilation for the Birmingham, Alabama magazine, *Leak*, a CD-carrying quarterly, which was nothing more than a field recording of him playing an acoustic version of "That's Just About Right" (which would become a highlight of *Birmingham Road* in a full-band version). He received some nourishing feedback from that effort, including a warm letter

from a fan of the song in Italy, and a watercolor painting from another in Japan.

His big break came at an Arista Nashville showcase at which he wasn't even slotted to play. The show was getting off to a late start

***"I started listening more closely to my subconscious, and I found a little voice there that could take me to some magical places, ends of the earth. There I could find a bright light on a dark day, and I started tuning in and tuning up."***



at that time. It was the end of the disco era and the height of the new wave era, and it was hard to know where you fit in. But when I played in a club, people got very quiet, and the more people paid attention, the more I





and Mike Dungan, the Vice-President of Arista Nashville, who had seen Black play, invited him down and asked President Tim Dubois, "Why don't we just have Jeff come up to play?" When Black finished his set, an impressed Dubois told him, "If it's the last thing I do, I am going to have a place for you on the label."

**T**hat was two years ago. Now, Black has made an album he is deservedly proud of. Not only does it seem commercially viable in this era of singer/songwriter pop, but *Birmingham Road* also has a great deal to say to the world around it.

The first thing about *Birmingham Road* that commands the listener's attention is Black's full-throated vocal style. He delivers his lyrics with the clarity of a folksinger, but, at the same time, he never sounds stiff or emotionally distant. In fact, it is that big voice's passionate abandon that insists the opening cut, "A Long Way To Go," is a rock song as much as anything else. Before the big crunch of the Wilco rhythm section, or the lyrical allusion to Graceland, or the swelling of layers of accompaniment, Black's "Hey la hey, it's a long way to go," makes space for all of these elements, calling to mind Van Morrison and the most soulful elements of rock tradition.

This opening burst of comfort is followed by the brooding meditation of, "What Do I Want." Over a cool keyboard figure, tom toms and guitars that feverishly burn in and out of the mix, Black catalogues his 3am desires, including "Freedom from the overwhelming feeling that evil never sleeps." Black settle on freedom itself, a thread that links all the songs on the album, as well as the wildly eclectic approaches to the arrangements throughout; and, the result is anything but chaotic: it all sounds sublimely unified and delicately beautiful.

The importance of freedom to the human spirit is luxuriantly explored by the following two songs. A relentless stream of guitar arpeggios, piano figures and brush work drive the rich musical swirl of the title track, "Birmingham Road," a wildly free-associative vision of heaven that finds its center in a memory of sexual awakening. Taking a tip from this memory, "That's Just About Right" counsels an uncertain painter friend not to doubt his vision. The singer builds to tri-

umphant rock crescendos, declaring "Your shiniest day might come in the middle of the night/That's just about right."

The acoustic meditation "Noah's Ark" retells the Biblical story from the perspective of the ark builder, as he finds that the great chances taken following his vision have not been in vain. The song takes the idea of weathering a deluge and personalizes it, ending with cloud-breaking as the opportunity to reconnect with others. Black sings, as if handed amazing grace, "It's good to see you. It's been a long time."

The centerpiece of the album really takes the form of two songs, like the head and tail of the same coin. "King Of The World" rocks hard over a moment of absolute quiet, sitting "high on a hill," while the country rock song that follows it, "Union Town," pleads with a loved one not to leave the singer alone. While Jeff Black repeatedly revels in the glory and spirituality of solitude, he also sees the dangers of going it alone, advising, "Don't you let deception tear your sweet soul down."

This need for connection with others not only informs the heart of the album, but it also accounts for a lot of what makes the record as good as it is. While Black focuses on freedom and self-revelation, he readily admits that he needed Susan Rogers, as well as the other musicians on the record, to make the songs truly come alive. "I could produce my own record and play the different instruments. I'm capable of that, but it's not fair to the songs. I sit down and write by myself because I think the personal point of view is,

finally, all we have to offer. I nail down the chord progressions and get the song where I feel everything's been done. But when it comes that time, I encourage other people's input. I want to know what they hear. It's artistic expression, yes, but it's ultimately communication."

The next movement of the album, with the darkly shimmering "Ghosts In The Graveyard" and the ever-brightening "Nebo Hill," contemplates the "spirits of our idle youth" that seem lost forever but continue to haunt us. "Nebo Hill" finds some promise by moving out of the graveyard and trying to reconnect with those who once shared the same dreams.

The Crazy Horse-like rock of "Street" takes these reflective observations and applies them to the world outside. Black starts with the loneliness of all the people he encounters, singing with heart-wrenching delicacy, "In my life, I've never seen so many people working so hard to be loved." But the rumination soon turns to capitalist competition, landing on the image of a homeless man kicking a garbage can. The refrain is repeated, "In my life, I've never seen so many people working so hard to survive." By the end of the song, he has replaced that final word with "believe," wrestling with his own self-doubt and praying that "Maybe this time around I'll get it

right." The song is a revelation. Not unlike Black's Gladstone, Missouri, neighbor Iris DeMent, when he turns his keen eye for observation outward, the systematic barbarism of the world is shown horrifically, painfully and unforgettably.

The quieting end of the album finds Black musing on his role as an artist. On "Carnival Song," he compares himself to a carnival worker—not satisfied with any one ride, but happy to work the gateway selling people the opportunity for an experience tailored to their wants and needs. On the final song, "The Valley," Black declares boldly over minimal accompaniment, that



"My soul is alive/My dreams are for real/I will not let fear rule how I live or how I feel." In the context of the world painted with "Street"—the world we all know and live in, where creativity is valued only for its potential for exploitation, and individuals are encouraged to fit socially-prescribed manners of thinking at deep spiritual and intellectual costs—"The Valley's" declaration is a very brave one indeed.

The power of *Birmingham Road* is that it carries such a declaration of individual worth so sure-footedly into a resistant musical climate. While pop artists, particularly new ones, are generally heralded only in relation to a larger trend, Jeff Black has made an album that eschews any hint of trendiness. For him, that's pretty close to the heart of the matter. "If the whole idea of rock & roll is bucking the system—and that's what it is to me—then that's what this record is. All of it is rock & roll to me." 🎸

**Danny Alexander is a music writer for Kansas City's Pitch Weekly and an Associate Editor of Rock & Rap Confidential. He has written a biography of Soul Asylum for Putnam/Berkeley, which reflects his deep and abiding affection for those struggling to make music out in the great wide open.**



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## jeff black birmingham road

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"Some of my favorite songs were written by Jeff Black. Some of my best nights in a bar were those spent listening to Jeff Black. One of my greatest inspirations is Jeff Black. Someday, a lot of people will be saying the same thing." - *Iris Dement*

"It's no surprise that this newcomer is stirring up talk. "That's Just About Right" will turn on a lot of people to the lost art of good songwriting." - *Billboard*

"His songs shimmer with humanity and resonate with literate depth." - *Nashville Scene*

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# music **FOR** AIRPORTS: **RUNWAY RETAIL**



**IN THE FOLLOWING ARTICLE, THE ALBUM NETWORK'S SENIOR RETAIL MUSIC EDITOR CARTER ARMSTRONG INTRODUCES US TO AN INTERESTING WAY ADULT-ORIENTED MUSIC IS BEING MARKETING AND SOLD TO PROFESSIONALS ON THE GO. THE COMPANY IS CALLED ALTITUNES, AND IT'S MAKING ITS PRESENCE KNOWN IN MORE AND MORE AIRPORTS AS THE MONTHS GO BY. IT'S AN INTERESTING OBJECT LESSON IN "PUTTING MUSIC WHERE THE PEOPLE ARE."**

**—JOHN SCHOENBERGER**





ver the Christmas break last year, I had an eight-hour layover in the TWA international terminal at JFK and that's where I learned what boredom is *really* about. After "dining" in the strictly utilitarian and thoroughly dismal Terminal 8 Coffee Shop (you try cutting a microwaved croissant breakfast sandwich with one of those flimsy-ass plastic knives), my wife and I browsed in the gift shop for new books. Damn. It was all Dean Koontz and Jackie Collins. This was going to suck.

If only I had known then what I know now. Actually, if I had just walked around a bit—rather than resigning myself to the kind of deadly tedium I've come to expect from airport waiting areas—I would have discovered that there was an AltiTUNES record shop right there in JFK's TWA international terminal.

Manhattan-based AltiTUNES is a thriving chain of airport music stores filling a peculiar, and perfectly sensible, non-traditional music retail niche. By setting up small kiosk shops (and a few in-line stores) in a place with plenty of traffic, generated

by people with a sizable discretionary income (enough for plane tickets, right?) and more than enough time on their hands (an average 61 minutes of dwell time for international flights), AltiTUNES founder/CEO Amy Nye Wolf has managed to achieve success with what she calls "a hybrid of traditional and non-traditional music outlets." There are now more than a dozen AltiTUNES locations—with three under construction and plans for more.

Opening her first shop in 1994, Amy Nye Wolf called upon her background in marketing and real estate finance to bring life to an idea she got during a trip through Europe in her high school days. The teenage Amy, sick of the tapes she had for her Walkman®, eventually sucked it up and paid through the nose at a poorly stocked shop at London's Heathrow Airport and...well, you can fill in the blanks for yourself.

More than 10 years later, while my wife and I roll our way through the game of Travel Yahtzee® we bought at the gift shop, other (more adventurous, and probably less whiny) travelers in 10 eastern US airports shop at AltiTUNES stores. There, they listen to any one of the more than 1,000 titles in stock at each location, move through a MUZE® touch-screen computer

continued

## CURRENT ALTI TUNES LOCATIONS:

### LaGuardia Airport

#### USAirways Terminal

- 5 million passengers annually
- 200-square foot kiosk
- Major Airline: USAirways
- Domestic traffic

### LaGuardia Airport

#### Delta Terminal

- 6 million passengers annually
- 200-square foot kiosk
- Major airlines: Delta, Northwest
- Domestic traffic

### Newark International Airport Terminal A

- 4 million passengers annually
- 200-square foot kiosk
- Major airlines: American, TWA
- Domestic and international traffic

### Newark International Airport Terminal B

- 4 million passengers annually
- 200-square foot kiosk
- Major Airlines: Virgin Atlantic, SAS, Lufthansa
- International traffic

### Washington National (Ronald Reagan) Airport National Hall

- 8 million passengers annually
- 400-square foot in-line store
- Major airlines: American, United, Continental, USAirways
- Domestic traffic

### Baltimore/Washington International Airport Pier C

- 4 million passengers annually
- 200-square foot kiosk
- Major airlines: Southwest, Continental
- Domestic traffic

### Baltimore/Washington International Airport Pier D

- 6 million passengers annually
- 200-square foot kiosk
- Major airlines: USAirways
- Domestic traffic

continued





**WELL OVER 1 BILLION PATRONS PASSED THROUGH OUR NATION'S AIRPORTS LAST YEAR AND YOU CAN BET THAT MANY OF THEM CHECKED OUT AN ALTITUNES KIOSK.**

system to check out an additional 300,000 titles, or pick up Sony Walkmans® or Discmans®, portable video game systems and a host of other electronic entertainment accessories. In fact, well over 1 billion patrons passed through our nation's airports last year and you can bet that many of them checked out an AltiTUNES kiosk.

Not surprisingly, it is the upper demographic group (older, with about \$70,000 in household income) that winds up at an AltiTUNES kiosk. However, this doesn't mean that Nye Wolf and company abuse their customers' affluence or their lack of choice regarding where to buy music at the airport. In contrast to typical airport retailers, AltiTUNES price tags reflect street prices. This is because the minimal space requirements (about 200 square feet) and carefully chosen locations (mostly "dead space" that would otherwise go unused) keep

the overhead low. The typical AltiTUNES shop runs at a monthly sales volume averaging around \$1,500 per square foot.

It's certainly not just cash-carrying jet-setters buying music at AltiTUNES. Airport employees—including transient flight crew members—make up about 20% of the AltiTUNES customer base. Aside from convenience for these folks, on-site employees enjoy a discount with their "Crew Card," which doubles as a frequent shopper card to keep detailed track of customer demographics and purchase patterns. This brings us to the question of marketing strategies for AltiTUNES' non-traditional music stores. How are they similar to traditional record stores?

Obviously, selection is compromised because of space constraints. There can never be more than about five copies of a single title, but a new point of sale network tracking system allows for auto-buying

## **Orlando International Airport Landside Terminal**

- 18 million passengers annually
- 500-square foot in-line store
- Major airlines: American, Delta
- Domestic and international traffic

## **Memphis International Airport**

### **Concourse B**

- 8 million passengers annually
- 200-square foot kiosk
- Major airline: Northwest
- Domestic and international traffic

## **JFK International Airport Terminal 8**

- 4 million passengers annually
- 200-square foot kiosk
- Major airline: American
- Domestic and international traffic

## **JFK International Airport Terminal 9**

- 4 million passengers annually
- 200-square foot kiosk
- Major airline: American
- Domestic traffic

## **Boston-Logan International Airport**

### **Terminal B**

- 5 million passengers annually
- 300-square foot kiosk
- Major airline: USAirways
- Domestic and international traffic

## **Philadelphia International Airport**

### **B/C Terminal Connector**

- 26 million passengers annually
- 450-square foot in-line store
- Major airline: USAirways
- Domestic and international traffic

## **Grand Central Terminal Lexington Avenue Passageway**

- 200 million passengers annually
- 800-square foot in-line store
- The only music retailer in the multi-million dollar renovated terminal
- More than 500 train arrivals and departures daily
- The first non-airport AltiTUNES location

## **Tampa International Airport Main Hall**

- 12 million passengers annually
- 500-square foot in-line store
- Several major airlines in four connecting terminals
- Domestic and international traffic

*continued*





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## "WE SELL MORE THAN OUR SHARE OF NEW AGE TITLES: PEOPLE WANT TO RELAX ON THE PLANE."

from the central office. The mainstay of AltiTUNES stock is made up of hits and catalog—nobody really expects these airport kiosks to break new artists (although nothing is impossible). However, there are opportunities for certain titles which marketeers can exploit. For example, when asked about particularly steady sellers, Nye Wolf piped up immediately, citing Ottmar Liebert as an example. "We sell more than our share of new age titles," reports the AltiTUNES CEO, "people want to relax on the plane." This observation seems logical, natural and, perhaps, predictable. But unless there is open communication between AltiTUNES and the music industry at large, the benefits go un-reaped. Bearing this in mind, it's no surprise that labels like Putamayo and Rhino are among the handful from whom the retailer buys direct—both record companies excel at creating niche compilations and, according to Nye Wolf, were naturals to approach AltiTUNES with appropriate titles.

In order to more fully cultivate cooperative

relationships throughout the music industry, Nye Wolf has hired an outside marketing company called Dead Eye Marketing. With this partnership in place, AltiTUNES is currently running mid-line promotions, as well as listening station and light box programs, to nourish the bottom line. Not bad for a chain of shops that don't even have room for an endcap display.

It's important to note that other music sellers have made the foray into airport retail (there's an HMV at Heathrow now), but independents didn't make an appearance until AltiTUNES opened in October '94. Now that this new ground has been broken and a flourishing business built, will other independents—especially those who do brisk off-site sales at concerts and festival—move into local airports? Who knows? All I know is that if I ever have another eight-hour layover, I hope there's a decent record shop in the terminal. ☺

If you're interested in contacting Amy Nye Wolf at AltiTUNES, she can be phoned at 212.228.5110 or E-mailed at [alti100@aol.com](mailto:alti100@aol.com)

## future AltiTUNES LOCATIONS:

**Minneapolis-St. Paul  
International Airport**  
• early August '98

**Cleveland-Hopkins  
International Airport**  
• early August '98

**Washington-Dulles  
International Airport**  
• mid-August '98

**Sacramento International  
Airport**  
• mid-August '98

**Los Angeles-Ontario Airport**  
• (two locations) October '98



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# THE WHY STORE



## Two Beasts In The Why Store

Interview By **Jim Nelson**

Edited By **Matthew Lawton**

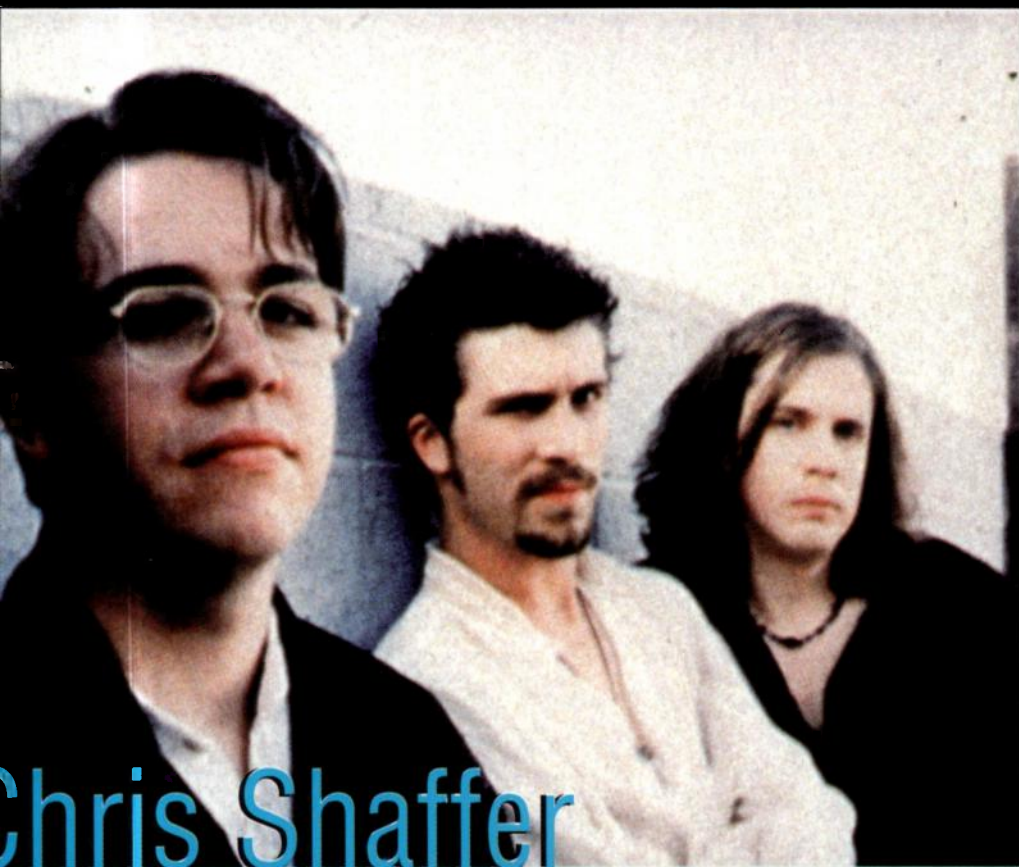
Bob Marley used to sing, "One good thing about music, when it hits you, you feel no pain." The same goes for The Why Store.



The Why Store got their start in the early '90s when Chris Shaffer (lead vocalist and main songwriter), Greg Gardner (bass), Michael David Smith (guitar), Charlie Bushor (drums) and, later, Jeff Pedersen (keyboards) began touring endlessly, making enough money on merchandising to record two albums of their own. "I think of us as like gypsy minstrels, we go from town to town, and that's the lifestyle we lead," says Shaffer. "In our shows we try to get everyone to leave with a smile, to have people leave and say, 'Wow man, that was two hours of my life that I wasn't worrying about life and bills and the every day drags.'"

And from town to town, The Why Store hits 'em with music.

Their third album, *The Why Store*, came out on Way Cool Music, a subsidiary of MCA Records, in 1996. With songs like "Lack Of Water" and "Father," *The Why Store* became a Top 20 album at Adult Rock Radio and gave everyone a reason to expect huge things from their follow-up.



If size does matter—look out Godzilla—here comes *Two Beasts*, a monster of an album packed with stellar songs played by some freakishly talented musicians. And who better to sit down with The Why Store's manic man, Chris Shaffer, than *The Album Network's* own freak of nature, VP/Managing Editor Jim Nelson—a man who once spent a weekend with the band driving from Kalamazoo to Chicago in a truck.

—Matthew Lawton

It's been two years now since *The Why Store* was released by Way Cool and MCA. What was the feeling that the band had about that album as you were getting ready to make the new album, *Two Beasts*?

"We were very proud of it and still are. That was our first national release and was our little baby. We

would have loved to have it go Gold, but you know, we have a goal for the next record, which is to be Gold. We were just happy to have the run that we had; we had a great time, and it was a great learning experience for all of us."

**What sort of things did you learn?**

"Well, basically, what we learned is this is the music 'business.' It's hard to accept for some of us; not for me, I'm a businessman myself, and at times I may be the hardest person to deal with, as far as the band goes with the label and the management. But I'm really fighting for all of us, because some of the guys just understand the art side of it. You can be an artist, but you gotta find a way to get through the holes. There are ways to get around everything; you just gotta find them, and you learn how to do that, eventually."

**And up until that time, you guys had spent your own money making your albums so you could be in charge.**

"Exactly, but then it turned into MCA's money, and Way Cool's money, so there's a mutual creative control; and if you have a problem similar to what we had with *Two Beasts*, that means you have a standoff for a couple months, and then you compromise and move on."

**What sort of problem did you have?**

"Well, we had a vision and it was kind of risqué, a little out-there for what some people think The Why Store is. We turned it in and we thought it was the greatest thing ever, and basically, it got rejected. My view is that they thought it was too far left of center of what The Why Store is. Being so close to it, I didn't see that and it took about seven months for me to go, 'Oh, maybe people aren't ready for this quite yet.' And what was really beautiful was that it turned out to be a better product, actually. All the songs are the same, we just remixed them. We have to respect their views as well as they have to respect ours, and that was hard for us to swallow; but I'm really glad we did."

(cont'd) →



When you're on a major label, there's the perception that you release the album, you go on a tour, you go home and take a break and then you do your next album, but you guys aren't like that. You guys have done a lot of shows since the last album and its companion tour. When did this "nonstop touring" begin?

"It was around our first record, I think around '93 or so. Once we put the first record out, a little spark started, and some of the clubs in Kentucky and Ohio started getting ahold of me and wanting us to come out that way, so we started a little regional swing, and just before we got signed we were starting to be pretty much semi-national."

There's a phenomenon that happens when you're playing onstage on good nights, and the guys in Phish described this kind of emotion that gets shared between the audience and the stage as "the hose." They almost see it as this hose, in which emotion and energy and feeling get sent back and forth from the audience to the stage. What does that feel like when you're up there?

"That's such a natural high, you just can't imagine. It's such a great buzz, it's almost better than sex. We were in Indianapolis, our hometown, and playing in front of 20,000 people this last summer at X-Fest, and it was such a great moment to go out there and have that crowd. You know, we're used to playing intimate theaters, but when 20,000 can become intimate, that's so neat. When you feel like you connected all the way to the back fence, that's such a grand feeling. You look out and you see someone totally smiling and grooving, it makes me smile, it makes me groove even more, and then they get to grooving back more and it's a great feeling, back and forth, it's unexplainable. It's just euphoria. It just makes you want to play. It really feels like the band and the crowd become this one big beast, and when you get off stage, it's such a letdown; I mean, you're just like, 'How did we do that?'"

Well, you're all very talented musicians. Jeff is classically trained, Charlie is also classically trained on piano, Greg went to the Berklee College of Music and Mike has a great sense of melody. I mean, his fills and his riffs and his licks, they're always perfect counter-melodies to what you're singing, or what the rest of the musicians are doing. I think those two things, the interplay between Mike's guitar and your melodic vocal sense, are what's drawn me most to this band. So was it just a matter of working together to get into that kind of pocket, or is it because of your eight years of growing together?

"I think it's the time that we've all spent together. To this day we all learn from one another, and there'll be moments where they'll compliment me on my musicianship and I'll have to take a step back and go, 'Wow, that's really cool getting a compliment from these guys, who I respect so much.' It's about a lot of mutual respect for one another. We all know and listen to each other onstage. We listen for that person who's gonna take us a little bit higher and a little bit faster and kick it into sixth gear rather than fourth, and we all have, I call it, 'big ears.' We all sit around and listen, and we all work very, very hard, and that's one thing that I don't want to belittle, is all the hard work that we put into this."

And not only working on touring and playing, but recording as well. Where and when did you record the new album, *Two Beasts*?

"You look out and you see someone totally smiling and grooving, it makes me smile, it makes me groove even more, and then they get to grooving back more and it's a great feeling, back and forth, it's unexplainable. It's just euphoria. It really feels like the band and the crowd become this one big beast."

"It was recorded in Bloomington, Indiana, in August of '97 at Echo Park Studios with Mike Wanchic co-producing it. We spent a whole month on recording, and it's taken the last seven months to get it out."

What was the mood of the band while you were recording?

"Actually, it was the best time of our lives; I know that all of us felt that way. It was just so smooth and so wonderful; there were a few bad times, but that's all part of it and that's part of the creative process. But for the most part, we were all real relaxed and I really felt that all of us played the best we'd ever played, and that's what we were striving to do—do a better record than the last one and have this be our best record."

How did you make this album different than your previous records?

"Actually, it was just a natural occurrence. We knew the pressure that was on us, but once we got in there, we just said, 'Let's make music, let's do what The Why Store does.' So we went in there and really rocked it, tried to get something that was very musical and inspired us, 'cause if it inspires us then it might inspire others. And we just really focused on that. I remember the first time I played it for someone, they were taken aback; they were like, 'Wow, I knew you guys had to do something, but you guys went beyond what I thought you could do.' It was without any kind of thought; I mean, not to say that we weren't really working hard at it. That's kind of where I got the name *Two Beasts*, it just happened so naturally, it was beautiful."

Where do those ideas come from?

"They come from life experiences that I've had, friends' experiences, maybe something that someone said in a bar; I don't know, I'm an observer, I just love to people-watch. I just love to watch life, and I see it all around me; we travel to so many different places, and there's just so much to pick up on. I was trying to write about the common man. A lot of the songs on this record are very personal. 'Story Song' is a song that I wrote foreshadowing about my daughter and things that I might want her to do, and things that she might want to do someday. It's about this little witch in Soho, New York, and I called it 'Story Song.'"

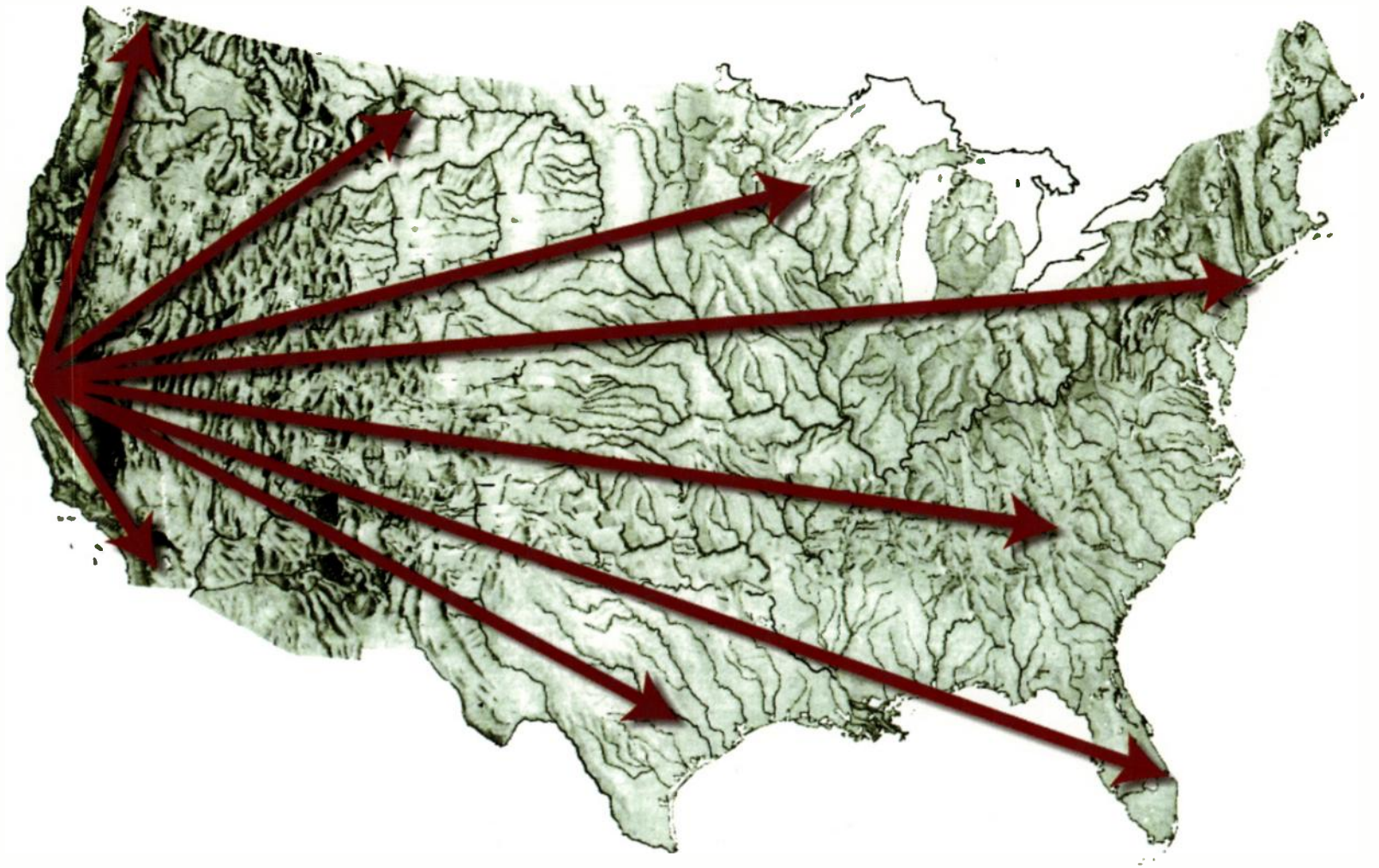
She wasn't born yet?

"Actually, as I was finishing the song, my fiancé came up to me and she was like, 'Honey, I think it's time' and I was like, 'No, you're having stomach cramps, babe, you're okay, you're okay. I got a couple more lyrics, I'm almost done with this song.'"

How did "Montague" come about?

"I had watched the new remake of *Romeo + Juliet*, and I was thinking, 'What would Mercutio say to Romeo when they got to heaven?' In the movie there's Romeo Montague and Juliet Capulet and Mercutio, he was caught in the middle and he was killed by one of the Capulets, and that's what got it all going. He was just one of Romeo's buddies that stuck up for Romeo in one of these family feuds and got killed, and that was what inspired me to write this song. One of the lines is 'Away said I, before I give into your pretties,' which is like, 'Get away from me before I give in to your beauty.' And another line is, 'Hello my friend, Montague, now we're dead, what will you do?' And it was about Mercutio looking at Romeo and going, 'Hey man, why did we end up here?' It was just really inspiring to see that movie."





*It's Everywhere  
You Want To Be!*



**"I really felt that all of us played the best we'd ever played, and that's what we were striving to do—do a better record than the last one and have this be our best record."**

**And "When You're High" was probably written when you were high.**

"Actually, I wrote that song in '94 when we were driving to Athens, Georgia, to do a show. Me and Charlie were in one vehicle and I was smoking in the back and messing around with my guitar, and I was like, 'I want to write a two-chord song; I'm sick of these three-chord songs, I'm gonna write a two-chord song just to see if I can do it.' And I was so baked, man, I was just sitting back there and I wrote, 'I'm smoking pot everyday, bah da da da,' writing everything I could think of about smoking grass, getting high. I brought it to the guys and they were going, 'It sounds like it could be a really good song if we didn't have these controversial lyrics in it. Chris, is there anything else that gets you high?' And I went, 'Hell, yes there is,' and I started to write this song about that weekend when we were in Athens. This buddy of ours had a little estate out in this little wooded area near this little creek, and a bunch of us went out there and just went crazy naked, dancing, running around in the grass planning our little nudist community. So it turned around from being this drug song to a 'let's-get-high-on-life' song."

**How did "Working" come about?**

"Well, for the first time ever, the band tried to sit down and actually write together. We met every day from, like, two to seven at night, and we'd actually all sit down and write. It was so fucking hard to go, 'Okay, from two to seven we're gonna be inspired and we're gonna write some brilliant stuff,' and we found out that that's *not* the way this band operates. We only lasted for two days; the first day, we got a couple of neat riffs and I got a couple of melodies over them, but then it started to get a little tiresome. On the second day, we were just like, 'Okay, let's get a pizza.' But what really came out of that was the beginnings of 'Montague' and the song 'Working.' Mike and Jeff really had the inspiration for the music at that moment, and when I came down to lyric writing for the song, I went, 'Man, this is just so much pain, what are we doing? We're working, we're aching, we're trying,' and that's just where that came from. That whole song is about how you can be out there busting your ass and doing everything that you can, but if you believe in yourself, ultimately you can always work things out. I don't know that we'll ever write like that again, but through all the pressure, this little thing popped out. The song almost became the title of the record; it was just a really neat moment for us, we did get something out of that horrible experience."

**"Manic Man," is that you, by any chance?**

"Actually, that could be my epitaph someday, that's why the repeated verses. You know, any time I repeat a verse it's for a

reason. I've been criticized for that, but I do it for a reason and that's that. 'Manic Man,' we think of it as a song cycle in a cycle of my epitaph on my grave."

**In "Here I Go," what are you vowing you're not gonna do again?**

"There are so many things. I mean, I caught myself one time just being really down, I had a really strong drinking binge and I was just feeling so horrible and so awful, that was one of the inspirations. There are so many things I've done wrong that I can say, 'Hey, I don't want to do that again,' but then the next lyric is, 'I catch myself always looking over the edge to see how high.' And it's like, 'Okay, here I go again, what am I doing this for? I'm an idiot.' It's like anything that you don't want to do, you know you're gonna end up doing it anyway."

**I have a special place for the song "Everybody." This is the one that got me into you guys back in '93, it was sent out to a lot of record labels, MCA among them. I remember Charlie telling me that you guys got a rejection letter from MCA the exact day you were signing the deal with Way Cool, so I guess they ended up with you anyway.**

"That's a song of hope. That's one of my most optimistic songs. It's like, no matter how down we get, if everybody becomes one we can make a lot of things happen, if we can all just meet on common ground; and we got a rejection letter *and* a cool album to prove it!" [noise of a child in the background]

**Is that Story?**

"Yeah, she's yelling and screaming."

**Is she yelling at you?**

"No, she's just running and playing."

**Just like her father! ta**

**Jim Nelson has seen The Why Store perform in Chicago, New York, and Los Angeles. He's VP/Managing Editor of *The Album Network* and can be reached at [jnelson@3nets.com](mailto:jnelson@3nets.com).**

**For more information on The Why Store, contact Nick Attaway at MCA at 818.777.4102.**





# MICHELE CLARK



# PROMOTION

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# That A Way, Attaway!

Most of us in the Adult Rock community have a tendency to think that folks have to be at least in their mid-30s to appreciate the music and artists we represent, but that's not necessarily the case. There's a new generation out there who not only appreciates the more mature music that is created by both the veterans and the newcomers, but also loves it! Because of that love, they feel the true joy of being part of a success story, and they also feel the frustration when they don't accomplish what they think an artist deserves.

Nick Attaway, MCA's new youngblood in the Adult Rock promotion seat, is such a believer. It hasn't taken very long to convince most of us that he has the passion and the knowledge it takes to be effective in the Adult Rock world. Furthermore, Attaway is full of many great ideas that can truly help us all in the job. As for the rest of you, I think you'll agree once you've read this enlightening interview.

By John Schoenberger

MCA's Nick Attaway  
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**G**ive me a little background history on Nick Attaway.

"Well, I first decided to get into this industry when I was bartending at a rock club in Philadelphia and seeing bands perform in front of 10 people and eventually go on to international fame. It made me want to be part of the process. So I majored in Communications/Marketing at the University of Pennsylvania and I interned for Cornerstone Management, and then for Epic Records. Then I worked for the promotions department at WMMR in Philadelphia. In 1994, I started as a college rep for MCA Records in Philadelphia. Two years later I came to LA as the National Director of College Promotion."

**Was that a relatively new department for MCA?**

"No. It was something that was going on for a while, but I was lucky because, before I came in, MCA wasn't having tremendous luck at College Radio. But as soon as I came on board, as luck would have it, I found myself with records that did very well on the college level."

"So I did that for about a year—it was wonderful working a lot of great records at College—but then Nancy Levin promoted me to National Director of Triple-A. It was something I felt really comfortable with, especially since the mindset of a lot of the programmers at Triple-A are similar to those at College Radio...and I love the music. I have found it's more about the music, less about the politics; more about looking at other tracks and wanting to know more about the band. Also, John Sigler, my immediate boss, brought me right up to speed on working the Triple-A format. His guidance, encouragement and advice has really made it easier, more comfortable and fun for me than I ever expected."

**But most of the newer artists that labels are trying to focus and develop at Adult Rock Radio would not necessarily be the same kind of bands that you would develop at College Radio.**

"No, that's true. But many of the college stations I promoted are also reporting Triple-A stations, so I found I could call them up and it would be the same station I talked to when I did College; stations like WDET, KCRW and WFUV, and several others that report to *totallyadult*."

**You've been National Triple-A Director at MCA for almost a year now. When you started making your first round of calls, it was probably tough for you to step in there, with David Fleischman having just left the label and having long-term relationships with most everyone. Did you sense some resentment you had to overcome?**

"You know what? I really thought there would be some resentment, but I basically started off every phone call saying, 'I'm the new guy at MCA, I know Flash and I love Flash and I'm not even



going to come close to saying that I can live up to this guy.' 'Cause for me, when I came in to MCA, one of the coolest guys at this company was Flash. I wanted people at radio to know that I love and adore Flash, as all of them do. And since then, I've worked with him as a partner on many MCA projects

one works. I'm going to radio with one or two records and saying to them, 'You have to listen to this, you have to play this, this is good stuff and if it wasn't, I wouldn't be asking you to play it.'  
"I'm learning it's tough out there, because it sometimes seems like programmers don't care about anything

the Frequency Lounge out there now [www.freqlounge.com], and I hope more stations get involved with it, because it's only for and about Triple-A radio and, thank God, it's not a forum for promotion people to plug their records; instead, it's a forum for the whole community to talk about everything from politics to certain records that are working at their stations. If you got a record—whether it's on a major label or

**"We're not coming to them with seven records to add and see which one works. I'm going to radio with one or two records and saying to them, 'You have to listen to this, you have to play this, this is good stuff and if it wasn't, I wouldn't be asking you to play it.'"**

and it's been great; Flash is still involved with us on what we do with Triple-A on an independent level.

"I came in being young and green and just started calling up the stations to get to know everyone, and they were all really warm and open. Plus, you got to remember, I started the job off with a B.B. King record [*Deuces Wild*], and no matter how good a promotion person is, he's limited by the quality of his records. It was such a great record and what practically every station on the panel wanted, so it was a great way to start off the job."

**Especially this B.B. King record, in particular, because of the duet situation featuring a variety of core artists for our format.**

"Exactly! It provided something to talk about with everybody. There wasn't anybody that wasn't interested in what that project was all about. I really feel bad for a lot of the promo people out there who are working really, really hard but have records that might not be as accessible to Triple-A as some of the records that I'm working; it just makes the job that much tougher. My job has been somewhat of a dream so far, because what's special about MCA right now, and what's special about what I'm doing at Triple-A, is something that's happening all over the company, from the top on down.

"When Jay Boberg came in here, he promised that he was going to cut the releases practically in half. This past year we only had 44 releases. Then, when it comes down to Nancy Levin, our Senior VP, she disburses those a step further. Since we are a marketing-based company, marketing takes on a lot of records that might not be ready for radio yet. Nancy knows this quite well, and she can deflect a lot of records that would normally just go right into the radio machine prematurely, and put them on the marketing side until they've matured enough for us to work. That way it gives radio the confidence that we're a label of just really good, radio-ready music. We're not coming to them with seven records to add and see which

else but their own market. I get frustrated when I call up a station and there seems to be nothing I can say. It seems there a lot of stations out there that *don't* care what KFOG is playing. I know that if I tell them that KFOG is playing it, it'll just turn them off even more. I know they're really not

not—that is working really well for your station, wouldn't it be great to let other radio people know about it? It carries more weight 'cause they're hearing it from another programmer, where,

normally, radio people are used to hearing promo people yap in their ear. I really hope everyone will log on and take advantage of it, because there's a lot of great possibilities that can come out of it. I believe these kinds of forums are going to be a huge part of our future."

**Yep, I agree. So you talked of how fortunate it was for you to be able to have the B.B. King album as your calling card. Well, you've also had tremendous success with Semisonic's *Feeling Strangely Fine*, which was a shared promotion effort to several formats.**

"Well, the thing on the last record was, the public wasn't there, but the industry was. So, when this record came around, the industry was anxiously awaiting it. We all went simultaneously, and have had tremendous success at our

label—it just goes to show you what perfect artists these guys are. It's a project that I take personal pride in, 'cause I worked the first record as a College Radio rep and it was my favorite record. Then to come back two years later and work it to the whole format, well, it got me high. The greatest thing in my life has been working this Semisonic record, and I know that people felt that same excitement when I talked to them on the phone. Two years ago I wanted to get on top of the world and scream the praises of this band, then being handed a phone to call the whole format...that's what I love about my job."

**And you're off to a good start developing the *Five Easy Pieces* project, too.**

"I really want this band to break, but what's tough is I've had stations telling me it's too rootsy, it's too twangy. And then I'll make another phone call and



Attaway with young Julien

looking at anyone else, and that all they care about is what they like, what they play, and what's happening in their market. That is something I first learned from College Radio; but with what I am doing now, the stakes are much higher. I'm learning that I have to concentrate on the music—it makes the job tougher—but that attitude is also the beauty of the format."

**Yeah. We're less cookie-cutter and more localized from market to market. But we still have more things in common, and I think sometimes that attitude of being different can end up being terminal uniqueness.**

"And that's the scary part—trying to hold the whole thing together. I just wish there was a better way for this format to really communicate. Fortunately, there's



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they'll tell me it's too slick and too polished. It's things like that that make me bang my head against the wall! Sometimes I feel people overthink this stuff, because they spend so much time listening to music. All I know is 'Lovers' is a damn good song; this song could be a hit, and all it takes is for people to play it. They're out there and they're doing shows, so we'll see how this project will unfold."

**Being able to have a band out there on the road and put a human element to the record, that they are a band, that they are hard working, that they're thinking people, that there's a vision behind the music, makes a big difference in developing an artist, don't you think?**

"I was speaking with a program director the other day who was basically saying, 'Yeah, it's the best form of marketing and probably one of the least expensive.' Well, I'd say it's one of the best forms of marketing, but by no means would I say it's the least expensive!"

**Right. It's very expensive to put bands out there, especially newer artists, 'cause the whole thing has to be underwritten by the label.**

"It's a huge cost! I mean, you're paying for the transportation, you're paying for the food, you're paying the musicians that are along with the band to play, you're paying for hotel rooms and for what? Fifty bucks a night. It's all to have radio people see them, and to begin to develop a following. So, when radio people get pressure to support a show and go out and see a band, it's because there's a ton of money that's being thrown behind it; and if only 20 or 30



Semisonic at WXPB/Philadelphia: Picture rear are (l-r) WXPB's David Dye, Semisonic's John Munson, WXPB's Shawn Stewart, Semisonic's Dan Wilson & WXPB's Bruce Ranes. Pictured in front (l-r) Attaway & Semisonic's Jake Slichter.

**And Lord knows, it's extremely frustrating and discouraging for the groups, too.**

"It's very tough. The only job that I know that is harder than being a local promotion person is being in a band. I don't know how those guys do it. If I go on the road for a week for business, I come back a wreck. These guys are out there for, God, months at a time. I look at Semisonic and I see what they do

road, The Why Store had regional success for a long time, but their last album really did establish them as a national act that has been able to tour constantly; The Why Store was a successful record at Rock Radio as well as Triple-A radio. So they're back with *Two Beasts*, and it's time for you to get back in the trenches, right?

"Nothing is automatic, nothing is going happen by itself. If we don't go in there and fight for The Why Store as hard as we would fight for Five Easy Pieces, we're going to be disappointed with our results. But I'm really lucky with this song. I mean, 'When You're High' is just the perfect summer song."

**It's up-tempo, it's positive; in fact, much of the album has that positive life energy to it.**

"That's what the band is all about. You see the band live and feel their positive vibe; it's really nice to see a band coming across that way, because so many bands today seem to promote the more negative aspects of life."

**Any other projects you're looking forward to?**

"I'm very excited about the new Lyle Lovett album. The great thing about this new record is that it's something different than what he has done in the past. It's his seventh album and he's paying tribute to all of his heroes, people like John Hiatt,

**"The one thing that I learned from working at a rock club as a bartender is that there's too many bands out there that play in front of nobody."**

people are out there for each gig, it can be a waste of money. A lot of times we look at where we're going, and if the radio stations in the market have no interest, we'll just pull the show out. Before, it was like, you have the band play and hope that the radio station has some interest and gets behind it. But now, since it's so expensive, the first thing we have to ask radio stations is: 'Do you like this band, is there anything that we can do?,' and if there's the glimmer of hope, we get the band in there. If there isn't, then we have to back off. The one thing that I learned from working at a rock club as a bartender is that there's too many bands out there that play in front of nobody."

for radio stations and touring-wise, and it's amazing. It's like these guys have nine lives. They don't have time to sleep, they don't have time to eat, but they're happy."

**Especially if you're a developing band, you've got all the other things you have to do during the day: the radio interviews and meet-and-greets, the in-stores, the branch visits and so on. Then they zoom over and do the soundcheck and the show and, either that night or first thing next morning, they're off to the next market to do the same thing.**

"Yeah. When you see a band that can keep carrying a great attitude, you know that they're professionals."

**Speaking of bands that live on the**

Michael Martin Murphy and Guy Clark. It's so passionate and full of great songs—and it's a double-CD, to boot. It'll be just like *Deuces Wild*...where everyone will have their favorite track. I think every single song off the B.B. King record was being played at some radio station on your *totallyadult* panel, and that's how it's going to be with this Lyle Lovett record. Everyone's going to find a song that they can run with. Furthermore, Adult Rock Radio is going to be more important than ever, because Country Radio really isn't a home for Lyle. I think we're the only real radio format that has recognized the true brilliance of Lyle Lovett."

**Yeah. He's an artist we can own.**

"Exactly! Isn't that really what this is all about? ☺

Wanna get a hold of Nick Attaway? Give him a call at MCA Records at 818.777.4102 or E-mail him at [nick.attaway@unistudios.com](mailto:nick.attaway@unistudios.com).





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# tallymusic

## MICHELLE LEWIS

**ALBUM:** *Little Leviathan*

**LABEL:** Giant/WB (24704)

**ARTIST:** Michelle Lewis (vocals, guitar).

**GUEST ARTISTS:** Teddy Kumple & Warren Hayes (guitar); Tony Scheer, Jack Daley & Keith Golden (bass); Rich Pagano & Shawn Pelton (drums); Andy Ezrin (keys); John Leventhal (guitar, keys); Steve Fisk (loops).

**PRODUCED BY:** Steve Fisk & John Leventhal

**ORIGIN:** New York City

**WHAT YOU SHOULD KNOW:** Michelle Lewis comes from an entertainment family; her father, Morty Lewis, was a big-band sax player for Tony Bennett, Frank Sinatra and Ella Fitzgerald, and her mother, Annette, was a session singer. For much of her young life, Lewis swore she'd never get into the music world, opting to go to Columbia University to become a psychiatrist; but the call of a different muse eventually drew her in. She was first a successful songwriter before deciding to record her own material. As you'll hear, Lewis has a way with words and knows songwriting inside out, and easily manages to establish a distinctive sound for herself with her debut effort, *Little Leviathan*. "Writing songs for other people was a great education in the craft of songwriting," says Lewis, "but the time came when I realized I needed to tell my own stories."

**SUGGESTED SONGS:** "Nowhere And Everywhere"; "Homesick"; "Mr. Marigold."

**CONTACT:** Jeffrey Blalock 310.289.5507 & Nancy Stein 818.953.3559



## THE V-ROYS

**ALBUM:** *All About Town*

**LABEL:** E-Squared (46912)

**MEMBERS:** Scott Miller (vocals, guitar, bass); Mike Harrison (vocals, guitar); Paxton Sellers (bass, keys); Jeff Bills (drums).

**GUEST ARTISTS:** Steve Earle (guitar); Ray Kennedy (percussion); Ronnie Mercury (mandolin, backing vocals); Michael Smotherman (keys); Jim Hoke (sax); Dan Gillis (tin whistle); Robbie McCoury (banjo); Jason Carter (fiddle); Mike Bub (bass); Larry Atamanuik (drums).

**PRODUCED BY:** The Twangtrust

**ORIGIN:** Knoxville, TN

**WHAT YOU SHOULD KNOW:** Since the release of The V-Roys' debut album about this time two years ago, this quartet from Knoxville, TN, has clocked in many thousands of touring miles and some impressive sales figures. They now return with *All About Town*, which smoothly reveals the maturity in both songwriting and execution they've gained from the past two years' experience. Sure, that slight Americana sound remains part of The V-Roys', but you'll also readily notice an expanded, more pop-minded style that fits these musicians well. "We got a little more ambitious with the production on this one," says Scott Miller. "We tried to base everything more around the needs of the song." Look for The V-Roys to be on the road forever in support of *All About Town*.

**SUGGESTED SONGS:** "Amy"; "Arianne"; "Hold On To Me."

**CONTACT:** Elisa Sanders 615.320.1200 & Brad Hunt 818.509.1493

## EMM GRYNER

**ALBUM:** *Public*

**LABEL:** Mercury (558460)

**ARTIST:** Emm Gryner (vocals, guitar, keys, bass).

**GUEST ARTISTS:** Chris Witten (drums); Carollne Lavell (cello); The London Session Orchestra.

**PRODUCED BY:** Wayne Livesay & Emm Gryner

**ORIGIN:** Rural Canada, but she now resides in Toronto

**WHAT YOU SHOULD KNOW:** Hailing from a small Canadian town, Emm Gryner took her unique and honest musical style to Toronto at the ripe age of 20. For two years she studied recording and production, worked day jobs and played clubs at night. She formed her own indie label and even produced her first two EPs. After signing with Mercury, Gryner went into the studio to co-produce *Public* with Wayne Livesay. She wrote all of the songs, and played most of the instruments. Although Gryner has plenty of youthful emotions nestled in her songs, her mature insight and delivery makes her a natural for Adult Rock Radio. "Some songs are born out of a result of my struggling disability to say exactly what I feel in conversation," says Gryner. "Other songs are diary entries, some songs are pleas, while others are apologies."

**SUGGESTED SONGS:** "Summerlong"; "Wisdom Bus"; "The End."

**CONTACT:** Dave Einstein 212.333.8196

## THE SURFERS

**ALBUM:** *Songs From The Pipe*

**LABEL:** Epic (67602)

**MEMBERS:** Kelly Slater (vocals); Peter King (vocals, guitar, bass, keys, percussion); Rob Machado (vocals, guitar, keys, bass, mandolin).

**GUEST ARTISTS:** Various session players

**PRODUCED BY:** T Bone Burnett

**ORIGIN:** California & Hawaii

**WHAT YOU SHOULD KNOW:** The Surfers is comprised of exactly that: three of the best and most-known surfers in the world—Kelly Slater (five-time world champ), Rob Machado (voted Most Popular surfer) and Peter King (pro surfer and MTV host). But before you start thinkin' this is some kinda contrived, Beach Boys-revisited package, you'd better give this album a listen. More than three years in the making, *Songs From The Pipe* grew out of periodic jam sessions among the three musicians and other professional friends. They eventually hooked up with legendary producer T Bone Burnett and pieced their music together into a whole sound. Sure, there's slight references to the surfer sound of decades gone, but The Surfers are firmly planted in the '90s. There is an overriding sense of melody in all the songs, and even when they bring the tempo up a bit, there is still a gentle, mellow groove to the music. "If we didn't feel we had great music to give to people," says Peter King, "we wouldn't have made this album."

**SUGGESTED SONGS:** "Not Your Slave"; "Never"; "Hawaii."

**CONTACT:** Stu Bergen 212.333.7326 & Scott Douglas 212.833.5011







BY JOHN SCHOENBERGER

## 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 Mallory (accordion); Julian Kloptic (violin); Davey Faragher (backing vocals).

**PRODUCED BY:** 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 that 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. "What I'm most proud of," shares Shea Roebuck, "is the sincerity of this album. It's not some super-gloss record shot through with rap."

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

**CONTACT:** Mark Tindle 213.856.2677 & Diane Gentile 212.333.1475

## BIC RUNGA

**ALBUM:** *Drive*

**LABEL:** Columbia (68927)

**ARTIST:** Bic Runga (vocals, guitar, xylophone, keys).

**GUEST ARTISTS:** Gary Verberne (guitar); Andrew Thorne (guitar, backing vocals); Aaron McDonald & Davey Faragher (bass); John Freeze (drums); Wayne Bell (drums, percussion); Malcolm Smith (keys); Jay Foulkes (percussion); Paul Casserly (samples); Kate Walshe (violin); Sally-Anne Brown (cello); Sarah Yates (strings); Peter Asher, Boh Runga & Matt Wallace (backing vocals).

**PRODUCED BY:** Bic Runga

**ORIGIN:** New Zealand

**WHAT YOU SHOULD KNOW:** At the age of 18, Bic Runga left her hometown of Christchurch in New Zealand's sparsely populated South Island, and headed for Auckland in the North. Absorbing the sights and sounds around her in Auckland, she began writing songs, playing as a solo artist in cafés and recording demos. With conviction and a solid belief in herself, Runga kept at it until she was offered a recording contract by Sony. Runga's style is simple and straightforward, yet her vocal delivery and mature-minded songs give the sense that she's experienced far beyond her years. Upon its release, *Drive* skyrocketed to #1 on the New Zealand charts and eventually sold to Triple-Platinum status there. It's now our turn to experience the sensitive and direct music that so captured her fellow countrymen. "My album is not as polished as most big-budget productions," says Runga. "It has a certain rawness a lot of New Zealand bands have." I'd call that rawness *charm*.

**SUGGESTED SONGS:** "Sway"; "Drive"; "Rolling Into One."

**CONTACT:** Kid Leo 212.833.86025



## THE SAMPLES

**ALBUM:** *Here And Somewhere Else*

**LABEL:** W.A.R.? (60031)

**MEMBERS:** Sean Kelly (vocals, guitar); Andy Sheldon (vocals, bass, trombone); Kenny James (drums, percussion, backing vocals); Alex Matson (keys, accordion, backing vocals); Rob Somers (guitar, backing vocals).

**GUEST ARTISTS:** Hannah Alkire (cello); Lorne Bregitzer (trumpet); Cory Sipple & Sally Taylor (backing vocals).

**PRODUCED BY:** The Samples & Kevin Clock

**ORIGIN:** Boulder, CO

**WHAT YOU SHOULD KNOW:** Our old friends The Samples return—after two years of hard work and obvious artistic growth—with what may easily be one of the best albums of their

10-year career. *Here And Somewhere Else* will remind you of their pop-oriented 1992 release, *No Room*; however, you'll notice there's a more concentrated effort on production and orchestration, which lends a new freshness to a sound that was already wholesome and positive-minded. Part of this renewed musical exuberance is due to the addition of three new members—drummer Kenny James, guitarist Rob Somers and keyboardist Alex Matson—but as long as Sean Kelly and Andy Sheldon remain at the helm, that distinctive Samples' sound will remain. Long known for their continuous touring and marathon concerts, The Samples will keep up the same road ethic in support of their newest album.

**SUGGESTED SONGS:** "Hypocrite (Another World)"; "Anymore"; "The Birds of Paradise."

**CONTACT:** Denise Warshany 303.440.0666



## JENNIFER KIMBALL

**ALBUM:** *Veering From The Wave*

**LABEL:** Imaginary Road/PolyGram (558081)

**ARTIST:** Jennifer Kimball (vocals, guitar).

**GUEST ARTISTS:** Marc Shulman (guitar); Zev Katz (bass); Duke Levine (guitar); Mike Rivard (bass); Larry Campbell (guitar, bousouki); Lucy Kaplansky (backing vocals).

**PRODUCED BY:** Ben Whittman

**ORIGIN:** Boston

**WHAT YOU SHOULD KNOW:** Ever wonder what happened to Jennifer Kimball, the other half of The Story? Well, shortly after the duo split up, Kimball also went through a difficult divorce. But through the healing of time, and by easing herself back into singing by doing a lot of session and backing vocal work, Kimball now returns with a joyous solo effort that celebrates life (and her personal experience about coming to terms with beginnings and endings), through 11 self-penned songs (she didn't write songs for The Story) and a well-chosen Crowded House cover ("Fall At Your Feet"). As you can see from the listings above, Kimball was joined for the recording of *Veering From The Wave* by an impressive collection of musicians, all of whom helped to complement her lovely voice, soaring harmonies and poetic lyrics. "You write about what you know," says Kimball. "That's what makes the best songs." Amen.

**SUGGESTED SONGS:** "It's A Long Way Home"; "Kissing In The Car"; "Gagna's Song."

**CONTACT:** Bud Harner 310.996.79025





# totallymusic

## COUNTING CROWS

**ALBUM:** *Across A Wire: Live From New York*

**LABEL:** DGC (25222)

**MEMBERS:** Adam Duritz (vocals, keys); David Bryson (guitar, backing vocals); Dan Vickrey (guitar, vocals); Charles Gillingham (keys, backing vocals); Matt Malley (bass, backing vocals); Ben Mize (drums, backing vocals).

**PRODUCED BY:** Sean Murphy, Mike Simon & Nancy McDonald

**ORIGIN:** San Francisco

**WHAT YOU SHOULD KNOW:** If you've ever seen the Counting Crows live, you know how special a concert by them can be. In this setting, each member can fully spread his creative wings, allowing each song to take on new meaning and nuance. We now have this magical experience captured on disc for the first time, and what makes *Across The Wire: Live From New York* so special is we get it twice! You see, this is a double-disc package (sold at a single-disc price) of two different performances—disc one was recorded at Chelsea Studios for a VH1 "Storytellers" special, and disc two was recorded at Hammerstein Ballroom for MTV's "Live From The 10 Spot." Each concert had a different feel and approach, affording us the unique opportunity to hear two distinct County Crow personalities. Counting Crows are one of the most bootlegged bands in the world, with more than 200 CD titles in underground circulation. *Across The Wire...* now gives us a high-quality collection of live music.

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

**CONTACT:** Warren Christensen 310.285.2791



## SEVEN MARY THREE

**ALBUM:** *Orange Ave*

**LABEL:** Mammoth/Atlantic/AG (83114)

**MEMBERS:** Jason Ross (vocals, guitar); Jason Pollack (guitar, vocals); Casey Daneil (bass); Giti Khalsa (drums).

**GUEST ARTISTS:** Kevin McKendree (keys); Paul Smith (guitar, backing vocals).

**PRODUCED BY:** Tom Morris, Jason Ross & Jason Pollack

**ORIGIN:** Orlando, FL

**WHAT YOU SHOULD KNOW:** *Orange Ave* is Seven Mary Three's third album (following last year's *RockCrown* and 1995's Platinum-selling *American Standard*). This album is named for the main drag in Orlando, which is the home of most of the clubs where all local bands have to prove themselves worthy—a rite of passage SMT had to go through, too. With this in mind, it seems that much of the subject matter of *Orange Ave* deals with those early days, but the nostalgia stops there; musically, *Orange Ave* is a big creative step forward. Granted, much of SMT's appeal aligns itself with

Alternative and Active Rock Radio, but the overall sound of this album is much more mature, allowing Adult Rock programmers to partake in the excitement of this release.

**SUGGESTED SONGS:** "Over Your Shoulder"; "Each Little Mystery"; "Chasing You."

**CONTACT:** Sean Maxson 919.932.1882, Tom Osborne 818.560.5606 & Bonnie Slifkin 212.707.2247

## MARTHA SCHUYLER THOMPSON

**ALBUM:** *Road Kill*

**LABEL:** CIM (7971)

**ARTIST:** Martha Schuyler Thompson (vocals, guitar).

**GUEST ARTISTS:** Gordon Rencer (drums, percussion); Brian Casey (bass); Hollis Taylor (violin, string arrangements); Warren Rand (sax); George Mitchell (keys).

**PRODUCED BY:** Martha Schuyler Thompson

**ORIGIN:** Salem OR

**WHAT YOU SHOULD KNOW:** Martha Schuyler Thompson is a prime example of an artist who has gained a following by hard work and undaunted determination. She sings songs about the ordinary things in life—both past and present—and gracefully elevates them to poignant observations. Her newest effort, *Road Kill*, is a sophisticated collection of songs that reveals her passionate style, incorporating influences from the realms of folk, gospel, blues, jazz and styles originating in Eastern Europe. "Listening to *Road Kill* is like reading a great American novel," says KINK/Portland, OR's air personality Cindy Hanson. "Martha's expressive voice and stunning instrumentation makes these wonderful songs come to life. Her songwriting... takes us to some wonderful places on this new album."

**SUGGESTED SONGS:** "All Right Without You"; "Piece Work"; "Thirst For Life."

**CONTACT:** Promotion 503.585.8527



## BIO RITMO

**ALBUM:** *Rumba Baby Rumba*

**LABEL:** Triloka/Mercury (558548)

**MEMBERS:** Rene Herrera (vocals, trombone, tres, percussion); Gabo Tomasini (percussion); Charlie Kilpatrick (keys); Justin Riccio (vocals, percussion); Jim Thompson (vocals, percussion); Bob Miller (trumpet, flugelhorn, backing vocals); Chris Moody (sax, clarinet); Eddie Pren (bass).

**PRODUCED BY:** Jeffrey Lesser

**ORIGIN:** Richmond, VA

**WHAT YOU SHOULD KNOW:** Hailing from Virginia, Bio Ritmo is a diverse collection of musicians helmed by Cuba native (now reside in the US) Rene Herrera, who has taken the salsa sound of his native country and repackaged it into a style that's perfect for the groovin' nightclub generation. The band has been together for over six years now, and have forged a rabid following by constant touring with groups as diverse as Squirrel Nut Zippers, Tito Puente, Wilco and Steel Pulse. Furthermore, prior to their signing to Mercury Imprint Triloka, Bio Ritmo released two Independent CDs that have sold several thousand copies. *Rumba Baby Rumba* contains a collection of songs—some sung in Spanish and others in English—all driven by unrelenting rhythms and accented by a big brass sound. Are you ready to shimmy and sway? Are you ready to get on those dancin' feet? Are you ready to Rumba?

**SUGGESTED SONGS:** "Call Me Up (644-7215)"; "Yo Soy La Rumba"; "You Rule Over Me."

**CONTACT:** Shiva Baum 310.996.7921 & Dave Einstein 212.333.8196



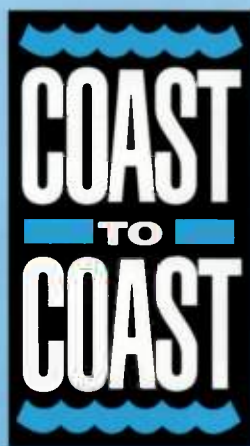


# WHAT DO THESE ARTISTS HAVE IN COMMON?

BARENAKED LADIES \* JEFF BLACK  
OLU DARA \* BELA FLECK \* FOO FIGHTERS  
GRANT LEE BUFFALO \* ANGELIQUE KIDJO  
LENNY KRAVITZ \* NATALIE MERCHANT  
BETH ORTON \* THE PHOIDS  
THE ROLLING STONES  
THE SMASHING PUMPKINS \* JIMMIE VAUGHAN

*and, coming soon:*

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KEB' MO' (adds August 4) \* JENNIFER KIMBALL (adds August 4)



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## SERAH

**ALBUM:** *Senegal Moon*

**LABEL:** Great Northern Arts (61012)

**ARTIST:** Serah (vocals).

**GUEST ARTISTS:** Bernard Paganotti (bass); Bertrand LaJudie (keys); Patrice Tison (guitar); Xavier Desandre-Navarre (percussion); Pierre-Alain Dahan & Antoine Pagnotti (drums); Grace Storm, Papillon, Himiko Pagnotti, Daby Toure, Omar Toure, Guilla Thiam and Katie Agresta (backing vocals).

**PRODUCED BY:** Neil Dorfsman

**ORIGIN:** America, but she now resides in France

**WHAT YOU SHOULD KNOW:** Internationally acclaimed composer and singer Serah returns with an album that breaks beyond the boundaries of new age, pop and world music with a blending of sounds and styles that defies any clear classification. *Senegal Moon* is Serah's fourth effort, and was spawned, like her previous efforts, from her experiences while living in East Africa. Through the haunting and tranquil use of straightforward instruments, such as guitar, bass, percussion and keyboards, she nevertheless creates a sound that is distant and exotic, which, at the same time, easily fits into mainstream appeal. Those most familiar with Serah's work believe this is her most powerful album to date.

**SUGGESTED SONGS:** "Papaya Moon"; "Kind Music"; "Desert Woman In Paris."

**CONTACT:** Gayle Brogsden 949.650.5888



## WILLIAM PEARS

**ALBUM:** *William Pears*

**LABEL:** Permanent Press (52709)

**MEMBERS:** Thierry Dubois (vocals, guitar); Pierre-Gildas Perot (guitar, backing vocals); Marc Pontet (bass, backing vocals); Eric Phelippeau (drums, percussion).

**GUEST ARTISTS:** Fabrice Dumont (mandolin); Christophe Clark (banjo); Philippe Salsberry (clarinet); Valerie Le Bihan (flute); Zaak Alcouffe (trumpet, bugle, trombone); Veronique Tat (cello); Marie-Emmanuel Herouard, Marie-Jeanne Lechaud & Oliver Briand (violin); Gilles Paulet (keys).

**PRODUCED BY:** William Pears & Jean Labbe

**ORIGIN:** France

**WHAT YOU SHOULD KNOW:** Formed in 1992, William Pears is a French band (not a person!) that revels in pop music—and they sing it in English! You see, they're well aware of the pop revival going on around the world and decided that by writing and singing in English, they would have a wider acceptance. William Pears have extensively toured France and Europe with bands such as The Cranberries, World Party and The Boo Radleys. They made their first US appearance earlier this year at the 3rd Annual Poptopia Festival, and will return in August to play at the International Pop Overthrow Festival held in LA. Unlike so many of the pop bands who remained planted firmly in the past, William Pears uses those influences as a springboard to make music that's at once both nostalgic and fresh.

**SUGGESTED SONGS:** "Blow The Whistle"; "Johnny Rotten"; "One Thousand Buddhas."

**CONTACT:** Ray Paul 818.981.7760

William  
pears



GARY JULES  
GREETINGS FROM THE SIDE



## GARY JULES

**ALBUM:** *Greetings From The Side*

**LABEL:** A&M (540922)

**ARTIST:** Gary Jules (vocals, guitar).

**GUEST ARTISTS:** Robert Walter (keys); Matt Lynott (drums); Michael Andrews (bass, backing vocals); Karl Denson (flute).

**PRODUCED BY:** Michael Andrews

**ORIGIN:** San Diego, but he now resides in San Francisco

**WHAT YOU SHOULD KNOW:** Gary Jules is a singer/songwriter in the more historical sense; he writes acoustic-based music that will remind you of Cat Stevens, CS&N and the Eagles more than the image we have of today's angry troubadour who strikes out at everything. Music has been part of Jules' life since he began his guitar lessons at the age of six, and over the years he has developed a style that has been tempered by the '80s-music of his youth, extensive busking throughout Southeast Asia and several US club tours. *Greetings From The Side* is an intelligent, melodic folk meld that smoothly incorporates elements of blues, country and rock into the mix. It doesn't take long to appreciate the insight and skill of this young artist. "I think folk is about a more pure form of communication that's not so visually driven," says Jules. "It's about creating sonically familiar circumstances for people to live in."

**SUGGESTED SONGS:** "Barstool"; "Greetings From The Side"; "Invisible."

**CONTACT:** Mark Tindle 213.856.2677 & Diane Gentile 212.333.1475

## ANGELA STREHLI

**ALBUM:** *Deja Blue*

**LABEL:** House Of Blues (1399)

**ARTIST:** Angela Strehli (vocals).

**GUEST ARTISTS:** Mike Schermer (guitar); Jim Pugh (keys); Kaz Kazanoff (sax); Doug Sahn & Marcia Ball (vocals); Steve James (slide guitar).

**PRODUCED BY:** Angela Strehli

**ORIGIN:** Lubbock, TX, but she now resides in San Francisco

**WHAT YOU SHOULD KNOW:** Angela Strehli is a gifted singer and songwriter, a Texas blues historian and a genuine blues fan. She's been part of the Texas blues scene for several decades, with her beginnings back in the late '60s fronting several regional Texas groups. Her career really took off when the famous Austin club Antone's opened in 1975—Strehli became a regular backing vocalist for all of the blues greats who came through Austin, from Muddy Waters to Albert Collins to Buddy Guy. She later became a featured vocalist for both The Fabulous Thunderbirds and Stevie Ray Vaughan—she was with Vaughan for his famous 1984 Carnegie Hall performance. Earlier this decade Strehli relocated to San Francisco, where she has continued with her career. Her latest effort, *Deja Blue*, is a fine example of her soulful voice and experienced delivery—in short, this woman can sing!

**SUGGESTED SONGS:** "Give Me Love"; "Deja Blue"; "Hey, Miss Tonya."

**CONTACT:** Bob Laul 212.580.3314





Broadcast Data Systems  
STATION LOG

Somewhere between  
R.E.M. and  
Gregg Allman

**MORCHEEBA**

fits your playlist

Format: TRIPLE A

Station: KMTT-FM - SEATTLE

Time	Artist Name	Song Title
19:54	MARC COHN	ALREADY HOME
19:59	STING	BE STILL MY BEATING HEART
08:00 PM		
20:04	R.E.M.	BANG AND BLAME
20:09	MORCHEEBA	PART OF THE PROCESS
20:13	GREGG ALLMAN	MIDNIGHT RIDER
20:18	T. GRIFFIN	GENE

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From the album Big Calm

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# AMERICAN ROOTS

By Matthew Lawton

## THE FLY-RITE BOYS

**ALBUM:** *Big Sandy Presents The Fly-Rite Boys*  
**LABEL:** Hightone (8090)

Since 1987, The Fly-Rite Boys have recorded tons of tunes and traveled many a mile backing Big Sandy. And over those years, fans of Big Sandy And The Fly-Rite Boys have been amazed and awakened by their blend of jump, swing, country and jazz while Big Sandy handled the vocal chores. On *Big Sandy Presents The Fly-Rite Boys*, the big one steps aside and lets his Fly-Rite Boys pilot their own album of mostly instrumental western swing, with plenty of wicked drum beats, solid guitar licks, stand-up bass and piano. These five cool cats whoop it up on the slammin' "Hit And Run," the rollickin' "Minor Struggle" and the sing-along "Booze Party."

**SUGGESTED TRACKS:** "Straight-8 Boogie"; "Hit And Run."

**CONTACT:** Darrell Anderson 510.763.8500



## VARIOUS ARTISTS

**ALBUM:** *The FolkScene Collection*  
**LABEL:** Red House (109)

For the past 28 years, Roz and Howard Larman have hosted an intimate live weekly folk show on Public Radio KPFK (in Los Angeles) called "FolkScene." Over the years they have been visited by such diverse artists as Tom Waits, Pete Seeger, T Bone Burnett, Kate Wolf, Randy Newman and 1,500 other "FolkScene" guests. *The FolkScene Collection* features 13 performances from this past decade. Richard Thompson, Mary Black, Bruce Cockburn, Iris DeMent, John Gorka and Dar Williams are some of the amazing artists on this disc. These tracks were recorded with no overdubs (and no fixing it in the mix). They had one chance to get it right, and as you'll hear, they definitely did.

**SUGGESTED TRACKS:** "Our Town" (DeMent); "Waltzing's For Dreamers" (Thompson).

**CONTACT:** Emilie Liepa 800.695.4687



## CHRIS HILLMAN

**ALBUM:** *Like A Hurricane*  
**LABEL:** Sugar Hill (3878)

From one of the founding members of The Byrds, The Flying Burrito Brothers, Manassas, Souther-Hillman-Furay and The Desert Rose Band comes a new album that embodies every period of Chris Hillman's musical journey. "When You Walk In The Room" is an old Searchers' tune that The Byrds used to do, "Second Wind" was actually written in his Desert Rose Band period, and "I'm Still Alive" features, and was written for, his good friend David Crosby.

Along with Crosby, *Like A Hurricane* features special guests Jerry Douglas, David Lindley, Hal Blaine and Jennifer Warnes. Hillman's familiar voice and soaring melodies will soothe any storm. Somewhere in the Joshua Tree sky, Gram Parsons is smiling.

**SUGGESTED TRACKS:** "I'm Still Alive"; "When You Walk In The Room."

**CONTACT:** Steve Gardner 919.489.4349



## RALPH COVERT

**ALBUM:** *Birthday*  
**LABEL:** Waterdog (9701)

Singer/songwriter Ralph Covert may be best known as the frontman of The Bad Examples, but once again, Covert is spreading his solo wings with *Birthday*. As the title implies, *Birthday* was recorded on Covert's birthday in 1995, and he's since compiled the best of the bunch and delivered a wonderful, heartfelt disc of simple melodies and romantic stories. "Bedtime Girl" was penned for his daughter Fiona, and "The Amazing Romero" even gave birth to the play "Sawdust And Spangles." *Birthday* is charming and sweet, with clever lyrics of love, loss, maturity and the wisdom that age brings.

**SUGGESTED TRACKS:** "Bachelor's Holiday"; "Salamander Green."

**CONTACT:** Rob Gillis 312.421.7499



## PIERCE PETTIS

**ALBUM:** *Everything Matters*  
**LABEL:** Compass (4252)

For years, Pierce Pettis has been a major storyteller with songs that are heartfelt and down-home; so much so, that Garth Brooks covered Pettis' "You Move Me" on his *Sevens* album. *Everything Matters* is Pierce Pettis' fifth release of strong lyrics, laid-back percussion, pleasant acoustic guitars and delicate harmonies. The themes of these 11 tracks range from religious ("God Believes In You") to promises kept ("Words Said In The Dark") to watching a child grow up ("My Little Girl"). Pettis' powerful voice and solid stories makes *Everything Matters* an uncompromising chapter in his catalog.

**SUGGESTED TRACKS:** "Words Said In The Dark"; "Tip Of My Tongue."

**CONTACT:** Bradley Williams 615.320.7672



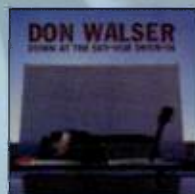
## DON WALSER

**ALBUM:** *Down At The Sky-Vue Drive-In*  
**LABEL:** Watermelon/Sire/SGR (31017)

What Eric Clapton did for the blues, Don Walser is doing for old-time cowboy music. The 64-year-old "Pavarotti Of The Plains" has just released *Down At The Sky-Vue Drive-In*, an album that blasts barroom beats, soars with slinky slides and, at times, is a full-on yodel-fest. Co-produced by Asleep At The Wheels' Ray Benson, *Down At The Sky-Vue Drive-In* features original tracks, as well as some of Walser's hand-picked favorites by folks like Irving Berlin and Jimmie Rodgers. Proving that he is the king of cool, Walser hooks up with the classical Kronos Quartet on "Rose Marie." Classical cowboy music, indeed.

**SUGGESTED TRACKS:** "Hearts Made Of Stone"; "Please Help Me I'm Falling."

**CONTACT:** Eric Zappa 512.472.6192



## JASON WILBER

**ALBUM:** *Lost In Your Hometown*  
**LABEL:** Flat Earth (111)

Having been in bands since the age of 13, Jason Wilber has picked up a thing or two about performing. And having played with folks like Carrie Newcomer, Hal Ketchum and John Prine, Wilber's learned a thing or two about songwriting, too. On his debut release, *Lost In Your Hometown*, the playing and writing come together perfectly. "If I Owned A Liquor Store" is a rockin', stompin', front-porch hoot, "Lost In Your Hometown" is a sad tale of being alone in a crowd, and "Walking In The Church" is a smooth rockabilly croon. *Lost In Your Hometown* ranges from mellow acoustic tracks to folk rock and some country pop.

**SUGGESTED TRACKS:** "Walking In The Church"; "If I Owned A Liquor Store."

**CONTACT:** Brandon O'Leary 317.780.1313



## DONNA THE BUFFALO

**ALBUM:** *Rockin' In The Weary Land*  
**LABEL:** Sugar Hill (3877)

The six-piece band Donna The Buffalo have just released their explosive Sugar Hill debut, *Rockin' In The Weary Land*. Donna The Buffalo mix up an assortment of musical genres like zydeco, reggae, funk, folk and rock and come up with some cool rhythm & grooves. With their infectious sound, it's easy to see why Donna The Buffalo have fans dancing wherever they play. *Rockin' In The Weary Land* is a hypnotic hodgepodge of accordions, fiddles, rasta beats and rubboards surrounded by the swirling harmony vocals of Jeb Puryear, Jim Miller and Tara Nevins. Let the stampede begin.

**SUGGESTED TRACKS:** "Conscious Evolution"; "Each And Every Direction."

**CONTACT:** Steve Gardner 919.489.4349



## VARIOUS ARTISTS

**ALBUM:** *Family Album*  
**LABEL:** Gadfly (240)

The *Family Album* is a unique compilation of songs about the ups and downs of families. Loudon Wainwright III sings of his younger sister (and a time so long ago) in "The Picture," Peter Gallway sings of growing up in "Up In The County" and Tom Chapin takes on his brother's classic "Cat's In The Cradle." On the darker side, Tonio K. tackles the abusive element in "Hey Lady," and David Massengill reveals the true dramas of the unwanted in "Rider On An Orphan Train." From fun times, embarrassing moments and sad events, this *Family Album* will bring on your own emotional memories.

**SUGGESTED TRACKS:** "Grandma's White LeBaron" (Taylor); "The Picture" (Wainwright).

**CONTACT:** Mitch Cantor 802.865.2406





# BLUES CORNER

BY MATTHEW LAWTON

## VARIOUS ARTISTS

**ALBUM:** *Big Blues Extravaganza!*  
**LABEL:** Legacy/Columbia (65324)

*Big Blues Extravaganza!* features some extremely hot tracks recorded live on the television program "Austin City Limits," which has been on the air for 23 years! The Ice Man, Albert Collins, heats things up with "Travelin' South," Lightnin' Sam Hopkins rolls out "Rock Me Baby" (recorded in 1978) and Stevie Ray Vaughan's lightning strikes in "Love Struck Baby," recorded just after the release of his debut disc. Along with W.C. Clark and Keb' Mo', *Big Blues Extravaganza!* features performances by B.B. King, Delbert McClinton, Dr. John, Buddy Guy, Gatemouth Brown, Miss Lavelle White, Taj Mahal, The Neville Brothers, Jimmie Vaughan and Rory Block.

**SUGGESTED TRACKS:** "Rock Me Baby" (Lightnin' Sam Hopkins); "Love Struck Baby" (Stevie Ray Vaughan).  
**CONTACT:** Tim Burleigh 212.833.4170

## DAVE BARTHOLOMEW

**ALBUM:** *New Orleans Big Beat*  
**LABEL:** Landslide (1022)

Dave Bartholomew has been involved with the New Orleans big beat since the late '40s, but most folks know him for his production and songwriting work on several Fats Domino tracks. A member of the Rock and Roll Hall of Fame, Bartholomew has just released *New Orleans Big Beat*, an album of big beat rhythm & blues. With his deep, gruff vocals and scorching trumpet playing, Bartholomew blows with the best. Check out his remake of the classic "Ode To Billy Joe," his tribute to his Domino-era, "Domino-Bartholomew Medley," and the jumpin' and shoutin' "Jazz Fest In New Orleans." By the way, this month, Bartholomew and Domino were both inducted into the Songwriters Hall Of Fame.

**SUGGESTED TRACKS:** "Ode To Billy Joe"; "Son Of Stagger Lee."  
**CONTACT:** Michael Rothschild 404.355.5580

## LARRY GARNER

**ALBUM:** *Standing Room Only*  
**LABEL:** Ruf/Platinum (1392)

Over the years, Larry Garner has received numerous blues industry awards, from the BBC's Bluesman Of The Year, *Real Blues* magazine's Best Blues Songwriter and B.B. King's "Lucille" award. *Standing Room Only* is bound to bring on more accolades. Garner plays a classy yet powerful blues, reminiscent of Robert Cray mixed with Buddy Guy. Garner's songwriting reflects everyday dramas like the stolen VCR in "Out In The Country," the once-a-month blues of "PMS," and coming home after a hard day's work, only to have to sweat some more with that "Driving Woman." Garner's band features drums, bass, dual guitars, harmonica, backing vocals and plenty of piano and smoldering Hammond B-3.

**SUGGESTED TRACKS:** "Do Your Personal Thing"; "Last Encore."  
**CONTACT:** Bob Laul 212.580.3314

## GUY DAVIS

**ALBUM:** *You Don't Know My Mind*  
**LABEL:** Red House (113)

Like Keb' Mo' and Corey Harris, Guy Davis is a master acoustic bluesman and charismatic storyteller. *You Don't Know My Mind* is Davis' third disc of intense, foot stompin' blues. Davis sings his song with an authoritative voice similar to Howlin' Wolf, Son House and even Tom Waits. Davis reworks Lead Belly's "Pretty Little Woman," Willie McTell's "Po' Boy" and, at Pete Seeger's request, takes on the 1923 Liston, Gray, Williams track, "You Don't Know My Mind." You know a cat's the real deal when he names his guitars "Grandma," "Black Betty," "Ida Brown" and "Baby-O." Besides hangin' with his ladies, Davis blows a mean, wicked, dirty, nameless harp, and handles some keys and bass as well.

**SUGGESTED TRACKS:** "Po' Boy"; "Everything Is Gonna Be Alright."

**CONTACT:** Emilie Liepa 800.695.4687



## BIG JOE WILLIAMS

**ALBUM:** *These Are My Blues*  
**LABEL:** Testament/HighTone (6010)

Big Joe Williams started his musical career in the early 1920s, and continued singing the blues until his death in 1982. *These Are My Blues* captures one of the greats in his prime. Recorded live in 1964 at Rockford College in Chicago, Williams is in great spirits, talking and joking between songs, and belting out the blues. This previously unreleased show features a solo performance, with Williams playing his unique 9-string guitar, amped, with tons of tremolo, which adds to his Delta blues sound. Williams hollers through some of his best-known tunes, like "Baby, Please Don't Go," "Highway 49" and "Mellow Peaches," along with such standards as "Good Morning Little Schoolgirl," "Sloppy Drunk" and "You Are My Sunshine."

**SUGGESTED TRACKS:** "Baby, Please Don't Go"; "Good Morning, Little Schoolgirl."

**CONTACT:** Darrell Anderson 510.763.8500



## THE HARPS OF MELODY

**ALBUM:** *Sing And Make Melody Unto The Lord*  
**LABEL:** High Water/HighTone (6510)

The Harps Of Melody were a female gospel a cappella group who performed mostly in churches, but during the '50s and '60s were featured on numerous weekly radio shows throughout the South. *Sing And Make Melody Unto The Lord* is one of the rare recordings of The Harps Of Melody, taped in 1985 for a British television documentary. On *Sing And Make Melody Unto The Lord*, The Harps Of Melody deliver traditional spirituals and hymns, like "Nobody Knows The Trouble I've Seen," as well as originals like "Sing And Make Melody Unto The Lord" and the timely "Lord, Bless The Weary Soldier In Vietnam." Wanna hear angels sing?

**SUGGESTED TRACKS:** "Lord, Bless The Weary Soldier In Vietnam"; "He Took My Sins Away."

**CONTACT:** Darrell Anderson 510.763.8500

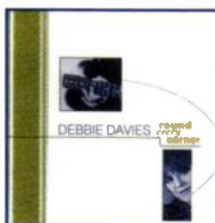


## DEBBIE DAVIES

**ALBUM:** *Round Every Corner*  
**LABEL:** Shanachie (9010)

In 1988, guitarist Debbie Davies joined Albert Collins & The Icebreakers, and for the next three years ripped it up with Collins night after night. *Round Every Corner* is Davies' fourth disc of smooth and subtle, as well as raw and raunchy, blues. "Time Work Your Magic" is a tender ballad with delicate chops and sweet Memphis soul, "Scratches" is a nasty bit of sensual funk and "Room With A View" is a glowing take of the old Lowell Fulsom track. Davies and her band rip, roar, slice and dice their way through "A.C. Strut," an instrumental ode to her late mentor, along with "Such A Fine Man" and the aggressive "Backseat Driver." Davies also adds a female perspective to John Fogerty's "Who'll Stop The Rain."

**SUGGESTED TRACKS:** "A.C. Strut"; "Who'll Stop The Rain."  
**CONTACT:** Claudia Stewart Navarro 310.390.8636



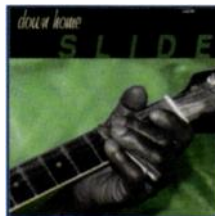
## VARIOUS ARTISTS

**ALBUM:** *Down Home Slide*  
**LABEL:** Testament/HighTone (6009)

An up-close look at this album cover reveals the guitar player using a pocket knife for a slide. This is, definitely, *Down Home Slide*. A collection of 19 rare recordings by 12 different slide maestros, *Down Home Slide* features recordings by Johnny Shines and David "Honeyboy" Edwards (both knew and worked with Robert Johnson), Elijah Brown and Arthur Weston playing their old slide guitar style, and some never-before-heard Robert Nighthawk tracks that, most likely, feature Little Walter on harmonica. Other artists of note include Fred McDowell, Big Joe Williams, Eddie Taylor, John Littlejohn and more. *Down Home Slide* is a diverse look at the various styles and sounds of the blues slide.

**SUGGESTED TRACKS:** "Key To The Highway" (Blind Connie Williams); "John Henry" (Elijah Brown).

**CONTACT:** Darrell Anderson 510.763.8500

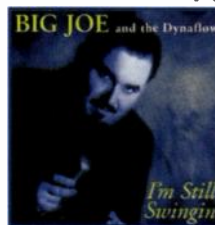


## BIG JOE AND THE DYNAFLOWS

**ALBUM:** *I'm Still Swingin'*  
**LABEL:** Severn (0004)

For the past decade, Big Joe And The DynafloWS have been playing and swinging their jump blues music from coast to coast. They get their kicks from Louis Jordan, Lionel Hampton and B.B. King, making *I'm Still Swingin'* the real deal, not the latest fad. They kick things off here with a one-two punch of Dave Bartholomew tunes, "Playgirl" and "Bad Luck Blues," and proceed to swing into Ray Charles' "On The Other Hand," B.B. King's "Early Every Morning," and even tackle Jordan's "Lemonade." *I'm Still Swingin'* is a great jumpin' jive disc. By the way, Big Joe handles all the vocals, and puts the swing in the step from behind the drum kit!

**SUGGESTED TRACKS:** "Big Long Buick"; "Lemonade."  
**CONTACT:** Tracy O'Quinn 512.371.7050





# WORLD ROOTS

by John Schoenberger

## WASIS DIOP

**ALBUM:** *Toxu*

**LABEL:** Triloka/Mercury (558198)

Wasis Diop's last album, *No Sant*, was unanimously named the Best World Music Record of 1996 in several publications, and it's no wonder; Diop epitomizes the modern world music approach of taking the best elements of many cultures (there's an amazing similarity to many musical heritages) and blending them into a universal sound that touches the collective human heart. In Diop's case, he takes the traditional groove and percussive elements from his

native Senegal, and throws in influences ranging from reggae to calypso and from funk to the blues, creating a magnificent musical tapestry that places him at the peak of his art. Several stellar vocalists joined in the recording of his latest effort, *Toxu*, including Beth Hirsh, Wally Badarou, Mieko Shimizu and Amadou & Mariam.

**SUGGESTED TRACKS:** "My Son"; "Everything...Is Never Quite Enough."

**CONTACT:** Shiva Baum 310.996.7921 & Dave Einstein 212.333.8196



## CESARIA EVORA

**ALBUM:** *Miss Perfumado*

**LABEL:** Nonesuch/Atlantic/AG (79509)

Hailing from the port town of Mindelo on the Cape Verde island of Sao Vicente, off the coast of Senegal, Cesaria Evora has long been considered the "barefoot diva" of the musical styles known as Coladera and Morna—music that eloquently expresses the emotions of nostalgia, love, sadness and longing. For more than two decades her popularity was basically confined to fellow Mindeloans, or those who docked in the port and frequented the clubs, but in the 1980s she was discovered by French producer Jose Da Silva, who convinced her to accompany him to Paris to record. A series of releases have since ensued, which have spread the word of the power and vulnerability of Evora's style around the world. *Miss Perfumado* was originally released in 1992, and was the album that got it all started for her.

**SUGGESTED TRACKS:** "Sodade"; "Miss Perfumado."  
**CONTACT:** Erica Linderholm 212.707.2263



## BAKA BEYOND

**ALBUM:** *Journey Between*

**LABEL:** Hannibal/Rykodisc (1415)

After the demise of the world fusion band known as Outback, Martin Cradick and his wife, Su Hart, made the journey deep into the Cameroon rain



forest, where they met and lived with the isolated Baka forest people. There he discovered their music, and a way of life which inspired the albums *Spirits Of The Forest* and *The Melting Pot*, performed by the group of international musicians known as Baka Beyond. Cradick now

returns with *Journey Between*, which, as the title suggests, takes the musical direction of his previous works and melds them with more modern world, Celtic and jazz ingredients. As always, it's rhythmically driven and spiritually minded. The musicians involved are some of the best like-minded players from countries such as the UK, France, Senegal and Ghana.

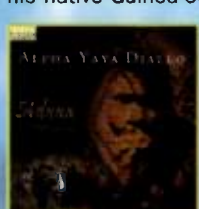
**SUGGESTED TRACKS:** "Mbe"; "Migrations."  
**CONTACT:** Mike Marrone 978.744.7678

## ALPHA YAYA DIALLO

**ALBUM:** *Aduna*

**LABEL:** Tinder (85250)

The title of Alpha Yaya Diallo's new album, *Aduna*, is aptly named, as it translates to "the world" in his native Guinea-Conakry, West African language.



Diallo is known in his region as one of the most formidable and flexible guitar players of his generation, amazing all who listen with his fluid style and ability to improvise within demanding time signatures. Although his music is largely based in the traditions of the Griot musical

caste, he has absorbed other musical influences in his travels around West Africa, and now the world. *Aduna*, which is a first introduction to this artist for many of us, takes the best music from his two previously internationally released albums. *The Beat* wrote: "Extremely tight and balanced, as compelling as Baaba Maal's early *Dane Lenol* work."

**SUGGESTED TRACKS:** "Gogha"; "Djarabi."  
**CONTACT:** Adrian Jeffries 707.588.9164

## VARIOUS ARTISTS

**ALBUM:** *Reggatta Mondatta II*

**LABEL:** Ark 21 (10029)

Next to Bob Marley, The Police are probably the most important force in spreading the popularity of reggae around the world. The album *Reggatta Mondatta: A Tribute*



*To The Police*, released last year commemorating the 20th anniversary of The Police, was met with both critical and commercial success. It featured Police songs performed by both old and new reggae artists. We now have *Reggatta Mondatta II*, which picks up where the first volume left off. Many Police classics are

performed by artists including Aswad, Big Mountain, Bim Sherman, Freddie McGregor, Inner Circle, Louchie Lou & Michie One, RayVon featuring Shaggy, Third World, Toots & The Maytals and The British Link featuring Phillip Leo, Tenor Fly & Sweetie Irie. *Reggatta Mondatta II* bridges the gap between old-school reggae and new-school ragga.

**SUGGESTED TRACKS:** "King of Pain" (Inner Circle); "Bring On The Night" (Sherman).  
**CONTACT:** Karen Lee 818.325.1215 & Mark Naylor 818.325.1273

## VIVA QUETZAL

**ALBUM:** *Hijos Del Sol*

**LABEL:** Signature Sounds (1245)

Viva Quetzal is an eight-member band who take their musical cue from the four major cultural influences that have shaped today's modern Latin music: the indigenous South American, the West African, the Euro-berian and the contemporary North American. They have a high-energy sound that's an eclectic mixture of traditional, folkloric and pop themes that focus in on—song by song—particular styles that have their roots in Inca and Aymara



aboriginal melodies, songs from the 19th century South America, hypnotic Musica Negroide of Peru and modern Chilean folk-rock protest music. These styles are called: Cumbia (from Colombia), Joropo (from Venezuela), Takirari and Salto (from Chile), Candombe (from Uruguay), San Juanito (from Ecuador), Galopa (from Paraguay), and Chica and Huayno (from Peru).

**SUGGESTED TRACKS:** "Tarapaca"; "Queztzal."  
**CONTACT:** Jim Olsen 413.665.4036

## ORCHESTRA NATIONAL DE BARBES

**ALBUM:** *En Concert*

**LABEL:** Tinder (85319)

Barbes is often called a small North African village right in the heart of Paris, as this section of that great city has been a refuge for many African expatriates for years. Because of its concentrated nature, it has forced the varied musical traditions of many North African cultures together, resulting in an exciting musical style perhaps best expressed by the ensemble known as Orchestre National de Barbes. There is a strong Rai influence in this



band, with its intense counter-melodies and intricate percussive rhythms, but you'll also hear "outside" musical influences due to the international spirit that thrives in the City of Lights; these influences touch upon elements of jazz, American pop, reggae and even funk. *En Concert* captures the upbeat energy of ONB's live performance.

**SUGGESTED TRACKS:** "Sawye"; "Hagda."  
**CONTACT:** Adrian Jeffries 707.588.9164

## RACHID TAHA

**ALBUM:** *Diwan*

**LABEL:** Island (539953)

Born in the the '50s, in the midst of his native country's (Algeria) bloody war for independence, Rachid Taha's family moved to France. It was here that he grew up with a deep respect for Arabic morality, tempered by a growing excitement for the personal possibilities the Western world has to offer. In the '80s he began his recording career. His previous projects have dealt with this dichotomy in his years growing up, as well as the racism and thwarted



opportunities his fellow Algerians have felt living in a foreign land. With this new album (his fourth), Taha has taken a different approach, choosing rather to proclaim his cultural pride. With this in mind, many of the songs on *Diwan* were either written by well-respected Algerian musicians, or were inspired by traditional themes.

**SUGGESTED TRACKS:** "Ta Rayah"; "Ach Adani."  
**CONTACT:** Barry Lyons 310.288.5320

## VARIOUS ARTISTS

**ALBUM:** *Music Of The World Cup*

**LABEL:** Columbia (69344)

The Super Bowl may be big stuff in North America, but it's that other game of football—soccer—that rocks the rest of the world. When it gets close to World Cup time, either



you're ready for the frenzy, or you'd best get out of the way! As a celebration of the sport, and as an honor to the countries who have qualified for the finals, Columbia has gathered a world-class "team" of artists, each representing one of those countries, on a single disc. The album represents the exuberance

and spirit of the tournament and features brand-new songs from well-known artists! Featured are Youssou N'Dour with Axelle Red and Ricky Martin, who do the official anthem and song of the World Cup respectively, plus the Gipsy Kings, Jean Michel Jarre, Daniela Mercury, Fey, Wes, M'du, Del Amitri, Monica Narango and five more.

**SUGGESTED TRACKS:** "Do You Mind If I Play" (N'Dour); "The Cup Of Life" (Martin).  
**CONTACT:** Kid Leo 212.333.8605



# SONIC EXCURSIONS

by john schoenberger

## OZOMATLI

**ALBUM:** *Ozomatli*

**LABEL:** Almo Sounds/Interscope (80020)

Los Angeles is a true cultural melting pot, and over the course of this decade that diversity has begun to manifest itself in a myriad of ways, including music. Perhaps the outfit that expresses this cultural synergy most of all is Ozomatli (named after the Aztec god of music and dance). The members claim cultural heritage from Mexico, Japan, Israel, Afro-America and Cuba, and they touch upon styles that range from hip-hop to salsa and ska to acid jazz. Ozomatli has built an impressive

following in Southern California—they've sold over 14,000 copies of their self-produced, self-released EP, *Ya Llego!* They are now ready for national consumption via their self-titled Almo Sounds release.

**SUGGESTED TRACKS:** "Cumbia De Los Muertos"; "Como Ves."

**CONTACT:** Alan Oremán 310.289.3080

## DAK

**ALBUM:** *Remember*

**LABEL:** Ozmoz (1004)

Dak is a group of musical composers comprised of three main members—Daniel Boulaine, Andre Mongeon and Luc Gregoire—along with a collection of guest musicians. Their goal is to create music that has, at its heart, a visual aspect, in that it's hoped the listener will experience an inner journey that will take him or her to the basic essence of life that resides in each of us. By their unique use of voice, instrumentation and melodic interludes, Dak touches upon those internal feelings of hope, joy and pain that help us to learn and grow. They take their inspiration from such diverse personalities as Chief Joseph, Issac Asimov, Carl Sagan, Albert Einstein, Rene Binet and Jacques-Yves Cousteau.

**SUGGESTED TRACKS:** "Spirit Of The Land"; "Africa."

**CONTACT:** Promotion 819.778.6009

## BEN NEILL

**ALBUM:** *Goldbug*

**LABEL:** Antilles/Verve (557085)

Ben Neill is a trumpet player, but the comparisons to traditional players stops with that statement. You see, Neill has this weird-ass electronic trumpet called a mutantrumpet—

a hybrid electronic/acoustic instrument with three bells, valves, a slide, switches, knobs, pads and full MIDI capability—originally designed by Robert Moog. Neill has used what he experienced from his "Sci-Fi Lounge" tour last year with DJ Spooky and video visionary Gardner Post, along with the minimalist concepts developed by La Monte Young, to come up with a sound that grooves, yet challenges. To help in his sonic journey, he was joined by Helmet guitarist Page Hamilton, cellist Jane Scarpantoni and the aforementioned DJ Spooky.

**SUGGESTED TRACKS:** "Tunnel Vision"; "Dark Gift."

**CONTACT:** Bud Harner 310.996.7905

## SHANIN & SEPEHR

**ALBUM:** *World Cafe*

**LABEL:** Higher Octave/Virgin (45891)

After a two-year hiatus from recording while concentrating on touring, multi-instrumentalists Shanin & Sepehr return with a new effort that will surely expand the impressive foundation they built with their three previous releases.

*World Cafe* reflects the growth the two have gone through, mainly in the area of having a band—bassist Munib Jewad, drummer/percussionists Wes Crawford and Alain Eskinasi, and classical guitarist Michael Bard. "We have been aspiring to capture some of the wonderful music emerging from

various corners of the world, and present the styles in our own musical language," says Shanin. Label mates 3rd Force joined in for the sessions, and saxophonist Richard Hardy is also featured on a few tracks.

**SUGGESTED TRACKS:** "Florian's Cafe"; "Manhattan Matador."

**CONTACT:** JoAnn Klass 310.589.1515

## QUARTETTO GELATO

**ALBUM:** *Aria Fresca*

**LABEL:** Marquis Classics (81602)

Classical music is enjoying a popularity that hasn't happened for decades, and much of this is due to small ensembles and quartets who are delivering this timeless music in creative and entertaining ways. One such group is the Canadian-based Quartetto Gelato, who burst on the scene just four short years ago. Since then, Cynthia Steljes, Peter De Sotto, Claudio Vena and George Meanwell have applied their instrumental and vocal virtuosity to a variety of classical favorites, operatic arias, traditional melodies, tangos and gypsy tunes, always with a sense of flair and wit. As a testament to their mass appeal, Quartetto Gelato has been selling out concert halls from coast to coast during their 1997-98 season.

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

**CONTACT:** Promotion 212.541.5640

## CAPERCAILLIE

**ALBUM:** *Beautiful Wasteland*

**LABEL:** Survival/Rykodisc (10441)

I would normally write about a band like Capercaillie in the World Roots section, but Karen Matheson, Charlie McKerron, Manus Lunny, John Saich, Donald Shaw, Wilf Taylor and Chimp have taken such a huge musical step with *Beautiful Wasteland* it's more appropriate to put them in Sonic Excursions. Long considered on the leading edge of the Celtic musical movement, Capercaillie were exceptionally inspired by a 1997 tour in Spain; so much so that they journeyed back

down to Southern Spain to record much of the basic tracks for the album. They then invited Sibebe—a duo from West Africa—to get involved with the recording back in Glasgow, Scotland. The magic they captured is in each of the songs.

**SUGGESTED TRACKS:** "Inexile"; "Hebridean Hale-Bopp."

**CONTACT:** Mike Marrone 978.744.7678

## JIM PIETKIVITCH

**ALBUM:** *Spiral Journey*

**LABEL:** Electrofine (01)

Trained in oboe, piano and drums from an early age, musical visionary Jim Pietkivitch ultimately turned to the world of synthesizers (along with organic instrumentation) to express the musical understanding he has found deep within himself. His

music, in many ways, represents the next generation in a genre that was forged by such visionaries as Tangerine Dream, Brian Eno, Steve Roach and others. Like them, he revels in the power and majesty of music and understands that you don't have to use volume or experimentation for experimentation's sake to move the listener; rather, through subtle rhythms, warm textures and layered melodic beauty, you can create the mood and reaction you intend.

**SUGGESTED TRACKS:** "Windflowers"; "Spiral Journey."

**CONTACT:** Robert Newman 303.444.9575

## KARL JENKINS

**ALBUM:** *Imagined Oceans*

**LABEL:** Sony Classical (60668)

Renowned composer and musical architect Karl Jenkins (who gave us *Adiemus: Songs Of Sanctuary*) returns with his first new project in over 18 months. Entitled *Imagined Oceans*, the 13 pieces on the disc were inspired by the first 13 features discovered on the moon by early astronomers, each of which were given evocative and romantic Latin names. *Imagined Oceans* features the Karl Jenkins Ensemble, which utilizes traditional classical instruments and vocals,

enhanced by a variety of folkloric instruments and modern synthetic sounds, to create a timeless sound. The result is a style that harkens back to those lost times when the universe, and our first visual exploration of it, instilled wonder and sparked imaginations.

**SUGGESTED TRACKS:** "Mare Crisium"; "Lucas Pereverantiae."

**CONTACT:** Sean O'Sullivan 212.833.4765

## LEE RITENOUR

**ALBUM:** *This Is Love*

**LABEL:** i.e./Verve (557290)

Over 22 years and 25 solo and duet recordings—not to mention thousands of session performances—Lee Ritenour has been one of the leading guitar visionaries of his generation. Initially trained as a classical guitarist, Ritenour, over the years, was involved with rock, pop and fusion before finding his niche in the area of jazz. The many styles he's been influenced by in this area of expression come together in his latest effort, *This Is Love*, recorded for his own i.e. label

(distributed by Verve). Although he played the majority of the instruments for the project, he was helped by such giants as Ronnie Foster, Bill Evans, Ernie Watts, Alan Pasqua, Sonny Emory, Dave Weckl, Paulinho da Costa and vocalist Lisa Fischer.

**SUGGESTED TRACKS:** "This Is Love"; "Baltimore."

**CONTACT:** Bud Harner 310.996.7905



# summer tours



When we heard MCA's Nick Attaway say, "The one thing that I learned from working at a rock club as a bartender is that there are too many bands out there that play in front of nobody," we decided to do something about it!

So check this out! We've compiled some of the latest Tour Dates from some of our favorite artists, along with their radio promotion person's name and number. So, if you see a band coming to your area, give that person a call. Have the band come by your station, give away tickets to the show, set up a phoner, have a backstage party, give away some signed CDs, whatever you can work out. Summer's here and the time is right for dancing in the streets — and the clubs!

## AGENTS OF GOOD ROOTS

Contact: Art Phillips 310.358.4074

July 22	Virginia Beach, VA
July 24	Philadelphia, PA
July 26	Saratoga, NY
July 28	Cleveland, OH
July 29	Hershey, PA
July 31	Hartford, CT
August 2	Vernon, NY
August 4	Pittsburgh, PA
August 5	Columbus, OH
August 7	Nashville, TN
August 9	Washington, DC
August 11	Virginia Beach, VA
August 12	Raleigh, NC
August 14	Antioch, TN

## TORI AMOS

Contact: Bonnie Slifkin 212.707.2247

July 18	Ames, IA
July 19	Rosemont, IL
July 21	Cincinnati, OH
July 22	Cleveland, OH
July 23	Auburn Hills, MI
July 28	New York City, NY
July 29	Philadelphia, PA
August 1	Boston, MA
August 2	Springfield, MA
August 4	Wallingford, CT
August 5	Albany, NY
August 6	Canandaigua, NY
August 8	Washington, DC
August 11	Richmond, VA
August 12	Charlotte, NC
August 14	Birmingham, AL

## BARENAKED LADIES

Contact: Alex Coronfly 818.953.3744

July 21	Cuyahoga Falls, OH
July 22	Cincinnati, OH
July 24	Columbus, OH
July 25	Burgettstown, PA
July 26	Rochester, NY

July 28	Toronto, ON
July 30	Mansfield, MA
July 31	Holmdel, NJ
August 1	Scranton, PA
August 2	Saratoga Springs, NY
August 4	Hartford, CT
August 5	Wentagh, NY
August 8	Camden, NJ
August 9	Bristow, VA
August 11	Virginia Beach, VA
August 12	Raleigh, NC
August 14	Antioch, TN
August 15	Charlotte, NC
August 16	Atlanta, GA

## DAN BERN

Contact: Pam Edwards 310.449.2203

July 20	Newark, DE
July 21	Philadelphia, PA
July 22	Annapolis, MD
July 24	Calgary, AB
July 25	Calgary, AB
July 26	Calgary, AB
July 28	Belmar, NJ
July 30	Cambridge, MA
July 31	New York City, NY
August 1	New York City, NY
August 2	Pawling, NY
August 4	Northampton, MA
August 6	Piermont, NY
August 8	Toronto, ON

## THE B-52's

Contact: Alex Coronfly 818.953.3744

July 21	Minneapolis, MN
July 23	Little Rock, AR
July 24	Austin, TX
July 25	Dallas, TX
July 26	Woodlands, TX
July 28	Phoenix, AZ
July 30	Englewood, CO
August 1	Concord, CA
August 2	Irvine, CA
August 3	Paso Robles, CA

August 4	Los Angeles, CA
August 5	Los Angeles, CA
August 7	Chula Vista, CA
August 8	Las Vegas, CA
August 9	Mountain View, CA
August 12	Park City, UT

## DEANNA BOGART

Contact: Claudia Stewart Navarro 310.390.8636

July 18	Las Vegas, NV
July 25	Arlington, VA
July 26	Westminster, MD

## BONESHAKERS

Contact: Ted Edwards 310.288.2726

August 29	Quincy, CA
August 30	Eureka, CA
August 31	Las Vegas, NV
September 1	Sacramento, CA
September 2	Sacramento, CA
September 3	Sacramento, CA
September 4	Sacramento, CA
September 6	Sacramento, CA
September 7	Sacramento, CA

## ROBERT BRADLEY'S BLACKWATER SURPRISE

Contact: Art Phillips 310.358.4074

August 5	Wentagh, NY
August 7	Darien, NY
August 8	Camden, NJ
August 11	Virginia Beach, VA
August 12	Raleigh, NC
August 14	Antioch, TN
August 15	Charlotte, NC
August 16	Atlanta, GA
August 19	Live Oak, FL
August 20	Birmingham, AL
August 22	Austin, TX
August 23	Dallas, TX
August 25	Phoenix, AZ
August 27	Irvine, CA



# summer tours



## BR5-49

Contact: Jon Peterson 615.780.9140

August 1	Sandpoint, ID
August 3	Santa Ana, CA
August 4	Santa Ana, CA
August 5	Los Angeles, CA
August 7	Winnemucca, NV
August 8	Rifle, CO
August 10	San Francisco, CA
August 12	Portland, OR
August 13	Albany, OR
August 14	West Bend, OR
August 15	Seattle, WA
August 20	Beaver Dam, WI
August 22	Aberdeen, SD
August 24	West Valley City, UT
August 25	Denver, CO
August 26	Pueblo, CO

## BROWN EYED SUSANS

Contact: Ray Paul 818.981.7760

August 15	Huntington Beach, CA
August 20	Portland, OR
August 22	Los Angeles, CA

## GREG BROWN

Contact: Emilie Liepa 800.695.4687

July 24	Hillsdale, NY
August 14	Watsonville, CA
August 21	Lyons, CO
August 28	Lake City, MN
September 4	Groveland, CA
September 16	Austin, TX
September 18	Houston, TX
September 19	Dallas, TX
September 20	Detroit, MI
September 25	Bloomington, IL
September 27	Elmhurst, IL

## KATE CAMPBELL

Contact: Bradley Williams 615.320.7672

July 29	Philadelphia, PA
July 30	New York City, NY
August 1	West Chester, PA
August 2	Syracuse, NY
August 4	Vineyard Haven, MA
August 5	Somerville, MA
August 8	Alexandria, VA
August 9	Annapolis, VA
September 11	Little Rock, AR

## MAX CARL & BIG DANCE

Contact: Linda White Wolf 310.442.9774

August 31	St. Paul, MN
September 3	Portland, OR
September 12	Spencer, IA

## PETER CASE

Contact: Meg MacDonald 310.829.9355

July 10	Minneapolis, MN
July 14	Santa Cruz, CA
July 17	San Francisco, CA
July 30	Atlanta, GA
August 1	Philadelphia, PA
August 21	Chicago, IL
August 23	Pittsburgh, PA
September 19	San Francisco, CA

## TOMMY CASTRO

Contact: Armando Silva 415.550.6484

July 18	Toronto, ON
July 20	Louisville, KY
July 21	Atlanta, GA
July 22	Nashville, TN
July 23	Memphis, TN
July 24	Springfield, MO
July 25	Eureka Springs, AZ
July 31	Santa Cruz, CA
August 1	Santa Cruz, CA
August 13	San Jose, CA
August 14	Minneapolis, MN
August 15	Wassau, WI
August 16	Duluth, MN
August 18	San Mateo, CA

## PAUL CEBAR & THE MILWAUKEEANS

Contact: Scott Zeil 414.224.9023

July 17	Denver, CO
July 23	Gresham, OR
July 25	Ballard, WA
July 31	Chicago, IL
August 1	Madison, WI
August 4	Milwaukee, WI
August 5	Milwaukee, WI
August 16	Vail, CO
August 28	Green Bay, WI
September 7	Milwaukee, WI
September 19	Indianapolis, IN

## CEILI RAIN

Contact: Jeremy Morrison 516.262.9128

July 18	New York City, NY
July 19	Lake Placid, NY
July 21	Rutland, VT
July 22	Portland, ME
July 23	Pawling, NY
July 24	Northampton, MA
July 25	Philadelphia, PA
July 26	Oswego, NY
July 27	Syracuse, NY
July 29	Richmond, VA
July 31	Kent Island, MD
August 2	Washington, DC

## CRAIG CHAQUICO

Contact: Scott Bergstein 310.589.1515

July 17	Newport Beach, CA
July 19	Winter Park, CO
August 1	Richmond, CA
August 22	Naples, FL
September 5	Denver, CO
September 11	West Bend, WI

## EAGLE-EYE CHERRY

Contact: Pam Edwards 310.449.2203

August 16	San Francisco, CA
August 18	Los Angeles, CA
August 22	Denver, CO
August 24	Minneapolis, MN
August 25	Chicago, IL
August 26	Detroit, MI
August 27	Cleveland, OH
August 31	Boston, MA

## WALTER CLEVENGER

Contact: Ray Paul 818.981.7760

July 24	Anaheim, CA
August 15	Huntington Beach, CA
August 22	Los Angeles, CA



# summer tours



## JOE COCKER

Contact: Ray Koob 919.875.3545

August 25 Rochester, NY  
August 27 Clarkston, MS  
August 28 Toledo, OH  
August 29 Chicago, IL  
September 1 New York City, NY  
September 2 Boston, MA  
September 3 Wallingford, CT  
September 5 Atlantic City, NJ  
September 10 Robinson, MO  
September 11 Atlanta, GA  
September 12 Myrtle Beach, SC  
September 24 San Diego, CA  
September 25 Los Angeles, CA

## MARC COHN

Contact: Bonnie Slifkin 212.707.2247

July 30 Atlanta, GA  
August 1 Camden, NJ  
August 2 Wantagh, NY  
August 9 Saratoga Springs, NY  
August 14 Charlotte, NC  
August 15 Raleigh, NC  
August 16 Columbia, MD  
August 20 Noblesville, IN  
August 21 Tinley Park, IL  
August 22 Clarkston, MI  
August 23 Burgettstown, PA  
September 19 Concord, CA  
September 20 Los Angeles, CA

## JOANNA CONNOR

Contact: Armando Silva 415.550.6484

July 19 Annapolis, MD  
July 21 Hampton, VA  
July 22 Roanoke, VA  
July 24 Charlotte, NC  
July 25 Wilmington, NC  
July 28 Key West, FL  
July 30 Sarasota, FL  
July 31 Delray Beach, FL  
August 1 Miami, FL  
August 2 Tampa, FL  
August 8 Kansas City, MO  
August 9 Osage Beach, MO  
August 15 Poter, IN  
August 31 Salt Lake City, UT

## SHEMEKIA COPELAND

Contact: Tim Kolleth 773.973.7736

July 18 Syracuse, NY  
July 25 New York City, NY  
July 26 Schenectady, NY  
August 1 New Brunswick, NJ  
August 8 Monkton, MD  
August 12 Grand Rapids, MI  
August 13 Taylor, MI  
August 14 Pittsburgh, PA  
August 15 Cleveland, OH  
August 22 Mount Vernon, NY  
August 29 Portland, OR  
September 5 Washington, DC  
September 11 Portsmouth, NH  
September 12 Ellenville, NY  
September 19 Brighton, CO

## JAMES COTTON

Contact: Armando Silva 415.550.6484

July 18 Novi, MI  
July 22 Farmingville, NY  
July 23 New York City, NY  
July 24 Pomona, NJ  
July 25 Newport, RI

## COWBOY JUNKIES

Contact: Warren Christensen 310.285.2791

July 29 Highland Park, IL  
August 23 Englewood, CO  
August 25 Park City, UT  
August 26 Nampa, ID  
August 28 Calgary, AB

## DEBBIE DAVIES

Contact: Claudia Stewart Navarro 310.390.8636

July 25 Schenectady, NY  
July 26 Buffalo, NY  
July 31 Swiftwater, PA  
August 1 Piermont, NY  
August 7 Charlottesville, VA  
August 8 Charlotte, NC  
August 10 Hilton Head, SC  
August 17 Orlando, FL  
August 20 Naples, FL  
August 21 Dayton, FL

## GUY DAVIS

Contact: Emilie Liepa 800.695.4687

July 23 Kent, WA  
July 24 Dayton, OH  
July 25 South Bend, IN  
August 2 Lake Harmony, PA  
August 14 Owen Sound, ON  
August 23 New York City, NY  
August 28 Schwenksville, PA  
September 5 Cranberry, PA  
September 8 Sedalia, MO  
September 11 Fredonia, NY  
September 12 Montpelier, VT

## DERAILERS

Contact: Eric Zappa 512.472.6192

July 17 Houston, TX  
July 18 Austin, TX  
July 22 Alpine, TX  
July 24 Bakersfield, CA

## DR. JOHN

Contact: Ted Edwards 310.288.2726

August 8 Seattle, WA  
August 9 Portland, OR  
August 11 Las Vegas, NV  
August 12 San Diego, CA  
August 13 Reno, NV  
August 14 Mountain View, CA  
August 15 Concord, CA  
August 16 Los Angeles, CA  
August 18 Denver, CO  
August 20 Monroe, LA  
August 21 Little Rock, AR  
August 22 Atlanta, GA  
August 23 Nashville, TN  
August 25 Boston, MA  
August 26 Waterford, CT  
August 27 Baltimore, MD  
August 28 Wallingford, CT  
August 29 Saratoga, NY  
August 30 Warren, VT

## FRED EAGLESMITH

Contact: Liz Opoka 212.473.9173

July 18 San Francisco, CA  
July 19 Grass Valley, CA  
July 21 Reno, NV  
July 22 Las Vegas, NV  
July 23 Grand Junction, CO  
July 26 Santa Cruz, CA



# summer tours

## STEVE EARLE

Contact: Brad Hunt 818.509.1493

July 18 Burlington, VT  
 July 19 Northampton, MA  
 July 20 Annapolis, MD  
 July 22 Vienna, VA  
 July 26 Calgary, AB  
 July 31 Mansfield, MA  
 August 2 Toronto, ON  
 August 4 Moline, IL  
 August 5 Cincinnati, OH  
 August 7 Noblesville, IN  
 August 8 Tinley Park, IL  
 August 9 Clarkston, MI  
 August 26 Lyons, CO

## JOE ELY

Contact: Pat Payne 615.880.7300

July 18 Annapolis, MD  
 July 19 Vienna, VA  
 July 22 Lexington, KY  
 July 23 Nashville, TN  
 July 24 Atlanta, GA  
 July 25 Atlanta, GA  
 July 26 Myrtle Beach, SC  
 July 29 Jacksonville, FL  
 July 30 Melbourne, FL  
 July 31 Clearwater, FL  
 August 1 West Palm Beach, FL  
 August 8 Austin, TX  
 August 14 St. Louis, MO  
 August 15 Chicago, IL  
 September 5 Dallas TX

## NEIL FINN

Contact: Pam Edwards 310.449.2203

July 18 Orlando, FL  
 July 19 Atlanta, GA  
 July 20 Myrtle Beach, SC  
 July 22 New York City, NY  
 July 24 West Hampton, NY  
 July 25 Philadelphia, PA  
 July 26 Washington, DC  
 July 28 Montreal, ON  
 July 30 Toronto, ON  
 July 31 Detroit, MI  
 August 1 Chicago, IL  
 August 3 Minneapolis, MN  
 August 5 Edmonton, AL  
 August 7 Vancouver, BC  
 August 8 Seattle, WA  
 August 9 Portland, OR  
 August 11 San Francisco, CA  
 August 12 Santa Barbara, CA  
 August 14 Los Angeles, CA  
 August 15 Las Vegas, NV  
 August 17 Phoenix, AZ  
 August 19 Denver, CO

continued ▶

## FARMER NOT SO JOHN

Contact: Bradley Williams 615.320.7672

July 25 Asheville, NC  
 August 7 Dallas, TX  
 August 8 Oklahoma City, OK

# YOU VOTED WILLIAM TOPLEY

YOUR THIRD  
 FAVORITE  
 ARTIST  
 OF 1997\*

**totallyadult**

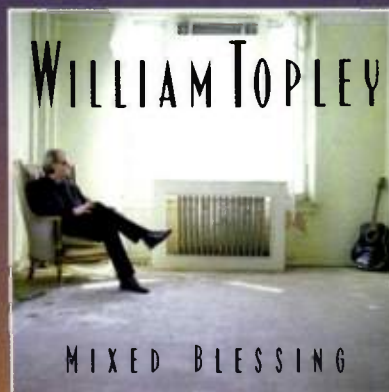
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 COMBINED ALBUM AIRPLAY **22**  
 COMMERCIAL SONG **28**  
 NON-COM ALBUM AIRPLAY **32**  
 ADULT RETAIL **40**

CIDR KBCO KXPB WXRV  
 WRLT KGSR KTHX WNCS  
 WXPB WYEP KPCC KERA

plus 30 more

"WAKE UP (YOUR DREAM SOUNDS SO SAD)"  
 FROM THE FORTHCOMING ALBUM *MIXED BLESSING*

ON TOUR ALL SUMMER



IN 1998 IT'S TIME TO  
 WAKE UP!

\*Source - Totally Adult #15 1/80/98



# summer tours



## THE FIXX

Contact: Ray Koob 919.875.3545

July 17	Santa Barbara, CA
July 18	San Juan Capistrano, CA
July 20	Chico, CA
July 22	Palo Alto, CA
July 24	Spokane, WA
July 25	Portland, OR
July 26	Vancouver, BC
July 28	Seattle, WA
July 30	Salt Lake City, UT
August 1	Denver, CO

## BELA FLECK AND THE FLECKTONES

Contact: Nancy Stein 818.953.3559

July 18	Baltimore, MD
July 19	Rochester, MN
August 1	Seattle, WA
August 2	Gresham, OR
August 8	Danbury, CT
August 9	Saratoga Springs, NY
August 11	Interlochen, MI
August 14	Charlotte, NC
August 15	Raleigh, NC
August 23	Burgettstown, PA
September 18	Las Vegas, NV
September 19	Concord, CA
September 20	Los Angeles, CA

## JOHN FOGERTY

Contact: Alex Coronfly 818.953.3744

July 21	Raleigh, NC
July 22	Charlotte, NC
July 24	Richmond, VA
July 25	Tinley Park, IL
July 27	Cincinnati, OH
July 29	Knoxville, TN
July 31	Antioch, TN
August 1	Little Rock, AR
August 3	Woodlands, TX
August 4	Dallas, TX
August 5	Morrison, CO
August 8	Woodinville, WA
August 9	Eugene, OR
August 11	Portland, OR
August 14	San Francisco, CA
August 15	Chula Vista, CA
August 18	Los Angeles, CA

## SUE FOLEY

Contact: Claudia Stewart Navarro 310.390.8636

July 22	Pawling, NY
July 23	Northampton, MA
July 24	Waterford, CT
July 25	New York City, NY
July 26	Newport, RI

## STEVE FORBERT

Contact: Brad Hunt 818.509.1493

August 5	Pittsburgh, PA
August 6	Bridgewater, PA
August 7	Cleveland, OH
August 8	Ann Arbor, MI
September 11	Ocean City, MD
September 16	Bellmore, NY
September 17	Stanhope, NJ
September 19	Chester, NY
September 23	Northampton
September 26	Pawling, NY

## FREDDY JONES BAND

Contact: Jeff Cook 404.954.6600

July 20	Chicago, IL
July 21	Lawrence, KS
July 22	Omaha, NE
July 24	Salt Lake City, UT
July 26	Seattle, WA
July 27	Portland, OR
July 29	San Francisco, CA
July 30	Solana Beach, CA
July 31	Los Angeles, CA
August 1	Scottsdale, AZ
August 6	Denver, CO
August 20	Ft. Collins, CO
August 22	Avon, CO

## FROM GOOD HOMES

Contact: Art Phillips 310.358.4074

July 17	Pittsburgh, PA
July 18	Charlottesville, VA
July 21	Winston-Salem, NC
July 22	Columbia, SC
July 23	Augusta, GA
July 24	Charlotte, NC
July 25	Atlanta, GA
July 26	Nashville, TN
August 1	New York City, NY

## JOHN GORKA

Contact: Emilie Liepa 800.695.4687

July 18	Two Harbors, MN
July 24	Hillsdale, NY
July 31	Manchester, NH
August 1	Burlington, VT
August 12	Bethlehem, PA
August 17	Lyons, CO

## PATTY GRIFFIN

Contact: Mark Tindle 213.856.2677

July 18	Denver, CO
July 20	Scottsdale, AZ
July 21	Los Angeles, CA
July 23	San Francisco, CA
July 24	San Diego, CA
July 28	Greenville, SC
July 29	Savannah, GA
August 2	West Palm Beach, FL
August 4	Tampa, FL
August 23	Englewood, CO
August 25	Park City, UT
August 26	Nampa, ID

## NANCI GRIFFITH

Contact: Lisa Michelson 212.275.4260

July 30	Atlanta, GA
August 1	Philadelphia, PA
August 2	Jones Beach, NY
August 8	Newport, RI
August 9	Saratoga Springs, NY
August 14	Charlotte, NC
August 15	Raleigh, NC
August 16	Columbia, MD
August 20	Indianapolis, IN
August 21	Chicago, IL
August 22	Detroit, MI
August 23	Pittsburgh, PA
September 19	San Francisco, CA
September 20	Los Angeles, CA

## GUSTER

Contact: Jesse Barnett 212.868.6368

July 17	Charlotte, NC
July 18	Raleigh, NC
July 19	Charleston, SC
July 23	Birmingham, AL
July 24	Birmingham, AL
July 25	Knoxville, TN



# summer t o u r s



## ARLO GUTHRIE

Contact: Annie Guthrie 413.528.1953

July 17 Okemah, OK  
July 18 Okemah, OK  
July 19 Okemah, OK  
August 29 Philadelphia, PA  
August 30 Toronto, ON  
September 6 Commack, NY  
September 18 Geneseo, NY

## BUDDY GUY

Contact: Jack Fulmer 212.824.1304

July 23 Atlantic City, NJ  
July 24 Pittsburgh, PA  
July 25 Philadelphia, PA  
July 26 Vienna, VA  
July 28 New York City, NY  
July 29 Stanhope, NJ  
July 30 Florence, MA  
July 31 Wallingford, CT  
August 1 Danbury, CT  
August 2 Hampton Beach, NH  
August 3 Boston, MA  
August 4 Toronto, ON  
August 6 Pontiac, MI  
August 7 Columbus, OH  
August 8 Chicago, IL  
August 9 Kalamazoo, MI  
August 10 Allis, WI  
August 12 Ft. Worth, TX  
August 14 New Orleans, LA  
August 15 Austin, TX

## JOHN HAMMOND

Contact: Ted Edwards 310.288.2726

July 18 Kansas City, MO  
July 22 Woodstock, NY  
July 23 Binghamton, NY  
July 24 Teaneck, NJ  
July 25 Amagansett, NY  
July 31 Salt Lake City, UT  
August 12 Minneapolis, MN  
August 14 Morrison, CO  
August 15 Morrison, CO  
August 16 Uncasville, CT  
August 30 Atlantic City, NJ  
September 26 New Albany, MS

## WAYNE HANCOCK

Contact: Karen Lee 818.325.1215

July 18 Seattle, WA  
July 21 Minneapolis, MN  
July 23 Chicago, IL  
July 24 Arthur, IL  
July 25 St. Louis, MO  
August 1 San Antonio, TX

continued ▶



randall bramblett

shining birmingham

Radio Add Date  
July 28th



# summer tours



## **RICHARD X. HEYMAN**

Contact: Ray Paul 818.981.7760

July 25 New York City, NY  
August 5 New York City, NY  
August 13 Boston, MA

## **JOHN LEE HOOKER**

Contact: Ted Edwards 310.288.2726

July 31 Portland, OR  
August 23 Saratoga, CA  
September 13 San Diego, CA

## **H.O.R.D.E. FESTIVAL**

Contact: Mark Tindle 213.856.2677

July 17 Noblesville, IN  
July 18 Clarkston, MI  
July 19 Clarkston, MI  
July 21 Cuyahoga Falls, OH  
July 22 Cincinnati, OH  
July 24 Columbus, OH  
July 25 Burgettstown, PA  
July 26 Canandaigua, NY  
July 30 Mansfield, MA  
July 31 Holmdel, NJ  
August 1 Scranton, PA  
August 2 Saratoga Springs, NY  
August 4 Hartford, CT  
August 5 Wantagh, NY  
August 8 Camden, NJ  
August 9 Bristow, VA  
August 11 Virginia Beach, VA  
August 12 Raleigh, NC  
August 14 Antioch, TN  
August 15 Charlotte, NC  
August 16 Atlanta, GA  
August 18 West Palm Beach, FL  
August 20 Pelham, AL  
August 22 Austin, TX

## **BRUCE HORNSBY**

Contact: Art Phillips 310.358.4074

July 17 St. Louis, MO  
July 19 Denver, CO  
July 21 Las Vegas, NV  
July 22 Irvine, CA  
July 23 San Francisco, CA  
July 24 San Francisco, CA

## **JAMES INTVELD**

Contact: Ari Chazanas 213.462.1233

July 17 Riverside, CA  
July 18 San Francisco, CA  
July 19 Chico, CA  
July 21 Reno, NV  
July 23 Los Angeles, CA  
July 25 Long Beach, CA  
July 29 Huntington Beach, CA

## **KIERAN KANE**

Contact: Brad Hunt 818.509.1493

July 18 Santa Barbara, CA  
July 24 San Francisco, CA  
July 25 Watsonville, CA  
August 8 Edmonton, AB  
August 9 Edmonton, AB

## **ROBERT EARL KEEN**

Contact: Jon Peterson 615.780.9140

July 17 Santa Cruz, CA  
July 18 San Francisco, CA  
July 19 Grass Valley, CA  
July 21 Reno, NV  
July 22 Las Vegas, NV  
July 23 Grand Junction, CO  
July 24 Denver, CO  
July 25 Oklahoma City, OK  
July 30 Camrosa, AB  
July 31 Camrosa, AB  
August 6 Corpus Christi, TX  
August 8 Helotes, TX  
September 10 San Antonio, TX  
September 25 Stephenville, TX  
September 26 San Angelo, TX

## **BAP KENNEDY**

Contact: Brad Hunt 818.509.1493

July 18 Northampton, MA  
July 21 Nashville, TN  
July 23 Atlanta, GA  
July 24 Athens, GA  
July 25 Chapel Hill, NC

## **DEANNA KIRK**

Contact: Cathy Burke 212.226.5379

July 30 New York City, NY  
August 5 Philadelphia, PA  
August 8 Pittsburgh, PA  
September 14 New York City, NY

## **CHERI KNIGHT**

Contact: Brad Hunt 818.509.1493

July 18 Northampton, MA  
July 19 Northampton, MA  
July 24 Asheville, NC

## **RICARDO LEMVO & MAKINA LOCA**

Contact: Jennifer Daunt 501.526.8221

July 18 Amherst, MA  
July 19 Montreal, ON  
August 16 New York City, NY  
August 28 Los Angeles, CA  
August 29 Los Angeles, CA  
September 7 Chicago, IL  
September 10 Los Angeles, CA  
September 25 Bloomington, IN

## **LILITH FAIR**

Contact: Tom Gates 212.830.2274

July 18 Columbia, MD  
July 19 Columbia, MD  
July 21 Virginia Beach, VA  
July 22 Raleigh, NC  
July 23 Charlotte, NC  
July 24 Atlanta, GA  
July 26 West Palm Beach, FL  
July 27 Orlando, FL  
July 29 Woodlands, TX  
July 30 Woodlands, TX  
July 31 Austin, TX  
August 1 Dallas, TX  
August 3 Antioch, TN  
August 5 Tinley Park, IL  
August 6 Cuyahoga Falls, OH  
August 8 Cincinnati, OH  
August 9 Burgettstown, PA  
August 10 Hershey, PA  
August 11 Mansfield, MA  
August 12 Mansfield, MA  
August 14 Ottawa, ON  
August 19 Milwaukee, WI  
August 20 Milwaukee, WI  
August 21 Shakopee, MN

## **LITTLE FEAT**

Contact: Ray Koob 919.875.3545

July 23 Holmdel, NJ  
July 24 Wantagh, NY  
July 25 Mansfield, MA  
July 26 Olean, NY  
July 27 Saratoga Springs, NY



# summer tours

July 30 Clarkston, MS  
 July 31 Noblesville, IN  
 August 1 Burgettstown, PA  
 August 4 Dewey Beach, DE  
 August 5 Richmond, VA  
 August 6 Hershey, PA  
 August 7 Camden, NJ  
 August 8 Harvey's Lake, PA  
 August 10 Vienna, VA  
 August 14 Ft. Collins, CO  
 August 15 Rantoul, IL

## LIQUID SOUL

Contact: Karen Lee 818.325.1215

July 18 Columbia, OH  
 July 22 Palatine, IL  
 August 1 Chicago, IL  
 August 5 Palatine, IL  
 August 14 East Lansing, MI  
 August 19 Palatine, IL  
 August 28 Toronto, ON  
 September 7 Detroit, MI  
 September 19 Chicago, IL

## MARY LOU LORD

Contact: Pam Edwards 310.449.2203

August 16 Toronto, ON  
 August 17 Buffalo, NY  
 August 19 Milwaukee, WI  
 August 20 Milwaukee, WI  
 August 21 Minneapolis, MN  
 August 23 Denver, CO  
 August 25 Salt Lake City, UT  
 August 26 Boise, ID

## LYNYRD SKYNYRD

Contact: Ray Koob 919.875.3545

July 30 Whitefish, MT  
 July 31 Great Falls, MT  
 August 1 Minot, ND  
 August 2 High River, AL  
 August 4 Whitefish, WI  
 August 5 Great Falls, IA  
 August 7 Sturgis, SD  
 August 8 Billings, MT  
 August 18 Lewisburg, VA

August 19 Columbus, OH  
 August 21 Adrian, MI  
 August 22 Escanaba, MI  
 August 27 Pueblo, CO  
 August 28 Lincoln, NE  
 August 29 Minneapolis, MN  
 August 30 Duquoin, IL

## MASSIVE ATTACK

Contact: Ted Edwards 310.288.2726

July 28 Chicago, IL  
 July 29 Auburn Hills, MI  
 July 31 Hamilton, ON  
 August 3 Lowell, MA  
 August 5 New York City, NY  
 August 6 New York City, NY  
 August 9 Houston, TX  
 August 11 Morrison, CO  
 August 14 Anaheim, CA  
 August 15 San Francisco, CA  
 August 17 Seattle, WA

continued ►

## the v-roys all about town

emphasis tracks:  
 "Arianne"  
 &  
 "Amy 88"

album in stores  
 August 25<sup>th</sup>



for more info:

Brad Hunt 818.509.1493 Elisa Sanders 615.320.1200

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# summer tours



## DAVE MATTHEWS BAND

Contact: Art Phillips 310.358.4074

July 22 Virginia Beach, VA  
July 24 Philadelphia, PA  
July 26 Saratoga, NY  
July 28 Cleveland, OH  
July 29 Hershey, PA  
July 31 Hartford, CT  
August 2 Vernon, NY  
August 4 Pittsburgh, PA  
August 5 Columbus, OH  
August 7 Nashville, TN  
August 8 Fishers, IN  
August 13 Dallas, TX  
August 14 Houston, TX  
August 20 Atlanta, GA  
August 21 Charlotte, NC  
August 22 Manassas, VA  
August 25 Tampa, FL  
August 26 Palm Beach, FL  
August 27 Orlando, FL  
August 29 Raleigh, NC

## NATALIE MERCHANT

Contact: Lisa Michelson 212.275.4260

July 19 Columbia, MD  
July 21 Virginia Beach, VA  
July 22 Raleigh, NC  
July 23 Charlotte, NC  
July 24 Atlanta, GA  
July 26 West Palm Beach, FL  
July 27 Orlando, FL  
July 29 Woodlands, TX  
July 30 Woodlands, TX  
July 31 Austin, TX  
August 1 Dallas, TX  
August 3 Antioch, TN  
August 5 Tinley Park, IL  
August 6 Cuyahoga Falls, OH  
August 8 Cincinnati, OH  
August 9 Burgettstown, PA  
August 10 Hershey, PA  
August 11 Mansfield, MA  
August 12 Mansfield, MA  
August 19 Milwaukee, WI  
August 20 Milwaukee, WI  
August 21 Shakopee, MN

## COCO MONTOYA

Contact: Armando Silva 415.550.6484

July 18 Chicago, IL  
July 25 Noxapater, MS  
August 15 Reno, NV

## ABRA MOORE

Contact: Jon Peterson 615.780.9140

August 10 Hershey, PA  
August 11 Mansfield, MA  
August 12 Mansfield, MA  
August 14 Ottawa, ON  
August 15 Toronto, ON

## CHARLIE MUSSELWHITE

Contact: Ted Edwards 310.288.2726

July 17 Lincoln, NE  
July 19 Kansas City, MO  
August 1 Bellingham, WA  
August 7 New Orleans, LA  
August 8 Clarksdale, MS  
August 14 Duluth, MN  
August 15 Sonora, CA  
August 20 Redding, CA  
August 21 Arcata, CA  
August 22 Chico, CA  
August 23 Saratoga, CA  
August 29 Atlanta, CA  
September 5 Incline Village, NV  
September 6 Sausalito, CA  
September 12 Durham, NC  
September 25 Nevada, MO  
September 26 Fayetteville, AR

## HEATHER NOVA

Contact: Pam Edwards 310.449.2203

July 18 Minneapolis, MN  
July 23 Boston, MA  
July 24 Philadelphia, PA  
July 25 Washington, DC  
July 27 San Francisco, CA  
July 28 Sacramento, CA  
July 29 Los Angeles, CA  
July 30 Phoenix, AZ

## JIMMY PAGE & ROBERT PLANT

Contact: Bonnie Slifkin 212.707.2247

July 18 East Rutherford, NJ  
July 19 Wantagh, NY  
September 5 Vancouver, BC  
September 6 George, WA  
September 8 Portland, OR  
September 9 Nampa, ID  
September 11 Concord, CA  
September 12 Mountain View, CA  
September 15 West Valley, UT  
September 16 Morrison, CO

September 18 Irvine, CA  
September 19 Hollywood, CA  
September 21 San Diego, CA  
September 23 Las Vegas, NV  
September 24 Phoenix, AZ  
September 26 San Antonio, TX  
September 27 Dallas, TX

## PEARL JAM

Contact: Scott Douglas 212.833.5011

July 18 Portland, OR  
July 19 Vancouver, BC  
July 21 Seattle, WA  
July 22 Seattle, WA  
August 17 Noblesville, IN  
August 18 East Lansing, MI  
August 23 Auburn Hills, MI  
August 25 Burgettstown, PA  
August 26 Cuyahoga Falls, OH  
August 28 Camden, NJ  
August 29 Camden, NJ  
August 31 Raleigh, NC  
September 1 Atlanta, GA  
September 3 Birmingham, AL  
September 4 Greenville, SC  
September 6 Knoxville, TN

## PEPAMCOY

Contact: Nadine Lusardi 718.368.0644

July 18 Port Chester, NY  
August 8 Woodstock, NY  
August 15 Champaign, IL  
August 18 Chicago, IL  
August 25 Philadelphia, PA

## PIERCE PETTIS

Contact: Bradley Williams 615.320.7672

July 26 Saratoga Springs, NY  
July 28 Philadelphia, PA  
July 29 Cambridge, MA  
July 30 Vineyard Haven, MA  
August 6 Charlotte, NC  
August 7 Winston-Salem, NC  
August 11 Niceville, FL  
September 11 Evanston, IL  
September 12 Indianapolis, IN  
September 25 Tallahassee, FL  
September 26 Clearwater, FL



# summer tours

## BONNIE RAITT

Contact: Nick Bedding 213.871.5704

July 22 Raleigh, NC  
 July 23 Charlotte, NC  
 July 24 Atlanta, GA  
 July 26 West Palm Beach, FL  
 July 27 Orlando, FL  
 July 29 Woodlands, TX  
 July 30 Woodlands, TX  
 July 31 Austin, TX  
 August 1 Dallas, TX  
 August 3 Antioch, TN  
 August 4 Maryland Heights, MO  
 August 5 Tinley Park, IL  
 August 6 Cuyahoga Falls, OH  
 August 9 Columbus, OH  
 August 10 Noblesville, IN  
 August 11 Pittsburgh, PA  
 August 13 Holmdel, NJ  
 August 14 Wantagh, NY  
 August 24 Lenox, MA  
 August 26 Vienna, VA  
 August 27 Vienna, VA  
 August 28 Boston, MA  
 August 30 Boston, MA

## STEVE RILEY & THE MAMOU PLAYBOYS

Contact: Leslie Rouffe 617.354.0700, ext. 277

July 19 Annapolis, MD  
 July 22 Philadelphia, PA  
 July 24 Birmingham, AL  
 July 25 Atlanta, GA  
 August 16 Lafayette, LA  
 September 4 Escoheag, RI  
 September 5 Escoheag, RI  
 September 6 Escoheag, RI  
 September 10 Kalamazoo, MI  
 September 11 Remus, MI  
 September 12 Remus, MI  
 September 13 San Diego, CA  
 September 20 Lafayette, LA

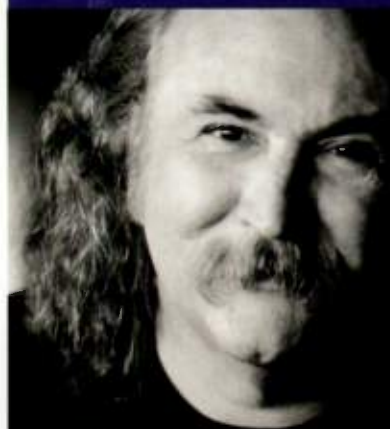
## ROOMFUL OF BLUES

Contact: Leslie Rouffe 617.354.0700, ext. 277

July 24 Martha's Vineyard, MA  
 July 25 West Dennis, MA  
 August 1 Warren, MI  
 August 2 Sylvania, OH  
 August 7 Buffalo, NY  
 August 8 Northampton, MA  
 August 9 Goshen, CT  
 August 15 Warwick, RI  
 August 16 Block Island, RI  
 August 17 Troy, NY  
 August 18 New York, NY  
 August 20 Boston, MA  
 September 5 Long Beach, CA  
 September 17 Ferndale, MI  
 September 18 Chicago, IL  
 September 19 Minneapolis, MN

continued ▶

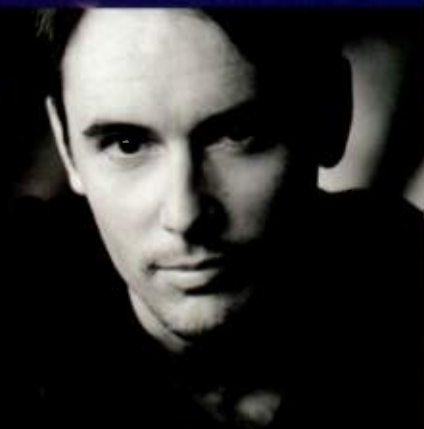
# CPR



david Crosby



jeff Pevar



james Raymond

Featuring "Morrison"

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 WXPB WYEP KPCC KTYD KTAO  
 plus 40 more



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 Commercial Song Airplay   
 Non-Commercial Airplay 

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# summer tours

## ROY ROGERS

Contact: Ted Edwards 310.288.2726

August 16 St. Paul, MN  
August 22 Squaw Valley, CA  
August 27 Salem, OR  
August 28 Salem, OR

## LEON RUSSELL

Contact: Karen Lee 818.325.1215

July 19 San Jose, CA  
July 21 Roseburg, OR  
July 23 Tacoma, WA  
July 25 Loveland, CO  
July 26 Albuquerque, NM  
July 29 Chicago, IL  
July 31 Hudson, MN  
August 5 Boston, MA  
August 6 Northampton, MA  
August 7 Amagansett, NY  
August 8 Amagansett, NY  
August 9 Port Jarvis, NY  
August 12 Pittsburgh, PA  
August 14 St. Paul, MN  
August 15 Hammond, IN  
August 16 Milford, MI

## SALAMANDER CROSSING

Contact: Jim Olsen 413.665.4036

July 17 Crownsville, MD  
July 25 Northampton, MA  
July 29 Hadley, MA  
July 31 Dublin, NH  
August 1 Londonderry, NH  
August 5 Agawam, MA  
August 16 Las Vegas, NV

August 23 New York, NY  
August 26 Cambridge, MA  
August 29 Windsor, CT  
September 3 Nantucket, MA  
September 4 Escoheag, RI

## BOZ SCAGGS

Contact: Ted Edwards 310.288.2726

July 17 Dallas, TX  
July 18 Houston, TX  
July 21 Denver, CO  
July 23 Phoenix, AZ  
July 25 Las Vegas, NV  
July 27 Los Angeles, CA  
July 28 San Diego, CA  
August 1 Mountain View, CA  
August 5 Reno, NV  
August 7 Portland, OR  
August 8 George, WA

## SEMISONIC

Contact: Nick Attaway 818.777.4102

August 5 Columbia, MD  
August 7 Holmdel, NJ  
August 8 Wantagh, NY  
August 10 Mansfield, MA  
August 11 Wallingford, CT  
August 14 Philadelphia, PA  
August 15 Pittsburgh, PA  
August 17 Cuyahoga Falls, OH  
August 18 Clarkston, MI  
August 19 Indianapolis, IN  
August 21 Chicago, IL  
August 22 St. Louis, MO  
August 23 Kansas City, MO

August 25 Denver, CO  
August 28 Los Angeles, CA  
August 29 Laguna Hills, CA

## BRIAN SETZER ORCHESTRA

Contact: James Evans 310.443.4559

July 18 Atlantic City, NJ  
July 19 Uncasville, CT  
July 20 Charlotte, VT  
July 22 Boston, MA  
July 23 Norwalk, CT  
July 24 Washington, DC  
July 25 Cleveland Heights, OH  
July 26 Cincinnati, OH  
July 29 Atlanta, GA  
July 30 New Orleans, LA  
July 31 Houston, TX  
August 2 Denver, CO  
August 3 Albuquerque, NM  
August 4 Tucson, AZ  
August 5 Phoenix, AZ  
August 6 San Diego, CA  
August 8 Los Angeles, CA  
August 9 Santa Barbara, CA  
August 10 Las Vegas, NV  
August 12 Santa Cruz, CA

## SISTER 7

Contact: Jon Peterson 615.780.9140

July 17 Minneapolis, MN  
July 18 Albany, NY  
July 21 Winston-Salem, NC  
July 23 Cincinnati, OH  
July 24 Chicago, IL  
July 25 St. Louis, MO  
August 9 Cleveland, OH

Douglas  
September  
Ten Bulls



Featuring the new track  
"Profit Avenue"

**t**otallyadult

WFUV KPCC KPFT KERA KUNC  
WCBE WFPK KSUT WMKY KIWR  
WLPW WERU KNBA KTHX KEGR  
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# summer tours



## THE SMASHING PUMPKINS

Contact: Ted Edwards 310.288.2726

July 20 Toronto, ON  
 July 21 Cuyahoga, OH  
 July 22 Cincinnati, OH  
 July 28 Upper Darby, PA  
 July 29 Washington, DC  
 July 31 Boston, MA  
 August 1 New York City, NY  
 August 2 New York City, NY  
 August 4 Atlanta, GA  
 August 5 Nashville, TN  
 August 6 Charlotte, NC  
 August 8 Sunrise, FL

## TODD SNIDER AND THE NERVOUS WRECKS

Contact: Nick Attaway 818.777.4102

July 17 Atlanta, GA  
 July 18 Nashville, TN  
 July 24 Reno, NV  
 July 25 Aptos, CA  
 August 6 Nashville, TN

## SONIA DADA

Contact: Jeff Cook 404.954.6600

July 19 Truckee, CA  
 July 21 Santa Cruz, CA  
 July 22 San Francisco, CA  
 July 23 Sacramento, CA  
 July 24 Santa Barbara, CA  
 July 25 San Juan Capistrano, CA  
 July 28 San Diego, CA  
 July 30 Los Angeles, CA  
 July 31 Scottsdale, AZ

## SOUL ASYLUM

Contact: Kid Leo 212.833.8605

July 30 Pelham, AL  
 July 31 Pelham, AL  
 August 2 Atlanta, GA  
 August 5 Columbia, MD  
 August 7 Holmdel, NJ  
 August 8 Wantagh, NY  
 August 10 Mansfield, MA  
 August 14 Philadelphia, PA  
 August 15 Burgettstown, PA  
 August 18 Clarkston, MI  
 August 19 Noblesville, IN  
 August 21 Rosemont, IL  
 August 25 Morrison, CO  
 August 28 Los Angeles, CA  
 August 30 Irvine, CA

## ROD STEWART

Contact: Nancy Stein 818.953.3559

July 21 Philadelphia, PA  
 July 22 Boston, MA  
 July 24 Toronto, ON  
 July 28 Moline, IL  
 July 29 Cincinnati, OH  
 July 30 Indianapolis, IN  
 August 1 Detroit, MI  
 August 2 Buffalo, NY  
 August 4 Scranton, PA  
 August 5 Cleveland, OH  
 August 7 Pittsburgh, PA  
 August 8 Columbus, OH  
 August 9 Grand Rapids, MI  
 August 12 Milwaukee, WI  
 August 14 Kansas City, KS  
 August 15 St. Louis MO

August 16 Chicago, IL  
 August 21 Virginia Beach, VA  
 August 22 Raleigh, NC  
 August 23 Atlanta, GA  
 August 25 Charlotte, NC  
 August 26 Washington, DC

## CHRIS STILLS

Contact: Bonnie Slifkin 212.707.2247

July 18 Clarkston, MI  
 July 19 Clarkston, MI  
 July 21 Cuyahoga Falls, OH  
 July 22 Cincinnati, OH  
 July 24 Columbus, OH  
 July 25 Burgettstown, PA  
 July 26 Canandaigua, NY  
 July 28 Toronto, ON

## LOUISE TAYLOR

Contact: Jim Olsen 413.665.4036

August 7 Falmouth, MA  
 August 9 Ludow, VT  
 August 13 Saranack Lake, NY  
 September 18 Oxford, NY  
 September 19 Syracuse, NY  
 September 26 Tampa, FL

continued ►



**HERE AND SOMEWHERE ELSE**

# HYPOCRITE

Track #11  
Disc 1  
This Issue's  
TuneUp

**The 1st Single From  
HERE AND SOMEWHERE ELSE**

The New Release From **The Samples**

**IMPACT DATE: JULY 27**

Label Contact: Denise Warshany 303-440-0666 [denise@war.com](mailto:denise@war.com)  
 National Promotion: Sean Coakley 914-241-3669  
 Jim Robinson 303-546-0200

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



# summer tours

## SUSAN TEDESCHI

Contact: Leslie Rouffe 617.354.0700, ext. 277

July 23	Atlantic City, NJ
July 25	Philadelphia, PA
July 26	Vienna, VA
July 28	New York City, NY
July 29	Stanhope, NJ
July 30	Florence, MA
July 31	Wallingford, CT
August 1	Danbury, CT
August 3	Boston, MA
August 6	Pontiac, MI
August 7	Columbus, OH
August 8	Chicago, IL
August 10	Millwaukee, WI
August 13	Madison, WI
August 14	Apple Valley, MN
August 15	Duluth, MN

## WILLIAM TOPLEY

Contact: Chris Stacey 615.340.8448

July 21	Boston, MA
July 22	Killington, VT
July 23	New York City, NY
July 24	Philadelphia, PA
July 25	Pittsburgh, PA
July 26	Washington, DC
July 28	Chattanooga, TN
July 29	Atlanta, GA
July 30	Mobile, AL
July 31	Orlando, FL
August 1	Tampa, FL
August 2	Nashville, TN
August 5	Austin, TX
August 7	Lubbock, TX
August 8	Avon, CO
August 10	Los Angeles, CA

## TRAIN

Contact: Mark Cunningham 312.226.6335

July 24	Vall, CO
July 25	Boulder, CO

## VENICE

Contact: Meg MacDonald 310.829.9355

July 24	Berkeley, CA
July 25	Mill Valley, CA
August 1	Bay Harbour, MI
August 14	Catalina, CA
August 18	Boulder, CO
August 19	Lyons, CO
August 20	Lyons, CO
August 29	Santa Monica, CA
August 30	Santa Monica, CA

## THE VERVE

Contact: Ted Edwards 310.288.2726

July 28	Des Plaines, IL
July 29	Auburn Hills, MI
August 3	Lowell, MA
August 5	New York, NY
August 7	Atlanta, GA
August 9	Houston, TX
August 11	Morrison, CO
August 14	Anaheim, CA
August 15	San Francisco, CA
August 17	Seattle, WA

## THE V-ROYS

Contact: Brad Hunt 818.509.1493

July 23	Johnson City, TN
July 24	Johnson City, TN
August 28	Knoxville, TN

## LOUDON WAINWRIGHT III

Contact: Ted Edwards 310.288.2726

July 30	Atlanta, GA
August 1	Camden, NJ
August 2	Wantagh, NY
August 9	Newport, RI
August 20	Noblesville, IN
August 21	Tinley Park, IL
August 22	Clarkston, MI
August 23	Burgettstown, PA
August 27	Denver, CO
September 6	Bayfield, WI
September 19	Greenwich, CT

## THE WHY STORE

Contact: Nick Attaway 818.777.4102

July 17	Denver, CO
July 19	Salt Lake City, UT
July 20	Boise, ID
July 21	Seattle, WA
July 23	San Francisco, CA
July 24	Las Vegas, NV
July 25	San Diego, CA
July 26	Los Angeles, CA

# totallyadult 1998

configuration

totallyadult #20

street date

august 28

dat/ad deadline

august 13/august 28

for booking info call **john schoenberger** 818.955.4000



# summer tours

## WIDESPREAD PANIC

Contact: Jeff Cook 404.954.6600

July 17 Charleston, SC  
 July 18 Raleigh, NC  
 July 19 Charlotte, NC  
 July 23 Pelham, AL  
 July 24 Pelham, AL  
 July 25 Knoxville, TN  
 July 26 Jackson, MS  
 July 28 Tampa, FL  
 July 29 Pompano Beach, FL  
 July 31 Live Oak, FL  
 August 1 Atlanta, GA

## DAVID WILCOX

Contact: Scott Kuchler 516.484.1000

August 2 Lincoln, MA  
 August 12 Seattle, WA  
 August 19 Amagansett, NY  
 August 20 Burlington, VT  
 August 21 Ogunquit, ME  
 August 22 Northampton, MA  
 September 5 Boulder, CO  
 September 11 Brighton, NY  
 September 12 Chester, NY  
 September 17 Birmingham, AL  
 September 18 Atlanta, GA

## DAR WILLIAMS

Contact: Liz Opoka 212.473.9173

July 18 Portsmouth, NH  
 July 19 Middletown Springs, VT  
 July 24 Hillsdale, NY  
 July 30 Atlanta, GA  
 July 31 Charlottesville, VA  
 August 1 Denton, MD  
 August 2 New Cumberland, PA  
 August 8 New York City, NY  
 August 9 Newport, RI  
 August 14 Charlotte, NC  
 August 15 Raleigh, NC  
 August 16 Park City, UT  
 August 20 Telluride, CO  
 August 21 Lyons, CO  
 August 23 Burgettstown, PA  
 August 25 Salt Lake City, UT

## WILCO

Contact: Alex Coronfly 818.953.3744

August 14 Charlotte, NC  
 August 15 Raleigh, NC  
 August 16 Washington, DC  
 August 20 Indianapolis, IN  
 August 21 Chicago, IL  
 August 22 Detroit, MI  
 August 23 Pittsburgh, PA

## WILLIAM PEARLS

Contact: Ray Paul 818.981.7760

August 21 Huntington Beach, CA  
 August 22 Los Angeles, CA

continued ►

ADULT ROCK ORIENTED AND LISTENER READY!

*Molly & The Makers'*

*Lucky Flame...*

*featuring*

*"I'm Not Shy"*

### AIRPLAY ACTION

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KSUT	WEVL	WFHB
WMKY	KUWR	WEBK
WYSO	KVNF	WIVI

Michele Clark Promo • 805.252.9272

Jack Hopke • 504.482.6066

Mike Lyons • 414.351.9088



In stores July 10



# summer tours



## LUCINDA WILLIAMS

Contact: Dave Einstein 212.333.8196

July 18 Atlanta, GA  
July 31 Austin, TX  
August 1 Dallas, TX  
August 9 Saratoga Springs, NY  
August 14 Charlotte, NC  
August 15 Raleigh, NC  
August 16 Columbia, MD  
August 22 Clarkston, MI  
August 23 Burgettstown, PA  
September 19 Concord, CA  
September 20 Los Angeles, CA

## TOMMY WOMACK

Contact: Brad Hunt 818.509.1493

July 25 Lexington, KY  
July 31 Louisville, KY  
August 1 Louisville, KY  
August 6 Nashville, TN  
August 8 Nashville, TN  
September 11 Charleston, WV  
September 12 New York, NY

## THE YOUNG DUBLINERS

Contact: Moose 619.483.9292

July 18 Reno, NV  
July 24 Fort Collins, CO  
July 25 Vail, CO  
July 28 Telluride, CO  
July 29 Grand Junction, CO  
July 31 Denver, CO  
August 1 Albuquerque, NM  
August 3 Tuscon, AZ  
August 5 Tahoe, CA  
August 7 Missoula, MT  
August 8 Sun Valley, ID  
August 13 Santa Monica, CA  
August 14 Solana Beach, CA  
August 15 San Francisco, CA  
August 21 San Luis Obispo, CA

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# totallyadult



Name: \_\_\_\_\_ Company: \_\_\_\_\_

My Check For \$200 Is Enclosed: ☐ Please Charge To My Credit Card (Check One): MasterCard ☐ AmEx ☐ Visa ☐

Account Number: \_\_\_\_\_ Expiration Date: \_\_\_\_\_

Billing Address: \_\_\_\_\_

City, State & Zip Code: \_\_\_\_\_



# totallyadult

1998 Magazine & Tuneup Schedule

configuration  
totallyadult #5 & tuneup #26  
street date  
july 30  
dat/ad deadline  
january 15/january 22

configuration  
totallyadult #19 & tuneup #30  
street date  
july 17  
dat/ad deadline  
july 9

configuration  
totallyadult #6 & tuneup #27  
street date  
march 13  
dat/ad deadline  
february 26/march 5

configuration  
totallyadult #20 & tuneup #31  
street date  
august 28  
dat/ad deadline  
august 13/august 20

configuration  
totallyadult #17 & tuneup #28  
street date  
april 24  
dat/ad deadline  
april 9/april 16

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

configuration  
totallyadult #8 & tuneup #29  
street date  
june 5  
dat/ad deadline  
may 21/may 28

configuration  
totallyadult #22 WXRT Special Issue  
1999 ta calendar & tuneup #33  
street date  
december 4  
dat/ad deadline  
november 16/november 17



# chucklehead

## strikes again

### BEER THROUGHOUT HISTORY...

It was the accepted practice in Babylon 4,000 years ago that, for a month after the wedding, the bride's father would supply his son-in-law with all the mead he could drink. Mead is a honey beer, and because their calendar was lunar-based, this period was called the "honey month," or what we know today as the "honeymoon."

Before thermometers were invented, brewers would dip a thumb or finger into the mix to find the right temperature for adding yeast. Too cold, and the yeast wouldn't grow. Too hot, and the yeast would die. This thumb-in-the-beer is where we get the phrase "rule of thumb."

In English pubs, ale is ordered by pints and quarts. So in old England, when customers got unruly, the bartender would yell at them to mind their own pints and quarts and settle down. It's where we get the phrase "mind your Ps and Qs."

Beer was the reason the Pilgrims landed at Plymouth Rock. It's clear from the Mayflower's log that the crew didn't want to waste beer looking for a better site. The log goes on to state that the passengers "were hasted ashore and made to drink water, that the seamen might have the more beer."

After consuming a bucket or two of vibrant brew they called aul, or ale, the Vikings would head fearlessly into battle, often without armor (or even shirts). In fact, the term "berserk" means "bare shirt" in Norse, and eventually took on the meaning of their wild battles.

In 1740 Admiral Vernon of the British fleet decided to water down the navy's rum. Needless to say, the sailors weren't too pleased and called Admiral Vernon "Old Grog," after the stiff wool program coats he wore. The term "grog" soon began to mean the watered-down drink itself. When you were drunk on this grog, you were "groggy."

Many years ago in England, pub frequenters had a whistle baked into the rim or handle of their ceramic cups. When they needed a refill, they used the whistle to get some service. "Wet your whistle" is the phrase inspired by this practice.

Now you can appreciate the importance of BEER throughout history.

### HOW TO SATISFY A WOMAN EVERY TIME:

Caress, praise, pamper, relish, savor, massage, make plans, fix, empathize, serenade, compliment, support, feed, tantalize, bathe, humor, placate, stimulate, stroke, console, purr, hug, coddle, excite, pacify, protect, phone, correspond, anticipate, nuzzle, smooch, toast, minister to, forgive, sacrifice for, ply, accessorize, leave, return, beseech, entertain, charm, lug, show equality for, spackle, oblige, fascinate, attend, implore, bawl, shower, shave, trust, grovel, defend, detoxify, sanctify, help, clothe, brag about, acknowledge, polish, spoil, embrace, accept, understand, nurse, respect, kill for, die for, dream of, tease, snuggle, snootle, rub, tickle, taste, nibble, gratify, take her places, scuttle like a crab on the ocean floor of her existence, diddle, undulate, indulge, dazzle, amaze, enchant, idolize, worship, and then go back and do it again.

### HOW TO SATISFY A MAN EVERY TIME:

Show up naked.

### 25 SNAPPY COMEBACKS TO THE AGE OLD QUESTION, "WHY AREN'T YOU MARRIED YET?"

1. "You haven't asked yet."
2. "I was hoping to do something meaningful with my life."
3. "What? And spoil my great sex life?"
4. "Nobody would believe me in white."
5. "Because I just love hearing this question."
6. "Just lucky, I guess."
7. "It gives my mother something to live for."
8. "My fiancé is awaiting parole."
9. "I'm still hoping for a shot at Miss/Mr. America."
10. "Do you know how hard it is to get two tickets to *Miss Saigon*?"
11. "I'm waiting until I get to be your age."
12. "It didn't seem worth a blood test."
13. "I already have enough laundry to do, thank you."
14. "Because I think it would take all the spontaneity out of dating."
15. "My co-op board doesn't allow spouses."
16. "I'd have to forfeit my billion-dollar trust fund."
17. "They just opened a great singles bar on my block."
18. "I wouldn't want my parents to drop dead from sheer happiness."
19. "I guess it just goes to prove that you can't trust those voodoo doll rituals."
20. "What? And lose all the money I've invested in running personal ads?"
21. "We really want to, but my lover's husband just won't go for it."
22. "I don't want to have to support another person on my paycheck."
23. "Why aren't you thin?"
24. "I'm married to my career, although recently we have been considering a trial separation."
25. (Bonus reply for single mothers): "Because having a husband and a child would be redundant."



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Talent Search



Promotions



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LOG IN



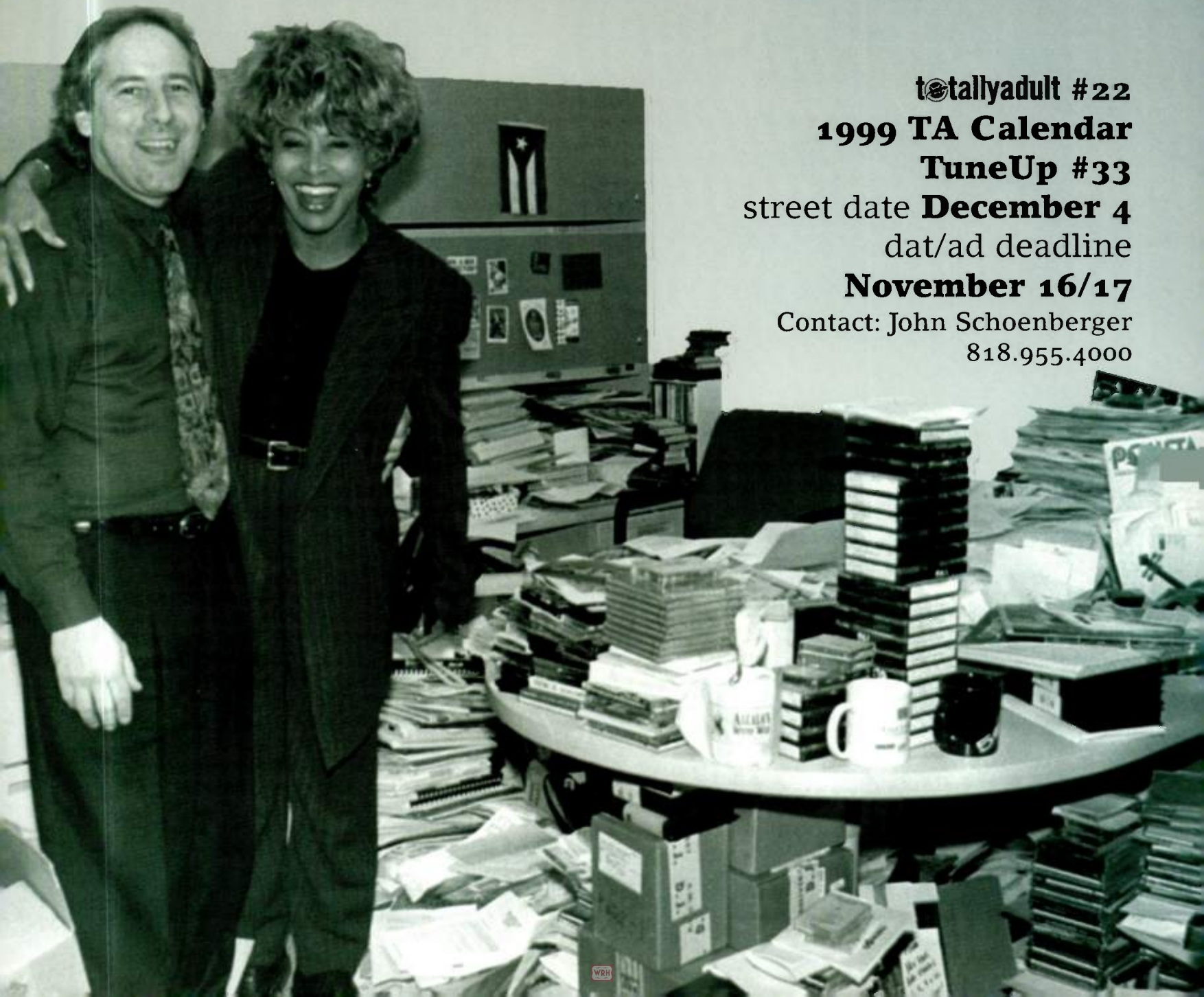
# t<sup>o</sup>tallyadult

*presents a SPECIAL ISSUE spotlighting*

## WXRT



**DECEMBER 4, 1998**



**t<sup>o</sup>tallyadult #22**

**1999 TA Calendar**

**TuneUp #33**

street date **December 4**

dat/ad deadline

**November 16/17**

Contact: John Schoenberger

818.955.4000



# THE WHY STORE



to stay patient