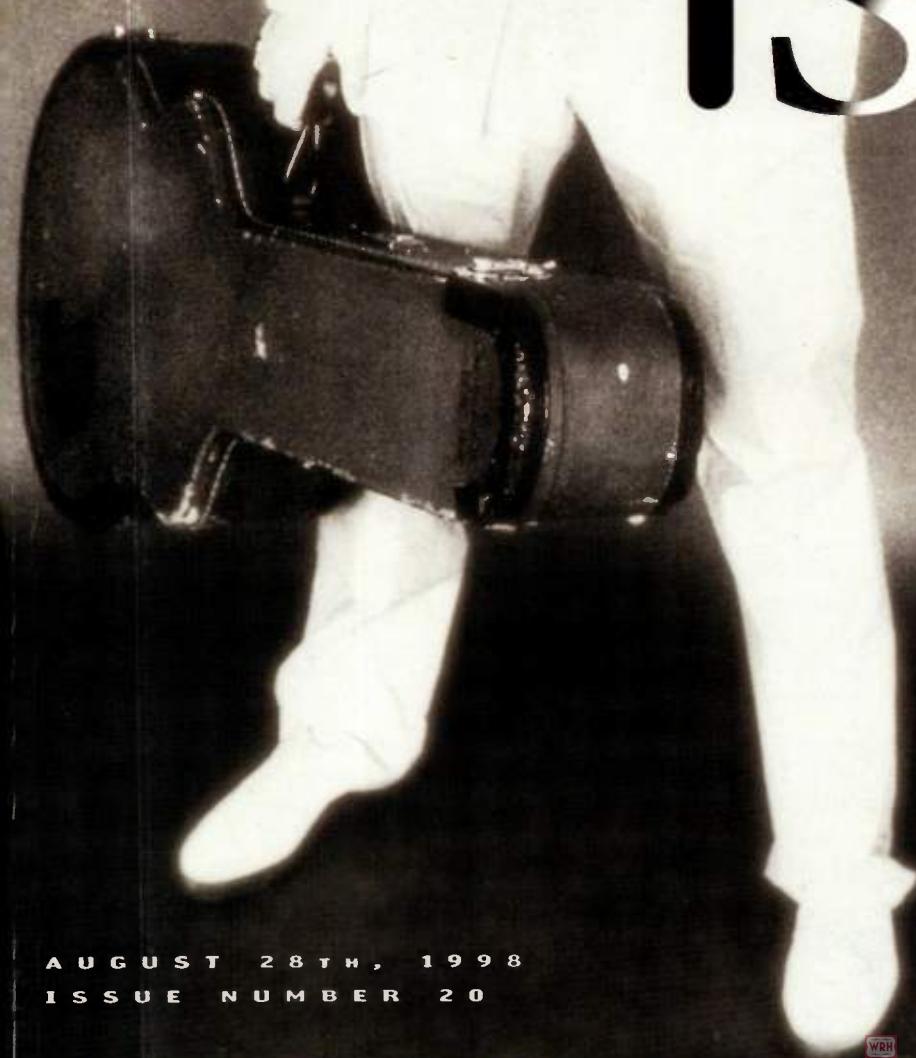


totallyadult

Chris  
Sack



AUGUST 28TH, 1998  
ISSUE NUMBER 20



# N'Dea Davenport

## OLD MAN

"OLD MAN", THE HEART-FELT RENDITION OF THE NEIL YOUNG CLASSIC...  
N'DEA DAVENPORT MAKES IT HER OWN WITH A LITTLE HELP FROM PONCHO OF CRAZY HORSE ON GUITAR.

N'DEA DAVENPORT, FORMER SONGSTRESS WITH THE BRAND NEW HEAVIES, HAS STRUCK OUT ON HER OWN AND HAS GIVEN US A TIMELESS COLLECTION OF HER SONGS. YOU'VE SEEN HER DYNAMIC PERFORMANCE ON THE LILITH FAIR TOUR, YOU'VE WITNESSED THE COMPELLING PERFORMANCE COLLABORATIONS WITH SARAH McLACHLAN, BONNIE RAITT, PAULA COLE AND LIZ PHAIR, AND SOON YOU'LL SEE AND HEAR N'DEA WITH NATALIE MERCHANT, ON THE FORTHCOMING DUET/VIDEO "BREAK YOUR HEART". ALSO, CHECK N'DEA OUT WHEN SHE VISITS YOUR CITY DURING HER UPCOMING NATIONAL TOUR.

"DAVENPORT'S SELF-TITLED SOLO DEBUT...IS SURE TO PLEASE HER FAN BASE BECAUSE OF ITS DIVERSITY AND THE SINGER'S FANTASTIC VOICE, WHICH RANGES FROM AN INTIMATE WHISPER TO A DIVA-STYLE BELT-OUT. ...AN ALBUM THAT COULD PLAY AT R&B, TRIPLE-A AND ADULT-ORIENTED POP STATIONS..." --BILLBOARD MAGAZINE

SELF-TITLED DEBUT ALBUM IN STORES NOW



K G B MANAGEMENT

WRH

# letter from the editor

As I was flying home from this year's *Gavin A3* Summit—the sixth one, I might add—I was mulling over what my subject for this *totallyadult*'s letter from the editor might be. After stretching out into all kinds of heavy, deep areas, I realized the true subject was right before my eyes—I mean, my ears. It's the music! If there is one thing this confab represents more than anything else, it's the music. Over the course of three days (four, if you want to count Wednesday night's festivities for those who were able to escape to Boulder a little early), music and live performances by artists were omnipresent—on the Pearl Street Promenade, at the Fox Theatre and Nick's next door, at the retail outlet across the street, Albums On The Hill, at other clubs up and the down University Avenue, at the Regal Harvest House Hotel in most of the meetings, outdoors under the pavilion, in the other small lounges in the lobby or in suites on every floor of the hotel, at Tom Callahan's house, at the SBR dinner and in promotion peoples' cassette players in the rental cars—everywhere the message was music and, perhaps even more importantly, the artists who create it.

Year after year we're positively reinforced for our support of veteran artists who still create important and relevant music (such as Bonnie Raitt, John Mellencamp, John Hiatt and Joni Mitchell); we've been introduced to the next generation of highly influential artists (such as Sheryl Crow, The Wallflowers, Dave Matthews Band and Joan Osborne), and each year we get a sneak peek at a broad variety of younger, very talented artists, any of whom could be the next multi-Platinum success story.

So, as we all get wound up in our day to day, often corporate-controlled realities on both the radio and record sides, let's remember there are

artists out there whose music cuts through the clutter and truly connects us to the spiritual flow of the universe. And when the day is all done, we are lucky enough to be associated, in whatever direct or indirect way, with something that's as powerful and vital as it gets in life—music!

So here it is...*totallyadult* #20! As you can see, **Chris Isaak** adorns the cover—the companion feature was penned by regular contributor **Steve**

**Baltin**. We also have feature stories on **Lyle Lovett** (written by my partner **Matthew Lawton**); **N'dea**

**Davenport** (penned by **Danny Alexander**);

**Michelle Lewis** (composed by **Mike**

**Warren**); **Lowen & Navarro**

(by a new

contributing

writer named

**Greg Prato**); and

**Sinéad Lohan** (a

return writing visit by

WXPN/Philadelphia's **Bruce**

**Warren**)...In addition,

well-known Alternative pro-

grammer/consultant **Kevin**

**Stapleford** is offering us an

interesting (and bullish, I might

add) perspective on the Adult Rock

format in his very first "Alter Ego" writ-

ten expressly for *TA*...Rogue observer **J. Mikel**

**Elcessor** gives us some insight on **Harry**

**Beckwith**, author of the best-selling book, *Selling The*

*Invisible*...There's a two-page spread containing excerpts from the

Triple-A panel at the recent Midwest Conclave hosted by Lee Arnold

Marketing's **Mike Lyons** (the panel included **George Taylor Morris**,

**Alex Chesley**, **Mike Henry**, **Jeff Cook**, **Susanne White** and **Jim**

**Kerr**)...And I talked with KTCZ "Cities 97"/Minneapolis's **Lauren**

**MacLeash** and Arista Records' **Tom Gates**.

The "back pages" research features **key Adult Rock retail accounts**, there's a special *A3* Summit photo spread, the usual updated radio and label contact pages, plenty of *totallymusic*, and, of course...Mr. Chucklehead.



John Schoenberger  
totallyjs@3nets.com

# totallyadult

*presents a SPECIAL ISSUE spotlighting*

## WXRT



**DECEMBER 4, 1998**



**totallyadult #22  
1999 TA Calendar  
TuneUp #33**

street date **December 4**

dat/ad deadline

**November 16/17**

Contact: John Schoenberger

818.955.4000

# totallyadult

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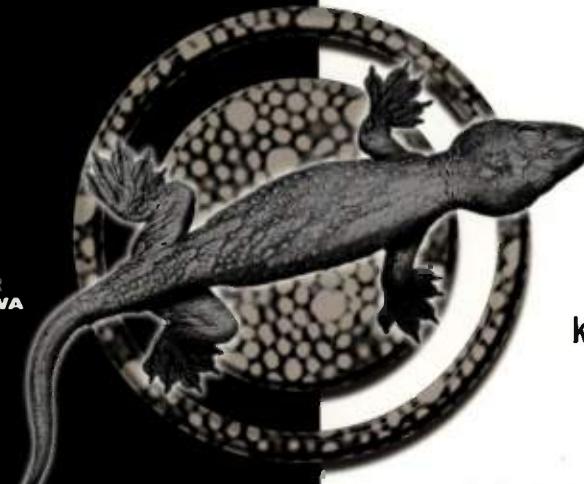
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Stations are listed by first available music call hour.

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



MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
<b>monday</b>				
M 10a-noon	<b>CIDR</b> /Detroit	PD MD	Wendy Duff Jerry Mason	<b>313.961.6397</b> fax 961.1603
MTWThF 10a-2p	<b>KBZD</b> /Amarillo	APD	Denise Spiser	<b>806.372.6543</b> fax 379.7339 (E) kbzd@fia.net
MTWThF 8-10a	<b>KDDX</b> /Rapid City	PD	Jim Kallas	<b>605.642.5747</b> fax 642.7849
MT 11-noon	<b>KFAN</b> /Fredericksburg	PD	J.D. Rose	<b>830.997.2197</b> fax 997.2198 (E) txradio@ktc.com
M 3:15-6:15p	<b>KGSR</b> /Austin	PD MD	Jody Denberg Susan Castle	<b>512.908.4986</b> fax 832.1579 (E) jdenberg@kgsr.com
MTWThF 9a-5p	<b>KKCR</b> /Kauai	SM	Jon Scott	<b>808.826.7774</b> fax 826.7977 (E) bornarebel@aol.com
MW 10a-noon	<b>KMTN</b> /Jackson	PD/MD	Mark Fishman	<b>307.733.4500</b> fax 733.7773 (E) kmtn@blissnet.com
M 10a-3p F 11a-2p	<b>KPCC</b> /Pasadena	APD	Shana LiVigni	<b>626.585.7768</b> fax 585.7916 (E) smlivigni@paccd.cc.ca.us
MTh 12:30-2:30p	<b>KPFT</b> /Houston	PD MD	Eric Truax Mary Ramirez	<b>713.526.4000</b> fax 526.5750
MTW 8-10a	<b>KPIG</b> /Monterey	PD/MD	Laura Hopper	<b>408.722.9000</b> fax 722.7548 (E) sty@kpig.com
M 2-5p	<b>KQRS</b> /Minneapolis	OM APD	Dave Hamilton Reed Endersbe	<b>612.545.5601</b> fax 595.4940 (E) kqrs@sidewalk.com
M 10-11:30a	<b>KRVM</b> /Eugene	PD	Don Ferrell	<b>541.687.3370</b> fax 687.3573
MTThF 10a-noon	<b>KRXS</b> /Phoenix	PD	John Libynski	<b>520.402.9222</b> fax 425.5063 (E) krxs@mail.gila.net
MF 3-5p	<b>KTAO</b> /Taos	PD MD	Brad Hockmeyer Marina Colman	<b>505.758.1017</b> fax 758.8430 (E) ktao@newmex.com
MW 3-5p T 8:30-10a	<b>KTHX</b> /Reno	PD MD	Bruce Van Dyke Harry Reynolds	<b>702.333.0123</b> fax 333.0110 (E) bruce@thax.net
M 1-4:30p	<b>KUNC</b> /North Colorado	MD	Kirk Mowers	<b>970.351.1775</b> fax 351.1780 (E) kmowers@kunc.org
M 1-5:30p	<b>KXL</b> /Portland	PD	Carl Widing	<b>503.417.0391</b> fax 417.7663 (E) carlwidning@aol.com
MTW 1-4p	<b>WDET</b> /Detroit	PD AMD	Judy Adams Chuck Horn	<b>313.577.4146</b> fax 577.1300 (E) wdetfm@wDET.wayne.edu
M 4-7p T 4-6p	<b>WEBK</b> /Killington	PD	Dan Ewald	<b>802.422.3156</b> fax 422.3158 (E) webk@vermontel.com
M 11a-2p	<b>WERU</b> /Blue Hill Falls	PD/MD AMD	Dave Piszcz Sara Willis	<b>207.469.6600</b> fax 469.8961 (E) weru@celeststat.com
M 3:30-5:30p	<b>WKZE</b> /Sharon	PD MD	Randy Milroy Andrew DiGiovanni	<b>860.364.5800</b> fax 364.0129 (E) wkze@snet.net
MT 2-6p	<b>WLPW</b> /Lake Placid	PD	Kitty Patnode	<b>518.523.3341</b> fax 523.1349 (E) tnardiello@aol.com
MT 8-10a	<b>WLUM</b> /Milwaukee	PD MD	Chuck Summers Terry Havel	<b>414.771.1021</b> fax 778.4129 (E) info@newrock.com
MT noon-2p	<b>WMKY</b> /Lexington	PD/MD	Paul Hitchcock	<b>606.783.2334</b> fax 783.2335 (E) p.hitchc@morehead-st.edu
MT 12:30-3p	<b>WMWV</b> /Conway	PD APD/MD	George Cleveland Mark Johnson	<b>603.447.5988</b> fax 447.8655
M 11a-1p T 10a-noon	<b>WNCW</b> /Charlotte	PD APD	Mark Keefe Armando Bellmas	<b>828.287.8000</b> fax 287.8012 (E) wncw@blueridge.net
MTWThF 10a-noon	<b>WOLY</b> /Houghton	PD	Derek "Deve" Sever	<b>906.482.7700</b> fax 482.7751 (E) deve@up.net
MTh 9-9:30a TF 3-5p	<b>WUMB</b> /Boston	PD MD	Brian Quinn Marilyn Rea Beyer	<b>617.287.6900</b> fax 287.6916 (E) brian.quinn@umb.edu

# radio contacts

Stations are listed by first available music call hour.

Mus. Hours are listed on the station's own time zone.

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
MTWThF 9a-5p	<b>WVRV</b> /St. Louis	PD MD	Mike Richter David Myers	<b>314.231.3699</b> fax 259.5598 (E) theriver@wrvv.com
M 1-3p F 10a-1p	<b>WXLE</b> /Albany	PD APD	Neal Hunter Randi Tyler	<b>518.381.3588</b> fax 381.1097 (E) neal@1045thezone.com
MW 11:30a-3p	<b>WXRT</b> /Chicago	VP/PRG MD	Norm Winer Patty Martin	<b>773.777.1700</b> fax 286.9978 (E) comments@wxrt.com
MT 11a-1p	<b>WXRV</b> /Boston	PD MD	Joanne Doody Mike Mullaney	<b>978.374.4733</b> fax 373.8023 (E) mike@wxrv.com
MTh 2:30-4:30p	<b>WYEP</b> /Pittsburgh	PD MD	Rosemary Welsch Greg Meitus	<b>412.381.9131</b> fax 381.9126 (E) gmeitus@wyep.org
MF 9a-5p	<b>SBR Consulting</b>	MD	Tom Fricke	<b>303.444.7700</b> fax 444.3555 (E) sbradio@aol.com

## tuesday

TW 3-5p	<b>KBCO</b> /Denver	PD APD	Dave Benson Scott Arbough	<b>303.444.5600</b> fax 444.2929 (E) kbco@kbcoradio.com
T 11a-2p	<b>KEGR</b> /Concord	PD	Steve O'Brien	<b>925.945.2461</b> fax 674.9487
TW 9a-noon/1-5p	<b>KINK</b> /Portland	PD APD	Dennis Constantine Anita Garlock	<b>503.226.5080</b> fax 226.4578 (E) kinkpd@aol.com
TWThF noon-2p	<b>KKQQ</b> /Brookings	PD MD	Mike Henricksen Jeff Hollander	<b>605.692.9125</b> fax 692.6434
T noon-2p W 3-5p	<b>KLRQ</b> /Independence	PD/MD AMD	Steve Stevens Kyle Douglas	<b>660.885.7517</b> fax 885.8318 (E) sstevens@klrq.com
TWTh 10a-noon	<b>KLRR</b> /Bend	PD/MD	Doug Donoho	<b>541.382.5263</b> fax 388.0456 (E) klrr@klrr.com
TW 9a-noon	<b>KOTR</b> /San Luis Obispo	PD MD	Drew Ross Dean Kattari	<b>805.927.7206</b> fax 927.0235 (E) deankat@thegrid.net
TTh 8:30-10:30a	<b>KRCC</b> /Colorado Springs	MD	Jeff Bieri	<b>719.473.4801</b> fax 473.7863 (E) jbieri@cc.colorado.edu
T noon-3p	<b>KRCL</b> /Salt Lake City	MD	Bill Boyd	<b>801.363.2801</b> fax 533.9136 (E) billb@krcl.org
TTh noon-2p	<b>KROK</b> /DeRidder	GM MD	Doug Stannard Sandy Edwards	<b>318.463.9298</b> fax 537.4152 (E) krok@krok.com
TF noon-2p	<b>KRSH</b> /Santa Rosa	OM MD	Zoe Zuest Bill Bowker	<b>707.588.9999</b> fax 588.0777 (E) krsh987@aol.com
TWTh 10a-4p	<b>WAPS</b> /Akron	PD/MD APD	Bill Gruber Matt Smith	<b>330.761.3098</b> fax 761.3240 (E) wgruber@akron.ohio.gov
TThF 1-4p	<b>WEBX</b> /Champaign	PD	Jay O'Connor	<b>217.355.9935</b> fax 355.1706 (E) joconnor@webxfm.com
T 3-6p	<b>WERI</b> /Westerly	GM	Mark Urso	<b>401.596.7728</b> fax 596.6688 (E) 993fm@edgenet.net
T 2-4p	<b>WEVL</b> /Memphis	PD/MD	Brian Craig	<b>901.528.0560</b> fax 528.0561 (E) brian1965@webtv.net
T 5-7p	<b>WFUV</b> /New York City	PD MD AMD	Chuck Singleton Rita Houston Meg Griffin	<b>718.817.4550</b> fax 365.9815 (E) thefolks@wfuv.org
TW noon-3p	<b>WHFC</b> /Harford	SM	Frank Marsden	<b>410.836.4151</b> fax 836.4169 (E) whfc@harford.cc.md.us
TW noon-2p	<b>WKOC</b> /Norfolk	PD MD	Holly Williams Dai Hunter	<b>757.625.3769</b> fax 622.9769
T 9a-1p/2-5p	<b>WMNF</b> /Tampa	PD AMD	Randy Wynne Jeff Stewart	<b>813.238.8001</b> fax 238.1802 (E) rwynne@wmnf.org
TW 3-5p	<b>WMVY</b> /Martha's Vineyard	PD/MD AMD	Barbara Dacey Jason Howard	<b>508.693.5000</b> fax 693.8211 (E) wmvv@vineyard.net
TW 1-2:30p	<b>WNCS</b> /Burlington	PD MD	Greg Hooker Jody Petersen	<b>802.223.2396</b> fax 223.1520 (E) pointfm@together.net
TW 1-4p	<b>WNKU</b> /Cincinnati	OM MD	Colin Gordy Stacy Owen	<b>606.572.6500</b> fax 572.6604 (E) wnkku@nku.edu



# radio contacts

Stations are listed by first available music call hour.

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

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
TTh 11a-1p	<b>WOBR</b> /NE North Carolina	PD	Lee Lovingood	<b>919.473.9376</b> fax 473.1584
TTh 2-4p	<b>WRLT</b> /Nashville	PD MD	Jane Crossman Keith Coes	<b>615.242.5600</b> fax 242.9877 (E) <a href="mailto:atjunglejane@tunedin.com">atjunglejane@tunedin.com</a>
T 9-11a W 3-4p	<b>WRVG</b> /Lexington	PD MD	Tom Martin Laura Shine	<b>502.868.6582</b> fax 868.6566 (E) <a href="mailto:laurashine@wrvg-fm.org">laurashine@wrvg-fm.org</a>
T 11a-2p	<b>WVOD</b> /Dare County	PD MD	Matt Cooper Ryan Young	<b>919.473.1993</b> fax 473.1757 (E) <a href="mailto:99.1@wvod.com">99.1@wvod.com</a>
TW 10a-2p	<b>Digital Music Express</b> /USA	MD	Dave Sloan	<b>310.444.1744</b> fax 444.1717 (E) <a href="mailto:sloand@dmxmusic.com">sloand@dmxmusic.com</a>
T 9a-5p	<b>Music Choice</b> /USA	PD APD	Jim Kressler Adam Neiman	<b>973.731.0500</b> fax 731.6505 (E) <a href="mailto:comments@musicchoice.com">comments@musicchoice.com</a>
T 9a-5p	<b>Constantine Consulting</b>	GM	Dennis Constantine	<b>503.296.9010</b> fax 296.9009 (E) <a href="mailto:denver@aol.com">denver@aol.com</a>

## wednesday

W noon-3p Th 1-3p	<b>KCRW</b> /Los Angeles	MD AMD	Nic Harcourt Gary Calamar	<b>310.314.4640</b> fax 450.7172 (E) <a href="mailto:nic.harcourt@kcrw.org">nic.harcourt@kcrw.org</a>
W 12:30-2:30p	<b>KERA</b> /Dallas	SM MD	Jeff Luchsinger Gabrielle West	<b>214.740.9257</b> fax 740.9369
W 2-4p	<b>KFMU</b> /Steamboat Springs	MD	John Johnston	<b>707.258.1111</b> fax 226.7544 (E) <a href="mailto:john_johnston@hotmail.com">john_johnston@hotmail.com</a>
WThF 2-5p	<b>KFOG</b> /San Francisco	OM APD/MD	Paul Marszalek Bill Evans	<b>415.817.5364</b> fax 995.6867
W 11:30a-1p Th noon-1p	<b>KHUM</b> /Humboldt	APD MD	Gary Franklin Pam Long	<b>707.786.5104</b> fax 786.5100 (E) <a href="mailto:gary@khum.com">gary@khum.com</a>
W noon-3p	<b>KISM</b> /Bellingham	PD MD	Ken Richards Jon Eliot	<b>360.734.9790</b> fax 733.4551 (E) <a href="mailto:je929fm@telcomplus.com">je929fm@telcomplus.com</a>
WTh 1-3p	<b>KIWR</b> /Omaha	PD/MD AMD	Bill Stewart Connie Kellie	<b>712.325.3254</b> fax 325.3391 (E) <a href="mailto:mrbillstewart@hotmail.com">mrbillstewart@hotmail.com</a>
W 10a-noon	<b>KKZN</b> /Dallas	PD MD	Joel Folger Abby Goldstein	<b>214.526.7400</b> fax 525.2525
WTh 1-4p	<b>KMMS</b> /Bozeman	PD MD	Colter Langan Kim Rossi	<b>406.586.2343</b> fax 587.2202
W 1-3p	<b>KMTT</b> /Seattle	VP/GM PD MD	Chris Mays Jason Parker Dean Carlson	<b>206.233.1037</b> fax 233.8979 (E) <a href="mailto:mountain@kmtt.com">mountain@kmtt.com</a>
WTh 10a-noon	<b>KNBA</b> /Anchorage	PD MD	Loren Dixon Tina Spears	<b>907.258.8897</b> fax 258.8803 (E) <a href="mailto:knba@alaska.net">knba@alaska.net</a>
W 9a-noon	<b>KSPN</b> /Aspen	PD APD	Craig Koehn John Ginn	<b>970.925.5776</b> fax 925.1142 (E) <a href="mailto:skeejay74@aol.com">skeejay74@aol.com</a>
W 12:30-3p	<b>KTYD</b> /Santa Barbara	PD MD	Keith Royer Dayna Birkley	<b>805.967.4511</b> fax 964.4430
W 1:30-4p	<b>KUWR</b> /Cheyenne	PD	Don Woods	<b>307.766.6624</b> fax 766.6184 (E) <a href="mailto:dwoods@uwyd.edu">dwoods@uwyd.edu</a>
W 2-4p	<b>KVYN</b> /Napa	MD	John Johnston	<b>707.258.1111</b> fax 226.7544 (E) <a href="mailto:john_johnston@hotmail.com">john_johnston@hotmail.com</a>
WTh 11a-noon	<b>KXPK</b> /Denver	PD APD	Scott Strong Eric Schmidt	<b>303.832.5665</b> fax 832.7000 (E) <a href="mailto:eric@thepeck.com">eric@thepeck.com</a>
W 1-4p	<b>KXST</b> /San Diego	PD/MD	Dona Shaieb	<b>619.286.1170</b> fax 449.8548 (E) <a href="mailto:kxst@cis.compuserve.com">kxst@cis.compuserve.com</a>
WF noon-3p	<b>WBZC</b> /Burlington	PD MD AMD	Drew Jacobs Mike West Mike Ryan	<b>609.894.9311</b> fax 894.9400 (E) <a href="mailto:jwest38@bellatlantic.net">jwest38@bellatlantic.net</a>
W noon-2p	<b>WCLZ</b> /Portland	PD MD	Brian Phoenix Bob Angell	<b>207.721.0989</b> fax 725.5121
W 1-3p	<b>WFHB</b> /Bloomington	PD/MD	Jim Manion	<b>812.323.1200</b> fax 323.0320 (E) <a href="mailto:ionman@bluemarble.net">ionman@bluemarble.net</a>
W 9a-1p	<b>WIVI</b> /St. Thomas	MD	Dean Floback	<b>340.774.1972</b> fax 774.9788
W 11a-1p	<b>WRSI</b> /Greenfield	PD MD	Sean O'Mealy Johnny Memphis	<b>413.774.2321</b> fax 772.6400 (E) <a href="mailto:wrsi@shaysnet.com">wrsi@shaysnet.com</a>



# willie nelson

the new album  
**teatro**  
including  
“the maker”

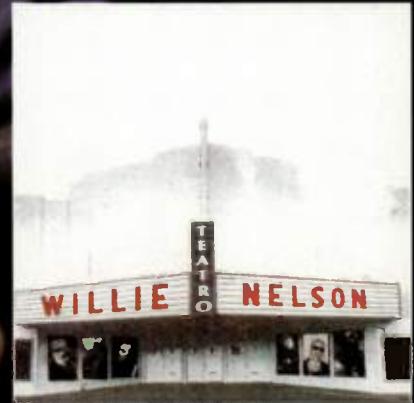
featuring  
**Emmylou Harris**  
and  
Cubano percussionists  
**Victor Indrizzo**  
**Tony Magurian**

produced by  
**Daniel Lanois**

Couldn't  
Wait  
KKZN!!

**GOING FOR ADDS NOW!**

- See Willie and the Teatro Band  
on “Late Night with David Letterman”  
Tuesday September 8th



In stores  
September 1st

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Representation: Mark Rothbaum

# radio contacts

Stations are listed by first available music call hour.

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



## MUSIC HOURS

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

W 3-6p

W 10a-4:30p

WThF 11a-noon

W 8:30a-noon

W 9a-noon

W 3-6p

Th 2-4p

ThF 9-11a

Th 10a-noon

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

**WTTS**/Bloomington

**WXPN**/Philadelphia

**WYCE**/Grand Rapids

**WZEW**/Mobile

**Dish-CD**/USA

**Acoustic Cafe**/USA

**World Cafe**/USA

**CKEY**/Niagra Falls

**KBAC**/Santa Fe

**KBHR**/Big Bear

**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

OM/PD

MD

AMD

OM

MD

GPD

PD

OM

MD

OM/PD

AMD

APD

MD

PD

MD

PD/MD

GM

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OM

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MD

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Bruce Warren  
Shawn Stewart

Catherine Black

Alex Chesley

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Bruce Ranes  
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thursday

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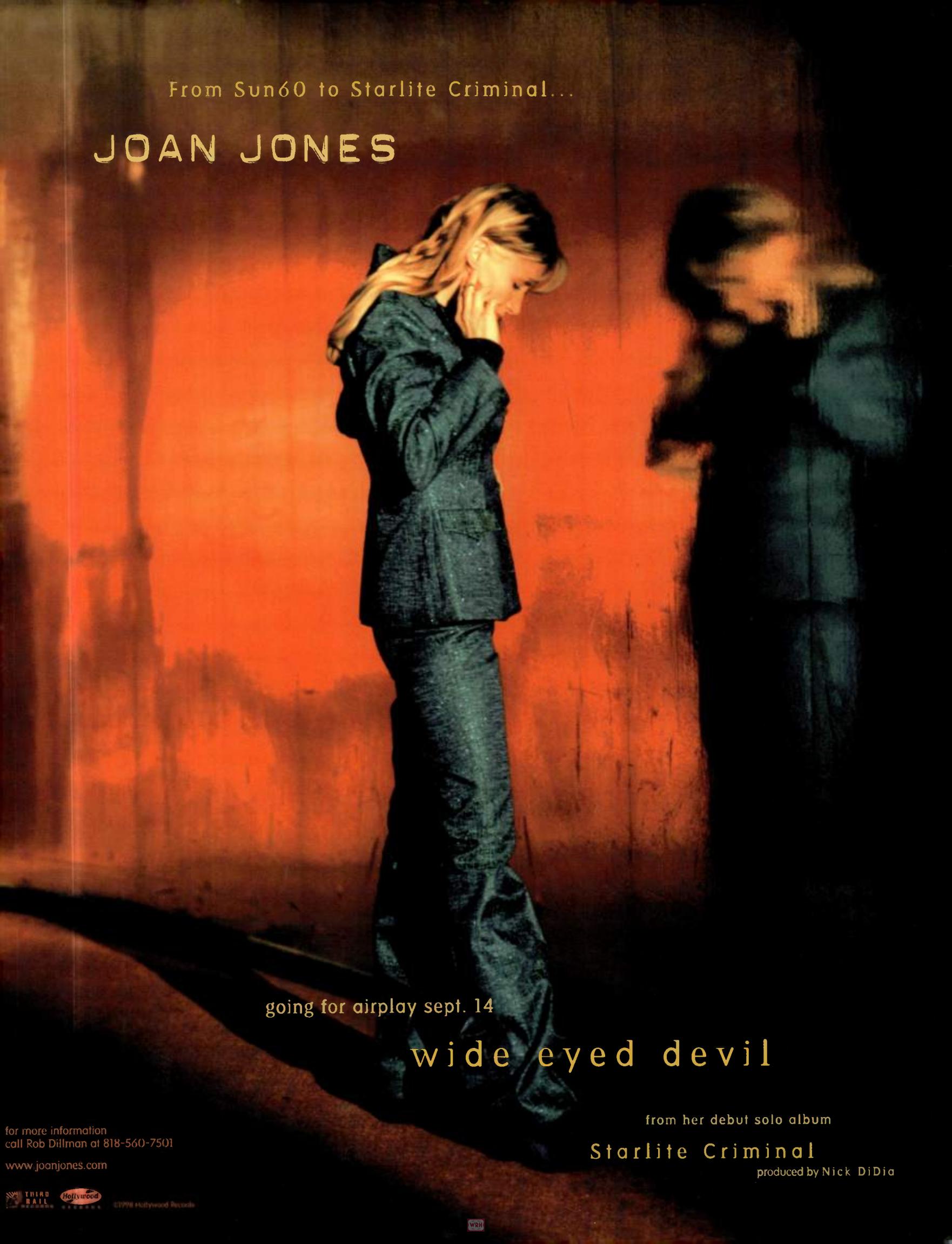
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and on...and on...and on...				

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The first track from the album "Soul's Core."

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Produced by Shawn Mullins.

Management: Russell Carter Artist Management.

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**WORK**

# TOTALLYADULT

# ADULT ROCK

## RETAIL CHART

LW	TW	ARTIST / Title	LABEL
2	1	<b>BARENAKED LADIES</b> <i>Stunt</i>	REPRISE • 46963
4	2	<b>THE BRIAN SETZER ORCHESTRA</b> <i>The Dirty Boogie</i>	INTERSCOPE • 50018
3	3	<b>VARIOUS ARTISTS</b> <i>Armageddon OST</i>	COLUMBIA/SONY MUSIC SOUNDTRAX • 88140
1	4	<b>LIZ PHAIR</b> <i>Whitechocolatespaceegg</i>	MATADOR/CAPITOL • 53584
5	5	<b>SQUIRREL NUT ZIPPERS</b> <i>Perennial Favorites</i>	MAMMOTH • 5001
6	6	<b>VARIOUS ARTISTS</b> <i>City Of Angels OST</i>	WARNER SUNSET/REPRISE • 48867
7	7	<b>CHERRY POPPIN' DADDIES</b> <i>Zoot Suit Riot</i>	NUCO/UNIVERSAL/JM • 53061
8	8	<b>DAVE MATTHEWS BAND</b> <i>Before These Crowded Streets</i>	ROE • 81081
9	9	<b>LUCINDA WILLIAMS</b> <i>Car Wheels On A Gravel Road</i>	MERCURY • 50030
10	10	<b>NATALIE MERCHANT</b> <i>Ophelia</i>	ELEKTRA/EG • 82196
12	11	<b>SARAH MCLACHLAN</b> <i>Surfacing</i>	NETTWERK/ARISTA • 88171
11	12	<b>THE SMASHING PUMPKINS</b> <i>Adore</i>	NUCO • 48871
14	13	<b>MEDESKI, MARTIN &amp; WOOD</b> <i>Combustication</i>	BLUE NOTE • 93014
17	14	<b>MATCHBOX 20</b> <i>Yourself Or Someone Like You</i>	LAVA/ATLANTIC/AG • 92721
13	15	<b>COUNTING CROWS</b> <i>Across A Wire: Live In New York</i>	NUCO • 91201
16	16	<b>GARBAGE</b> <i>Version 2.0</i>	ALMO SOUNDS/INTERSCOPE • 50014
18	17	<b>NATALIE IMBRUGLIA</b> <i>Left Of The Middle</i>	NUCO • 87834
15	18	<b>THEY MIGHT BE GIANTS</b> <i>Severe Tire Damage</i>	ATLANTIC/AG • 72001
19	19	<b>TORI AMOS</b> <i>From The Choirgirl Hotel</i>	ATLANTIC/AG • 88181
20	20	<b>BARENAKED LADIES</b> <i>Rock Spectacle</i>	REPRISE • 46961
30	21	<b>THIRD EYE BLIND</b> <i>Third Eye Blind</i>	ELEKTRA/EG • 62012
29	22	<b>VARIOUS ARTISTS</b> <i>Godzilla OST</i>	EPIC/SONY MUSIC SOUNDTRAX • 89338
26	23	<b>EAGLE-EYE CHERRY</b> <i>Desireless</i>	WORK • 69434
22	24	<b>LENNY KRAVITZ</b> <i>5</i>	NUCO • 50018
23	25	<b>EMMYLOU HARRIS</b> <i>Spyboy</i>	EMINENT • 20001
25	26	<b>SEMISONIC</b> <i>Feeling Strangely Fine</i>	MCA • 11711
21	27	<b>BILLY BRAGG &amp; WILCO</b> <i>Mermaid Avenue</i>	ELEKTRA/EG • 82214
38	28	<b>VARIOUS ARTISTS</b> <i>The Wedding Singer OST</i>	MAVERICK/WB • 46840
33	29	<b>MASSIVE ATTACK</b> <i>Mezzanine</i>	NUCO • 45099
27	30	<b>SAVAGE GARDEN</b> <i>Savage Garden</i>	COLUMBIA • 50014
34	31	<b>GIPSY KINGS</b> <i>Cantos De Amor</i>	NONESUCH/ATLANTIC/AG • 79510
32	32	<b>COWBOY JUNKIES</b> <i>Miles From Our Home</i>	GEFFEN • 25201
28	33	<b>NANCI GRIFFITH</b> <i>Other Voices, Too (A Trip Back To Bountiful)</i>	ELEKTRA/EG • 82238
24	34	<b>GILLIAN WELCH</b> <i>Hell Among The Yearlings</i>	ALMO SOUNDS/INTERSCOPE • 80021
DEBUT!	35	<b>JERRY GARCIA/DAVID GRISMAN</b> <i>So What</i>	ACOUSTIC DISC • 1033
36	36	<b>SUBLIME</b> <i>Sublime</i>	GASOLINE ALLEY/MCA • 11413
35	37	<b>FASTBALL</b> <i>All The Pain Money Can Buy</i>	HILL/WB • 82136
31	38	<b>VARIOUS ARTISTS</b> <i>Hope Floats OST</i>	CAPITOL • 80401
DEBUT!	39	<b>VARIOUS ARTISTS</b> <i>Titanic OST</i>	SONY MUSIC SOUNDTRAX/SONY CLASSICAL • 63213
DEBUT!	40	<b>RY COODER</b> <i>Buena Vista Social Club</i>	NONESUCH/WORLD CIRCUIT/ATLANTIC/AG • 79478

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	<b>BARENAKED LADIES</b> <i>Stunt</i>	REPRISE	1380	1364	1334
2	<b>EAGLE-EYE CHERRY</b> <i>Desireless</i>	WORK	1220	1205	1116
3	<b>DAVE MATTHEWS BAND</b> <i>Before These Crowded Streets</i>	RCA	1197	1343	1399
4	<b>THE BRIAN SETZER ORCHESTRA</b> <i>The Dirty Boogie</i>	INTERSCOPE	1098	1078	1098
5	<b>COWBOY JUNKIES</b> <i>Miles From Our Home</i>	GEFFEN	1066	1072	1066
6	<b>LUCINDA WILLIAMS</b> <i>Car Wheels On A Gravel Road</i>	MERCURY	1020	1021	969
7	<b>NATALIE MERCHANT</b> <i>Ophelia</i>	ELEKTRA/EG	1017	1056	1158
8	<b>GRANT LEE BUFFALO</b> <i>Jubilee</i>	SLASH/WB	972	1081	1213
9	<b>NEIL FINN</b> <i>Try Whistling This</i>	WORK	960	948	965
10	<b>PATTY GRIFFIN</b> <i>Flaming Red</i>	A&M	933	1072	1126
11	<b>CHRIS ISAAK</b> <i>Speak Of The Devil</i>	REPRISE	931	721	192
12	<b>VARIOUS ARTISTS</b> <i>City Of Angels OST</i>	WARNER SUNSET/REPRISE	714	816	869
13	<b>KEB' MO'</b> <i>Slow Down</i>	550 MUSIC	698	519	395
14	<b>BILLY BRAGG &amp; WILCO</b> <i>Mermaid Avenue</i>	ELEKTRA/EG	695	684	671
15	<b>THE SMASHING PUMPKINS</b> <i>Adore</i>	NUCO	685	731	740
16	<b>BONNIE RAITT</b> <i>Fundamental</i>	CAPITOL	681	734	788
17	<b>FASTBALL</b> <i>All The Pain Money Can Buy</i>	HOLLYWOOD	663	603	589
18	<b>MARC COHN</b> <i>Burning The Daze</i>	ATLANTIC/AG	658	691	683
19	<b>AGENTS OF GOOD ROOTS</b> <i>One By One</i>	RCA	648	650	658
20	<b>SONIA DADA</b> <i>My Secret Life</i>	CAPRICORN	628	688	710
21	<b>VARIOUS ARTISTS</b> <i>Armageddon OST</i>	COLUMBIA/SONY MUSIC SOUNDTRAX	627	695	740
22	<b>WILLIAM TOPLEY</b> <i>Mixed Blessing</i>	MERCURY	613	676	696
23	<b>JOHN FOGERTY</b> <i>Premonition</i>	REPRISE	608	696	874
24	<b>SUSAN TEDESCHI</b> <i>Just Won't Burn</i>	TUNE COOL/ROUNDER	514	518	404
25	<b>THE TRAGICALLY HIP</b> <i>Phantom Power</i>	SIRE/SRG	492	469	390
26	<b>SINEAD LOHAN</b> <i>No Mermaid</i>	INTERSCOPE	485	419	357
27	<b>STORYVILLE</b> <i>Dog Years</i>	ATLANTIC/AG	464	478	436
28	<b>EVERYTHING</b> <i>Super Natural</i>	BLACKBIRD/SIRE/SRG	452	603	634
29	<b>LIZ PHAIR</b> <i>Whitechocolatespaceegg</i>	MATADOR/CAPITOL	448	394	351
30	<b>KENNY WAYNE SHEPHERD BAND</b> <i>Trouble Is...</i>	REVOLUTION/REPRISE	441	448	444
31	<b>TRAIN</b> <i>Train</i>	AWARE/RED INK	434	425	412
32	<b>ERIC CLAPTON</b> <i>Pilgrim</i>	NUCK/REPRISE	431	476	454
33	<b>THE WHY STORE</b> <i>Two Beasts</i>	NUCO	425	492	518
DEBUT!	<b>HOOTIE &amp; THE BLOWFISH</b> <i>Musical Chairs</i>	ATLANTIC/AG	415	128	2
35	<b>SEMISONIC</b> <i>Feeling Strangely Fine</i>	MCA	412	417	406
36	<b>TORI AMOS</b> <i>From The Choirgirl Hotel</i>	ATLANTIC/AG	397	381	365
DEBUT!	<b>EMMYLOU HARRIS</b> <i>Spyboy</i>	EMINENT	396	370	334
38	<b>HEATHER NOVA</b> <i>Siren</i>	NUCO	395	432	451
39	<b>MICHELLE LEWIS</b> <i>Little Leviathan</i>	GIANT/WB	384	383	327
40	<b>FOO FIGHTERS</b> <i>The Colour And The Shape</i>	ROSWELL/CAPITOL	381	448	474

HOT FUTURES	
1	<b>ELLIOTT SMITH</b> <i>XO</i> DREAMWORKS • 50048
2	<b>CRACKER</b> <i>Gentleman's Blues</i> VIRGIN • 46263
3	<b>KEB' MO'</b> <i>Slow Down</i> OKeh/550 MUSIC • 69376
4	<b>HOOTIE &amp; THE BLOWFISH</b> <i>Musical Chairs</i> ATLANTIC/AG • B3136
5	<b>SHERYL CROW</b> <i>The Globe Sessions</i> A&M • 540959

IN-STORE PLAY	
1	<b>LIZ PHAIR</b> <i>Whitechocolatespaceegg</i> MATADOR/CAPITOL • 53584
2	<b>MEDESKI, MARTIN &amp; WOOD</b> <i>Combustication</i> BLUE NOTE • 93014
3	<b>NEIL FINN</b> <i>Try Whistling This</i> WORK • 69434
4	<b>BR5-49</b> <i>Big Backyard Beat Show</i> ARISTA/AUSTIN • 18862
5	<b>GILLIAN WELCH</b> <i>Hell Among The Yearlings</i> ALMO SOUNDS/INTERSCOPE • 80021

BIN BURNERS	
1	<b>BARENAKED LADIES</b> <i>Rock Spectacle</i> REPRISE • 46393
2	<b>EAGLE-EYE CHERRY</b> <i>Desireless</i> WORK • 69434
3	<b>GIPSY KINGS</b> <i>Cantos De Amor</i> NONESUCH/ATLANTIC/AG • 79510
4	<b>COWBOY JUNKIES</b> <i>Miles From Our Home</i> GEFFEN • 25201
5	<b>GARCIA/GRISMAN</b> <i>So What</i> ACOUSTIC DISC • 1033

MOST ADDED	
1	<b>SHERYL CROW</b> <i>The Globe Sessions</i> A&M
2	<b>KEB' MO'</b> <i>Slow Down</i> 550 MUSIC
3	<b>SHAWN MULLINS</b> <i>Soul's Core</i> COLUMBIA
4	<b>JAMES MCMURTRY</b> <i>Walk Between The Raindrops</i> SUGAR HILL
5	<b>CRACKER</b> <i>Gentleman's Blues</i> VIRGIN

MOST PROGRESS	
1	<b>HOOTIE &amp; THE BLOWFISH</b> <i>Musical Chairs</i> ATLANTIC/AG
2	<b>SHERYL CROW</b> <i>The Globe Sessions</i> A&M
3	<b>CRACKER</b> <i>Gentleman's Blues</i> VIRGIN
4	<b>CHRIS ISAAK</b> <i>Speak Of The Devil</i> REPRISE
5	<b>KEB' MO'</b> <i>Slow Down</i> 550 MUSIC

MOST PROMISING	
1	<b>JOHN HIATT</b> <i>The Best Of John Hiatt</i> CAPITOL
2	<b>SQUIRREL NUT ZIPPERS</b> <i>Perennial Favorites</i> MAMMOTH
3	<b>RANDALL BRAMBLETT</b> <i>See Through Me</i> CAPRICORN
4	<b>DR. JOHN</b> <i>Anutha Zone</i> POINTBLANK/VIRGIN
5	<b>CRACKER</b> <i>Gentleman's Blues</i> VIRGIN

TOTALLYADULT

# ADULT ROCK

COMMERCIAL SONG AIRPLAY

NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	BARENAKED LADIES "One Week"	REPRISE	986	996	960
2	EAGLE-EYE CHERRY "Save Tonight"	WORK	912	905	820
3	DAVE MATTHEWS BAND "Stay (Wasting Time)"	RCA	884	1025	1062
4	THE BRIAN SETZER ORCHESTRA "Jump, Jive, An' Wail"	INTERSCOPE	877	859	863
5	CHRIS ISAAK "Please"	REPRISE	787	601	174
6	COWBOY JUNKIES "Miles From Our Home"	GEFFEN	724	745	720
7	GRANT LEE BUFFALO "Truly, Truly"	SLASH/WB	723	815	927
8	PATTY GRIFFIN "One Big Love"	ARM	629	695	735
9	NEIL FINN "Sinner"	WORK	626	604	598
10	GOO GOO DOLLS "Iris"	WARNER SUNSET/REPRISE	573	626	662
11	THE SMASHING PUMPKINS "Perfect"	VIRGIN	550	589	559
12	AGENTS OF GOOD ROOTS "Upspin"	RCA	546	543	549
13	MARC COHN "Lost You In The Canyon"	ATLANTIC/AG	536	561	549
14	LUCINDA WILLIAMS "Right In Time"	MERCURY	514	505	472
15	KEB' MO' "I Was Wrong"	550 MUSIC	475	382	296
16	NATALIE MERCHANT "Break Your Heart"	ELEKTRA/EEG	457	422	377
17	JOHN FOGERTY "Premonition"	REPRISE	453	525	671
18	FASTBALL "Fire Escape"	HOLLYWOOD	424	363	320
19	STORYVILLE "Born Without You"	ATLANTIC/AG	410	414	363
20	EVERYTHING "Hooch"	BLACKBIRD/SIRE/SRG	405	520	550
DEBUT!	HOOTIE & THE BLOWFISH "I Will Wait"	ATLANTIC/AG	386	128	2
22	WILLIAM TOPLEY "Wake Up"	MERCURY	383	437	444
23	FOO FIGHTERS "Walking After You"	ROSWELL/CAPITOL/FOX/ELEKTRA/EEG	381	448	474
24	BILLY BRAGG & WILCO "California Stars"	ELEKTRA/EEG	378	376	368
25	SONIA DADA "Zachary"	CAPRICORN	378	411	423
26	SHAWN COLVIN "When The Rainbow Comes"	COLUMBIA/SONY MUSIC SOUNDTRACK	354	392	425
27	BONNIE RAITT "Spit Of Love"	CAPITOL	336	401	374
28	THE TRAGICALLY HIP "Poets"	SIRE/SRG	330	328	292
29	NATALIE MERCHANT "Kind & Generous"	ELEKTRA/EEG	323	386	520
30	KENNY WAYNE SHEPHERD BAND "Somehow, Somewhere..."	REVOLUTION/REPRISE	321	308	306
31	THE WHY STORE "When You're High"	WAY COOL/MCA	320	370	391
32	TRAIN "Free"	AWARE/RED INK	297	297	274
33	HEATHER NOVA "London Rain"	BIG CAT/WORK	293	310	323
34	SUSAN TEDESCHI "It Hurt So Bad"	TONE COOL/ROUNDER	286	303	222
35	MATCHBOX 20 "Real World"	LAVA/ATLANTIC/AG	285	304	357

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	LUCINDA WILLIAMS "Car Wheels On A Gravel Road"	MERCURY	356	374	359
2	BILLY BRAGG & WILCO "Mermaid Avenue"	ELEKTRA/EEG	310	302	297
3	COWBOY JUNKIES "Miles From Our Home"	GEFFEN	309	299	319
4	EAGLE-EYE CHERRY "Desireless"	WORK	299	291	287
5	BARENAKED LADIES "Stunt"	REPRISE	290	284	279
6	NEIL FINN "Try Whistling This"	WORK	254	261	281
7	EMMYLOU HARRIS "Spyboy"	EMINENT	252	233	205
8	GRANT LEE BUFFALO "Jubilee"	SLASH/WB	241	246	281
9	NANCI GRIFFITH "Other Voices, Too"	ELEKTRA/EEG	217	221	221
10	NATALIE MERCHANT "Ophelia"	ELEKTRA/EEG	216	226	239
11	KEB' MO' "Slow Down"	550 MUSIC	212	137	99
12	SINEAD LOHAN "No Mermaid"	INTERSCOPE	210	182	155
13	PATTY GRIFFIN "Flaming Red"	ARM	208	265	281
14	LIZ PHAIR "Whitechocolatespaceegg"	MATADOR/CAPITOL	206	182	148
15	THE BRIAN SETZER ORCHESTRA "The Dirty Boogie"	INTERSCOPE	193	192	205
16	WILLIAM TOPLEY "Mixed Blessing"	MERCURY	192	201	214
17	SUSAN TEDESCHI "Just Won't Burn"	TONE COOL/ROUNDER	190	163	122
18	GILLIAN WELCH "Hell Among The Yearlings"	ALMO SOUNDS/INTERSCOPE	187	190	188
19	RANDY SCRUGGS "Crown Of Jewels"	REPRISE	183	179	169
20	DR. JOHN "Anutha Zone"	POINTBLANK/VIRGIN	181	141	26
DEBUT!	JAMES MCMURTRY "Walk Between The Raindrops"	SUGAR HILL	180	101	33
22	SONIA DADA "My Secret Life"	CAPRICORN	176	189	201
23	DAVE MATTHEWS BAND "Before These Crowded Streets"	RCA	172	182	190
DEBUT!	TINY TOWN "Tiny Town"	PMG/ATLANTIC/AG	163	96	71
25	MICHELLE LEWIS "Little Leviathan"	GIANT/WB	159	159	134
26	ANGELIQUE KIDJO "Oremi"	ISLAND	151	144	128
27	CROSBY, PEVAR & RAYMOND "CPR"	SAMSON MUSIC	150	139	149
28	JEFF BLACK "Birmingham Road"	ARISTA/AUSTIN	150	158	154
29	JEFFREY GAINES "Galore"	RYKODISC	146	148	156
30	THE TRAGICALLY HIP "Phantom Power"	SIRE/SRG	145	124	88
31	CHRIS ISAAK "Speak Of The Devil"	REPRISE	144	120	18
32	PAUL KELLY "Words And Music"	VANGUARD	140	162	202
33	BELA FLECK & THE FLECKTONES "Left Of Cool"	WARNER BROS.	139	144	156
34	THE SAMPLES "Here And Somewhere Else"	W.A.R.?	134	125	116
DEBUT!	CRACKER "Gentleman's Blues"	VIRGIN	132	60	19

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

# Alt Ego

## For Adults Only

By Kevin Stapleford

(Note: Although Kevin Stapleford's programming background is rooted in the Alternative format, he has recently begun to explore the Adult Rock world as both a listener and a consultant. The following is the second installment of really deep thoughts which have resulted from this adventure; the first appeared in his monthly "Alter Ego" column in *VIRTUALLYALTERNATIVE* last month. The following, however, was written strictly for the pages of *totallyadult*...thus, it's for Adults only.)

I admit it. The Adult Rock format has always been somewhat of an enigma to me. In fact, when I work with such stations now, I sometimes feel like I am coming from a completely different world. That's good though, because we all know the results of too much one-sided cross-breeding (look at the British royal family). Besides, coming from the Alternative format, I am not emerging from a completely different gene pool, just a different side of the one that we all share.

Anyway, perhaps the story of my very introduction to the Adult Rock format will help explain my feelings about this brave, and not-so-new world. With that, as if I hadn't already done so, allow me to digress for a moment...

The year was 1989, and I was about to attend my first corporate meeting. Having been named Program Director of 91X in San Diego a few months earlier, I looked forward to getting to know my more experienced colleagues (you see, I was young and not yet jaded). Most significantly, I wanted to share the love with the mysterious "Triple-A" guys from Boulder, Colorado. KBCO, of course, had a reputation for being very innovative, yet wildly successful. Their playlist looked a lot like mine, yet we sounded very different, so I wanted to get inside their heads and borrow from their playbook.

(Remember now, this was long before "Alternative" was hailed as the "next big thing." We didn't have an agenda to follow yet, so I had to create my own...but I'm getting ahead of myself.)

This was the magical time when KBCO was led by the mythical Ray Skabitsky (the founding "S" in SBR), along with John Bradley (the "B") and Dennis Constantine (the vegetarian). As time went by, I sort of bonded with them (we even played croquet together), and I was inspired by their ability to intermingle their quest for musical integrity with the need to deliver consistent, market-leading ratings. Still, being a young "alternative" bastard, I would not allow myself to be lured into what I suspected was some sort of progressive cult. These guys from Boulder were a bit too pure for me, and I vowed to break their aura of calm and cool progressiveness. It's as if they were

the adults (no pun intended, really), and I was the little brother. It would be fun.

One night, as is the custom at such corporate meetings, we were loaded like cattle onto a bus and driven to a nice Mexican restaurant. There, we were given a choice of chicken or beef entrees. Dennis (of course) had pre-ordered a nice vegetarian plate. When the food arrived, I looked at his plate full of raw radishes and lentil beans, and began to tempt him with my simmering plate of pollo con arroz. I felt like Satan on the mountain with Jesus, "Eat this chicken, Dennis, and all the kingdoms of the world will be yours."

Dennis, being Dennis, merely looked at me with a patient grin as I taunted him with my "pollo." I was determined to get a rise out of him, though. I would not give up, dramatically taking ferocious, tendon-tearing bites out of both drumsticks. Suddenly, however, as Dennis quietly looked on, I choked on it.

I coughed, I wheezed, my hands danced across the table in search of a glass of water. After watching my life pass before my eyes, I managed to get the chicken out of my throat. Panting like a cartoon, and catching my breath, I looked over at Dennis, still sitting there with his calm and patient look. His expression hadn't changed a bit, and he went back to his lentils as if nothing had happened. It was eerie.

Never, I vowed, would I again tempt someone like Dennis Constantine with poultry. Ever.

Oddly enough, while this experience did not leave me with a lingering fear of Dennis, I haven't been rude to anyone wearing Birkenstocks since. Perhaps more importantly, I have not taken my eye off of the Adult Rock format either. Why? Well, like Dennis in that Mexican restaurant nearly 10 years ago, it seems to have some sort of calm, controlled, silent power. While I have never been a fan of "pure" or "progressive" radio, the quiet underlying virtues of the format are looking more and more like valuable cornerstones on which true success stories can be built. What's more, in many ways they are the same cornerstones that the Alternative format may have recently abandoned when it was catapulted to the "next big thing" status a few years ago.

Think about it. The older Alternative stations were grown with the same fertilizer used on most Adult Rockers today. In the late '80s, we were busy establishing artists that no one else played (artists that were already selling records without any airplay). We also began to own more established bands (like R.E.M. and Talking Heads) that the grumpy old men in AOR were paying mere lip-service to. At the same time, we spoke to our listeners in their language. We were as passionate about the music as they were. In short, we found a niche, filled it, and then waited for it to grow.

Suddenly, it did grow. Nirvana made "alternative" obvious and, *kaboom*, we were the talk of the industry. Soon a plethora of stations popped up all over the place, big money was being spent and made by the labels, and a genuine "Alternative Agenda" was created. It's as if we collectively picked up the biggest drumstick we could find, and took a huge, ripping bite.

Unfortunately, we have choked on it.

You see, once the Alternative format's attention was placed on a large national agenda, the "specialness" which was once wrapped around many individual stations simply evaporated. What's more, a lot of new stations were built with exclusive reference to this agenda, rather than what was going on within each market. Stations in the South began to sound exactly like stations in the West, only with different accents. The format became a formula. The formula was designed for males between the ages of 18 and 24, and that was all there was to it.

Now, as I travel the radio landscape, I am finding that the formula "Alternative" stations can numb my senses within one quarter hour. To be sure, there are a handful of stations out there that do incredible things (some of them, I would like to think, are my clients). Increasingly, however, I am finding that the overall flavor of the Adult Rock format is beginning to appeal to me at an alarming rate! Is it because I am older? Duh! Of course it is. As a certain old broad (who stands a snowball's chance in hell of getting Alternative airplay today) once said long ago, "I'm not the kind I used to be, I've got a kid, I'm 33 baby!"

Well, actually, I'm 34, but you get the point. Adult Rock stations have a significant opportunity ahead of them in that many alternative-minded listeners who are working their way to the final edge of the 18-34 demographic have few places to go. The "Alternative Agenda" has instead focused on our younger brothers who ride skateboards. So what's a smart Adult Rock programmer to do?

I'm glad you asked, mister.

First of all, don't develop some sort of "Adult Rock Agenda." Do not allow record labels to tell you which artist is "Adult Rock,"

which one is "Alternative," and which one is "Modern AC." Don't get me wrong, it's nice of them to try and make your job easier, but it is your job to make those distinctions. If a band fits your image of your station, it just fits, dammit. In some markets you can play Page & Plant, in others you can't. Some of you will get away with Harvey Danger, others won't. Do not let anyone besides your listeners attempt to define what "Adult Rock" means. Truth be told, it really doesn't mean anything. It's an empty phrase that individual programmers can fill with whatever meaning suits their immediate purpose.

Meanwhile, although the concept of "supporting artists" is an obvious cornerstone of the format, don't do so at the risk of passing on great songs. A hit is a hit, whether or not another hit from the same album follows it. No one died when Primitive Radio Gods proved to be one of those "one hit wonder" bands, and most of you probably still have that song in the system somewhere. Besides, if one of your listeners goes out and buys an album on the basis of one song only to hate it once they get home, it's the artist's problem, not yours. Naturally, you're going to emphasize artists that you believe in; thus, if a kooky one-hit wonder sneaks in, no major apple carts are being upset. Get over it.

Along these lines, it is my humble and personal opinion as a listener, that the Adult Rock format becomes dull and lifeless when it operates within its own pretty, progressive bubble. This is when you guys sound like you're taking yourselves way too seriously, playing exclusively progressive music for exclusively progressive people simply for the sake of being exclusively progressive. Stop it. Stop it right now. KFOG in San Francisco, for example, does a great job of throwing in left-field songs that (a) prove their depth and integrity, and (b) add definite sizzle to the station. In fact, when such a station whips out a Led Zeppelin or Stevie Wonder song, I refer to that as "doing the Marszalek."

So, come on, do it!

Finally, don't be afraid to be obvious. Come up with a clear message about your station, one that spells out its benefits, and then repeat it. No, really, repeat it. Not once every other day, once every stinking hour! Too often, Adult Rock stations seem to waste time pussy-footing around their own integral issues. Sure, your listeners are extremely intelligent. Big deal. Their intelligence in many ways infers that they are also very busy, meaning that they have a lot on their minds (such as their intelligent kids, their intelligent jobs, and their intelligent mortgage payments). Few of them, I would bet, can afford to devote a lot of cranial space to which station they are listening to. Make it easy for them.

Above all, don't assume anything. As the power and prominence of the Adult Rock format continues to grow (and I believe it will), your listeners will neither know nor care. They want good music and a good package wrapped around it. That's all. When the specter of a national agenda begins to influence your decisions, send it away and go out for a beer. While you're at it, order a nice chicken dinner...but eat it carefully. One bite at a time. 

Kevin Stapleford, as he mentioned, is a regular contributor to **VIRTUALLYALTERNATIVE** and can be reached at 619.538.1386 or E-mailed at [kdk-media@juno.com](mailto:kdk-media@juno.com).

# KTCZ's Lauren MacLeash

## Mixing Passion With Professionalism

By John Schoenberger



I must admit I was a little intimidated when I decided to call Lauren MacLeash and ask if she'd like to spotlight KTCZ "Cities 97" / Minneapolis in this issue of *totallyadult*. I've always found her friendly enough when we'd meet at conventions and such, but she always came across as so together and professional. You know, one tends to think that corporate-minded programmers are close to the collar.

I was relieved and surprised to find that MacLeash was very warm and open during our interview. Now, don't get me wrong, she is very together and very professional... but she is also very passionate about what she does *and* about the Adult Rock format. She is an important voice for us all.

MacLeash began her programming career in 1990 in Nashville at WGFX "The Fox," and then went to Norfolk, first at WAFX and then WKOC "The Coast," where she spent almost three years. In July of 1994, she headed toward Minneapolis.

A stylized graphic of a city skyline, composed of jagged, purple-outlined shapes that resemble the tops of buildings. Below this skyline, the word "Cities" is written in a large, bold, purple font. The letter "i" in "Cities" has a small, thin vertical line extending from its top, and the letter "t" has a small horizontal line extending from its left side.

#### How long have you been at "Cities 97"?

"Four years, and it's been a great four years, I'd have to say. The station has gone from being a bit of an unknown to a real player in the market, and the cash flow and revenue generation has never been better; I'm proud of that."

#### Well, I bet that keeps the owners, Chancellor Media, happy, too.

"Absolutely! These days programming is very involved in sales, which is great, 'cause I like being a part of the big picture."

**Yeah. It's really easy to get isolated in your own department, but when you can work hand-in-hand, you can really maximize the most from everyone's effort, both on-air and off-air.**

"Exactly. It's really a team effort here at the station, and we also have a great team effort within the company. We do monthly meetings with all the programming and promotion people from all the Chancellor stations in the Minneapolis area, which gives us a real sense of solidarity. It was awkward in the beginning, 'cause the people who we were once competing with, we were now sharing information with. You start to get to know each other and trust each other, and you realize what a great asset it is to be able to call down to any of the stations and swap information. I think that's what helped Chancellor grow in Minneapolis and overcome our competition on a company level."

I suppose if you're a veteran programmer, it's hard to get over that first knee-jerk reaction and realize you can actually work together.

"That's right. Now we can work *with* another station and both have ownership of something, rather than trying to fight over it. We've been able to secure a lot of big city events through cooperation with the sales and marketing departments at each station. We have the luxury of having each one of the formats being somewhat different. We've been able to take away events that our competition had at one time, because we can give the promoters representation in all formats and demos."

#### You also program Rock 100.3, right?

"The calls are WRQC, an Active Rock radio station. We signed on a year and a half ago with Howard Stern on in the morning. This was to prevent our ABC competitors from keeping a "wall of rock" to themselves—we were able to throw a cog in their wheel, and successfully so, because KQRS just had its lowest overall book since the fall of 1993, and ABC is seriously bleeding (from a revenge standpoint) from 93X and The Zone. It's really exciting, the war that's going on in Minneapolis."

So you've got to be aware of music and programming styles for the all of the rock spectrum, which makes you a 360-degree programmer.

"Well, I have a rock background. Andy Bloom was brought in a year ago, Andy is a very intelligent guy; he has a great research background, and he does a

great job dissecting the numbers and getting a picture from that perspective. The way we work together as a team is more in the overall strategic planning for both radio stations, Cities and Rock 100.3. Primarily, my focus is on Cities and his focus is on Rock 100.3."

Now, when you came into Cities, it was a station that already had a history in the marketplace. How much of that history were you able to build upon?

"Well, a heritage radio station has its pluses and minuses, and the biggest problem is that it's a radio station built on stilts, as far as images are concerned. Our listeners come to it for different reasons. Whenever there are market changes, depending upon what those changes are, it sends waves, and the listeners to Triple-A, in particular, are very experimental. They love the Cities 97, but they're willing to try other things, too. I've seen it happen in Chicago with 'XRT' when CD 94 signed on the air, and then again when The Loop came back on. 'XRT' took some hits for a couple of books, but they rode it out and then things started to get back to normal, and that's happened with Cities.

"But as far as its heritage, there were a lot of good things that came with it, but there were also some bad things. It was way too broad musically when I first got here. We did some research and

**"Triple-As have to ebb and flow with the available new product and its compatibility to the library. Sometimes you need to tighten and sometimes you need to loosen. It's the most difficult format in the world to program, because it's not the same from market to market."**

some marketing and went on a cume hunt. We needed the radio station's cume to be higher, so we went fishing for more bodies, and in the last three years we've taken the station from a 200,000 cume to a 300,000 cume consistently, and that is something that many Triple-As really have difficulty doing. Now we're focusing on our core, focusing on and looking at this radio station in phases of success. 'Okay, we've accomplished this, now let's go for this,' and it's all just to build stronger, focused images and a stronger station. Cities 97 had images for jazz and reggae, and those two were not desirable in Minneapolis, so I totally stripped the station of that and just focused on the larger appetite for rock."

#### Your first big move was redesigning the library?

"Yeah...Triple-As have to ebb and flow with the available new product and its compatibility to the library. Sometimes you need to tighten and sometimes you need to loosen. It's the most difficult format in the world to program, because it's not the same from market to market. You have to be prepared to shift the boat. In any kind of warfare you have to stay focused, but zig-zag to your desired goal, otherwise you catch too many torpedoes. You're going to get hit sometimes and you have to prepare for that, and then get back on course."

Of course, all of that is predicated with ownership that believes in what you're doing and is willing to go with it for the long run, because of the desirable audience it can get.

"Right. In order for Triple-As to exist in the future, there has to be better communication and cooperation with the sales department on how to make sales-driven promotions sound good on the radio station and fit the audience. You have to, because if the revenue is there, everybody's happy, period."

"My big message to other Triple-A programmers is to find

continued ►





ways to keep the revenue coming into the radio station without screwing with your product, and there's a lot of ways you can do it. You have to think out of the box and find ways to *create* sales opportunities that fit with the desired images for the station. For example, we have a Cities Card promotion—it gives listeners discounts at various retailers—which brings non-spot revenue into the radio station without adding units to the spot load."

#### **What are some of your other Cities promotions?**

"Well, this is our 10-year anniversary of The Cities CD sampler. Cities is the longest running CD sampler for charity (in the country). We sell 30,000 copies every year and we've raised \$1.2 million for charity since its inception."

#### **Is it in association with one retailer or several?**

"Last year we did it for the first time with one retailer, Target. We have a long-standing relationship with them; we have an end-cap display that we update every six weeks, which displays the current bands we're playing—from baby bands and up-and-coming acts as well as the heritage artists—that Target puts on sale. We help our audience save some money, and, at the same time, we get our logo in all the Target stores. But last year, Target wanted to secure that exclusivity for our Cities CD sampler, so they wrote a check for \$25,000 to our charity. We're very charity-minded, and that check was more money to put toward our community center. So that worked well for us, our charity and Target. It's an important benchmark of the radio station."

"We also do New Music Showcases, which is when, like, a Grant Lee Buffalo comes to town. We do a special two-for-one deal with the Cities Card, so our 30+ audience can get a babysitter and come out to a show. We have the bands perform in the Cities studio and we do extra liners for it."

"We have a Basilica block party every summer. It's on the grounds of the Basilica St. Mary—a cool and unconventional place for a concert—and it's another charity concert...12 bands over two days. We were totally maxed out this year with 30,000 people in attendance!"

**"I love it when my music crosses over, it makes it more familiar to more people."**

"So, those are some of the things that have worked very well for us, but I also focus on the music that we're playing. I do believe in research and I do make sure that the music that I am playing tests well, while still being adventurous enough to use my gut and take a chance on a new or local band."

**You mentioned a little earlier, you have to sometimes tighten up and sometimes you have to loosen up. It seems like you're in a loosen up swing, right now.**

"The radio station's playlist is a product of the music available. There is good music out there right now. You know, it's a cycle, and right now pop-alternative music is the popular music. Because of that, much of the newer stuff is adult-leaning and fits with what we're doing quite well. Natalie Merchant, the Dave Matthews Band and many other artists we played first are crossing over to Hot AC and Top 40—there's a desire for it. I love it when our music crosses over, it makes it more familiar to more people. Furthermore, the upswing happens to correlate with our library material, so there's more product out there for us to explore. It's good right now, but sometimes there's a real drought."

**Having done promotion for a number of years, that's always been an argument of mine. Playlists need to be able to expand and contract with the amount of right product for any given radio station, and I don't think everybody always deals with it that way.**

"With this format in particular, you can't say, 'I'm going to have 30 or 40 currents, because when the music isn't there, you're still playing 30 or 40 currents, and you end up playing stuff that nobody wants to hear or that isn't going to cross over into that mass appeal arena...I question that. That's the reason why sometimes we're tight and sometimes we're a little looser."

**I've also noticed you rarely play a record for just three or four weeks. When you do add an artist's song, you really stick with it and develop it over a long period of time.**

"I try to; I watch it and try to get test scores on it. Mike Wolf and I work hard on our rotations, and I'm very upfront when I add a record. I'll test it out. It may work and it may not. It may come out of a light rotation, but sometimes it doesn't. I never promise anybody that we're going to spin the hell out of something right out of the box. I'm very cautious about everything that I put on the air, because I want the audience to receive it well, not just me and Mike sitting in our offices thinking it's great. I feel pretty good about that test ground, and then I'll move it into medium and then heavy if it proves itself."

#### **Blues seems to be an important element to your programming.**

"This is a Minneapolis thing. I can't speak for other markets, but Jonny Lang, Stevie Ray Vaughan, B.B. King and others do gangbusters here. There is a huge appetite for rock in general, and blues for a 30+ audience is a natural. So I chose to spotlight that style of music on the radio station and it is very well received."

**Mike Wolf, your new Music Director, has been there since January. How's he fitting into the Cities scene?**

"Great! He comes from a rock background primarily, too, and he has done a fabulous job of jumping in and deciphering what this format is all about. He's also done a really good job of sharing my vision for the radio station. He's on the computer day-to-day—I oversee the big picture—and he does a really good job of

continued ►



# REBEKAH **hey**genius



The brilliant new single from her debut album **REMEMBER TO BREATHE** and the follow-up to the hit **"SIN SO WELL"**  
"Remember To Breathe deserves to cause a sensation. One of the year's best debuts." -**Time Magazine**  
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'9 (out of 10). Ever since Seal emerged as a musical force, I've been waiting for a black female artist to break out with a truly accomplished  
pop-rock album. Remember To Breathe is it." - **Nelson George, Playboy Magazine**

# IMPACTING 8/31

putting the flow of the radio station together. I rely on him to catch things I miss, and he's never let me down."

How about the on-air staff, are most of the jocks veteran Minneapolis talent?

"Yes. Steven John, who is on in the morning, has been here for 10 or 11 years. He has a lot of credibility with the audience. It's a straightforward show with tons of music and information. I wanted a credible morning show. I won't compete with Tom Bernard's 24 share at KQRS, or even Howard Stern's 13 share at Rock 100.3. I mean, it's crazy for me to think that I'm going to put on a morning show that's going to make a dent, so I focus on the middays. In the morning it's music, it's information and it has some light humor. Steven does a great job with John Lundell, who does news and traffic—and we have Belinda Jensen do the weather (she's a very popular TV meteorologist); we have a direct line to her house, so it sounds like there's three people in the studio. It's just quick crossover-talk about something that's going on either in the city, about the music, or about 'Seinfeld' the night before; very lifestyle-oriented, crossover, news, weather, traffic, boom, boom, kicker story, then to the spots, then back into music."

And that flows really nicely into your midday focus?

"You bet! The whole time Steven's talking about the 97 At Nine, which is 97 minutes of commercial-free music starting at 9am. I've been watching the Arbitron success of that and it's been tremendous in getting us a jumpstart out of morning drive into middays. It's really paying off and the numbers are the highest the station's ever had in the morning. Mike Wolf does the midday shift and he connects well with office workers. Brian Turner does afternoon drive. BT's a veteran talent of the market; he worked at Cities years ago and then went to 'REV' and became their general manager. When 'REV' went away, he came back here. He's one of the best AOR air talents, very



Boy, if he gets to do a free-form show, I guess he doesn't mind staying up all night! Now, SBR has been involved with the station pretty much the whole time you've been there. What is their most effective input for the station?

"I like working with SBR, because they are creative. They look at the radio station and the market on the whole and say, 'Okay, I get why you lean this way, I get why you do this, here's some ideas for you.' They're a great bank of ideas for both me and for production. I'm really into the production value of the radio station and our focused production messages. SBR's really good for giving a different twist on production, and on promotions for that matter. They're great as an idea springboard. They help us with the overall big picture...they bring a lot of experience to the table."

**"My big message to other Triple-A programmers is to find ways to keep the revenue coming into the radio station without screwing with your product, and there's a lot of ways you can do it. You have to think out of the box and find ways to create sales opportunities within the desired images of the station."**

smooth, very knowledgeable, very intelligent, and he has a quick wit about him. Our audience really digs him.

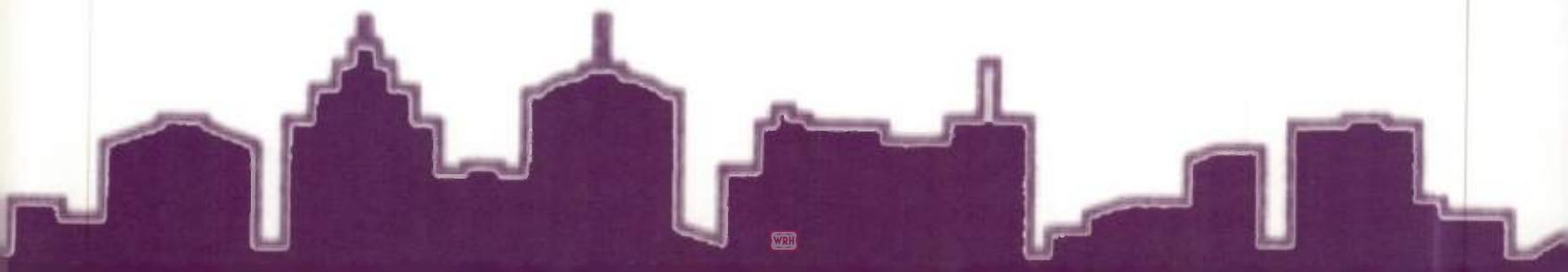
"Nights now are Jason Nagel, who is a native Minnesotan. I actually hired Jason three years ago to do part-time and he has really developed into a great talent...seven to midnight is his first full-time gig. I really like to promote from within when I can. Then we have Bill DeVille, he's been with the station for probably a good eight to 10 years. He does Cities Underground, which is what we call our overnight programming. The show is old progressive AOR radio, with a lot of new music and older gems that you don't hear very often. It's free-form radio; he totally programs that show himself, and we've gotten a lot of good feedback."

and the Minneapolis rock war is always a challenge. I have a lot of self-confidence, but I hate to be bored!"

But the rewards are worth it.

"Oh, yeah." ☺

- Feel free to give Lauren MacLeash a call at 612.339.0000.
- Visit the KTCZ Web site at [www.cities97.com](http://www.cities97.com).
- Be sure to check out the "Cities 97" aircheck on the *totallyadult* TuneUp #31, track one, disc one.



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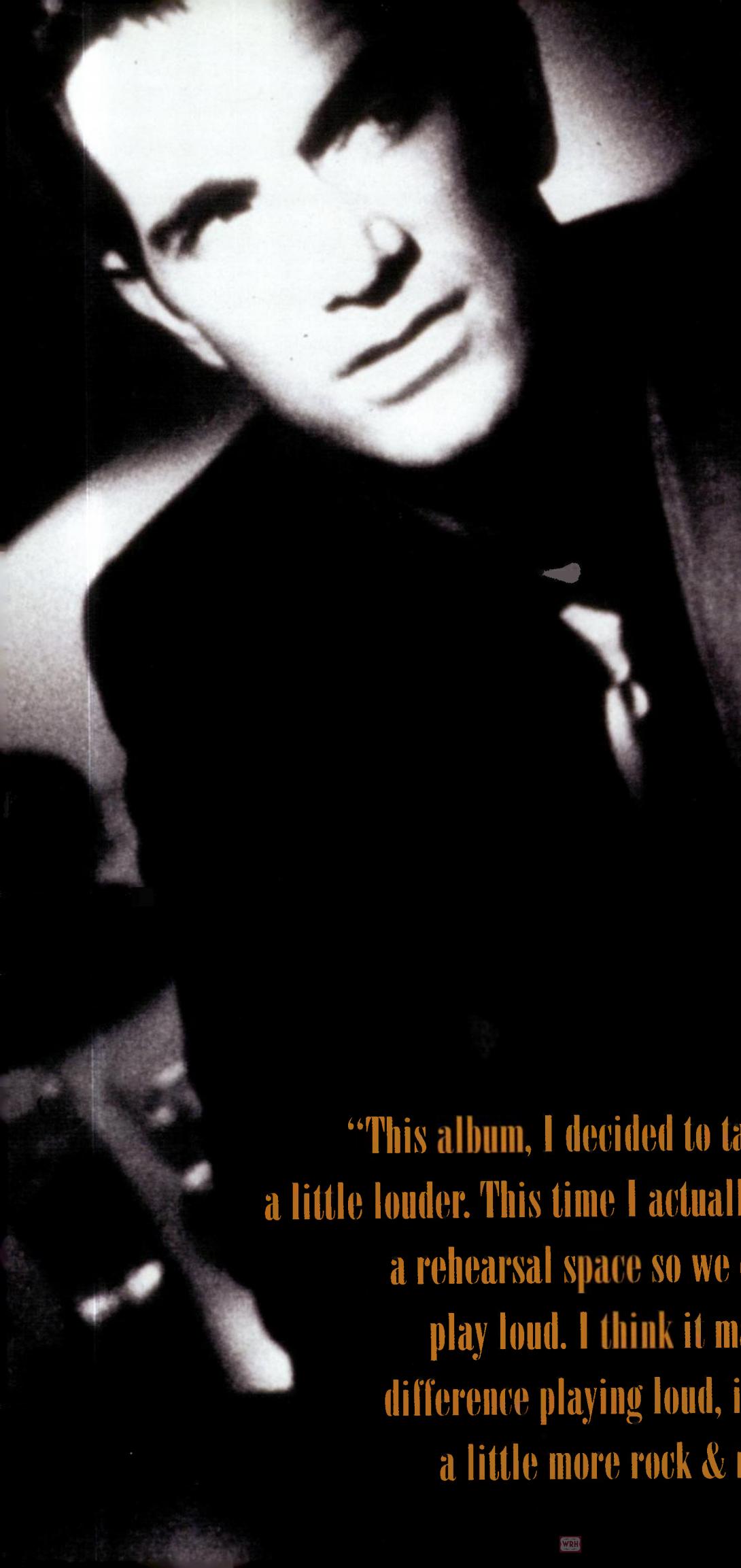
# Chris Isaak A GOOD NATURED Gentleman



**"The record's got some pretty songs on it," says Chris Isaak of his latest album, *Speak Of The Devil*. He then adds, "I think if people buy it, they won't want to turn it back in. Is that a kind of low-level endorsement? That's the reason I'm not in promotions, that's my idea of hype."**

**Ever since Chris Isaak stepped into the spotlight 13 years ago, he's been thought of as a throwback. With his matinee-idol good looks, musical mix of crooning and the occasional rockabilly song, dual acting and singing careers, and open admiration for vocalists like Roy Orbison, Isaak has drawn more comparisons to the artists of the relatively innocent '50s than those of his own era. While likening Isaak to singers like Elvis Presley and Ricky Nelson is too obvious—and it underestimates the richness of Isaak's songwriting skills—it's also much more valid than using Scott Weiland as a reference point.**

BY STEVE BALTIM



**"This album, I decided to take it a little louder. This time I actually got a rehearsal space so we could play loud. I think it made a difference playing loud, it was a little more rock & roll."**

**I**t's not just the musical disparities; even as Chris Isaak cranks up the electric guitar on *Speak Of The Devil*, he remains the singer/songwriter fans see as lost in this decade. Isaak's name has never been associated with drugs, arrests, greed or alcohol. While most artists are regularly spotted in bars, you expect to see Isaak at a soda fountain downing a root beer float or vanilla malt. Other than the risqué video for "Wicked Game," which found Isaak cavorting on a beach with scantily clad supermodel Helena Christensen, the only time Isaak's name has ever made music news headlines for something other than his music was in 1995, when he included an anguished love letter to an ex-paramour in the packaging of *Forever Blue*.

Isaak recalls a story of one devoted fan he let down. "One time this really good-looking French girl came to a concert and threw this book at me. She'd written all these pages in French; I don't read French, and she said, 'see you, you're laughing and joking with your friends. You're not like your music, you're a phony.' I said, 'How did you know?'" Sure enough, Isaak later admits, she had spotted him eating ice cream.

Maybe the only reason the letter in *Forever Blue* made the gossip rounds was that Isaak, a '90s male rock star, had opened his wounds for fans everywhere to peer deep into. It's no uncommon for singer/songwriters to let their feelings out through music, but without a guitar or a talk-show host as a filter, it was probably embarrassing to some people. The kind of unabashed sentimentalism Isaak expressed in that letter, where he confessed to thinking about her, to wondering if she found someone else, undoubtedly made those used to looking at a blank computer screen, then "pouring" out their innermost thoughts, uneasy.

Isaak makes no apologies for the confessional nature of his music, a trait fans have found in his songs since his 1985 debut *Silverstone*. According to him, that's just his temperament. "When I sit down by myself and I'm writing, I like to write about things that are important to me. And I'm somebody who, if I sit down with people, they can shoot the bull, but I like to talk about things that are important to me, it makes me feel better to get them off my chest."

*Speak Of The Devil* (street date September 22) was still being mixed at the time of the interview, but an early five-song sampler of the upcoming material indicated that fans will find the work recognizable as an Isaak CD, though it's not exactly what they expect from him. "Please," the lead single, is a much more aggressive, edgy tune, with more of a rock sensibility, than any of his previous records. "This album, I decided to take it a little louder," Isaak says. "This was the first album I did where I actually had everybody at a rehearsal space. I always have everybody at a garage, but this time I actually got rehearsal space so we could play loud. I think it made a difference playing loud, it was a little more rock & roll."

With his desire to branch out, it's evident that a sequel to "Wicked Game," his biggest hit, is not likely to be in the offing any time soon. He has no interest in revisiting territory he's already covered. "Every record that I do, I try to do something a little different," he says. "The worst thing you can do is... 'Here's what I sound like, so my next album'

*continued*

will have all the same people, the same instruments, I'll sing the same way and it'll be the same." If that's not what listeners want to hear, variety is what Isaak wants in his work. "It was fun to write with an electric guitar instead of an acoustic guitar, to write with it a little bit cranked up and the drums going. I got to take it to a different place," he says.

From a writing standpoint, Isaak had a relatively long time to determine what direction he wanted to take his music. Although it's been just about two years since his last release, *Baja Sessions*, that album featured more covers than original material, making *Speak Of The Devil* his first recording of all-new material in three years. When the subject arises of how long Isaak has actually spent writing this album, his trademark sense of humor, which anybody who's ever seen him live is very familiar with, surfaces. He refers to *Speak Of The Devil* as his "Winchester House." When confessing that I don't know the tale of the Winchester House, he explains: "There's a woman, she's the widow of the guy who made the Winchester rifle, and she was building her house when she got a letter from somebody that said, 'As long as you keep building your house, you should live forever. She built something like 125 rooms before she died.'" He then adds, "This album's like that with me; as long as I keep writing this album,

"I'll live forever." Does that mean he doesn't intend to finish it? That's right," he jokes. "I have more verses coming." He then adds, more seriously, "No, it hasn't been that long, I guess for the past year, which is not long for me."

Although he feels a year isn't that long (by his standards, at least), he does say he now has enough material for another couple of albums." And while he also admits he can't even say what the "cut-off" was for this album, he also believes, "You're always in a better position to have a couple of songs extra. It's a luxury, because you get to pick out what you think is the best and you raise the standard. If you have 10 songs, that's an album;

Other than *Baja Sessions*, Isaak's CDs have always played as whole albums, with *Forever Blue* standing almost as a concept record. *Speak Of The Devil* will be a return to form for Isaak, reviving the pattern of continuity briefly interrupted by *Baja Sessions*. Isaak's deep, enflamed crooning is recognizable enough, by this time, to hold a record together by itself. However, the lively, jangy arrangements found on "Please," "Flyin'," "Walk Slow," "This Time" and "Don't Get Down On Yourself" tie together by

creating a sitting-in-the-park-on-a-summer's-day mood. Despite the fact that the songs once again speak predominantly of lost loves and fallen relationships, the head-bobbing music conjures up images of driving down PCH in a convertible (Isaak's passion for surfing is well documented), and of holding hands with your lover as you stroll down the beach. Lyrically, the tender "Don't Get Down On Yourself" matches the feeling of the music, making for, arguably, the warmest song Isaak has recorded yet. He says that makes it one of his favorites on the record, as well. "I really like 'Don't Get Down On Yourself' because, as dark as I am, and I guess people tend to think of me as writing moody or dark stuff, I like having things that are upbeat, and the song sends a nice message. It's, like, nowadays, everybody's friends are taking off, people are very transient, and it's a nice idea that somebody

**"[The title of the album is] about a woman who, watching her walk, is like watching the flame. I'm trying to forget her, don't mention her name. It's like when you talk about her, she appears. I like that."**

would call you and say, 'Hey, I'm thinking about you, I haven't forgotten you, don't get down on yourself, your friends are here for you.'" He adds, "It's a pleasant idea, and I've got enough spooky ideas on the record already."

Is the album's title, which comes from a track on the disc, a reflection of those spooky ideas? "It's about a woman who, watching her walk, is like watching the flame," he says. "I'm trying to forget her, don't mention her name. It's like when you talk about her, she appears. I like that idea." The album's title, which sounds like a heavy metal song, could also be indicative of the record's harder-edged direction. He says, "Someone told me, 'You're gonna get people thinking it's satanic.' I thought, 'Oh good, I need those people. I hope they come to my house.'"

As long as Mötley Crüe resurrects itself from rock & roll has-been-dom for reunion tours, the protesters of satanism in rock are probably unable to get free long enough to picket Isaak's Northern California abode. Isaak's followers, on the other hand, would undoubtedly be inclined to take him up on his off-the-cuff offer. He's always been very generous with his time when it comes to his fans, doing in-stores, staying after concerts to talk with the crowd and signing shirts or whatever else they put in front of him. At an LA House Of Blues date in support of *Forever Blue*, Isaak brought nearly every woman in the audience up onstage for the encore. By the end of the encore, there were as many fans dancing with him onstage as there were on the club's floor. That kind of willingness to get close to his listeners, in combination with his revelatory lyrics, has fostered a strong bond between Isaak and his audience. That union grew after Isaak invited fans into his heartbreak during the time of *Forever Blue*. "A lot of people that I talked to did say that when they listened to that record, it helped get them through a time in their life that was maybe not a breakup, maybe it was just a tough time," he says. "So, I think, in that sense, a lot of people felt, 'Hey, somebody else is out there who feels all those things.'"

After the story of the disenchanted French girl, we should give equal time to those fans who take the opposing viewpoint. Isaak tells this story: "I was out the other day and I saw a young guy, who looked really healthy, at one of my concerts, and he says, 'Your record, *Forever Blue*, really helped me. I had cancer and it helped get me through it.'" Isaak tells this tale not to brag, but because even he is taken aback by that kind of response. Almost to himself, he says, "Your art, you have no idea...these records might have a life of their own, they go on and somebody's relating to it...it's a bigger thing than you would think of."

**M**odesty and a lack of vices are two of the main traits that differentiate Isaak from his peers. A third is his compliance with his label on all matters business-related. Where artist-run, start-up labels seem to be popping up with the frequency of Starbucks on street corners, Isaak takes the attitude, "I don't really know how the record company puts out records and I don't really pay much attention to it. They're in charge of selling the stuff and I don't bother them too much about that. I'm in charge of hitting the high notes and writing the songs, and they really don't bother me." He adds, "It seems unfair for the artist to say, 'You can't come in here and tell me about the music 'cause you're not an expert,' and then turn around and expect to be running the show on how to sell it."

That doesn't mean, though, that Isaak is subservient concerning the business side of his career. In regards to the issue of picking singles, he says, "Of course I'm interested in that stuff. And if the label asks my opinion, I'm glad to give it. I'll tell people what I like on the record, but I also realize that a lot of times I'm not the guy who's best at merchandising or selling the record. I don't know what radio plays; I don't deal with radio or television every day, I'm in the studio writing music."

"In my mind, the real goal for me is to record the songs, make 'em sound the way I want 'em to sound, and to make sure it goes on the record mixed properly and sounding good; once the album sounds really good, that's what I feel responsible for. As to how Kansas City radio is gonna respond to which first single, what's gonna hit which market—they have all these different markets now—I don't know that stuff. That's not what I do particularly. There are people who live and die by that stuff, and however they want to try and market it, good luck to 'em."

*continued* ►



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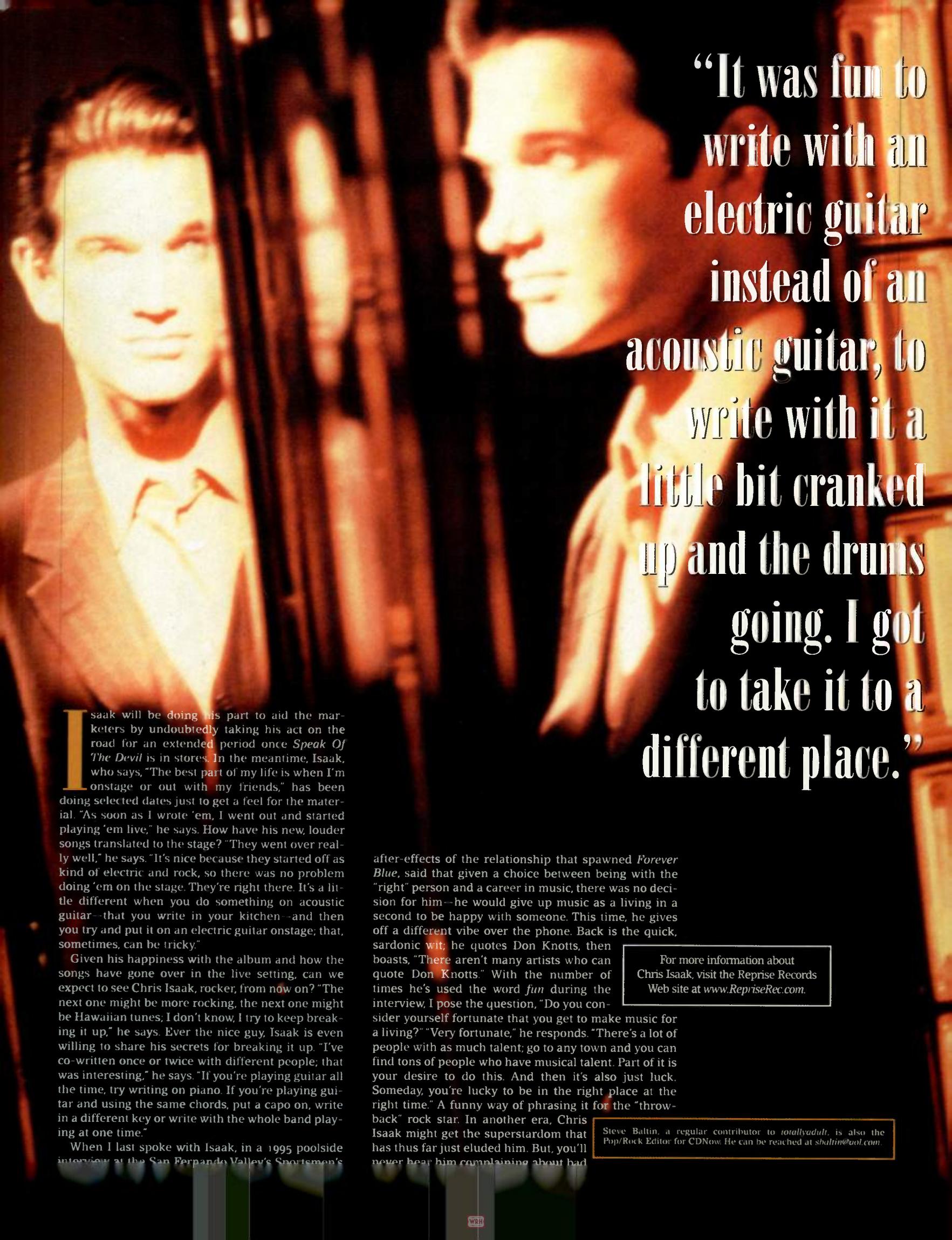
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“It was fun to write with an electric guitar instead of an acoustic guitar, to write with it a little bit cranked up and the drums going. I got to take it to a different place.”

Isaak will be doing his part to aid the marketers by undoubtedly taking his act on the road for an extended period once *Speak Of The Devil* is in stores. In the meantime, Isaak, who says, “The best part of my life is when I’m onstage or out with my friends,” has been doing selected dates just to get a feel for the material. “As soon as I wrote ‘em, I went out and started playing ‘em live,” he says. How have his new, louder songs translated to the stage? “They went over really well,” he says. “It’s nice because they started off as kind of electric and rock, so there was no problem doing ‘em on the stage. They’re right there. It’s a little different when you do something on acoustic guitar—that you write in your kitchen—and then you try and put it on an electric guitar onstage; that, sometimes, can be tricky.”

Given his happiness with the album and how the songs have gone over in the live setting, can we expect to see Chris Isaak, rocker, from now on? “The next one might be more rocking, the next one might be Hawaiian tunes; I don’t know. I try to keep breaking it up,” he says. Ever the nice guy, Isaak is even willing to share his secrets for breaking it up. “I’ve co-written once or twice with different people; that was interesting,” he says. “If you’re playing guitar all the time, try writing on piano. If you’re playing guitar and using the same chords, put a capo on, write in a different key or write with the whole band playing at one time.”

When I last spoke with Isaak, in a 1995 poolside interview at the San Fernando Valley’s Sportmen’s

after-effects of the relationship that spawned *Forever Blue*, said that given a choice between being with the “right” person and a career in music, there was no decision for him—he would give up music as a living in a second to be happy with someone. This time, he gives off a different vibe over the phone. Back is the quick, sardonic wit; he quotes Don Knotts, then boasts, “There aren’t many artists who can quote Don Knotts.” With the number of times he’s used the word *fun* during the interview, I pose the question, “Do you consider yourself fortunate that you get to make music for a living?” “Very fortunate,” he responds. “There’s a lot of people with as much talent; go to any town and you can find tons of people who have musical talent. Part of it is your desire to do this. And then it’s also just luck. Someday, you’re lucky to be in the right place at the right time.” A funny way of phrasing it for the “throw-back” rock star. In another era, Chris Isaak might get the superstardom that has thus far just eluded him. But, you’ll never hear him complaining about had

For more information about Chris Isaak, visit the Reprise Records Web site at [www.RepriseRec.com](http://www.RepriseRec.com).

Steve Baltin, a regular contributor to *totallyadult*, is also the Pop/Rock Editor for CDNow. He can be reached at [shaltin@aol.com](mailto:shaltin@aol.com).

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# STEP INSIDE LYLE LOVETT'S

THE FIRST TIME I HEARD LYLE LOVETT, he was reading the newspaper over someone's shoulder and requesting a cheeseburger.

That was back in 1989, when I first heard his third album, *Lyle Lovett And His Large Band*. Since that time I've seen many of his shows, memorized all of his six albums, combed the record bins for his rare tracks on compilations and soundtracks and, at times, cheered for him up on the silver screen.

Lovett comes to us now with his first double album.

*Step Inside This House* features 21 tracks that were written by Texas singer/songwriters, who were, and are, Lovett's own local heroes. But if you didn't know any better, you'd think they were all Lovett originals, which they sort of are. Lovett's been playing and performing these songs for years and has, basically, "Lovettized" them. These are the songs and songwriters that have inspired him over the years, and now he's sharing them with us. The doormat reads "Welcome."

THERE'S AN OLD SAYING that once you leave, you can never go home. That's one line Lyle Lovett has never had to deal with. You see, he's never really left his home. Lyle Lovett was born and raised in Klein, Texas, a small farming community 30 miles northwest of Houston named after his maternal great-great-great grandfather, who was one of the area's original German settlers. His family has, literally, been on the same piece of land since 1848, and so has Lovett. Every day after school he'd spend his afternoons at his grandparents' house, which they built back in 1911. Now he lives in it.

## THE GARAGE

I have to admit, when I think of Lyle Lovett I think of a polite, extremely intelligent, introspective, kind man. One who is quiet, cautious and sensible, all of which he is. But there's another side to Lovett that I didn't expect to find. "I had a job in high school at a motorcycle shop and I used to race off road for Motocross. I really enjoy dirt bike riding, but all that sort of stopped when I went to college. I've gotten to do some really cool things, in terms of getting to go to races and meeting the racers and stuff, that I only read about in the magazines when I was a kid. It's something I didn't do for a long time and then started doing a few years ago again. I really enjoy it. I ride mostly Ductes."

## THE MUSIC ROOM

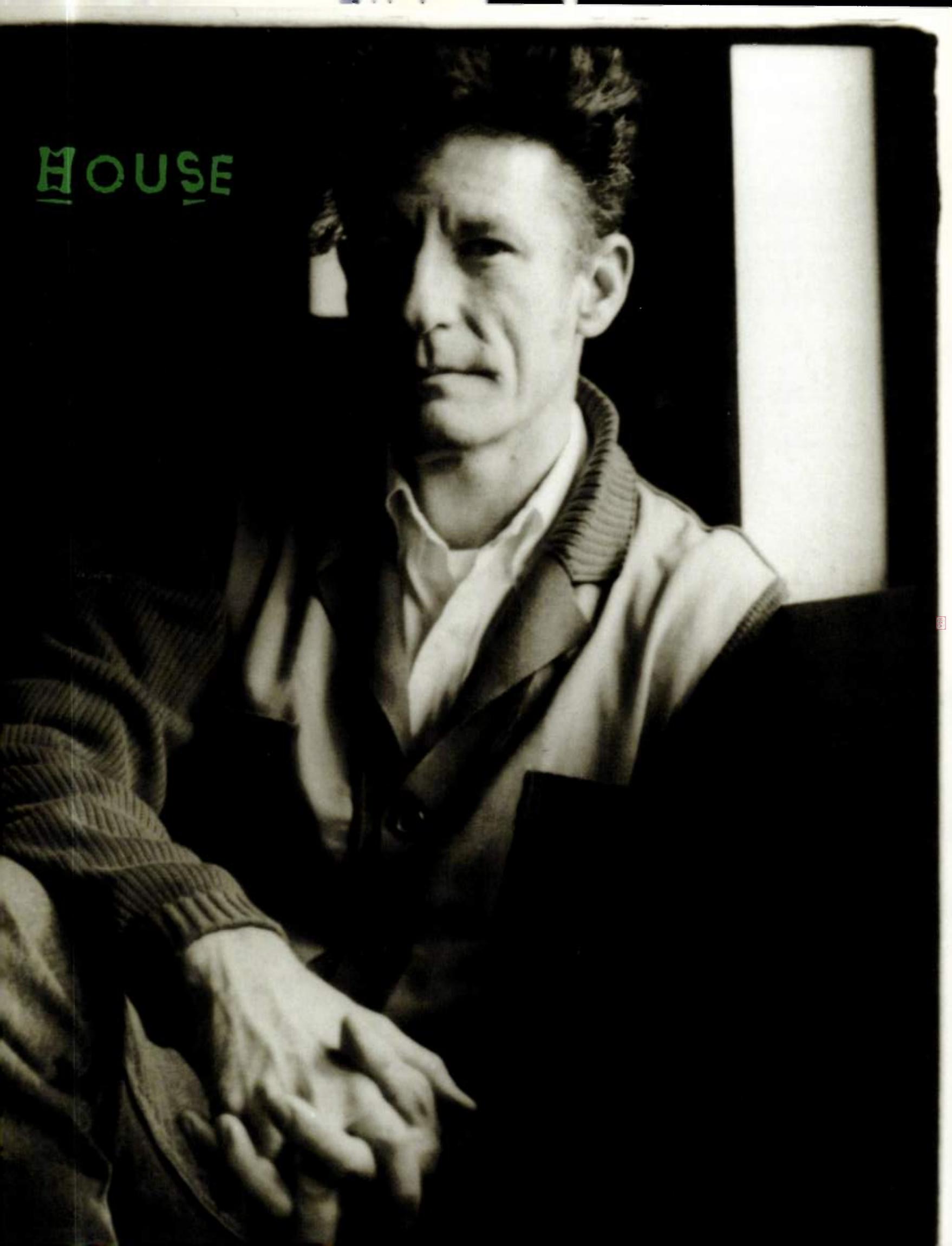
When the young Lovett wasn't workin' on bikes, doing his chores, going to school and tearing up the back roads, he was taking music lessons. "I took lessons since I was a kid but was never terribly serious about it. I took piano lessons, but I gave it up in junior high. I took my first guitar lesson in second grade, so playing guitar has always been a part of my life. I write on a guitar."

CONTINUED ▶



BY  
MATTHEW LAWTON

HOUSE



## THIS OLD PORCH

While earning a degree in journalism at Texas A&M, Lovett sang in the local coffeehouses and spent many an afternoon picking the strings with neighbor Robert Earl Keen. "I lived down the street from Robert and used to go over and play music with him. His house was sort of a place where we'd all congregate between classes. Anybody that wasn't in class would end up on Robert's porch sitting around playing, so you never knew who you were gonna get to play with." And, obviously, from those front porch sessions came "This Old Porch," a song Lovett co-wrote with Keen, that appeared on Lovett's self-titled 1986 debut. Since that time, Lovett has gone on to release five more brilliant albums of sweet country twang mixed with simple folk, hints of jazz and big band beats (along with superbly crafted lyrics that range from sweet, intimate, honest moments to the hilariously absurd). Whether he's backed by just a piano and cello or his Large Band, Lovett's deep, soothing voice and heartwarming stories leave you with a feeling of hope, a gratitude for loved ones and an appreciation for times and places long gone. And as for that special musical paradise that Lovett and his friends enjoyed between classes, Lovett sighs, "It's not there anymore; it's a parking lot now."

## THE OFFICE

It's always been hard to pigeonhole Lyle Lovett's music. His first three albums were released from the Nashville part of MCA and found their home on the country charts. Although he's never achieved massive radio airplay, all his albums, except his debut, have gone Gold. His music isn't really country, it's not simply folk, it's not necessarily jazz and it's not just swing; it's all of that, and more. That's what makes Lyle Lovett such a unique artist. "I feel really lucky to have an audience and to be able to go out and play the kind of places that I can play with so little airplay. MCA has always been supportive in giving me creative freedom, and that means a lot. If you get to do something that you love for a living, and you get to do it the way you want to do it, life doesn't get any better."

**"I THESE ARE SONGS THAT I'VE PLAYED OVER THE YEARS,  
THAT HAVE BEEN PART OF MY LIFE. I THEY'RE SONGS THAT  
HAVE BEEN PART OF MY MUSIC SINCE I STARTED PLAYING,  
SOME OF WHICH WERE IN  
THE FIRST SET OF MUSIC  
THAT I EVER PLAYED  
WHEN I WAS 18."**



## THE LIBRARY

Lovett's latest album, *Step Inside This House*, is a two-CD set in which he performs songs from his heroes, who are all from Texas and are all represented on disc one. Some of them you've heard of, folks like Townes Van Zandt, Guy Clark, Michael Martin Murphey and Robert Earl Keen. But if you're not from Texas, you might not be as familiar with Steve Fromholz, Eric Taylor, Craig Calvert, Walter Hyatt, Willis Alan Ramsey or David Rodriguez, and that's one of the reasons Lovett recorded *Step Inside This House*. He wanted to pass along some of his favorite songs and songwriters to us, some of which he found in the library.

Back in the mid-'70s, when Lovett was still in school, he read a book by Jan Reid named *The Improbable Rise Of Redneck Rock*. It was in the pages of that book that Lovett first heard about the Austin music scene. It mentions places like Threadgill's, where Janis Joplin used to sing, and there are individual chapters on Willie Nelson, Jerry Jeff Walker, Rusty Wier, B.W. Stevenson and Kinky Friedman; it also profiles songwriters such as Willis Alan Ramsey, Steve Fromholz and Michael Martin Murphey. So, like most of us have done before, Lovett started buying all of their records and going to their shows. At the time, some of the biggest songs on the radio were written by Guy Clark, and when Lovett bought Clark's record, it had songs on it that Jerry Jeff Walker recorded; and when he listened to Jerry Jeff Walker records, there were songs by other writers. Thus Lyle Lovett's musical journey began.

When most of us do this musical scavenger hunt, we simply end up with the albums, rare B-sides and perhaps a few chance meetings with the artists. But when Lovett took up this musical exploration, he ended up with a bit more. "I was a journalism student at school and I met some of these guys for the first time doing interviews with them. Then, years later, I got to be actual friends with them; it's really thrilling. I mean, Willis Ramsey and I have written several songs together; he's one of my best friends. I've gotten to work closely recently with Michael Murphey, and Willie Nelson has done a couple of my songs and has been really nice to me. You know, when you meet people that are your heroes, essentially, and you get to work with them, that's a great feeling. But people that talented, you can never quite lose that admiration for what they do."

Many of Lovett's family, friends and "heroes" have been sung about in his songs. Robert Earl appeared in "Record Lady," most of the extended Klein clan made it into "Family Reserve," you could easily decode some of the Julia Roberts-like characters on *The Road To Ensenada*, and David, Champ and Uncle Walt appear in "That's Right (You're Not From Texas)." *Step Inside This House* features a couple of Walter "Uncle Walt" Hyatt's tunes, but sadly, he's no longer here to enjoy them. "Walter was one of my best friends and he was killed in the ValuJet plane crash. I used to open for his band back when I was in school. David Ball, Champ Hood and Walter Hyatt were Uncle Walt's Band. So losing Walter was a terrible thing."

## THE ATTIC

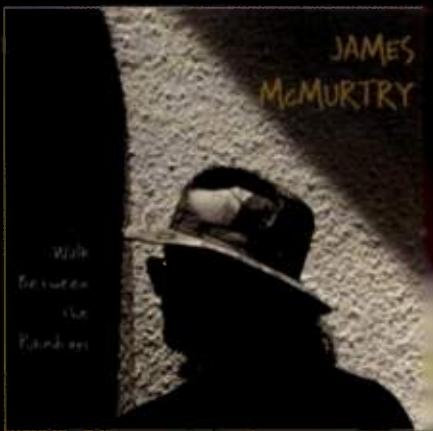
Lyle Lovett has been playing and performing each of the 21 tracks on *Step Inside This House* for years. This is not simply a "covers" album of throwaway material. These songs are the precious gems that Lovett has carried in his heart for years. "I don't think of them so much as cover tunes, in that they're not songs that people all over the place know about. Of course, down in Texas a lot of people know these songs, but not everywhere else. So that's a really exciting part, to get to turn people on to some of these songwriters."

But *Step Inside This House* is not some sort of academic representation of Texas singer-songwriters. He didn't approach this album that way, he just happens to favor these Lone Star songs. "These are songs that I've played over the years, that have been part of my life. They're songs that have been part of my music since I started playing, some of which were in the first set of music that I ever played when I was 18. These songwriters were guys that I could go and hear play, and many of them I've since worked with. So it was really just me wanting to record some of my favorite songs—songs that I was playing around the house or playing for

CONTINUED ▶

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"MY PARENTS WORKED HARD. IHEY DID THINGS THEY HAD TO DO AND THEY GAVE ME THE OPPORTUNITY TO DO THINGS I WANTED TO DO. I THINK THERE ARE A LOT OF REALLY TALENTED PEOPLE THAT NEVER HAVE AN OPPORTUNITY TO EXPLORE THEIR TALENTS."

laid it out to the band. When you play with musicians of this caliber, you don't have to spend a lot of time learning the track. Instead, you get to spend time on *feeling* the track, which is basically why Lovett's albums are so pure and full of passion. "I've always recorded live, with the whole band in the room. Running a track down live with everybody on it allows for so much more spontaneity and interaction between the musicians. It's a lot of fun. Leadbelly used to do 'More Pretty Girls Than One,' so that's sort of the only departure from the Texas singer/songwriter idea, but I really know that song through bluegrass circles. It was hard to pass up doing a traditional tune like that, with Sam Bush and Jerry Douglas and Viktor, and then also get to sing it with Alison; it was too much fun to pass up, with those guys in the studio."

### THE TV ROOM

Just like you might not expect to see Lyle Lovett leaping through the air on a dirt bike, you might not expect him to be hanging out with the gonzo doctor of journalism. But he's thanked in the liner notes, and you'll see the good doctor playing himself in the same scene with Lovett in the movie *Fear And Loathing In Las Vegas*. "I was really thrilled they asked me to do that. It was really cool to get to work with Terry Gilliam. I've gotten to know Hunter Thompson over the last few years from playing up in Colorado, so I think Hunter sort of made it all happen."

Since the early '90s, Lovett has had various roles in a variety of films like *The Player*, *Short Cuts*, *Prêt-à-Porter (Ready To Wear)* and *The Opposite Of Sex*; he's just finished his fourth Robert Altman film, *Cookie's Fortune*. When asked about the movie-making process, Lovett states, "Making a movie is so much more collaborative than making a record. I feel like I get to be just a guy in the band, because I'm there to do a specific thing and all the responsibility is somebody else's job, so it's a relief, in a way. You get to be around really smart, creative people, and actors are very interesting to talk to; their whole creative thing is so different from musicians'."

### THE KITCHEN

*Step Inside This House* will be released in the stores on September 22 and will be followed by a tour. Since it's not a Large Band album, he won't be taking them with him, this time. So, meanwhile, you might expect Lovett to be rehearsing, or taking some time off, or ripping up some of those back roads on his Ducate. Expect the unexpected. It seems that Lovett, once again, has some kettles on the fire. "We've been working in the studio the last few weeks on post-production of live recordings for a live album. It's actually been kind of fun going through some of the old shows. We haven't selected the final lineup of songs, but it's not gonna be just a performance from one night. It'll be live recordings over a number of shows and it'll feature the Large Band prominently; it should come out next summer." And that's when you can expect to see Lovett on the road with the Large Band.

### THE FAMILY ROOM

So how does a guy from a small Texas town end up getting to make music for a living, tour the world, play make-believe in the movies, hang out with Dr. Hunter S. Thompson, ride motorcycles and end up with the *Pretty Woman*? I mean, there's no doubt about it, Lyle Lovett's living large, and he's very aware of his good fortune and very appreciative of where it came from. "I really think my parents enabled me to pursue things that I was interested in. People our parents' age, a lot of times, ended up doing what they did for a living out of survival, because they had to."

"My parents certainly gave me the opportunity to do things that I wanted to do. My parents put me through school, but they didn't mind that I played three or four nights a week in clubs around school. They didn't mind that when I graduated I didn't send out any résumés and look for a job, I just kept trying to play music in clubs. They even let me move back home. They were supportive of my doing that, even though they had sent me to school. They never guilted me into getting a job. They worked hard. They did things they *had* to do and they gave me the opportunity to do things I *wanted* to do. I think there are a lot of really talented people that never have an opportunity to explore their talents."

"I do feel really lucky; I realize how extraordinary the things I get to do are, and I would never take it for granted. When I think I gotta go to work, I'm thinking about coming down to the recording studio, 'cause Billy Williams and my engineer, Nate Kunkel, are in here and they're working on the mix and I've got to go down and make sure that I'm involved in it. That's such a pleasure. When I think about having to go to work, that's what I'm talking about, and it's such a pleasure and it's such a privilege; I'm always mindful of that."

### THE MAILBOX

For more information on Lyle Lovett you can give MCA's Nick Attaway a call 818.777.4102 or visit a couple of these cool Web sites: <http://www.geocities.com/SoHo/1192/lyle.html> and <http://www.lylelovett.net>.

friends, and I just wanted to record them. For example, Robert and I have been friends since school, and I learned 'Rollin' By' the day after he wrote it; I've been playing it since then."

For those of you who are going to start scouring your local record stores to dig up the original versions of these songs, happy hunting. You'll find most of them, but a few are making their public debut here for the first time. "The title track, 'Step Inside This House,' was the first song that Guy Clark ever wrote, and he never recorded it. It's never been released," Lovett explains. "And the Michael Murphey song, 'West Texas Highway,' was never recorded by Murphey."

If you didn't know any better, you'd think that these were all brand-new Lyle Lovett songs. The lyrics, story lines, melodies and ironic twists that occur within them are all vintage marks of Lyle Lovett's style. And in a sense, these *are* Lyle Lovett songs. They are near and dear to him, and in the tradition of true folk music, they are living on again, through a different interpreter. "I learned 'Bears' and the 'Texas Trilogy' when I was 18, and I tried to learn them the way Steve Fromholz recorded them. But by playing those songs over the years, my own interpretation of them has built up; I was conscious about going in and recording these songs the way I play them. Only in doing the liner notes, and going back and looking at the original lyrics, did I see the little differences between the way I'd recorded the songs and the way they were originally recorded. So this wasn't a project that I did a lot of research on in terms of going back to the originals. I wanted it to be true to the folk process."

### THE GUEST ROOM

And part of that process involved the folks Lovett hooked up with on *Step Inside This House*, all of whom have been in Lovett's musical home for many years. Among others, Viktor Krauss played bass, Russ Kunkel handled the drums, Matt Rollings played the piano, Dean Parks strummed the guitar, Jerry Douglas played dobro and lap steel, Sam Bush plucked the mandolin, Stuart Duncan played fiddle and Alison Krauss sang harmony vocals. "I've gotten to know Alison over the last two years through her brother Viktor, who plays bass with me, and she's just incredible. She'll come out and see Viktor play and I'll drag her up onstage to sing with me. It's really fun working with Alison."

### THE BASEMENT

When it came time to record *Step Inside This House*, Lovett had ideas about the arrangements and what directions he wanted them to go in. Along with longtime co-producer Billy Williams, the two of them

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I have written, published, managed, produced or promoted over 200 charted records

**YES**

I've written 4 one million-played songs and 8 three million-played songs

**YES**

I was head of A&R at 2 major labels

**YES**

I owned a successful independent label with the late Neil Bogart

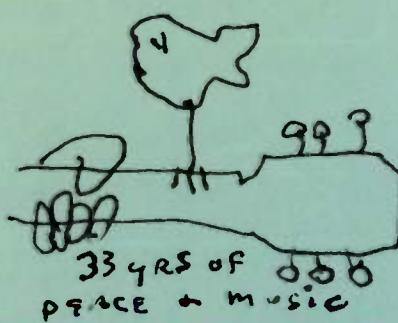
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# The Essence Of Harry Beckwith

**The Author Of *Selling The Invisible* Meditates**

**Z**en Buddhist monks meditate on koans. When they want to train their minds to abandon ultimate dependence on reason, they meditate on these particular paradoxes—koans—to force themselves into gaining sudden intuitive enlightenment. The point is to *not* figure out a solution and then rush into action. The koan is an entry point into an inquiry. The value of an inquiry is derived by remaining in the state until the unexpected is suddenly apparent.

And you thought all this “out-of-the-box-thinking” stuff was management consultant-created jargonspeak.

Harry Beckwith is his own paradox. He’s simultaneously the perfect person to write a best-selling business book *and* the most unusual personage to deliver the messages contained therein. He’s a slight, gracious man who is hovering somewhere in his 50s and exudes a mild bearing and moderate disposition. His message, as presented in conversation and in *Selling The Invisible*, a chart-hugging title that’s been out for well over a year, is pointed and forces a break in the action. The message causes hard thinking, questions bubble up in your sleep and the nagging instigates repeated conversations, or rants, with anyone you can corner and coerce into listening.

On Marketing Radio by J. Mikel Elcessor

**T**he questions don't arise from a direct interrogative, however. Beckwith's examination of the thorny matter of marketing service businesses rests on the presentation of fundamental ideas in short chapters that are capped with a boldface-type assertion of his point. It could be said that, in a slim volume, Beckwith craftily dissects koans that ring our world when we attempt to market radio, the quintessential service industry.

For example, in a chapter titled simply "Creating Your Position Statement," Beckwith explains and demystifies the process in about 150 words, and then places a shot over the bow by reminding us that, "Your position is all in other people's minds. Find out what that position is." The questions, and possible suggested actions that arise from that suggestion (you can fill them in), are the nugget tucked within Beckwith's approach. It's the nod-and-a-wink dare, the good-natured nudge out onto the field to which you can't help but respond.

In another chapter's concluding statement, Beckwith challenges us to, "Assume your service is bad. It can't hurt and it will force you to improve." That's a long way down a road where few would willingly go, but the beauty of the approach is the set-up. Immediately before making his point, Beckwith frames his conclusion in the chapter on "Overestimating Yourself" by acknowledging: "Service in this country is so bad that you can offer above-average service and still stink. By definition, the odds are that you're average."



The "average" successful business book will sell about 40,000 copies. *Selling The Invisible* has almost 190,000 copies in print and just keeps going. The RAB and ABC Radio have retained Beckwith as a speaker. *Fortune* 500 firms and leading service companies sign on with Beckwith Advertising and Marketing. Twenty-five years after leaving a law practice for the world of advertising, Minneapolis-based Harry Beckwith has cut right to the heart of our obsession with image, positioning and the quest for the powerful brand.

The path wasn't immediate or obvious. Beckwith admits that his company started out "as a pure advertising agency. But my direction, and my frustration with conventional advertising always was that it needed more strategy, and it needed more long-term brand owning. It needed more of the classic elements of marketing. Advertising agencies, it seemed to me, were increasingly ceding that function to the clients, but the clients weren't always providing it, either."

When crafting plans for his clients, he saw that "there wasn't really a good model for service marketing. You sort of follow the product marketing model and you try to follow all of those rules

## "Your position is all in other people's minds. Find out what that position is."

and they don't necessarily work. Increasingly, I found myself advising clients on those kind of issues, on positioning issues, on branding issues and more upstream marketing issues. Increasingly that became more and more of the practice, and then as I have become a lot more vehement about the power of brands and branding, it's gotten more brand-oriented.

"So we really are looking more at names, graphic identity, presentation and the way you just immediately and initially present yourself to the world at large, because those points of contact now are just becoming less and less. That's best exemplified by a magazine I saw the other day, a fairly well-read,

popular trade magazine, where they claimed their readers spent an average of fourteen minutes reading it. Well, divide the number of pages into those fourteen minutes and you realize they go by your average ad in about four seconds!

"Now you realize that these are just tiny moments in time, they're flickers and what do you do with that flicker? That means you've got to brand yourself and position yourself very quickly to make any kind of impression at all."



Beckwith admits that he has traveled a winding road to establish his unique position. His modest office, he says, was once stockpiled with an assortment of highly specialized books on subjects as far-reaching as direct mail and graphic design. The books were "the kind you would expect to see, as if I was about to go about doing them. Maybe it's a bit of the control freak that doesn't want to delegate anything, but it's also because I have the creative drive to learn about everything."

The creative drive has always been with Beckwith. "The first thing that I was ever recognized as having any talent for in school was art. It was surprising, because I didn't think of myself that way. I never pursued it, but I've always had a fascination with it, and it comes out in the book where I talk to a lot about package and visual presentation. It's increasingly critical as we go through those flickers of time, and the more impact those words and their associations can have in the shortest period of time, the more impact they're going to have."

"For example, think of it on the word level with 'Be All That You Can Be,' the slogan for the Army. Those are concise, powerful words, especially when you think about who their audience is. On the visual level, I think of the appeal of the Apple logo in conveying its creativity and fun and the iconoclasm of taking a bite out of the apple. I think those things are very powerful—it's particularly fascinating when you look back on the original Apple logo, which just had too much information, too many images for us to process."

"The more you work in this business, the more you try to strip away everything and get down to an essence. It's very interesting when you work with someone who isn't in that habit. Occasionally, I'll get a fairly young or inexperienced client: like today, I just received a draft from a client for what they think is copy for their brochure. It's more than we can process and it may even be more than we could process, 30 years ago. To tell the client, 'You have to get down to a tinier essence here' is hard, because they want to say everything."

The desire to "say everything" is everywhere. The most effective positioning, Beckwith points out, involves giving something up. "To broaden your appeal, narrow your position. The narrowing provides a focus to the message. The focused message cuts through the clutter and might actually hit the desired target. It's choosing to create messages that act like laser beams, not 12-gauge shotguns loaded with buckshot."



Our senses are open receptacles, accepting data from all angles at all times. The aim, the assimilation of the data, is only attainable when the message is presented in a format that works for the target.

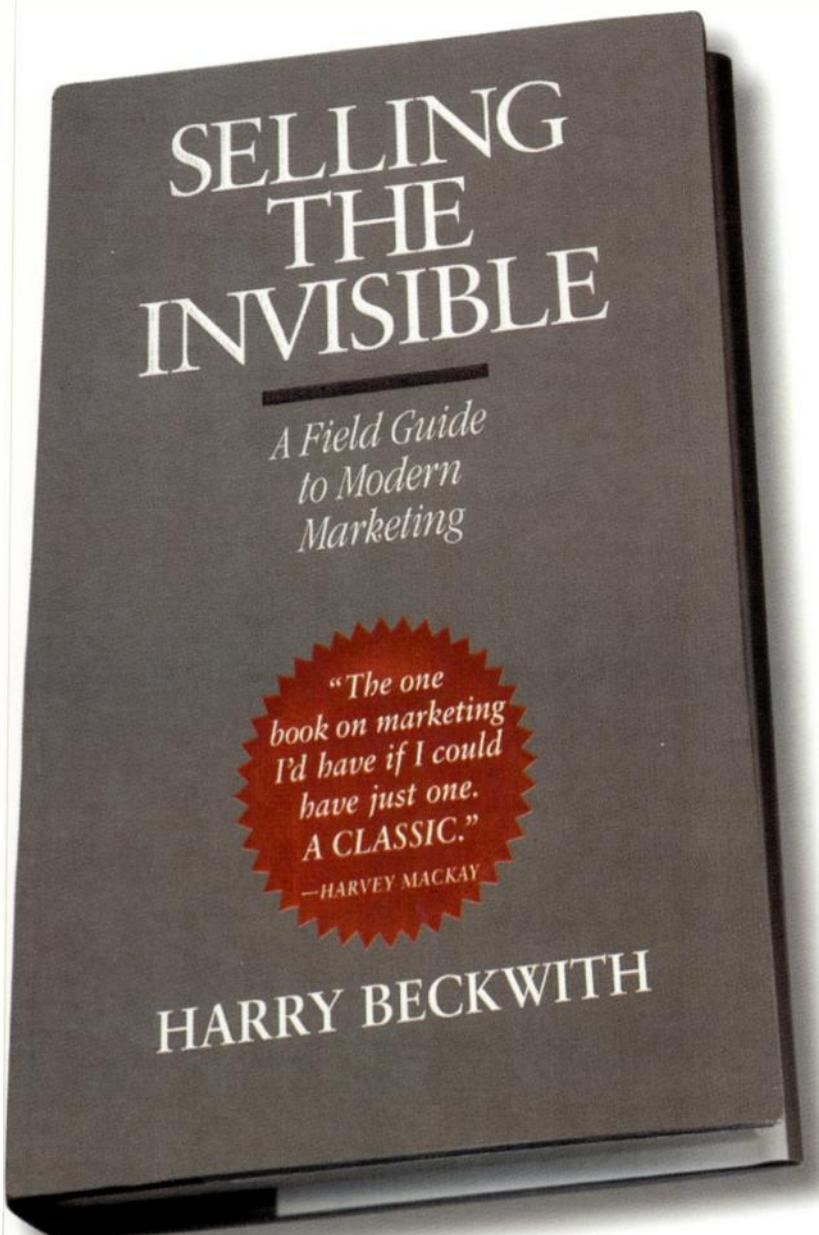
"We all confuse what we say with what we communicate," Beckwith explains. "We think that what we say is what gets communicated, but it's not. What gets communicated is often something completely different. You really have to look at things from the reader's point of view, from the prospect's point of view, from the communicatee's point of view and say, 'What are they seeing, what are they hearing and what are they even willing to process?' When you take all of those things into account, it changes the way you try to communicate and the way you try to market." ▶ continued

"But it's hard to do, because you're not accustomed to approaching them from that perspective. As the client, you're approaching them from your perspective. 'This is our great company! This is great! This is our philosophy and here's three pages of it!' I mean, if you leave me free to talk about my company, I'll use you completely. I'll just go on and on, but what's the essence here? I have to think about what the essence is and in truth, the essence is *out there*. The world knows what the essence is, they're defining what the essence is; they're the better persons to ask what I do, in a sense, because they're driving the success of

## "To broaden your appeal, narrow your position. The narrowing provides a focus to the message."

it, and they know what they like best about the service."

Customers have memories like elephants and they'll always remember the thing you did that pleased them. Therein lies the access to cultivating loyalty—and the trap that will squelch unfocused expansion. Step beyond your acknowledged brand identity and you'll be met with either noisy rejection or, worse, chilling indifference.



"You'll find that your market, the people who pay for your services and keep your business going, will tend to identify you with your background. If you want to branch out, it has to be things that are reasonably related to that core. I did a graph once which showed the evolution of my business by the industries I served. If you look at where it started, and I use the analogy of pins at a bowling alley, you see all of the businesses lined up and they all lead back, oddly enough, to my background in medical malpractice as a lawyer. You can look at it and it's a perfect set of pins in a bowling alley, all lined up in order and leading back to one point. You could probably chart where my next set of clients is likely to be from that. The market doesn't let you deviate very far from that. People want to know that they're dealing with someone who is a reasonable expert with a background."



Beckwith's creation of his business, the logical, step-by-step migration through industries, is remarkable for its path-cutting progression. He admits he didn't devise this plan completely without input, however.

"A lot of the inspiration I got through the years," Beckwith says, "was from the software people like Regis McKenna and Guy Kawasaki, and a lot of the people out in Silicon Valley. Those people had a lot of influence on my thinking. In fact, I've probably read more and studied more of the writing of the software marketing people than all the other people combined. As it turns out, the model for software is virtually identical to the model for services. As you can see [holding up a floppy disk], that isn't much different than me showing you a tax return. You can say you can demo it and that's demoing a service, but you can really only demo a piece of software so far."

Radio is a similar experience. When the listeners choose and align themselves with a station, they rarely experience a three-dimensional representation of the radio "product." The service listeners are buying is relationship, experience, integrity, credibility—brands of the most concrete intangibles.

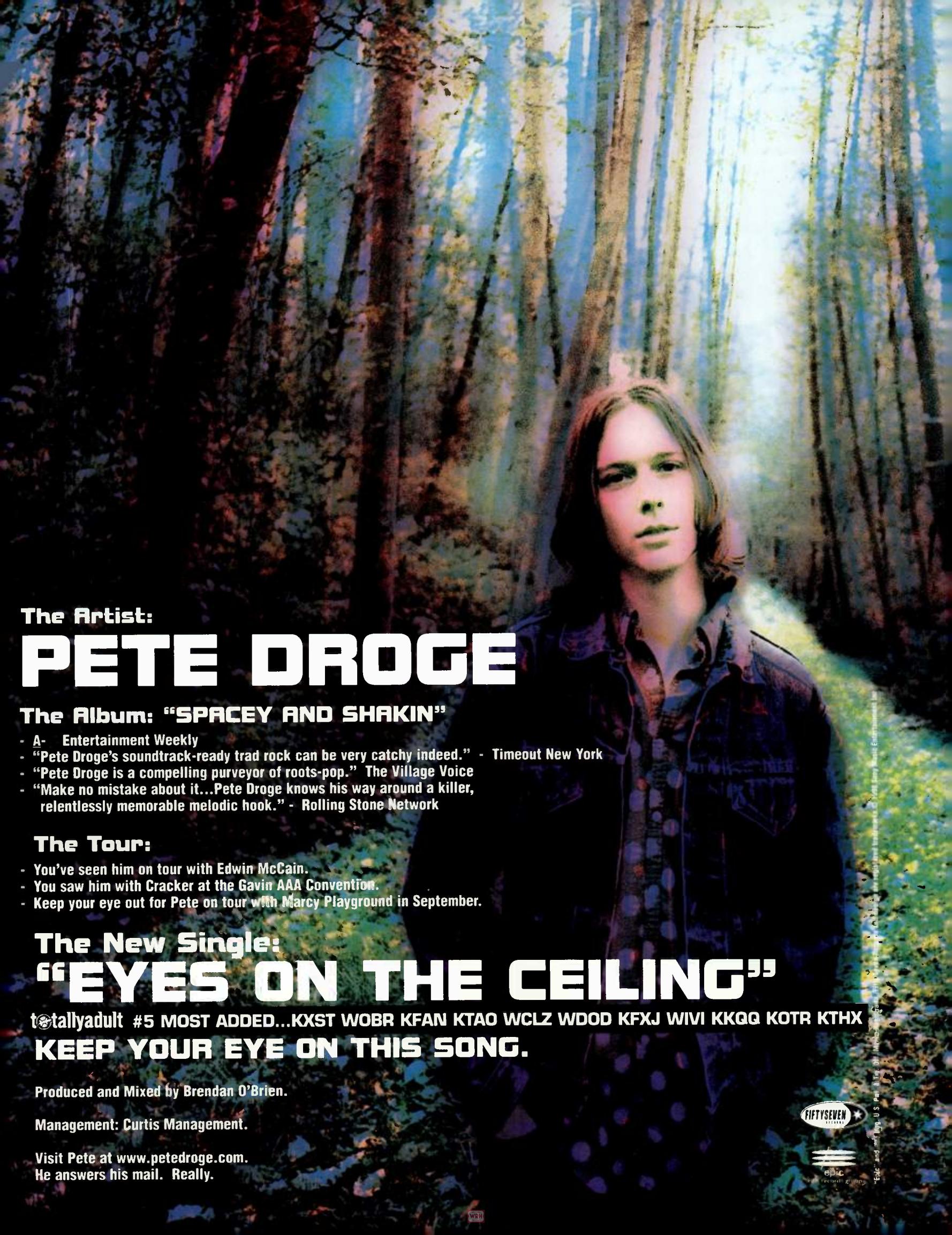
Beckwith is unrelenting in his insistence that the quality of the product and the correct execution of marketing fundamentals are prerequisites for success. The icing on the cake, though, is the very nature of the medium. Grinning and pointing to the opportunity that presents itself for broadcasters, Beckwith gladly acknowledges, that "Radio has a wonderful niche, doesn't it? You can get on the roof of this building and see the opportunity by looking at all the cars out there. They're not going to be watching television. They're not going to be reading and they're not going to be on the Internet, until we get recorded Internet, which, of course, we will. But that's still going to be a radio-like medium, and radio is going to look to the Internet as a delivery system for its message. As long as there are drivers, there's a pretty good market for radio."



The execution of the fundamentals is the key, he restates, because in the current market, "People have to dig through a lot of haystacks to find something that's bigger than a needle, but not much bigger than a nail. That's how you have to look at it. It's a brutally competitive world to get attention. How do you arrest the human mind for long enough to take time out of its back pocket? If you do that in a way that's dynamic, but at the same time informative, you'll succeed."

Once again, J. Mikel Elcessor delivers a feature that causes us to think and pause. If you'd like to talk to Mikel concerning this, or anything else, he can be reached at 412.431.4824 or E-mailed at [jmikel@usaor.net](mailto:jmikel@usaor.net).

For information on Harry Beckwith, visit his Web site at [invisible@bitstream.net](mailto:invisible@bitstream.net).



**The Artist:**

# **PETE DROGE**

**The Album: "SPACEY AND SHAKIN"**

- A- Entertainment Weekly
- "Pete Droke's soundtrack-ready trad rock can be very catchy indeed." - Timeout New York
- "Pete Droke is a compelling purveyor of roots-pop." The Village Voice
- "Make no mistake about it...Pete Droke knows his way around a killer, relentlessly memorable melodic hook." - Rolling Stone Network

**The Tour:**

- You've seen him on tour with Edwin McCain.
- You saw him with Cracker at the Gavin AAA Convention.
- Keep your eye out for Pete on tour with Marcy Playground in September.

**The New Single:**

## **"EYES ON THE CEILING"**

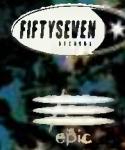
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Management: Curtis Management.

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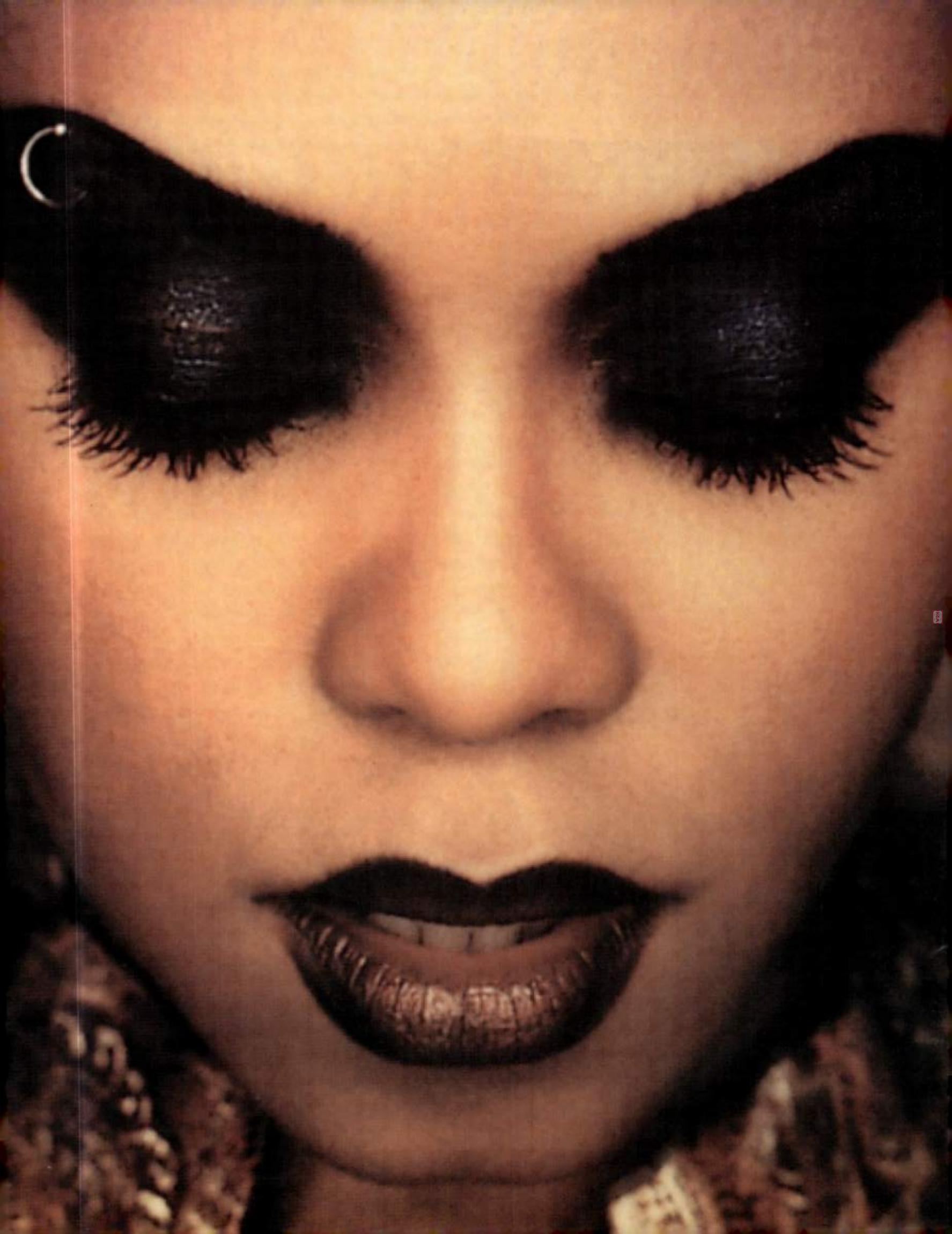
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# N'dea Davenport Flies Solo

**N'dea Davenport's solo debut is the sort of album that should, at the very least, bring an underknown (particularly in America) artist to the spotlight she deserves. Its potential is greater: *N'dea Davenport* is an album that could change the face of pop music.**

**Why? Because it builds on everything going on in pop music today and finds a way to take it into the future.**

*By Danny Alexander*



*Honesty may well be the hallmark of N'dea Davenport's debut. It is an album about commitment and growth and prayer for the future that plays like a love letter to its listeners—and a challenge to today's radio.*

**S**ack before all of pop music seemed fixated on the roots/retro rearview mirror, N'dea Davenport's first band, The Brand New Heavies, played a key role in the Brit-soul retro movement that included artists like Lisa Stansfield, Soul II Soul and Loose Ends; but the Heavies took its mastery of soul into new territories, recording one album entirely with cutting-edge guest rappers and another grounded in remixes and experimental material. N'dea Davenport was more than retro before retro was trendy; she was also charting new frontiers—generally obscured Stateside by the rise of post-punk guitar rock.

But unlike the rest of the Heavies, Davenport is an American (Atlanta, in fact), and after four albums with the Heavies and constant touring, she came home and set up house in New Orleans to find more solid footing.

"I think that was the most important thing to me," she explains. "We were going nonstop when I was in The Brand New Heavies, and I think I needed to step away from all the madness for awhile and take a breather to really get some perspective on what's around me and what I had grown into as a person...and as a woman—really take the time to hone in on my musical skills, so to speak, to really get a chance to feel the community again. I don't want to just keep going through life just working all the time without really being able to feel around me, to feel people and do simple stuff, you know what I mean?"

All one has to do is listen to her album to see what she means. *N'dea Davenport* is marked by its simplicity. Though it reflects the range of genres marked by its collaborators—producer Dallas Austin (Monica, TLC), producer Daniel Lanois (Bob Dylan, U2) and New Orleans' wonderful Rebirth Brass Band—the sound is unified by Davenport's creative control of the project (she produced over two-thirds of the album). The warmth and humanity of her voice brings it all together, like a wildly eclectic letter from a very dear friend.

Davenport's description of her approach fits. "I really do music on a very spontaneous level. It's more like garage style. There may be somebody that's hanging out that can play guitar, and I'm like, 'Come on in and play.' When I go back to Atlanta, Dallas and Colin [Wolfe, formerly with Dr. Dre] and all those guys always welcome me to come and hang out with them. So they're like the friends I hang out with when I go back home. So it's pretty fun. I mean, everybody on this album, Daniel Lanois on down, *everybody* was a friend, and it was like, 'Let's hang out and do this. Let's jam on this, and let's jam on that' and that's really the basis of what my record is about.

"I went back into the archives, studying how other musicians did certain things a certain way, and I found this album was done in a very James Brown-way of recording—where a lot of his demo tapes and a lot of those one-takes were what actually *made* the song—that was the song! A lot of the songs that were written on my record, a lot of those were only like, one- or two-takes—we just played it all down that it wasn't so. 'This has to be this way, and that has to be that way.' You know, it wasn't a specific formula. The main thing was just to create a good vibe, and let's have fun with it, you know?"

It is a great vibe! And, at a time when radio seems so narrowly formatted that very few artists could crossover between two charts, much less more, Davenport's vibe is so universal that it is hard to imagine a place where it wouldn't fit on the radio. Her label, V2, seems aware of that crossover potential. Her first single, "Bring It On," has been delivered to R&B, Adult R&B and Top 40, and the label is gearing up a version of Neil Young's "Old Man" for the Adult Rock format. Various mixes, by Hex Hector, DJ Premier and Tony Maserati, were also delivered to dance clubs (as well as mix shows and college stations). Forming a warm, accessible sonic collage of everything from traditional blues balladry to electronica, N'dea Davenport belongs at the top of the charts next to a genre blender such as Alanis Morissette.

But her accessibility is born of a very hard-won belief system. She told *Interview*, "I want to bury that word *retro*," referring to the label she has to fight as the face of The Brand New Heavies. But it's not just about escaping her past: "I think my main intent, if there is any calculatedness, is to prove something to myself that basically all music..." she pauses, wrestling with the right words, "...everybody says different genres, different things go here...I think the main thing that equates to good music is that, it's gotta be just good music. It doesn't really have a tag on it or a category or a different style, it's just down to, like, let's get back to some good music."

*continued ►*

# BLUES ALL STARS TO THE MASSES.

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**P**art of why N'dea Davenport has to explore this universal quality is that her musical upbringing has been about as rich and diverse as it gets: "I suppose my earliest influences range from soul to funk to gospel (big time) to Southern rock & roll and blues. You know, 'cause when you're in Georgia, that's the kind of stuff you hear on the radio. And also, New York style hip-hop, the original hip-hop, Sugar Hill and Kurtis Blow and all of that."

By the age of 18 though, Davenport was enrolled in Clark Atlanta University, where she ran with "this really cool little subculture of friends," and she became exposed to even more varied musical influences. "I started getting into the English-style bands—there was a band called Japan, David Sylvian, Nina Hagen, Kate Bush, Madness, The Clash, all kinds of stuff like that. And it really expanded my horizon, and I got in my own mind that I wanted to see more out in the world, then I started really travelling out on my own."

"I mean, especially being black and growing up down South and going to a black college," she reflects more deeply, "...all my schooling before that, I had never had the opportunity to go to a black school and find out a little bit more about my culture, and I think it was really important to me to get that balance." And the experience awakened in her a desire "to explore what else is possible in the world."

"I always encourage people, especially kids, to try to see as much of the world as you possibly can, because it really changes yourself in terms of how you see yourself and how you see this country. I mean, not to bad-mouth this country—there are some wonderful things about this country—but I think that sometimes America puts its own feather in its own cap, and many people don't realize that there's a big old world out there to explore. They get it in their minds...they think America is the world. It's so important to travel and see, it gives you a perspective on who you are in this world, you know? It's real important, I think, and now I realize it much more than ever."

Davenport has many reasons to be thankful for the curiosity that wound up taking her to Los Angeles, on her own, and ultimately to Great Britain and around the world with The Brand New Heavies. Today, she's mixing it up with many of the premier women in her field on the Lilith Fair, a tour she first joined because of her duet with Natalie Merchant on one of *Ophelia*'s standout cuts, "Break Your Heart."

She and Merchant had been friends for sometime. "Natalie and I met a few years ago, and I assume that fate has it sometimes that people who have like-minded ideas or similar situations in their life or career, sometimes fate kind of brings them together."

"We had so many things in common. It was just such a funny thing. I mean, being female and heading an all-male dominated band, and then leaving the group and producing and writing our first debut albums, basically taking control of our careers to some degree. There were just so many parallels that we had an instant camaraderie. It's great to be able to talk to another person that's, like, a friend and that's in the same business that you can kind of talk your woes with. You know, like asking, 'Why do they do that?'

*"We were going nonstop when I was in The Brand New Heavies, and I think I needed to step away from all the madness for awhile and take a breather to really get some perspective on what's around me and what I had grown into as a person...and as a woman--really take the time to hone in on my musical skills, so to speak."*



"That's the greatest thing about doing the Lilith tour, because there are a lot of women artists on the tour as well, and we all go through the same problems or have the same situations, but we're at different stages in our career, and it's a really great support system."

Always animated, Davenport grows even more so talking about the Lilith Fair: "It's so fun because we not only do our own sets, we have such a cool vibe that we go on each others' stage and do songs with each other. It's been great just connecting with the Indigo Girls—Sarah and myself do a song with them. And Me'Shell Ndegeocello and Sinéad O'Connor. It's just been way cool, and we have such a good time. The saddest part about the whole Lilith tour is that you have to say good-bye to everybody the day that you leave."



ut she has plenty to do when she leaves. "I'll be doing my own concerts. I'll be touring around, doing an American tour, and a Japanese, Australian and European tour. There's a film project, *Another Day In Paradise*; Larry Clark [director of *Kids*] has done another film, and he asked me to do a song for it. I've done a Bob Dylan song, 'One More Cup Of Coffee.'"

Davenport's musical horizons just keep unfolding. She erupts, "I'm even real cool with Emmylou Harris! We sing!" and then laughs in an engaging, disarming way, as if she embarrassed herself a little with her own enthusiasm. "We haven't done any recording together, but I can't come to one of Emmy's concerts that she doesn't pull me up on stage to sing with her. She's a great lady, too. It's so funny, because I'm not really from her school of music, so a lot of the songs I'm very unfamiliar with, but I just get up there anyway. We just go over it a couple of times in the back and just do it. Sometimes they're old folk songs, or they're old spiritual things—they're really pretty and she's got an amazing voice."

But Davenport does have one song on her album that, if it doesn't harken back to the Emmylou Harris school of music, hits close to the mark—a cover of Neil Young's "Old Man." She explains that she included that song for the same reason she put everything else on the album: it was a part of the radio she heard growing up, and it still has something to say for her today. "I always heard this particular song, you know, and I always loved that song. It really took me right back to being in Georgia when I was a little kid, again, going back to my roots, and I felt that doing this song still really represents who I am."

I ran the whole gambit, reflecting on my background, and this represents myself as much as the stuff I did with The Brand New Heavies. It wouldn't be honest for me not to include that section of my life as well."

Honesty may well be the hallmark of N'dea Davenport's debut. It is an album about commitment and growth and prayer for the future that plays like a love letter to its listeners—and a challenge to today's radio. Whether honesty can ever truly be judged by its sound, when N'dea Davenport opens her album declaring, "Whatever you want/My heart I'll give it gladly," the album says she means it with the glory of her golden throat and the full spectrum of her soul's warmth. ●

For more information about N'dea Davenport, visit Delicious Vinyl's Web site at [www.deliciousvinyl.com](http://www.deliciousvinyl.com)

Freelancer Danny Alexander lives and teaches in Kansas City. He's a local music columnist for KC's *PitchWeekly* and an associate editor for *Rock & Rap Confidential*. He can be reached at [dale@deliciousvinyl.com](mailto:dale@deliciousvinyl.com).

# MICHELE CLARK



## PROMOTION

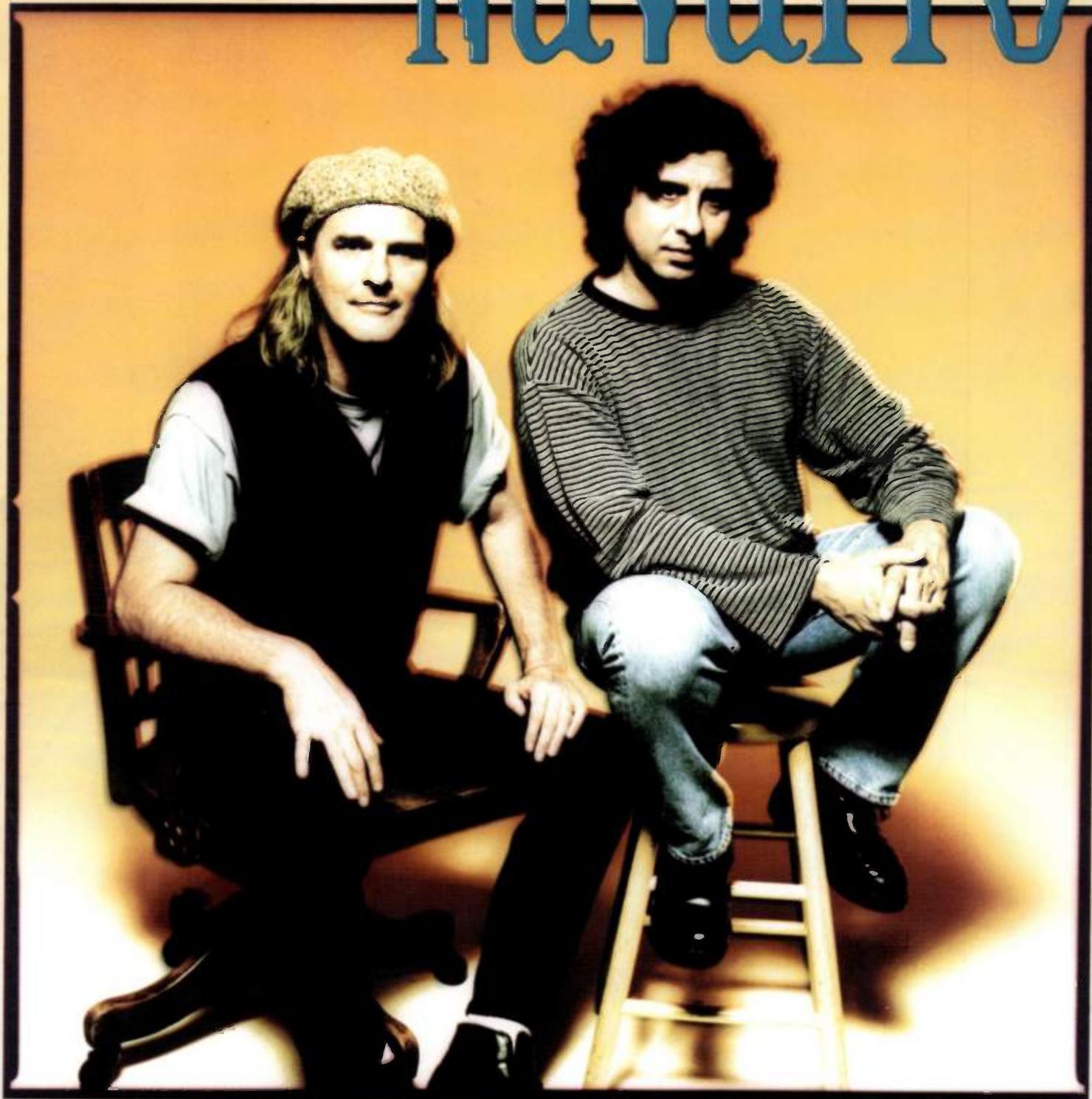
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"We're very different people. We've known each other for well over a decade, and only in the last few years have we grudgingly acknowledged that we are, in fact, best friends."

—Dan Navarro

# LOWEN & NAVARRO



Fanfare For The Common Man

# BY GREG PRATO

**E**ric Lowen and Dan Navarro are as different as two human beings can possibly be. How they've stayed together for nearly 15 years and continue to create vibrant, acoustic-based music baffles many. Although the duo shines in an "unplugged" setting (both are guitarists), their honest storytelling lyrics often do not reflect their calm guitar strumming. This has never been more evident than on their latest release, *Scratch At The Door*. The songs may sound happy, but the lyrics deal with the agony and ecstasy of life, music and adulthood. "This album is really about accepting the dilemma you're in, moving forward, and keeping a sense of humor," points out Lowen, "because amid all the struggle, survival depends on being able to laugh at the predicament."

Lowen & Navarro offer a much-needed alternative to some of the carefree fluff heard on the Adult Rock airwaves presently, and just about anybody can relate to L&N's tales of everyday life. Furthermore, they've added a new "electric" element to the mix, with Lowen spending most of his recording time playing electric guitar as a balance to Navarro's powerful acoustic chords.

**T**heir story is no different than the tales their music brings forth—with plenty of ups and downs. Lowen, who was born in Upstate New York and raised in nearby New Jersey, had become fed up with the East Coast music scene come the early '80s. He soon packed up his guitar and moved to Los Angeles, with hopes of making it as a musician/songwriter. Dan Navarro, on the other hand, is of Mexican descent (and originally from LA), and had relocated back to LA after growing up by

the Mexican border in Calexico, California. The two didn't exactly hit it off upon their first meeting, while they were working as singing waiters. Navarro remembers, "We hated each other and we resented the fact that we sang well together. We're very different people. We've known each other for well over a decade, and only in the last few years have we grudgingly acknowledged that we are, in fact, best friends."

When asked if their different backgrounds are a key factor for their songwriting success, the two had plenty to say about the subject. First, Navarro: "Every major iconic duo that I've ever heard of had one guy who was one way, and one who was another. Whether it's Mick and Keith, Paul and John, Don and Phil, The Righteous Brothers, or whomever, you had one guy who was the gentleman, one guy who was sometimes the jerk. We trade off those roles within our relationship, but definitely being so different helps. But man, it's not fun when it's happening. I shouldn't say it's not fun, it is the same kind of work as any contrary relationship. We're conscious of the goals, so we can get through it pretty well, but when I've got this idea and Eric goes, 'I don't think so,' I don't sit there and think, 'God, it's so great that you bring this balance to my point of view.' I'm sitting there thinking, 'What a doofus!'

Lowen's thoughts concerning their differences are more humorous: "We used to have a joke when we first started playing together, because at that time, we didn't have as many positive mechanisms for working out things. We would actually argue on stage. Dan would get mad at me and say 'Ladies and gentlemen, in a couple of years you can look for our album *I Remember Eric Lowen & Dan Navarro: Live From Folsom Prison*.'" [Laughs]

**P**aralleling their love/hate relationship, Lowen & Navarro's path to success has not been an easy one. Los Angeles in the early '80s was not the best place to try and break big as a folk duo, since new wave and heavy metal ruled the California landscape. But admirably, the two stuck to their guns, even when playing the same clubs repeatedly seemed to be leading to a dead end. Then one day, the pair came up with an idea that would prove to be the final missing piece to the puzzle...why not try writing for other artists? Soon, the band compiled a demo of their best tunes to shop to publishers. Eric explains, "At the time, it was appearing that that was another way of getting some support from the music business. And it was all aimed at getting us a deal."

Everybody said, 'This is great, you should do these songs yourselves and get a band together.' We were, like, 'Yeah, like we haven't done that before!' Obviously, no one jumped immediately." But it proved to be a song from this demo tape that would put Lowen & Navarro on the map, even though many people, still to this day, don't know about their involvement.

"The demo was so wacky that some people admitted to me that they fast-forwarded through it because they thought

it sounded strange," remembers Lowen. "What ended up happening, after being pretty much rejected by everybody, was I made an appointment with a fairly friendly publisher to get his input on what we were failing at...to maybe get some positive criticism. Right before my meeting with him, I got a callback from one of the people that rejected us, who said, 'I have a meeting tomorrow with a major female artist and I want this song. I want you to come in and shake my hand, we don't have time for a contract.'"

Eighties hitmaker Pat Benatar would make the song into one of 1985's biggest hits. Unfortunately, the duo had signed away the publishing rights to "We Belong." "I just said 'yes' to everything, we sold 100% of the publishing," says Lowen. "It happened as if it was some sort of fairy tale. The next thing we heard was that she accepted it wholeheartedly and that they were very excited about it. A couple of weeks later we heard their version of it, which sounded kinda straighter. We somehow knew from the beginning that it was going to be the first single from the album...it was nominated for Best Pop Single at the Grammys, and everything worked out perfectly for her and the publisher."

Before Lowen & Navarro could accomplish their original goal (to secure their own record contract), the duo became a much-sought-after songwriting team by others—the one positive that came out of their experience. "When we wrote 'I'll Set You Free' with [The Bangles'] Susanna Hoffs," says Lowen, "we didn't even have a record contract ourselves." After awhile they had had enough of writing solely for others and set out again to make it on their own. They were shortly thereafter signed to Chameleon Records, which issued their debut, *Walking On A Wire*, in 1990. This led to three releases for Parachute/Mercury after Chameleon's demise: 1993's *Broken Moon*, 1994's re-release of *Walking On A Wire* with added bonus tracks, and 1995's *Pendulum*. By 1997, the band had switched to Red Hen [their own label]/Intersound for the in-concert *Live Wire*, as well as for this year's highly anticipated *Scratch At the Door*.

Although none of their albums have risen very high on the sales charts or spawned hit singles (hopefully their latest will prove otherwise), Lowen & Navarro have gained a sizable, loyal following by touring the country repeatedly. In fact, many of their songs take on special meanings to their fans, who credit them as helping them through life's trials and tribulations. "It's

**continued** ►



This time we really focused and only worked with the people that we were close to philosophically...that turned out to be me and Eric alone most of time. [They did collaborate with Barry Alphonso, Kathleen Haskard, Stephen Lirono and Susanna Hoffs.] The second thing is that most of the songs were written within a 16-month period. On every other album we would tend to bring older songs back into the mix, and that was minimized this time. So these songs reflect a point of view that's very current to us."

Another first for the duo was handling the production duties themselves. Longtime L&N producer Jim Scott handed the reins over to them, mostly because of his own busy schedule. The duo listed the pluses and the minuses of producing themselves: "To me, the plus is that you really get to take a chance on seeing your vision all the way through," explains Navarro. "There's always the possibility when you work with a producer that their vision is going to wind up filtering out your own. The disadvantage is that working with Jim, and Eric and I being a duo, he was there to be the deciding vote in a lot of cases. Frankly, it's hard to produce yourself. You can't always listen with fresh ears while you're creating it on the fly."

Lowen explains the downside he sees of

think 'Maybe Tomorrow It Will Rain' is it for me—from writing it to recording it on through to mixing it—it feels like a personal highpoint in terms of something I always wanted to do creatively, and never realized I hadn't done it before." He has similar thoughts for "Just To See You." "We made the most with the least on that one. We kept telling the band, as we were recording it, 'That's great, but play even less.' We did four or five different takes, just getting them to cut down what they were playing until it was just right."

To show that they are always up for something new, Lowen & Navarro have agreed to be part of a cruise from Miami to the Bahamas. Set to begin on Friday, November 20, and lasting until Monday, November 23, fans will be able to party with the duo, attend an exclusive concert, and be part of a Q&A/autograph signing session. Navarro clarified how the cruise came about. "It wasn't our idea, a group of fans who worked for a travel agency proposed it, and it sounded interesting and bizarre enough. In some ways, it didn't seem any different than playing a bar mitzvah or something. There was something sort of *blue dinner jacket* about it and sounded kind of fun." But Eric is clearly looking forward to it: "It's so funny, because the

**"This album is really about accepting the dilemma you're in, moving forward, and keeping a sense of humor—because amid all the struggle, survival depends on being able to laugh at the predicament." —Eric Lowen**

one of the richest rewards we get," admits Lowen. "Sometimes, there are situations that people will describe to you that can almost feel like a burden, because it's so poignant and you feel so removed and unworthy of the thanks they're giving you. I mean, we've heard some stories—deaths of children, and other things. I remember, we had one particular summer in the Midwest, where we had five different people come up to us in this single three-to-four-week tour and say they decided not to commit suicide because they listened to our records."

Navarro agrees to an extent, but with some trepidation. "It's real touching when that happens. But to a certain extent, you have to keep yourself separated from the reality of what they're saying. You certainly can't allow your head to be filled with the notion that we have this much impact on people. We listen to what they say and we believe what they say, but we try not to take it to heart, or else we'll lose touch with how we're really doing it. We're not intending to tell their stories...we're telling ours! Sometimes, the stories are fiction—if you only write from your own life, you're really good for half a dozen songs before you start repeating yourself."

**B**efore work on *Scratch At The Door* commenced, Lowen & Navarro made a conscious effort to do things differently: "There are two things about this record that are quite a bit different than what we had done on the three previous studio albums," reveals Navarro. "First of all, we worked with fewer songwriting collaborators than ever before. We've always enjoyed writing with other people; it's been a lot of fun and broadening.

producing on your own album: "We put ourselves in a position to be critical of each other. It took only 25 days for recording, and with that kind of speed, shorthand is an absolute necessity. And I'll tell ya, it would have been an awful lot easier to have Jim to be mad at when some idea that I was pegging my whole sense of being on was completely rejected. When it's Dan, at the end of the day, I had nobody to look at, nobody to say, 'That fucker!'"

The first single from *Scratch At The Door* is the album's opening track, "When The Lights Go Down," and is quickly proving to be one of their all-time favorites. Surprisingly, the song came out of an on-the-spot jam with their backing band, as Lowen explained. "From the very get-go, we kind of started making that song up in a rehearsal with the band, and the guys in the band said, 'That's great, let's do it!' And we thought, 'We just made it up, how can it be great?'" (The main band for the *Scratch At The Door* sessions included Phil Parlapiano on keys, mandolin and accordion, Robbie Harrington on bass and David Raven on drums, along with Dillon O'Brian also helping out on keys.)

Other favorite songs from over the years are varied among the two, with Navarro recognizing a soft spot for the duo's early work. "I listen to all the songs on *Walking On A Wire* and go, 'Wow, this is neat.' And I remember how wide-eyed and innocent we were when we made that record. To tell you the truth, we didn't really know what we sounded like then. So hearing those songs, I can still almost taste that sense of discovery we had at that point in our career." Lowen also let us in on his favorites over: "'Maybe Tomorrow It Will Rain' on the new record, 'All Is Quiet' on *Broken Moon*, 'What I Make Myself Believe' on *Walking On A Wire*; but I

reaction of everyone that's close to us is, 'I want to go!' I've never been on a cruise; I came back from New York and I watched *Titanic* on the plane and I suddenly wasn't so sure if I want to go! But now I am very excited by the idea." [Tickets can be ordered through their official Web site, [www.lownav.com](http://www.lownav.com).]

Another musically related, "just for fun" hobby that the duo has taken part in over the years is performing the national anthem at sporting events. Teams such as the Los Angeles Lakers, Chicago Cubs and Baltimore Orioles have welcomed the services of Lowen & Navarro. But Navarro admits that it can be a surreal experience, "It's pretty amazing, because everyone's there with you. They want to hear the anthem and want to get it over with so they can get to the game. The last words of the anthem are really 'play ball!' It's real exciting and a little scary...you look at your mug on a scoreboard, where your nostrils are six feet across! Singing it for the Lakers was really fun, because we got to meet Magic Johnson."

As far as the future of Lowen & Navarro is concerned, the duo has never tried mapping it out and never offer predictions. They do admit that there is a chance of someday moving away from their "exclusive" acoustic sound on the road, maybe even plugging in and playing regularly with a fully realized band, like they've done on the new album, but that could easily change at any moment. You see, Lowen & Navarro have come this far doing things their way, and it's not likely to change anytime soon. 

Greg Prato is an East Coast-based freelance writer who has contributed regularly to our sister publication *VIRTUALLYALTERNATIVE*. This is his first feature for *totallyadult*. Prato can be reached at [gregp@webspan.net](mailto:gregp@webspan.net).



# WELCOME TO THE NEW MUSIC MILLENNIUM

## What is the Frequency Lounge?

It's not just another Web site, it's an exciting tool, a new way to expound on topics you're into, and a place to discuss them in an open forum. It was created to give you the ability to connect with others in the same business on a regular basis.

## How do I use it?

- You can post messages in **FREQ SPEAK** about your views on industry related matters. Do you have a problem? Post it here and solve it quickly. If you've solved a problem recently and you think others will benefit by your experience, let them know about it. Radio and record pros know the importance of time and the value of good communication within this rapidly changing environment. Stay connected here.
- If you are currently running **PROMOTIONS** that you're excited about, tell us so we can all get excited with you and then steal your ideas!
- Need a new job? Post it in **TALENT SEARCH**. You'll know that people you would want to work for hang out here, or, if you have a job opening, make your connection quickly.
- The Lounge also features a live radio feed on a regular basis for your listening enjoyment. Let us know if you'd like to be a **FEATURED STATION**.
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- **CURRENTS**...the first online listening room for new music! It features the exclusive survey, **My Music Review**. Programmers are invited to gather here to check out the latest in new releases via Liquid Audio®, the latest technology in audio streaming available, with Dolby® encoded sound.

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"A necessity for this business. I couldn't do without it! It's my favorite new Assistant Program Director."  
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—Denise Spiser/KBZD

"As listeners scan the dial searching for an alternative to homogenized radio, it's important for Adult Rock radio to focus on the community. Not just the one we live in, but our community of stations. The Frequency Lounge keeps me from feeling so cut off from my peers. It's a fantastic way to keep in touch, share ideas and find support. Thanks!"  
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# The Conclave's Triple-A Panel

## A Bright Future For A Renegade Format



### A lively Triple-A

session was held at The Conclave this past July in Minneapolis. Lee Arnold Marketing's **VP/Triple-A Promotion Mike Lyons** was the moderator, and the panelists were **George Taylor Morris, PD of WBOS/Boston; Alex Chesley, PD of WZEW/Mobile, AL; Jeff Cook, VP/Promotion for Capricorn Records; Susanne White, VP/Promotion for N2K Encoded Music; Mike Henry of Paragon Research; and Jim Kerr, Editor/Alternative & Adult Alternative for Radio & Records.** The session lasted for over two hours with many important subjects concerning the Adult Rock community being addressed. Unfortunately, it's impossible to reprint the entire (10,000-word!) transcription provided by Lyons, however, I have excerpted key statements from each of those involved to keep the dialogue of who we are and where we're going alive. —JS

By Mike Lyons

Edited by John Schoenberger

#### \*Mike Lyons

"I was looking at the big picture for the state of Triple-A in this summer of '98. You can see several stations in this format doing extremely well as far as billing and as far as power ratings (which is the amount of money you're taking out of a market versus the amount of off ratings you have in a market). Let's say you have a 2 share in listeners 12+, but in billing you have 4% of the radio advertising spent in your market—that's a power rating of 2. The list just released by *Duncan* has WCMF/Rochester with a 2.13 at the top. Not long after them on this list is a nice long line of Triple-As, including KFOG/San Francisco with a 1.63, WXRT/Chicago with a 1.53, WHPT/Tampa with a 1.46, KMTT/Seattle at 1.43, KINK/Portland at 1.34, KGSR/Austin at 1.19, KBCO/Boulder at 1.14 and WBOS/Boston with a 1.11. Meaning, the qualitative aspect of the Adult Rock listener is finally getting noticed. While it has always been there for aggressive and/or well-managed radio stations, you can now see a pattern of agencies starting to make more and more qualitative buys.

"We are beginning to see agencies in New York City, Dallas, Los Angeles and Atlanta making more and more qualitative buys, which is expected to help kick up radio advertising this year to 8% of all advertising dollars spent. Radio will finally be above the 7% we've been talking about for years and years at these conventions. That's good news for broadcasting and, specifically, the Triple-A format, which is effectively targeting and getting a desirable Adult Rock Radio audience that's difficult to quantify."

## \*Jeff Cook

"I go back to the beginning of Capricorn, since the comeback of the label in the '90s. Capricorn was always about the music and the passion for the music, and we originally had a stable of bands that were blue-collar, hard working, out-there-every-day kind of bands. That was the formula in the beginning, and when Capricorn came back the second time, we went looking for support from people who not only had an awareness of our label's philosophy, but were exhibiting a passion and an openness to embrace new music. Triple-A Radio was the right place to go first—it was evolving as a format as we were evolving as a label and it was incredible. The timing was just right and we were able to plug in whole packages where we could develop artists and markets together. It was helping the radio station, it was helping the label. Yes, we bought into the Triple-A format very early on, because it's what we believed in. It was a reflection of what we were trying to do as a label.

"This format is one of the reasons I love radio. I started in radio in Athens, Georgia, and I love the people who have believed in this music before it was commercially successful, when it was maybe on just College Radio or in home record collections. People have a real passion for this format, and unfortunately that's probably its soft underbelly— those core fans aren't enough to build ratings on. Most people who are interested in Triple-A today need to recognize that this is a format and is competing against other radio stations and formats; it's music, mornings and marketing, just like any other radio station. You have to do the right things all the time.

"The unique thing about this format, which causes so much consternation and confusion, is that there is no template for this. I've worked with WXRT/Chicago and KZON/Phoenix and, in the past, with just about every major Triple-A in the country, and they are all very, very different. One of the things the broadcast industry has to do is pick a format and get on with it. We gotta quit screwing around with the basics here and move forward. Each of these stations is the Adult Rock format for *that* market—and I include Modern AC and Adult Alternative stations in that category, too."

## \*George Taylor Morris

"I haven't been to a convention in a long time. Certainly not on a panel in a long time. I hadn't actually programmed a radio station in 20 years before I joined WBOS. I worked in syndication, but not at a day-to-day radio station. I feel having an opportunity to walk back into a situation in Boston, which is a real heritage rock market, was one that I couldn't turn down. I don't have any bad habits; I don't have 20 years of being pressured by all of the takeovers in radio, by the change in how record companies do business with radio and by how listeners have gone through different generations of radio. I have no baggage with me on this. I have a good musical sense. I have a real ability to work with people. I come to this with a fresh approach—that this really isn't any different than what I did in 1978 at WCOZ in Boston, which was playing a mix of really good new music and really good library cuts, woven together sonically to make a radio station that's easy to go out and promote.

"The other thing that's happened is that people have made up so many different names for what the hell goes on in radio. What goes in, comes out. And the listener wouldn't know one from the other and doesn't really care what you call it. I think that the format really is in fine shape from my point of view, because there is great new music out there. And what goes around, comes around. It all goes back to just seven notes and Chuck Berry and everything in between. Because, if I can play Dave Matthews 'Stay,' then I can play a Tower Of Power song, and if I can play 'Zachary' by Sonia Dada, then I can play 'Fat Man In The Bathtub' by Little Feat.

"What I hate about Public Radio is that it's sooo good, and everyday, it's so good, and on the weekends it's good. Once people get locked into that, it's really hard to get 'em back to listening to Commercial radio, especially when you don't hear commercials and all you're hearing is really interesting head popcorn all the time. That's a tough thing to pull back. I respect those listeners for their decision, because it's Commercial radio that drove them there."

## \*Alex Chesley

"It was a very interesting thing to see when WZEW was taken off the air a few years ago—the passionate reaction of the audience when something that they expect to be there on a daily basis was taken away from them. I worked at an Alternative station that was taken off the air, too, and I did not see the same reaction. To see a guy drive up wearing a tie, get out of his Volvo and demand to talk to the General Manager because *his* radio station was taken off the air was pretty amazing. It's completely different from other formats. So I've seen both sides of it.

"Our station has very loyal listeners, but the trick is trying to attract listeners who don't necessarily listen to the radio station all the time. It's a difficult thing, because in the three years that 92 ZEW was off the air, the image of the radio station actually became greater than the radio station itself. So when I was approached to take the job to put this station back on the air, it was kind of scary. How do you create this station? How do you make this format, which has grown nationally, but was missing from Mobile for three years, work? There was a lot of music that was missing. There were a lot of artists that we had developed back then that have gone on to great success beyond Triple-A via other formats. Our audience will be loyal to us if we give them what they want on a daily basis, while we also try to bring in folks who are just kind-of interested."

## \*Jim Kerr

"I don't know how many people here know exactly what's going on, but I'm not going to go into detail. I can't tell you what's going on at *R&R* because there is nothing specific that has been discussed in-house yet. But I can tell you it never even crossed my mind that this format would go away at *R&R* despite what some people might have said, so...that's a closed issue.

"To say KGSR is the same format as WDOD when...(pause) a better example would be—KFOG in San Francisco is the same format as WVRV in St. Louis, right? Some would say no. So, I guess the hell that is my life is that I'm paid to put you guys in these little boxes, and that's part of what started these rumors spreading around. For this format specifically, it is the absolute most difficult job of any editor at *R&R*."

## \*Susanne White

"In reference to the caliber of artists now in the Top 10, we're all a little concerned about that, because that means the format is playing more of the hits—I suppose to be competitive, we have to do that as a format. I'm an incredible fan of the format and am excited for us to be growing up and be successful and have record company dollars come in. I guess we have to accept the fact that we now have to share many of the artists, but we can still play more of them and can invest deeper in them.

"The beauty of this format is that I can still make a phone call and I can still work somebody and get them to listen to a new artist, but the stations are different in every single market, so the format has to be worked properly. I think we all are coming on to a new millennium and we have to be competitive. The bottom line is we want to help our stations do that." 

Michelle Lewis has lived a huge life. She's been the little girl on a stroll down Sesame Street holding Big Bird's hand. She's been one of the kids gently drilling jingles for cookies and soda pop into our heads. She's toured Italy with her father as the unofficial "mascot" of Frank Sinatra's big band. She's done an incarnation as a diligent Columbia University student. She's an international award-winning R&B songwriter.

# Michelle OF MONSTERS AND

And now she's become, and created, the *Little Leviathan*, a solo debut packed full of stories disguised as songs. Her music is part Rickie Lee Jones and Tom Waits, part '90s New York, part gospel vocals, part folk-rock gentleness, part wall-of-sound freakouts. The record is populated with a circus full of freaks and geeks, aliens filled with "green translucent gel," angels who can't carry a tune, marigold lovers/eaters, AWOL criminals who just want to come home, underground women with dirt in their hair, miserably cold hookers out working and miserably cold men who aren't quite alive. "The songs are like little monsters," she says, "and everything has teeth."

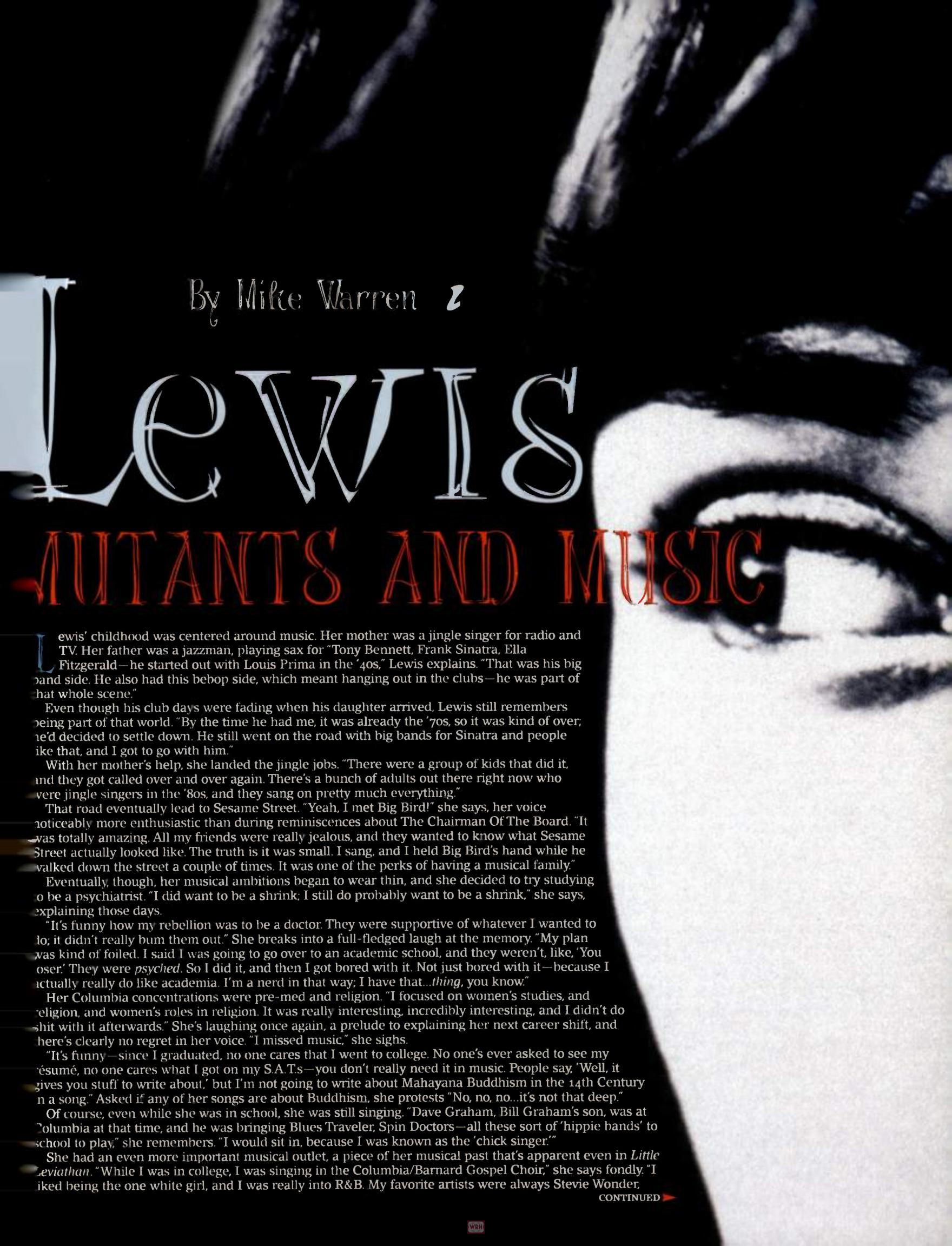
The title of this project is clearly important to her. "When we were recording, my drummer Rich Pagano had just been on the road with Will Lee from the David Letterman band. Will is a New York fixture, a real *cat*. He had played with Sammy Davis, Jr., and while they were touring, Will and Rich had apparently been doing this whole Sammy Davis schtick. When Rich got to California to play on our record, he was Sammy. I'm digging on you, baby, that kind of thing.

"One of the phrases that he would say was, 'You're a leviathan of talent,' and that became our favorite thing. Of course, it was never when you did anything right. It was always when you fucked up pretty royally, and then you'd get it. So the word was in my head."

So was the image. "I was sort of thinking about what I wanted the cover to look like, and the whole thing was coming together. I liked the leviathan as a sea monster, and I sort of think of myself as a sea monster." She chortles again at the idea, but she's serious. "I'm a watery person, even astrologically speaking, and yet I'm not that big; I'm pretty small, I'm 5'1".

But as a songwriter, she's huge. Michelle Lewis contains multitudes.





By Mike Warren

# LEWIS

## MUTANTS AND MUSIC

**L**ewis' childhood was centered around music. Her mother was a jingle singer for radio and TV. Her father was a jazzman, playing sax for "Tony Bennett, Frank Sinatra, Ella Fitzgerald—he started out with Louis Prima in the '40s," Lewis explains. "That was his big band side. He also had this bebop side, which meant hanging out in the clubs—he was part of that whole scene."

Even though his club days were fading when his daughter arrived, Lewis still remembers being part of that world. "By the time he had me, it was already the '70s, so it was kind of over; he'd decided to settle down. He still went on the road with big bands for Sinatra and people like that, and I got to go with him."

With her mother's help, she landed the jingle jobs. "There were a group of kids that did it, and they got called over and over again. There's a bunch of adults out there right now who were jingle singers in the '80s, and they sang on pretty much everything."

That road eventually lead to Sesame Street. "Yeah, I met Big Bird!" she says, her voice noticeably more enthusiastic than during reminiscences about *The Chairman Of The Board*. "It was totally amazing. All my friends were really jealous, and they wanted to know what Sesame Street actually looked like. The truth is it was small. I sang, and I held Big Bird's hand while he walked down the street a couple of times. It was one of the perks of having a musical family."

Eventually, though, her musical ambitions began to wear thin, and she decided to try studying to be a psychiatrist. "I did want to be a shrink; I still do probably want to be a shrink," she says, explaining those days.

"It's funny how my rebellion was to be a doctor. They were supportive of whatever I wanted to do; it didn't really bum them out." She breaks into a full-fledged laugh at the memory. "My plan was kind of foiled. I said I was going to go over to an academic school, and they weren't, like, 'You loser.' They were *psyched*. So I did it, and then I got bored with it. Not just bored with it—because I actually really do like academia. I'm a nerd in that way. I have that...*thing*, you know."

Her Columbia concentrations were pre-med and religion. "I focused on women's studies, and religion, and women's roles in religion. It was really interesting, incredibly interesting, and I didn't do shit with it afterwards." She's laughing once again, a prelude to explaining her next career shift, and there's clearly no regret in her voice. "I missed music," she sighs.

"It's funny—since I graduated, no one cares that I went to college. No one's ever asked to see my résumé, no one cares what I got on my S.A.T.s—you don't really need it in music. People say, 'Well, it gives you stuff to write about,' but I'm not going to write about Mahayana Buddhism in the 14th Century in a song." Asked if any of her songs are about Buddhism, she protests "No, no, no...it's not that deep."

Of course, even while she was in school, she was still singing. "Dave Graham, Bill Graham's son, was at Columbia at that time, and he was bringing Blues Traveler, Spin Doctors—all these sort of 'hippie bands' to school to play," she remembers. "I would sit in, because I was known as the 'chick singer.'"

She had an even more important musical outlet, a piece of her musical past that's apparent even in *Little Leviathan*. "While I was in college, I was singing in the Columbia/Barnard Gospel Choir," she says fondly. "I liked being the one white girl, and I was really into R&B. My favorite artists were always Stevie Wonder,

CONTINUED ➤

Al Green, Marvin Gaye. I couldn't get enough of that stuff.

"The gospel choir folks—that was just my thing. Not dance music at all, but really the true depths of soul. When I graduated, I got together with some of the women from the gospel choir, and we started doing more pop stuff; we were kind of a little 'multi-racial En Vogue thing' known as *Shades Of Soul*."

At that point, about four years ago, Lewis suddenly had a career as a songwriter, not to mention a clear sense that the world needed her songs, even if *Shades Of Soul* didn't last. "We got a little development deal at Capitol, and we needed songs. Any time we got songs from publishers, it was like 'Ewww.' They were so—written by men for women, clearly trying to project stuff on to us—things that they'd *wish* that we would say. I thought, 'I can do this; I can do better than this.' I started writing songs for the group, but the group broke up, and I had all these R&B pop songs. I re-demoed them with my voice, and the guy who eventually became my publisher heard them and said 'These are hits.'"

That began her career as a "songwriter for hire," and while she's no longer writing for others, she values the time she spent doing it. "When I started, it was really great, just writing for everyone and everything. The truth is, if you're going to get cut, until you really establish yourself, you write everything. You do anything you're asked to do—Spanish translations for the dance hits of Portugal, anything can come by that they need you to do. I have this leaning toward R&B, so that part wasn't much of a stretch." She has 60-65 songs in her catalog, and by her estimate "There've been some good ones—maybe 15 or 20 on record somewhere all around the world."

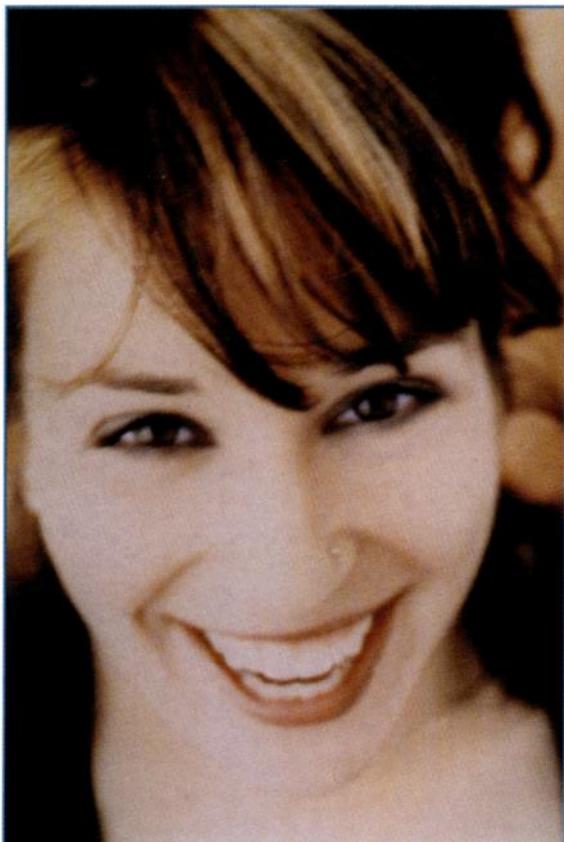
She's being modest. Her song "It's Alright" won an ARIA (Australia's equivalent of a Grammy) for singer Deni Hines, and she won a JUNO (the Canadian Grammy) for "Deeper Shades Of Love," not to mention huge hits in Europe, Japan and the UK.

**N**onetheless, those successes are very much part of Lewis' past. "It's kind of funny, because I feel pretty disconnected from it," she says. "This is going to sound kind of harsh, but it's like writing ad copy, in a way. You do it, and then you put it out there, and you kind of forget about it." That's not to say that she doesn't recognize the value of that writing, especially for her current songs. "When you're writing stuff like that," she explains, "you're developing your craft, without the preciousness that you would have if you were just constantly writing for yourself. When you're all into your own personal expression, you sometimes forget about the craft side of songwriting."

Eventually, though, working on the craft wasn't enough. "I had these leanings toward personal expression; I wanted to put the quirker stuff out, but I knew that no one would ever cover a song about a mutant," she laughs. Gradually, about three years ago, she began writing the songs that would become her debut. "I didn't think of it as an album at all," she says. "I would get ideas and stories and songs that I knew wouldn't work in a pop/R&B setting."

One other piece of her talent had to be unleashed before the sea monster was complete. "I started a 'girl band' called Big Panty. It was me and three other singer-songwriters from New York (including Dayna Kurtz and Renée Cologne, who appear on *Little Leviathan*). Everybody played something they didn't normally play. And we sucked. And it was the most fun thing I've ever done in my life. It got me started playing guitar, after playing keyboards since about the age of five, and just being loud and sucking and rocking out and letting go...having fun."

"We were totally a female *Spinal Tap*," Lewis says, laughing yet again. "And because we were so out there—we were going onstage in tutus and underwear and stuff like that—it made anything I was going to come up with for myself seem tame by comparison. That's when I really started getting brave enough to play the quirker stuff."



The "quirkier stuff" is one of the most engrossing collections of characters in years, and the songs unfold like the best short stories. Lewis' fascinating past has been the perfect training ground for her voice, which at times seems as small and vulnerable as the little kid gawking at Grover, but more frequently it shows off gospel chops and the kind of bravado that must have made Big Panty a kick to watch. Lewis' band for the album, including Pagano (from *Marry Me Jane*) on drums, Teddy Kumpel on guitar, Tony Scherr (from the Lounge Lizards) and Keith Golden on bass, and Andy Ezrin on keyboards (as well as the Big Panty contingent) complement Lewis' voice perfectly.

Steve Fisk's production sets the scenes for these "little monsters." Says Lewis, "We had the arrangements pretty well set. A lot of the work had been done in the demoing process. What was on the demo is pretty much what's on the album, it just sounds so much better with Fisk's help. We were using little cheesy instruments—Steve Fisk is just a genius with vintage keyboards and sounds," she explains. "There's nothing 'stock' about the way he records. You don't roll your eyes and say, 'Oh, drum loop number blah-blah-blah.'" Lewis was especially impressed with the work Fisk had done on recent Soul Coughing and Geraldine Fibbers records. "He managed to make them sound great without them being *about* sounding great."

**I**n the end, though, it's the depth of the songwriting that makes *Little Leviathan* special. "Even before I was a songwriter, I was always a writer," says Lewis, explaining the fiction-like appeal of her songs. "I was always working on a story."

From the opening cut, "Nowhere And Everywhere" (the first single) to the slow disappearing act of the last cut, "Poor Dead William," the songs go through dizzying extremes, weird asides, impossible narrators—all in the name of freedom. "Nowhere And Everywhere" sets the theme for the whole album," says Lewis. "Freedom in alienation."

Asked if she's the character in "Nowhere And Everywhere," the girl who's been "traveling the sidewalks for hours/Stopping as every moment of the truth wanders past," Lewis pauses, then says, "That's the thing: I do it again and again. I start out with a song that isn't me [the initial character is a drag queen], and then I sort of put myself into it, and by the end of the song, I guess it is me."

Lewis struggles a little explaining the freedom that this character has; in this song "nowhere" isn't exactly bad, and "everywhere" isn't necessarily good. "You don't belong to any one thing—you're on the fringe," she says, "like the drag queen in particular, who kind of skirts around the outside, creating her own rules. There's a freedom—even though it's so hard—there's a freedom in not having to fit in with societal norms. I feel that's where I stand, as well."

Of course, that freedom comes with a price, with characters like the gay son in "Homesick," who's tormented by his father and given up on by his mom, or the unmasked alien in "Everyday Alien" who's suddenly forced to return home even while "dying to be human again."

"*Everyday Alien*" is the side of it that makes me sad," says Lewis, "the side of wanting to be a part of it. And yet, and yet—I wouldn't want it any other way."

*"That's the thing: I do it again and again. I start out with a song that isn't me and then I sort of put myself into it, and by the end of the song, I guess it is me."*

Freelance writer Mike Warren, a regular contributor to *totallyadult*, lives and teaches in Kansas City. He loves to spend rainy Saturday afternoons haunting dusty used record stores. He can be reached at [warren@kcmetro.cc.mo.us](mailto:warren@kcmetro.cc.mo.us).

# WHAT DO THESE ARTISTS HAVE IN COMMON?

NATALIE MERCHANT \* MICHELLE LEWIS  
THE SMASHING PUMPKINS \* KEB' MO'

LENNY KRAVITZ \* PETE DROGE

BARENAKED LADIES \* GRANT LEE BUFFALO

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ANGELIQUE KIDJO \* THE PHOIDS

and, coming soon:

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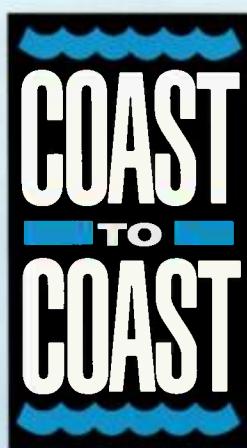
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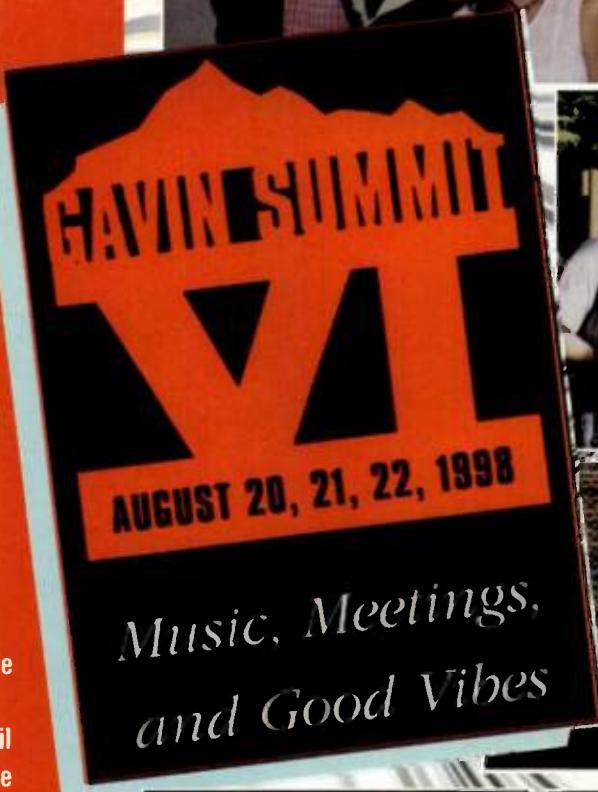
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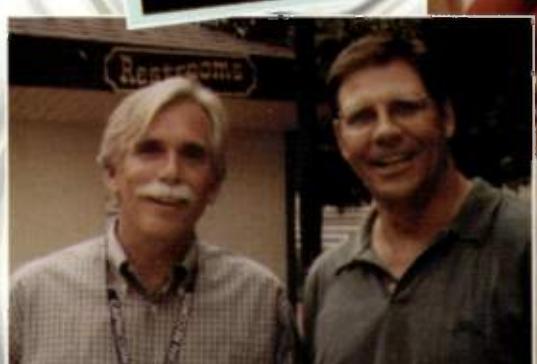
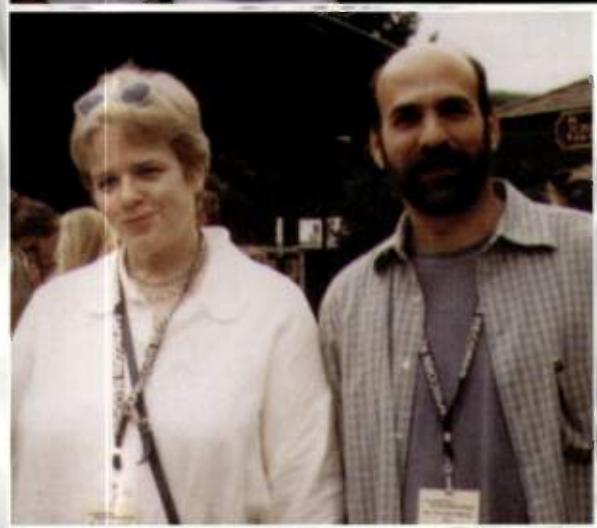
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**A**s the mission statement for this year's *Gavin* A3 Summit said, it truly was about Music, Meetings and Good Vibes! Not withstanding the very serious (and not-so-serious meetings), the eye-opening keynote address by Norm Pattiz, the A3 charity dunk tank and the excitement of the GRIDdle, it was the music and the artists that stole the show.

Over the course of three days (four, if you count Wednesday night's activities for those who were able to escape to Boulder a little early), we were treated to performances by Matthew Andrea, Cowboy Junkies, Dee Carstensen, Cracker, Wes Cunningham, Kyle Davis, Pete Droege, Eagle-Eye Cherry, Neil Finn, Bela Fleck & The Flecktones, From Good Homes, Galactic, Grant Lee Buffalo, Patty Griffin, Peter Himmelman, The Hollowbodies, Bruce Hornsby, Chris Isaak, Joan Jones, Jude, Gary Jules, Jennifer Kimball, Keb' Mo', Michelle Lewis, Lyle Lovett, Martin's Dam, Morley, Willie Nelson (with Daniel Lanois and Emmylou Harris), Molly O'Brien, Joan Osborne, Ceili Rain, Bonnie Raitt, Amy Rigby, The Samples, Maia Sharp, Phoebe Snow, Shelby Staner, Susan Tedeschi, Scott Thomas, William Topley, Train, Greg Trooper, Venice, Vertical Horizon, Rufus Wainwright, Lucinda Williams and probably more I didn't know about!

Needless to say, a good time was had by all!





# The Power Of Words

Getting To Know

Sinéad Lohan



By Bruce Warren

**I**f there's one thing that music industry folks can agree on these days, it's the inundation of female singer-songwriters in the marketplace. Thankfully, amidst the Alanis-wannabes and the Joni Mitchell imitators, 26-year-old Sinéad Lohan's wonderful US debut, *No Mermaid*, rises above the current crop as a singular offering, an impressive and personal record of unique substance and folk-pop sensibility.

Perhaps one of Lohan's strengths comes from the fact that she has a healthy respect for the songwriters—both male and female—of the previous generation. But another strength comes from her ability to capture the essence of her Celtic heritage and interject it into her music without simply making another Celtic album. Couple these two things with a strong sense of will and independence, and you get an artist who's subtle, yet gets her message across loud and clear.

**S**inéad Lohan is a mellifluous songwriter and a dazzling performer whose music has been receiving glowing reviews since her 1995 debut album, *Who Do You Think I Am*. Released to critical and popular acclaim in Ireland and produced by Mary Black's longtime musical sidekick and guitarist Declan Sinnott, Lohan's break came back in 1992 when Sinnott heard Lohan sing in a club in her hometown of County Cork and made it his purpose to record her music.

From the early part of Lohan's career when she played The Lobby, an intimate Irish club in County Cork, to performing at 25,000 seat venues as part of the Women's Heart 2 tour: an album and touring project that also helped boost the careers of Eleanor McEvoy, Mary Black, Maura O'Connell and Sharon Shannon: Lohan has been tracking two careers—one that finds her across the seas in Ireland and the UK, where she's established fame, the other here in the United States where she is relatively unknown. Yet that is about to change, as she is quickly gaining radio and critical support, including *Los Angeles Times* music critic Robert Hilburn, who recently called her an "eloquent songwriter and magnificent performer." Hilburn went on to say that Lohan's tunes "are graced with the clarity, accessibility, and memorable choruses of the haunting, folk-tinged ballads that in another era you might have expected to find on an album by Judy Collins or Joan Baez."

It turns out that one of her biggest fans here in the States is Baez, a songwriter of unparalleled stature, whom she met four years ago. On her recent album, *Gone From Danger*, Baez included two Lohan compositions, including "No Mermaid" and "Who Do You Think I Am."

"She was really into my songs," says Lohan of Baez, calling long distance on a promotional tour from her hotel in

Bristol, England. "I met Joan when I was doing some support dates for her," the tall, dreadlocked songwriter continues. "It came as a complete surprise to me that she was going to record my songs. I was told that she was going to record, like, 30 songs for her album and that I had a couple. I never thought she would actually wind up using the songs, as well as choosing her album title, *Gone From Danger*, from a lyric of the song 'Who Do You Think I Am.' We've developed a wonderful relationship and she's been very supportive of my career," says Lohan.

The fact that such a seminal artist like Joan Baez would choose to record the work of an unknown songwriter like Sinéad Lohan is not surprising, given the fact that Lohan crafts such beautiful music. That Lohan herself draws inspiration from classic pop songwriters like Bob Dylan, Tom Waits, Van Morrison and Joni Mitchell fits this cross-generational sharing of ideas between Baez and Lohan. "I guess I've chosen some pretty important artists to draw my inspiration from," says the soft-spoken Lohan.

"Growing up in school I listened to some classical music," Lohan says about her musical inspirations. "In the '80s, I listened to Sting, John Lennon and The Jam. Then I moved on to Bob Dylan, Tom Waits, Sinéad O'Connor, Van Morrison and Joni Mitchell. I love Van Morrison's vibe—every time I listen to one of his records I get something new from it, I hear something different. Albums such as *Astral Weeks* and *No Guru, No Method, No Teacher* were very inspirational. Joni Mitchell's *Hejira* is an absolutely wonderful album, as well."

And what about Tom Waits? "Well, the thing I relate to from Tom Waits, especially on records like *Frank's Wild Years*, is that I admire his willingness to follow his individuality. That he's found what's inside him and has been able to

channel it into something highly creative. That's what I draw from these artists that I have mentioned, and what I hope I do with my music. I want to focus on the sentiment of the music's sincerity and of being real. I write because I am a writer, not because I have to make an album. Maybe that's why it took me two and a half years to create this record," she says.

Between Lohan's UK chart success and a series of high-profile tours and festival dates leading up to last year, a bidding war for her talents began in early 1998, which ultimately led to Lohan signing with Interscope and recording her debut album with Daniel Lanois protégé, producer Malcolm Burn. How did she find her way to New Orleans and the voodoo ways of Burn? "Well, I had some songs and, more specifically, I had an idea of what it should sound like. I always liked the records that Daniel Lanois produced, but I realized he was probably busy...but I was also a fan of Malcolm's work.

*"As a songwriter, the essential part is still about me writing the song. It's more than the touring, more than the band, more than the interviews. I write a song because I feel I have something to give someone."*

"It turned out that his ideas were great and he allowed me to be myself; he didn't try to outdo me in the studio," remarks Lohan. "In the end, it resulted in an album that really was an extension of my personality and the sincerity I could bring to the project."

And a beautiful project it is! *No Mermaid* is an alluring, haunting piece of

continued ►



art brimming with folk-pop awareness, simply stated, hypnotic melodies, subtle deep-pocket grooves and lilting, swaying time changes. In her music she combines traditional songcraft with an expansive palette, evoking a spectrum of sonic references. On songs such as "Believe It If You Like," "Disillusioned" and the title track, Lohan draws the listener in with wide-eyed cinematic brilliance. Like The Blue Nile, a band she toured Europe with several years ago, Lohan's music builds moody atmospheres out of lots of space and the necessary musical density to keep things interesting. Can we call it mood music from a moody artist, though? "I am a moody person," Lohan says emphatically. "I'm temperamental, yet self-contained. Maybe it's the suppressed Catholic upbringing in me."

Lohan's songwriting is warm, personal and highly impressionistic. On the song "Don't I Know," a deceptively lo-fi beatbox welcomes a melody sustained by the strumming of an acoustic guitar and an undulating keyboard that recalls the classic songwriting of troubadour J.J.

Cale. "Loose Ends" finds Lohan's vocals drenched in sultry reverb, which suggests the heat of late-night encounters, and on "Diving To Be Deeper," she closes the album with the same mysterious oceanic undertow she opens the album with.

*"I was a fan of Malcolm Burn's work. It turned out that his ideas were great and he allowed me to be myself; he didn't try to outdo me in the studio. In the end, it resulted in an album that really was an extension of my personality and the sincerity I could bring to the project."*

"I like the idea of images in lyrics, and in writing overall," she says in response to my observation that the ambiguity of her lyrics results in songs that are open to interpretation. "Ambiguity can evoke

different perspectives. I try to give a general feeling to an idea so that others can find their own meaning. I am a fan of Lewis Carroll and his writing has always had that effect on me. I'm a personal person, but I don't write purely personal lyrics. I like keeping things to myself, but I give enough so that my music can give people their own way in."

"As a songwriter," concludes Lohan, "the essential part is still about me writing the song. It's more than the touring, more than the band, more than the interviews. I write a song because I feel I have something to give someone." **ta**

When Bruce Warren's not overwhelmed with the programming chores of WXPN/Philadelphia and the nationally syndicated show "World Cafe," or gathering music for the *Gavin A3 GRIDdle*, he's been known, from time to time, to write an article for *totallyadult*, as well as several Eastern Pennsylvania publications.

To find out more about Sinéad Lohan, log on to Interscope's Web site at [www.interscoperecords.com](http://www.interscoperecords.com).

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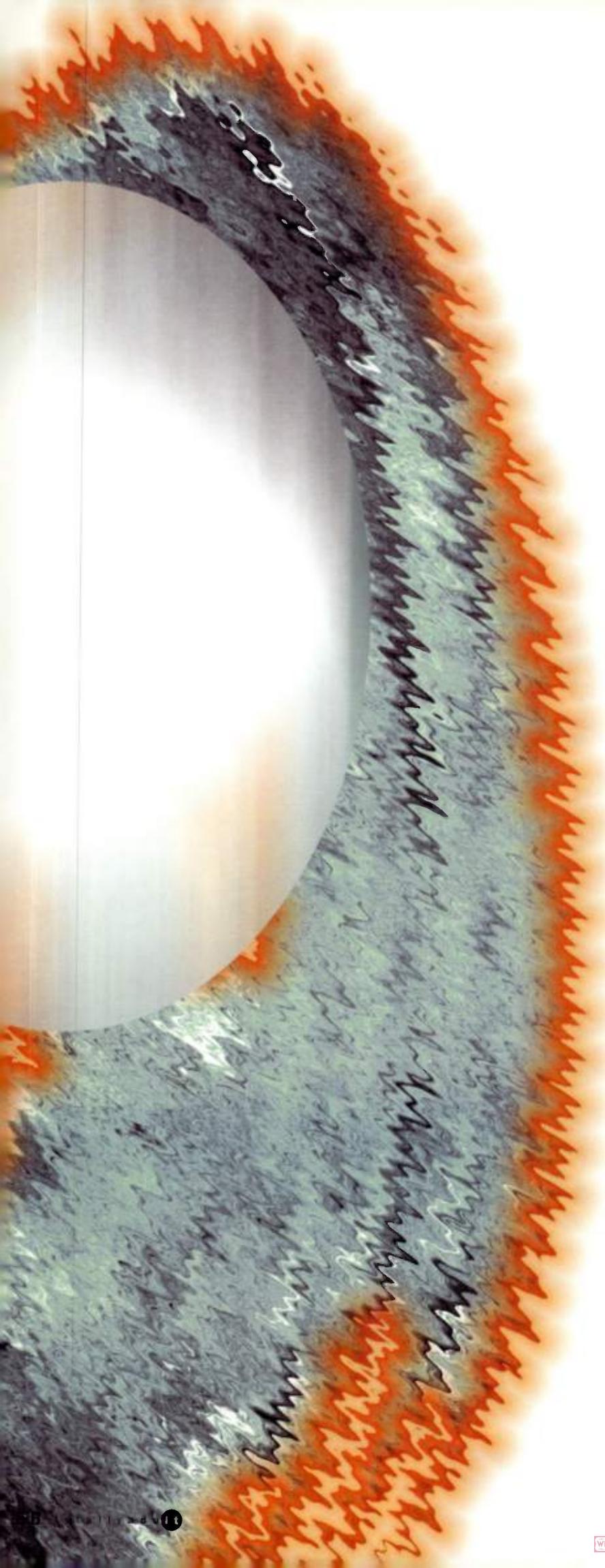
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# arista records' tom gates

## blending the old school with the new

By John Schoenberger

There's a fine crop of young promotion people out there—many of whom are broad-minded in their musical taste and open-minded in their willingness to learn. One name that quickly comes to mind for me, and I'm sure most of you, too, is Tom Gates. With just a little over five years of experience, he's already established a professional style of doing business and a reputation for being able to adapt to the demands of a variety of formats.

Join me as we get to know the history and intellect of Tom Gates.

#### HOW DID YOU GET STARTED IN THIS CRAZY BUSINESS?

"I went to college in Connecticut; I was going to school to get a degree in teaching. I worked at the College Radio station, which had a whopping 10 watts. I was doing a shift there as well as being one of the music directors and, because of that, I ended up talking to people who worked at the record labels. It was then that I realized there was a business side to it, as well as a music side. Eventually, I was taking the train three hours each way to do an internship at Columbia Records, as well as one at WPLR in New Haven.

"I began to realize that I was drawn to the industry side of things. My senior year I had two job offers—one was to go teach the seventh grade and one was to go work at Roadrunner—I chose Roadrunner. My first couple of years there I did College Radio and promoted metal bands—very Triple-A, right? Then, the second year, we started signing more mainstream bands, like Blue Mountain and Kevin Salem, to try and take the metal face off of the label. And then Paul Brown brought me to Arista."

#### WAS YOUR INITIAL FUNCTION AT ARISTA—TO DO ALTERNATIVE RADIO PROMOTION, OR WAS IT TO BE A MULTI-FORMAT GUY LIKE YOU ARE RIGHT NOW?

"Well, my title's always been Alternative Radio Promotion, but I'm incredibly lucky in that I work more than one format. That's sort of the way the promotion department is here. I do Triple-A, Alternative and Rock, and our schedule is such that I can handle all three of those formats at once. I believe I'm 10 times the promotion person I would have been if I was just doing one format."

#### IN THE LONG RUN IT'S GOOD TO BE LIKE THAT.

"Yeah. It really helps me look at a market differently. I don't just see one radio station. If I have a band going into town, I don't even think about what format a radio station is, I think of what radio station is right for this band. I feel that some people who do just Alternative or Triple-A promotion have blinders on, and I was lucky enough never to have them put on me. I've always taken the approach that Rock Radio is Rock Radio and there are these small dividers between the formats. So I approach things as, 'What's it gonna be like when the band goes on the road, what are we going to do with them?'"

**HAVING WORKED AT ARISTA RECORDS MANY YEARS AGO MYSELF AND KNOWING THE MINDSET THERE, YOU REALLY HAVE THE OPPORTUNITY TO WORK ON ONE OR TWO ARTISTS AT A TIME AND GIVE IT YOUR ALL. VERY RARELY DOES A RELEASE ON ARISTA GET PUSHED ASIDE BECAUSE OF THE NEXT BATCH OF RELEASES.**

"That's absolutely true. We've spent the last year working a record from a band called Spiritualized, who haven't had much radio success yet, but I guarantee you most programmers out there have seen the band, they know the band, they know the band's potential and they know what's coming. So I'm allowed to spend time setting up the band's career instead of just setting up their immediate future.

"That's Clive Davis' vision. We don't sign a band unless we believe in them for the long haul. In a day and age where bidding wars happen every week and showcases happen every day, it's the A&R folks here who really sort out what's real and what isn't. One-hit wonders are nice, but they ultimately..."

**...THEY HELP THE COMPANY MAKE ITS QUARTER, WHICH, UNFORTUNATELY, BECAUSE OF THE CORPORATE STRUCTURE OF THE WORLD THESE DAYS, IS EVERYBODY'S MOTIVATION.**

"Exactly. And we also have the luxury of drawing on other labels in the Arista family, which brings us a whole other group of great artists. When you put it all together, you end up with a roster including Sarah McLachlan, Beth Orton, Annie Lennox, Abra Moore, Jeff Black, BR5-49, Sister 7, Crash Test Dummies, Rustic Overtones and more. So we have these projects coming from different places, but then we still have our own Arista roster, which is rock solid, too—it just all supplements itself really well. The fact that we do a little bit of everything, and do it all very well, really shows in the year-end piggy bank."

**WITH YOUR EFFORTS AT ROADRUNNER AND NOW AT ARISTA, YOU'VE WORKED THE ADULT ROCK FORMAT FOR MOST OF ITS "OFFICIAL" EXISTENCE. HOW HAVE YOU SEEN IT CHANGE?**

"Five years ago, would you have heard someone say let's start a record at Triple-A? No way, but now that's like a bumper sticker, for God's sake. But one thing that scares me a little bit is how things are going the way of the single as opposed to the album. I've talked to so many people who program Adult Rock stations who are overwhelmed at the number of discs that they receive each week. Most of the bread-and-butter artists for this format deliver great albums and not just songs, so you really need to sit down and listen to the entire thing. When you have 50 of them on your desk at any given time, that's really hard to do. I've been crusading for the past three or four weeks to get people to sit down and listen to the entire Jeff Black album, at least once or twice. Because that's when you get a true sense of Jeff's power. If you take a song out of context, you might not get it right away. It's a fight every step of the way, because it seems people don't have the time to sit down with an entire body of music anymore.

"I'm continually wowed by the amount of time that Public Radio will stick with an artist. I have really grown to appreciate what it is that Public Radio stations do, and the listenership that they draw. The people who listen to these stations are tried and true, and although it doesn't show in ratings, we can see that in

their fund drives. I wonder, sometimes, if an Alternative station did a fund drive, if they'd pick up more than 300 bucks; while you have stations like WDET making hundreds of thousands of dollars in their fund drives just to substantiate the station's existence. It's because the listening public knows that Public Radio is gonna provide them with good music, usually by time-tested artists."

**OR A NEW ARTIST THAT THEY RECOGNIZE HAS THOSE SAME QUALITIES.**

"I could pick a million examples of records that have run up the Non-Commercial Album charts, but haven't quite caught on in the Commercial Triple-A world, and that may not be a terrible thing. It may just be that the band is gonna have to make another record before they reach that level. But at least these Public Radio stations are here for them in the development phase, and when the next record comes out, they'll be there for them again—as long as the record's good."

**ABSOLUTELY, AND SPEAKING OF GOOD RECORDS, THE MEGA-SUCCESS STORY OF THE LABEL IS THE DEVELOPMENT OF SARAH McLACHLAN'S CAREER. WHEN YOU STEPPED IN SHE HAD ALREADY GONE THROUGH THE FIRST THREE OR FOUR HOOPS AND WAS BEGINNING TO REALLY TAKE OFF.**

"She's undeniably been the most exciting artist to work with. A lot of credit goes to all of the folks who have worked with Sarah through the years at BMG and Arista, who have really stuck with her. When I came here a strange thing happened; *Fumbling Towards Ecstasy* was on its way out, but 'Possession' went on to a couple Top 40 stations and called out like crazy, because of the base that lay beneath her, and then, *boom*, it just started exploding when new Modern AC and Alternative stations started spinning it."

**YEAH, AND IT WAS LIKE THE DREAM SETUP FOR THE LATEST RELEASE.**

"Sarah McLachlan is a dream artist, period. The way that her career has run has been just ideal. She has worked with such conviction to get where she is, and her management team (Nettwerk) is incredible. They really know what they're doing and you can see it with the recent success they've had with the Barenaked Ladies. They keep their acts touring and working on their craft and then, ultimately, everything falls into place at the right time. That's sort of what happened to Sarah just as the Lilith Fair was starting to kick in two summers ago."

**WHEN YOU FIRST HEARD ABOUT THE WHOLE LILITH FAIR CONCEPT, WHAT WERE THE COMPANY'S THOUGHTS ABOUT HOW ALL THAT WAS GOING TO WORK?**

"From the second it was announced, we were all excited. I saw the prototype show a few years ago in Michigan with Sarah, Paula Cole, Lisa Loeb and Patti Smith—and right then I knew there was something going on there. So last summer, Lilith Fair started off quiet with the media, but by the end of that summer, there wasn't a person who didn't know about Lilith Fair. The pieces just fell into place for her."

*continued ▶*





AND IT WAS THE RIGHT TIME. IT GOES BEYOND MUSIC. THE FEMININE PSYCHE OF THE LIFE FORCE IS ENJOYING A VERY HIGH AWARENESS RIGHT NOW. THE MASCULINE DOMINANCE OF THE WORLD IS GETTING PUSHED BACK A LITTLE BIT.

"The older I get the more I learn that timing is just as important as everything else, but when you have a record like *Surfacing* on top of it, get out of the way. It's just passed Triple Platinum and Sarah's done three headline tours, as well as the Lilith Fair once again this year.

"I've been on this tour and it runs better than any tour I've ever seen before. From the production aspects to the daily physics of things to the way the artists are treated to the set times to whatever, it's really catered to make the artist as comfortable as possible, so that they can perform at their best—and the fans just love it. There are very few concerts I've ever seen where the audience is so into a show, and that comes across on the Lilith Fair album."

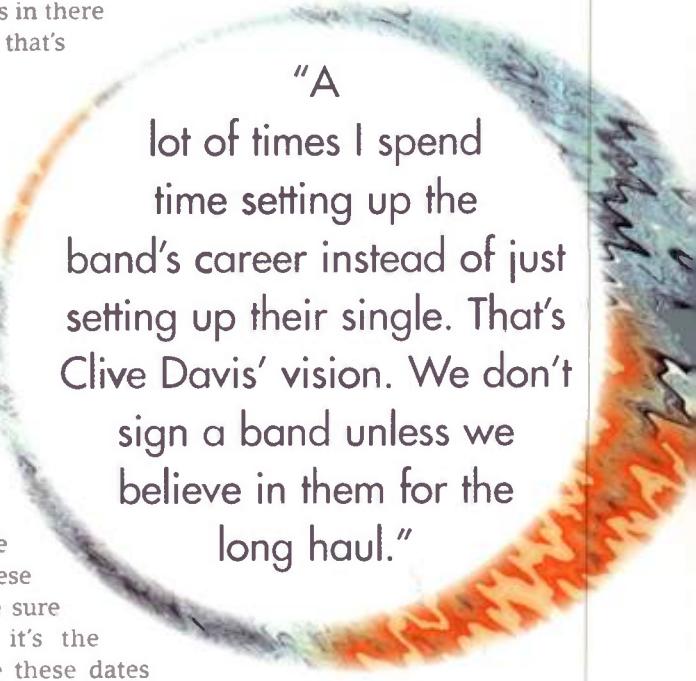
I WOULD IMAGINE, MARKET BY MARKET, AS LILITH FAIR GETS CLOSER TO THAT TOWN, THE USE OF THAT CD AT RADIO STATIONS INCREASES CONSIDERABLY.

"We work really hard to tie it into all the promotions we've done for Lilith Fair. Whether it be a giveaway or a contest or something like that, it's always in there and the name is always on the air. So that's helped to sell it itself."

WHEN YOU'RE WORKING ON A PROMOTION, DO YOU NOTICE ANY DIFFERENCES BETWEEN THE VARIOUS FORMATS?

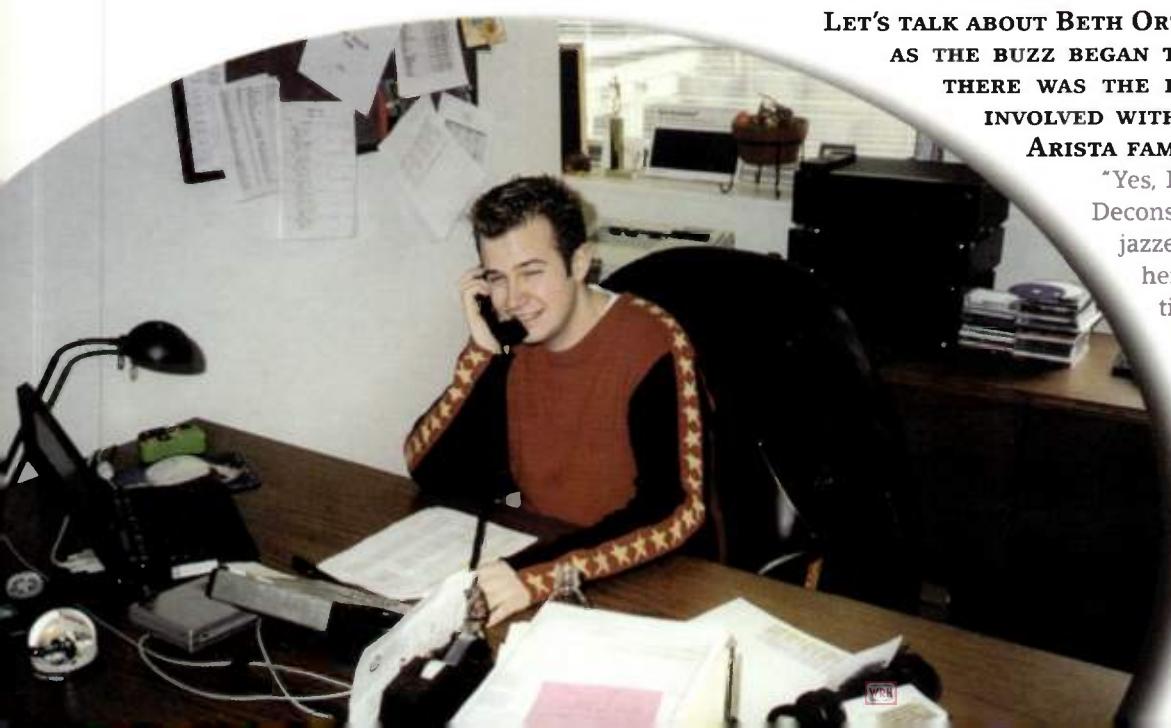


"I've got tell you, one really strange thing I've noticed this year is, that on the Lilith Fair, in particular, Triple-A programmers have been lax in coming to me with ideas, promotions, creations and other things to do with it. I've been a little shocked here and there to not find proactiveness by the Triple-A stations when it comes to these dates. I always go out of my way and make sure every Adult station is taken care of, but it's the Alternative people who are really scraping to make these dates their own. That's a generalization of course, and there are exceptions, but it's what I've noticed so far."



"A lot of times I spend time setting up the band's career instead of just setting up their single. That's Clive Davis' vision. We don't sign a band unless we believe in them for the long haul."

LET'S TALK ABOUT BETH ORTON FOR A BIT, YOU WERE INVOLVED EARLY ON AS THE BUZZ BEGAN TO DEVELOP FOR HER, BUT, ALONG THE WAY, THERE WAS THE POSSIBILITY OF DIFFERENT LABELS GETTING INVOLVED WITH HER. IS SHE STILL GONNA BE PART OF THE ARISTA FAMILY?



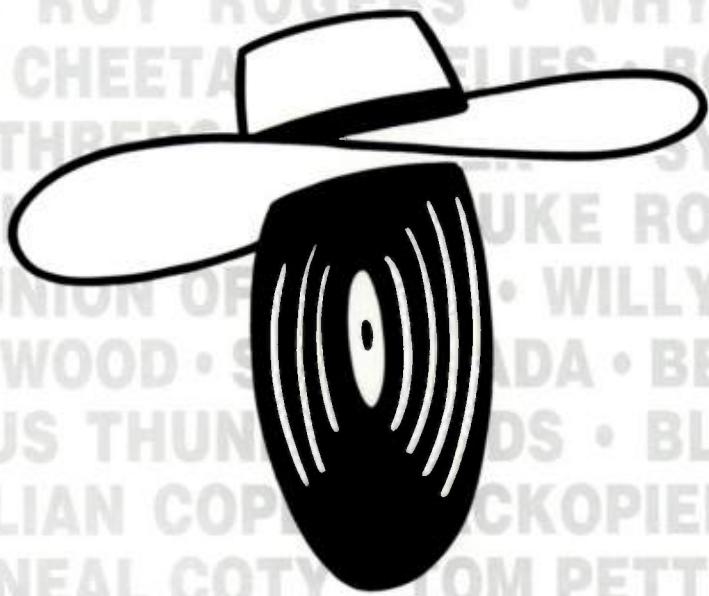
"Yes, Beth's next album will be on Arista through our Deconstruction/Dedicated label. This is one that I am jazzed about, because Beth is really special. I've seen her play and I've listened to the record a zillion times and I just never, ever, get sick of hearing her. The thing about Beth is that she's developed in the States through the underground. It was Public and College Radio who first played her, then word of mouth got her name around to the point where now we're at 85,000 copies SoundScanned. You don't sell that many records unless something is real. I have no doubt in my mind that she is gonna deliver an amazing Arista debut."

*continued ▶*

# IT'S ALWAYS THE MUSIC!!!

VERVE PIPE • BOZ SCAGGS • WIDESPREAD PANIC  
• THE VERVE • DAVID BOWIE • CHRIS DUARTE •  
DAVE MATTHEWS BAND • ROBERT BRADLEY •  
BORROWERS • KIERS • MATT SWEET • ZZ  
TOP • LEAD ANDREONE • JOHN MELLENCAMP •  
ENIGMA • ROY ROGERS • WHY STORE •  
SCREAMIN' CHEETAH • BOZ SCAGGS  
• PATTI ROTHBERG • SYD STRAW •  
GEORGE THOROGOOD • LUKE ROBILLARD •  
BLESSED UNION OF • WILLY PORTER •  
STEVE WINWOOD • SADADA • BEN HARPER  
• FABULOUS THUNDERBIRDS • BLUE MOUN-  
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HENLEY • NEAL COTY • TOM PETTY • MARRY  
ME JANE • MADLEES • BEHAN / JOHN LEE • DAN  
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## WHAT OTHER ARISTA ARTISTS DO YOU FEEL REALLY STRONG ABOUT?

"Well, as far as the new crop of artists we have coming in the Adult Rock world, we just signed a great new band from Maine called Rustic Overtones, who I am fanatical about. It's just another example of a band who will work and tour in a van and do anything, anywhere, anytime, and I know it's gonna pay off for them. They'll probably go in the studio the end of this year for a spring release next year. But in the meantime, they're just gonna keep touring.

They're the kind of band that will play a show one night with Mighty Mighty Bosstones, then open for Squeeze, then play with Cowboy Mouth, then play a frat beer blast. It's just constant touring and every single time they play, I see the look in people's eyes—they want to see them again. It's the perfect case of artist development. When their record comes out I'm expecting really great things for them. We have some other things coming on Arista/Austin which I'm really excited about, too. The new Jeff Black record, which is actually already out, is great; we'll hopefully have a new Robert Earl Keen project soon, and the new record from Radney Foster is top-notch."

**YEAH. HE'S ANOTHER ASPECT OF THE MUSIC THAT'S COMING OUT OF TEXAS, WHICH HAS A BROAD SPECTRUM TO IT AND SEEMS VERY VITAL THESE DAYS.**

"I've had some conversations with Triple-A programmers lately who are not as afraid of stuff with a twang as they once were. You know, in the South it's a given that you're gonna share some artists with your Country Radio stations in town, and that's beginning to spread all over the rest of the country, as well. I think Lucinda Williams could be a good blueprint for how this is gonna shake out."

**I AGREE WITH YOU THERE. LET'S TALK ABOUT PATTI SMITH, WHO WAS PART OF THE ORIGINAL CUTTING EDGE OF ARISTA RECORDS AND, FOR PERSONAL REASONS, STEPPED OUT OF THE SCENE FOR A NUMBER OF YEARS. SHE'S BACK NOW AND VERY ACTIVE IN TERMS OF RECORDING AND BEING INVOLVED WITH THE TIBETAN FREEDOM SHOWS AND OTHER CAUSES LIKE THAT.**

"It's been an honor to work with her on her last couple of albums, *Peace And Noise* and *Gone Again*. She is just a solid part of what the rock history of this company is all about: The Kinks, Graham Parker, The Grateful Dead, all the way up to the bands that we're dealing with now. The only word for Patti Smith is 'seminal.' I see what she inspires in people, and not just generations past, but the next generation, as well."

## DO YOU REALLY FEEL THAT SHE'S REACHED A SIGNIFICANT SEGMENT OF THE "NEXT GENERATION"?

"Oh, definitely. God, if kids are reading Kerouac books right now, they're still buying *Horses*, that's for sure. In fact, she did the keynote address at CMJ a couple of years ago—it was goosebump material. When you look out and you see Courtney Love sitting in the second row watching Patti Smith do the keynote, you know something's going on there. Speaking of rock artists who have been around, we just signed Carlos Santana."

### OH REALLY? YOU KNOW CLIVE WAS THE ONE WHO ORIGINALLY SIGNED HIM TO COLUMBIA.

"Exactly! That's what I really like about Arista Records—besides maintaining a roster of artists who have staying power, we've got a lot of bands that are putting the groundwork down for things to come. Whether it's Spiritualized, Beth Orton or Rustic Overtones, these artists are gonna have careers instead of just hit singles and then instant obscurity. All those folks will eventually have hit singles, but they'll come at a time when the band is prepared to deal with that kind of success."

### WHAT'S IT LIKE WORKING WITH CLIVE DAVIS?

"You know, I don't have enough experience at other labels to know how they work, but I know that everything that goes on here, Mr. Davis knows about. That has a lot to do with the fact that we have a smaller roster, so he can pay attention to everything that's put in front of us. It keeps me driven to know that he knows exactly what's going on in my world. On top of that, Richard Palmese is terrific to work for and is incredibly supportive, which has very much helped me grow over the past few years.

But to answer your question, working for Clive is exciting every day, because he is so hands-on.

"I mean, it's amazing when the president of the company calls down and wants to know why we're minus seven spins in Portland on a record."

### ESPECIALLY WHEN YOU DON'T HAVE THE ANSWER.

"I always have the answer. John [laughs]."

**"Most of the bread-and-butter artists for this format deliver albums and not just songs, so you really need to sit down and listen to an entire album."**

**Tom Gates**  
can be reached at  
**212.830.2274**  
or  
E-mailed at  
**labelslime@aol.com**

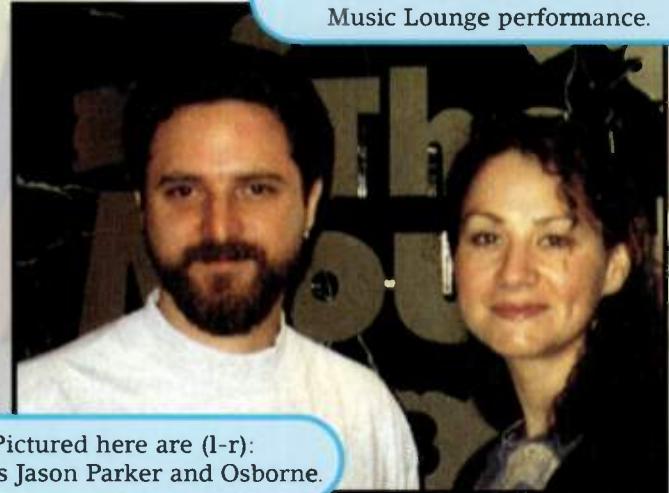
# totally pictures

## Two For The Mountain!

KMTT "The Mountain"/Seattle recently awarded a check for \$48,000 to The Wilderness Society, taken from the proceeds of their latest *Live From The Mountain Music Lounge CD*.



Pictured here are (l-r): KMTT's Jason Parker, The Wilderness Society's Steve Whitney, KMTT's Chris Mays & Sandy Stahl.

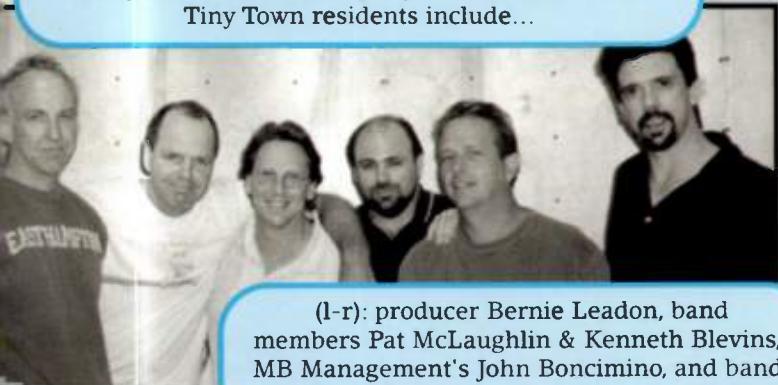


Pictured here are (l-r): KMTT's Jason Parker and Osborne.

## Tiny Town Puts Out Big Tunes!

Tiny Town, recently signed to the Pioneer Music Group, has just released their eponymous debut album.

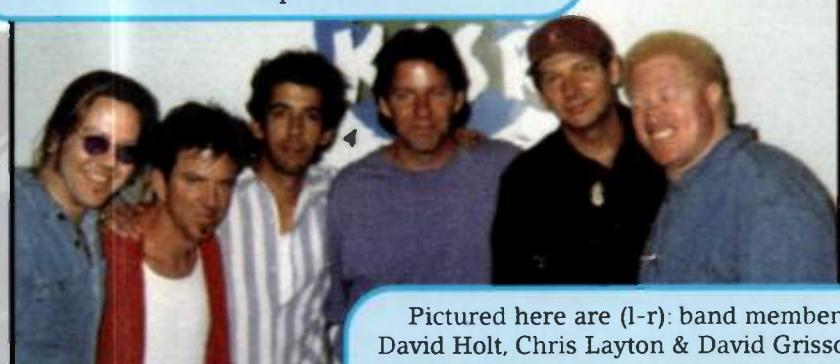
Tiny Town residents include...



(l-r): producer Bernie Leadon, band members Pat McLaughlin & Kenneth Blevins, MB Management's John Boncimino, and band members Johnny Ray Allen & Tommy Malone.

## Storyville Do Austin!

Hometown legends and Atlantic recording artists Storyville recently stopped by KGSR/Austin to do a live in-studio performance.



Pictured here are (l-r): band members David Holt, Chris Layton & David Grissom, KGSR's Kevin Connor and band members Tommy Shannon & Malford Milligan.



Pictured here are (back/l-r): The Fixx's Jamie West-Oran, Rupert Greenall & Cy Curnin and AEI's Keith Chambers...up front are (l-r): The Fixx's Adam Woods and Chris Tait.

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## LYLE LOVETT

ALBUM: *Step Inside This House*

LABEL: Curb/MCA (11864)

ARTIST: Lyle Lovett

**GUEST ARTISTS:** Viktor Krauss (bass); Russ Kunkel (drums, percussion); Matt Rollings (keys); Dean Parks (guitar); Jerry Douglas (dobro, lap steel); Sam Bush (mandolin); Stuart Duncan (fiddle); Alison Krauss (backing vocals).  
**PRODUCED BY:** Lyle Lovett & Billy Williams

**ORIGIN:** Klein, TX

**WHAT YOU SHOULD KNOW:** Lyle Lovett has always been on a musical path that is less travelled; since he first emerged with his eponymous debut in 1986, he's presented music that crosses genre lines. Furthermore, he's recorded in a variety of settings, from a small four-piece lineup to his Large Band. Lovett has also won more than one Grammy for his musical accomplishments. He now returns with the double-disc collection, *Step Inside This House*, where he pays homage to several songwriters he ranks as the most influential in his career; there are familiar names such as Townes Van Zant, Guy Clark, Michael Martin Murphey and Robert Earl Keen, to less-familiar songsmiths such as Steve Fromholz, Eric Taylor, Craig Calvert, Walter Hyatt, Willis Alan Ramsey and David Rodriguez. "These are songs I've played over the years," says Lovett, "that have been part of my life. Some were in the very first set that I ever played when I was 18."

**SUGGESTED SONGS:** "Bears"; "Sleepwalking"; "Texas Trilogy."

**CONTACT:** Nick Attaway 818.777.4102



## INDIGENOUS

ALBUM: *Things We Do*

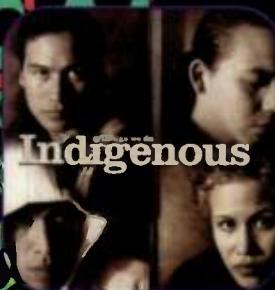
LABEL: Pachyderm (70001)

**MEMBERS:** Mato Nanji (vocals, guitar); Wanbdi (drums, vocals); Pte (bass, vocals); Horse (percussion).

**PRODUCED BY:** Brent Sigmeth & Indigenous

**ORIGIN:** Yankton Indian Reservation in South Dakota  
**WHAT YOU SHOULD KNOW:** If you wanna talk American roots, let's talk about Indigenous: a Native American quartet that takes the spiritual power of the drums and folklore of their culture and melds them with another musical keystone of America...the blues. Still in their 20s, these four musicians are three brothers and a sister who call renowned Indian activist Greg Zephier their father (Zephier was also a member of the band Vanishing Americans, who played with artists such as Santana and Jimi Hendrix in the '60s and '70s). Indigenous have been officially touring beyond Indian Country borders since 1996, and have opened for such artists as Melissa Etheridge, Big Head Todd & The Monsters and Jackson Browne. "We love to do what we do," says Indigenous guitarist and band spokesperson, Mato Nanji. "All we want is to continue to make more music and get more people to listen." You can help make that very thing happen for a band that truly deserves it.

**SUGGESTED SONGS:** "Things We Do"; "Now That You're Gone"; "How Far."  
**CONTACT:** Judy Libow 212.888.0987



## DUKE DANIELS

ALBUM: *Help Is On The Way*

LABEL: E Pluribus Unum/Geffen (41207)

**MEMBERS:** Dan Clark (vocals, guitar); Goffrey Moore (guitar); Larry Aberman (drums); Byron Thames (keys, backing vocals); Nick Sample (bass, backing vocals).

**PRODUCED BY:** Andrew Williams

**ORIGIN:** Los Angeles

**WHAT YOU SHOULD KNOW:** The name Duke Daniels is the creative alias for singer/songwriter Dan Clark—it's also the name of an exciting new band that's releasing its debut effort on The Counting Crows' new, label E Pluribus Unum. The music is clearly centered around Clark's baritone voice and story-like songs, but it's the arrangement contributions of the entire band that give Duke Daniels their distinctive sound (each band member has considerable experience playing with artists ranging from Ben Harper to DJ Solar). "Following A Star," the first emphasis track, will draw you in almost immediately, but it doesn't stop there. The album is chock full o' great tunes, making it one of the best debut albums to be released in recent memory. "It's definitely a family band," says Clark, "a brotherhood. Everybody has wonderful personalities and incredible talents." We concur.

**SUGGESTED SONGS:** "Following A Star"; "Time Flies"; "Baby Please."

**CONTACT:** Mike Morrison 310.854.6060

## WILLIE NELSON

ALBUM: *Teatro*

LABEL: Island (524548)

ARTIST: Willie Nelson (vocals, guitar).

**GUEST ARTISTS:** Emmylou Harris (vocals); Tony Mangurian, Victor Indrizzo & Willie Green (drums, percussion); Bobbie Nelson, Malcolm Burn & Brad Mehida (keys); Daniel Lanois (guitar, bass); Brian Griffiths (guitar); Mickey Raphael (harmonica); Tony Hall (bass); Cyril Neville (percussion).

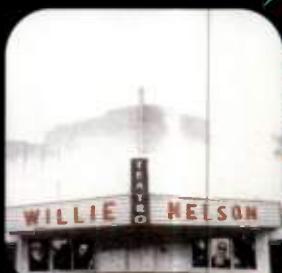
**PRODUCED BY:** Daniel Lanois

**ORIGIN:** Abbot, TX, but he now resides in Austin

**WHAT YOU SHOULD KNOW:** You can talk all you want about the Americana movement, alt-country and all of that, but there's one person who's *been* it his whole life—Willie Nelson. Starting as a successful songwriter for Nashville's original elite, he stepped out on his own in the early '70s, helping to establish an alliance between "redneck" country artists and roots-minded hippie musicians, forging what would become known as Outlaw Country. He was also instrumental in establishing Austin as the musical haven it is today. From then until now, Nelson has never wavered from his belief that any kind of music is good music. He now returns with a new album recorded in collaboration with master producer Daniel Lanois, who has successfully helped Nelson interject a Caribbean rhythm into his musical style that works beautifully. *Teatro* (named for a beautiful old theater in Oxnard, CA, where this album was recorded) also fully reveals Nelson's accomplished guitar playing.

**SUGGESTED SONGS:** "The Maker"; "I Never Cared For You"; "My Own Peculiar Way."

**CONTACT:** Barry Lyons 310.288.5320



## ELLIOTT SMITH

ALBUM: *XO*

LABEL: DreamWorks (50048)

ARTIST: Elliott Smith (vocals, guitar, bass, keys)

**GUEST ARTISTS:** Jon Brion (keys, vibes); John Rothrock (drum loops); Rob Schnapf (guitar); Joey Waronker (drums); Bruce Eskovitz (sax, flute); James Atkinson (French horn); Roy Popper (trumpet); Tom Halm & Shelly Berg (string arrangements).

**PRODUCED BY:** Tom Rothrock, Rob Schnapf & Elliott Smith

**ORIGIN:** Portland, OR

**WHAT YOU SHOULD KNOW:** One of the more moving aspects of the acoustic-based, singer/songwriter setting is the ability for the artist to convey some of his most intimate thoughts and feelings to the listener. In keeping with this line of thinking, some artists are better at it than others. Elliott Smith is in the former category. Although known amongst the underground (he released two solo albums on indie label Kill Rock Stars and also recorded three albums with the band Heatmiser), Smith's notoriety catapulted this past year with his participation in the soundtrack for *Good Will Hunting*, with the Academy Award-nominated Best Song "Miss Misery," which ultimately led to a live performance at the most recent televised Academy Awards ceremony. *XO* maintains Smith's one-on-one approach to songwriting, while introducing broader production elements to enhance the melodic and harmonic elements of his songs.

**SUGGESTED SONGS:** "Waltz #2 (*XO*)"; "Tomorrow"; "Independence Day."

**CONTACT:** Laura Curtin 212.219.4066



## THE ORIGINAL HARMONY RIDGE CREEK DIPPERS

ALBUM: *Pacific Coast Rambler*

LABEL: Ridge Creek (002)

**MEMBERS:** Mark Olson (vocals, guitar, banjo, dulcimer, percussion); Mabel Allbright (aka Victoria Williams) (vocals, guitar, dulcimer, harmonica, percussion); Mike Russell (vocals, fiddle, viola, bass, keys, harmonica, accordion, percussion).

**GUEST ARTIST:** Mark Ford (guitar).

**PRODUCED BY:** The Original Harmony Ridge Creek Dippers

**ORIGIN:** They now reside in Joshua Tree, CA

**WHAT YOU SHOULD KNOW:** The Original Harmony Ridge Creek Dippers—ex-Jayhawk Mark Olson, Victoria Williams and Mike Russell—return with another collection of simple, homespun folk songs that exemplify the fact that well-written songs can come across with beauty and grace no matter the delivery system. That's not to say *Pacific Coast Rambler* is below standard in its quality—quite the contrary—it's just that Creek Dippers' projects capture the feeling of music that can be played anywhere...on the porch, on the side of the road or at a barn dance. There's a loose theme running through the album which, according to Olson, "is somewhat a theme of somebody wandering around California, basically hitchhiking, looking at nature, playing a flute." I wonder where this perspective came from? Could it have something to do with the fact that Olson and Williams relocated to the beautiful desert locale known as Joshua Tree, located about 150 miles northeast of Los Angeles?

**SUGGESTED SONGS:** "I Give My Heart To You"; "Pacific Coast Rambler"; "Prayer Of The Changing Leaf."

**CONTACT:** Mike Russell 612.332.3322



BY JOHN SCHOENBERGER

## WES CUNNINGHAM

ALBUM: *12 Ways To Win People To Your Way Of Thinking*

LABEL: Warner Bros. (47010)

**ARTIST:** Wes Cunningham (vocals, guitar, harmonica, keys, beatbox).

**GUEST ARTISTS:** Dan Needham (drums); Mark Hill (bass); Gary Burnette (guitar); Jeff Roach (keys, percussion); Mike Haynes (trumpet, flugelhorn); Sam Levine (sax); Mark Douthit (sax); Chris McDonald (trombone); Emile Johnson (backing vocals); Paul Evans (samples, editing, sound design).

**PRODUCED BY:** Monroe Jones & Chris Parker

**ORIGIN:** Texas

**WHAT YOU SHOULD KNOW:** As many of you saw just last week during his Saturday luncheon performance under the pavilion at the A3 Summit, Wes Cunningham is an exciting and eclectic artist who takes elements of both the old (John Lennon) and the new (Beck) to make music that instantly grabs your attention. One moment he's the sensitive singer/songwriter trying to purge himself of some inner pain, and the next he's the extroverted rocker who's in your face defying everything you believe in. Throughout it all is the pure excitement of making music for music's sake. One thing's for sure, Cunningham has a pretty persuasive musical argument.

**SUGGESTED SONGS:** "So It Goes"; "Say My Name"; "America The Beautiful."

**CONTACT:** Nanci Stein & Jenifer Polenzani 818.953.3559



## RICHARD BUCKNER

ALBUM: *Since*

LABEL: MCA (11780)

**MEMBERS:** Richard Buckner (vocals, guitar, keys); Dave Schramm (guitar); David Grubbs (keys); Eric Heywood (pedal steel); John McEntire (drums, percussion); John David Foster (bass, keys, mandolin).

**GUEST ARTISTS:** Syd Straw (backing vocals); Chris Cochrane (guitar); Steve Burgh (mandolin).

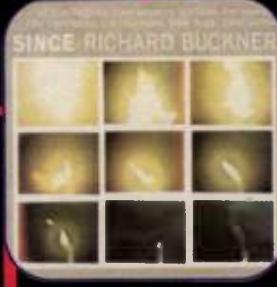
**PRODUCED BY:** JD Foster

**ORIGIN:** Fresno, CA, but he now resides in San Francisco

**WHAT YOU SHOULD KNOW:** Richard Buckner is a do-it-yourself kinda artist. He's completely hands-on in all aspects of his career, and has enough of an adventurous spirit to try just about anything he has a mind to when it comes to his music. Throughout the '90s, he wandered from his home town of Fresno to San Francisco, and then to Atlanta before returning to the Bay Area...it was during this period that Buckner's decision to pursue music was forged. In 1994 he released *Bloomed*, which caught the attention of many critics, and 1996's *Devotion + Doubt* put Buckner on the singer-songwriters' map as an important artist to watch. He now returns with *Since*, which, according to him, reflects much of what he's discovered about himself and life in general on that endless performer's highway.

**SUGGESTED SONGS:** "Gone W/Souvenir"; "Believer"; "Jewelbomb."

**CONTACT:** Nick Attaway 818.777.4102



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## BUFFALO TOM

ALBUM: *Smitten*

LABEL: Beggars Banquet/Polydor/A&M (557867)

MEMBERS: Bill Janovitz (vocals, guitar, percussion, harmonica, lap steel); Chris Colburn (vocals, bass); Tom Maginns (drums, percussion).

GUEST ARTISTS: Phil Aiken (keys, vibes); Michael Urbano (drums, percussion); Statik (samples); Carol Van Dyk (backing vocals); David Bianco, Phil Aiken & Buffalo Tom (horn arrangements); Eric Gorfan, Phil Aiken, David Bianco & Buffalo Tom (string arrangements).

PRODUCED BY: David Bianco & Buffalo Tom

ORIGIN: Western Massachusetts

WHAT YOU SHOULD KNOW: As many Adult Rock pundits continue to point out, an important segment of any Adult Rock audience should be garnered from the '80s Alternative Radio listener who has begun to move into a more stable (read: job, spouse, kids, house) phase of their life. A prime band that can help you to accomplish this is Bill Janovitz's Buffalo Tom. After releasing a handful of albums on a handful of labels (and finally shedding their "Dinosaur Jr Jr" tag originating from Dino Jr's J Mascis producing several of the their albums), BT preserve all the spunk they have been known for while evolving their sound in a more rootsy, melodic direction. Remember, their songs have been

heard on the TV show "My So-Called Life," on a Nike commercial and via other mass-appeal exposure opportunities, making for a band that already has built-in familiarity. The capper is the fact that *Smitten* is jam-packed with great songs.

SUGGESTED SONGS: "Rachael"; "Knot In It"; "Wiser."

CONTACT: Mark Tindle 213.856.2677 & Diane Gentile 212.333.1475



## DEBRA DAVIS

ALBUM: *Uninvited Guests*

LABEL: D3 (333)

ARTIST: Debra Davis (vocals, guitar).

GUEST ARTISTS: Nick Kirgo & Morris Tepper (guitar); Troy Dexter (guitar, backing vocals); Danny McKinney (bass); Dave Beyer (drums, percussion, backing vocals); Lyn Bertles (mandolin); John Thomas (keys, accordion); Joe Milton (keys); Candy Lerman (violin); Chris Steven (percussion); Darcey Brook (backing vocals).

PRODUCED BY: Dave Beyer, Debra Davis & Danny McKinney

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: Debra Davis is a versatile songwriter and performer who not only has command of her voice, but also of one super-talented band. Her music is a pleasant change from the usual angst-ridden fare so many female artists are delivering these days; Davis has opted for a more positive and constructive view on life. She originally released *Uninvited Guests* regionally a year or so ago (selling over 6,000 copies), and has since caught the attention of major national retail chains, such as Tower, Virgin and Borders Books & Music (which is sponsoring a national performance tour beginning in the fall). Because of this, Davis is now going after national airplay. By the way, the special CD-Pro you'll soon be receiving contains remixed versions of "Moon On My Shoulder" (it's also on *totallyadult TuneUp #31*) and "I Don't Wanna Be That Cool."

SUGGESTED SONGS: "Moon On My Shoulder"; "I Don't Wanna be That Cool"; "This Old Man."

CONTACT: Joe Estrada 562.692.1931



## MAYFIELD

ALBUM: *Mayfield*

LABEL: Zerodisc (001)

MEMBERS: Curt Smith (vocals, bass); Charlton Pettus (guitar, backing vocals); Doug Petty (keys); Russ Irwin (keys, backing vocals); Shawn Pelton (drums).

GUEST ARTISTS: Steve Ferrone, Brian Geltner, Jimmy Copley & Richard Pagano (drums); Carole Steel & Bob Muller (percussion); Tim Beatty (harmonica); Chris Rael & Rebecca Martin (backing vocals); George Brandi (accordion).

PRODUCED BY: Charlton Pettus

ORIGIN: England, but they now reside in the US

WHAT YOU SHOULD KNOW: The name Mayfield may not mean much to you, but the name Curt Smith should—he was one half of the incredibly successful creative duo known as Tears For Fears. Over the course of seven years and three albums, this smash act sold over 17 million albums and enjoyed several international #1 songs. Well, as you know, Smith and co-conspirator Roland Orzabal parted ways, with the latter continuing under the moniker of Tears For Fears. But what of Smith? He has re-entered the creative ring with his new outfit, Mayfield. The sound is an extension of his past musical direction, but it's less thematic and more song-oriented. Furthermore, Smith now has a new creative partner in Charlton Pettus, who was intimately involved with the project on both the songwriting and production levels.

SUGGESTED SONGS: "What Are We Fighting For"; "Jasmine's Taste"; "Trees."

CONTACT: David Fleischman 818.981.7110



## BILLY MANN

ALBUM: *Earthbound*

LABEL: DV8 (540902)

MEMBERS: Billy Mann (vocals, guitar, keys); Paul Pimsler (guitar, backing vocals); Adam Dorn (bass); Steve Wolf (drums, percussion).

GUEST ARTISTS: Carole King (keys, vocals); Tommy Eyre (keys); George Lak (keys); Alex Secuna (percussion); Scarlet Rivera (violin); JD Mennes (pedal steel); Bill Reichenbach (trombone); David Boroff (sax); Phil Parlapiano (accordion); Brett Lawrence (backing vocals).

PRODUCED BY: David Kershenbaum

ORIGIN: Philadelphia

WHAT YOU SHOULD KNOW: Billy Mann is a songwriter-songwriter—he's written for Carole King, Steven Bishop, Chaka Kahn, the late Phyllis Hyman and Celine Dion. He is also a powerful performer in his own right. His 1995 self-titled debut garnered considerable airplay support from Adult Rock Radio, as well as a variety of adult pop formats. Mann has since gone through a major period in his life (his young wife died from cancer), and because of this event, his viewpoint on life has matured considerably for a person still in his 20s. For *Earthbound*, Mann reunited with several musical friends, and with their help, created an album that visits many musical styles that have influenced him: rock, soul, Caribbean and gospel. As you might expect, this project has been a cathartic process for Mann, and he freely shares the understanding he has gained in the process with all of us.

SUGGESTED SONGS: "Make God Laugh"; "Beat Myself Up"; "Said It All."

CONTACT: Howie Kleinberg 212.641.5235



## GALACTIC

ALBUM: *Crazyhorse Mongoose*  
LABEL: Capricorn (558842)  
MEMBERS: Jeff Raines (guitar); Rich Vogel (keys); Ben Eilman (sax); Robert Mercurio (bass); Stanton Moore (drums); Theryl deClout (vocals).

PRODUCED BY: Dan Prothero

ORIGIN: New Orleans

**WHAT YOU SHOULD KNOW:** If you were to ask me what style of music will emerge next from the underground, I'd have to say funk. Not only have the originators from the '70s begun to enjoy renewed interest, an entire new generation of artists has emerged, paying homage to the power of the bottom end. Several of these bands are simply emulating the early masters such as James Brown and P-Funk, while others are taking the foundation and turning the style into something new and exciting. The young lads in Galactic are such a band. They clearly love the universal appeal of soul-based music (with a pinch of jazz), but they are also making the effort to bring this musical endeavor smack-dab into the '90s, and have taken their show on the road to spread the sacred word. One pass through *Crazyhorse Mongoose* will bring back those anything-goes-I-got-my-whole-life-ahead-me feeling we all enjoyed a few decades back, and then you'll notice how fresh it still sounds in the skilled hands of Galactic.

**SUGGESTED SONGS:** "Crazyhorse Mongoose"; "Love On The Run"; "Silence Please."

**CONTACT:** Jeff Cook 404.954.6600  
& Michelle Meisner 415.275.5408



## JOE LOUIS WALKER

ALBUM: *Preacher And The President*

LABEL: Verve (533476)

MEMBERS: Joe Louis Walker (vocals, guitar, percussion); Clayton Ivey (keys); David Hood (bass); Roger Hawkins (drums).

**GUEST ARTISTS:** Joe Thomas (vocals); Carl March & Mike Eppley (keys); Chris Sanival (percussion); Harvey Thompson, Eddie Noel Catura & Jim Horn (sax); Charles Rose (trombone); Eddie Ramirez (trumpet, trombone); Mike Haynes (trumpet); Tom Rose (guitar).

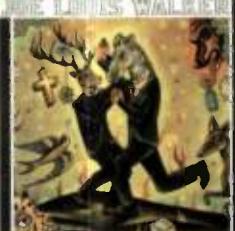
**PRODUCED BY:** Steve Cropper & Joe Louis Walker

ORIGIN: Born in Arkansas, but he now lives in San Francisco

**WHAT YOU SHOULD KNOW:** On *Preacher And The President*, blues veteran Joe Louis Walker proves he's much more than just one helluva guitar player—it's a refreshing reminder he's also a great songwriter and singer. As you'll recall, Walker's previous effort featured him with an impressive collection of guitarists; hence, this newest effort was meant to draw attention to his broader skills. The sound of *Preacher And The President* certainly remains based in the blues, but Walker is also spreading his wings in the direction of R&B. Much of this is accomplished via the production contributions of Steve Cropper and the use of the legendary Muscle Shoals Rhythm Section. "I wanted to highlight my songwriting this time," says Walker. "If you're always playing songs that have been proven already, that's not going to define you."

**SUGGESTED SONGS:** "Yveline"; "I'm Not Messin' Around"; "Pride Of A Fool."

**CONTACT:** Bud Harner 310.996.7905



## MARTIN'S DAM

ALBUM: *Sky Above*

LABEL: Hybrid (20007)

MEMBERS: Scott Bricklin (vocals, guitar, keys, percussion); Brian Bricklin (guitar, backing vocals); Mark Gorman (bass); Gary Gold (drums).

**GUEST ARTISTS:** Mitchell Froom (keys); Francis Dunnery (guitar); Shawn Pelton (drums); Guy Russell & Kevin Killen (percussion).

**PRODUCED BY:** Kevin Killen, Scott Bricklin & Brian Bricklin

ORIGIN: Philadelphia

**WHAT YOU SHOULD KNOW:** Philly's finest, Martin's Dam, are about to take their organic, uptempo sound national again; this quartet has already been doing their thing up and down the East Coast for close to a decade. Much of the enthusiasm and one-mindedness of their sound is due to brothers Scott and Brian Bricklin, who have been playing music together in one form or another since they were kids. Close to 10 years ago, A&M released Martin's Dam's debut effort, but the results were less than stellar. Rather than let this discourage them, the brothers, along with bassist Mark Gorman and drummer Gary Gold, took it as a call to hunker down and get better at their craft. "People sometimes ask what kept us going in those days," say Scott Bricklin. "The truth is I write songs to fulfill a need to express myself. It's never been about anything else."

**SUGGESTED SONGS:** "Fear Of Flying"; "Mercy Blue"; "Take You Down."

**CONTACT:** Jesse Barnett 212.868.6367  
& Kalun Lee 212.868.6036

MARTIN'S DAM  
(SKY ABOVE)



## MUMBO GUMBO

ALBUM: *Potluck*

LABEL: Ruby (6)

MEMBERS: Chris Webber (vocals, guitar, percussion); Tracy Walton (vocals, guitar); Lynn Michael Palmer (bass), Rick Lotter (drums, percussion); Steve Stizzo (keys, accordion); Reggy Marks (sax, flute).

**GUEST ARTISTS:** Billy Fairfield (keys, accordion); Keith Allen (guitar); Michael Gregory (guitar).

**PRODUCED BY:** Jim Dean

ORIGIN: Sacramento

**WHAT YOU SHOULD KNOW:** Northern California's Mumbo Gumbo have built a following the old-fashioned way—playing gigs at any club that would have them, as well as at weddings, grand openings, private parties, benefits and concerts in the park. From The Grateful Dead to Phish, it's been the way. The next we've-already-done-over-a-thousand-gigs band to make the effort to step to next level is Mumbo Gumbo. Fronted by the dynamic female vocals of Chris Webber and Tracy Walton, Mumbo Gumbo take time-tested elements of rock & roll and blend them with a creative approach to songwriting (and the use of some well-chosen stylistic elements). The result is engaging music that keeps your attention.

**SUGGESTED SONGS:** "Wild Ride"; "Be Like Something"; "Tumbleweed."

**CONTACT:** Biff Kennedy 215.641.0459  
& Jack Hopke 504.482.6066

## PETER GREEN

ALBUM: *The Robert Johnson Songbook*  
LABEL: Artisan (10002)  
ARTIST: Peter Green (vocals, guitar, harmonica).  
GUEST ARTISTS: Nigel Watson (vocals, guitar); Paul Rodgers, (guest vocals); Neil Murray (bass); Roger Cotton (piano); Larry Tolfree (drums); Street Angels 98 (backing vocals).  
PRODUCED BY: Kenny Denton, Nigel Watson & Peter Green  
ORIGIN: England  
WHAT YOU SHOULD KNOW: Hey, it's Peter Green. The man. One of the best blues players ever. Founding member of Fleetwood Mac. The 1998 Rock and Roll Hall of Fame inductee. The recluse who pops back into the limelight just about the time you start thinkin', "What ever happened to Peter Green?" Well, he's back again, this time along with longtime friend Nigel Watson, to take us on a historical journey back to the where the blues began—and where Green originally got his inspiration. The title says it all...*The Robert Johnson Songbook*. Sure, it's basic and pure, but that's the way it should be, dammit!  
SUGGESTED SONGS: "32-20 Blues"; "Phonograph Blues"; "Stones In My Passway."  
CONTACT: Michael Ehrenberg 510.530.8262



## SUSAN JAMES

ALBUM: *Fantastic Voyager*  
LABEL: Red Letter (70698)  
ARTIST: Susan James (vocals, guitar, mandolin, keys, bass, percussion).  
GUEST ARTISTS: Tommy Stinson & Gary Eaton (bass); Joseph Hammer (loops); Amy Wood, Peter Burke & Rusty Squeezebox (drums); Beri Powers (cello); Michael Tempo (drums, percussion); John Wood (lap steel).  
PRODUCED BY: Susan James & John Wood  
ORIGIN: San Francisco, but she now resides in Los Angeles  
WHAT YOU SHOULD KNOW: If there's only one word you could use to describe Susan James' music, it would be experimental and passionate—okay, that was two. However, we're not talkin' about way-out-there music that one can only appreciate on a cerebral level; rather, James places inventive and innovative ideas within a musical package that will emotionally captivate you. Furthermore, James is such a prolific songwriter, she's chosen to make her sophomore effort a double disc—side one with vocals, and side two with more stretched-out instrumentals. One listen to *Fantastic Voyager* will drive home the power and range of both her voice and guitar playing. Find out why *The Los Angeles Times* said Susan James "is like no one else," and the *Cleveland Plain Dealer* wrote, "She's a stunner!"  
SUGGESTED SONGS: "Static"; "Every Side Of Lonely"; any of the instrumentals.  
CONTACT: Jeanette Rosen 213.468.8822



## THE SPONGETONES

ALBUM: *Where-Ever-Land*  
LABEL: Permanent Press (52710)  
MEMBERS: Jamie Hoover (vocals, bass, guitar); Patrick Walters (vocals, guitar, keys); Steve Stoeckel (bass, vocals); Ron Thorne (drums).  
GUEST ARTISTS: Conrad Hunter (keys); Nat Speir (sax); Greg James (bass, backing vocals).  
PRODUCED BY: Jamie Hoover & Don Dixon  
ORIGIN: North Carolina  
WHAT YOU SHOULD KNOW: As the pop music revival continues to gain a head of steam, it's important to recognize some of the bands which were responsible for the current movement. North Carolina's The Spongetones are one of the most important. Throughout the '80s they released a series of albums that have gone on to be become classics among pop aficionados; these fans point to their impeccable harmonies and diverse approach to songwriting. The most important of those releases was *What-Ever-Land*, now re-released for the first time on CD by Permanent Press. In addition to the original music (some of which was produced by Don Dixon), it contains five never-before-released tracks, plus a couple of unreleased demos and three Spongetone classics recorded on World Cafe. By the way, key Spongetone member Jamie Hoover has toured as the bass player for The Smithereens over the past few years, as well as being one of the key creative partners in The Van Deleckis...and The Spongetones are currently recording a brand-new album!  
SUGGESTED SONGS: The choice is yours.  
CONTACT: Ray Paul 818.981.7760

## GENGHIS ANGUS

ALBUM: *[12 Days]*  
LABEL: Eastern Front (117)  
MEMBERS: Allen Kitselman (vocals, guitar, dulcimer); Jim Ball (drums, percussion); Gary Smallwood (vocals, bass, guitar).  
GUEST ARTISTS: Sue Medley & Mike Wanchic (vocals); Mo Z (keys).  
PRODUCED BY: Mike Wanchic & Mark Hood  
ORIGIN: Waterford, VA  
WHAT YOU SHOULD KNOW: Genghis Angus take the folk, bluegrass and country sounds of their rural Virginia upbringing and blend them with their love of rock, blues and jazz to create a sound that's original and expansive. They've been at it for close to a decade now, and through constant performances have established a solid Atlantic Seaboard following. *[12 Days]* is the trio's sophomore effort and is, once again, produced by Mike Wanchic of John Mellencamp fame. Allen Kitselman is the primary songwriter, who says, "I can 'see' songs. I just pick them out of the air as they come floating by." Wanchic adds, "Allen is definitely a writer of the highest caliber—definitely one of my favorite songwriters in the world." By the way, the band's name comes from their early days, when they lived on a ranch and had to do some "cowboyn" of Angus cattle in exchange for rent.  
SUGGESTED SONGS: "Honor Road"; "Teaching"; "Always Bend."  
CONTACT: Robert Swalley 800.337.3747



# totallyadult



1998

Magazine & Tuneup Schedule

## configuration

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street date

january 30

dat/ad deadline

january 15/january 22

## configuration

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july 17

dat/ad deadline

july 9

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# BLUES REVIEWS

BY MATTHEW LAWTON

## MICHAEL HILL'S BLUES MOB

ALBUM: *New York State Of Blues*

LABEL: Alligator (4858)

New York City native Michael Hill used to jam with Vernon Reid, prior to Reid's Living Colour days, and then went on to form Michael Hill's Blues Mob. In 1994 they released



*Bloodlines*, followed by '96's *Have Mercy!*. His latest kicks off with the funkified "Long Hot Night," co-written with Reid, and proceeds to smolder, rock and burn. Hill's songs address the social issues of city life, and the songs he chooses to cover, like The Temptations' "Papa Was A Rollin' Stone," and a powerful, stripped-down version of Stevie Wonder's "Living For The City," do the same. On *New York State Of Blues*, Michael Hill's Blues Mob delivers a potent message with a powerful, emotional force.

**SUGGESTED TRACKS:** "Living For The City"; "Papa Was A Rollin' Stone/Mama Sang The Blues."  
**CONTACT:** Tim Kollenth 773.973.7736

## KENNY NEAL

ALBUM: *Blues Fallin' Down Like Rain*

LABEL: Telarc (83435)

Kenny Neal was raised in a family full of musicians and got an early start when, at 18, he hit the road playing bass for Buddy Guy, which lasted four years. On *Blues*



*Fallin' Down Like Rain*, Neal brings in some of the best players he knows: brothers Darnell on bass and Fredrick on piano. Neal attacks the lap steel on Jimmy Reed's "Big Boss Man," blasts a swampish harmonica on "Strike While The Iron Is Hot," growls out the old

Eddie Jones track, "The Things That I Used To Do," and covers Willie Dixon's "I'm Ready" and "My Babe." Not only is *Blues Fallin' Down Like Rain* a diverse set of blues, but for you computer users, there's a multimedia program you can check out as well.

**SUGGESTED TRACKS:** "Shadow On The Moon"; "Blues Fallin' Down Like Rain."

**CONTACT:** Vikki Rickman 216.464.2313

## DARRELL NULISCH

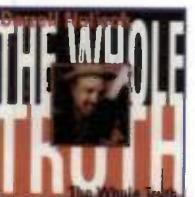
ALBUM: *The Whole Truth*

LABEL: Severn (0003)

As a young boy growing up in Dallas, Darrell Nulisch would ride his bike down to the park and listen to neighbor Jimmie Vaughan play with his band. Nulisch has since taken his Texas roots and blended them with some mean ol' Memphis soul, creating

*The Whole Truth*. Nulisch has one of those great "Otis" voices and, backed by the DC Horns and a fat Hammond B-3, grooves into the old Percy Sledge tune "Love Me Like You Mean It," Smokey Robinson's "There's A Sad Story Here" and some soulfully drenched originals. Then Nulisch puts on his shades and pulls out his harp for some gut-wrenching, guitar-driven blues like George "Harmonica" Smith's "Telephone Blues," and the blistering originals "Like Reed" and "Wait For Me."

**SUGGESTED TRACKS:** "At-Cha-Mama-Nims"; "Stop Thinking Take (Start Thinking Give)." **CONTACT:** David Earl 410.923.0593



George "Harmonica" Smith's "Telephone Blues," and the blistering originals "Like Reed" and "Wait For Me."

**SUGGESTED TRACKS:** "At-Cha-Mama-Nims"; "Stop Thinking Take (Start Thinking Give)." **CONTACT:** David Earl 410.923.0593

## POPA CHUBBY

ALBUM: *One Million Broken Guitars*

LABEL: Viceroy/Lightyear (54254)

While on tour last year, Popa Chubby dropped and broke his '58 Les Paul, adding to his collection of broken axes. *One Million Broken Guitars* is Popa Chubby's fifth release of kick-ass, no-nonsense blues rock. His voice is strong and somewhat reminiscent of fellow chubbster John Popper, and his guitar playing is right up there with the best of 'em. *One Million Broken Guitars* is full of soul-inspiring rock and funk based in the blues, and kicks off

 with the lone cover song, Jimmy Cox's "Nobody Loves You When You're Down And Out." Chubby's band powers him through these 11 tunes, but make sure you check out the spoken-word track #12—like The Prez doesn't have enough troubles right now.

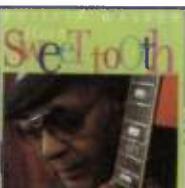
**SUGGESTED TRACKS:** "Long Way Home"; "Dance The Night Away." **CONTACT:** Russell Fink 212.563.4610

## PHILLIP WALKER

ALBUM: *I Got A Sweet Tooth*

LABEL: Black Top/Alligator (1146)

Phillip Walker has been playing his West Coast blues for over four decades with folks like Lowell Fulson, Etta James, Jimmy Reed, T-Bone Walker and the man who bought Walker his first "real" guitar, Clifton Chenier. *I Got A Sweet Tooth* is Walker's seventh album and was recorded in both New Orleans and Austin, making it a funkified Texas blues freakout. Walker's classy, relaxed guitar playing, and his gruff-throated vocals, are backed

 by some of Austin's and New Orleans' best, along with a smoldering horn section. *I Got A Sweet Tooth* features some well-chosen covers, like Sam Cooke's "Laughin' And Clownin'" and Junior Parker's "Crying For My Baby." **SUGGESTED TRACKS:** "Rub Some Good Luck On Me"; "Seemed Like A Good Idea At The Time." **CONTACT:** Tim Kollenth 773.973.7736

## VARIOUS ARTISTS

ALBUM: *Blues Masters, Volume 16, 17, 18*

LABEL: Rhino (75346-75348)

Rhino Records' *Blues Masters...* series continues to grow with more outstanding blues recordings. ...*Volume 16: More Harmonica Classics* features vintage tracks from

harmonica masters like Little Walter, Howlin' Wolf, Sonny Terry and even goes back to 1946 for Sonny Boy Williamson's "Shake Your Boogie." ...*Volume 17: More Postmodern Blues* (pictured) spotlights some classic blues from 1970 on up to 1996, by a diverse group of folks like The Allman

Brothers, Luther Allison, Snooks Eaglin and Keb' Mo'. ...*Volume 18: More Slide Guitar Classics* reaches back to 1927 for the classic "I Know His Blood Can Make Me Whole" from Blind Willie Johnson, and proceeds to feature some acoustic and electric slide by Black Ace, Elmore James, Muddy Waters and Son House, among others.

**SUGGESTED TRACKS:** "I Know His Blood Can Make Me Whole" (Johnson); "Baby Scratch My Back" (Slim Harpo). **CONTACT:** Jim Neill 310.474.4778

## VARIOUS ARTISTS

ALBUM: *Mojo Workin'—Blues For The Next Generation*

LABEL: Columbia/Legacy (65515-65518/65593)

The second edition of the *Mojo Workin'...* series features five separate discs. Big Bill Broonzy's *Warm, Witty & Wise* stresses the importance that Broonzy had on the evolution

of country Delta blues with cuts such as "Night Time Is The Right Time." Willie Dixon's *Poet Of The Blues* features highlights from his post-Chess years, such as "Little Red Rooster." Son House's *The Original Delta Blues* focuses on the John Hammond-produced sessions of 1965, which gave us "Death Letter." Blind Willie Johnson's *Dark Was The Night* focuses on Johnson's music of the '20s, like "It's Nobody's Fault But Mine." And lastly, *Slide Guitar: The Streamline Special* (pictured) spotlights some of the greatest slide players ever, including Taj Mahal, Leadbelly and Blind Willie McTell.

**SUGGESTED TRACKS:** "The Seventh Son" (Dixon); "How You Want It Done?" (Broonzy). **CONTACT:** Tim Burleigh 212.833.4170



## CEPHAS & WIGGINS

ALBUM: *Goin' Down The Road Feelin' Bad*

LABEL: Evidence (26093)

Influenced by Sonny Terry and Brownie McGhee, John Cephas (guitar, vocals) and Phil Wiggins (harmonica, vocals) began playing their "Piedmont" style blues in the

late '70s. Cephas & Wiggins play that back porch-style blues that became popular in the late '20s, but update and transform it into their own sound. Recorded in 1980, *Goin' Down The Road Feelin' Bad* is the duo's first recording ever, and released now for the first time. Cephas & Wiggins plunge into the Piedmont sound with the 1927 Julius Daniels classic, "Richmond Blues"; they delve into the Delta Blues with Sonny Boy Williamson's "Eyesight To The Blind," and even exalt some vintage gospel in "I'm A Pilgrim." *Goin' Down The Road Feelin' Bad* is a true blues gem that'll leave you feelin' good.

**SUGGESTED TRACKS:** "Eyesight To The Blind"; "Black Rat Swing." **CONTACT:** Vince Kershner 610.832.0844



# totally adult AMERICAN ROOTS

By Matthew Lawton

## JERRY GARCIA & DAVID GRISMAN

**ALBUM:** *So What*

**LABEL:** Acoustic Disc (1033)

So What highlights the jazz side of Jerry Garcia (guitar) and David Grisman (mandolin), along with Jim Kerwin (bass) and Joe Craven (percussion). They had considered recording a full album of jazz standards, but didn't get that far.

*So What* features two different versions of the Milt Jackson song "Bag's Groove," two separate renditions of the Miles Davis tune "Milestones" and three distinct interpretations of the Davis track "So What." They also do a version of Grisman's "16/16," which was recorded only once (the first time Garcia ever played it!). On *So What* it's so obvious that Garcia and Grisman are both masters of strings and spontaneity.

**SUGGESTED TRACKS:** "Milestones"; "So What."

**CONTACT:** Pam Abramson 800.294.3472



## HUGH BLUMENFELD

**ALBUM:** *Rocket Science*

**LABEL:** Prime CD (043)

Hugh Blumenfeld moved to New York in 1982 to begin his musical career. Since then, Blumenfeld has toured

endlessly and released four albums. *Rocket Science* was recorded live in the studio with bassist/guitarist/producer Mark Dann. Carol Sharar adds the beautiful violin to Blumenfeld's sweet ballads, and Gideon Freudmann's cello produces a transfixing effect on his intensely personal songs. Check out the

Dan Bern-ish "Longhaired Radical Socialist Jew," and the song all touring musicians can relate to: "Shoot The Moon," with the lyrics "A quarter of a million miles isn't really that far, it took me two Chevys but I've done it in a car."

**SUGGESTED TRACKS:** "Shoot The Moon"; "Longhaired Radical Socialist Jew."

**CONTACT:** David Seitz 212.366.5982

## VARIOUS ARTISTS

**ALBUM:** *LA County Line*

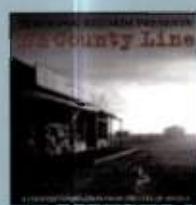
**LABEL:** Strawdog (002)

*LA County Line* is a compilation of some veteran and fresh country rock musicians who call LA home. Rosie Flores does an alternate take of her classic "Dream Dream

Blue," Billy Bacon And The Forbidden Pigs perform the tender "You Don't Know" with guest vocalist Chris Gaffney, who also duets with Neil Mooney on "Faded Rose." Adding to the City Of Angels feel is a song about a transsexual stripper ("Born That Way") by the Groovy Rednecks, an anti-sobriety anthem ("Drunk") featuring El Vez with the Trailer Park Casanovas, and of course a song ("Wish You Were Here") by a filmmaker (PJ Pesce And The Chile Rellenos).

**SUGGESTED TRACKS:** "Dream Dream Blue" (Flores); "A Bridge Too Far" (Gaffney).

**CONTACT:** Neil Mooney 213.662.5730



## BR5-49

**ALBUM:** *Big Backyard Beat Show*

**LABEL:** Arista/Austin (18862)

BR5-49 rock the hell outta old-time country music. They got their name from a used-car salesman skit on "Hee-Haw" and they got their music from Hank Williams, Johnny Horton, The Clash and the D.I.Y. mentality of the Grand Ole Opry. *Big Backyard Beat Show*, their second

full-length album, covers plenty of musical acreage, from swing ("You Flew The Coop") to rock ("Wild One") to shuffles ("My Name Is Mudd") and bluegrass ("Pain, Pain Go Away"). Most of the 14 tracks were written by BR5-49, yet they still manage to pay tribute to some of the masters by covering tracks by Buck Owens ("There Goes My Love") and Billy Joe Shaver ("Georgia On A Fast Train").

**SUGGESTED TRACKS:** "Wheels And A Crowbar"; "You Are Never Nice To Me."

**CONTACT:** Jon Peterson 615.780.9140

## KATE JACOBS

**ALBUM:** *Hydrangea*

**LABEL:** Bar/None (097)

*Hydrangea* is Kate Jacobs' third album, and like the plant, Jacobs' music and songwriting have grown and flourished.

Jacobs' angelic voice and hook-filled melodies deliver beautiful songs of her family's 200-year-old ancestry, including stories of revolutionary Russia, World War II, falling in love, grandchildren and sweet good times, as well as sour sad times. Jacobs has enlisted the assistance of some stellar musicians, including Dave Schramm (Yo La Tengo), Susan Cowsill (The Cowsills), Vicky Peterson (The Bangles), Alan Bezozi (Dog's Eye View) and Peter Holsapple (The dB's). Every family should have such a sing-along family tree.

**SUGGESTED TRACKS:** "A Good Night For Sleeping"; "Stole The Madonna."

**CONTACT:** Glenn Morrow 201.795.9424

## SHAYER

**ALBUM:** *Victory*

**LABEL:** New West (6003)

Billy Joe Shaver's songs have been recorded by the best of them: Elvis Presley, Bob Dylan, Johnny Cash, Willie Nelson, The Allman Brothers, and hell, he even wrote 10 of the 11 tracks on Waylon Jennings' *Honky Tonk Heroes!* Now, with the help of his son Eddie on guitar and dobro, the two have made an intimate, acoustic album of faith and family. Named after Billy Joe's mother's first name, *Victory* is as comfortable

as an old pair of boots; it features sparse arrangements with inspiring lyrics and Billy Joe's deep baritone. If you could combine Springsteen's Nebraska with Dylan's Saved, you'd end up with Shaver's *Victory*.

**SUGGESTED TRACKS:** "The Bow And The Arrow"; "Cowboy Who Started The Fight."

**CONTACT:** Al Moss 770.496.0979



## VARIOUS ARTISTS

**ALBUM:** *The Songs Of*

**Dwight Yoakam—Will Sing For Food**

**LABEL:** Little Dog/Mercury (99808)

*The Songs Of Dwight Yoakam—Will Sing For Food* features various artists doing Dwight Yoakam songs, with the proceeds benefiting the homeless. Yoakam is a great songwriter who has a style and grace all his own, but the

artists on this compilation go all out and make these songs their own. Bonnie Bramlett belts the shit out of a bluesy "What I Don't Know," Kim Richey does a beautiful rendition of "Near You" and Pete Droege rocks with Elaine Summers on "One Thousand Miles." Wrapping up *The Songs Of Dwight Yoakam...* is a back porch acoustic rendition of the lilting "Miner's Prayer" by Gillian Welch and David Rawlings.

**SUGGESTED TRACKS:** "Thousand Miles From Nowhere" (Tim O'Brien); "I Sang Dixie" (Rhonda Vincent).

**CONTACT:** Todd Spencer 707.928.4791

## GB LEIGHTON

**ALBUM:** *Live From Pickle Park*

**LABEL:** Moonsong (63070)

GB Leighton has released two studio albums and now, a live album! Recorded over two nights at Bunker's Music in

Minneapolis, *Live From Pickle Park* captures the intensity and passion of Leighton and his live shows. Kicking things off with the classic Lou Reed cut, "Sweet Jane," Leighton and his band work this crowd into a rockin', hootin' sweat. Along with crowd favorites like "Love For Sale," "Man In The Moon" and "Cruisin'," they also rip it up on Tommy Conwell's "I'm Seventeen" and the 1962 Bruce Channel hit "Hey Baby." Some live shows are untouchable, and on *Live From Pickle Park*, GB Leighton makes us all wish we were there.

**SUGGESTED TRACKS:** "I'm Seventeen"; "Sweet Jane."

**CONTACT:** James Klein 612.332.3904

## STEPHEN FEARING

**ALBUM:** *Industrial Lullaby*

**LABEL:** Red House (120)

Born in Canada and raised in Ireland, Stephen Fearing has released five albums, and received five Juno Nominations in the process. *Industrial Lullaby* is easily his best work to date. His folk-influenced rock, with its Celtic-laced melodies, combined with his intelligent, creative lyrics make for an unforgettable listen.

*Industrial Lullaby* also features some fellow Canadians, as Cowboy Junkies' Margo Timmins adds her ethereal vocal to "Dog

On A Chain," Bruce Cockburn plugs in his six-string on "Blind Indifference" and producer Colin Linden plays guitar throughout. *Industrial Lullaby* is a beautiful, heartwarming album of well-told stories.

**SUGGESTED TRACKS:** "When The World Was A Well"; "The Upside Down."

**CONTACT:** Emilie Liepa 800.695.4687



# WORLD ROOTS

by John Schoenberger

## LES GO DE KOTEBA

**ALBUM:** *Les Go*  
**LABEL:** Juna (2813)

Les Go de Koteba is a branch of Koteba Ensemble of Abidjan—an Ivory Coast-based dance, music and theater troupe that has gained worldwide praise for its hip and creative approach to developing African artistic expression. The trio is comprised of Maate Keita (born in Guinea), Awa Sango (born in Mali) and Naime Kante (also born in Guinea), who take modern pop sensibilities and blend them with traditional West African musical themes. *Les Go* is their first album, which was produced by Brooke Wentz (known for her work on such projects as *Global Celebration*, *Global Divas* and *Global Meditation*) and features such world-renowned musicians as Manu Dibango (sax, keys), Sory Diabate (guitar), Adboulaye Diabate (keys) and Djely Moussa Conde (kora). By the way, the word "go" is Ivory Coast slang for trendy girl, or girlfriend.

**SUGGESTED TRACKS:** "M'Bara Seri"; "Nanibali."  
**CONTACT:** Promotion 888.286.5862



## SIMPSON/HIBAGO/KRISHNAN/SRINIVASAN

**ALBUM:** *Kambara Music In Native Tongues*  
**LABEL:** Water Lily Acoustics (63)

*Kambara Music In Native Tongues* is a deceptively complex musical collaboration between Martin Simpson (guitar, vocals), David Hidalgo (bajo sexto, vocals, accordion), Viji Krishnan (violin, vocals) and Puvuval Srinivasan (mridangam). The four have gathered together to create spontaneous and improvisational music loosely based on an ancient Far Eastern genre known as Karnatak. What makes this recording so special is that they've taken a very rigid music style and added new vitality and dimension (such as traditional Mexican and traditional folk music) to it without detracting from its inherent beauty. I think I can safely say you haven't heard music quite like this ever before.

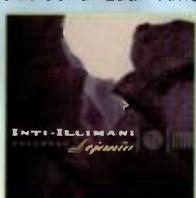
**SUGGESTED TRACKS:** "The Slow Pageant"; "Waltzing's For Dreamers."  
**CONTACT:** Promotion 805.968.8188

## INTI-ILLIMANI

**ALBUM:** *Lejania*  
**LABEL:** Xenophile (4051)

Inti-Illimani means "Sun Mountain" in the Ayamara dialect. Inti-Illimani is also one of most the renowned traditional Latin American ensembles (they play over 30 wind, string and percussive instruments) in the world. For over 30 years this Chilean group has mesmerized fans with music that captures the spirit of sacred places, traditional carnivals and people's daily lives throughout South America. The members of Inti-Illimani first met as students in the 1960s at Chile's Santiago Technical University. They soon discovered their common musical interests were more important to them than their engineering pursuits. *Lejania* brings Inti-Illimani full circle, as they dedicate the album to music from and inspired by the Andes Mountains.

**SUGGESTED TRACKS:** "Wititis/La Banda Pena Herrera"; "Yamor."  
**CONTACT:** Lisa Pardini 203.730.0333



## VARIOUS ARTISTS

**ALBUM:** *Reggae Around The World*  
**LABEL:** Putumayo (142)

Reggae music is, without a doubt, one of the most far-reaching and influential musical forms of the 20th century. Its strength lies in its message of freedom



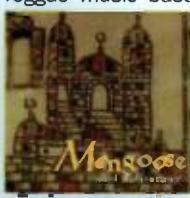
and equality before the eyes of God, as much as in its inherent ability to fill the listener with hope. To demonstrate the global impact of reggae—spread largely by the genre's icon, Bob Marley—Putumayo has gathered a collection of reggae artists who hail from all points on this small world of ours, including Jamaica. Featured are Lucky Dube (South Africa), Blekbalala Mujik (Australia), Zeca Baleiro (Brazil), Rasha (Sudan), Askia Modibo (Mali), Majek Fashek (Nigeria), Ernest Ranglin (Jamaica), Kreyol Syndikat (Martinique), Rocky Dawuni (Ghana), Burning Spear (Jamaica) and Peter Rowan (US). This is not hybrid reggae or music with a reggae influence, this collection is real roots reggae.

**SUGGESTED TRACKS:** "Wadjou" (Modibo); "Promised Land" (Fashek).  
**CONTACT:** Jennifer Daunt 510.526.8221

## MONGOOSE

**ALBUM:** *Soul Deliverance*  
**LABEL:** Candlestick (2601)

Mongoose, formerly performing under the name of Geoulah, is the whole package; not only do they create reggae music based on its purest form, they also



closely adhere to the social vision the genre represents, as well as the personal way of life it preaches. The band was originally formed in Montreal in 1990 by Moroccan singer/songwriter Maimon—they have since relocated to Los Angeles.

Since their move, Mongoose have established a solid presence throughout North America via headlining tours and participation in many reggae festivals. Because of the band's background, they sing in English, Hebrew (the Old Testament, man) and French, but no matter the language, the message of change and love remains constant.

**SUGGESTED TRACKS:** "Rizo"; "Tree Of Life."  
**CONTACT:** Felicia Kelly 310.358.0855

## BOOM SHAKA

**ALBUM:** *Rebel-Lion*  
**LABEL:** Shanachie (45039)

Now that dancehall reggae seems to have run its course, there is a strong resurgence for roots reggae, not only by many artists from the mother country—

Jamaica—but also from outposts around the globe. One such stronghold is Southern California. From this multicultural crucible comes Boom Shaka, a reggae band made up of members from Dominica (Trevy and Ray Felix), Antigua (Binghi Cornwall), Trinidad (Eadi Gad) and the US (Lester Johnson). Together they've been makin' the big reggae beat since the '80s. With *Rebel-Lion*—the band's fourth album, but first for Shanachie—Boom Shaka continue to deliver themes of social oppression, self-reliance, strength in the face of adversity, repatriation and spiritual redemption within a catchy, yet substantial, musical style.

**SUGGESTED TRACKS:** "Beggar In A Goldmine"; "Unite."  
**CONTACT:** Claudia Stewart-Navarro 310.390.8636



## BAABA MAAL

**ALBUM:** *Nomad Soul*  
**LABEL:** Palm Pictures (2002)

To an artist like Baaba Maal, home and musical roots are extremely important. Maal hails from a small village on the banks of the river Senegal,



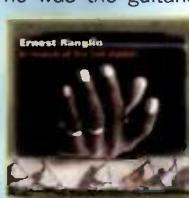
which is not the only the borderline of countries, but of cultures as well. Although not from a Grot family, his father was given was given the honor of using songs to call worshipers to the mosque, and his mother was a musician. This led to Maal touring with many popular West African musicians, including Mansour Seck, and to meeting many international artist, such as Ernest Ranglin. Today Maal preserves much of his musical tradition within a cloak of modern, world-minded arrangements. *Nomad Soul* is destined to spread his fame around the world. "My new album," says Maal, "is a mix between my traditional food and the food the world gives to me."

**SUGGESTED TRACKS:** "Souka Nayo"; "Africans Unite."  
**CONTACT:** Mike Marrone 978.744.7678

## ERNEST RANGLIN

**ALBUM:** *In Search Of The Lost Riddim*  
**LABEL:** Palm Pictures (2001)

As mentioned above, a young Baaba Maal met Jamaican guitarist Ernest Ranglin in the 1970s while he was the guitarist for Jimmy Cliff. But Ranglin's



roots go back much further than that. In the '50s he was already playing with many successful jazz dance bands, including the Eric Deans Orchestra which toured all around the Caribbean islands. He was later to become one of the fathers of a new Jamaican sound known as ska. With *In Search Of The Lost Riddim*, Ranglin travels to West Africa in search of the music and rhythms that were the bedrock for the island music of the past several decades. He, along with a stellar collection of African musicians, takes those basic forms and places them within creative, open-minded arrangements.

**SUGGESTED TRACKS:** "Minuit"; "Up In The Downstroke."  
**CONTACT:** Mike Marrone 978.744.7678

## LOS ANGELES GUITAR QUARTET

**ALBUM:** *L.A.G.Q.*  
**LABEL:** Sony Classical (60274)

Emerging from the world of Chamber music, the Los Angeles Guitar Quartet—John Dearman, William



Kanengiser, Scott Tennant and Andrew York—has continually stepped further into new creative territory with each project they do. Their latest effort, *L.A.G.Q.*, takes them into the realm of world music. There are three suites; one inspired by African rhythms and sounds, one based on traditional Klezmer dances and a third in the area of Spanish music, where they expand on a musical theme by Horacio Salinas. The interesting thing about this album is that the players have tried some unorthodox things, such as using paper clips, staples, aluminum foil and pieces of leather, to mimic sounds of traditional instruments.

**SUGGESTED TRACKS:** "Mysterious Habitats"; "La Fiesta de la Tirana."

# SONIC EXCURSIONS

by john schoenberger

## TUATARA

ALBUM: *Trading With The Enemy*  
LABEL: Epic (68850)



The gloriously creative side project known as Tuatara—guided by Barrett Martin (drums, vibes, percussion and member of Screaming Trees) and Justin Harwood (bass, guitar and member of Luna), along with Peter Buck (guitar, lap steel and member of R.E.M.) and Steve Berlin (sax and member of Los Lobos)—return with an expanded cast of characters for *Trading With The Enemy*: Scott McCaughey (guitar, keys), Mike Stone (drums, vibes), Elizabeth Pupo-Walker (percussion) and Skerik (sax) also contributed to the making of the jazzy, atmospheric and altogether spooky music of Tuatara. "The Magnificent Seven Tour of last year," says Harwood, "definitely pushed Tuatara in the direction of this album."

**SUGGESTED TRACKS:** "The Streets Of New Delhi"; "Night In The Emerald City."

**CONTACT:** Stu Bergen 212.833.7326 & Scott Douglas 212.833.5011

## BILL LASWELL AND SACRED SYSTEM

ALBUM: *Nagual Site*  
LABEL: Wicklow/BMG Classics (63263)



Studio wizard and musical mastermind Bill Laswell returns with another expansive and challenging project; this time he takes Indian, African and Arabic textures and blends them with elements of electronic, dub, ambient and drum+bass to create music of extreme beauty and soul. Laswell was joined by multi-instrumentalist Graham Haynes, guitarist Nicky Skopelites, keyboardist Bernie Worrell, bassist Jah Wobble, programmer Bill Buchen and Qwaali singers Gulam Mohamed Khan and Ustad Sultan Khan under the moniker of Sacred System for the recording of *Nagual Site*. Since the early '80s, Laswell has been on the cutting edge, constantly striving to meld disparate musical styles from around the world into a moving hybrid sound that defies description.

**SUGGESTED TRACKS:** "Black Lotus"; "Driftwork."

**CONTACT:** Susan Mainzer 213.466.5141

## ROBIN ADNAN ANDERS

ALBUM: *Omaiyo*  
LABEL: Candescence/Rykodisc (10442)



Renowned trance/dance Sufi master-drummer Robin Adnan Anders returns with *Omaiyo*, the very first release for the newly formed Candescence label. Anders has been exploring the world of drums and the mystical affects created by drumming for over 20 years as a solo artist. For him, drumming is an inward journey toward enlightenment and fulfillment, and it's his hope that his music will help the listener to embark on a similar personal journey. The compositions on *Omaiyo* are certainly centered around finely tuned, melodic drums, but there is also the accompaniment of saxophone, violin, guitar and keyboards, as well as the human voice, to add color and nuance.

**SUGGESTED TRACKS:** "Omaiyo"; "Desert Wind."

**CONTACT:** Mike Marrone 978.825.3200

## VARIOUS ARTISTS

ALBUM: *MTV's Amp 2*  
LABEL: Astralwerks/Caroline (7558)



Culled from the acclaimed MTV show "Amp" comes *Amp 2*—some of the best and most creative music in the realm of electronica/trance/ambient music. This second volume features selections by Fatboy Slim, Method Man, Pigeonhed featuring The Lo-Fidelity Allstars, Jungle Brothers, Chuck D of Public Enemy vs. Tic-Tac featuring Amber Sunshower, Air, Hardkiss featuring Kool Keith, Goldie featuring KRS One, Pitchshifter, Adam F, Roni Size Reprazant and Propellerheads. MTV's *Amp 2* sports either never-before-released tracks, or alternate versions of songs previously released; these remixes were done by artist/DJ teams such as Luke Vibert, Prodigy, Aphrodite and Beck.

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

**CONTACT:** Marc Alghini 212.886.7519 & Crystal Stephens 212.886.7570

## GEARWHORE

ALBUM: *Drive*  
LABEL: Astralwerks/Caroline (6240)



Continuing with our exploration of what's happening in the world of electronica (the genre may be considered stalled on the commercial radio level, but the scene is more vibrant than ever in the underground) we turn to Gearwhore, aka Brian Natonski, who hails from all places, Orange County, California. Natonski got his chops down working in Chicago at the legendary Chicago Trax studio. There he began to get interested in the "house" masters, such as Frankie Knuckles, and was also influenced by the raw and powerful electronics of Ministry and KMFDM. Since returning to SoCal, Natonski has not only been creating his own music, but has also been producing bands such as Bassland and Skylab 2000.

**SUGGESTED TRACKS:** "Passion"; "Love."

**CONTACT:** Marc Alghini 212.886.7519 & Crystal Stephens 212.886.7570

## LOW

ALBUM: *Owl Remixes*  
LABEL: Vernon Yard/Astralwerks/Caroline (27)



Low, who hail from Duluth, Minnesota, have been on the experimental edge of ambient/electronic music since the early '90s. Comprised of husband and wife team Alan Sparhawk (guitar/vocals) and Mimi Parker (drums, vocals), they have taken a different tack in their approach: they have opted for a softer, quieter, but no less adventurous sound that uses musical "strands" of bass, drums, guitar, keyboards and vocals to weave deceptively intoxicating music. They've released three CDs and an EP, and have toured incessantly with bands such as Pell Mell and Soul Coughing. *Owl Remixes* features songs from all these releases, remixed by some of the hottest knobmeisters around.

**SUGGESTED TRACKS:** "Down"; "Do You Know How To Waltz."

**CONTACT:** Marc Alghini 212.886.7519 & Crystal Stephens 212.886.7570

## BARRY ADAMSON

ALBUM: *As Above, So Below*  
LABEL: Mute (69035)



Since 1988, Barry Adamson has been the avant-garde rock-meets-pop-meets-jazz-meets-movie scores leader, both as a performer (he's played bass for Magazine and Nick Cave & The Bad Seeds) and as a composer (he's released a trilogy of albums—*Moss Side Story*, *Soul Murder* and *Oedipus Schmoedipus*). Adamson now returns with a new thematically based collection of songs, *As Above, So Below*, which explores the inner battle between good and evil we all face. The music on this album is smart and cosmopolitan, and adeptly blends a variety of influences into a cohesive and flowing style that he can call his own. Adamson performed all the vocals and provided most of the instrumentation.

**SUGGESTED TRACKS:** "Can't Get Loose"; "Jazz Devil."

**CONTACT:** Mattie White 212.255.7670

## LEWIS PARKER

ALBUM: *Masquerades & Silhouettes*  
LABEL: Melankolic/Astralwerks/Caroline (9629)



Massive Attack's Melankolic label returns with another creative, cutting-edge, over-the-top release, this time by one of the UK's hottest hip-hop rebels...Lewis Parker. The expected hip-hop rhythms are front and center, as are the razor-sharp rhymes, but the twist in Parker's music is his infusion of subtle musical influences from many other regions of the world—North Africa, the Caribbean, the Far East. In Parker's own words, he's the "Jedi Knight of the Hip-Hop Rebel Alliance," journeying through the land of darkness and deception to create a better, hate-free world for us all. Parker's music is spaced-out, socially conscious, raved up, cinematic, historically inspired and right on!

**SUGGESTED TRACKS:** "Shadows Of Autumn"; "Fake Charades."

**CONTACT:** Marc Alghini 212.886.7519 & Crystal Stephens 212.886.7570

## EIGHTY MILE BEACH

ALBUM: *Inclement Weather*  
LABEL: Om (008)



Eighty Mile Beach (San Francisco's Beth Custer and Christian Jones) took their name from a stretch of isolated coastline in western Australia where the stark brown land meets the bright blue sea...where opposites meet. Custer, a veteran clarinetist from the eclectic Club Foot Orchestra and Trance Mission, and Jones, an underground hip-hop DJ/producer who has worked with such diverse artists as Charlie Hunter and Bill Frisell, are also opposites who found a stretch of musical beach where they could creatively meet. They make experimental groove music that incorporates a broad spectrum of influences.

**SUGGESTED TRACKS:** "There Are No Right Angels In Nature"; "Sparse Moments Sublime."

**CONTACT:** Sep Ghadisha 415.252.9397

# Key Retail Accounts

Hey gang, whether you like it or not, summer's on its way out. That means the holiday season is around the bend and some great releases are right around the corner, and this holiday season is gearing up to be a killer. Expect new releases from some of the best: R.E.M. have their first album without Bill Berry coming out in October, Dylan's 1966 "Royal Albert Hall" show will be released soon, and rumor has it on November 17 we'll have some "Bruuuuuuuuuuuuuuuuuuuuuuuuuuuuuuce"!!!!

So, in trying to help bring all the forces of radio, records and retail together, we have prepared a list of most of the *totallyadult* reporting stations and their favorite record stores in their local areas. Hopefully, this will make it easier for all involved to put together co-op advertising campaigns and in-store events between the actual record stores, the *totallyadult* stations and the record labels.

## CIDR

- Harmony House in Detroit
- Repeat The Beat in Royal Oak

## KAEP

- 4000 Holes in Spokane
- Hastings in Spokane
- Long Ear in Coeur D'alene
- Ray's Compact Disc in Spokane
- Recorded Memories in Spokane

## KBAC

- Disc Jockey Records in Santa Fe
- Ear Shot Music in Santa Fe
- Natural Sound in Santa Fe
- Rare Bear in Santa Fe

## KBCO

- Albums On The Hill in Boulder
- CD Cellar in Boulder
- Wax Trax in Boulder

## KBHR

- Village Music in Big Bear Lake

## KBXR

- Camelot Music in Columbia
- Cornerstone Music in Jefferson City
- Disc Jockey in Columbia
- Hastings in Jefferson City
- Musicland in Columbia
- Now Hear This in Columbia
- Salt Of The Earth Records & Skateboards in Columbia
- Slackers CDs & Games in Columbia
- Streetside Records in Columbia
- Whizz Records & Compact Discs in Columbia

## KBZD

- Best Buy in Amarillo
- Hastings in Amarillo
- The Record Rack in Amarillo

## KCRW

- Aron's Records in Hollywood
- Hear Music in Santa Monica
- Moby Disc in Santa Monica
- Rhino Records in Westwood
- Tower Records in Los Angeles
- Virgin Records in Los Angeles

## Detroit, Michigan

313.567.7810  
248.543.4310

## Spokane, Washington

509.325.1914  
509.535.4342  
208.765.3472  
509.325.6906  
509.483.4753

## Santa Fe, New Mexico

505.473.0493  
505.982.4116  
505.255.8295  
505.474.3980

## Boulder, Colorado

303.447.0159  
303.447.8150  
303.444.9829

## Big Bear, California

909.866.4449

## Columbia, Missouri

573.445.4493  
573.636.9166  
573.446.0866  
573.635.7225  
573.445.6230  
573.443.0344  
573.874.0045  
573.442.3133  
573.875.7105  
573.443.1222

## Amarillo, Texas

806.356.0284  
806.351.2300  
806.352.0070

## Los Angeles, California

323.469.4700  
310.3199527  
310.828.2887  
310.474.3786  
310.657.7300  
323.650.8666

## KEGR

- Rock Bottom in Antioch
- Tower Records in Concord

## KERA

- Borders Books & Music in Dallas

## KFAN

- Antones Records in Austin
- Hastings in Kerrville
- Tower Records in Austin
- Wal-Mart in Fredericksburg
- Waterloo Records in Austin

## KFLX

- Gopher Sounds in Flagstaff
- Hastings in Flagstaff

## KFMU

- All That Jazz in Steamboat Springs

## KFOG

- Blockbuster Music in San Francisco
- Tower Records in San Francisco

## KFXJ

- The Record Exchange in Boise
- The CD Merchant in Boise

## KGSR

- Waterloo Records in Austin

## KHUM

- The Metro CDs And Tapes in Arcata
- Red Rooster Records in Fort Bragg
- Wildhorse Records in Garberville
- The Works in Arcata

## KINK

- Music Millennium in Portland
- Tower Records in Portland

## KISM

- Cellophane Square in Bellingham

## KIWR

- Homer's Music And Gifts in Omaha
- Borders Books And Music in Omaha

## Concord, California

925.757.7766  
925.827.2900

## Dallas, Texas

214.363.1977

## Fredericksburg, Texas

512.322.0660  
830.896.8233  
512.478.5711  
830.997.2633  
512.474.2500

## Flagstaff, Arizona

520.779.1515  
520.779.1880

## Steamboat Springs, Colorado

970.879.4422

## San Francisco, California

415.674.9094  
415.621.0588

## Boise, Idaho

208.322.8004  
208.331.1200

## Austin, Texas

512.474.2500

## Humboldt, California

707.822.9015  
800.422.6553  
707.923.2933  
707.442.8121

## Portland, Oregon

503.248.0163  
503.253.1343

## Bellingham, Washington

360.676.1404

## Omaha, Nebraska

402.330.3013  
402.393.3758

# Key Retail Accounts

## KKCR

- Borders Books & Music in Lihue
- K-Mart in Lihue
- Tempo in Kapaa
- Walt-Mart in Lihue

## KKQQ

- On Cue in Brookings
- Ernie November in Sioux Falls
- Last Stop CD Shop in Sioux Falls
- Sound Station 7 in Brookings

## KLRQ

- Hastings in Warrensburg
- 7th Heaven in Sedalia
- Sound Spectrum in Sedalia

## KLRR

- Boomtown CDs & Tapes in Bend

## KMMS

- Cactus Records in Bozeman
- CD Warehouse in Bozeman
- Hastings in Bozeman

## KMTT

- Barnes & Noble in Seattle
- Borders Books & Music in Seattle
- Tower Records in Seattle

## KNBA

- Camelot Music in Anchorage
- Mammoth Music in Anchorage
- Metro Music & Books in Anchorage
- Musicland in Anchorage
- The Vinyl Frontier in Anchorage

## Kauai, Hawaii

- 808.246.0973
- 808.245.7742
- 808.821.0111
- 808.246.1599

## Brookings, South Dakota

- 605.692.9796
- 605.334.6455
- 800.749.0437
- 605.692.7719

## Independence, Missouri

- 660.422.7013
- 660.826.4392
- 660.826.0444

## Bend, Oregon

- 541.388.1800

## Bozeman, Montana

- 406.587.0245
- 406.586.3232
- 406.522.8047

## Seattle, Washington

- 425.644.1650
- 425.869.1907
- 425.451.3835

## Anchorage, Alaska

- 800.272.1956
- 907.344.6155
- 907.279.8622
- 907.344.1626
- 907.278.4695

## KOTR

- Boo Boo Records in Grover Beach
- Boo Boo Records in San Luis Obispo
- Cheap Thrills in San Luis Obispo
- The Wherehouse in Atascadero
- The Wherehouse in San Luis Obispo

## San Luis Obispo, California

- 805.481.1888
- 805.541.0657
- 805.544.0686
- 805.461.1841
- 805.541.0817

## KOZT

- Red Rooster Records in Mendocino
- Sound Company in Ukiah

## Mendocino, California

- 707.937.1665
- 707.468.0191

## KPCC

- Aron's Records in Hollywood
- Hear Music in Santa Monica
- Moby Disc in Santa Monica
- Rhino Records in Westwood
- Tower Records in Los Angeles
- Virgin Records in Los Angeles

## Los Angeles, California

- 323.469.4700
- 310.319.9527
- 310.828.2887
- 310.474.3786
- 310.657.7300
- 323.650.8666

## KPFT

- Barnes & Noble in Houston
- Borders Books & Music in Houston
- Cactus Music in Houston

## Houston, Texas

- 713.349.0050
- 713.782.6066
- 713.526.9272

## KPIG

- Do Re Mi Music in Carmel
- 21st Century CDs in Santa Cruz

## Monterey, California

- 408.625.1229
- 408.426.5480

## KQRS

- Electric Fetus in Minneapolis
- Down In The Valley in Minneapolis
- Sam Goody in Minneapolis

## Minneapolis, Minnesota

- 612.870.1747
- 612.544.0033
- 612.931.8175

## KRCC

- Independent Records in Colorado Springs
- Toons Music in Colorado Springs

## Colorado Springs, Colorado

- 719.473.0882
- 719.632.8410

## KRCL

- Salt City CDs in Salt Lake City

## Salt Lake City, Utah

- 801.596.9300

## IMPACTING 8/31

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# GALACTIC

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on capricorn records

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MOONGOOSE

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Management: Figurehead. Produced by Dan Prothero and Galactic



# Key Retail Accounts

## KROK

- Radio America in Leesville
- On Cue in Deridder

## KRSH

- Back Door Disc & Tape in Cotati
- Copperfield's Music in Santa Rosa
- Copperfield's Music in Sebastopol
- The Last Record Store in Santa Rosa
- Music Coop in Petaluma

## KRVM

- CD World in Eugene
- House Of Records in Eugene
- Record Exchange in Eugene
- Record Garden in Eugene

## KSPN

- Sam Goody in Aspen

## KSUT

- The Record Man in Durango
- Rocky Mountain One-Stop in Cortez
- Southwest Sound in Durango

## KTAO

- CD World in Taos
- Gordon's CDs Records & Tapes in Los Alamos
- Que Pasa in Taos

## KTCZ

- Best Buy in Minneapolis
- Down In The Valley in Golden Valley
- Electric Fetus in Minneapolis
- Let It Be Records in Minneapolis
- Sam Goody in Minneapolis
- Target in Minneapolis

## KTHX

- J.J.'s Ear Candy in Carson City
- Joby's Music in Truckee
- Mirabelli's Music City in Reno
- Soundwaves CDs in Reno

## KUNC

- ABCD's Inc. Compact Disc in Fort Collins
- Barnes & Noble in Fort Collins
- The Finest CDs & Tapes in Greeley

## KUWR

- Budget Tapes & Records in Casper
- Hastings in Laramie

## KXPK

- Blockbuster Music in Denver
- Media Play in Denver
- Tower Records in Denver
- Twist & Shout in Denver
- Wax Trax in Denver

## Deridder, Louisiana

318.537.1418  
318.463.5951

## Santa Rosa, California

707.795.9597  
707.546.9253  
707.829.1314  
707.525.1963  
707.762.4257

## Eugene, Oregon

541.683.6902  
541.342.7975  
541.302.3045  
541.344.7625

## Aspen, Colorado

970.920.1292

## Durango, Colorado

970.259.3846  
970.565.3795  
970.259.5896

## Taos, New Mexico

505.737.0352  
505.662.7279  
505.758.7344

## Minneapolis, Minnesota

612.947.2000  
612.544.0033  
612.870.9300  
612.339.7439  
612.932.7700  
612.566.0739

## Reno, Nevada

702.885.8863  
530.582.9483  
702.825.7210  
702.825.5044

## Northern Colorado, Colorado

970.484.2223  
970.255.3777  
970.352.4657

## Cheyenne, Wyoming

307.266.3739  
307.745.0312

## Denver, Colorado

303.233.4774  
303.893.1977  
303.377.2400  
303.722.1943  
303.831.7246

## KXST

- Tower Records in La Jolla
- Tower Records in San Diego
- Tower Records in San Diego

## WAPS

- Digital Daze in Akron
- Quonset Hut in Akron
- Quonset Hut in Canton
- Time Traveler in Cuyahoga Falls
- Time Traveler in Kent

## WBOS

- HMV in Boston
- Strawberries in Boston
- Tower Records in Boston

## WCBE

- Borders Books & Music in Columbus
- Singing Dog in Columbus
- Used Kids in Columbus
- World Record in Columbus

## WCLZ

- Amadeus Music in Portland
- Bull Moose Music in Portland
- CD Authority in Portland
- Strawberries in Portland

## WDET

- Car City Records in St. Clair Shores
- Record Time in Roseville
- Repeat The Beat in Royal Oak
- Street Corner Music in Southfield

## WDOD

- Blockbuster Music in Chattanooga
- Camelot Music in Chattanooga
- Media Play in Chattanooga

## WEBK

- The Sound Barrier in Rutland
- Strawberries in Rutland

## WEBX

- BK's All Around Sounds in Champaign
- Borders Books & Music in Champaign
- Camelot Music in Champaign
- CdXchange in Champaign
- Figaro's in Champaign
- GB's Books & Records in Decatur
- Parasol in Urbana
- Periscope Records in Champaign
- The Record Service in Champaign
- The Record Swap in Champaign
- Village Green Records in Champaign

## San Diego, California

619.452.2566  
619.224.3333  
619.287.1420

## Akron, Ohio

330.630.3600  
330.633.6603  
330.492.1293  
330.923.4408  
330.678.6371

## Boston, Massachusetts

617.357.8444  
617.523.5945  
617.247.5900

## Columbus, Ohio

614.451.2292  
614.299.1490  
614.294.3833  
614.297.7900

## Portland, Maine

207.879.1953  
207.780.6773  
207.799.9833  
207.871.8951

## Detroit, Michigan

810.775.4770  
810.775.1550  
313.416.9291  
248.644.4777

## Chattanooga, Tennessee

423.870.9111  
423.892.0012  
423.954.1855

## Killington, Vermont

802.775.4754  
802.773.3700

## Champaign, Illinois

217.398.3002  
217.351.9011  
217.351.2090  
217.446.7550  
217.384.4413  
217.422.8221  
217.344.8609  
217.398.4237  
217.344.6222  
217.351.9047  
217.352.2920

# Key Retail Accounts

## WERI

- Looney Tunes in Westerly
- Looney Tunes Two in Wakefield
- Music Box in Newport
- Mystic Disc in Mystic
- Richie's in Kingston
- Soundwave in Narragansett

## WERU

- Grasshopper Shop in Ellsworth
- Grasshopper Shop in Stonington
- Island Music in Southwest Harbor
- Owl And Turtle Books in Camden
- Wild Rufus Records in Camden

## WEVL

- Planet Music in Memphis
- Shangri La in Memphis

## WFHB

- Borders Books & Music in Bloomington
- Classical Film & Music in Bloomington
- Earwax in Bloomington
- Streetside in Bloomington
- T.D.'s CDs & LPs in Bloomington
- Tracks in Bloomington

## WFPK

- Ear X-tasy in Louisville
- HMV in Louisville

## WFUV

- Tower Records in Manhattan

## WHFC

- Record And Tape Traders in Bel Air
- Soundgarden in Baltimore

## WHPT

- Blockbuster Music in Tampa
- Spec's Music in Tampa

## WIIS

- Best Music in Key West
- Rainy Day Records in Key West
- Sam Goody in Key West
- Spec's Music in Key West

## WKOC

- Birdland Music in Virginia Beach
- Blockbuster Music in Norfolk
- Blockbuster Music in Virginia Beach
- Planet Music in Virginia Beach

## Providence, Rhode Island

- 401.596.3388
- 401.782.9860
- 401.849.6666
- 860.536.1312
- 401.783.1093
- 401.789.9570

## Blue Hill Falls, Maine

- 207.667.5816
- 207.367.5070
- 800.827.2936
- 207.236.4769
- 207.236.2263

## Memphis, Tennessee

- 901.368.6700
- 901.274.1916

## Bloomington, Indiana

- 812.333.5520
- 812.333.8828
- 812.332.9612
- 812.323.0051
- 812.336.7677
- 812.332.3576

## Louisville, Kentucky

- 502.452.1799
- 502.896.1500

## New York City, New York

- 212.799.2500

## Harford City, Maryland

- 410.893.7881
- 410.563.9011

## Tampa, Florida

- 813.685.3737
- 813.971.6900

## Key West, Florida

- 305.296.6655
- 305.292.4793
- 305.296.4120
- 305.292.1299

## Norfolk, Virginia

- 757.495.0961
- 757.480.2851
- 757.437.4566
- 757.499.6000

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# Key Retail Accounts

## WKZE

- Abrams Music in Kingston
- Barnes & Noble in Poughkeepsie
- Media Play in Middletown
- Oblong Books & Music in Millerton
- Regossa Records in Brookfield
- Rhino Records in Hyde Park
- Rhythms in Woodstock
- Tune Street in Great Barrington

## WLPW

- Ampersound in Saranac Lake
- Peacock Records in Plattsburgh
- Record Town in Plattsburgh
- Sam Goody in Plattsburgh
- Tape World in Plattsburgh

## WLUM

- Atomic in Milwaukee
- Best Buy in Milwaukee
- Exclusive Company in Milwaukee
- Mainstream South in Milwaukee
- Rush-Mor in Milwaukee

## Sharon, Connecticut

- 914.338.4232
- 914.485.2224
- 914.342.6955
- 800.625.6640
- 203.775.7074
- 914.229.2291
- 914.679.4349
- 413.528.4999

## Lake Placid, New York

- 518.891.3114
- 518.561.0555
- 518.561.7078
- 518.562.5785
- 518.561.5969

## Milwaukee, Wisconsin

- 414.332.3663
- 414.796.0669
- 414.231.3434
- 414.771.8331
- 414.431.6040

## WMKY

- Cut Corner Records in Lexington
- Main Street Music in Morehead
- On Cue in Morehead

## Lexington, Kentucky

- 606.273.2673
- 606.784.8583
- 606.784.7789

## WMNF

- Banana's in St. Petersburg
- Planet Groove in Clearwater
- Sound Exchange in Tampa
- Vinyl Fever in Tampa

## Tampa, Florida

- 813.343.4013
- 813.442.4655
- 813.978.9316
- 813.251.8399

## WMYY

- Martha's Vineyard, Massachusetts
- Above Ground Records in Edgartown
- Island CD in Vineyard Haven
- Newbury Comics in Hyannis
- Strawberries in Vineyard Haven

## WMWV

- The Music Shop in North Conway
- Sound Resort in North Conway

## Conway, New Hampshire

- 603.356.3556
- 603.356.5095

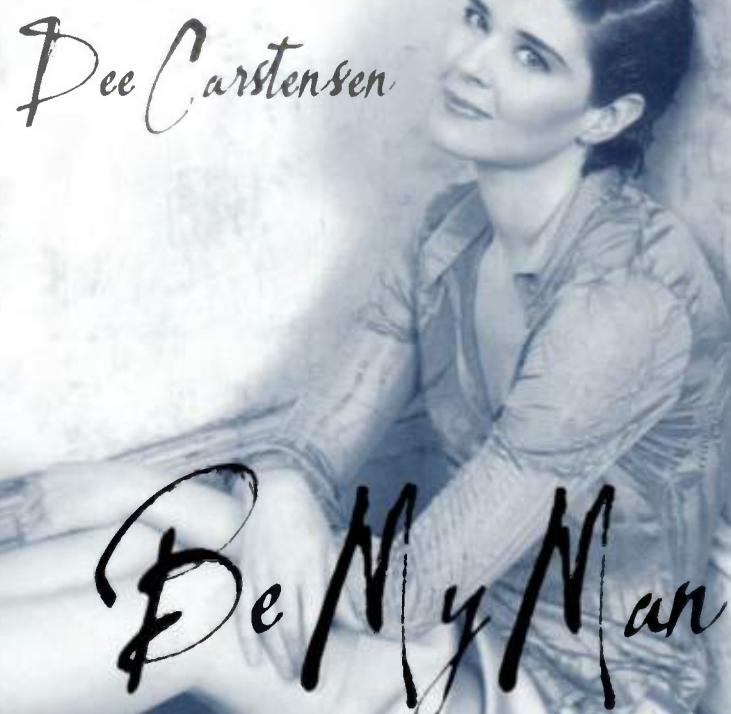
## WNCS

- Buch Spieler in Montpelier
- Octaves in West Lebanon
- Pure Pop in Burlington
- Randolph Music Shop in Randolph
- Tone's in Johnson
- Vibes in Burlington

## Burlington, Vermont

- 802.229.0449
- 603.298.6832
- 802.658.2652
- 802.728.5564
- 802.635.2223
- 802.864.5646

The first single from her Blue Thumb debut album **The Map**.



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New York Post

"Be My Man is fresh, energetic, and has plenty of hooks. I added it out of the box!"

Carl Widing, KXL/Portland

Produced by Ben Wisch

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Already Closed Out...  
PORTLAND (\$)!!!!

KINK KXL WCLZ  
plus many more



# Key Retail Accounts

## WNCW

- Almost Blue in Asheville
- Disc Exchange in Knoxville
- Horizon Records in Greenville
- Record Exchange in Charlotte
- Sounds Familiar in Asheville

## WNKU

- Borders Books & Music in Cincinnati
- Joseph Beth Booksellers in Cincinnati
- Phil's Records in Cincinnati
- Wizard's in Cincinnati
- Waves Music in Cincinnati

## WOBR

- Lit Records in Kill Devil Hills
- Outerbanks Music in Nagshead
- Waves Music in Nagshead

## WOLY

- Sam Goody in Houghton
- Sub-Urban Exchange in Houghton

## WRLT

- Blockbuster Music in Nashville
- Cat's Music in Nashville
- Tower Records in Nashville

## WRNR

- Joe's Record Paradise in Rockville
- Rabbit Hill Music in Annapolis
- Record & Tape Traders in Baltimore
- Record And Tape Exchange in Annapolis
- Record And Tape Exchange in College Park
- Vinyl Ink in Silver Spring

## WRNX

- Dynamite Records in Northampton
- Music Outlet in Enfield
- Platterpus Records in Westfield
- Record Express in West Springfield
- Strawberries in West Springfield

## WRSI

- About Music in Greenfield
- For The Record in Amherst

## Charlotte, North Carolina

828.285.0808  
423.573.5710  
864.235.7922  
704.343.9400  
828.687.7928

## Cincinnati, Ohio

513.671.5853  
513.396.8960  
606.781.8555  
513.961.6196  
513.745.9067

## Wanchese, North Carolina

252.480.3113  
252.480.0048  
252.441.1211

## Houghton, Michigan

906.482.6210  
906.482.7162

## Nashville, Tennessee

615.320.9788  
615.255.7315  
615.327.3722

## Baltimore, Maryland

301.315.2235  
410.974.0706  
410.654.0518  
410.267.0462  
301.345.9338  
301.588.4695

## Amherst, Massachusetts

413.584.1580  
860.745.2972  
413.562.0883  
413.731.7640  
413.737.4128

## Greenfield, Massachusetts

413.772.6767  
413.256.6134

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# Key Retail Accounts

## KNOW WHAT TIME IT IS?

TIME TO RENEW YOUR SUBSCRIPTION TO



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: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

### WRVG

- CD Central in Lexington
- Cut Corner Records & Video in Lexington
- Joseph Beth Booksellers in Lexington

### Lexington, Kentucky

606.233.3472  
606.273.2673  
606.273.2911

### WTTS

- Disc Jockey in Bloomington
- Karma Records in Bloomington
- Rick's Records in Indianapolis
- Streetside Records in Bloomington
- Track's Records in Bloomington

### Bloomington, Indiana

812.334.2753  
812.336.1212  
317.259.4087  
812.323.0551  
812.332.3576

### WVOD

- Radio Shack in Nagshead
- Outer Banks Music in Nagshead

### Dare County, North Carolina

252.441.2561  
252.480.0048

### WVRY

- Streetside Records in St. Louis
- Vintage Vinyl in University City

### St. Louis, Missouri

314.726.6277  
314.721.4096

### WXLE

- Borders Books & Music in Colonie
- Coconuts in Albany
- Strawberries in Albany

### Albany, New York

518.482.5800  
518.438.3003  
518.434.0085

### WXPN

- Borders Books & Music in Bryn Mawr
- HMV in Philadelphia
- King Of Prussia in Philadelphia
- Main Street Music in Manayunk
- Tower Records in Philadelphia

### Philadelphia, Pennsylvania

610.527.2913  
215.875.5100  
215.676.1578  
215.487.7732  
215.574.9888

### WXRT

- Best Buy in Chicago
- Borders Books & Music in Chicago
- Coconuts in Chicago
- Crow's Nest Records in Chicago
- Tower Records in Chicago

### Chicago, Illinois

312.988.4067  
312.573.0564  
312.787.3939  
312.341.9196  
773.477.5994

### WXRY

- Borders Books & Music in Boston
- Newbury Comics in Boston
- Strawberries in Boston
- Tower Records in Boston

### Boston, Massachusetts

617.630.1120  
617.236.4930  
617.262.8686  
617.247.5900

### WYEP

- Barnes & Noble in Pittsburgh
- Borders Books & Music in Pittsburgh
- Paul's Compact Discs in Pittsburgh
- Premiere CDs in Pittsburgh

### Pittsburgh, Pennsylvania

412.781.2321  
412.635.7662  
412.621.3256  
412.481.3641

### WZEW

- BaySound in Mobile
- Blockbuster in Mobile
- Peaches Music And Video in Mobile
- Satori Sound Records in Mobile

### Mobile, Alabama

334.626.6222  
770.858.5503  
954.454.5554  
334.343.6677



# chuckehead

## A little old lady

goes into the Chase Manhattan Bank and says she wants to open a savings account. The accounts person asks her how much she would like to deposit to open the account, and the little old lady says, "Three million dollars."

The accounts person is startled, and asks, "In what form?"

The little old lady says, "Cash. I've got it here in this bag..." and the accounts person looks and, sure enough, the lady has a big grocery bag just chock-full of green stuff in big denominations.

This is a highly unusual event, and the accounts person excuses herself to get the president of the bank to handle this one. He arrives, and escorts the little old lady to his office to handle it personally. Once in his office, he asks the little old lady where she got so much money. She replies, "Gambling."

"Gambling?" he says. "What sort of gambling?"

"Oh, I make bets with people on all sorts of things, and I usually win. For example, I've got \$100,000 right here that says that by noon tomorrow your balls will be square, and I'll even give you four-to-one odds. You got \$25,000 you'd be willing to wager on that?"

The bank president is shocked at this sort of thing coming from a sweet little old lady, but he didn't get to be the president of the Chase Manhattan bank without knowing something about money. "I suppose I could come up with enough to cover that sort of wager, but I wouldn't feel right taking it from you...there's no way you can win a bet like that!"

The little old lady just shakes the bag, and says, "I know what I'm doing...and I can afford to lose, though I'm not going to. Is it a bet?"

"Okay, have it your way," says the president, and they shake hands on it.

"See you at 11:55 tomorrow morning," states the little old lady, and with that she leaves.

Next morning at 11:55 the little old lady arrives with a younger man in a three-piece suit and is escorted to the bank president's office. The president is a nervous wreck, though a happy one. He'd gotten almost no sleep the night before, waking every few minutes to feel his balls to check for impending squareness, but nothing happened all night. He'd checked hundreds of times that morning, but still nothing; perfectly normal. When the little old lady arrives he starts to relax, knowing he has won.

"Come in, please have a seat! Who might this gentleman be?" asks the president.

"He's my lawyer. For a bet of this size I want to have a witness. Any objections?"

"No, perfectly understandable," says the president. "Well, it's now noon, and I'm still unchanged, so I guess I win!" he crows happily.

"Not so fast!" said the little old lady. "For 100 grand I want to verify things personally! Please drop your pants." The bank president is a bit flustered, but agrees that in her position he'd want proof as well, so he drops his pants. The little old lady goes over to him and reaches out to feel the organs in question.

"Okay, you win, here's your \$100,000," says the little old lady, handing over a bag of bills. As she does so, her lawyer starts banging his head against the wall and moaning.

"What's wrong with him?" asks the bank president.

"Oh, he's just upset. Poor loser, if you ask me. You see, I had a bet for \$1,000,000 with him that I would have the president of the Chase Manhattan Bank by the balls by noon today!"

## strikes again!?



ONLINE JOKES: E-MAIL THE "CHUCKLEHEAD" AT ROBERTCHUCKLEHEAD@WORLDSERVERS.COM

ROBERT "CHUCKLEHEAD" ENGLAND (WITH THE SCHRODINGER CAT)

### TOP 10 REJECTION LINES GIVEN BY WOMEN (and what they actually mean)

10. "I think of you as a brother." (You remind me of that inbred banjo geek in *Deliverance*.)
9. "There's a slight difference in our ages." (I don't want to do my *Dad*.)
8. "I'm not attracted to you in 'that' way." (You ugly dork.)
7. "My life is too complicated right now." (I don't want you spending the night or else you may hear phone calls from all the other guys I'm seeing.)
6. "I've got a boyfriend." (I prefer my male cat and a half-gallon of Ben & Jerry's ice cream.)
5. "I don't date men where I work." (I wouldn't date you if you're in the same *solar system*, much less the same building.)
4. "It's not you, it's me." (It's you.)
3. "I'm concentrating on my career." (Even something as boring and unfulfilling as my job is better than dating you.)
2. "I'm celibate." (I've sworn off the likes of you, or I'd rather drink turpentine and piss on a brush fire, or when bats fly out of my butt.)
1. "Let's be friends." (I want you to stay around so I can tell you in excruciating detail about all the other men I meet and have sex with.)

### TOP 10 REJECTION LINES GIVEN BY MEN (and what they actually mean)

10. "I think of you as a sister." (You're ugly.)
9. "There's a slight difference in our ages." (You're ugly.)
8. "I'm not attracted to you in 'that' way." (You're ugly.)
7. "My life is too complicated right now." (You're ugly.)
6. "I've got a girlfriend." (You're ugly.)
5. "I don't date women where I work." (You're ugly.)
4. "It's not you, it's me." (You're ugly.)
3. "I'm concentrating on my career." (You're ugly.)
2. "I'm celibate." (You're ugly.)
1. "Let's be friends." (You're sinfully ugly.)

## LONG AGO,

when sailing ships ruled the waves, a captain and his crew were in danger of being boarded by a pirate ship. As the crew became frantic, the captain bellowed to his first mate, "Bring me my red shirt!"

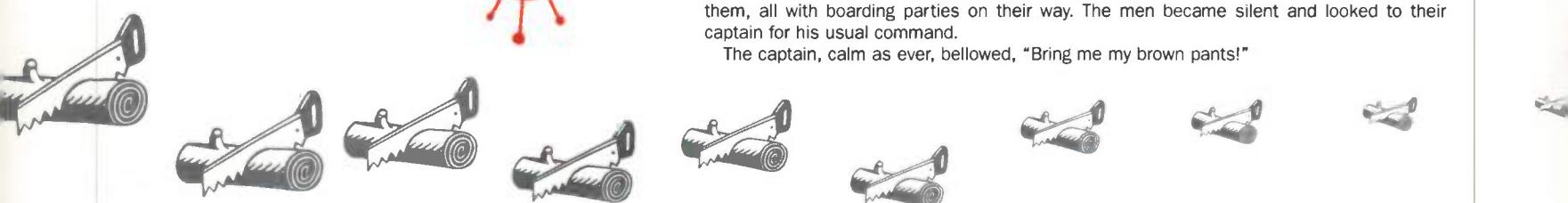
The first mate quickly retrieved the captain's red shirt, which the captain put on to lead the crew to battle the pirate boarding party. Although some casualties occurred among the crew, the pirates were repelled. Later that day, the lookout screamed that there were two pirate vessels sending boarding parties. The crew cowered in fear, but the captain, calm as ever, bellowed, "Bring me my red shirt!" The battle was on, and once again the captain and his crew repelled both boarding parties, although this time more casualties occurred.

Weary from the battles, the men sat around on deck that night recounting the day's occurrences, when an ensign looked to the captain and asked, "Sir, why did you call for your red shirt before the battle?"

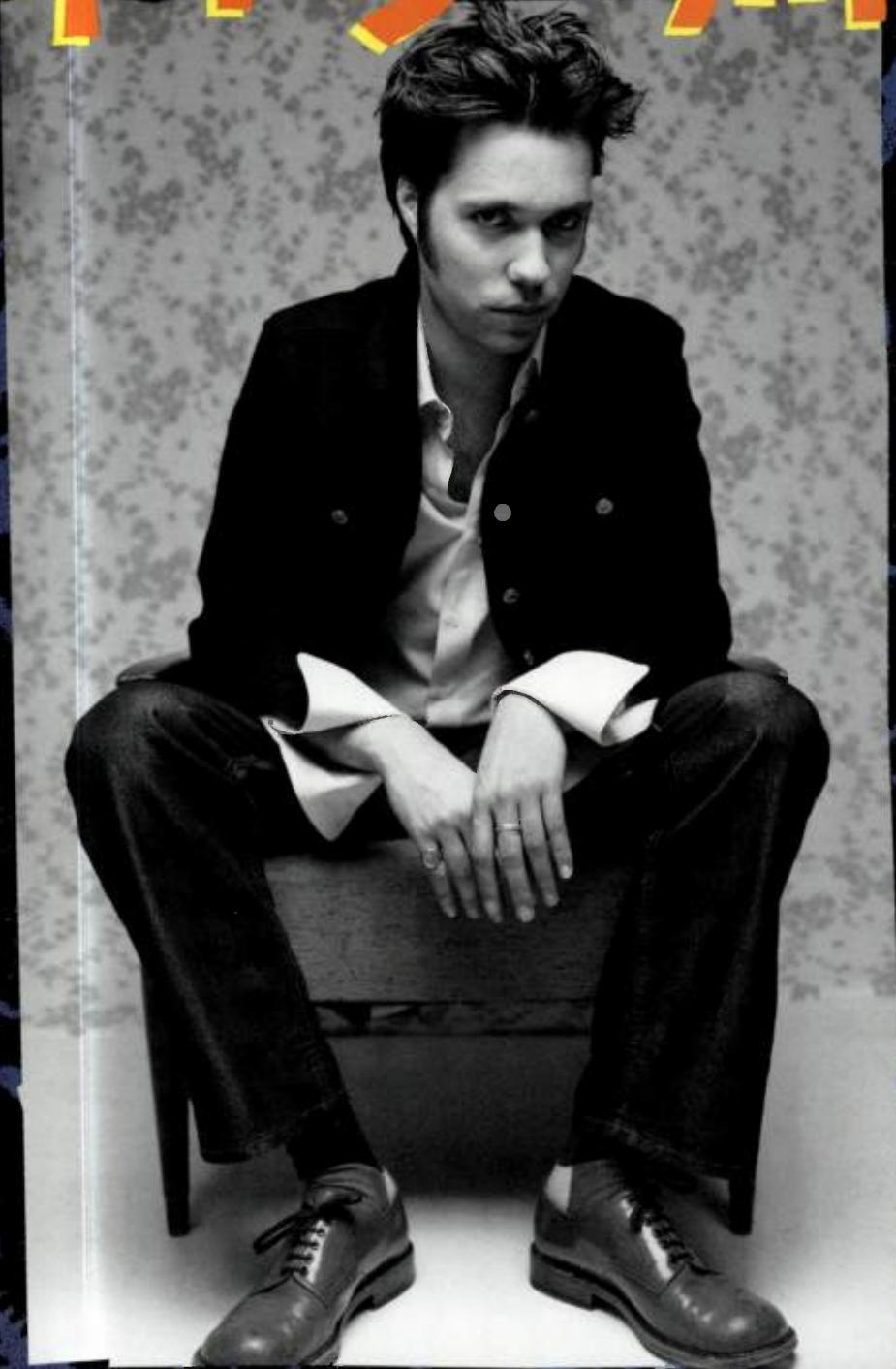
The captain, giving the ensign a look that only a captain can give, exhorted, "If I am wounded in battle, the red shirt does not show the wound; and thus, you men will continue to fight unafraid." The men sat in silence, marveling at the courage of such a man.

As dawn came the next morning, the lookout screamed that there were pirate ships, 10 of them, all with boarding parties on their way. The men became silent and looked to their captain for his usual command.

The captain, calm as ever, bellowed, "Bring me my brown pants!"



# RUFUS WAINWRIGHT



## "April Fools"

From the Self-Titled Debut Album  
Out Now

Already On:

WXPN WYEP KTHX KGSR

KCRW WDET WFUV WCLZ

KPCC WMNF WNLU WNCW

KPFT KNBA WOXY WFPK

and many more!!



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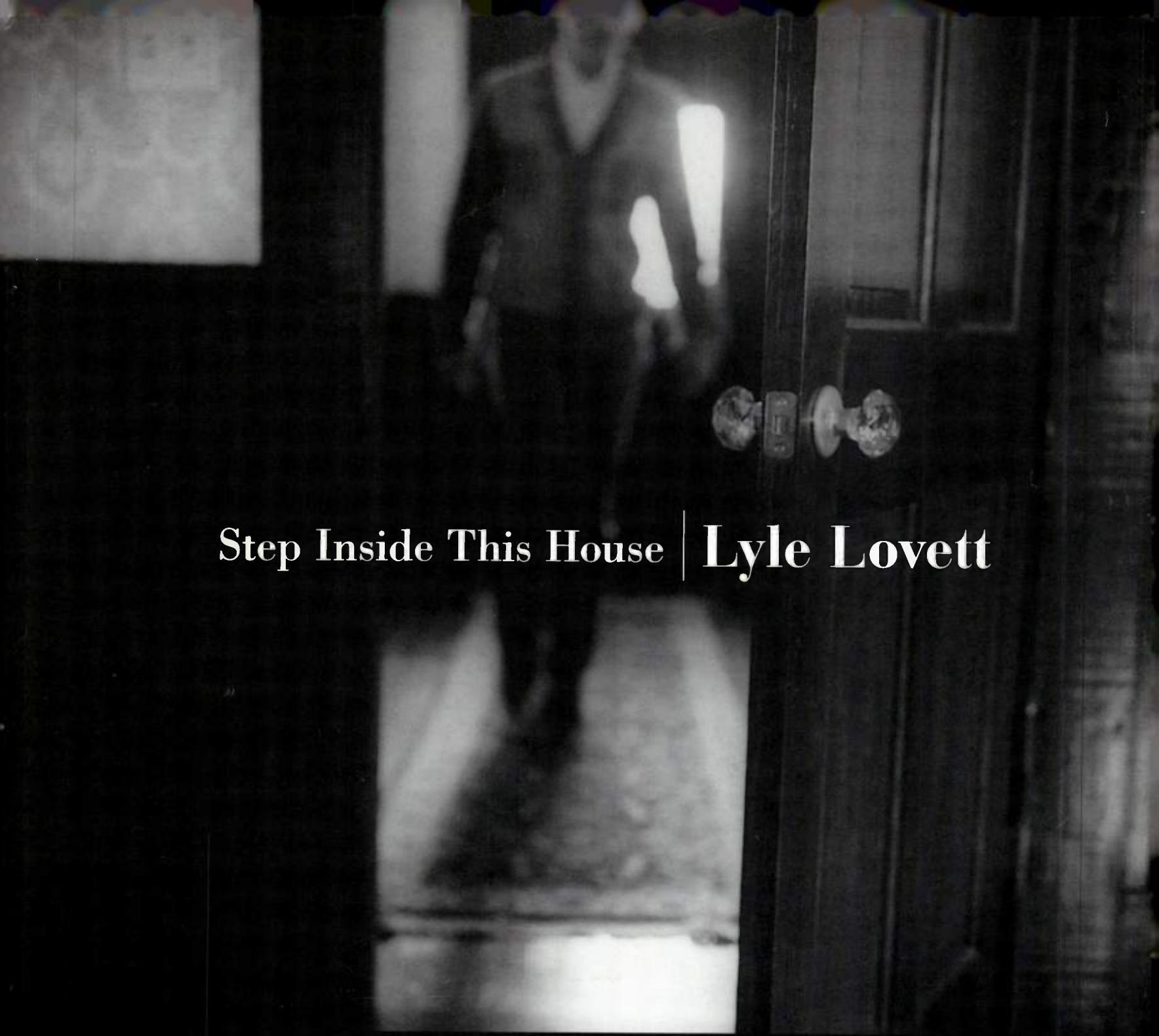
Produced by Jon Brion "In My Arms" Produced, Recorded & Mixed by Pierre Van Handel

"Millennium" and "Baby" Produced by Jon Brion and Van Dyke Parks

Executive Producer: Lenny Waronker Direction: 

Among the "Top 100 Entertainers Of The Year" - *Entertainment Weekly*  
"Enchanting and haunting, this record sounds unlike anything else  
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"Rufus Wainwright is one to watch...he is already becoming pop's favorite new  
artiste...his emergence is a hopeful sign of fashion embracing genuine originality" - *New York Times*



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