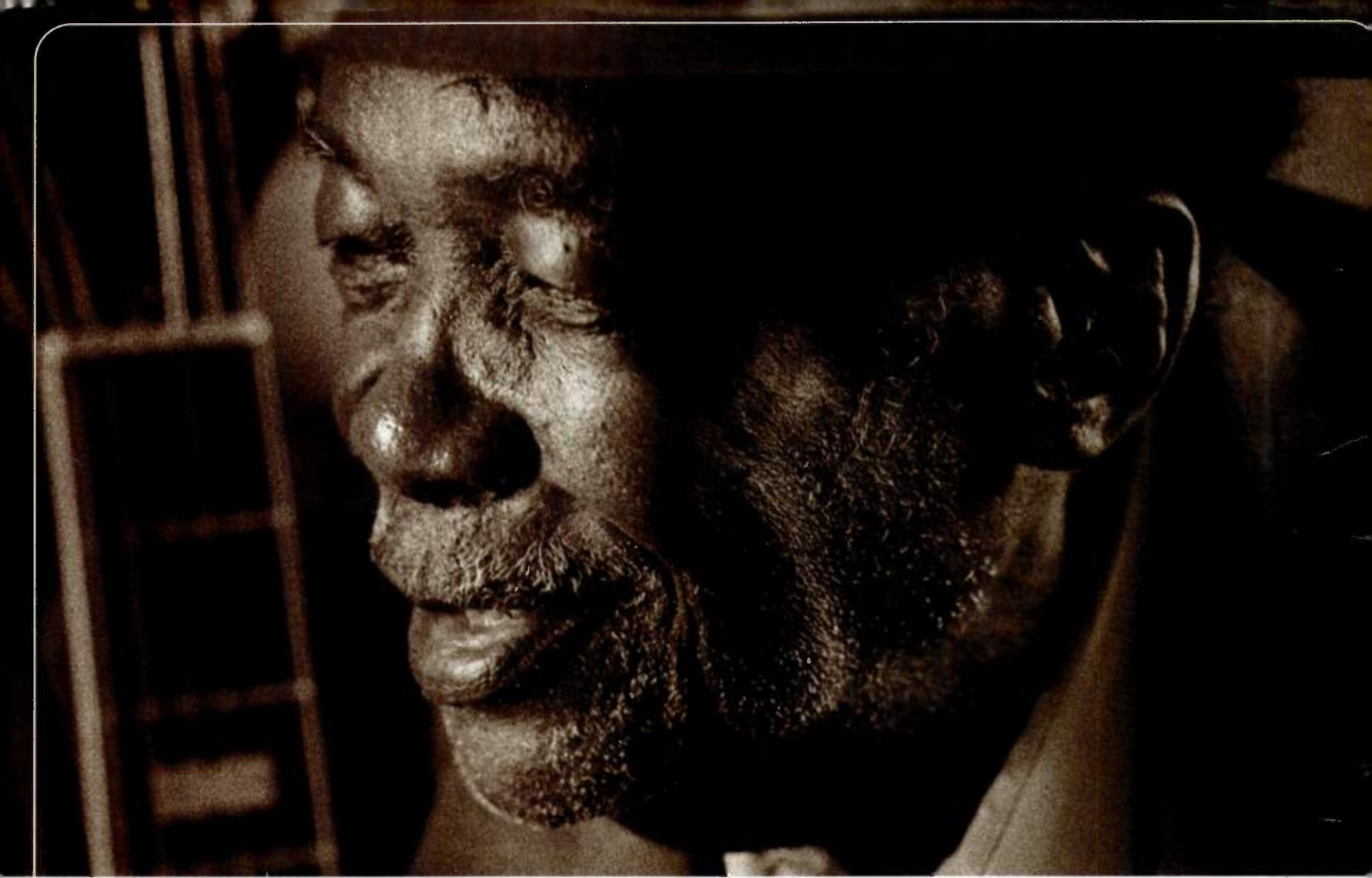


totallyadult



OCTOBER 1998 ISSUE NUMBER 21



THE BEST OF FRIENDS **JOHN LEE HOOKER**

featuring:

**Charles Brown Eric Clapton Ry Cooder Robert Cray Ben Harper
Booker T. Jones Los Lobos Van Morrison Charlie Musselwhite
Bonnie Raitt Carlos Santana Ike Turner Jimmie Vaughan**

John Lee Hooker celebrates the 50th anniversary of his million selling debut, "Boogie Chillen," with **The Best Of Friends**—10 tracks culled from his last five Grammy nominated and award winning albums (including three tracks from the classic **Healer** album) plus three brand new recordings.

Individual tracks produced by Ry Cooder, Jim Gaines, Mike Kappus, Los Lobos with Mario Caldato Jr., Van Morrison, JP Plunier, John Porter, Roy Rogers and Carlos Santana

Executive Producer: Mike Kappus

www.virginrecords.com
AOL Keyword: Virgin Records
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totallyadult

#4 Most Added!

John Lee Hooker's Best Friends:

WXRT	WDET	KTAO	KRVM
KOZT	KSPN	KHUM	WEBX
KISM	KMTN	KPIG	WERU
KBHR	WYCE	WCLZ	KKCR
KEGR	WMWV	KSUT	

pebbank

WRH

It's hard to believe, but we're actually entering the final stretch of 1998. Normally, at this point I would go over the year and highlight all of the positive strides this format has taken in reaching a lucrative audience, in continuing to break and establish new artists, in its unwavering support for veteran artists and in its dedication to quality radio—and there are many examples of each of these—however, at this point I'm more compelled to take stock in a more over-arching way.

This has been a trying year for many on both the radio and record side as ownership continues to consolidate (and, as we all know, there's more yet to happen).

It's made most of us have to adjust to a much more demanding workload, with usually less reward and sense of security. It's forced most of us to deal with the immediate, and has left little or no time for thinking about the long-term. Finally, it's made the feeling of satisfaction and fulfillment more elusive than ever. I feel confident in saying that I think this is much the same for just about everyone, in every walk of life. Our society, as a whole, seems to be going through a major evolution and revolution. Evolution, because things always change, and revolution, because when you get right down to it, everything goes in cycles.

What we all need to remember as we enter the holiday season—a time for remembrance and thankfulness—and as we look toward next year and the next millennium, is that there's a lot more good than bad. All you have to do is set your perception to the right frequency—much of what we perceive and feel is really within our control. So spin the needle up and down the frequency dial of life...you'll find a channel you like, I know you will.

This is the final regular edition of *totallyadult* for 1998, and Matthew Lawton, Melissa Blazek and I would like to take this opportunity to thank you for all the support you've given us this year. We feel the quality and the content of this publication continues to get better, and we have set our sights to make *totallyadult* even more useful and informative in the future.

This issue, as you can see, features **R.E.M.** on the front cover, with the companion feature written by our very own Matthew Lawton, and the back cover is graced by the one and only **Joni Mitchell**—we have a feature on her as well, I'm proud to say, done by Nicole Sandler (who was able to sit down with Ms Mitchell). We're also offering stories on **John Lee Hooker** (by Mike Warren), **Elliott Smith** (by Danny Alexander and **Emmylou Harris** (by CJ Janovy). In addition, J. Mikel Elcessor gives us some handy insight into using the Internet for show-prep and as an information source; TA production manager Don Davis Jr. dons his writing cap to give us the first in a two-part series on **Satellite Radio** and I talk with **KFXJ**/Boise, Idaho's **Kevin Welch** and DreamWorks VP/Promotion

Laura Curtin.

The "back pages" give you a host of holiday promotions that Adult Rock stations across the country are planning, for you to get involved with or to use as inspiration; there are, of course loads of music reviews and the ever-popular, up-to-the-minute contact pages; and *totallyadult* wouldn't be complete without Mr. Chucklehead.

See you in early December with our special **WXRT** spotlight issue and the 1999 *totallyadult* Calendar. What a year that is going to be!



John Schoenberger
totallyjs@3nets.com

PETER WOLF TURNIN' PAGES

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REPEATED LISTENING."

- PETER GURALNICK



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PRODUCED BY KENNY WHITE AND PETER WOLF

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Before The Box!

WBOS

KRXS

KFXJ

KRVM

KQRS

KTAO

WRNX

KLRR

WXRV

WMVY

WCLZ

KEGR

KMMS

KFAN

WEBK

Digital Music Express

totallyadult

issue # 21 * october 9, 1998

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joni mitchell

john lee hooker

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elliott smith

dreamworks' laura curtin

totallymusic

holiday events

jokes

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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

monday

M 10a-noon	CIDR /Detroit	PD MD	Wendy Duff Jerry Mason	313.961.6397 fax 961.1603
MTWThF 10a-2p	KBZD /Amarillo	APD	Denise Spiser	806.372.6543 fax 379.7339 (E) kbzd@tia.net
MTWThF 8-10a	KDDX /Rapid City	PD	Jim Kallas	605.642.5747 fax 642.7849
MT 11-noon	KFAN /Fredericksburg	PD	J.D. Rose	830.997.2197 fax 997.2198 (E) bradio@ktc.com
M 3:15-6:15p	KGSR /Austin	PD MD	Jody Denberg Susan Castle	512.908.4986 fax 832.1579 (E) jdenberg@kgsr.com
MTWThF 9a-5p	KKCR /Kauai	SM	Jon Scott	808.826.7774 fax 826.7997 (E) bornarebel@aol.com
M 9a-noon	KLCC /Eugene	PD MD	Don Hein Michael Canning	541.744.3982 fax 744.3962 (E) canningm@lanecc.edu
MW 10a-noon	KMTN /Jackson	PD/MD	Mark Fishman	307.733.4500 fax 733.7773 (E) kmtn@blissnet.com
MTh 12:30-2:30p	KPFT /Houston	PD MD	Eric Truax Mary Ramirez	713.526.4000 fax 526.5750
MTW 8-10a	KPIG /Monterey	PD/MD	Laura Hopper	408.722.9000 fax 722.7548 (E) sty@kpig.com
M 2-5p	KQRS /Minneapolis	OM APD	Dave Hamilton Reed Endersbe	612.545.5601 fax 595.4940 (E) kqrs@sidewalk.com
M 10-11:30a	KRVM /Eugene	PD	Don Farrell	541.687.3370 fax 687.3373
MTThF 10a-noon	KRXS /Phoenix	PD	John Libynski	520.402.9222 fax 425.5063 (E) knxs@mail.gila.net
MF 3-5p	KTAO /Taos	PD MD	Brad Hockmeyer Marina Colman	505.758.1017 fax 758.8430 (E) ktao@newmex.com
MW 3-5p T 8:30-10a	KTHX /Reno	PD MD	Bruce Van Dyke Harry Reynolds	702.333.0123 fax 333.0110 (E) bruce@thex.net
M 1-4:30p	KUNC /North Colorado	MD	Kirk Mowers	970.351.1775 fax 351.1780 (E) kmowers@kunc.org
M 1-5:30p	KXL /Portland	PD	Carl Widing	503.417.0391 fax 417.7663 (E) carlwid@awl.com
MTW 1-4p	WDET /Detroit	PD AMD	Judy Adams Chuck Horn	313.577.4146 fax 577.1300 (E) wdetfm@wdet.wayne.edu
M 4-7p T 4-6p	WEBK /Killington	PD	Don Ewald	802.422.3156 fax 422.3158 (E) webk@vermontel.com
M 11a-2p	WERU /Blue Hill Falls	PD/MD AMD	Dave Piszc Sara Willis	207.469.6600 fax 469.8961 (E) weru@celestiat.com
M 3:30-5:30p	WKZE /Sharon	PD MD	Randy Milroy Andrew DiGiovanni	860.364.5800 fax 364.0129 (E) wkze@snt.net
MT 8-10a	WLUM /Milwaukee	PD MD	Chuck Summers Terry Havel	414.771.1021 fax 778.1129 (E) info@newrock.com
MT noon-2p	WMKY /Lexington	PD/MD	Paul Hitchcock	606.783.2334 fax 783.2335 (E) p.hitchc@morehead-st.edu
MT 12:30-3p	WMWV /Conway	PD APD/MD	George Cleveland Mark Johnson	603.447.5988 fax 447.3655
M 11a-1p T 10a-noon	WNCW /Charlotte	PD APD	Mark Keefe Armando Bellmas	828.287.0000 fax 287.8012 (E) wncw@blueridge.net
MTWThF 10a-noon	WOLV /Houghton	PD	Derek "Deve" Sever	906.482.7700 fax 482.7751 (E) deve@up.net
MTWThF 9a-5p	WVRV /St. Louis	PD MD	Mike Richter David Myers	314.231.3699 fax 259.5598 (E) theriver@wrvv.com
M 1-3p F 10a-1p	WXLE /Albany	PD APD	Neal Hunter Randi Tyler	518.381.3588 fax 381.1097 (E) neal@1045thezone.com



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

MW
11:30a-3p

MT
11a-1p

MTh
2:30-4:30p

MF
9a-5p

TW
3-5p

T
11a-2p

TW
9a-noon/1-5p

TWThF
noon-2p

T noon-2p
W 3-5p

TWTh
10a-noon

TW
9a-noon

TTh
8:30-10:30a

T
noon-3p

TTh
noon-2p

TF
noon-2p

TWTh
10a-4p

TThF
1-4p

T
3-6p

T
2-4p

T
5-7p

TW
noon-3p

TW
noon-2p

T
noon-6p

T
9a-1p/2-5p

TW
3-5p

TW
1-2:30p

TW
1-4p

STATION

WXRT/Chicago

WXRV/Boston

WYEP/Pittsburgh

SBR Consulting

KBCO/Denver

KEGR/Concord

KINK/Portland

KKQQ/Brookings

KLRQ/Independence

KLRR/Bend

KOTR/San Luis Obispo

KRCC/Colorado Springs

KRCL/Salt Lake City

KROK/DeRidder

KRSH/Santa Rosa

WAPS/Akron

WEBX/Champaign

WERL/Westerly

WEVL/Memphis

WFUV/New York City

WHFC/Harford

WKOC/Norfolk

WLPW/Lake Placid

WMNF/Tampa

WMVY/Martha's Vineyard

WNCS/Burlington

WNKU/Cincinnati

TITLE

VP/PRG
MD

PD
MD

PD

MD

t u e s d a y

Dave Benson
Scott Arbough

Steve O'Brien

Dennis Constantine
Anita Garlock

Mike Henricksen
Jeff Hollander

Steve Stevens
Kyle Douglas

Doug Donoho

Drew Ross
Dean Kattari

Jeff Bieri

Bill Boyd

Doug Stannard
Sandy Edwards

Zoe Zuest
Bill Bowker

Bill Gruber
Matt Smith

Jay O'Connor

Mark Urso

Brian Craig

Chuck Singleton
Rita Houston
Meg Griffin

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fax 223.1520
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radio contacts

Stations are
listed by
first available
music
call hour.

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



MUSIC HOURS

TTh
11a-1p

TTh
2-4p

T 9-11a
W 3-4p

T
11a-2p

TW
10a-2p

T
9a-5p

T
9a-5p

W noon-3p
Th 1-3p

W
12:30-2:30p

W
2-4p

WThF
2-5p

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

W
noon-3p

W
1-4p

W 2:30-3:30p
F 11a-noon

WTh
1-4p

W
1-3p

WTh
10a-noon

WTh
11a-2p

W
9a-noon

W
12:30-3p

W
1:30-4p

W
2-4p

WTh
11a-noon

W
1-4p

WF
noon-3p

W
noon-2p

W
1-3p

STATION

WOBR/NE North Carolina

PD
MD

Jim Herring
Eric James

919.473.9376
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MD

Brian Phoenix
Bob Angell

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fax 725.5121

WFHB/Bloomington

PD/MD

Jim Manion

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fax 323.0320
(E) ionman@bluemarble.net

U2

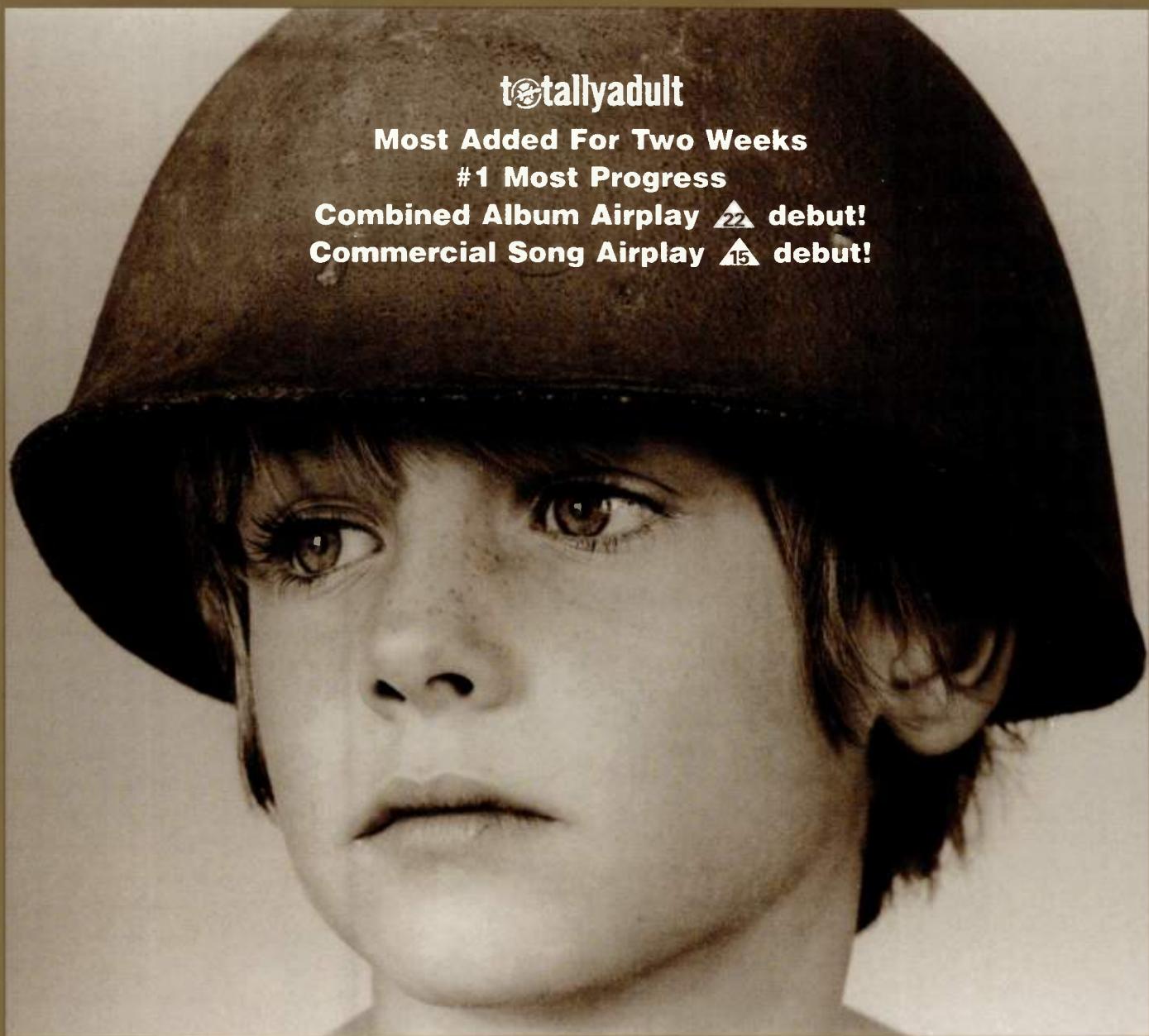
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Most Added For Two Weeks

#1 Most Progress

Combined Album Airplay $\Delta 22$ debut!

Commercial Song Airplay $\Delta 15$ debut!



THE BEST OF 1980 - 1990

In stores November 3

SWEETEST THING (THE SINGLE MIX)
the new single

Produced by Steve Lillywhite with Daniel Lanois and Brian Eno

Principle Management: Dublin & New York



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WRH

radio contacts

Stations are listed by first available music call hour.

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



MUSIC HOURS

W
9a-1p

W
11a-1p

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

WTh
3-5p

W
3-6p

W
10a-4:30p

W
9a-noon

W
8:30a-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
1-5p

Th
2-4p

ThF
noon-2p

Th
3-5p

Th
2-6p

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

Th
3-6p

Th
2-3:30p

Th
11a-1p

F
9-11a

F
9:30a-1p



STATION

WIVI/St. Thomas

W
9a-1p

WRSI/Greenfield

W
11a-1p

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

WTh
3-5p

WTTS/Bloomington

W
3-6p

PD
MD

Rich Anton
Marie McCallister

PD
MD

Brian Quinn
Marilyn Rea Beyer

ASW
PD
MD

Bruce Ranes
Bruce Warren
Shawn Stewart

WYCE/Grand Rapids

W
10a-4:30p

OM

PD
OM

Catherine Black

PD
OM

Rob Reinhart
Tony McReynolds

Dish-CD/USA

W
8:30a-noon

GPD

Tom Killorin

MD
AMD

Bruce Warren
Shawn Stewart

World Cafe/USA

W
3-6p

PD
MD

Bruce Warren
Shawn Stewart

CKEY/Niagara Falls

Th
2-4p

APD
MD

Ryan Patrick
Diane DeNiro

PD

Ira Gordon

KBAC/Santa Fe

ThF
9-11a

PD

George Taylor Morris
Cliff Nash

PD
MD

505.989.3338
fax 989.3881

KBHR/Big Bear

Th
10a-noon

PD
MD

Rick Herrick
Casey Dolan

KBXR/Columbia

ThF
noon-2p

PD/MD

Keefer

KOZT/Mendocino

Th
1-3p

GM
MC

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Kate Hayes

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fax 964.9536

(E) thecoast@kozt.com

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Th
9a-noon

PD
MD

Steve Rauworth
Stasia Lanier

970.563.0255
fax 563.0349

(E) stasia@ksut.org

KTCZ/Minneapolis

Th
3-5p

PD
MD

Lauren MacLeash
Mike Wolf

612.339.0000
fax 333.2997

WBOS/Boston

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3-5p

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George Taylor Morris
Cliff Nash

617.254.9267
fax 782.8757

(E) wbosonline@aol.com

WCBE/Columbus

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4-6p

MD

Maxx Faulkner

614.365.5555
fax 365.5060

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1-5p

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AMD

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Th
2-4p

OM
PD

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ThF
noon-2p

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MD

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3-5p

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MD

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2-6p

PD

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3-6p

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2-3:30p

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MD

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thursday

CKEY/Niagara Falls

Th
2-4p

APD
MD

Ryan Patrick
Diane DeNiro

KBAC/Santa Fe

ThF
9-11a

PD

Ira Gordon

KBHR/Big Bear

Th
10a-noon

PD
MD

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Casey Dolan

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KBXR/Columbia

ThF
noon-2p

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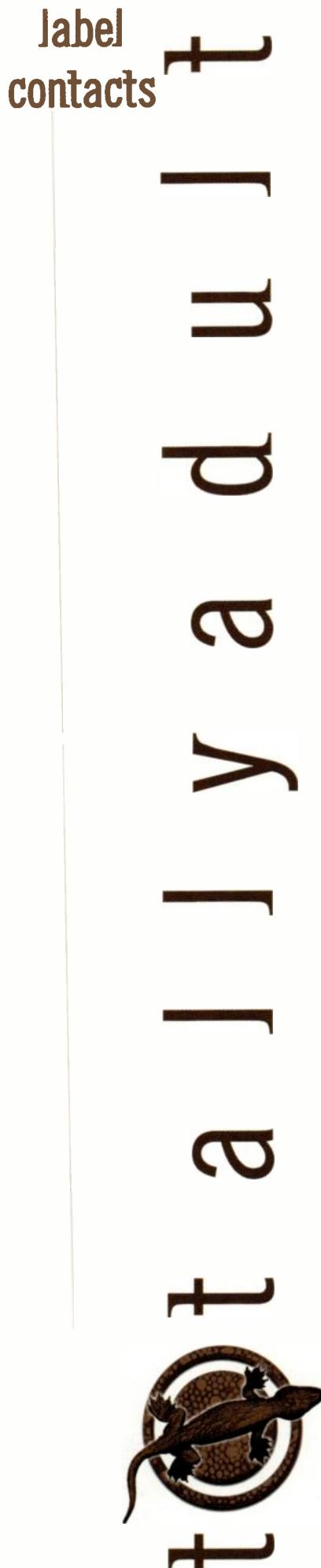
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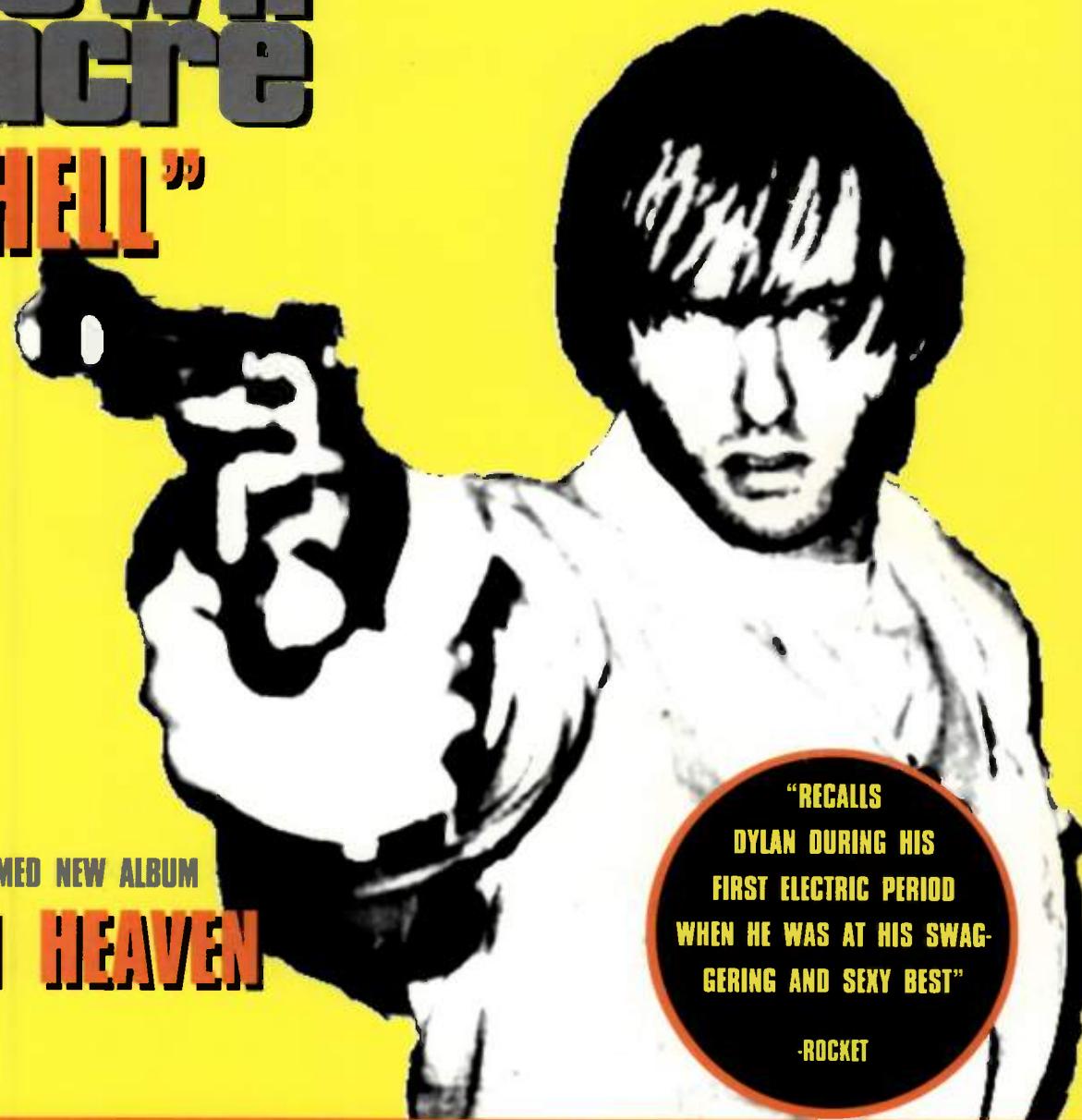
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12	Vinyl Solution	Grand Rapids, MI
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15	Empty Bottle	Chicago, IL
16	400 Bar	Minneapolis, MN
27	Royal Albert	Winnipeg, Manitoba
29	New City Liquid Lounge	Edmonton, Alberta
30	Night Gallery	Calgary, Alberta
3	OK Hotel	Seattle, WA
12	Bottom of the Hill	San Francisco, CA
13	Bottom of the Hill	Sam Francisco, CA
14	Troubadour	Los Angeles, CA



TOTALLY ADULT RADIO GOES TO HELL 10/27!

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TOTALLYADULT

ADULT ROCK

RETAIL CHART

LW	TW	ARTIST / Title	LABEL
DEBUT!	1	SHERYL CROW <i>The Globe Sessions</i>	A&M • 540959
DEBUT!	2	ELVIS COSTELLO & BURT BACHARACH <i>Painted From Memory</i>	MERCURY • 538002
1	3	THE BRIAN SETZER ORCHESTRA <i>The Dirty Boogie</i>	INTERSCOPE • 51817
2	4	BARENAKED LADIES <i>Stunt</i>	REPRISE • 16763
4	5	GOO GOO DOLLS <i>Dizzy Up The Girl</i>	WARNER BROS. • 47058
DEBUT!	6	JONI MITCHELL <i>Taming The Tiger</i>	REPRISE • 46451
6	7	CHRIS ISAAK <i>Speak Of The Devil</i>	REPRISE • 46549
5	8	LYLE LOVETT <i>Step Inside This House</i>	CURB/MCA • 51821
3	9	HOOTIE & THE BLOWFISH <i>Musical Chairs</i>	ATLANTIC/AG • 83139
10	10	DAVE MATTHEWS BAND <i>Before These Crowded Streets</i>	RCA • 87880
7	11	VARIOUS ARTISTS <i>City Of Angels OST</i>	WARNER SUNSET/REPRISE • 48867
9	12	LENNY KRAVITZ <i>5</i>	VIRGIN • 45605
DEBUT!	13	BUFFALO TOM <i>Smitten</i>	BEGGARS BANQUET/POLYDOR/A&M • 557867
12	14	EAGLE-EYE CHERRY <i>Desireless</i>	WORK/550 MUSIC • 89434
8	15	VARIOUS ARTISTS <i>Armageddon OST</i>	COLUMBIA/Sony MUSIC SOUNDTRACK • 69441
11	16	LIZ PHAIR <i>Whitechocolatespaceegg</i>	MATADOR/CAPITOL • 51854
17	17	CHERRY POPPIN' DADDIES <i>Zoot Suit Riot</i>	MOJO/UNIVERSAL/UMG • 51818
14	18	BIG BAD VOODOO DADDY <i>Big Bad Voodoo Daddy</i>	ORCHIS/INTERSCOPE • 93338
15	19	LUCINDA WILLIAMS <i>Car Wheels On A Gravel Road</i>	MERCURY • 518398
22	20	MATCHBOX 20 <i> Yourself Or Someone Like You</i>	LAVA/ATLANTIC/AG • 92721
18	21	SARAH McLACHLAN <i>Surfacing</i>	NETTWERK/ARTIST • 51870
13	22	SQUIRREL NUT ZIPPERS <i>Perennial Favorites</i>	RAMMOUTH • 1898
19	23	ELLIOTT SMITH <i>XO</i>	DREAMWORKS • 52148
20	24	GARBAGE <i>Version 2.0</i>	ALMO SOURCE/INTERSCOPE • 90112
16	25	KEB' MO' <i>Slow Down</i>	GHETTO MUSIC • 8776
23	26	THE SMASHING PUMPKINS <i>Adore</i>	VIRGIN • 47879
27	27	SHAWN MULLINS <i>Soul's Core</i>	COLUMBIA • 71940
25	28	THIRD EYE BLIND <i>Third Eye Blind</i>	ELEKTRA/EEG • 62112
24	29	BELLE AND SEBASTIAN <i>The Boy With The Arab Strap</i>	MATADOR • 515
21	30	WILLIE NELSON <i>Teatro</i>	ISLAND • 52146
DEBUT!	31	BARENAKED LADIES <i>Rock Spectacle</i>	REPRISE • 46393
28	32	NATALIE MERCHANT <i>Ophelia</i>	ELEKTRA/EEG • 62396
30	33	MASSIVE ATTACK <i>Mezzanine</i>	VIRGIN • 45884
37	34	SEMISONIC <i>Feeling Strangely Fine</i>	MCA • 11733
32	35	BILLY BRAGG & WILCO <i>Mermaid Avenue</i>	ELEKTRA/EEG • 62204
35	36	VARIOUS ARTISTS <i>The Wedding Singer OST</i>	MAVERICK/WE • 46840
26	37	NATALIE IMBRUGLIA <i>Left Of The Middle</i>	JADA • 51824
DEBUT!	38	VARIOUS ARTISTS <i>Titanic Ost</i>	SONY MUSIC SOUNDTRAX/SONY CLAS • 63233
40	39	SUSAN TEDESCHI <i>Just Won't Burn</i>	TONE COOL/ROUNDER • 1564
31	40	SAVAGE GARDEN <i>Savage Garden</i>	COLUMBIA • 8794

COMBINED ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	CHRIS ISAAK <i>Speak Of The Devil</i>	REPRISE	1592	1542	1377
2	SHERYL CROW <i>The Globe Sessions</i>	A&M	1550	1385	1319
3	SHAWN MULLINS <i>Soul's Core</i>	COLUMBIA	1264	1199	1048
4	LYLE LOVETT <i>Step Inside This House</i>	CURB/MCA	1170	1094	1013
5	EAGLE-EYE CHERRY <i>Desireless</i>	WORK/550 MUSIC	1165	1176	1252
6	JOHN MELLENCAMP <i>John Mellencamp</i>	COLUMBIA	1069	978	987
7	KEB' MO' <i>Slow Down</i>	550 MUSIC	1042	1093	1151
8	DAVE MATTHEWS BAND <i>Before These Crowded Streets</i>	RCA	1034	925	940
9	BRUCE HORNSBY <i>Spirit Trail</i>	RCA	897	792	550
10	BARENAKED LADIES <i>Stunt</i>	REPRISE	843	970	1101
11	HOOTIE & THE BLOWFISH <i>Musical Chairs</i>	ATLANTIC/AG	814	808	806
12	BONNIE RAITT <i>Fundamental</i>	CAPITOL	773	779	783
13	SINEAD LOHAN <i>No Mermaid</i>	INTERSCOPE	709	671	665
14	THE BRIAN SETZER ORCHESTRA <i>The Dirty Boogie</i>	INTERSCOPE	707	873	970
15	NATALIE MERCHANT <i>Ophelia</i>	ELEKTRA/EEG	685	758	814
16	ALANIS MORISSETTE <i>Supposed Former Infatuation</i>	MAVERICK/REPRISE	679	376	12
17	LUCINDA WILLIAMS <i>Car Wheels On A Gravel Road</i>	MERCURY	672	743	844
18	CRACKER <i>Gentleman's Blues</i>	VIRGIN	658	664	664
19	SUSAN TEDESCHI <i>Just Won't Burn</i>	TONE COOL/ROUNDER	614	636	615
20	FASTBALL <i>All The Pain Money Can Buy</i>	HOLLYWOOD	608	648	621
21	THE GOO GOO DOLLS <i>Dizzy Up The Girl</i>	WARNER BROS.	606	523	335
DEBUT!	U2 <i>The Best Of 1980-1990</i>	ISLAND	568	152	0
23	SEMISONIC <i>Feeling Strangely Fine</i>	MCA	559	540	522
24	SON VOLT <i>Wide Swing Tremolo</i>	WARNER BROS.	553	488	354
25	THE TRAGICALLY HIP <i>Phantom Power</i>	SIRE/SRG	552	594	586
26	WILLIE NELSON <i>Teatro</i>	ISLAND	550	536	492
27	LIZ PHAIR <i>Whitechocolatespaceegg</i>	MATADOR/CAPITOL	511	525	556
28	JONNY LANG <i>Wander This World</i>	A&M	497	464	405
29	JONI MITCHELL <i>Taming The Tiger</i>	REPRISE	478	394	328
30	TRAIN <i>Train</i>	AWARE/RED INK	477	521	499
31	ROOMFUL OF BLUES <i>There Goes The...</i>	BULLSEYE BLUES/ROUNDER	437	439	420
32	THE SMASHING PUMPKINS <i>Adore</i>	VIRGIN	428	533	650
33	LENNY KRAVITZ <i>5</i>	VIRGIN	417	398	384
DEBUT!	ELLIOTT SMITH <i>XO</i>	DREAMWORKS	412	353	280
35	JAMES MCMURTRY <i>Walk Between The Raindrops</i>	SUGAR HILL	403	413	428
36	DR. JOHN <i>Anutha Zone</i>	POINTBLANK/VIRGIN	402	399	390
DEBUT!	CAKE <i>Prolonging The Magic</i>	CAPRICORN	395	359	293
38	MARTIN'S DAM <i>Sky Above</i>	HYBRID/SIRE/SRG	379	370	344
DEBUT!	MATCHBOX 20 <i> Yourself Or Someone Like You</i>	LAVA/ATLANTIC/AG	361	357	281
40	COWBOY JUNKIES <i>Miles From Our Home</i>	GEFFEN	352	483	611

HOT FUTURES

1	CAKE	<i>Prolonging The Magic</i>
2	SON VOLT	<i>Wide Swing Tremolo</i>
3	JOHN MELLENCAMP	<i>John Mellencamp</i>
4	R.E.M.	<i>Up</i>
5	DUNCAN SHEIK	<i>Humming</i>

IN-STORE PLAY

1	SHERYL CROW	<i>The Globe Sessions</i>
2	GOO GOO DOLLS	<i>Dizzy Up The Girl</i>
3	CHRIS ISAAK	<i>Speak Of The Devil</i>
4	ELLIOT SMITH	<i>XO</i>
5	ELVIS COSTELLO & BURT BACHARACH	<i>Painted From Memory</i>

BIN BURNERS

1	SHERYL CROW	<i>The Globe Sessions</i>
2	JONI MITCHELL	<i>Taming The Tiger</i>
3	ELVIS COSTELLO & BURT BACHARACH	<i>Painted From Memory</i>
4	BUFFALO TOM	<i>Smitten</i>
5	SHAWN MULLINS	<i>Soul's Core</i>

MOST ADDED

1	R.E.M.	<i>Up</i>
2	PHISH	<i>The Story Of The Ghost</i>
3	U2	<i>The Best Of 1980-1990</i>
4	JOHN LEE HOOKER	<i>The Best Of Friends</i>
5	NEIL FINN	<i>Try Whistling This</i>

MOST PROGRESS

1	U2	<i>The Best Of 1980-1990</i>
2	R.E.M.	<i>Up</i>
3	ALANIS MORISSETTE	<i>Supposed Former Infatuation</i>
4	SHERYL CROW	<i>The Globe Sessions</i>
5	NEW RADICALS	<i>Maybe You've Been Brainwashed</i>

MOST PROMISING

1	DUNCAN SHEIK	<i>Humming</i>
2	R.E.M.	<i>Up</i>
3	JENNIFER KIMBALL	<i>Veering From The Wave</i>
4	VARIOUS ARTISTS	<i>Practical Magic OST</i>
5	WES CUNNINGHAM	<i>12 Ways To Win...</i>

TOTALLYADULT ADULT ROCK

COMMERCIAL SONG AIRPLAY

NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	SHERYL CROW "My Favorite Mistake" .A&M	1332	1277	1203	
2	CHRIS ISAAK "Please" .REPRISE	1173	1196	1184	
3	SHAWN MULLINS "Lullaby" .COLUMBIA	1035	971	839	
4	EAGLE-EYE CHERRY "Save Tonight" .WORK/550 MUSIC	984	971	1015	
5	JOHN MELLENCAMP "Your Life Is Now" .COLUMBIA	921	883	900	
6	BRUCE HORNSBY "Great Divide" .RCA	808	728	508	
7	HOOTIE & THE BLOWFISH "I Will Wait" .ATLANTIC/AG	749	750	731	
8	LYLE LOVETT "Bears" .CURB/MCA	684	649	644	
9	ALANIS MORISSETTE "Thank U" .MAVERICK/REPRISE	631	370	12	
10	KEB' MO' "I Was Wrong" .550 MUSIC	623	630	672	
11	DAVE MATTHEWS BAND "Crush" .RCA	616	487	381	
12	THE GOO GOO DOLLS "Slide" .WARNER BROS.	541	465	300	
13	FASTBALL "Fire Escape" .HOLLYWOOD	539	569	531	
14	THE BRIAN SETZER ORCHESTRA "Jump, Jive, An' Wail" .INTERSCOPE	526	689	775	
DEBUT!	U2 "Sweetest Thing" .ISLAND	504	124	0	
16	BARENAKED LADIES "One Week" .REPRISE	501	550	694	
17	SINEAD LOHAN "No Mermaid" .INTERSCOPE	482	433	431	
18	THE TRAGICALLY HIP "Poets" .SIRE/SRG	463	470	455	
19	BONNIE RAITT "Blue For No Reason" .CAPITOL	452	418	384	
20	JONNY LANG "Still Rainin'" .A&M	431	401	347	
21	SUSAN TEDESCHI "It Hurt So Bad" .TONE COOL/ROUNDER	414	417	408	
22	CRACKER "The Good Life" .VIRGIN	397	391	381	
23	NATALIE MERCHANT "Break Your Heart" .ELEKTRA/EEG	390	456	444	
24	SEMISONIC "Singing In My Sleep" .MCA	387	332	281	
25	THE SMASHING PUMPKINS "Perfect" .VIRGIN	384	482	570	
26	TRAIN "Free" .AWARE/RED INK	367	392	369	
27	CAKE "Never There" .CAPRICORN	324	293	226	
28	LIZ PHAIR "Polyester Bride" .MATADOR/CAPITOL	308	287	315	
29	THIRD EYE BLIND "Jumper" .ELEKTRA/EEG	303	318	254	
30	SON VOLT "Driving In View" .WARNER BROS.	297	264	209	
31	DUNCAN SHEIK "Bite Your Tongue" .ATLANTIC/AG	290	244	221	
32	DAVE MATTHEWS BAND "Stay (Wasting Time)" .RCA	270	302	379	
DEBUT!	STEVIE NICKS "If You Ever Did Believe" .WARNER SUNSET/REPRISE	267	218	171	
DEBUT!	R.E.M. "Daysleeper" .WARNER BROS.	257	0	0	
35	THE GOO GOO DOLLS "Iris" .WARNER SUNSET/REPRISE	251	294	333	

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	LYLE LOVETT "Step Inside This House" .CURB/MCA	411	382	333	
2	KEB' MO' "Slow Down" .550 MUSIC	340	380	390	
3	CHRIS ISAAK "Speak Of The Devil" .REPRISE	325	263	183	
4	WILLIE NELSON "Teatro" .ISLAND	295	295	275	
5	LUCINDA WILLIAMS "Car Wheels On A Gravel Road" .MERCURY	270	296	312	
6	SON VOLT "Wide Swing Tremolo" .WARNER BROS.	232	201	128	
7	SHAWN MULLINS "Soul's Core" .COLUMBIA	229	228	209	
8	CRACKER "Gentleman's Blues" .VIRGIN	227	240	247	
9	EMMYLOU HARRIS "Spyboy" .EMINENT	216	229	252	
10	DR. JOHN "Anutha Zone" .POINTBLANK/VIRGIN	215	214	220	
11	SINEAD LOHAN "No Mermaid" .INTERSCOPE	207	219	222	
12	ELLIOTT SMITH "XO" .DREAMWORKS	206	191	181	
13	JENNIFER KIMBALL "Veering From The Wave" .IMAGINARY ROAD/POLYGRAM	204	196	184	
14	JONI MITCHELL "Taming The Tiger" .REPRISE	201	151	98	
15	JAMES MCMURTRY "Walk Between The Raindrops" .SUGAR HILL	199	205	226	
16	LIZ PHAIR "Whitechocolatespaceegg" .MATADOR/CAPITOL	197	238	241	
17	THE V-ROYS "All About Town" .E-SQUARED	183	129	68	
DEBUT!	SHERYL CROW "The Globe Sessions" .A&M	182	108	116	
19	TINY TOWN "Tiny Town" .PMG/ATLANTIC/AG	179	189	182	
20	ROOMFUL OF BLUES "There Goes The..." .BULLSEYE BLUES/ROUNDER	177	188	167	
21	EAGLE-EYE CHERRY "Desireless" .WORK/550 MUSIC	168	191	227	
22	ROBBIE FULKS "Let's Kill Saturday Night" .GEFFEN	167	128	105	
23	LOWEN & NAVARRO "Scratch At The Door" .INTERSOUND/PLATINUM	159	152	150	
DEBUT!	SOUL COUGHING "El Oso" .SLASH/WB	151	82	60	
DEBUT!	JOHN MELLENCAMP "John Mellencamp" .COLUMBIA	147	95	87	
26	MARY CUTRUFELLO "When The Night Is Through" .MERCURY	144	139	115	
27	BARENAKED LADIES "Stunt" .REPRISE	141	184	207	
28	BILLY BRAGG & WILCO "Mermaid Avenue" .ELEKTRA/EEG	141	190	203	
29	MARTIN'S DAM "Sky Above" .HYBRID/SIRE/SRG	138	135	111	
30	JUNIOR BROWN "Long Walk Back" .MCG/CURB/ATLANTIC/AG	137	134	126	
31	SUSAN TEDESCHI "Just Won't Burn" .TONE COOL/ROUNDER	135	160	154	
32	SQUIRREL NUT ZIPPERS "Perennial Favorites" .MAMMOTH	133	133	148	
33	MICHELLE LEWIS "Little Leviathan" .GIANT/WB	130	135	152	
34	COWBOY JUNKIES "Miles From Our Home" .GEFFEN	130	153	191	
DEBUT!	THE BAND "Jubilation" .RIVER NORTH	128	97	39	

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TheKennedys



On Tour

10/9 Baltimore, MD
 10/10 Denton, MD
 10/11 Herndon, VA
 10/16 Montclair, NJ
 10/17 Bedford, MA
 10/18 Ithaca, NY
 10/22 Bethlehem, PA
 10/23 Providence, RI
 10/24 Glastonbury, CT
 10/31 Alexandria, VA
 And more!

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WORLD CAFE +15 MORE		



"Jesse"
 the first single from their new album
Angel Fire

Philo

THE MUSIC DIFFERENCE



A Conversation With KFXJ's Kevin Welch

By John Schoenberger

I have the opportunity to scrutinize over 100 playlists a week, and after a while, you begin to notice certain tastemaker stations that regularly pick up on hot new songs or artists early. Ever since KFXJ/Boise, Idaho, signed on three years ago, they have been one of those stations. Kevin Welch, who became KFXJ's PD about a year ago, has clearly had much to do with that—he first joined the station as its Music Director, bringing with him many years of experience in Top 40 and Rock Radio in markets ranging from Roseburg to Portland, Oregon, and Seattle.

Join me as we get to know Welch a little better, and benefit from his insight in the growing Boise market.

—John Schoenberger



Keb' Mo' & Keb' Welch

About a year into it, you guys spun off from your AM station and had to switch call letters from KFXD to KFXJ. What steps did you take to re-install that you were still the same radio station with just one tiny little letter change?

"At the top of the hour we started identifying ourselves as KFXJ—we started to get phone calls, like, 'Hey, I don't know if you're aware of this, but your voice guy's saying it wrong,' and we were saying, 'No, this is what happened...' and we told the story as often as we could to the people who called up. We had definite concerns that there would be some people saying, 'Oh, I just love KFXD,' meaning us, and the AM was getting credit for it. We chatted with Arbitron about everything, so we could insure that we got the appropriate share of diaries that were saying 'KFXD,' but not naming which frequency it is. We wanted to go ahead and focus on what we did best, which was the music, and not put a ton of emphasis on the call letter change. Besides, we go by KF95, we've done that ID forever, and I really believe that saved us from having a lot of confusion.

"KF95 is on our window sticker, it's on our T-shirts, our polo shirts, and it's what the jocks say. The staff knows that we are KF95 and that's the way we present ourselves to the listeners."

I realize that area of the country is really growing and I would imagine Boise is becoming more city-like all the time.

"It is. City planners just can't keep up with it. We're expanding roads constantly and then realizing that we should have expanded them another lane after we already expanded them. We have Micron, Hewlett-Packard and Simplot here, and all these businesses have attracted a lot of new people. I recently read that for every 100 people that left Boise, 162 came into Boise, so it's just crazy. This city is like a three- to seven-year-old kid, where you're buying a pair of pants for him one day and three days later he's outgrown them. We used to have traffic reports that were like, 'Well, there's a squirrel on Main Street, sitting there, don't anybody run over it,' and 'Betty's lost her glasses, so she's crossing the street real slow today,' and now there are five-car

continued ➔

pile-ups. I really think that the health of a city is directly related to how many accidents they have on the commute, and we're getting our fair share! So Boise's booming, it's amazing.

Isn't it on a major interstate highway, a sort of a hub between two other cities?

"Yeah. Interstate I-84 splits Boise right up the middle. If you're going from Salt Lake City to Spokane, Portland or Seattle, you drive right through Boise. If you don't drive right through Boise, you're going to get a real good look at some interesting desert."

As the city grows, how's your signal strength been holding up?

"We're doing well, 'cause we've always had a great signal. We've never had much problem at all with people calling up saying they can't get us, in fact, we get a lot of people who are in Oregon or two hours away in McCall, or Sun Valley, who can hear us pretty clear."

The beauty of that part of the country draws people who are trying to escape the city. Most of those people are into winter sports as well as summer activities, right?

"Yeah. Winter sports are huge. The KFXJ studios are two hours away from eight different ski resorts. On Fridays during the winter, people head out to the slopes and we make sure that we stay in touch with them. The people that listen to our station, they're the ones that have the availability, the time and the money to be able to have that kind of fun, so we make sure we're in touch with their interests. And during the summer, with the Boise River and the Snake River, there's white-water sports, as well."

So are you tied in with a lot of ski weekends, ski reports, river conditions and all that kind of stuff?

"Absolutely. In fact, with the major companies here in town now, and their understanding of attaching to all those big events, the one thing that we wanted to make sure we did was to stay on top of those events. It's very important for us to make sure that where our listeners are—we are. If they're thinking about skipping work and going floating, we let them know how the rivers are running. We send our staff down to the river and we do a lot of live remotes at those places, because that's where our listeners are."

Are there certain promotions or annual events that you really own in the market?

"Absolutely. We do a thing called 'Soundtrack For The Summer' from around mid-May to mid-September,

where we give out tons of tickets and meet-and-greets—our listeners just love it. We also just had our third birthday party and had a concert to celebrate it. It'll hopefully become an annual event. We had William Topley, Lowen & Navarro, Jeffrey Gaines and Venice, who headlined. It was great—it's the second time that Venice has been here; they sell CDs in this market like crazy. Our listeners voted *Born And Raised* the best CD for 1997."

Over the existence of the station, one by one, there are certain artists that you guys really seem to embrace early on and really crusade. I guess there's enough of a club scene going on where those bands can come into the market and add that live dimension to KF95.

"A lot of things have happened in the market since we've been here. But I do believe that a Triple-A station being here has really made it tasty for some artists to come through Boise. In the past what artists would do is they'd play Park City and go either straight to Spokane, straight to Portland or straight to Seattle. Sometimes they would even spend the night here in Boise, but this was not a viable area for them to stop and do a show. But when we started exposing some of these artists, it really picked up. We had a free show with

Amanda Marshall and when we saw how many people came, we said, 'Okay, we're onto something here.'

The next artist we brought to town was Willie Porter and then Catie Curtis, and then we started reaching out to artists that had a little more crossover appeal and it's just been amazing. I've been in radio for

17 years now and I never thought that there was a format, besides, perhaps, country, where artists were so real that they'd come to a town and talk to their fans and radio stations. Folks like John Prine and Joan Baez, for God's sake, have come by the station and done interviews, played some music and spent time with us. Not only are these artists being played on the station, but they are also becoming personal friends of people here at the radio station and that's always kind of fun.

"They're tuning into us because we do something different, and the difference is the music."



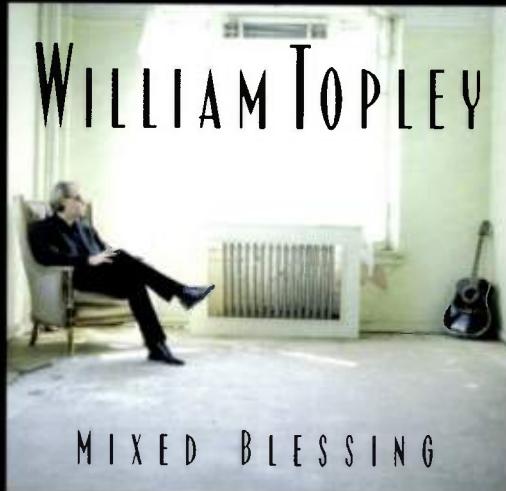
Kevin Welch & Alana Davis

continued ▶

WILLIAM TOPLEY

"SYCAMORE STREET"

FROM THE ALBUM
MIXED BLESSING



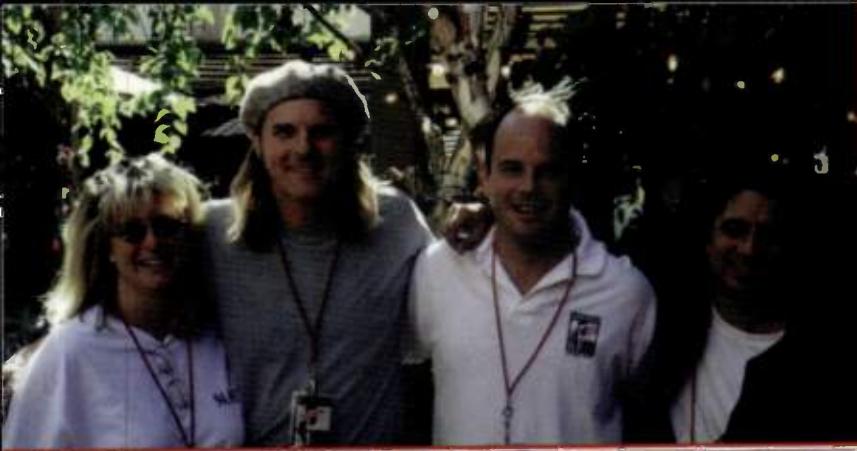
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KRSH	KINK	WMVY	KKQQ
WXRV	WRLT	KBAC	KPIG
KFMU	KROK	KFAN	WOLV
WOLV	WVOD	WMWV	



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Kristine Simoni, Eric Lowen, Kevin Welch and Dan Navarro.

"We kind of helped put Boise on the map, if I can be so arrogant to say that. It also didn't hurt that Eric Clapton's former manager, and a real good friend of his, opened up a venue about four miles down the road. It's the Idaho Center Amphitheatre; it's a large concert hall, indoor and outdoor. This summer alone, Boise's gotten Lilith Fair, H.O.R.D.E., Rod Stewart, James Taylor and Eric Clapton. We've gotten big-name artists and their shows are selling out."

Which probably keeps your new Promotions Director, Kristine Simoni from WIVI in the Virgin Islands, busy. Did you guys have a promotion director before or is that a new position?

"No. It was something that basically the program director handled. And knowing her history and chatting with her before, I really wanted to tap into her promotion skills, and also have her on the morning show with me. She has quickly become an important addition to this radio station."

What's that show like, is it all talk and no music or the opposite?

It's absolutely the opposite. The one thing we found was the more we talked, the less they listened. Which means our listeners definitely want to hear music and we deliver that. Kristine and I do the morning show together, as I said—we'll dispense the information that's pertinent in the news and we stay real topical in entertainment and sports, but in the same sense, we've got some fine news stations and a fine sports station here in the market. We realize that our listeners are intelligent enough to know that if something is going on that's newsworthy and they want to get that information, they're going to get it. It's important for us to let them know it's going on, but it's also important for them to be able to tune into us and hear music."

And maybe escape it, too. If I hear Monica Lewinsky's name one more time...

"Exactly! We just want to make sure that we give them the information that they

need. These people make their own decision when it comes to where they want to find their news. You know, they're tuning into us because we do something different, and the difference is the music."

So when you were bumped up to PD, you brought Carl Scheider in as MD. How has he fit in with your vision for the station?

"He's been in the Boise market for 20 years, so he has some important knowledge of the songs that have been played in the market over the past two decades. He's kind of a benchmark for some listeners who have loved listening to him over the years in this market."

Do you have any other jocks who have been in the Boise market for a while?

"Rochelle does our midday show and she has 17 years in the Boise area. She's got an absolutely wonderful voice and a great presentation. She has that same kind of effect on people as Carl—they've heard her before, and they like listening to her."

Do you alter the station at night or is there a similar flow to the music around the clock?

"We do something called 'KF95 After Hours.' And the one thing we started finding out was people were saying, 'I love 'KF95 After Hours,' it sounds so good,' and so we got our heads together and said, 'If they like it so much after hours, what's going to stop them from liking it during the work hours?' So we started testing some of the songs that we were just playing at nights, during the working hours, and people started liking it. We were getting more and more compliments. So the great thing is this: a good song, is a good song, and our listeners don't care what time of day it is when they hear it. So we try to keep the flow real consistent. I'm a firm believer that if you hear something at night that you're not hearing during the day, it sounds kind of weird. I think the listener should know what to expect at all times."

Because of your background in Top 40 radio and being a production director in the past, I would assume that you have some pretty cool production elements on the station, too.

"Yes, we do. We deliver a complete

package. That was impressed upon me heavily when I was starting up in radio and I had the opportunity to learn so much by working with Dave Richards at KZOK in Seattle. I'm a big fan of 'in between' the music. I think there are some Triple-A stations like KBCO, The Mountain, and even KINK, all three of those stations do some incredible stuff in between the songs that are entertaining, interesting, never too much—they always leave you wanting more. That's the kind of stuff that I endeavor to do."

The Boise, Idaho, radio market has changed from mom and pops to big companies like Jacor, Citadel and Journal—those three have almost snatched up every single station there. How often is the market rated up there?

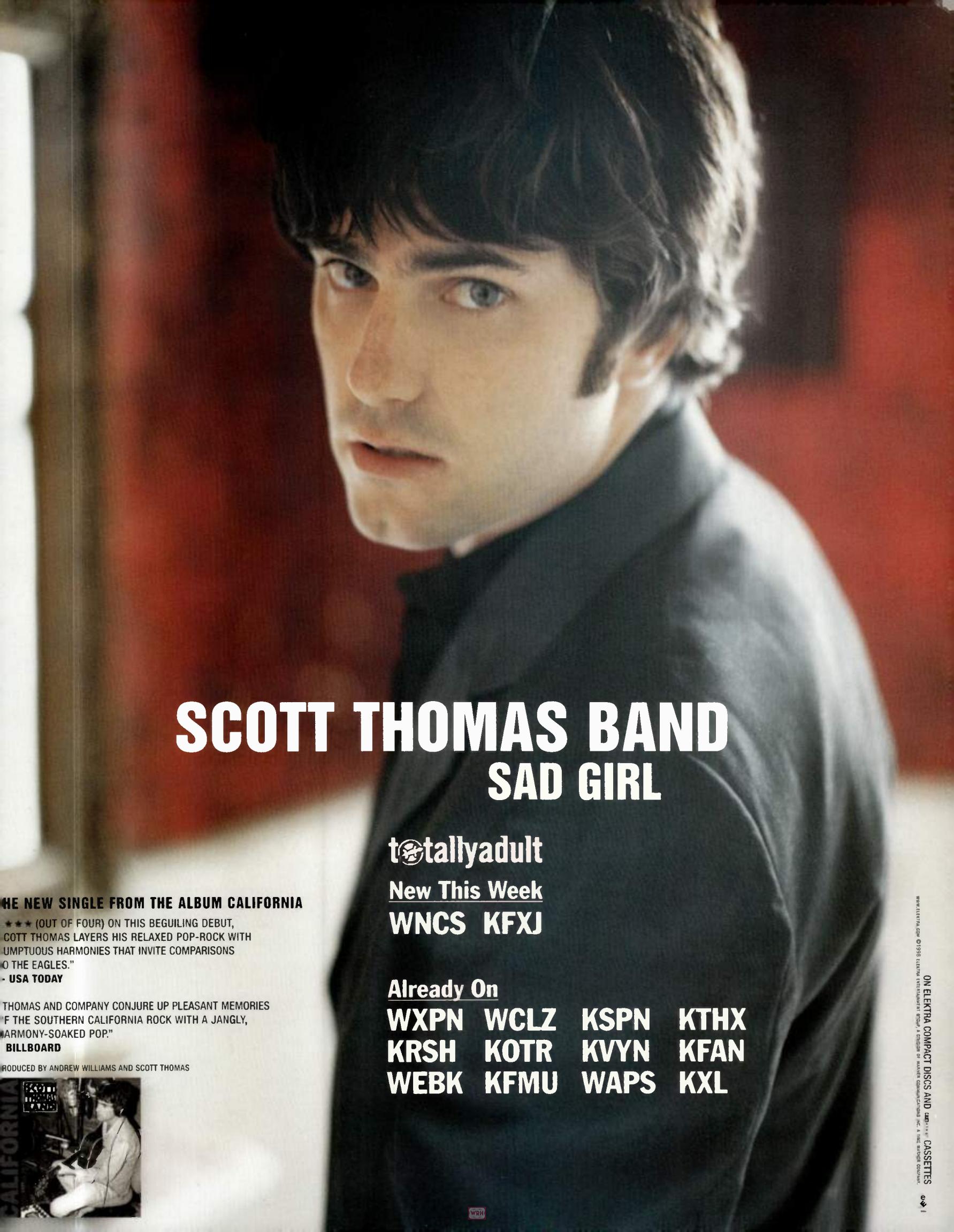
"Twice a year, by Arbitron. You know, it could be a four-book market, which I would love to see, and we're still rated as a small market. The last book we didn't do too well, we lost some of the numbers that we had gained in the previous book. In fact, the previous book was the best book that this radio station has ever had as a Triple-A. However, we were able to see some situations where we could improve, some situations where Arbitron could improve, some situations where we should have done this or that differently. Needless to say, we've made the appropriate moves!"

And as you mentioned, in the last year or so, the make up of the market's changed, too.

"Yeah, it has. The make-up of the market has changed not only with radio, but with the amount of people moving into the market. Sure enough, we'd love to have a bigger sample size here in this market, because I think more people would tend to give a better average en masse, but the make-up of the market has made it so there's a lot of choices out there and you have to stand out. There's got to be a reason why people are emotive about your radio station. What we're trying to do is to put ourselves back into the lives of our listeners like radio was back in the '70s. With all the choices out there, we have to become part of our listener's life."

Be sure to check out the KFXJ—"KF95"—aircheck on the totallyadult TuneUp #32, disc one, track one.

Feel free to give Kevin Welch a call at 208.888.4321, or E-mail him at kfxj@micron.net.



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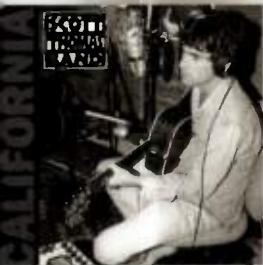
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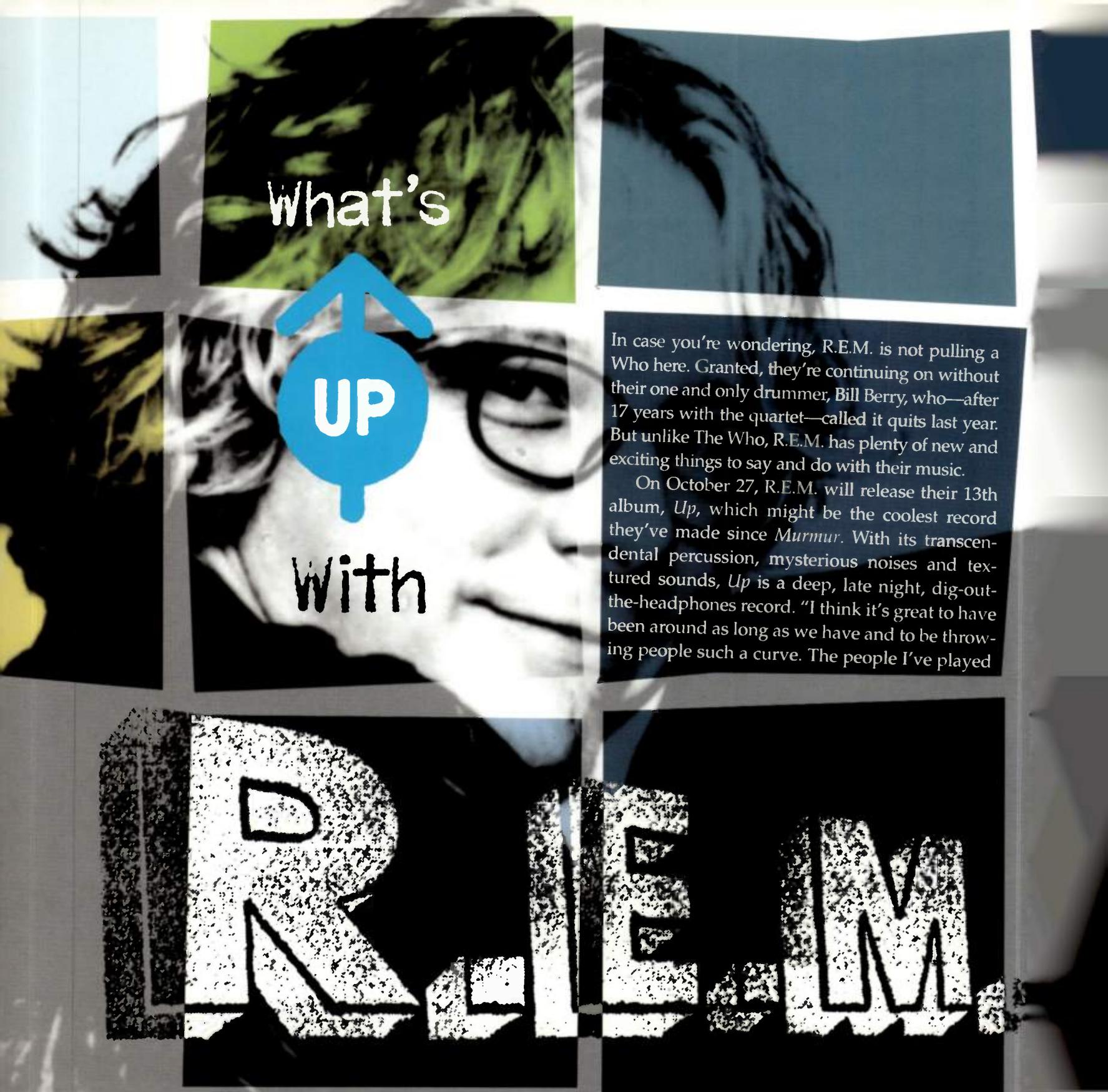
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What's



With

By
Matthew
Lawton

In case you're wondering, R.E.M. is not pulling a Who here. Granted, they're continuing on without their one and only drummer, Bill Berry, who—after 17 years with the quartet—called it quits last year. But unlike The Who, R.E.M. has plenty of new and exciting things to say and do with their music.

On October 27, R.E.M. will release their 13th album, *Up*, which might be the coolest record they've made since *Murmur*. With its transcendental percussion, mysterious noises and textured sounds, *Up* is a deep, late night, dig-out-the-headphones record. "I think it's great to have been around as long as we have and to be throwing people such a curve. The people I've played

this album for have been blown away by the fact that it doesn't sound like us and it's a real puzzling record. I like that," says Peter Buck, who described *Up* to *Billboard* perfectly by saying, "It's very rich—a wash of sound."

Anxious to hear more about the creation of this newest effort, I phoned up the R.E.M. office in Athens and got Mike Mills to tell us a little more about Berry's departure, the making of *Up*, and R.E.M.'s newest hi-fi adventure.



IT SEEMED LIKE DURING THE 1995 MONSTER TOUR, EVERYONE IN R.E.M. WAS HOSPITALIZED, MOST NOTABLY BILL BERRY, WHO HAD A BRAIN ANEURYSM. WAS IT A SURPRISE WHEN BILL SAID HE WANTED TO LEAVE THE BAND?

"I wasn't totally shocked...his dissatisfaction started before the tour. So I knew he wasn't happy. I just didn't know he wanted to quit. When we got together for our first rehearsal for the new record, he gathered everybody together and made his feelings known, and we certainly want him to do whatever he needs to do to be happy."

WHEN HE TOLD YOU, WERE THERE ANY DOUBTS IN THE BAND'S MIND AS TO WHETHER OR NOT R.E.M. SHOULD CONTINUE?

"There were never any doubts, because we were ready to go—we had the songs written and we were ready to rehearse them. So we weren't going to stop in the middle of that process. I think that all of us felt that we have a lot more good stuff left to do. Had we just finished a record, it might have been a different story."

DO YOU HAVE PLANS TO REPLACE BILL?

"No, we're not looking for a replacement. I think for the time being we're just going to use drummers when and where we need them."

THE FOUR MEMBERS OF R.E.M. HAVE ALWAYS BEEN CREDITED WITH THE SONGWRITING. HOW DOES THE BAND ACTUALLY GO ABOUT WRITING SONGS AND DID THAT PROCESS CHANGE WITHOUT BILL?

"Well, certainly more of the musical writing fell to me and Peter without Bill there, but it didn't really change anything, because we've always brought in our own ideas and then sort of thrown them into the blender with everybody else's. Generally what happens is, Peter and I will bring in songs that are more or less finished, and then we'll shape each other's songs a bit. Then Michael brings in his lyrics and melodies, which changes everything anyway."

"We used to move things around within rehearsal, but since we didn't have a drummer to rehearse with, we were adding things like melody and rhythm—changing the songs—a lot more during the recording process than we usually would have."



cont. ▶

And this time around you're all handling some different instruments as well. Who's playing what on *Up*?

"Well, it was sort of all over the place. Peter played a lot of the bass, I played a bunch of guitar and we both played drums on one song. Michael played guitar on a couple of tracks, Scott McCaughey helped out on a lot of stuff [keyboards and guitar, mostly]. Barrett Martin and Joey Waronker contributed heavily in the percussion area and everybody played some keyboards."

No kidding! Those keyboards give this album a definite "headphone" sound. There are plenty of blips and strange keyboard effects and sounds scattered throughout *Up*—didn't Peter Buck bring in a lot of his old analog synthesizers for the sessions?

"Yeah. He collects a lot of old funky keyboards, so he brought a lot of those in. R.E.M. owns a bunch of stuff, too, so wherever we could find wacky stuff to bring in, that's what we did."

You mentioned that most of these songs were written before Bill announced he was leaving the group. Did these songs change and become more keyboard- and less drum-oriented because of that?

"Not really. We were going to go in this direction anyway. Even before Bill quit we were going to get away from the drums/bass/guitar thing. We did that as best we could with *New Adventures In Hi-Fi*, so we were already going to take this one further. When Bill quit, it just insured we'd do it that way. We didn't have any choice. It was a good confluence of events, because we were going that way anyway and Bill just pushed us even further in that direction."

Were those keyboard effects and parts in your heads when you wrote the songs, or did they all come together in the studio?

"You know what? It's a funny thing. Peter tends to hear things in his head before and I tend to hear things afterwards. In other words, Peter has ideas when we come in and my ideas tend to spring from the things that I hear once I get there. So it's a little of both."

After making records together for 16 years, how strange was it making this album without Bill being involved?

"It was very different, 'cause you'd have an idea and you'd want to clear it with everybody—all of a sudden you only have two guys to clear it with instead of three. And plus, Bill's my friend, it's very different not having him around. But you know, Bill is still alive, it wasn't like he died and we had to mourn him or anything. So basically, we had a project to do and we were very excited about it and we just tried to focus on that."

"Up is like '90s sound with '70s equipment."

Did you ever ask, "Should we be doing this?"

"Oh no, no, there was never a question. We were basically, in a way, starting over going into this record. And Michael talked to Patti Smith about it and she said, 'Look, you have everything to gain, just be unafraid.' So there was never any fear, but there was a certain amount of uncertainty, because we knew we were going to have to record this record differently than anything we'd ever done before. Normally, we'd go in and we'd track drums, bass, guitar; this time we didn't do that, we couldn't do that. So we were building off different things other than 'basic tracks'."

Well, it's obviously still an R.E.M. record and it's another natural move in your musical exploration. R.E.M.'s

gone through a few stages—you could say *Chronic Town to Fables Of The Reconstruction* is one era, then there's the *Life's Rich Pageant to Green era*, then *Out Of Time* to *Automatic For The People* and then *Monster* and *New Adventures In Hi-Fi*. I think with *Up*, R.E.M. is simply beginning a new phase.

"If you want to look for a parallel, I think the parallel would be going from *Green* to *Out Of Time*, because after the *Green* tour and playing all the electric rock music for a year on the road, we wanted to move into something more acoustic, which we did for both *Out Of Time* and for *Automatic For The People*. It's not so much that we want to necessarily try to change ourselves, it's just a question of what's most interesting to us as musicians."

Well, you certainly created an interesting album. *Up* is really gorgeous, and there are so many different textures to it. I think it's the kind of record you have to take home, and you gotta chill with it on your own for three or four times, and then it's going to hit you on the head.

"I think most of our records require at least two or three listenings, but this one definitely. To me, it's great, because the cool thing is it will still reward after several listenings. One thing we wanted to do on this record was have a whole lot of little noises—little things that come in maybe once, maybe twice, and then go away—those are the things that you won't hear the first two or three times you listen to it. But as you listen you'll find these little, almost subliminal, things that come and go."

How would you describe the mood or the sound of this album?

"Well, I think *Up* is like '90s sound with '70s equipment. That's brand-new, I made that up just for you. I've never used that description before, but it's fairly accurate."

cont. ▶

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And right about the middle of the new song "Daysleeper" is when some of that '70s equipment comes into play. Almost hidden there in the background are strange sounds, slides, and dreamlike effects.

"It's probably the most R.E.M.-sounding of all the songs on there, which is probably why the record company wanted it to be the first single. It's a very beautiful, evocative song and I think it makes a good first single."

The album also has a few nods to some influential musicians. On "Hope," co-songwriting credit is given to Leonard Cohen—although he didn't actually write any of it, you sort of borrowed its feel from his song "Suzanne," right?

"Right. Michael did the lyrics, but the melody and some of the construction of the lyrics is definitely a nod to Leonard...we're big fans. The subject matter is about someone who basically wants to eat their cake and have it, too."

And another tip-of-the-cap goes to Brian Wilson. "At My Most Beautiful" could easily be a *Pet Sounds* outtake.

"Right, well that's no accident. I wrote the piano part and after I'd written it, I listened back and I said, 'That sounds like something Brian Wilson would have done.' And rather than run away from that, we decided to run toward it. I'm a huge Brian Wilson fan and so is Peter—I don't think I can touch Brian Wilson, even on a good day—but still it's doing things similarly to what he would do. I won't deny that I'm a huge fan, and definitely, I wanted it to sound like something off *Pet Sounds*."

When you guys are in the studio making a new album, you've been known to stick random, potential album titles on a bulletin board until you find the right one. How did you come up with the name for *Up*?

"We certainly do that, and we did that for this one, too, but it didn't help. None of the names felt right—then we were looking at a series of prints of symbols for 'up,' like you see on refrigerator cartons. We had about six of those in a row and Michael said, 'How about *Up*?', and I said, 'That sounds great.'

Most of your album packages have had clever tidbits on them. On the original *Green* album there's a 4 where the R was supposed to be in the word *Green* and a R where the 4 is supposed to be on the fourth track. Instead of side one and two, all of your albums have had things like "Dinner/Supper," "A Side/Another Side," stuff like that. And now, for the first time ever, R.E.M. is releasing an album with the lyrics included! Who's idea was it to finally include the lyrics?

"Well, it was initially mine, but I think Michael was already thinking about that, too. I asked him, 'Why don't you put the lyrics on the record this time? I think they're good, I think they're worth putting on there.' And he said, 'Good, I feel that way, too.'"

I always heard he felt like the actual lyrics might misrepresent the feeling of the song to each individual listener, sort of how a video can misrepresent a song's story. What does R.E.M. think of the obligatory rock video?

"They're sort of a necessary evil, but within that, you want to make them as interesting as possible because they do represent the band."

"Even before Bill quit, we were going to get away from the drums/bass/guitar thing. We did that as best we could with *New Adventures In Hi-Fi*, so we were already going to take this one further. It was a good confluence of events, because we were going that way anyway and Bill just pushed us even further in that direction."

But don't you feel that videos represent the song as well, and sometimes the wrong way?

"I think ours don't, but a lot of videos do. That's why I don't like a lot of videos, because you get some video director's idea of the imagery as opposed to what your own mind would do."

In the early days of R.E.M., college radio was a huge influence for you as a band, and for us folks who were fans of music. It seems that since that time, like everything else, radio has changed a bit. Do you listen to radio much these days?

"I listen to it just to find out what's going on—whether I like it or not—but I don't really like much of what I hear. I hate the formatting of radio stations, I think that's the worst thing that ever happened. It's all about money. Lee Abrams, who is unfortunately from Atlanta, basically created the idea of formatting radio stations because if you played Led Zeppelin all the time, you would get the people who wanted to listen to Led Zeppelin all the time on your radio station. And it was done to increase listenership and that's what happened. The more you introduce commerce into music, the more music suffers for it."

When R.E.M. first started playing together in Athens, those first few months when you were sort of becoming a band, what was your intent? Was it to go out and conquer the world, or were you doing it for the beer or just to play music for the love of it?

"There was no initial intent. We just liked playing music and that's all we did. I guess we were hoping that eventually we might not have to

work at day jobs, but certainly that was the extent of our ambition. I remember there was a day when I realized I could actually make my rent payments with this thing. And everything else was just so gradual, there never was a real turning point."

Did you ever think R.E.M. would become such a huge success and have such an affect on so many people?

"Well, no. You can't think about that. If you start thinking about how important you are, how much you influence other people, then it tends to color why you do what you do. And that just leads to the wrong motivation. If you start thinking, 'I gotta do this 'cause I know it's affecting people,' then you tend to do things that aren't natural."

So many bands put out an album and then hit the road for a year or so, but you guys aren't going to tour. Instead, you'll be doing some select television appearances, and some promotional gigs here and there. Will you take Barrett Martin along for those shows?

"No, Barrett's got too much on his plate to come with us, but we're taking Joey Waronker on drums and Scott McCaughey on secondary supplemental guitar—we'll just play whatever we can. Since this isn't a tour for the whole concert experience, we'll be playing mostly stuff from the record. We'll throw a couple of hits in here and there, but it'll mostly be new stuff, 'cause that's what's most interesting to us right now."

What is the spirit of the band now, as compared to when you began?

"I think the essential things are the same. I mean, we do this because we're good at it and because we love it. But certainly you change as people—it's a relationship and it changes as you go along—but still, I think the essentials are the same. We just get together to play, because that's what we enjoy doing."

For more information on R.E.M., contact
Nancy Stein at 818.953.3559

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This Tiger is Not Tame

Joni Mitchell

Shares From The Heart



In the title track of Joni Mitchell's new album, *Taming The Tiger*, she remarks upon the state of radio, and it's not very complimentary commentary: "As the radio blared so bland/Every disc a poker chip/Every song just a one-night stand/Formula music/Girlie guile/Genuine junk food for juveniles/Up and down the dial/Mercenary style."

I'd met Mitchell once before, when *Turbulent Indigo* was released. She was happy because there was finally a radio station in Los Angeles that played her music again. She played her first concert in a number of years for a live national broadcast, hosted by KSCA, in front of an intimate gathering at the Autry Museum. Sadly, three years later, with the release of *Taming The Tiger*, that station is no longer there to blare her music, and alleviate some of the blandness of the airwaves.

We sat together in the garden adjoining a suite at the Hotel Bel Air to talk, and I reminded her of the circumstances under which we first met. Keeping in mind the intended audience of this piece, I began by asking her about radio.

"Triple-A changed," she began. "It came up like a good idea and soon became a catch-all for every release...a place to dump everything they didn't know where else to put. It had an opportunity, I felt, for public service, to eliminate this concept of music as disposable. You know, to keep alive some of the things that maybe weren't exposed a lot to the public, but were worthy of further exposure. Case in point, you know, is me. Suddenly I was on the airwaves again so I was very happy, 'cause I hadn't had an outlet, I didn't fit anywhere until that and other Triple-A stations came along... It was closer to the old FM programming that I enjoyed—I miss that kind of radio."

She then asked me how ratings work, and I had the ridiculous task of trying to explain Arbitron to Joni Mitchell. I told her that they first contact you by phone, ask you (if they get that far) to keep track of your radio listening for a week by filling out a diary. After I satisfied her questions, basically confirming that programming and revenues all hinge on these numbers, her response was "That's tragic." She took it a bit farther and said, "So everywhere in the music business, we're building everything off of false measures. And the false measures are leading us into mediocrity."

We talked about the song "Taming The Tiger," and the line I quoted

eras didn't pander. I ran into this story about Beethoven. Beethoven had a friend who was an inventor. He invented the metronome. He also invented music boxes; they were big brass cylinders that played against little tongues and quite elaborate compositions could be played on them. So he came to Beethoven and hit him with an idea, which Beethoven turned down. He said, 'Well, the trouble with you, Beethoven, is you have no sense of showmanship. I mean, if you would just write a piece of music that contained things that were familiar to the people, I mean the people that are like...' and he's talking about the courts, people with money. 'They're like children, you know, they have all

Dylan and Morrison seemed to give the crowd what they wanted, the hits. She chose, instead, to focus on some of her lesser-known, possibly more challenging works. One of the explanations I had heard was that she wanted to play songs from albums that she hadn't toured in support of, songs that never had the opportunity to be heard live.

She also went back and released two compilations, but on her terms. The *Hits* album would come only if she could also put together a package of some that she felt had the merit, just never the exposure they deserved. Thus, *Misses*.

By now, you're likely recognizing the same determination and strength in

"So everywhere in the music business, we're building everything off of false measures. And the false measures are leading us into mediocrity."

above. She said, "At the time I was writing it, I was trying to like the radio. What I did was I started at one end of the dial, set it there for a couple of days and I listened, then I'd move on to the next. And it just made me madder and madder and madder...the formula got to me."

The formula, according to Mitchell, is what's hurt music and radio the most. "I don't think the best music could possibly make it onto the airwaves at any given time. You need at the helm, like the old days of radio, people who loved music and who listened broadly to a lot of different things. The best DJs were very broad audiophiles. And they played what they liked, so that you had a guy who was kind of an expert by his love of music."

I asked her if it was, perhaps, a matter of conditioning...the average person knows and likes what's familiar and comfortable, and so musicians are playing more to conditioning than art. "Yeah," was her answer. "So you pick your conditioning, but that is not music, you know. Music is the dictates of the muse to an individual. Not to say that the great masters of other

this money and they don't know what to spend it on. If you would just write a piece of music, stick a bit of French National Anthem in it, a little bit of the English National Anthem in it, we'll have it performed first in France and then in England and then we'll put out the brass roller, we'll make a mint, I'll cut you in.' Beethoven says, 'Oh, I couldn't.'

"Well anyway, he gets talked into it and he writes this crapola piece of music, which is a hit, and suddenly he's renowned in France, he's renowned in England. It must have been humiliating to him so that by pandering to the common denominator, by giving them the snippet of the familiar...You know, here's a man driven by the dictates of the muse to make these chords that describe his feelings in the same way as Van Gogh's colors described his feelings."

Joni Mitchell chooses not to play to the common denominator.

A couple of months ago, we here on the West Coast were treated to a rare occurrence. Mitchell embarked on a short tour—it was a bill to savor: Bob Dylan, Van Morrison, Joni Mitchell.

Mitchell that I knew was inherent in her makeup, but came across so strikingly during our conversation. In fact, she came very close to retiring after recording *Turbulent Indigo*—disillusionment with the business of the music industry and an increasingly hostile press were two contributing factors. It was a new instrument, developed based on her request of a local merchant for something she could put a guitar through to make it sound like two guitars, that convinced her to change her plans. That merchant ran her idea by the Roland rep who, six months later, came back with prototype of the VG8.

Mitchell's thrilled with it. "I nearly quit, and only the excitement with this new instrument has kept me in the business." Aside from the reverb and the jazz chorus, and other things that I, a non-musician, couldn't get a firm grasp on, the VG8 can store all of Mitchell's different tunings—the one thing that made touring so difficult for her. "That's the main thing. You know a lot of people may enjoy this instrument, but I'm the only one, as far as I know, that needed it. I mean, in order to go on, I needed somebody to invent

cont. • ▶

something that I can go *dink, dink, dink*, that fast, from one tuning to another. [Before] it would take 15 minutes to get it into tune, and then the strings are still stretching, so I was always out of tune in performance, which drove me crazy. So yeah, it saved my life, saved my musical life, this instrument."

I'd always wondered about Mitchell's tunings, and she described how she aims for irony in song as opposed to melodrama; doing it by creating chords that are more symphonic to underscore the dramatic nature of her writing. I think she understood that she might have been talking a bit over my head when she said, "But to a lot of ears it's just Joni's weird chords, so a lot of people can't really perceive my art."

The thing about Joni Mitchell's music, though, is that it is art. You know by listening to her music, and listening to her talking about her music, that she sees it—drawing from her talent as a painter—visually. "But not by the normal staff," she explained. "I see it more in terms of color and line, you know, like, I want

Taming The Tiger has actually been completed for a while, but it was held back for about a year, so Mitchell's anxious to let people know it's here. But she hasn't just been sitting around waiting to release it.

Just about two years ago, the daughter she gave up for adoption in 1965 was returned to her. "My roommate at college, who also was an unwed mother and should know the stigma at that time and the disgrace of it, sold me to *The Enquirer* for her personal gain. That's how it started," she told me about the awful way the story came to light. But it all turned out for the best. "In the final wash, you know, I always meant to call Lori and say, 'Thank you.' Because after the initial pain of it, it sped up the processes and it probably, I don't know how long it would've taken, but there's no way I could've found Kilauren. She would have had a hard time finding me, too, without this."

So, after the story broke, Mitchell began actively looking for her daughter. There were about 30 young women all claiming



"I don't think the best music could possibly make it onto the airwaves at any given time. You need at the helm, like the old days of radio, people who loved music and who listened broadly to a lot of different things"

the line to enter here and I want it to get out here. When I play with other musicians, like Wayne Shorter, for instance, I cut him loose on 12 tracks and just let him scribble everywhere, but then I edit him. I know, like, I want something to come in here, I take what I think are the most beautiful scribbles that he did across this thing and some of them are just genius, I mean, they're just splendid...that he could lock into the design that astutely, you know, like my own hand.... It's collaborative, but it meshes together like classical composition."

her, she explained, "so there was a sorting process that had to be done, but she's my kid alright." Getting connected with Kilauren "was difficult at first...but we came through all of it, it made us closer. There are difficulties coming out of the blue, especially with me being, you know, a public person. Although Kilauren was a model from 14 to 27, and so she had been around the world and she'd had her own taste of celebrity and that all helped." In terms of art, Kilauren apparently inherited her mother's painting talent and drive.

cont. • ▶

change

patty griffin

the new single from flaming red

the voice of a fire breather, an emotional range to rival janis joplin's...
andrew long, the new yorker

griffin isn't just another member of the post-lilith archetyping pool.
stakes are high...even her wistfulness seems road toughened. A-
will hermes, entertainment weekly

there's something sneakily subversive about patty griffin...
the lilith crowd should take note.★★★
mark weingarten, rolling stone

griffin sings with a throaty wail that's powerful yet ragged...
she sounds like she's been drowning her sorrows with kerosene. rating 8
pat blashill, details

griffin sings with tremendous passion and means every word.
ray rogers, new york post

one of the most heartbreakin voices i've heard.
dave marsh, playboy

griffin supplies the goods.
robert doerschuk, musician

one of 1998's very best albums.
catherine lowe, marie claire

flaming red

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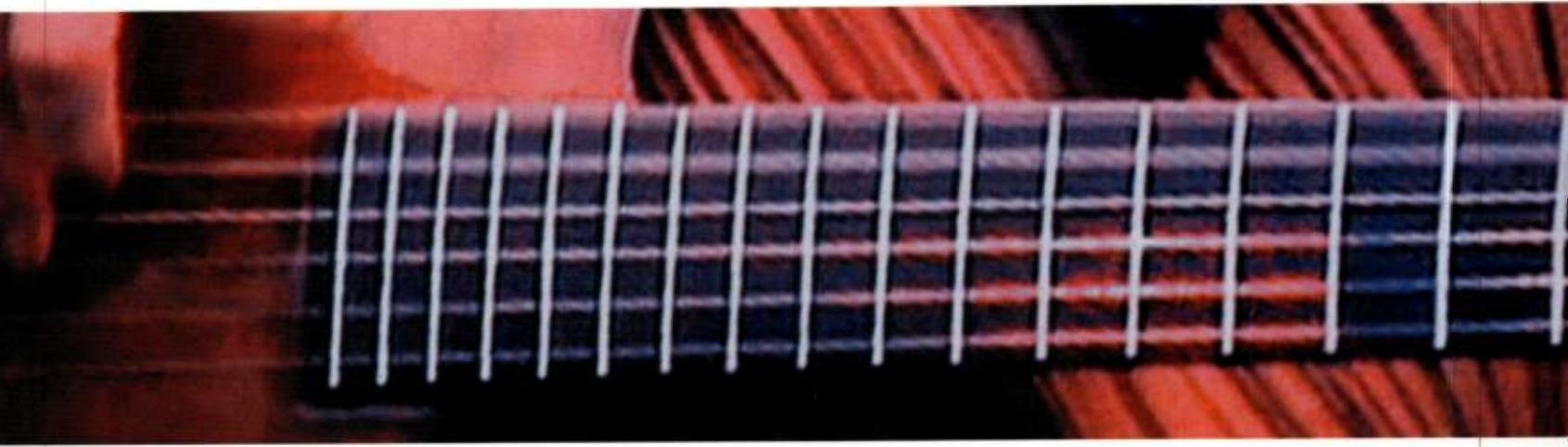
produced by jay joyce executive producer: michael baker management: michael baker; detour music

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The song, "Stay In Touch," on *Taming The Tiger*, Mitchell says, "applies, although it wasn't written specifically, it's almost prophetic, because it applies very well to this kind of a union."

One of Mitchell's most famous songs was written about an event she never made it to. But she did get to Woodstock this summer, to participate in *A Day In The Garden*. It was everything she had hoped it would be. "It was wonderful. It was a very warm audience and you know, coming down the West Coast, the criticism that was levied against me again and again and again was that I didn't do my earlier material and that it was too jazzy, right? Well, when I got to Woodstock, there was a banner about eight feet long that said 'Joni's Jazz,' and all these heads up above it, you know. And they applauded my players, 'cause the musi-

erty has a very very strange karma to it, you know, but it's benign, it's not dark. It's protective of this particular plot of land. There was a fire—my neighbors burnt their house to the ground and I was on the road, but a friend of mine saw the fire and stopped. And while he watched, late summer with the grasses all dry and everything, the fire billowed, burnt the house six feet away from mine...and it charred my door, broke my windows, bubbled my paint and caught on the roof and was just about to take off and burn my house down when the wind shifted radically and blew it all the other way. When the Stones were in there, there was a dead tree house in the backyard, and one night in a high wind, it went and it snapped at the root...and it went to fall on the baby's room, it would have gone through the roof, you know, but the wind shift-



cians I'm carrying are of a fine caliber and they responded to them beautifully. They didn't seem to have any problem with the music. It was really a thrill. And my daughter and my grandson were there, and my daughter said it was the best day of her life."

There's obviously a sentimental side to Joni Mitchell, and I saw more of it when I asked her about one of my favorite places in Los Angeles. When I bought my first home, about three years ago, it was a little cottage in Laurel Canyon, and I told her how I used to boast that I was one now of the "Ladies of the Canyon." Even though she isn't living there right now, she still has the spirit, and the fondness for the place. And she's filled with stories about it.

"When we first moved out from New York, [David] Geffen and Elliott [Roberts] and all of us, we came out in a herd," she began. "We all moved onto Lookout Mountain. At the time that we arrived, Tom Mix's house, which was across from Houdini's house, was occupied by Frank Zappa, and my house looked down on Frank Zappa's pond, which had ducks on it, which I drew on the back of the cover of *Ladies Of The Canyon*. The view in my skirts is across the street looking up to Wonderland Avenue, and that house with the turrets on it, Chaka Khan occupied. I got really sick at one point, my mother came to visit and she looked out the window one day and there were all these ducks going around and, like, Zappa's groupies completely nude floating around on the raft, you know. But the house I had was charmed, it was just a tar paper roof kind of cottage built by a black piano player in the '20s, but it was really, really a charming place."

Ron Stone, now President of Gold Mountain (manager of Bonnie Raitt and many others) lived there for years, raised his family there, and wanted to buy it from Mitchell, but she never sold. "It's charmed," she said "...apparently there's an Indian burial ground next to it and I never felt any bad vibes at all...the prop-

ed at the point of the break and threw it against the break in the opposite direction. So anyone who ever lived in that house experienced that something protects that spot."

She obviously feels safe there. "If everything else fails, I'm going back in that house, you know. It's a great house for a little old lady and my upkeep would be minimal. I would be able to afford it, even if they rob me again like they did in the '80s, I would still have it, so it's my safety valve, kind of."

As I prepared for this interview with Joni Mitchell, I spent a lot of time with *Taming The Tiger*, a wonderful new album which shows her as creative a light as ever, and more accessible than she's been in a long time. The reviews seem to be exceptionally glowing. On the two-hour drive to Los Angeles from San Diego, I listened to the new album, then decided to revisit the Joni Mitchell I grew up with, and sang along to just about every song on the *Hits* disc.

I told her that I love revisiting the past through music, but Mitchell's response to my inquiry along those lines was simply "I don't look back."

I realized just how lucky I was to have seen her when she toured last spring. As for what's next, she says, "I want to cut an album of standards and I'm excited to do that right now. So I think I'm gonna go straight back into the studio and then I'd like to tour with symphonies. 'Cause I got a taste on the 'Stormy Weather' review [Herbie Hancock's *Gershwin's World*] of singing standards with a big band, there's been so much controversy about my music, they love it, they hate it, you know. I'm sick of white boys saying that there's no melody here and it's too jazzy there, you know. I just want a break from it for a while, I'm gonna sing old standards, just be a singer."

Well, that may be what she wants to do, but Joni Mitchell will always be much, much more than just a singer. 

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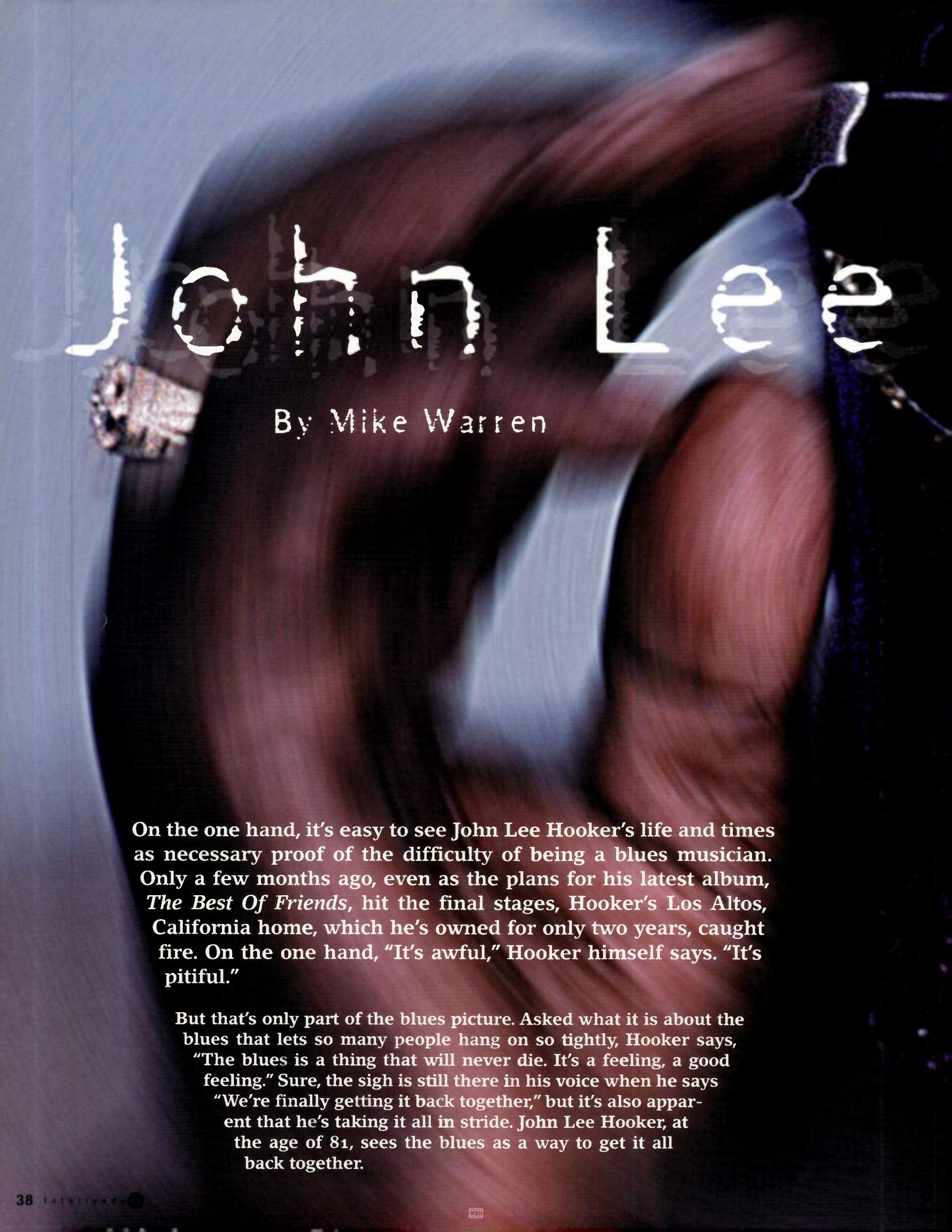


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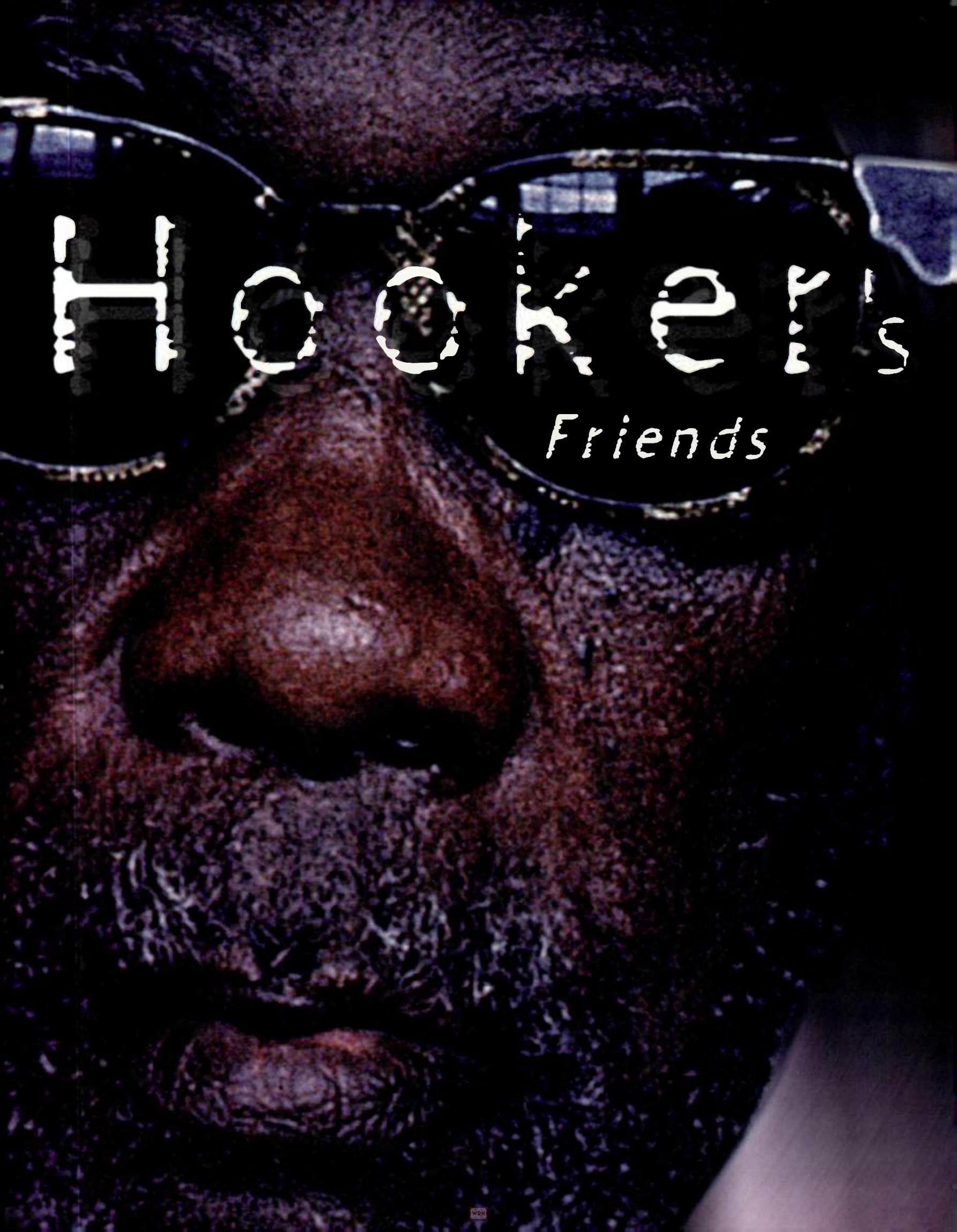


John Lee

By Mike Warren

On the one hand, it's easy to see John Lee Hooker's life and times as necessary proof of the difficulty of being a blues musician. Only a few months ago, even as the plans for his latest album, *The Best Of Friends*, hit the final stages, Hooker's Los Altos, California home, which he's owned for only two years, caught fire. On the one hand, "It's awful," Hooker himself says. "It's pitiful."

But that's only part of the blues picture. Asked what it is about the blues that lets so many people hang on so tightly, Hooker says, "The blues is a thing that will never die. It's a feeling, a good feeling." Sure, the sigh is still there in his voice when he says "We're finally getting it back together," but it's also apparent that he's taking it all in stride. John Lee Hooker, at the age of 81, sees the blues as a way to get it all back together.



Hockey's Friends

Charlie Musselwhite, the veteran blues harpmaster whose own career stretches back to 1967, appears on, appropriately enough, "Burning Hell" on the new CD. As a close friend (Hooker was the best man at Musselwhite's wedding), Musselwhite sees another side to the legendary bluesman. "John Lee Hooker loves a big laugh," says Musselwhite. "He loves a big joke."

"There was a fire (recently) in his home," Musselwhite begins, clearly relishing the story. "The firemen came, and they helped him take out his guitars and stuff, and put the fire out. So John was just sitting out in his Cadillac, watching all this, and he has his dog named Chill in his lap. This fireman comes by sees the dog, and asks John if he bites. John says 'No, he don't bite.' The fireman reaches in to pet him, and immediately the dog bites him. The fireman says, 'I thought you said the dog didn't bite!' and John says, 'Well, he don't bite me.'"

Says Musselwhite, "Everybody's told that story 50 times, and then laughed like hell."

The Best Of Friends manages to be the story of those "everybodys." If John Lee Hooker's career is about anything, it's about having company, knowing people, playing with people, searching out the people who need his music, and letting those who are searching find him. The collection, a compilation of nearly 10 years of musical collaborations with his friends, manages to be a "duets" album, a career retrospective, and a brand-new glimpse into John Lee Hooker's music—all at the same time.

Of course, when an album features people like Eric Clapton, Bonnie Raitt, Carlos Santana, Los Lobos, Van Morrison, Ben Harper, Ry Cooder, and at least a dozen more, it's almost inevitable that the collaborations will go in brand-new directions. Yet these aren't random collaborations—"These were all friends of mine," Hooker emphasizes. "The musicians on this record are friends of mine." Mike Kappus, executive producer of *The Best Of Friends* (and the previous five John Lee Hooker records) puts it this way: "This is an album about real relationships."

In talking with people associated with this album, there's a clear sense that everyone involved with John Lee Hooker cares deeply about him. Musselwhite mentions calling him "a day or so ago," while Hooker himself mentions a call from Bonnie Raitt, just to say hi. He's a person his friends touch base with, check up on, worry about and call just to hear him talk.

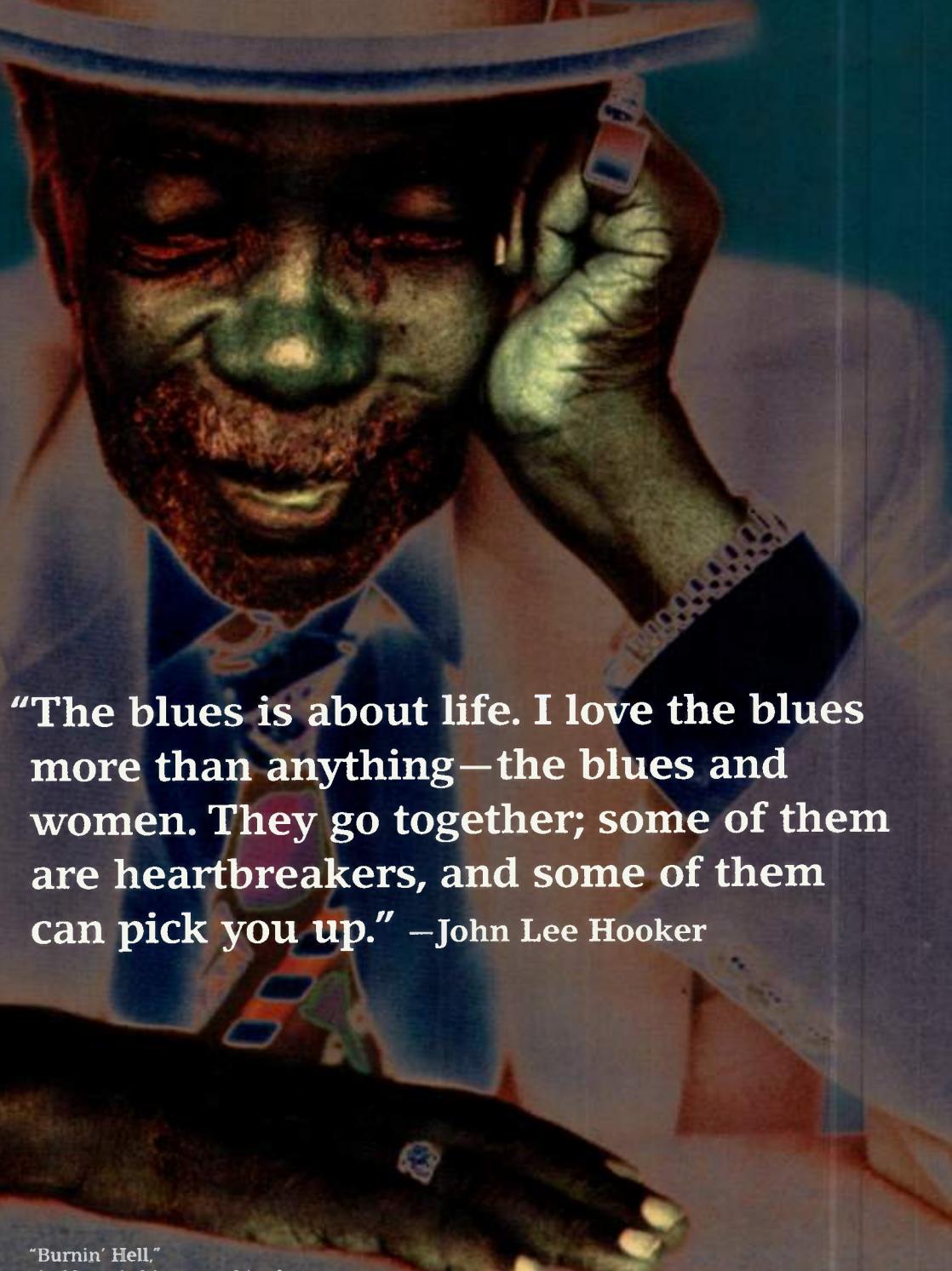
This kind of affection is audible in these songs, most of which date back to the early years of Hooker's recording career. It's there in the spare but sultry version of "Baby Lee" with Robert Cray and his band. It's there in the steamy, languid atmosphere of "I'm In The Mood," with Bonnie Raitt's vocals and guitar circling Hooker's seduction like a foregone conclusion. It's in "I Cover The Waterfront" with Van Morrison, a song that plays out like a friendship developed as two men search the docks for their missing women. You can almost hear the mournful nods and tips of the bottle as the two searchers shake their weary heads.

The affection's also clear in the three new tracks recorded for this release. There's a 50th anniversary version of "Boogie Chillen" (first recorded by Hooker in 1948 for the Modern label), featuring Eric Clapton and backed by people like Jim Keltner on drums, Bill Payne of Little Feat on keyboards and Hooker's longtime friend and sideman Rich Kirch on guitars. It's telling that out of these 13 tracks, "Boogie Chillen" is the only one that contains an overdub; Clapton wasn't able to attend the session because of his touring, and he added his contribution after a tour date in Sacramento.

Somehow, it's even there on a song like "Tupelo," a solo so quiet and mysterious that Hooker's breathing becomes part of the melody, and his empathy for these poor folks swept out of their homes becomes part of every note. The spoken story of a terrible flood in Tupelo, Mississippi "a long time ago," the song features Hooker's spare guitar and world-famous tapping feet, and says more in 3:55 than most novels ever can.

"Tupelo" is also the sole representative of a conscious attempt, on Hooker's albums since *The Healer*, to present him, as Kappus says, "in a more stripped-down, straightforward manner." The collaborations themselves, in part because of the things that the guest musicians brought to the table, don't necessarily adhere strictly to the traditional blues sound. But no matter what he plays, no matter what the musical setting is, John Lee Hooker always sounds distinctively like himself. "Yeah, I always sound like me," he says. "No matter what kind of music, it sounds like me. It's just natural."

Musselwhite agrees about the power of Hooker's music. "I think he has a sense of who he is, and what his music means, and what the blues means to people, beyond the surface commercial part—the deep part, what the real meaning of it is," he explains. "You can talk with John about the meaning of life, and he can really get deep with you. He's a thinker: a deep thinker."



"The blues is about life. I love the blues more than anything—the blues and women. They go together; some of them are heartbreakers, and some of them can pick you up." —John Lee Hooker

"Burnin' Hell," with Musselwhite on white-hot harmonica and Ben Harper on slashing, Hendrix-like guitar, also is an example of John Lee Hooker's power in the studio. "When me and Ben and his band got there, they had listened to old versions of the tune and wanted to rehearse it," Musselwhite remembers. "I was kind of saying, 'That's probably not how John's going to do it. If I have any inkling at all, John's not going to do it anything like the earlier versions.' But I went along with it, and we rehearsed it anyhow. Then we got there, and John just went ahead and did it the way he felt like doing it at that moment, which is great."

cont. ▶

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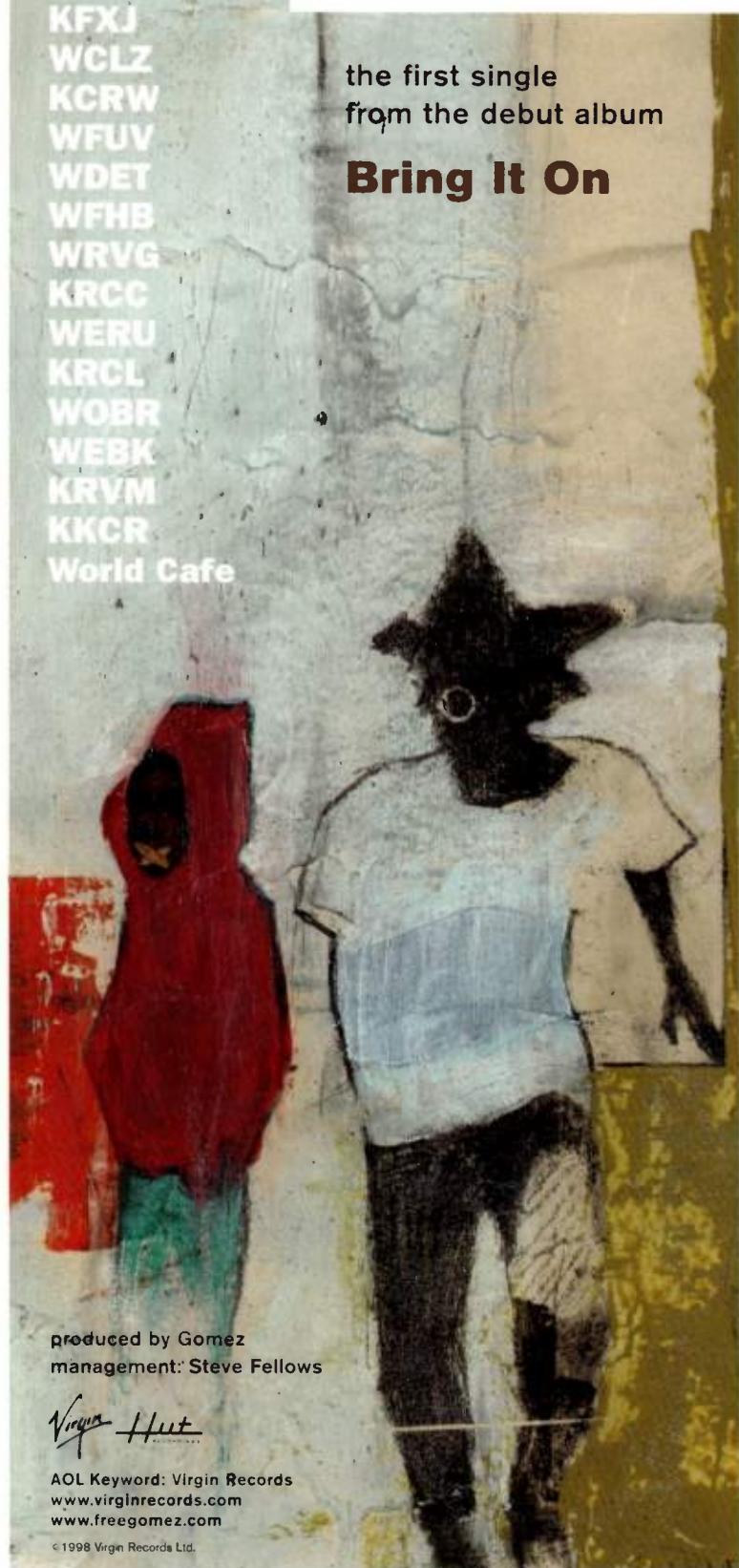
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"When John's in the room, he is the presence—it's as simple as that."

—Robert Cray

"Later they were laughing about it and saying, 'You were right, we really didn't need to rehearse it at all.' I said 'All you have to do is watch John. Just watch him and listen and follow him.'" Asked if Hooker's style is ever hard to follow, Musselwhite laughs again, saying "Not for me."

Robert Cray credits John Lee Hooker as a teacher. In fact, Cray's first national exposure came from being part of a show featuring Hooker, Willie Dixon, and John Hammond. He fondly remembers being thrown into the fire for the first time for a show in Montana in 1979 or so. The Robert Cray Band opened, and then was scheduled to back-up Hooker for his set. There were no rehearsals, no soundchecks—just watching him play and following along. For "Baby Lee" (featured on *The Best Of Friends*), Robert Cray and the band laid down a groove and listened to what John Lee Hooker put down. "John just likes to do things in one take, and I like that," says Cray. "That way you don't lose all those things you lose when you keep doing a song."

"When John's in the room, he is the presence—it's as simple as that," says Cray. He remembers playing with Hooker once in Kyoto, Japan, and having people pull themselves up on stage, just to be closer to his presence. "The bass player was lying down on his side, still playing, and kicking people back from the front of the stage, just so they'd be able to play," laughs Cray. Hooker, of course, ate it up.

It's easy to argue that he has that kind of attention coming to him. Born in Clarksdale, Mississippi in 1920, Hooker learned his trade from his stepfather, Willie Moore, in the '30s. Says Hooker, "His style is the style

I'm playing now. Watching him play, I learned from him." His voice received its early training in the church, both at home in Clarksdale and early in his

career, when he sang for gospel groups, including the Fairfield Four in Cincinnati.

In the early '40s he wound up in Detroit, working as a janitor in an automotive factory by day and playing the clubs at night. "Boogie Chillin'" arrived in 1948, eventually making it all the way to #1 on the R&B charts in 1949. As his career began to take off, he wound up performing not only with but as other people. Due to contractual entanglements, he recorded as "John Lee Booker," "Birmingham Sam," "Delta John," "Texas Slim," "John Williams" and "Johnny Lee."

In the '60s, Hooker's music became hugely popular on the British scene, with bands like The Animals (who had a big hit with Hooker's "Boom Boom"), John Mayall and the Bluesbreakers, and the Rolling Stones all covering his tunes. Hooker toured Europe extensively throughout the '60s, bringing the original source to the people who loved his music. Ironically, at the same time in the US, Hooker returned to his roots with an acoustic-blues style to ride the resurgent folk-blues movement in places like San Francisco and New York.

Canned Heat used Hooker's unique "boogie" rhythm as the basis for their music. Hooker returned the compliment, recording *Hooker 'N' Heat* with them in 1970. Throughout his career he's been willing to collaborate and extend his vision of the blues. Besides his own albums, he's recorded with artists as diverse as John Hammond, Branford Marsalis, B.B. King, and Big Head Todd And The Monsters. Even as his own career began to fade slightly, he began to be recognized for a lifetime of blues achievement. He has been nominated for a Grammy 12 times, winning four. He has won five W.C. Handy awards. He was inducted as a charter member of the Blues Foundation's Hall of Fame in 1980, with the Rock and Roll Hall of Fame following suit in 1991. He even received a star on the Hollywood Walk of Fame in 1997.

Even with all these recognitions, Hooker, by the late '80s, was becoming harder to find. Kappus recalls that as a time when Van Morrison wondered about producing an album (it finally happened with 1997's *Don't Look Back*), while Carlos Santana and George Thorogood were asking if they could be part of the next project. They all added songs to what became known as Hooker's

"comeback album." For many years, Kappus had been taking advantage of recording opportunities with Hooker's friends, and by 1987 had put together most of the musical scrapbook that eventually became 1989's *The Healer*. Kappus shopped the finished album around for a year and a half, and wound up "rejected by every major label," until he found a taker with Chameleon, and found success almost immediately. "I think that record did a lot to show that the blues, even with the 'old guys' is commercially viable," says Kappus. "It showed that you don't have to be the latest 'up and comer,'" he says.

If *The Best of Friends* is any indication, Hooker shows no signs of slowing down. Asked if he'd be able to tour again soon, Hooker says "If I want to, yeah!" Even with this new album coming out, he's willing to take the time to answer questions about who he is, what he's like, and how he plays. "Everybody wants to talk about how John Lee Hooker does it. I can only answer questions and tell them what I know, what I feel, about myself and them," he says. He's been searched out by some of the best, but he also takes time for the "average" blues fan, explaining "When they talk to me, I'll be glad to talk to them. I'm just an everyday person, a down-to-earth person. I got no hang-ups, no ego, no nothing—I'm just me, lovin' people."

As he talks, there's a pause—maybe thoughts of the fire, maybe just a pause. "The blues is about life," he continues. "I love the blues more than anything—the blues and women. They go together; some of them are heartbreakers, and some of them can pick you up. Very fond of the blues, and very fond of women."

There's a moment at the end of the CD, at the end of the track "Don't Look Back," a song about not looking back at the past or ahead to the future, a song about enjoying what's here now, a relaxed, almost lazy duet with Van Morrison. Right at the end as the song is just ready to begin to fade, Hooker says, simply, "Thank you, Van Morrison" and Morrison, sounding almost surprised, says back, simply "Thank you, John." That's what *The Best Of Friends* is all about. 

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Ever since J. Mikel Ellcessor started writing for us, most of his articles have been designed to broaden our perspectives and help us see the big picture a little bit better with features on authors, cutting-edge labels and the like. This time, we've decided to take a chance and let him write straight from his own heart and soul.

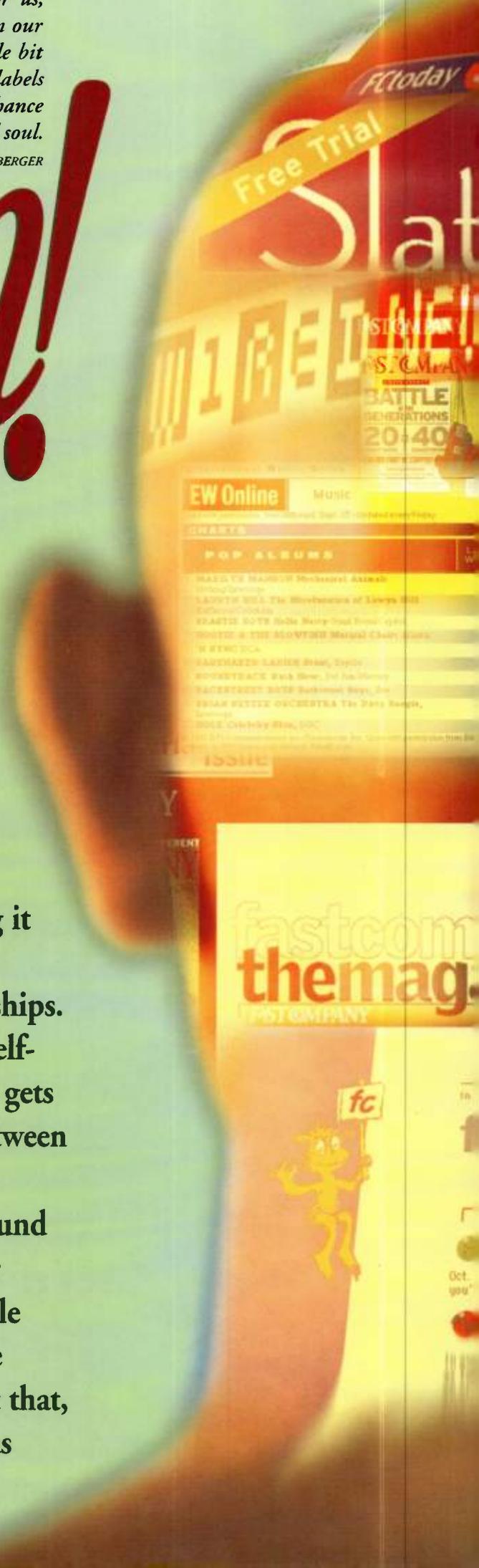
—JOHN SCHOENBERGER

Damn! Content Is Still King

By J. Mikel Ellcessor

In recent months, this piece of *totallyadult* real estate has functioned as a signpost in an exploration of relationships. We've been hiding it behind talk about things like "marketing" and "branding" and "innovation," but it's all relationships. Not the kind of relationship stuff you get in the self-help section of your neighborhood bookstore, *TA* gets up and under the radio relationship—the link between the station and the listener.

This issue's article tackles the enigmatic background task—show prep—and how it relates to the larger goal: getting inside the audience's head. The vehicle will be the content that populates our breaks. The stick in the eye is this—are you delivering content that, in your listener's opinion, is worth the expelled gas with which it was conveyed?



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Chicago cell of the Company of Friends, will meet for lunch at 11:30 a.m. at zero Grill, 27 Northwest Hwy., Park Ridge, Illinois. To RSVP, email Angela in the area, stop by! Join the Company of Friends.

iversity in Organizations... and Organizations

range

I'll go off the deep end right up front here with a pretty bold assertion: a key part of what we pass off as prime break material scores a solid "WHO CARES" with the audience. I'm talking about that cherished Adult Rock activity—the music databurst, the glob of goo about the band on the playlist or in town tonight that we shoot out before going to a commercial or introducing NPR news headlines. It's also the endless concert calendars, unendurable in-studio performances and disassociated PSAs that we present with negligible strategic consideration about the relevance of the content to the listeners' lives.

Oh the heresy!

"But our audience truly cares about these bands." "We really, really care about this music and our passion is what makes us special, our audience loves hearing about this stuff." "That's part of what separates us from all those other yucky formats."

Yeah, right and, besides, says who?

We like to say that we place a tremendous value on our listeners. We really want to understand them and serve them. We have to give that answer because we know we would have to go out and get real jobs if we didn't have listeners.

Frankly, we make a lot of assumptions about the people upon whom our livelihood depends. How do I know this?

It's simple. I did it. I still sometimes catch myself doing it with my current clients and if I asked 50 of you, I'll bet the honest ones would confess. There are almost always huge assumptions loaded into our relationship with the audience that lives between our ears. That's where our audience lives for us most of the time, you know, in our head between our ears.

Most of the time when we talk about "our audience" we're engaged in some form of projection. We take snippets of conversation with a microscopic subsection of listeners, merge it with some Arbitron data, shake in some of our idealized images of the audience and serve. Then we boldly presume to go on the mic and talk to them like we know to whom we're speaking. This is insane. It's like the Wild West—yeehaw!

How much research—what kind of gargantuan budget—would it take to truly know the actions, interests and attitudes of enough of the population

that uses your service to be able to assert that you "know your listener"? It's maddening, isn't it?

Now that half of the folks who have stayed with this are thoroughly riled up, I admit that I've been staking out a devil's advocate position. Let's just say, for argument's sake, everyone has done some form of this and it's not suddenly going to go away. We'll always, to a degree, be taking a bit of a flyer when we address the audience. How do we operate in a manner that affords us greater surety of footing? Good question.

I'm going to propose a hideously simple solution—get relevant content, make certain you're going where your audience is going for the info and then make certain your on-air talent can deliver it correctly. I'll expand on the third point first.

When I say, "make certain your on-air talent can deliver it correctly," I mean that the talent can weave into, blend throughout and punctuate their breaks with content that matters. They can address the audience in a manner that is consistent with their lifestyle and their values. You coach them, aircheck them regularly, reinforce their success and cheerlead endlessly. I'm not going into anymore of that. If you want more, call Kevin Stapleford and pay him to tell you more.

Operating, then, with the given that you're insuring that your on-air people are living up to the title Talent, I'll address the first two, critical points; getting relevant content and making certain you're gathering from appropriate forums.

Don't let "relevant content" get confused with "more information." "More information" is a fear-inducing term to many adult Americans. In a society teetering on the edge of information-overload and buckling under time-management concerns, "more information" can be a disheartening concept. I'm not proposing more work to get more information. "Relevant content" is just what it says. Content that is useful, actionable and/or has immediate application to the daily life of the listener. With the right focus, selecting relevant content could actually save you time.

The difference is simple and can be found simply by looking at the listener's life. They are in their 30s and 40s (some in their 50s), have kids, are mid-career and rising in the ranks or preparing to fulfill their entrepreneurial wish, are relatively affluent, have a better than average education and seem self-determined about their lives. What are these people doing with their lives? Music is part of it, but probably not a very large piece.

Maybe a better way to probe the idea is through another question: What do you and your spouse talk about at night—which British band is going to win three Grammys or how you hope they cut interest rates so you can refinance the mortgage and save some money? I'm not saying that every Adult Rock station should become a Nightly Business Report bureau, but I think there are vast, unexplored areas that could become excellent paths joining your station and audience.

Programming in the shadow of the

continued ►

monolithic WDVE/Pittsburgh, I used to simultaneously hate and admire the purity of their approach. They did their homework, studied their audience and gave them a steady diet of tightly-focused lifestyle-supporting elements: sports, Pittsburgh-based humor, no-frills recreation options and talent that sounded like they lived the life of the audience. They dominate and serve an enormous segment of the city.

In assembling the "relevant content," WDVE tapped newspaper commentators, local comics and some of the most popular sports writers in Pittsburgh to season the station's mix. Their breaks were accented by pieces of information that were rigorously edited and scrupulously focused exclusively toward the lifestyle, interests and values of the audience.

The key is finding your focus and refusing to wander. Establish the prototypical audience member and cater to the aspects of their life that can be most effectively addressed through the strengths of the medium. Boomer lifestyle research shows that the key elements to address, reflecting the areas of enduring interest and concern, are family, work, recreation and personal fulfillment.

I believe that there are three essential, broadly-defined areas to consistently address: current affairs and breaking news, business developments and the economy, and popular culture and entertainment.

Current Affairs and Breaking News
People want to know and they will find out, but are you addressing the topics of the day in a way that adds to the character and individuality of the station? It doesn't take a genius to turn Mark McGwire's quest into a 30-second bit highlighting what a great example he is to teach kids about perseverance.

Business Developments and the Economy
Alan Greenspan has higher name recognition for the average listener than most of the new artists on your playlist and, unlike most of the wonderful and deserving artists, his actions will also make a profound impact on your audience's lives.

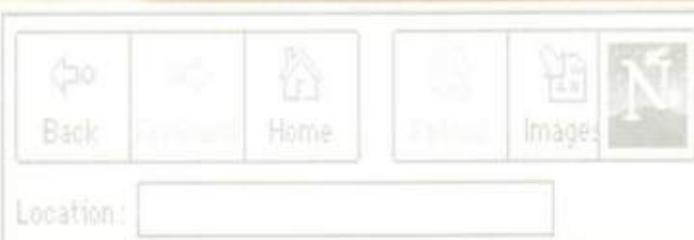
Popular Culture and Entertainment
The counter person at my coffeeshop can quote opening weekend movie returns like a CAA veteran. There a few meaningful separations between media, pop culture and entertainment. "ER" contract negotiations are covered more thoroughly than NAFTA. Ray Davies was speaking from cynicism-infused experience when he told us to give the people what they want.

Getting upstream, accessing the information and getting it on the air before it gets cold is the trick. Station budget constraints demand that you get it on the cheap, workload dictates a high degree of selectivity and feeding the on-air content beast means a flow that'll satisfy the insatiable maw.

Where do you find inexpensive, focused content that'll hit home with the Adult Rock audience?

Is it a surprise that I'm going to say the Internet?

Of course, that's like saying, "You like fish? Go the ocean." My style may be a little confrontational, but I'm not mean. To ease the process, I've collected some of my favorites and presented them below. All of these content providers are cheap, easy to use and seemingly endless in their scope and output.



CURRENT AFFAIRS AND BREAKING NEWS

■ Nothing scratches the itch for news like the *San Jose Mercury News'* Newshound (www.newshound.com). For a whopping \$5.95 a month you can customize five Hounds that will search and search and search just for little ol' you! The Hounds are capable of a variable degree of selectivity and can deliver dispatches to your E-mail box on a daily or as-received basis.

■ *Slate*, the Microsoft online magazine (www.slate.com/default.asp), offers an excellent news-reader service called "Today's Papers." A sharp, incisive reading of the front pages of the *New York Times*, *Wall Street Journal*, *Washington Post*, *Los Angeles Times* and *USA Today* is delivered early enough for use on the morning show. It's a punchy, skilled broadstroke over the major sheets and is a great way to measure the national gestalt. The International Papers edition, which includes *The Irish Times*, France's conservative *Le Figaro* and others is a great place to get a jump on the competition. *Slate*'s original content is better than most newsstand publications and actually delivers information that utilizes the strengths of the Internet.

BUSINESS AND THE ECONOMY

■ Forget *Business Week* and the *WSJ*'s online services, go for the leading edge and check out *Fast Company* (www.fastcompany.com/today/). *Ad Age*'s 1997 "Launch of the Year" and the recipients of a bushel full of design awards, *Fast Company* is the brainchild of two former *Harvard Business Review* editors. Think of it as *Wired* in a business style before *Wired* started to believe their own hype. *Fast Company* supports the idea of reader salons and its Company of Friends network is rapidly expanding. Hmmmm, cool business mag, local reader groups, Adult Rock station—do I smell promotion opportunity that the sales team would love?

■ Cheap shot aside, *Wired's HotWired* (www.hotwired.com) is still a totally unique service. There are always a handful of stories and perspectives that you can't find anywhere else on *HotWired* and, let's face it, either you're keeping ahead of the tech wave and what it's doing to our economy, or you're eating sand, chum.

POPULAR CULTURE AND ENTERTAINMENT

■ *E! Online* is fun, but nothing can match the octopus-like reach of Time-Warner's *Entertainment Weekly Online* (cgi.pathfinder.com/ew/). Loaded with more factoids and Top 10 lists than you can shake a Hollywood publicist at, *EW Online* is exhaustive in its coverage of TV, films, popular books (remember, even people that don't listen to public radio read), and general celebritydom. PLUS, you get truly inspired idiocy like "Battle of the Supermodels"!

"Your listeners have a big, wide life and your station is a service that fills a small need. One of the most significant service delivery innovations you could deliver is in the area of lifestyle support."

Now that I've shamelessly shilled for these services, I'll let you in on a secret—your audience is already using them. All of these sites are scoring significant numbers of hits and many lead in their category. They have an excellent reputation for delivering the goods (even if *Slate* is a bit of a Clinton mouthpiece) and are almost unerringly reliable. Your station would die for the kind of buzz out there on *Fast Company*.

The summary is simple, so I won't belabor the point. Your listeners have a big, wide life and your station is a service that fills a small need. One of the most significant service delivery innovations you could deliver is in the area of lifestyle support. Smart programmers have known for years it was more than music. The next few years will point out the next group of programmers that have figured it out—they'll be the ones that are still employed.

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Let's say, hypothetically of course, that you were an ex-NFL football player and a sometimes actor and you decided one night to kill your ex-wife.

Four years later, the entire world still wonders what that guy could have been thinking.

Tom Sheehan has a theory.

"Where You Are," the title track single from songwriter Tom Sheehan.

"Not exactly your basic love song."



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Going for adds: October 19

True, conventional wisdom says that fourth quarter is not the time to break a new artist, but you have to hear this!—John Schoenberger

LOOKING IN ON SPYBOY: EMMYLOU HARRIS LIVE

BY C.J. JANOVY



In 1981, on an album called *Cimarron*, Emmylou Harris recorded a song by Paul Kennerly called "Born To Run." On the song, Harris sang about a life of rebellious independence, a life wherein she had no time to suffer fools lightly. She was born to run, Harris sang, "to get ahead of the rest." Frank Reckard's twangy acoustic guitar jogged alongside a steady, determined beat.

"Born To Run" was one of Harris's biggest hits. The song packed just enough '70s country-rock outlawry, just at the beginning of the hurry-up-and-win '80s. But no one could have known what would turn out to be the song's most prophetic lyrics: "Well it comes to he who waits I'm told," she sang in the third verse, "But I don't need it when I'm old and gray."

Today, Harris is 51 and her hair is gray. It's not an ordinary gray, though; it's an otherworldly white, at once dignifying and sexy as hell. And there's more than irony in the new version of "Born To Run" on Harris's latest album, *Spyboy*. For the first verse the song stays relatively faithful to the original, but soon enough Buddy Miller's electric guitar takes off on a greased train-track, colliding with Brady Blade's renegade drums. Harris sings fast and forceful, slurring like a lean, defiant Elvis on "nobody's gonna make me do the things their way." She has the self-confidence, now, 20 years later, to make the song gender-appropriate: "Yeah it comes to she who waits I'm told," she snarls, then spits, "I don't need it when I'm old and gray—yeah I want it today." By the end, Blade's cymbals ring triumphantly above Miller's dizzy runaround, before Harris comes in a couple more times with "Yeah I was born to run"—one of the "Yeah"s every bit a punk-rock shriek.

There's a boldness in the song's suggestion that today, as one of the nation's most respected artists, male or female, old or young, country or not, now that she's "old

and gray," Harris has whatever it was she was running so fast to catch 20 years ago. But there's also the more humble declaration that with *Spyboy*, and her new band of the same name, Harris is starting a brand-new career—or at least taking a significant new turn. As far as Harris is concerned, at least according to *Spyboy*, she's not old and gray at all—and she's started running all over again.

Spyboy was recorded live at a series of European concerts last year, and is thick with songs from Harris's 1995 *Wrecking Ball*. That album, a haunting collaboration with rock producer Daniel Lanois, is heavy with his deep, echoey drum sounds, glistening electric guitars and lots of songs in minor keys. It felt more like a rock project than anything Harris had ever done before, even if she sang songs by Nashville staples Rodney Crowell and Lucinda Williams and newcomer Gillian Welch.

Not content to merely revisit *Wrecking Ball*, *Spyboy* also contains new recordings of some of Harris's oldest signature songs—along with "Born To Run," there's "Love Hurts," originally recorded with Gram Parsons in 1974, and "Boulder To Birmingham" from 1975. Harris has previously recorded all but one of the tracks, which has led several critics to call *Spyboy* a "career retrospective." In the strictest sense of the word that's true. *Spyboy* does provide one perspective on bits of Harris's career. But that's also way too simplistic, which may be why critics have struggled to accurately express their praise. For example, Peter Applebome of *The New York Times* wrote that the album "includes songs from throughout her career refracted through the Lanois prism." But Lanois didn't produce this album, so it's only the remnants of his influence on *Wrecking Ball* and his occasional songwriting that color the crystal of *Spyboy*.

What might have led Applebome to default to the Lanois association is the album's disproportionate number of *Wrecking Ball* songs—there

are only three (plus a Lanois-penned track previously unrecorded by Harris), but Harris has recorded more than two dozen albums, so a real retrospective should theoretically be more spread out over all of her albums. Besides, it's been only two years since Reprise issued *Portraits*, a definitive, three-disc boxed set tracing Harris's career from her 1974 duets on Parsons' albums through her last live album (1992's hillbilly *At the Ryman*), so it's odd timing for another career retrospective.

But critics are allowed to interpret *Spyboy* as a career retrospective if they want to. What's more annoying, at this point in Harris's career, is to see music writers condescending to her even as they're praising her. All too often, Harris is still characterized as the torch-bearer for her "mentor," the "country-rock martyr" Gram Parsons. In the recent spate of articles heralding *Spyboy*'s release, Parsons is mentioned early and often. Certainly Parsons helped Harris get her start; certainly Harris continues to credit him as the defining influence on her career, and she is reported to be working on a Parsons tribute album. And regarding Lanois, Harris's gratitude is obvious (on *Spyboy*'s liner notes she thanks him for "the blueprints and the roadmap"). But music writers give these guys too much play. The most egregious example might have occurred over the summer in a "Music To My Ears" column by *Billboard* Editor-in-Chief Timothy White, who wrote that working with the *Spyboy* band "gave the entire arc of Harris's Parsons-inspired, Lanois-revitalized career path a sense of cohesion and culmination."

Although White eventually came around to acknowledging that Harris had "eclipsed the pioneering Parsons," his suggestion that Harris's career depended on Parsons and Lanois couldn't have been more patronizing. After Parsons died of a drug overdose in 1973, Harris went on to score dozens of country hits. Her first solo album, 1975's *Pieces Of The Sky*, included her rendition of the Louvin Brothers' bluegrass "If I Could Only

Win Your Love," and the song broke the Country Top 5 and crossed over to the Pop Top 60. The next year, her versions of Buck Owens' "Together Again" and Don Gibson's "Sweet Dreams" (made famous by Patsy Cline) both went to #1 on the country charts, while her rendering of Earl Montgomery's "One Of These Days" made the Top 3.

Over the next few years and albums (1976's *Elite Hotel*, 1977's *Luxury Liner*, 1978's *Quarter Moon In A Ten Cent Town*, 1979's *Blue Kentucky Girl* and 1980's *Roses In The Snow*), Harris earned two Grammys for Best Female Country Vocal Performance and another slew of hits. Among the standouts were her rollicking take on Chuck Berry's "(You Never Can Tell) C'est La Vie"; her heartbreaking version of Jimmy Work's "Making Believe"; her surrender to lonesomeness and alcohol on Delbert McClinton's LA rocker "Two More Bottles Of Wine"; and her countrified Doc Pomus-Mort Shuman jewel "Save The Last Dance For Me." She also sparkled on several duets, scoring more hits through the early '80s with Dolly Parton on the feminist "To Daddy" with Don Williams on Townes Van Zandt's "If I Needed You" and with Roy Orbison on "That Lovin' You Feelin' Again." The *Trio* album, with Harris, Parton and Linda Ronstadt, earned a Grammy for Best Country Performance by a Duo or Group with Vocal and was christened Vocal Event of the Year by the CMA. The album's hits—"To Know Him Is To Love Him," "Telling Me Lies" and "Those Memories Of You"—only skimmed the surface; the women's interpretation of Parton and Porter Waggoner's "The Pain Of Loving You" commiserated with pissed-off sisters everywhere, while their rendition of the traditional spiritual "Farther Along" was enough to bring home the most hardened atheist.

Harris is now a mentor in her own right to a whole new generation of musicians. She's collaborated on several recent recordings by country-rock mustangs Steve Earle and Lucinda Williams—right at the

It's a voice still as grainy and sweet as it's always been, but at 51, Harris has a different relationship with high notes.

cont. • ►

Tucked between the Indigo Girls, Jewel, Sarah McLachlan and Meredith Brooks, Harris appears as a kick-ass matriarch on this year's *Lilith Fair* CD.

moment, all three artists are working at the peak of their creative powers and serving as the relatively young elders of music's Americana movement. That Harris recorded Gillian Welch's "Orphan Girl" on *Wrecking Ball* undoubtedly helped bring attention to Welch's critically acclaimed *Revival*, which won a Grammy in 1996 for Best Contemporary Folk Album and was listed among 1996's best albums by *Billboard*, *The San Francisco Chronicle*, *The Los Angeles Times* and *The Washington Post*, among others. Harris also lends her support to mercurial up-and-comer Patty Griffin's current *Flaming Red*; according to Griffin, Harris "came forward at one point and told me how much she liked my music, and she offered to sing on gigs that I had in Nashville, which scheduling-wise never worked out, but she did offer to sing on future recordings and I got her to come in. It was very, very exciting" (see *totallyadult*, issue #19).

As if in recognition that being a respected elder involves some responsibilities, Harris's work with varied musicians is also taking a political turn. On October 9, Harris, Williams, Earle and Willie Nelson are scheduled to perform at a Washington, DC, concert to raise awareness and money for landmine victims. The concert launches the Campaign for a Landmine Free World, and artists as diverse as Boyz II Men, Harry Connick Jr., Sheryl Crow, Sinéad O'Conner and Bruce Springsteen have reportedly joined the effort.

And Harris seems to show up on the albums of younger artists who aren't within her expected scope of influence—witness her appearance on Luscious Jackson's *Fever In Fever Out*. Of Harris's twangy contribution to a track on the hip-hoppy album, Luscious Jackson's Jill Cunniff told *Rolling Stone*, "She has this raw quality. She brought a flavor of pathos to the mix." And, tucked between the Indigo Girls, Jewel, Sarah McLachlan and Meredith Brooks, Harris appears as a kick-ass matriarch on this year's *Lilith Fair* CD, performing a live version of *Wrecking Ball's* "Goin' Back To Harlan." The song, Anna McGarrigle's memoir of childhood fantasies inspired by nursery-rhymes, poetry and folk-songs, starts out with a gentle acoustic guitar and a quiet organ, but then thunderous percussion breaks in with Celtic military cadences while the organ swells to almost

Doors-like proportions and an electric guitar reverbs naturally in the air above whatever outdoor amphitheater the *Lilith Fair* is stopping at. Harris's voice rings out, powerfully evoking a universal longing for home—and teaching volumes about performance dynamics to cocky young 'uns elsewhere on the disc.

Spyboy documents more such transcendent performances. The album introduces her new band (according to the liner notes, "spyboy" is a "Mardi Gras term for the person who goes ahead of the parade; a street entertainer, jester, troublemaker, scout"). But more than anything, the album seems intended to introduce a whole new generation of fans—including young musicians—to Harris's new voice. It's a voice still as grainy and sweet as it's always been, but at 51, Harris has a different relationship with high notes. She can still sustain them, but what's the point of exerting that kind of energy when taking a new approach to the music makes for thrilling new sounds?

On *Wrecking Ball*, Harris's voice dropped into low, gloomy keys, which fit with the album's generally dark songs (its dominant motif was addiction). Much of that sound shows up again on *Spyboy*. As the audience cheers and whistles in recognition of "Where Will I Be" (the album's second song and the first of the *Wrecking Ball* tracks), Harris's voice sails as beautifully as ever but cracks on the attack; as the song draws to its shimmery conclusion her high notes become mostly falsetto whispers. It's a vulnerable sound, like white stucco chipping off a New Orleans chapel, while Harris wonders where she'll be "when that trumpet sounds."

Even on *Spyboy*'s renditions of old material ("Love Hurts" and "Boulder To Birmingham"), on its new versions of her more traditional country numbers (Crowell's "I Ain't Living Long Like This" and Harris's writing collaboration with Crowell, "Tulsa Queen") and on her signature spirituals and folk songs ("Green Pastures" and "Calling My Children Home"), Harris's aging voice has a richness that sometimes creates entirely new meanings: On the bittersweet "Boulder To Birmingham" back in '75, Harris sang that the only thing she could do was listen to trucks on the highway and pretend it was the sound of the ocean washing her

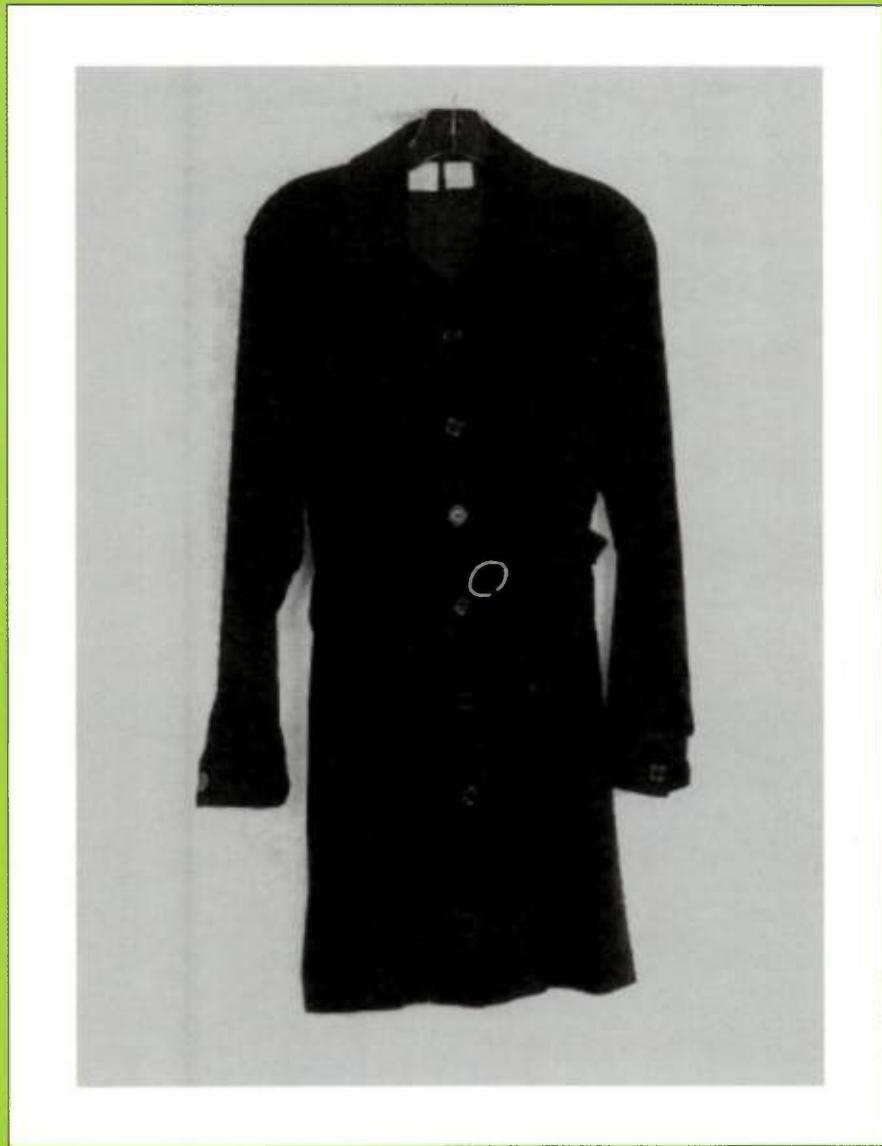
clean; the next line was "Baby do you know what I mean." Back then, Harris was a good singer hitting the right notes, and the line was about a girl trying to get over a boy. On *Spyboy*, she sings "Baby do you know what I mean" like someone who's seen more bullshit than there ought to be in one world, and she knows her audience has too...and they all know exactly what she means.

Harris's new older voice also plays perfectly into "Deeper Well," another *Wrecking Ball* standout that's even more powerful on *Spyboy*. Though the song was written by Harris, Lanois and Dave Olney, its simple rhymes ("Found I had a thirst that I could not quell/lookin' for the water from a deeper well") and minor chords are reminiscent of Johnny Cash writing and singing in the depths of his man-in-blackness. On *Spyboy*, Buddy Miller's swirling electric guitar makes an eerie miasma while Blade's drums strike like dry thunder and Daryl Johnson's bassline steps lively along the molten floor of hell itself. It's both frightening and mesmerizing to hear Harris sing so low (so close to the microphone at times that the "p" on "deeper" sounds like the restless breath of a falling angel), or to hear her scream "I did it for kicks."

Harris's heart is clearly with "All My Tears," *Spyboy*'s final *Wrecking Ball* track. Written by Julie Miller (wife of Buddy Miller, Harris's *Spyboy* co-producer), it's another song rendered in black chords, another song wherein Harris's high notes are crackling whispers. But the song, with its redemptive chorus where she sings, "It don't matter where I lay/ All my tears be washed away," is another of Harris's spirituals, and remarkably, as the band's sturdy beat begins to climax, Harris (echoed by Julie Miller's saintly backup vocals) simply sings a sad, resolute and drawn-out "Oh, oh, oh, oh" over what would have been the third verse. The last "oh" opens up and Blade's reassuring drums introduce a guitar solo that pushes into another verse of Harris's singing—by this time we're expecting lyrics, but Harris isn't finished letting her voice stretch out on a concept no words can really express—when she comes back in this time it's simply, "Aye aye oh aye—it don't matter."

It don't matter that Harris's voice is old and gray. She's ahead of the rest. 

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Satellite Radio: The End Of Radio As We Know It?

Are you going to have to find a new job? Maybe, but don't pull out the classifieds just yet. While commercial radio as we know it may not be going out of business right away, you might want to start looking for a pawn shop to trade in that old AM/FM radio. The Satellite Digital Audio Radio System (S-DARS, or "satellite radio") is almost here. Satellite radio will provide the American public with a new radio alternative...continuous nationwide programming with digital-quality sound.

American Mobile Radio Corporation (AMRC) and CD Radio are the two companies which were granted FCC authorization in October 1997 to launch satellites and provide digital radio service. The AMRC mission: it will do to radio what cable did to network TV. AMRC's Satellite Radio will offer digital clarity, coast-to-coast coverage (that's right, those cross-country drivers can listen to the same channel all 3,000+ miles) and almost 100 channels, including Alternative, Rock, Top 40, Latino, Sports, Talk, Jazz, Classical, Blues and many other formats. This truly national, seamless, static-free coverage will come satellite-direct to subscribers in their cars, homes, offices and even to their portable radios in the very near future. Yet, even with a technological breakthrough like satellite radio, there's always some other new advancement on the horizon which will make everyone re-think their game plans. So what does all this mean for radio and records? What does this mean for the consumer? I met with AMRC's Hugh Panero (President and CEO) and Lee Abrams (Senior VP Content and Programming) over lunch at the Four Seasons Hotel in Beverly Hills to discuss their groundbreaking technology.

What is the benefit of satellite radio over commercial radio? When will satellite radio be available to the public? Hugh Panero: "We are going to offer more choice, quality and convenience, which people tend to migrate to. We are going to offer digital-quality sound, coast-to-coast coverage, less obtrusive advertising and up to 100 channels to choose from. Our satellites go up in the second and third quarters of the year 2000. The satellites that we have already

purchased are the most powerful satellites available today."

What does the consumer need to do to get satellite radio? How much will it cost? Panero: "You will need to buy the radio, which will offer three bands: AM, FM and satellite radio. I think they will cost \$200 more than what you would normally pay for some radios with different features. Like cellular phones, things like that—as you create larger volumes it brings the price down."

Lee Abrams: "The antenna is included in the price of the radio. It will most likely be attached to the car by some adhesive device. The antenna is pretty small and simple. The radio will receive all three signals, though it will probably require separate antennas. One [antenna] for satellite radio, one for traditional AM/FM."

Is there a service charge for the consumer? Panero: "It will cost the consumer about \$10 a month for the subscription."

Like a cable bill?

Panero: "Much less than cable. More like a \$9.99 Internet connection. The issue is that people are willing to spend money on things they believe are valuable, and in the car, where people want companionship and want to listen to the kind of music they want to, this is a service that will be a great addition to their entertainment choices."

Technically, how will satellite radio work?

Abrams: "The signal will go from our studio [in Washington, DC] to two satellites poised over both coasts. The satellites deliver the signal to the car, home or portable radio. However, the satellite will also send the signal to 'terrestrial repeaters,' which are land-based booster stations, to help our signal get in between buildings in urban areas where there are walls of skyscrapers. So, the terrestrial repeaters will help to make sure that the signal is always clear, especially in areas with obstructions like the skyscrapers."

How?

Abrams: "Through this network of several hundred land-based terrestrial repeaters. The receiver in your car, or wherever, will pick up all three signals, two from space and one from the repeater/booster, and automatically figure out the strongest signal and send that one to the speakers."

How will satellite radio affect commercial radio?

Panero: "The radio industry is a very successful industry. There is always a new technology that comes into being that forces existing technologies to sort of adapt, change—and I think that's a very helpful part to the evolution of those businesses. We are playing that role for the radio business. It was 60 years ago that FM [radio] was formed; there have been very few technological advances [since]. Sixty years later, we are the next technological advance. We're not going to take over the



By Don Davis Jr.

radio business. We are, I think, going to push it to be better, and we are going to provide a product that fits a certain vacuum that has been created on the consumer side. I think 75% of the listening public has a choice of only five formats. People are confronted by repetition. There are an enormous amount of artists who don't have their music played. [Radio] is a media that is overwhelmed with advertising, which I think turns people off; and I think that there has been very little creativity on the radio side for a long time. We are going to provide some other options for people and help the radio industry realize its roots. That is, a balance between the passion and the love of music and the love for business."

think that advertising is an important component. I come from the cable business, where the survival of the cable network is based on the fact that they have good revenue streams. I believe that commercials are a positive force in these entertainment businesses. They keep people in touch with their culture, things that are hip, things that are cool. I think the issue is that there is an overindulgence of commercials on traditional radio...there are sponsorships where we could have the whole channel be sponsored by different people or groups. We're looking at a lot of different ways to do it."

Will the new satellite radio equipment that consumers buy pick up both AMRC and CD Radio broadcasting?

Panero: "We're working towards compatibility."

How many stations will AMRC offer?

Panero: "We have a capacity up to 100 channels. Up to 50 will be music, and the other 50 will be entertainment and information. Lee Abrams, a well-known programming guru in the radio industry, is responsible for programming those channels and, in some cases, we will program them all from scratch at our broadcast facility [in Washington, DC]. We're going to have live DJs and programming hosts. It's gonna be real radio, not personality. In other cases we will partner with people that have specific talent in certain areas."

How are you going to program these stations?

With local stations, people can call in and say what they want to hear. At a national level, how are you going to know what people want?

Abrams: "Pretty much the same techniques that we used at Z-Rock, using a national sample as opposed to a local one. Although, nowadays, we find that there are so few local differences compared to 30 years ago, so it's not as much of a challenge. It's so nationalized. Trade papers, MTV, consultants...it's all pretty similar, market to market. We'll probably use Z-Rock as a model, where we'll test the country as opposed to the local areas. We're also gonna have a lot of fun with it. We are going to be blatantly national, rather than trying to hide it."

Will it be possible for a local station, like KROQ, to broadcast nationwide on satellite radio?

Abrams: "Like a superstation? That is definitely doable, yeah."

Do you think that would be a benefit for commercial radio?

Abrams: "There aren't that many great national stations that warrant national coverage. Some of them, like WGN in Chicago,

which is so Chicago, may be tough to do. But it is doable, and I do think it would benefit the station."

You have the capacity of 100 stations. Have you decided what type of programming will be on each of the channels?

Abrams: "Each channel will be individually branded. It won't be like, 'Channel 8.'"

Panero: "Lee will be responsible, ultimately, for the programming of the stations, but also supervising other talented programmers who have expertise in different areas like news, sports and talk. We aren't going to just start 100 stations on our own. There are talented people in different areas like business, news, sports and so on. We aren't going to go and create an entire infrastructure on our own. There are people out there we will work with in a partnership."

Then your goal for the next couple years is to have these radios in everybody's car, through the automotive industries but also through commercial outlets, too?

Panero: "Yes, through the Best Buys, the Soundtracks, the various retailers. In the long-term, I would like every radio to have a choice between AM, FM, Satellite Radio, a cassette deck, a CD player...we could work with anybody, really. There's rental car companies, truck lines, and without describing every single competitive position we're gonna take, the point is that everything you can think of where there is a mobile vehicle, we are going to approach every one to get our satellite digital radios into that environment."

Do you plan to offer a device that I could put in my car, right now, which will offer satellite radio?

Panero: "We're exploring what's called the Plug 'n Play, and I think there are some challenges to it. We're just trying to look, as it becomes available, where it's cost-effective and works properly. I think the long-term future...is to have a satellite digital radio in the car."

What is a Plug 'n Play?

Abrams: "Plug 'n Play is a device that plugs into a cassette player to receive digital radio, though I don't believe one has actually been manufactured or designed yet."

Could this be considered the death of commercial radio?

Abrams: "Nah."

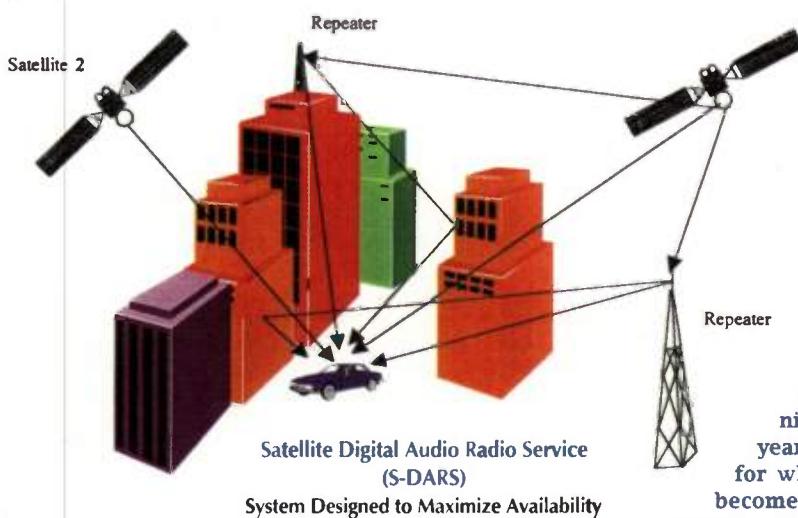
Panero: "Absolutely not. Commercial radio is local in nature, or they say. People always want to know the local news, the local weather, the local sports, and they have a connection to the community: it's a part of their life. Cable television didn't destroy

Are you familiar with CD Radio? Panero: "Yes."

From what I know about CD Radio, their focus is going to be non-commercial, only the music. Does AMRC plan to go in that direction, too?

Panero: "We'll have some segments and channels that will be commercial-free, but I

CONT... ▶



broadcast networks. What's the Internet doing to everybody? It's just redistributing people's time and resources. I don't think we can destroy [commercial radio]. When people get into their car, they will just have three buttons. [If] you want to listen to AM you can, if you want to listen to FM, you can, and if you want to experience us—which is a different or more robust format—you can go to us. Commercial radio isn't gonna die. It's like with cable, when HBO was formed, people used to say, 'Oh my God, the movie theaters are gonna go out of business.' It obviously didn't happen."

Satellite radio is expected to be hugely popular. How do you suggest commercial radio should deal with satellite radio?

Panero: "I think they should do absolutely nothing. They should continue to do exactly what they are doing."

How do you see satellite radio benefiting record labels?

Panero: "I think we create another opportunity, or outlet, for people to hear more of different artists, which will allow record companies and consumers to experience different kinds of acts that may not fit into some cookie-cutter type of formats. Right now I believe that the record companies have a certain limitation on their ability to promote and build new artists, either because of the gatekeeper capabilities that radio stations have, that want to format within very safe boundaries, and also MTV, which is more geared towards satisfying, in some cases, advertisers...once we get to a certain size, we are also gonna play the same role in incubating new talent that has occurred in the cable industry. If you look at the cable business, there was talent that could never find a place on traditional broadcast television. There are people like Greg Kinnear, who won an Academy Award and started off as the host of 'Talk Soup.' Bill Maher, of 'Politically Incorrect,' started on Comedy Central. They obviously went mainstream. I think we are going to be in the process of finding and creating new talent—maybe at record companies, at radio stations, at college radio stations and so on."

Are you familiar with Teledesic?
Panero: "Teledesic?"

Teledesic, referred to as the "Internet in the sky," is the creation of Craig McCaw and Microsoft Chairman Bill Gates. They are creating a 300-satellite network which will provide everyone in the world with access to digital services including broadband Internet, video conferencing and high-quality voice communications. If I am correct, by the year 2003, which is the target date for when this satellite system will become available to everyone...businesses, schools, individuals, the world could basically be run by satellite. For example, you will not have to plug in your computer; it will be run by satellite. Since the system will have the capacity to support millions simultaneously, it will provide its users with 2,000 times the speed of today's modems. Everything will be faster. How do you foresee this affecting satellite radio? Panero: "There's always something new. By that time, we will be part of the consumer, a part of the car features, part of reality. What makes you a good company is the ability to adapt to technological changes and to marketing changes. I have no doubt that something new will come along. With this, those are two pretty capable people...but I think we will still have our niche. I think that what we are offering is very focused. I think that what they are offering is trying to be everything to everybody. It's a very complex business. Ours is very focused, simple. The satellites, the cars, \$10 a month for the 100 channels. It's pretty simple."

"We're gonna change some things, but we're not gonna put anybody out of business...we're the new toy."

What obstacles do you foresee for satellite radio? Panero: "I think the biggest obstacle is just the marketing. People aren't used to paying for radio. The fact is that we need to let people know the benefits of satellite radio, the same way we did when I was in the cable industry. People are not adverse to do this, and if you look at the trends from LPs to cassettes to CDs, from broadcast television to cable television to direct-broadcast satellite television, it is not a far reach to say that people will move from AM to FM to satellite radio. I think distribution is a big challenge...you work with car makers to have [the satellite radios] included as a standard feature in the car. We also have some connections in the automobile industry through some lineage that we have...so we are going to piggyback on an existing distribution system."

Will commercial radio actually benefit from satellite radio?
Panero: "On the programming side, we are going to be looking for very talented programmers and voice talent. This is in the context of the general radio industry which is consolidating, rather than expanding. It is being controlled by fewer people, less and less choices, less opportunity for people to find work...we're just gonna provide new opportunity."

So, as opposed to being a competitor for commercial radio, you're saying that you are going to supplement our options. So there really isn't anything for the industry to worry about.

Panero: "No, it's unnecessary paranoia. I mean, it's a natural paranoia when a new technology comes on the block, people yell that the sky is falling. But it doesn't happen. What happens is that time, resources and people's attention are all redistributed. People that work in the industry love that there are new opportunities in a business that is consolidating very quickly. The businesses themselves have to be very smart and understand what their opportunities are. We're gonna change some things, but we're not gonna put anybody out of business...we're the new toy."

Lee Abrams, AMRC Senior Vice President, Content and Programming.

Abrams is one of the preeminent radio consultant/programmers in the United States, with more than 30 years experience in the business. He's credited with many innovations in radio programming, including transforming FM radio by pioneering the Album-Oriented Rock format in the early 1970s; Urban, Classic and Smooth Jazz Radio in the 1980s, and Active Rock Radio in the 1990s. He most recently has served as a consultant for ABC National Radio Networks, Capstar and Nationwide, among others. He was listed in *The Album Network's 20th Anniversary Issue* as one of the industry's 120 Influential People.

Hugh Panero, AMRC President and CEO.

Panero has over 16 years experience building and managing entertainment distribution services. Most recently, he served as President and CEO of Request TV, a national pay-per-view network owned by Liberty Media and Twentieth Century Fox. Prior to his leadership of Request TV, Panero spent 10 years with Time Warner Cable, where he was part of the team that built the cable systems serving parts of Queens and Brooklyn, NY.

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REAL LOVE

ELLIOTT

By DANNY ALEXANDER

In many ways, Elliott Smith is the dream Adult Rock artist. He writes beautiful songs that reward repeated listenings, and his first major label solo effort, *XO*, is a lush, psychedelic tapestry of inviting melodies with lyrics that reference a collage of cross-generational favorites like the Everly Brothers, The Beatles, Tommy James and the Shondells, and Carly Simon. He also writes about the gray areas relationships often find their way into (and more rarely out of) after adults get through adolescence. If the Adult Rock audience heard enough of Elliott Smith, he could get very big.

But Smith's very strengths hinge on qualities of his music that might make radio programmers skittish. His music is subtle, and its lyrical ideas fly by as Smith's mind tracks from one moment's reflection to another. For instance, the album opener, "Sweet Adeline," moves from cutting up the pictures of a lost relationship to a happenstance drug score in the hall to the approximation of comfort provided by the song's chorus, "Sweet Adeline/My Clementine." Smith's vocals range from tenor to falsetto, and it's a strain to follow them for the first several listens: at first, *XO* is an oblique collection of snatches of melody that don't separate into distinct songs or even take solid shape. To say the least, the charms of the album take a while to emerge.

SMITH

SMITH'S MUSIC
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ADULT ROCK,
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AND A MUSICALLY
ENGAGING WAY.

record, [Third, aka *Sister Lovers*] was like that for me. It kind of took awhile for it to settle in, and then eventually there was one song that I sort of got, and then a few more and a few more, until I liked the record—my favorite song kept changing all the time. Elvis Costello's *Imperial Bedroom* was like that for me, too."

Sure enough, after a few listens, Smith's album settles in. The colorful arrangements grow infectious. What seemed seamless grows surprisingly diverse, with the acoustic latticework of "Tomorrow Tomorrow" bringing to mind *Led Zeppelin III*, while a song like "Baby Britain" sounds like Ben Folds' robed of the cuteness. Reviewers have compared his pop craftsmanship to Todd Rundgren and Carol King, but Smith's songs offer little of the gentleness those comparisons suggest. The kindness here is that of someone who braces with a stiff drink before spilling another impression you may not want to hear. Still, the voice grows as familiar as an old friend. And the bleak vignettes—of barroom drinking, karaoke singing, and lonely folks in dark bedrooms contemplating suicide—become the background, while more hopeful themes dabble in the foreground. There's something very sweet in the bitterness of a line like the one from the title track, ostensibly dedicated to Smith's mother: "I'm never gonna know you now, but I'm gonna love you anyhow." That acceptance of grim reality and commitment to compassion informs the whole album.

The lonely lovers and would-be lovers who populate Smith's songs are self-aware enough to have their feelings undercut by fears of co-dependence, never allowing themselves to simply enjoy a happy moment. And yet they push each other toward something better. On the almost upbeat "Independence Day," the singer sees an addict as a "future butterfly" and adds the hopeful message, "you only live a day/but it's brilliant anyway," urging the listener to make tomorrow a day of liberation. On the very last song, the singer expresses regret over such a helping hand he once rejected because "I didn't understand."

In other words, Smith's music is perfect for Adult Rock, because it takes all of the messiness of the lives adults lead and deals with it in an honest way and a musically engaging way. At the same time, Smith is so enigmatic with the subtlety of his approach (and his lack of sing-along choruses) that he leaves others grasping at straws to describe just what it is that he does.

In his humble, quiet voice—a voice that very thoughtfully searches for just the right way to say things—Smith details the recurrent misconceptions about the music he makes. "One irritating one [laughs] is 'the whispery-voiced folksinger.' I'm, like, 'Man, folk music is a pretty defined style. There's usually a point to folk songs. There's usually not much of a point to my songs. They're just more descriptive. Sometimes I sing at the top of my lungs. But I shouldn't gripe, you know, it's nice that people seem to like what they're hearing at the moment.'"

But another gripe Smith has is with those who think he was rescued from "coffeehouse oblivion" when director Gus Van Sant used his music for the movie *Good Will Hunting*. "I was in a band," Smith explains, referring to Heatmiser, the rock band he played with in the early '90s, "and the band broke up, and I kept playing in the same places the band play in. I had, like, three records out before this movie." Smith actually had six albums out before the movie, plus this new DreamWorks release. The Heatmiser albums were *Dead Air* and *Cop And Speeder* on the Frontier label and *Mic City Sons* or

Virgin/Caroline. As a solo artist, he released *Roman Candle* on Cavity Search in 1994, and he released *Elliott Smith* in 1995 and *Either/Or* in 1997, both on Kill Rock Stars.

Still, Gus Van Sant delivered Smith to a larger audience than he probably ever before allowed himself to imagine by putting him on the movie soundtrack. Van Sant, who had followed Smith's career since *Roman Candle*, had become friends with the singer. One day, Smith explains, Van Sant "just mentioned" that he'd used some of his music in his new movie. "And then he invited me over to see an early cut of it, and there were, like, five songs of mine in it. He picked the songs and put them in the movie and asked me if I'd write a new song for it. All the others were already out on other records." Last spring, Smith would find himself at the Academy Awards performing "Miss Misery," the Oscar-nominated new song he wrote for that soundtrack.

Asked how he feels about being exposed to the world through a movie, Smith is typically humble. "I felt great about it. It was nice. I really like him [Van Sant]. I think he's very creative, and I like the movie."

That's not too surprising since Smith's life carries some interesting parallels to the movie's central character, a brooding intellectual who antagonizes (and gets in fights with) the privileged students who have received all the breaks he could never hope for. Smith denies that his character influenced Gus Van Sant's choice of his songs for the movie: "Maybe he thought there were things about certain songs that had some relation to that character. I don't think that he thinks that I'm like that guy." But Smith was a troubled youth, who undoubtedly suffered the effects of being too smart for his own good, at least in the working class environment that surrounded him.

A 10-year-old piano prodigy with a taste for post-Romantic pianists such as Debussy and Rachmaninoff, Smith must have carried some of the weight of intellectual baggage and alienation that planted a chip on Will Hunting's shoulder. A child of divorced parents, Smith lived in a Dallas suburb with his mother, and, as he told *Option's* Erik Pederson, "I got in a lot of fights in Texas."

By high school, Smith moved to Portland, Oregon to live with his father, a former preacher and Vietnam veteran turned psychologist, an enormous influence on Smith's future. He mentions his passion for The Beatles growing out of even earlier visits to see his father. "He had all The Beatles records. He lived in California then. I learned a picking pattern from him. He even made up a few songs himself. He never played a show or had any particular desire to but..."

Smith trails off and, like most children of divorce, turns back to the other parent, stating, "Both of my parents were pretty musical people. My mother's whole side of the family is really professional musicians who have other jobs because, in general, it doesn't pay." Smith has often mentioned his mother as a subject for his songwriting, and it seems as if he is continuously trying to come to terms with the family he shared with his stepfather and mother in Texas. It becomes overt on "Waltz #2 (XO)" when he sings, "Tell Mr. Man with impossible plans to just leave me alone/in the place where I make no mistakes."

Smith wound up studying political science and philosophy at a college in Massachusetts before, disillusioned, dropping out and eventually being talked into returning to writing music. Receiving his first guitar at 12 and beginning to record his own songs on a home 4-track machine at 14, music had carried him through all of it—the fights in junior high and the move to live with his father. After college, he formed the post-punk rock band Heatmiser and became a well-known fixture of the Portland music scene.

But, inspired by his father's music, Smith's taste ran early to the eclecticism of The Beatles, The Kinks and The Velvet Underground, and he embraced the critically favored punk and new wave artists who sent an undercurrent of energy through late '70s and early '80s rock. Also, close to a psychologist father, Smith was engaged by an intellectual environment well before he studied political philosophy in college. No wonder Smith worries about being perceived as pretentious. "I don't feel like a pretentious person, but if someone in my situation goes around talking

about being inspired by a painting it seems really pretentious." Asked if this self-consciousness has to do with the concept of rock as a working class art, or if it has to do with wanting to reconnect with those people he used to get in fights with back in Dallas, he seems to want to reject the question...but doesn't: "I think a lot about...to me class seems like a subdivision of all the little clichés and categories that people use to separate themselves from other people. That's really vague but.... It's just that a lot of the most sophisticated, creative things have come from people who are historically very working class. Maybe not individually, but like a lot of Irish writers and a lot of Russian writers. I mean The Beatles were from Liverpool. It's a kind of reality, you know?"

And with that explanation, Smith aligns his own outlook on reality with those artists who might typically be off the map for rock musicians, but with a sensibility that both broadens the definition of working class (which is traditionally very narrow in America anyway) and tears down such divisions between people. After all, the guy doesn't just like to listen to music, he reads constantly. Asked what he is reading, Smith answers, "Right now? I've been on a big Gogol [Nikolay Gogol: the influential Russian novelist and playwright] kick. Here's another pretentious thing [laughs]. I tried to read *Dead Souls* about four times, and I finally finished it about a month ago, and I've been making my way through all of his short stories lately."

In the end, Elliott Smith seems most intent on simply being who he is and not second-guessing his actions too much. This is no small feat both in the media spotlight and in the world of self-conscious singer-songwriter music, but he knows there are plenty of others who will do the second-guessing for him. When this writer slips and calls his future "blank" rather than "wide open," he seizes on the miswording: "Blank is a pretty good term. It's a blank that will be filled in by other people mostly. Whatever somebody does, and if someone pays attention to what somebody does, they kind of get drowned out by all the people who have something to say about what they do."

Does that bother him, that his future is subject to the interpretation of others, particularly those who might not really be paying attention? "That's all right. I guess. That's reality." And that's definitely what *XO* is all about.

It's a reality that requires acceptance coupled with compassion—two life skills we never stop learning. On "Tomorrow Tomorrow," Smith tenderly sings, "They took your life apart and called your failures art/They were wrong." On "Baby Britain," he sings "you'd be a work of art," but he knows his drinking buddy won't let herself bloom. On "Pitseleh," he condemns the sickness of a relationship that can't handle the truth and can't greet it with love, concluding, "I was bad news for you just because I never meant to hurt you."

Still, for all the disconnection, Smith knows the first step toward achieving acceptance and compassion. "If you ever want to say you're sorry, you can give me a call," he sings on "A Question Mark." Then, he ends the album with the regretful song, "I Didn't Understand," taking that first step himself. 

Danny Alexander lives and teaches in Kansas City, Missouri. He's an associate editor at *Rock & Rap Confidential* and the author of *Liner Notes: Soul Asylum*.

ELLIOTT SMITH SEEKS MOST INTENT ON SIMPLY BEING WHO HE IS AND NOT SECOND-GUESSING HIS ACTIONS TOO MUCH.

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Laura Curtin's Dream Gig

By John Schoenberger

Laura Curtin has always been like the state of Missouri—you have to show her why she should like a person, support an artist or backup a radio station...but once she's been convinced, Curtin is one of the most passionate people you'll ever run across. I suppose a certain amount of this cautious optimism comes from her many years at Epic Records—a label renowned for taking things step by step. It also reflects on her own personality to be selective about who she opens up to. Good advice for us all in this day and age.

One thing's for sure, Laura Curtin is excited about the Adult Rock format and the people involved on the artistic side, the programming side and, yes, even the trade magazine and promotion side. As you'll see, even a tough cookie like Curtin has a soft, sweet center.



"I thought
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to reinvent
myself.
Sometimes
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it gets
too close."

Most people who are in this business—certainly on the radio side, and I'd say to a large extent even on the label side—move around a lot. But most of your career, until you recently joined DreamWorks Records, was spent at Epic Records. Tell us a little about your Epic days.

"I actually started at Epic through a program from school. They interviewed 300 people, of which they were going to accept 50 to come to CBS. Basically, they had you work in every department at CBS; you worked in sports, you worked in television, you jumped around everywhere. The second week, I worked in records with Walter Yetnikoff and they never let me go. I actually worked at Epic two different times—I initially stayed for eight years, and left for four years, then Harvey Leeds asked me to come back and work for him, and the rest is history."

While you were at Epic, the label was hot; it was a definite rock & roll label.

"Yeah. It was kind of interesting, because the first band I ever really broke once I moved into a promotion position was Firehouse—one of the last hair bands—and then the next record that landed on my desk was Pearl Jam's *Ten*. We didn't know what to do with it—it's funny, because we didn't even work that album to radio for six months."

So what was happening in those initial six months?

"The marketing scene was really good and we got a lot of great press—that helped us out. There was such a buzz on the street with that record; I remember going into stores to see if they were selling any pieces and the kids would be, like, 'Oh no, don't put it on the radio, because if you put it on the radio, you're going to ruin it, don't do that.' When we started working Pearl Jam to radio, there were already 40,000 records sold."

How have you seen Rock Radio evolve from the mid-'80s to the late '90s?

"Well, in the beginning it was really difficult, 'cause there was just Top 40 and Rock, and I got a lot of stuff thrown on my way, like the Indigo Girls, that I couldn't do much with. Then once Nirvana broke, and then when Pearl Jam started to break, Rock Radio started realizing that they could play these kind of records."

In the '80s, the whole wrap used to be, "Rock Radio doesn't sell records," 'cause whenever you compared Rock rotations to Top 40 rotations, you'd always ended up taking the second seat.

"Right, exactly. Epic watched everything, though, and they were really all about Rock Radio—it was exciting, because they believed in the format. The whole thing at Epic was to get long-term bands, it was always about developing artists. Dave Glew would always say—it still stays in my mind to this day—"Build catalogs," it was always about building catalogs. So after a while, we got to see that Rock Radio was selling records, everybody did. And remember, when I started working Pearl Jam, there was no Alternative Radio to speak of except for a few stations.

It's interesting that you mention that, because in the late '80s there was 'FNX, and 'HFS, there was KROQ in Los Angeles and a handful of other stations, but the whole Alternative Radio coming-of-age was just getting ready to begin.

"Right. Alternative never really married-up with Pearl Jam, up until just, like, the last two records—but they were always a staple for the Rock format."

So then about a year ago, Epic went through a bit of an evolution, and at that point in your career it seemed like the best thing for you to do was to move on. When you left Epic, you had no idea where you were going to end up, right?

"I thought I needed to reinvent myself. Sometimes when you stay somewhere too long it gets too close."

Well, I would never know that, I was never anywhere too long! How did DreamWorks approach you to come work for them?

"Actually, the week after I left Epic, Mark Gorlick and Bruce Tenenbaum called me and said they wanted to see me. I'd never met them before. So they said they were coming to the MTV

"I'll tell you, the best place to be an artist is at DreamWorks, it really is."

Awards in New York and they wanted to sit down and talk to me. I actually met with them several times through September, October, November and December of last year. I called it 'dating,' because it was very strange—they didn't know me and I didn't know them. Besides, they weren't sure where they were going musically with the label yet—it was just evolving.

"The way we see it here, it's all about chemistry and they really wanted to see if we could work together—that was what they were looking for. It's actually a great way to take a job, 'cause we started to really like each other."

Then it became official in February of this year. How would you compare the philosophies of Epic to those of DreamWorks?

DreamWorks actually reminds me of Epic in many ways. We're about developing and about taking an artist from the beginning and trying every way to get people exposed to the music and to the artist without screaming and yelling. If there's not an immediate reaction, that's okay. There are pressures, don't get me wrong, but most people put their own pressure on themselves anyway. Here they understand an artist like Rufus Wainwright and how difficult it is to start out, it's like, 'Let's build a catalog.' It's exciting to be able to go back to doing it the right way. I'll tell you, the best place to be an artist is at DreamWorks, it really is."

And certainly the most natural home for a number of the artists that DreamWorks has signed and released may very well be at a Adult Rock radio. You got your first exposure to Adult Rock radio when you were doing rock promotion at Epic. Do you enjoy working the Adult Rock format?

"Oh, yeah. When I couldn't get the Indigo Girls played at Rock, I brought them around to Adult Rock and it was so great to see how programmers loved them. Furthermore, it was great to be able to talk to programmers who knew more than one song from them. They didn't speak about what that person was wearing or what this person looks like, it was all about the music."

"I had always worked Rock Radio at that time where everything's so male, so it was really refreshing to have a record that radio loved and that we could get played—and they were females! Then I started working Keb' Mo', and just having an artist like Keb' Mo' in my life was a great, great feeling. He's become one of my best friends, and to now see what's happened with his new record, it's wonderful."

Yeah. It's all come together for him, he's a core artist now for sure.
"I think that really shows me the strength of this format. You can put all that work into it and eventually it really does hit. That's the beauty of this format."

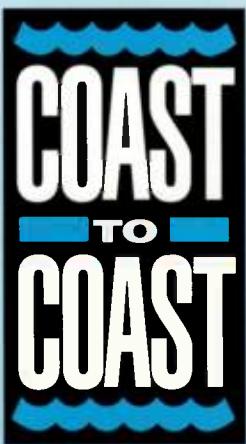
You've worked Adult Rock long enough to notice it's gone through some changes. We've certainly gotten more song-oriented, and I think it's a function of an attitude change on both sides. Most of the stations have to go out there and search out a broader cume, and to do that means to play a certain amount of those crossover-hit songs, and the nature of promotion has always been to zero in on a track. So those two forces have made this format more song-driven. What do you think of the all this?

"Well, you know, it's funny because I'm in a situation with the Rufus

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Wainwright record right now [Rufus Wainwright] where everybody really likes the song ["April Fools"], but they feel the record's a little too quirky; they feel the whole album isn't represented by that one song. And you know what? If I had this record five years ago, I wouldn't have heard those things! It seems that then it didn't matter what represented what, if it was a good song and it was on the album, that was okay. So I'm a little bit upset, because that part of the format has changed. And I'm a little baffled by it—I really wish we could get past that, because that was one of the best parts of the format, the fact that we didn't overthink things too much."

I think a new sensitivity has developed on radio's side, because they're looking to develop a catalog of artists, too, so to speak. They have to be aware of more than just a great song, they need to look at the big picture.

That's why with Rufus Wainwright will eventually prevail. For instance, we've got him doing the 'CBS Morning Show' and he's doing a Gap commercial. We are not throwing down the towel on this; this is too important and we know that he's going to be around for a long time. We'll just keep building awareness until radio is ready to join in."

You also have the new Elliott Smith album, XO. He had "Misery" on the Good Will Hunting soundtrack and he received a tremendous amount of exposure on the Academy Awards show. So now you're getting to work him at DreamWorks with a certain amount of built-in momentum.

"Exactly, and boy it's nice. The good thing about him is he's been out there with a few indie records, so he already has a fan base. I went to see him at Tramps in New York and it was a blast. The show was sold out with a 1,000 people and everybody knew every word to every song. It was unbelievable. I was like, 'Wow!' It's going to be a lot of fun to watch this develop, because it's clearly going to get bigger and brighter."

What are some of the other artists in the near future for the label?

"We have an Eels record coming out—they had a #1 Alternative track last year, so that'll be exciting. We have an amazing band called Buck Cherry—they're from LA and they're going to be huge—their album comes out in January. And then we have the *Prince Of Egypt* soundtrack coming out soon. Mariah and Whitney are singing the title track! Think we can do something with that? It is such a beautiful song, too. Oh my God, this movie is about Moses and it's an animated movie—it's coming out in early December. So the next six months or so should be a lot of fun."

That's a DreamWorks film, too?
"Yep."

Generally speaking, would you say the signing philosophy for the label is about going out and finding exciting new talent and not just trying to buy some names?

"Oh, absolutely. It seems to me an artist is not going to just do one album and leave. They're never going to leave here."

How does your relationship with Geffen work? Do you have to take a record to a certain point before they lock in and pick it up?

"No. They just come in from the beginning. Warren Christensen calls up and goes, 'You go, girl, let's do it.' That's the way it works, it's beautiful."

What are some of the things you like about working at DreamWorks?

"I like that we're starting a whole New York office. There will be 15 people in this office—we'll have marketing, an urban department,

"I'm able to listen to people more these days. I'm starting to take that five-extra minutes to see what they really have to say. As a consequence, I'm understanding the Rock, Alternative and the Triple-A stations a little bit better in each market."

the video conference thing and A&R right here, so it'll really run like a regular office. I also like the fact that we're all in the marketing meetings, and other planning meetings, so we don't feel like we're being left out of anything."

You mentioned earlier how you needed to reinvent yourself, sort of a rearrangement of attitude a bit. What are some of the changes that you've made?

"You know what the main difference is? When I used to go into a town on a road trip, I'd whip through there quickly, because I felt I *had* to go somewhere else with another band. I'm able to listen to people more these days. I'm starting to take that five extra minutes to see what they really have to say. As a consequence I'm understanding the Rock, Alternative and the Triple-A stations a little bit better in each market. I tend to now go to every single radio station in a city, realizing what that market *really* has to offer and what the radio stations are like and to get a feel for the area's lifestyle."

I think that's good, because just like radio has a tendency to get pigeon-holed, promotion people can end up being pigeon-holed a certain way, too. These days you need to be more well-rounded in your understanding of a given city and what it has to offer.

"Exactly. That's what I love about DreamWorks. It's like the other day, I went to 99X in Atlanta, an Alternative station, and if that was Epic, there would be no way I'd go there."

You mean, like, "What the hell are you doing going there? That's not your station!"

"Right, exactly! That's another thing I really like about DreamWorks; nobody's possessive here. It's all about getting the job done."

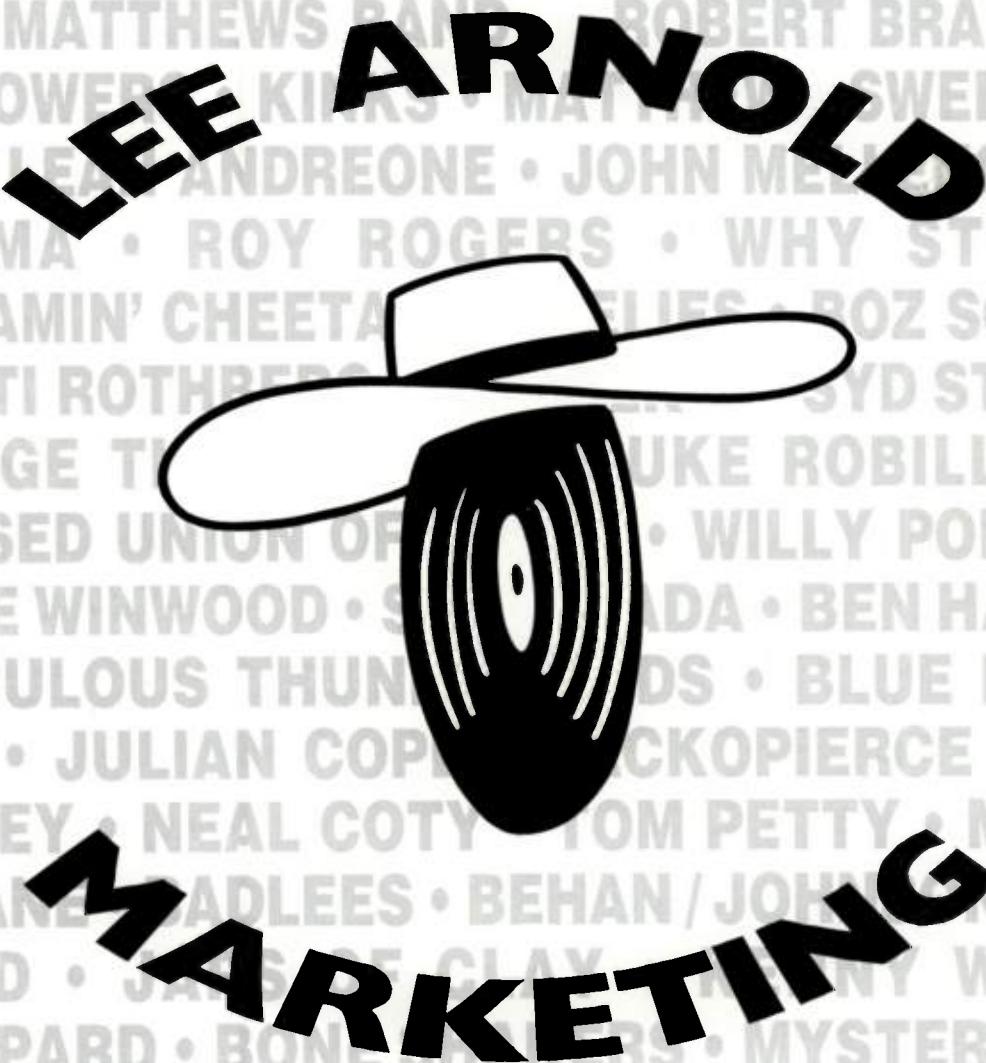
It sounds like a dream gig.

"It is! I'm a New Yorker and I'm able to work for a great company and still be home. How many people are able to do that in life? I've got no complaints." ☺

You can reach Laura Curtin at 212.588.6660 or via E-mail at curtin@dreamworksrec.com.

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R.E.M.

ALBUM: *Up*

LABEL: Warner Bros. (47112)

MEMBERS: Michael Stipe, Mike Mills & Peter Buck (vocals, various instruments).

GUEST ARTISTS: Barrett Martin & Joey Waronker (drums); Scott McCaughey (keys, guitar); Bruce Kaphan (pedal steel).

PRODUCED BY: Pat McCarthy & R.E.M.

ORIGIN: Athens, GA

WHAT YOU SHOULD KNOW: Over the 16 years since R.E.M. emerged from the incubating music scene of Athens, GA, this enigmatic band has never stood still for very long. Indeed, it seems that every few albums or so their restless creative minds demand that they take their music into new and usually unexpected directions. It appears the beginning of the next phase has just begun with the release of *Up*, R.E.M.'s 13th album. You'll find a strong leaning toward mood and sonic layering on this effort, along with a variety of sounds and samples that flit by at an almost subliminal level. According to Mike Mills, the band was already heading in this direction, but due to the fact that original drummer Bill Berry had decided to move on, the circumstances insured that they deal differently with creating music right from the start—the way they write the songs, the way they record them and the way they democratically decide their arrangements. More than any other R.E.M. album, *Up* will take a few listens before its magic begins to take effect. Look for extensive television appearances to help kick off the project.

SUGGESTED SONGS: "Daysleeper"; "Suspicion"; "Lotus."

CONTACT: Nancy Stein & Jenifer Polenzani 818.953.3559



B.B. KING

ALBUM: *Blues On The Bayou*

LABEL: MCA (11879)

MEMBERS: B.B. King (vocals, guitar); James Bolden (band leader, trumpet); Tony Coleman (percussion); Calep Emphey, Jr. (drums); Melvin Jackson (sax); Leon Warren (guitar); Michael Doster (bass); James Sells Toney (keys); Stanley Abernathy (trumpet).

GUEST ARTISTS: Patricia Aiken, Andrea Byers, Larry Corbett, Mario DeLeon, Charles Everett, Kirsten Fife, Willie King, Mark Levang, Phil Marshall, Norman Matthews, Joe McClendon, Cynthia L. Moussas, Daniel Savant, Marston Smith, David Stenske, Reggie Taylor, John Wittenberg (various instruments & vocals).

PRODUCED BY: B.B. King

ORIGIN: Indianola, Mississippi, but he now resides in Las Vegas

WHAT YOU SHOULD KNOW: As B.B. King explains in the liner notes to *Blues On The Bayou*, this was a relaxed, one-take-get-that-live-feel project meant to get back to the basics (and it was recorded in the bayou—Lafayette, LA). In fact, to ensure that was the way it came down, King produced the album himself. Furthermore, it's his first studio album recorded with his touring band in 14 years and he wrote all the songs. Some of those tunes go way back, but have never been recorded before, while others were written specifically for this effort. The result is an honest documentation of music by one of the true living legends of blues—B.B. King, The Ambassador Of The Blues!

SUGGESTED SONGS: "Bad Case Of Love"; "I'll Survive"; "Good Man Gone Bad."

CONTACT: Nick Attaway 818.777.4102



JOHN LEE HOOKER

ALBUM: *The Best Of Friends*

LABEL: Pointblank/Virgin (46424)

ARTIST: John Lee Hooker (vocals, guitar).

GUEST ARTISTS: Charles Brown; Eric Clapton; Ry Cooder; Robert Cray; Ben Harper; Booker T. Jones; Los Lobos, Van Morrison; Charlie Musselwhite; Bonnie Raitt; Carlos Santana; Ike Turner; Jimmie Vaughan; many more.

PRODUCED BY: Various

ORIGIN: Clarksdale, MS, but he now resides in Los Altos, CA **WHAT YOU SHOULD KNOW:** *The Best Of Friends* celebrates the collaborations and friendships between John Lee Hooker and the musicians he has worked with over the past decade. It also serves as a celebration of Hooker's 50 years as an entertainer. Most of the songs were culled from Hooker's past five releases: *The Healer* (1989), *Mr. Lucky* (1991), *Boom Boom* (1993), *Chill Out* (1995) and *Don't Look Back* (1997). However, it also features three brand-new tracks recorded especially for this project with Eric Clapton, Ry Cooder, Ben Harper and Charlie Musselwhite, including an updated, golden anniversary version of "Boogie Chillen" (which was John Lee Hooker's first R&B hit way back in 1948)—the track features Jim Keltner (drums), Reggie McBride (bass), Bill Payne (keys) and Johnny Lee Schell and Rick Kirch (guitar) and...Eric Clapton! Now in his early '80s, John Lee Hooker remains a vital force in keeping the blues alive and kickin'.

SUGGESTED SONGS: "Boogie Chillen"; "Burnin' Hell"; "Tupelo."

CONTACT: Ray Gmeiner 310.288.2730

BRUCE HORNSBY

ALBUM: *Spirit Trail*

LABEL: RCA (67468)

ARTIST: Bruce Hornsby (vocals, keys, synths, dulcimer).

GUEST ARTISTS: John Leventhal (guitar, bouzouki); Mike Mangini, Wanke Pooley & David Bendeth (guitar); Matt Scanell (guitar, mandolin); J.T. Thomas (keys); J.V. Collier, John Pierce & Skoti Alain Elliott (bass); John Molo, Matt Chamberlain & Shawn Pelton (drums, percussion); Ernesto Laboy & Bobby Hornsby (percussion); Bobby Read (sax, clarinet, flute); John D'earth (trumpet); Tim Streagle (trombone); Ashley MacIsaac & David Mansfield (violin); Joe Lee, Kyle Davis & Colette Coward (backing vocals).

PRODUCED BY: Bruce Hornsby & Mike Mangini

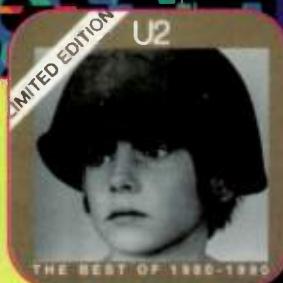
ORIGIN: Williamsburg, Virginia

WHAT YOU SHOULD KNOW: Bruce Hornsby is an artist who is truly in his own league, and his latest effort, *Spirit Trail*, is clearly a career-defining album—it reveals solid growth for Hornsby as a musician (his piano playing is more awesome than ever!), as a songwriter and as a producer. Since he burst onto the music scene in the mid-'80s, he's sold over 8,000,000 albums (his five previous albums combined); has been nominated for nine Grammys and won three; "The Way It Is" was the most played song in America in 1997; he's won *Keyboard Magazine* awards six years in a row; he's co-written hit songs with Huey Lewis, Don Henley and many more; he's guested on over 70 albums in the last eight years; and he's been an integral part of the Further Festival since its inception, as well as a part-time member of The Grateful Dead for a few years. 'Nuff said! By the way, the guy on the cover of the CD is Hornsby's Uncle Charlie.

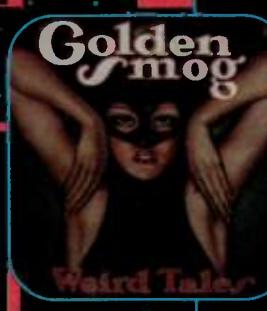
SUGGESTED SONGS: "Great Divide"; "See The Same Way"; "Line In The Dust."

CONTACT: Art Phillips 310.358.4074



U2**ALBUM:** *The Best Of 1980-1990***LABEL:** Island (524612)**MEMBERS:** Bono (vocals, guitar); The Edge (guitar, keys, vocals); Adam Clayton (bass); Larry Mullen, Jr. (drums, percussion).**GUEST ARTISTS:** Various guest musicians**PRODUCED BY:** Various producers**ORIGIN:** Dublin, Ireland**WHAT YOU SHOULD KNOW:** *The Best Of 1980-1990* is first in a series of three retrospective CDs chronicling the career and music of one the world's most popular and influential rock bands—U2. The updated version of "Sweetest Thing," originally written around the time of *The Joshua Tree*, is already dominating the airwaves on a variety of popular music formats, and the rest of the disc contains all the big hits for the band from "I Will Follow" to "When Love Comes To Town." There is also a limited special bonus disc which contains many B-side tracks, alternate versions and soundtrack songs, including the original version of the single (also available on *totallyadult* TuneUp #32).**SUGGESTED SONGS:** "Sweetest Thing"; and B-side disc: "Dancing Barefoot"; "Spanish Eyes."**CONTACT:** Barry Lyons 310.288.5320**MORLEY****ALBUM:** *Sun Machine***LABEL:** WORK/550 Music (68703)**ARTIST:** Morley (vocals, keys).**GUEST ARTISTS:** Hod David (guitar, bass, keys); Joseph Amp Fiddler (bass, keys); Jonny Cragg, Matt Johnson, Anthony Johnson, Brady Blade (drums); Jeff Buckley (guitar); Chris Dowd (keys, backing vocals); Victor See Yuen (percussion); Joan Wasser (violin); Victoria Leavitt (cello); N'dea Davenport, Christopher Robbins, Claudia Glaser-Mussen, Dan Siegler & Iris Parker (backing vocals).**PRODUCED BY:** Hod David & Christopher Dowd**ORIGIN:** New York City**WHAT YOU SHOULD KNOW:** Due to the label consolidation between The WORK Group and 550 Music, Morley's debut album was bumped a little; although, since the CD-Pro of "Desert Flowers" had already been shipped, an impressive group of Adult Rock stations have already come to the party. WORK is now "officially" up-and-running on the project, so we're re-reviewing this great album. Morley Kamen is clearly an artist we'll be hearing from for a very

long time to come. Her compelling and dramatic voice is an instant grabber, and her genre-leaping style is a refreshing change to the usual angry, alterna-pop sound that so many female artists have adopted these days. Much of this floating approach to her music is due to her alter-artistic-ego...dance. If you caught her show at Nick's in Boulder during the A3 Summit, you already know Morley is the real deal.

SUGGESTED SONGS: "Desert Flowers"; "Just Like You"; "Sun Machine."**CONTACT:** Pam Edwards 310.449.2203**VARIOUS ARTISTS****ALBUM:** *Pleasantville OST***LABEL:** Clean Slate/WORK/550 Music (69626)**ARTISTS:** Fiona Apple; Buddy Holly; Elvis Presley; Etta James; Miles Davis; Gene Vincent; Larry Williams; Billy Ward & The Dominoes; Dave Brubeck Quartet; Randy Newman.**PRODUCED BY:** Various producers**WHAT YOU SHOULD KNOW:** *Pleasantville*, a daring modern fairy tale film written and directed by Gary Ross, and starring Reese Witherspoon and Tobey MacGuire, is set to open nationwide on October 23. The soundtrack features two brand-new recordings by Fiona Apple—her first since the release of *Tidal*. The emphasis track is her take on the Lennon/McCartney-penned "Across The Universe," and she also updates the Percy Mayfield classic, "Please Send Me Someone To Love." The rest of the soundtrack contains various classic '50s and early '60s tracks, along with the "Score Suite," written and performed by Randy Newman. The video for Apple's "Across The Universe" was directed by *Boogie Nights* director Paul Thomas Anderson.**SUGGESTED SONGS:** "Across The Universe" &**"Please Send Me Someone To Love"** (Fiona Apple).**CONTACT:** Pam Edwards 310.449.2203**GOLDEN SMOG****ALBUM:** *Weird Tales***LABEL:** Rykodisc (10446)**MEMBERS:** Kraig Johnson (vocals, guitar, keys); Gary Louris (vocals, guitar, keys); Dan Murphy (vocals, guitar); Marc Perlman (guitar, bass, vocals); Jody Stephens (drums, percussion, backing vocals); Jeff Tweedy (vocals, guitar, bass, harmonica, percussion).**GUEST ARTISTS:** Jessy Greene (violin, backing vocals); Tommy Merkel & Jim Dickinson (keys); Brian Paulson (synths); Bryan Hanna (percussion, backing vocals); Dave Pirner, Jim Boquist, Jason Oriss & John Woodland (backing vocals).**PRODUCED BY:** Brian Paulson**ORIGIN:** America**WHAT YOU SHOULD KNOW:** The excitement around the multi-talented collaboration known as Golden Smog—The Jayhawks' Marc Perlman and Gary Louris, Soul Asylum's Dan Murphy, Run Westy Run's Kraig Johnson, Big Star's Jody Stephens and Wilco's Jeff Tweedy—has been building since 1989 and the moment of reckoning has finally arrived with *Weird Tales*. The first listen through will reveal the songs are strong, the recording quality is second to none and the unity between the members is complete. Each of the members contributed to the songwriting chores and each takes his turn at singing—all the songs are beautifully crafted and arranged. Look for some limited dates to be announced soon.**SUGGESTED SONGS:** "Until You Came Along"; "White Shell Road"; "Lost Love."**CONTACT:** Mike Marrone 978.744.7678

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DUNCAN SHEIK

ALBUM: *Humming*

LABEL: Atlantic/AG (83138)

ARTIST: Duncan Sheik (vocals, guitar, keys)

GUEST ARTISTS: Matt Johnson & Jay Belrose (drums); Jeff Allen (bass); Juliet Prater (percussion); Gerry Leonard (guitar); Rupert Hine (keys, backing vocals); Spooky Ghost (guitar loops); Abdellah Miry (violin); Jaron Lanier (flute); The London Session Orchestra.

PRODUCED BY: Rupert Hine & Duncan Sheik

WHAT YOU SHOULD KNOW: Duncan Sheik returns with *Humming*, the long-awaited follow-up to his 1994 Gold eponymous debut (with a brief respite via his involvement with the *Great Expectations OST*). Produced, once again, by Rupert Hine, it musically picks up where the last album left off. Sheik maintains his brooding manner, often accented by lush orchestral arrangements; however, the production is a little brighter and there's more of a band-oriented sound, characterized by bracing guitars and a stronger drum presence. With *Humming*, Sheik takes us on a wide lyrical journey of contemplative self-analysis and romantic introspection, all the while remaining honest and heartfelt.

SUGGESTED SONGS: "Bite Your Tongue"; "Rubbed Out"; "Everyone, Everywhere."

CONTACT: Bonnie Slifkin
212.707.2247



LEAH ANDREONE

ALBUM: *Alchemy*

LABEL: RCA (67696)

ARTIST: Leah Andreone (vocals, keys).

GUEST ARTISTS: John Lowery (guitar, lap steel); Steve Ferris (guitar); Chad Smith, Lance Porter & Rodger Carter (drums); Sam Sims, Al Lay, Chris Thompson & Angelo Barbera (bass); Bob Marlette (keys, programming); James Wooley (keys, programming); Sid Paige, Rafael Rishik & Simon Oswell (violin); David Low (cello); Stoker (programming); The Boxing Ghandis (backing vocals).

PRODUCED BY: Bob Marlette & Leah Andreone

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: "Personally, I've let my guard down to a degree and shed some of my skins that I no longer need," says Leah Andreone. "The last two years, I've made a point to feel, to study and to take chances. My highs are much higher, and my lows are much lower." And that's exactly the impression you get when you listen to Andreone's sophomore effort, *Alchemy*. She was involved in every level of the making of this album, and the result is a deeply personal collection of songs that explore what she sees within herself and within our society. There's a healthy sensuality to most of the lyrics—a subject we all seem to never fully fathom in terms of our own lives. The musicality of the album is also much more diverse than *Veiled*, revealing a growing confidence Andreone has in herself and her artistic expression. By the way, there's a special "softer" version of "Sunny Day" on your desk made expressly for Adult Rock Radio.

SUGGESTED SONGS: "Sunny Day"; "Bow Down"; "Private Affair."

CONTACT: Art Phillips 310.358.4074



PHISH

ALBUM: *The Story Of The Ghost*

LABEL: Elektra/EEG (62297)

MEMBERS: Page McConnell (vocals, keys); Trey Anastasio (vocals, guitar); Mike Gordon (vocals, bass); Jon Fishman (drums, percussion).

GUEST ARTISTS: Dave Grippo (sax); James Harvey (trombone); Jennifer Hartswick (trumpet); Heloise Williams (backing vocals).

PRODUCED BY: Andy Wallace

ORIGIN: Burlington, VT

WHAT YOU SHOULD KNOW: It's hard to believe, but Phish have been delivering their zany, crazy, way-out sound since 1983; first starting out in New England clubs and now filling arenas from coast to coast and around the world (last year they sold over 800,000 tickets and grossed over \$21,000,000!). Phish have four Gold albums to their credit, and their live double-disc, *A Live One*, has been certified Platinum. *The Story Of The Ghost*, which was produced by Andy Wallace (who has worked with Nirvana, Rage Against The Machine and Jeff Buckley), includes elements of the band's trademark jazz and funk influences, but this collection of songs is much more concise and structured than usual. Look for the foursome to hit the road again beginning the end of October.

SUGGESTED SONGS: "Ghost"; "Birds Of A Feather"; "Guyute."

CONTACT: Lisa Michelson 212.275.4260



CAKE

ALBUM: *Prolonging The Magic*

LABEL: Capricorn (538092)

MEMBERS: John McCrea (vocals, guitar, keys, synths); Vincent Di Fiore (trumpet, backing vocals); Todd Roper (drums, percussion, backing vocals); Gabriel Nelson (bass, mandolin, guitar, keys).

GUEST ARTISTS: Jim Campilongo, Xan McCurdy, Rusty Miller, Chuck Prophet & Tyler Pope (guitar); Richard Lyman (saw); David Palmer & Ben Morss (keys); Greg Vincent (pedal steel).

PRODUCED BY: John McCrea

ORIGIN: Sacramento

WHAT YOU SHOULD KNOW: Cake returns with what is easily their best effort to date. Sure, that ironic element to the lyrics is still front and center; however, there's a more acute awareness to song structure which ultimately makes *Prolonging The Magic* very listenable. "We try to keep it simple and concise," says band leader John McCrea, "a straightforward melodic and lyrical idea and, hopefully, some sort of compelling rhythmic foundation." You'll also hear some new influences creeping into Cake's groove-based approach, including country and calypso. A good listen to *Prolonging The Magic* will quickly convince you that Adult Rock Radio is the real home for Cake.

SUGGESTED SONGS: "Never There"; "Mexico"; "Let Me Go."

CONTACT: Jeff Cook 404.954.6600 & Michelle Meisner 415.275.5408

CAKE



Prolonging the Magic

LOVE AND ROCKETS

ALBUM: *Lift*
LABEL: Red Ant (63291)
MEMBERS: Daniel Ash (vocals, guitar, synths, E-bow, sax); David J (vocals, bass, guitar, keys); Kevin Haskins (drums, programming, synths, effects).

GUEST ARTISTS: Jill Cunniff (vocals, guitar); Kate Schellenbach & Gabrielle Glaser (percussion); Tommy Barbarella (keys); Mark Stanley (guitar); Meg Ruggiero (vocals); CJ Buscaglia (cabachet).

PRODUCED BY: Doug Deangelis & Love And Rockets

ORIGIN: Northampton, England

WHAT YOU SHOULD KNOW: In the late '70s and early '80s, Bauhaus acted as an important balance to much of the quirkiness that pervaded the emerging "alternative music" scene; they reminded us that there's always a dark side to the light-hearted and flippant. Obviously, they struck a lasting chord as was evidenced by their successful reunion tour this summer and their influence as the Fathers Of Goth-Rock. Once Bauhaus broke up, an important new band emerged known as Love And Rockets. Although never as dark or sinister as the mother group, this group has certainly never stood still. Indeed, from 1985's *Seventh Dream Of Teenage Heaven* to 1989's *Love And Rockets* to 1994 *Hot Trip To Heaven* to 1996's *Sweet F.A.*, Love And Rockets have always been an evolving, living, breathing entity that shuns trends and forges boldly into new territory. This has never been more clear as it is with their newest effort *Lift*. It's powerful, it's rhythmic, it's eclectic and it's engaging.

SUGGESTED SONGS: "Holy Fool"; "Too Much Choice"; "Ghosts Of The Multiple Feature."

CONTACT: Ray Anderson 310.858.4000



ELLIS PAUL

ALBUM: *Translucent Soul*
LABEL: Philo/Rounder (1200)

ARTIST: Ellis Paul (vocals, guitar, harmonica).

GUEST ARTISTS: Jerry Marotta (drums, bass); Tony Levin (bass); Bill Dillon (guitar, mandolin, loops); Harvey Jones (keys); Duke Levine, Don Conoscenti & Chris Nekvinda (guitar); James Rotondi (bouzouki, guitar); Dar Williams, Brooke Burton, Ralph Jaccodine and Mark Tanzer (backing vocals).

PRODUCED BY: Jerry Marotta

ORIGIN: Boston

WHAT YOU SHOULD KNOW: In a city that's rife with bleeding-hearted singer-songwriters, it takes a lot to rise to the surface with songs that go beyond and truly touch upon what makes the human heart tick. Ellis Paul is one of those few. In the past, Paul's subject matter for his songs was usually about those things he saw happen around him, but with *Translucent Soul* he's turned inward to explore the questions of identity and destiny (much of this has been motivated by the recent dissolution of his marriage). Furthermore, he has done it without fear and with the same warmth, humor and conviction we've grown to expect from this talented artist. In addition, musician/producer Jerry Marotta got involved with the project to help gently flesh out Paul's songs, and, as you can see from the above listings, several consummate musicians were involved with the project.

SUGGESTED SONGS: "I'm The One To Save"; "Take Me Down"; "Live In The Now."

CONTACT: Leslie Rouffe 617.354.0700

THE KENNEDYS

ALBUM: *Angel Fire*

LABEL: Philo/Rounder (1211)

MEMBERS: Maura Kennedy (vocals, guitar); Pete Kennedy (vocals, guitar, mandolin, banjo, keys, bass, percussion).

GUEST ARTISTS: Jon Carroll (keys); Robbie Magruder & Vince Santoro (drums); Wade Matthews (bass); Gurf Morlix (guitar).

PRODUCED BY: Pete & Maura Kennedy

ORIGIN: Virginia

WHAT YOU SHOULD KNOW: Outside of their regional area, many of us were first introduced to Pete and Maura Kennedy via their touring with Nanci Griffith. They have just released their third effort, *Angel Fire*, which in many ways can be considered the Kennedys' album. The songs for this disc were all composed at their new home—not while they were touring, as usual—and it was recorded in their new home studio. Pete Kennedy's multi-instrumental skills come across loud and clear as does the lovely voice of Maura Kennedy. Their music is American all the way; it incorporates many historical influences and blends them together to create fresh, yet familiar, music. "Pete's a gifted player and professor of music, traveling about in the guise of a folk guitarist, while Maura is a talented singer-songwriter in her own right," says Nanci Griffith of The Kennedys. "They are an engaging folk rock duo."

SUGGESTED SONGS: "Jesse"; "Bells & Loaves & Letters"; "A Place In Time."

CONTACT: Leslie Rouffe 617.354.0700

The Kennedys



JOHNNY VIEIRA

ALBUM: *Destiny's Callin*

LABEL: Jaguar (001)

ARTIST: Johnny Vieira (vocals, guitar, keys, programming, bass, drums).

GUEST ARTISTS: Will Yancy (bass); Lee Concepcion (sax); Darren Driver (drums, percussion); Mayne Smith (pedal steel, dobro); Will Scarlett (harmonica); Allison Lewis (backing vocals).

PRODUCED BY: Johnny Vieira

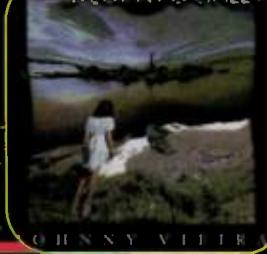
ORIGIN: San Francisco

WHAT YOU SHOULD KNOW: Johnny Vieira is a 27-year-old artist who's ready to make his presence known! Hailing from the Bay Area, Vieira spent six years in LA honing his performing and studio production skills before returning home to compose and subsequently record what would become his debut effort, *Destiny's Callin*. You'll hear some interesting production elements in the music, as well as subtle stylistic influences, but ultimately it's a sense of song and lyric that makes Vieira's music stand out. As you'll discover, this songwriter/singer/multi-instrumentalist/producer is well worth a good listen.

SUGGESTED SONGS: "Draggin Me Down"; "Life On Mars"; "Cherry Tree."

CONTACT: Philip Michaels 510.352.9552

DESTINY'S CALLIN



THE BRIAN JONESTOWN MASSACRE

ALBUM: *Strung Out In Heaven*

LABEL: TTV (5780)

MEMBERS: Anton Newcombe, Matt Hollywood, Jeffrey Davies, Joel Gion & Dean Taylor (vocals, various instruments).

GUEST ARTISTS: Miranda Richards (vocals, flute); Adam Hamilton & Johnny Haro (drums).

PRODUCED BY: Anton Newcombe & Mark Dutton

ORIGIN: San Francisco

WHAT YOU SHOULD KNOW: Don't let the name mislead you—The Brian Jonestown Massacre is not some kinda neo-punk band, nor are they hard rock; rather, this somewhat enigmatic band takes its cue from the great bands of the late '60s and early '70s. In fact, for the first three years of their existence, BJM were pretty much locked into a Rolling Stones fixation (hence, the band's name), releasing five albums fashioned after the successive musical phases of the world's greatest rock & roll band. With *Strung Out In Heaven*, they break out of the mold—but not entirely, as you'll detect the spirits of The Animals, Velvet Underground, Donovan and others floating about the songs. Basically...*Strung Out In Heaven* is folky, British-inflected psychedelia with an ironic twist, yet it somehow rises above all the influences and stands on its own two feet as something fresh and enticing.

SUGGESTED SONGS: "Going To Hell"; "Wasting Away"; "Let's Pretend It's Summer."

CONTACT: Gary Jay 212.979.6410



VARIOUS ARTISTS

ALBUM: *Celtic Tides*

LABEL: Putumayo (141)

ARTISTS: The Chieftains & The Rankin Family; Clannad; Dougie MacLean; Solas; Altan; Old Blind Dogs; Mary Jane Lamond; Natalie MacMaster; Capercaillie; Seamus Egan.

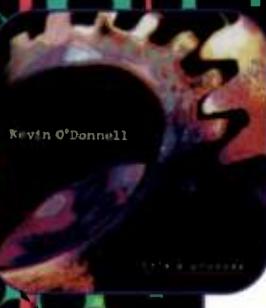
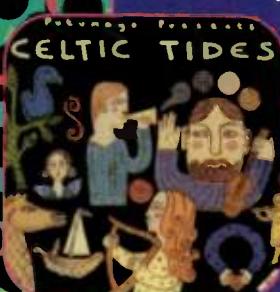
PRODUCED BY: Various producers

ORIGIN: Ireland, Canada, Scotland & The United States

WHAT YOU SHOULD KNOW: It's no secret that Celtic music—and all things that have to with the culture, such as dance and literature—is more popular now than ever. To help spread the word a little further, the folks at Putumayo have gathered some of the most important artists of the genre from around the world under the moniker of *Celtic Tides*. The CD is a companion to a TV documentary that will be airing worldwide (on Bravo in the US)—it was produced by the award winning Hallway Productions (it's also available as a home video)—as well as a book written by Martin Melhuish. A portion of the proceeds from the CD will be contributed to the American Ireland Fund, which supports the children of Northern Ireland. "Feel So Near," by Dougie MacLean, by the way, is a brand-new song released for the first time on this compilation.

SUGGESTED SONGS: "Feel So Near"; (MacLean); the rest is your choice.

CONTACT: Jen Daunt 510.526.8221



KEVIN O'DONNELL

ALBUM: *It's A Process*

LABEL: RioStar (1002)

ARTIST: Kevin O'Donnell (vocals).

GUEST ARTISTS: John Knox (drums, programming); John Billings (bass); Brad Henderson (guitar, bouzouki, backing vocals); Dane Bryant (keys); Danny Flowers (harmonica); Crystal Tallefero (backing vocals).

PRODUCED BY: Eddie Gore

ORIGIN: Malibu, CA

WHAT YOU SHOULD KNOW: There's no explaining the mystical draw of music. Take, for example, Kevin O'Donnell; he was an extremely successful Hollywood producer of animated children's programs, but for him the success was shallow and he chucked it all to pursue his real love...music. After some introspection and time spent working on his style, O'Donnell wrote a collection of songs that would end up being the content of his debut effort, *It's A Process*. O'Donnell's sound is acoustic-based and pop-minded, with a decidedly optimistic message about life, believing in yourself and knowing that everything happens at its own pace—in other words...life's a process to discover and participate in. "I've always felt a level of fate was involved," says O'Donnell, "that if I put my music out there, something would happen." The process has begun.

SUGGESTED SONGS: "Melting Time"; "Somebody Told Me"; "It's A Process."

CONTACT: David Fleischman 818.981.7110

TOM SHEEHAN

ALBUM: *Where You Are*

LABEL: 19 North (11001)

ARTIST: Tom Sheehan (vocals, guitar, bass, keys, accordion, mandolin, harmonica, violin, drums, percussion).

GUEST ARTISTS: David Cullen (guitar); Ken Gehret (violin).

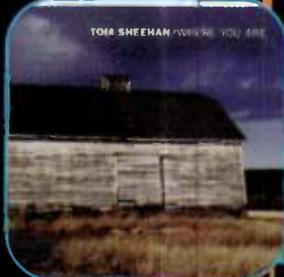
PRODUCED BY: Tom Sheehan & Staveley C. Andrews

ORIGIN: Reading, PA

WHAT YOU SHOULD KNOW: Multi-instrumentalist/singer/songwriter/producer Tom Sheehan is an artist you need to know about; he's has a roots-rock style that's perfect for Adult Rock Radio; his lyrics speak of the experience and insight that only someone who's lived life to the fullest can appreciate; and his subject matter deals with relationships between individuals, between individuals and society, and of society in general. Sheehan has been writing and performing his music since 1975 and has a strong following in the mid-Atlantic area (he's performed over 1,500 dates in Pennsylvania, Maryland, New Jersey and New York). To gain insight as to how Sheehan's musical mind ticks, he's provided a little intro to each song in the liner notes—he wrote nine of the songs, plus covers a couple choice tunes by Steve Earle and John Prine.

SUGGESTED SONGS: "Where You Are"; "Die Like Elvis"; "City Of Angels."

CONTACT: Marsha Hill 610.478.8448



totally pictures



THE TOES KNOW

The ladies of Non-Com Adult Rock Radio were treated to a pedicure by the folks at Jackknife Promotion at this year's A3 Summit. Can you guess who the owners of these lovely toes are?

A Potpourri Of Positively Priceless Pictures

GETTING HIP!



RCA recording artists Agents Of Good Roots recently opened for Grant Lee Buffalo at a special KKZN/Dallas outdoor concert. Pictured here are (l-r): KKZN's Amy Whitley, RCA's Mark Landis, KKZN's Joel Folger, AOGR's Stewart Myers, RCA's Art Phillips, AOGR's Andrew Winn & Brian Jones, KKZN's Abby Goldstein and AOGR's J.C. Kuhl.

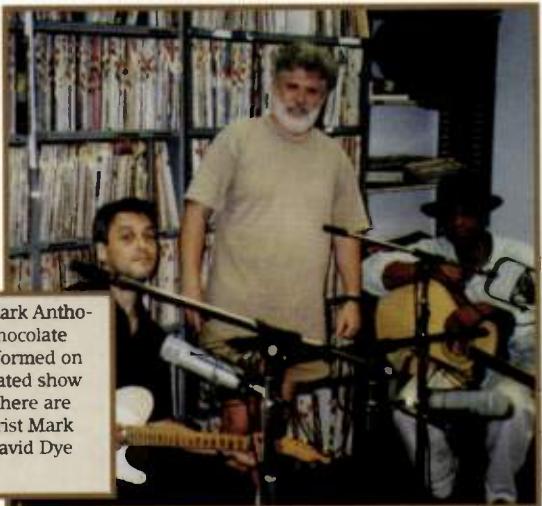
GOOD ROOTS, BABY!



Blackbird/Sire recording artists Everything had everyone dancin' when they played at KMTT's Big Day Out concert as part of the Bite Of Seattle celebration. Pictured here are (l-r): Everything's Wolf King, KMTT's Dean Carlson, band member Dave Slankard, Blackbird's Cathy Burke and band leader Craig Honeycutt.

He's A GENIUS

V2 recording artist Mark Anthony Thompson (aka Chocolate Genius) recently performed on the nationally syndicated show World Cafe. Pictured here are (l-r): renowned guitarist Mark Ribot, World Cafe's David Dye and Thompson.



THE MOUNTAIN HAS EVERYTHING



While in town, Elektra recording artists the Scott

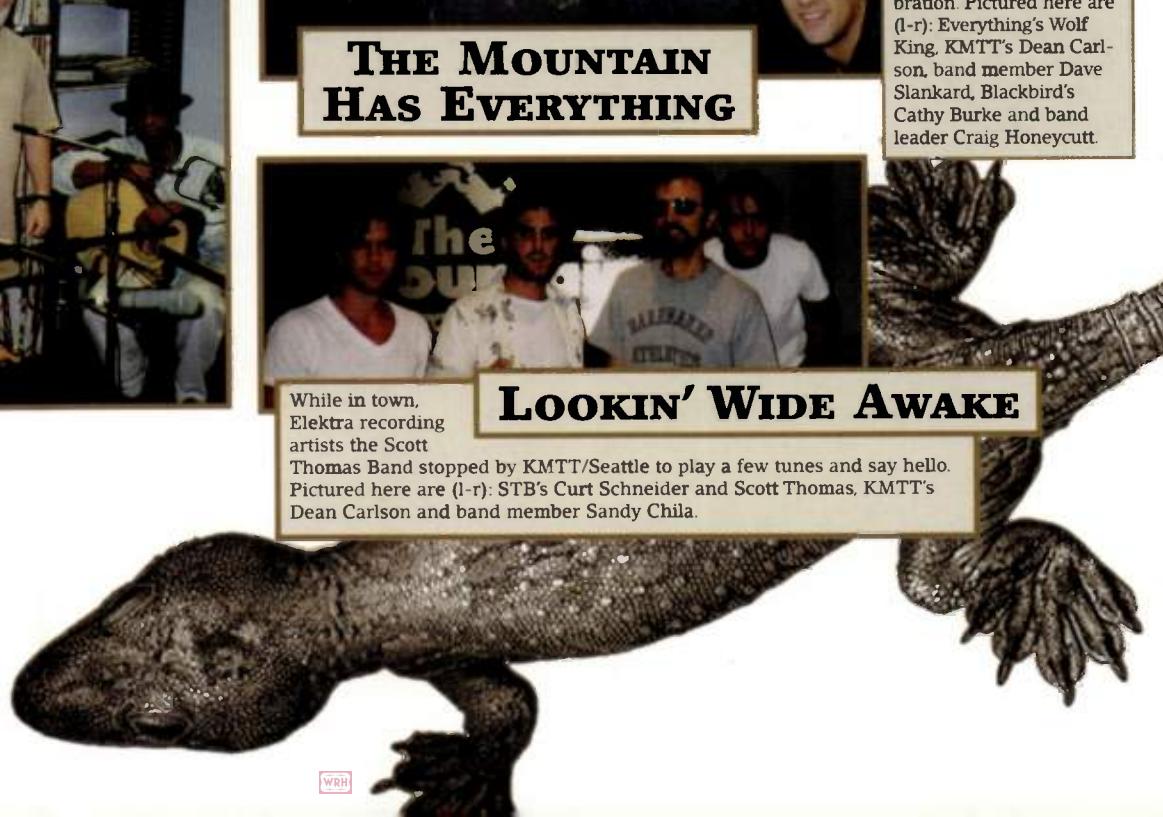
Thomas Band stopped by KMTT/Seattle to play a few tunes and say hello. Pictured here are (l-r): STB's Curt Schneider and Scott Thomas, KMTT's Dean Carlson and band member Sandy Chila.

AHHH...



No comment!

LOOKIN' WIDE AWAKE



WORLD ROOTS

by John Schoenberger

GILBERTO GIL

ALBUM: *Quanta Live*
LABEL: Mesa/Atlantic/AG (92807)

Considered one of the greatest living singers, composers and instrumentalists of modern Brazilian music, Gilberto Gil has been delighting audiences around the world for close to three decades. In August of 1997, he was captured live at Rio de Janeiro's Teatro Joao Caetano. The disc features six songs originally found on his critically acclaimed *Quanta* album, as well as tributes to Antonio Carlos Jobim and Bob Marley. Gil's appeal over the years has stemmed from his unique ability to embrace a variety of musical styles from around the world and assimilate them into his own country's jazz and pop styles.

SUGGESTED TRACKS: "Palco"; "Quanta."
CONTACT: Erica Linderholm 212.707.2263

HASSAN HAKMOUN

ALBUM: *Life Around The World*
LABEL: Alula (1009)

We all know the soothing and healing power music can have—but certain cultures of the world have canonized this knowledge into a complex, religious tradition. Such is the case with the Gnawa masters of West Africa. These musicians have to be born into the caste and they begin their training at a very young age. One of its most important younger figures is Hassan Hakmoun, born in Morocco (but now living in the US). His area of musical expertise lies in an instrument called the Sintir—a three-stringed, long-necked lute; however, not only is Hakmoun's playing stunning, his voice can also reach inside and touch the soul.

SUGGESTED TRACKS: "Danya Balmal"; "Baba Hadi."
CONTACT: Tess Mangum 919.416.9454

KRISHNA DAS

ALBUM: *Pilgrim Heart*
LABEL: Triloka/Mercury (558709)

In much the same way labelmate Jai Uttal has taken years of study and devotion in India and married them to Western musical rhythms and structure, Krishna Das has brought his 25 years of living and traveling in India—and his Bhakti Yoga tradition—back to create a hybrid sound that's energized with Western grooves. The result is music, although based in an Indian chant tradition, that's very accessible.

"The songs on this recording," says Das, "reflect a process that has been going on a long time." As a special treat, Sting is featured on two of the tracks.

SUGGESTED TRACKS: "Mountain Hare Krishna"; "The Goddess Suite."
CONTACT: Shiva Baum 310.996.7921

DAVY SPILLANE

ALBUM: *The Sea Of Dreams*
LABEL: Covert/Red Ink (1676)

It's doubtful that there's anyone who isn't deeply moved by the music created on Uilleann pipes, and there are few players in the world who can come close to Davy

Spillane when it comes to their mastery. Indeed, his very name has been synonymous with them and other low-end whistles. Over the past 25 years, he's occasionally graced us with a solo album that reveals the full majesty and power of this ancient instrument. "Its purpose," says Spillane, "is always to strike the listener very deeply. It's not a warlike instrument." Indeed, his latest, *The Sea Of Dreams*, which features guest artists such as Sinéad O'Connor, is profoundly peaceful.

SUGGESTED TRACKS: "Big Sea Ballad"; "Midnight Walker."
CONTACT: Promotion 212.337.5300

VARIOUS ARTISTS

ALBUM: *Cairo To Casablanca*
LABEL: Putumayo (143)

Cairo To Casablanca represents the first in what Putumayo World Music calls *The Odyssey Series: An Adventurous New Approach to Presenting The World's Music*. As the title of the first volume hints, *Cairo To Casablanca* is a primer on many of the most popular contemporary North African artists from Egypt, Morocco, Sudan and Algeria. They include Rachid Taha, Ali Hassan Kuban, Khaled, Raina Rai, Sharkiat, Idir, Maurice El Mediouni, Rasha, Jamshied Sharif & Hassan Hakmoun and Kadda Cherif Hadria. North African music has been a big influence on the West in recent years, making this an invaluable collection.

SUGGESTED TRACKS: "Ya Rayah" (Taha); "Dikra" (Rai).
CONTACT: Jennifer Daunt 510.526.8221

VARTTINA

ALBUM: *Vihma*
LABEL: Wicklow (63262)

Few artists dedicated to keeping the musical traditions of their culture alive, while, at the same time, pushing its boundaries, succeed as well as Varttina does. Hailing from the village of

Raakkyla in southeastern Finland, this ensemble of vocalists and musicians had its beginnings back in 1983—they initially remained close to Finnish folk traditions. Since then, some of the members have moved on, while others have joined, each adding a new dimension of roots or rock into the mix without diluting their original mission. Since the early '90s, Varttina has become a worldwide sensation. Their newest effort, *Vihma*, is on Paddy Maloney's Wicklow label.

SUGGESTED TRACKS: "Emotion"; "Paivan Nousu Nostajani."
CONTACT: Beth Katz 212.545.5836

GIPSY KINGS

ALBUM: *Cantos de Amor*
LABEL: Nonesuch/Atlantic/AG (79510)

Giving credit where credit is due, the Gipsy Kings—who hail from the gypsy communities of Arles and Montpelier in the south of France—have become

a worldwide institution, presenting slightly modern-flavored traditional music sung in their native Gitane dialect. Since 1987's release of "Bamboleo" (which drove their debut album *Platinum* in the US and sold over 3,000,000 internationally), they've sold over 13,000,000 combined albums to date and have toured in just about every country on the globe. *Cantos de Amor* is a collection of 15 love songs drawn from their catalog, plus the brand-new "Gitano Soy."

SUGGESTED TRACKS: "Gitano Soy"; "No Volvere."
CONTACT: Erica Linderholm 212.707.2263

LAHASA

ALBUM: *La Llorona*
LABEL: Audiogram/Atlantic/AG (83120)

Born in upstate New York to an American actress mother and a Mexican literary professor father, but raised in a transitory lifestyle throughout the Southwest, Lhasa de

Sela learned early on that music was her creative outlet; she was deeply influenced by the vocal styles of the '30s-era jazz greats and the distinctive sound of traditional Mexican ballads. Now living in Montreal, Lhasa began to present her beguiling and romantic style to unsuspecting audiences in 1992. Since then, her notoriety has spread far and wide, leading to the release of *La Llorona*.

SUGGESTED TRACKS: "La Celestina"; "El Payande."
CONTACT: Erica Linderholm 212.707.2263

ANDY ANDRANIK MADADIAN

ALBUM: *Silk Road*
LABEL: Cherokee (1180)

Andy Andranik Madadian, or simply Andy, has become a worldwide sensation, playing to sold-out audiences from Paris to Hollywood. *Silk Road* is his latest

release, which fully reveals his ability to take the 5,000-year-old musical traditions of his Persian-Armenian heritage and blend it with Western high-tech and pop sensibilities. That Western pop side is what will grab your attention at first, but if you spend time with his music, that surprising and exciting traditional side begins to reveal itself. Ironically, his music is outlawed in his homeland.

SUGGESTED TRACKS: "Ketabeh Afarinesh"; "Chie Begam."
CONTACT: Promotion 310.659.0409

AMERICAN ROOTS

By Matthew Lawton

OTHAR TURNER & THE RISING STAR FIFE AND DRUM BAND

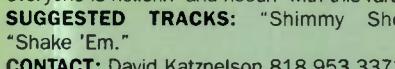
ALBUM: *Everybody Hollerin' Goat*
LABEL: Birdman (018)

You might recall Max Carl talking about that old timer from Mississippi who played a mean 'cane' and had legendary fife and drum backyard picnics. Well, Othar Turner is that 90-year-old cat, and *Everybody Hollerin' Goat* is a historical, live, field recording of some of those backyard hootenannies. Like all great folk musicians, Turner has been handing down the lost art of fife and drum his entire life. Most of

these tracks feature Turner's family and friends playing extraordinary fife and drum instrumentals and some simple backporch blues-folk. On *Everybody Hollerin' Goat*, literally, everyone is hollerin' and hootin' with this rare master.

SUGGESTED TRACKS: "Shimmy She Wobble"; "Shake 'Em."

CONTACT: David Katzenelson 818.953.3373



MARY DOLAN

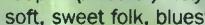
ALBUM: *(Another) Holy Day*
LABEL: Earth/Cargo (023)

Mary Dolan first began singing in her local church choir at the age of six, then she followed her musical muse to college, where she studied classical voice, and later directed church choirs in San Diego. *(Another) Holy Day* features Dolan's passionate, expressive voice—which sounds like a combination of Lucinda's and Melissa's—and a cast of musicians who have separately played with folks like Aerosmith, Rod Stewart, Sting and Richard

Marx; in other words, they're really good. But that's not all, three of the tracks here were written by Bernie Taupin! *(Another) Holy Day* is a deep, fulfilling album of soft, sweet folk, bluesy rock, and slow piano pieces.

SUGGESTED TRACKS: "Destiny"; "In The Names Of Dark Angels."

CONTACT: Moose 619.483.9292



JOANNE SHENANDOAH

ALBUM: *Orenda*
LABEL: Silver Wave (918)

Joanne Shenandoah is a Wolf Clan member of the Iroquois Confederacy and has been singing her traditional Native American songs for years. Shenandoah has performed with many musicians, including Neil Young, Willie Nelson and

Robbie Robertson, who describes her voice as a warm blanket on a cold night. *Orenda* (pronounced O Loon Da) features Tom Wasinger and Mark McCoin on the instrumentation of Native American flute, guitar, dulcimer, cittern and percussion, while Shenandoah and Lawrence Laughing deliver mesmerizing vocal entanglements. *Orenda* means "the soul of all things," and it sounds celestial.

SUGGESTED TRACKS: "Prophecy Song"; "Unity."

CONTACT: Joanna Spindler 303.443.5617



LED KAAPANA & FRIENDS

ALBUM: *Waltz Of The Wind*
LABEL: Dancing Cat/Windham Hill (38016)

Led Kaapana is one of Hawaii's most respected slack key guitar players, which is basically Hawaiian cowboy picking. So it makes sense that Kaapana is also a gifted

country, bluegrass and blues player, as well. And on *Waltz Of The Wind*, Kaapana got together with some of his Nashville friends and recorded some old-time Hawaiian songs along with some more familiar ones, like Hank Williams' "Move It On Over." So who are Kaapana's friends? Folks like Alison Krauss ("Waltz Of The Wind"), Ricky Scaggs ("Move It On Over"), George Winston ("Honeysuckle Rose") and Sonny Landreth ("Les Flammes d'Enfer"), just to name a few.

SUGGESTED TRACKS: "Move It On Over"; "Waltz Of The Wind."

CONTACT: Crystal Ann Lea 310.358.4845



CIGAR STORE INDIANS

ALBUM: *El Baile De La Cobra*
LABEL: Deep South (0798)

The Cigar Store Indians aren't wooden, but they definitely smoke. In 1995 they released their self-titled debut album and spent the next four years playing

their high energy swing at over 200 gigs a year—so when it comes to revvin' up the engines, The Cigar Store Indians are fine-tuned. *El Baile De La Cobra* is a non-stop hillbilly, swingin' sensation. From rip-roaring tracks like "Fast Lane" to melodic ballads like "Eagles Need A Push," *El Baile De La Cobra* is one-helluva hootenanny. The Cigar Store Indians are real, and real fun—they aren't jumping on the swing bandwagon, they're driving it.

SUGGESTED TRACKS: "Call Me Sometime"; "Eagles Need A Push."

CONTACT: Kelly Watson 919.676.2089



THE STRING CHEESE INCIDENT

ALBUM: *'Round The Wheel*
LABEL: Sci Fidelity (10032)

Since 1993, The String Cheese Incident have been taking their groove-based tunes on the road, playing over 170 shows a year. The college of the travelin' band has

paid off, because these five guys are wicked jam masters. Blending bluegrass with African rhythms, Latin melodies and some rockin' guitar makes The String Cheese Incident an unstoppable high-energy, kick-ass commotion. On *'Round The Wheel* you'll hear elements of jazz, bluegrass and rock, similar to that of the Dave Matthews Band, The Grateful Dead and The Jeff Beck Group. Adding to their sonically brilliant tunes is Paul McCandless, whose sax solos take these guys to a higher elevation.

SUGGESTED TRACKS: "Come As You Are"; "Galactic."

CONTACT: Traci Thomas 615.340.9596



BAD LIVERS

ALBUM: *Industry And Thrift*

LABEL: Sugar Hill (38872)

It may sound strange on paper, but bluegrass combined with a punk attitude works, and the Bad Livers prove it. Over the past year, this duo of Danny Barnes and Mark Rubin released *Hogs On The Highway*, then scored and supervised the soundtrack of

the film *The Newton Boys* and somewhere found the time to record and release *Industry And Thrift*. From the opening tuba blasts of "Lumpy, Beano & Dirt," you'll know you're in for something unique. The Bad Livers add clarinet and banjo to the sad "Hollywood Blues," they pick some mean licks on "Brand New Hat," and they deliver some barn-burnin' bluegrass on "Honey, I've Found A Brand New Way/It's All The Same To Me."

SUGGESTED TRACKS: "I'm Going Back To Mom And Dad"; "Doin' My Time."

CONTACT: Steve Gardner 919.489.4349



DAVID MASSENGILL

ALBUM: *Twilight The Taj Majal*

LABEL: Plump (8901)

David Massengill, along with Suzanne Vega and Shawn Colvin, spent the '80s in Greenwich Village playing music and perfecting their songwriting craft. In 1992 he

released his award-winning debut *Coming Up For Air* followed three years later by *The Return*. Massengill's songs are as comfortable as old friends and they're sung in his Arlo Guthrie-like voice. *Twilight The Taj Majal* is full of dream-like tales and nods to love and nature. "Once Upon A Time In Jefferson" is an actual letter written by Massengill's grandfather in 1902 and "Sierra Blanca Massacre" is a song in the Guthrie-vein about the death of the émigrés crossing the Mexican border.

SUGGESTED TRACKS: "Rats And Bats And The Spring Water"; "Once Upon A Time In Jefferson."

CONTACT: Tom Bailey 212.366.6633

CHRISTINE LAVIN

ALBUM: *One Wild Night In Concert*

LABEL: christinelavin.com/Prime CD (001)

For the past 10 years, Christine Lavin has been playing her quirky folk songs to audiences everywhere. She has also released 10 solo albums, and even had a two-disc tribute album released, with different artists doing her witty, observational folk songs. *One Wild Night In Concert* is an intimate, live Lavin show where she, once again, turns a simple folk show into an almost family reunion. Lavin is at ease on the stage, sharing her life and loves with the audience. Her hilarious, yet poignant songs bring cheers and laughs, while her intense emotional songs release

the feelings of sorrow and longing. Lavin tears down the wall between audience and artist, and performs with, and for, her friends.

SUGGESTED TRACKS: "The Kind Of Love You Never Recover From"; "Great Big Bug."

CONTACT: Biff Kennedy 215.641.0459



SONIC EXCURSIONS

by John Schoenberger

MEDESKI, MARTIN & WOOD

LISA GERMANO

ALBUM: *Combustication*

LABEL: Blue Note (93011)

Over the course of several years of touring and critically acclaimed CD releases, John Medeski (keys), Billy Martin (drums, percussion) and Chris Wood (bass) have established a distinctive hybrid sound that utilizes styles taken from funk, hip-hop, trip-hop, avant-garde jazz, Brazilian and Cuban music and whatever else has caught their fancy. Combined, they have developed an adventurous sound that basically focuses in on one thing—the groove. This becomes abundantly clear with their latest

effort *Combustication*. As an added treat, the trio was joined on a few tracks by turntable maestro DJ Logic.

SUGGESTED TRACKS: "Just Like I Pictured It"; "Latin Shuffle."

CONTACT: Nick Bedding 213.871.5704



GOVINDA

ALBUM: *O Earthly Gods*

LABEL: Cool Blue Cool/Earthstone (7800)

Govinda is the brainchild of classically trained musician Shane O'Madden from Austin. He combines gypsy-style violin and guitar melodies (along with subtle Celtic, Indian and Middle Eastern elements) with many layers of trip-hop and drum+bass grooves creating a hybrid sound that's both haunting and ultra-hip. Govinda's live performance has been praised for its incorporation of a cornucopia of visuals that's added additional transcendence to the music. *The Austin Chronicle* wrote, "Mixing phat beats with acoustic strings, *O*

Earthly Gods elicits two emotions at once: one floating and just out of reach, the other thickly visceral."

SUGGESTED TRACKS: "Nomads"; "All Is Bliss."

CONTACT: Promotion 213.650.1000



VARIOUS ARTISTS

ALBUM: *World Dance*

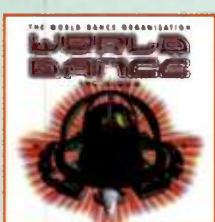
LABEL: Mutant Sound System/PAL (80035)

That '70s disco revival thing might be something the commercial hype machine is pandering to the masses, but if you really want to know what's happening in the underground dance world, you need to dig a bit deeper. Fortunately for us, the folks at Mutant have done much of the research for us, and it's been put together in a double-disc collection called *World Dance*. An amazing amount of artists and DJs are represented here, including Ellis

Dee Feat, Majistrate, G Squad, DJ Mace, Andy C, Bassman, Aphrodite, 3Way, TNT, Rogue Unit and many others.

SUGGESTED TRACKS: The choice is yours—there are 35 tracks!

CONTACT: Danny Starr & Heather Sandford 212.387.8900



ALBUM: *Slide*

LABEL: 4AD (78014)

Lisa Germano returns with *Slide*, her fifth solo effort, and like the four before, she reveals the overpowering emotions and deep, dark thoughts that most of us keep buried somewhere inside. But hold on, Germano is quoted as saying this is a more *optimistic* album than the others and feels Tchad Blake, who was the producer/engineer for the project, helped to add this *lighthearted* element! Of course, it's important to remember that all things are relative, especially when it comes to the music of Lisa

Germano. *The New Yorker* called *Slide* "A surprisingly bright collection of songs that sound like they were conceived somewhere between the prairie and Mars."

SUGGESTED TRACKS: "Tomorrow"; "Turning Into Betty."

CONTACT: Rich Holtzman 310.289.9593

JIM DONOVAN

ALBUM: *Indigo*

LABEL: Triloka/Mercury (558675)

Jim Donovan is best known as the drummer for the band Rusted Root, but with *Indigo* he begins a set of recordings for Triloka dedicated to using music as a vehicle for exploration of the mind and evolution of the spirit. In fact, *Indigo* is simply one song by the same name that lasts for just over one hour. Furthermore, the music is set to exactly 58 beats per minute—scientific study has shown that repetitive music set at that tempo alters human brain waves from the alpha state to the beta state. To aid you in your inner quest, Donovan suggests a variety of ways in the liner notes to interact with the music.

SUGGESTED TRACKS: "Indigo."

CONTACT: Shiva Baum 310.996.7921

SPOOL

ALBUM: *Spool*

LABEL: New Dog/World Domination (10090)

Spool is a creative collaboration between San Francisco keyboardist/producer Jhno and Chicago bassist/guitarist John Ridenour (who's played with Stick People, Susan Voelz and Poi Dog Pondering and is now a member of Aluminum Group). They have taken the essence of funk, fusion, ambient, drum+bass, trip-hop and techno and blended them into haunting soundscapes that reach beyond what your ears can detect. Big and bold in many ways, the music still remains gentle in its delivery.



"At its best," writes music critic Erik Davis, "Spool's music is spectral and utterly lovely, another moon of another green world."

SUGGESTED TRACKS: "Ebo"; "Y."

CONTACT: Andrew Law 415.777.4437

PHONOROID

ALBUM: *Two Many Frames*

LABEL: Clandestine (9196)

Classically trained American vocalist Vanessa Vassar (who used to work for MTV/Europe) and German multi-instrumentalist Axel Manrico Heilhecker somehow found each other in Berlin, Germany, and formed Phonoroid. As they explain it, their music can be likened to taking a Polaroid—it's fast, simple, immediate and captures an image more than an idea. They may have recorded *Two Many Frames* in just 15 days, but they've managed to formulate an overall sound that links each of these musical impressions together. "We just started writing new songs. We didn't want to stop and analyze it," says Vassar.

SUGGESTED TRACKS: "Little Rain"; "Polaroid."

CONTACT: Promotion 800.288.2007

VARIOUS ARTISTS

ALBUM: *London Acid City*

LABEL: Mutant Sound Ssysten/PAL (0034)

"The free party scene is alive and kicking in London, a hidden world where there are no stars, no rules, no dress codes and very little money. It's fueled by the sweeping sound of machine-mantra techno, and it's as underground as it gets." So said *Mixmag* magazine about the hard-techno and trance music that's happening in London today. And, once again, the folks at Mutant Sound System have put together a collection of sonics and sounds that will bring us up to speed. *London Acid City* features mixes and music by cutting-edge artists including Chris Liberator, Lawrie Immersion, Zebedee, Orange Peel and many more.

SUGGESTED TRACKS: The choice is yours—there are 21 tracks.

CONTACT: Danny Starr & Heather Sandford 212.387.8900



BLUES PIONEER

BY MATTHEW LAWTON

R.L. BURNSIDE

ALBUM: *Come On In*
LABEL: Fat Possum/Epitaph (80137)

Mississippi-based juke-joint bluesman R.L. Burnside has just released one of the most invigorating blues albums of the year. By hooking up with producer Tom Rothrock, who's best known for working with Beck, these two have added some new electronic power to Burnside's mesmerizing blues passion. And when it comes to the blues, the 71-year-old blues connoisseur knows what he's talking about. "People have been dancing to the blues for years, blues is

nothing but dance music," he says. *Come On In* is a brilliant open-invitation to a great blues juke-joint where the dancing's free, the beers are cheap and the blues is real.

SUGGESTED TRACKS: "Rollin' Tumblin' (remix)"; "Just Like A Woman."

CONTACT: Kim White 213.413.7353

THE KINSEY REPORT

ALBUM: *Smoke And Steel*
LABEL: Alligator (4860)

For nearly 15 years, brothers Donald (who used to play with Bob Marley), Kenneth and Ralph Kinsey have been heavy-hitting the blues with their jamming, funkified rockin' up the blues with their *Smoke And Steel*. Their blues-roots shine in cuts like

"Loved Ones," while their rock influence can be heard in Bob Seger's "Fire Down Below" and John Fogerty's "Rattlesnake Highway."

SUGGESTED TRACKS: "Loved Ones"; "Time Is Running Out."

CONTACT: Tim Kollie 773.973.7736

CHRIS THOMAS KING

ALBUM: *Red Mud*
LABEL: Black Top/Alligator (1148)

Chris Thomas King grew up surrounded by the blues and spent many a night watching his father, Tabby Thomas, perform in Louisiana clubs. King went on to release some innovative albums which mixed social conscious rap with raw blues and rock. On *Red Mud*, King handles most of the vocals and instruments, which include guitar, harmonica and percussion, but King also brilliantly adds string samples and a talk box which transforms some of these tracks into another realm altogether. *Red Mud* features

nine King classics and five covers written by Robert Johnson, Son House and King's dad.

SUGGESTED TRACKS: "Death Letters Blues"; "If It Ain't One Thang, It's Two."

CONTACT: Tim Kollie 773.973.7736

MIKE BLOOMFIELD

ALBUM: *Live At The Old Waldorf*
LABEL: Legacy/Columbia (65688)

From the late '60s to the mid-'70s, Mike Bloomfield played his wicked guitar with some of the best—from The Paul Butterfield Blues Band and the Electric Flag to Al Kooper's *Super Sessions* and Bob Dylan's *Highway 61 Revisited*. Most of the tracks on *Live At The Old Waldorf* were recorded over a six-month period in 1977 at the Old Waldorf in San Francisco, where Bloomfield played most weekends. "Blues Medley: Sweet Little Angel/Jelly Jelly" was recorded at The Record Plant and broadcast live on KSAN. This disc captures Bloomfield and his friends in their prime. With *Live At The Old Waldorf* we all get a feel for what the San Francisco blues-rock scene was really like.

SUGGESTED TRACKS: "The Sky Is Cryin'"; "Your Friends."

CONTACT: Tom Burleigh 212.833.4170

DEBORAH COLEMAN

ALBUM: *Where Blue Begins*
LABEL: Blind Pig (5048)

Deborah Coleman's been playing the guitar since she was eight and she knows how to bend a note or two. Last year she released the magnificent *I Can't Lose*, which was nominated for a W.C. Handy Award, and she has now released the magnanimous *Where Blue Begins*.

Backed by Luther Allison's band with James Solberg, Coleman stretches out on her stylistically rugged guitar playing and her throaty Joan Armatrading-like voice. She swings from the sad Jane Siberry song "Hain't It Funny," to the sultry "Love Moves Me" to the rock "Goodbye Misery." Joanna Connor adds slide to the James Solberg-penned "Nobody To Blame."

SUGGESTED TRACKS: "They Raided The Joint"; "Hain't It Funny."

CONTACT: Armando Silva 415.550.6484

PETE MAYES

ALBUM: *For Pete's Sake*
LABEL: Antone's (10040)

Pete Mayes has been playing the blues since the early '50s and has performed and recorded with Lowell Fulson, Big Joe Turner, Percy Mayfield and Bill Doggett, to name a few. Believe it not, *For Pete's Sake* is Mayes' first solo recording and features many Austin-based blues maestros. Driven by Mayes' polished guitar licks and backed by a horn section, piano, bass and drums, *For Pete's Sake* is a swinging, shuffling, big-band-blues extravaganza. From the down-and-out blues of "Piney Brown Blues" to the big band beat of "Pony Tail" to the full-tilt-boogie of "House Party," *For Pete's Sake* is simply amayesizing!

SUGGESTED TRACKS: "You Don't Understand"; "Pony Tail."

CONTACT: Tracy Hightower 512.322.0617

LONG JOHN HUNTER

ALBUM: *Ride With Me*
LABEL: Alligator (4861)

Long John Hunter's story starts back in 1957 when he landed a gig at the famed Lobby Bar in Juarez, Mexico, where he swayed from the beams playing his blistering blues, seven nights a week, for 13 years. Hunter went on to record this album, *Ride With Me*, on the Spindletop label in 1993, but the label fell apart right as they were releasing it. So he moved on to release his brilliant Alligator albums, *Border Town Legend* in 1996 and *Swinging From The Rafters* in 1997. Now that Alligator has reissued *Ride With Me*, we can all hear these great West Texas border-town blues.

SUGGESTED TRACKS: "Dream About The Devil"; "Still Blue."

CONTACT: Tim Kollie 773.973.7736

GEORGE "HARMONICA" SMITH

ALBUM: *Now You Can Talk About Me*
LABEL: Blind Pig (5049)

The blues is full of underrated musicians, and sadly, George "Harmonica" Smith is in that category. In the 1950s, Smith played with Otis Smith, Muddy Waters and

Little Walter and continued playing throughout his entire life with different folks such as Otis Spann, Rod Piazza, Eddie Taylor and William Clarke. *Now You Can Talk About Me* is a compilation of hard-to-find recordings that Smith made in the '60s and a few that were recorded in 1982 a few months before his death. After hearing tracks like "I Left My Heart In San Francisco," "Astatic Stomp," and "Blowing The Blues," you'll understand how this "underrated" master influenced an entire generation of modern blues harp players.

SUGGESTED TRACKS: "I Left My Heart In San Francisco"; "Last Chance."

CONTACT: Armando Silva 415.550.6484

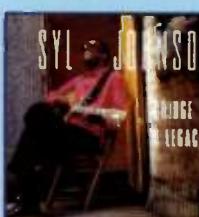
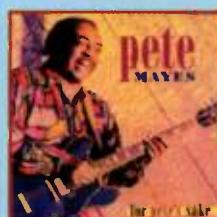
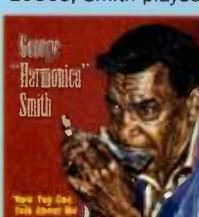
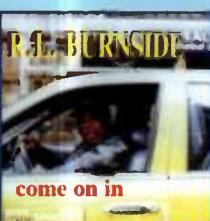
SYL JOHNSON

ALBUM: *Bridge To A Legacy*
LABEL: Antone's (0412)

In the late 1960s, Syl (short for Sylvester) Johnson was the soul man who moved up the R&B charts with songs like "Come On Sock It To Me" and "Different Strokes," which many of today's artists such as TLC, The Ghetto Boyz and Hammer have sampled. Since the early '80s, Johnson has laid low, but now he's back with *Bridge To A Legacy*, a mixture of R&B, reggae, blues, funk and of course, plenty of soul! Dueting with Johnson on "Half A Love" is his daughter Syleena, and Jonny Lang duets and handles guitars on "I Been Missin' U." Syl Johnson is an authentic soul man, and *Bridge To A Legacy* is his platform into the new millennium.

SUGGESTED TRACKS: "I Been Missin' U"; "They Can't See Your Good Side."

CONTACT: Tracy Hightower 512.322.0617



Holiday Promotions!

“Holiday Promotions?! Are you out of your minds? It’s not even Halloween yet, and you’re already hanging out the mistletoe? Give me a break!”

One break, coming up! You see, that’s what this is, your lucky break. The holidays are right around the corner, and being that most of the *totallyadult* stations are in the middle of planning their holiday promotions right now, we thought we’d spread the word about what some of these stations are planning. A few of these promotions are still rough sketches, but there are plenty of opportunities here for everyone to get involved and help out in the holiday spirit. Christmas in October? It’s a scary thing...BOO!

CIDR

Detroit, Michigan

- **The Haunted Castles of Scotland Tour**

One lucky winner will win two tickets to Scotland and will celebrate Halloween at several actual haunted castles in Scotland.

- **Michigan Thanksgiving Parade**

Wanna watch the annual Michigan Thanksgiving Parade without standing out in the cold? Never fear, CIDR is here. A few lucky CIDR listeners and various less-fortunate kids will watch the parade from CIDR’s towering primo-position, which is located inside and is nice and warm. CIDR broadcasts live all day, while the kids enjoy hot chocolate.

- **CIDR Under The Tree**

The CIDR Under The Tree Christmas concert is in the works. Contact Wendy Duff for more information at 313.961.9811.

DISH CD

Nationwide

- **Muzak Heart & Soul Foundation Auction**

The Muzak Heart & Soul Foundation Auction takes place on October 23rd at the Western Hotel Ballroom in Seattle. The Muzak Heart & Soul Foundation focuses specifically on contributing financial support to public and private schools that provide high quality education for economically disadvantaged young people. Fund-raising activities include a celebrity music auction, a series of special-edition CDs, community-based events, individual and corporate donations, and ongoing financial support from Muzak subscribers nationwide. To get involved, contact Tom Killorin at 206.256.2346.

KBAC

Santa Fe, New Mexico

- **The KBAC Christmas Concert**

On December 16th or 17th, KBAC will be hosting a benefit concert with proceeds going to the band’s favorite charity. If your band would like to be involved, give Ira Gordon a call.

- **The KBAC Cool Yule**

For the 12 days of Christmas, KBAC will be giving away rock memorabilia. If you’d like to donate some cool yules, give Santa Gordon a buzz at 505.989.3338.

KBXR

Columbia, Missouri

- **KBXR Christmas Basket**

From the beginning of November until Christmas day, KBXR listeners are asked to sponsor a needy family for Christmas. Sponsors buy gifts for each family member and donate funds or food for a holiday dinner. The KBXR morning show adopts a family on behalf of the station. This event is immensely popular and promoted. For more information give Keefer a ring at 573.443.1524.

KBZD

Amarillo, Texas

- **Buzz Clips**

Through the entire month of October, KBZD will be airing brief movie clips and listeners will call in and guess which film the clips are from. At the end of the month, one lucky winner will be drawn from all the correct responses and that winner will score a brand-new DVD player.

- **Buzz All-Star Jacket Promotion**

In the middle of October, The Buzz will team up with 12 different artists and labels to create one-of-a-kind jackets with the label’s and artist’s logo on the back, and The Buzz logo on the front. Lucky winners will stay warm all winter long.

- **Toys For Tots**

At the end of November, KBZD will be sponsoring a concert at a local watering hole. Admission is one toy per person. This is an all-day event which features five local bands. For more information on any of these events, contact Denise Spiser at 806.372.6543.

KEGR

Concord, California

- **Safe And Sober Drivers**

KEGR begins their “Don’t Drink And Drive” promotions over the Halloween weekend and continues with them into the new year.

- **Holiday Blood Drive**

The blood banks are always in need and KEGR helps support the cause with their annual KEGR Holiday Blood Drive in December. Gotta pint to give? Contact Steve O’Brien for more info at 925.674.3463.

Holiday Promotions!

KFMU

Steamboat Springs, Colorado

• Spirit Of The Season

KFMU staff members record :45-:90 second vignettes describing some aspects of the holiday season: various folklore origins, how different cities around the world celebrate, safety tips, etc. They play these throughout the week before Christmas to remind people that there's more to the season than shopping. Have any artists who would like to join in this fun? If so, let John Johnston know at 707.258.1111.

KFOG

San Francisco, California

• Live From The Archives #5

The fifth compilation CD released from the mighty KFOG archives comes out on November 17. Featuring live in-studio or live broadcast cuts from folks like Sarah McLachlan, Marc Cohn, Bruce Hornsby and The Wallflowers, this will be a must-have for any music library. All the proceeds go to Bay Area food banks.

• Concert For Kids

The 13th annual K-FOG Concert For Kids takes place in December and benefits the Marine's Toys For Tots program as well as local San Francisco children's charities. This is the largest toy drive in Northern California. For more information on how you can help the Fogheads out, contact Paul Marszalek at 415.817.5364.

KFXJ

Boise, Idaho

• KFXJ Charity Christmas Auction

In the second week of December, KFXJ will be hosting a charity rock & roll memorabilia auction. Items up for grabs are signed guitars, lithos and merchandise. Any labels wishing to donate items, call Kevin Welch at 208.888.4321.

KGSR

Austin, Texas

• Give Austin To A Friend

From October 19th through October 30th, listeners are encouraged to call in every time a Texas artist is played on KGSR. The seventh caller is then registered to win a pair of tickets from anywhere in the contiguous United States to Austin! One winner is drawn every weekday, with 10 total winners.

• KGSR's Broadcast Volume 6 CD

Friday November 27th is the release date of KGSR's Broadcast Volume 6 CD. This double-disc will contain rare, one-of-a-kind recordings of live, on-air performances from the KGSR studios. This is a limited-edition CD that sells out every year with proceeds going to a regional charity.

• KGSR's 8th Anniversary Party

On Friday December 4th, KGSR is celebrating its 8th anniversary with a huge birthday bash at the "Austin City Limits" soundstage. This is an exclusive event for KGSR listeners only. Confirmed performing artists include Bruce Hornsby, Lucinda Williams, Patty Griffin and special guests! Tickets to this special event will be available only through KGSR.

continued ►

FEELING GOOD!

KBAC WCLZ WOLV KFXJ WOBR

EVERYTHING

“good thing”

the follow-up to their hit single
“hooch”
from the album

SUPER NATURAL

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www.blackbird.com

WRH

Holiday Promotions!

• KGSR's Christmas Bureau Star-A-Thon

On Friday December 11th, KGSR broadcasts live from various Austin locations and collect goods and donations for an umbrella organization providing assistance for needy families during the holiday season. Last year they gave away a trip to Australia at this event.

• KGSR's Broadcast Volume 6 CD Showcase

As a gift to their listeners for supporting the KGSR's *Broadcast Volume 6 CD*, on Friday December 11th, KGSR puts on a free concert featuring some of the artists who were included on the *KGSR's Broadcast Volume 6 CD*.

• Home For The Holidays

KGSR will close out 1998 with its annual KGSR Year End Poll. Listeners are invited to send in their best selections for The Best Of 1998, at which point they are registered to win the best 107 CDs of 1998! For further information on any of these events, give Jody Denberg a call at 512.832.4000.

KHUM

Humboldt, California

• Stop The Violence Day

For the entire month of November, KHUM will actively seek solutions to the violence that runs through our nation with a series of interviews and round-table discussions. These will all lead up to a Saturday night concert and the national Stop The Violence Day which is Sunday, November 22. You can get involved by contacting Pam Long at 707.786.5104.

KINK

Portland, Oregon

• Christmas Tree Lighting Ceremony

The day after Thanksgiving, the city of Portland turns on the lights of the downtown Christmas tree, marking the official beginning of the holiday season. Downtown Portland is transformed into a winter wonderland with caroling, choirs and live music. KINK is the official sponsor of this ceremony and will be ringing in the season with the entire Portland population. For more information, contact Dennis Constantine at 503.226.5080.

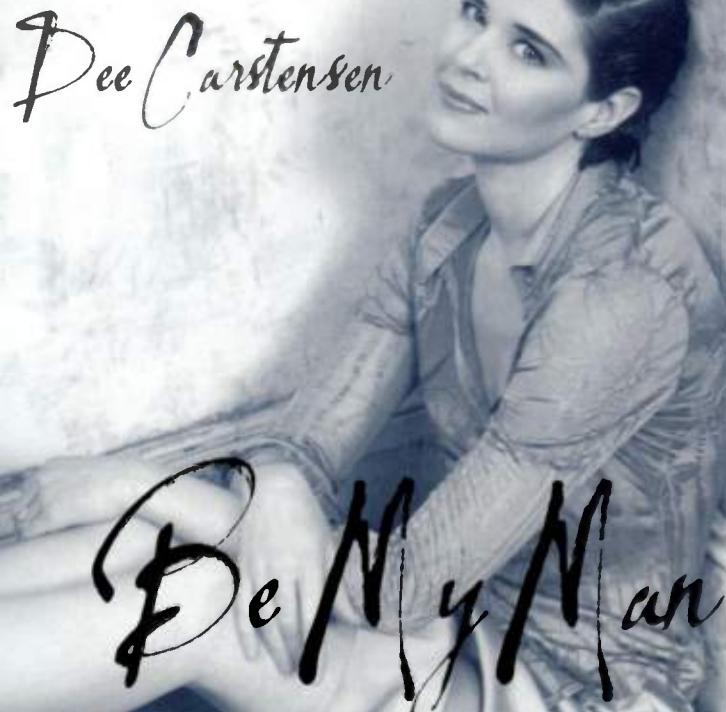
KIWR

Omaha, Nebraska

• The Third Annual River Auction

On December 5th, KIWR "The River" will be having their full-day fundraising event. Some of the prizes and premiums that are used to entice listeners to become members include signed CDs, autographed guitars, signed posters, autographed pictures and more. If you'd like to donate any items or help out any way, contact Bill Stewart at 712.325.3449.

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



"It fits right...and keeps growing and growing on us...we also know that we can call it our own."

—Bruce Van Dyke, KTHX

"She's absolutely fab...we love her and 'Be My Man' sounds great on the air!"

—Anita Garlock, KINK

totallyadult

Already on:

KINK KRSW KRXS WKZE KTAO
WLPW KBAC KTHX WCLZ WEBK
KROK KHUM KFAN KXL & MORE



Holiday Promotions!

KKZN

Dallas, Texas

• The Zone's Big Night Out

On October 14th, The Zone will celebrate their second anniversary with a concert featuring Shawn Mullins, Duncan Sheik and Bruce Hornsby. This birthday bash will take place at the beautiful, brand-new, Bass Performing Hall in Ft. Worth.

• The Zone Rock Auction

Taking place at their Big Night Out bash, The Zone will be holding a Rock Auction featuring items such as signed guitars by Lucinda Williams, Kenny Wayne Shepherd, Lisa Loeb and Storyville, along with assorted art work and various rock & roll memorabilia.

• The Spirit Of Christmas

For the holiday season The Zone will help gather toys for less fortunate kids. If you have any toys you'd like to donate, let Joel Folger know at 214.526.7400.

KMTT

Seattle, Washington

• KMTT's Top 10 CDs Of 1998

Each year, The Mountain airstaff votes for their favorite CDs of the past year. They compile a Top 10 list and hold an on-air contest by playing songs from the Top CDs throughout December asking listeners to identify all 10 CDs. Ten runner-up names will win all the 10 CDs and one grand prize winner could score a concert trip, a 10-CD car disc player and label service for a year!

• KMTT's 6th Annual Winter Warmth Concert

Susan Tedeschi will be performing on December 4th for KMTT's annual benefit concert for First Place, a homeless children's school. Past performers include: Paula Cole, John Hiatt, Bruce Hornsby and the Bodeans. For concert information, call Jason Parker at 206.233.1037.

KOTR

San Luis Obispo, California

• Hospitality Night

In early December, K-Otter hosts the Cambria Hospitality Night in which all the shops stay open late and celebrate the season of goodwill. This is a fun event for the whole family with caroling, "sleigh" rides through town and a visit from the fat man.

• The Lighted Boat Parade

The first weekend of December, Morro Bay is transformed into a lighted winter waterworld with the annual Lighted Boat Parade held alongside the majestic Morro Rock. K-Otter reports live from various boat locations. Look out Gilligan!

• The K-Otter Holiday Shopping Spree

In December of every year, one lucky K-Otter listener receives thousands of dollars worth of gift-certificates from various local merchants with proceeds benefiting local charities. For further information on any of these events, call Drew Ross at 805.927.5021.

KOZT

Mendocino, California

• 6th Annual Local Licks Live

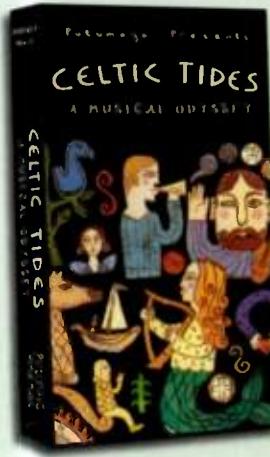
A full night of live music featuring some of the best Northern Californian local musicians. KOZT raises money to support and continue music in their local schools.

• 7th Annual Turkey Giveaway

In November, turkeys from a local supermarket are given away to KOZT listeners. For each turkey that the market gives away, KOZT matches with a turkey to the local food bank.

• 8th Annual 12 Days Of Christmas

Twelve days of on-air giveaways. Fun, silly and always incredibly popular. Day One KOZT gives away "...a partridge in a pear tree," which is a David Cassidy (a Partridge Family member) CD hanging from a pear tree. Day Two they giveaway two turtle necks from a local sportswear shop, Day Five they giveaway five real gold pine cones from a local jewelry store...and Day 12 The Coast gives away 12 incredible CDs! If you'd like to donate some silly, fun, gifts, call Kate Hayes at 707.964.7277.

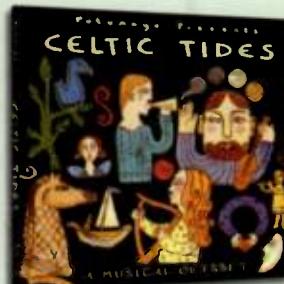


Celtic Tides VHS

"Have Your Listeners Swept Away..."

CELTIC TIDES

Putumayo Presents



Celtic Tides CD

The CD - featuring "Feel So Near" by Dougie MacLean, Going For Adds Oct. 6th. Plus tracks from Mary Black, Ashley MacIsaac, Altan, Clannad, Mary Jane Lamond, Capercaillie and many others.

The Video - featuring interviews and performances from Dougie, Mary Jane, Ashley, Loreena McKennitt, The Chieftans and many more.

Catch Dougie and Mary Jane on tour in October and November

Catch the Celtic Tides documentary coming to the Bravo Channel

For more info, additional CDs, interview requests, pints, contact: Jennifer Daunt (x104) or Tom Frouge (x102) at 510-526-8221

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Holiday Promotions!

KPCC

Pasadena, California

• CDs For The Children

KPCC will make the holidays happier for the terminally ill children and young adults of the Children's Hospital in Los Angeles. They will be donating duplicate CDs collected over the past year to the kids. These will be distributed among all the children at Christmas time for their own personal collection. By the way, Shana LiVigni has been visiting these kids over Christmas for the past 16 years. Anyone wishing to help out can contact Shana LiVigni at KPCC at 626.585.7768.

KPIG

Monterey, California

• The K-PIG Humbug Hoedown

This listener appreciation concert takes place at The Catalyst in Santa Cruz on December 11. Listeners are asked to bring canned foods for the local food banks. Robert Earl Keen is headlining this year and there's still room for an opening act. Contact Laura Ellen Hopper for more information at 408.722.9000.

KRCL

Salt Lake City, Utah

• We'll sit this one out

KRCL doesn't really do holiday promotions per se, but we do emphasize Kwanzaa and other emerging alternatives to the capitalist squalor of American commercial life. I hide all the holiday CDs until 10 days before our dear savior's birth, then yank 'em right before New Year's. — Bill Boyd

KRXS

Phoenix, Arizona

• The KRXS Christmas Food Drive

Beginning in November, "K-Rocks" starts their month-long food drive campaign for the Gila County Community Food Bank. You too can help out by calling 'Big' John Libynski at 520.402.9222.

KTCZ

Minneapolis, Minnesota

• The Cities 97 Sampler CD

This is KTCZ's 10th annual Cities 97 sampler and features many unique, live, in-studio performances that were recorded on Cities 97. *The Cities 97 Sampler CD* comes out the first week of November and features performances from: Mark Cohn, Shawn Colvin, Barenaked Ladies, Agents Of Good Roots, Grant Lee Buffalo, Patty Griffin and many more. Since its inception in 1989, the Cities 97 samplers have raised over \$1,000,000 for various Minnesota charities! To score a CD for yourself, call Lauren MacLeash at 612.339.0000.

KXPK

Denver, Colorado

• Peak Tracks Volume Three

Peak Tracks Volume Three is a compilation CD which includes rare, live, acoustic and album tracks from various artists. This compilation CD was just released and all the proceeds benefit The Peak Foundation, which helps out various non-profit groups in the Denver area. If you'd like to play some Peak Tracks, call Scott Strong at 303.832.5665.

WAPS

Akron, Ohio

• Gone Fishin'

The folks at WAPS use the holiday season to recover from their end-of-year fund drive and to simply chill-out and enjoy the season. So, sorry, no holiday promotions here.

WBZC

Burlington, New Jersey

• The WBZC Thanksgiving Givers

On Thanksgiving day, every three hours WBZC will give away 15 CDs to the lucky person who calls in with the best turkey call.

• The WBZC Christmas Round Up

From December 20th through the 25th, WBZC will give away 10 CDs an hour through their 12 hours of Adult Rock programming. Wanna help 'em out? Then contact Mike West at 609.9311.

Keith Sykes

advanced

medication

for the

BLUES

Released Nationally

October 20

Recorded at the Woodshed, Memphis

One of the best straight-ahead rock records to come out of Memphis in a long time... MARK JORDAN, THE MEMPHIS FLYER

Contact Syren Records at 901-380-0640

Nevaroy@aol.com

Holiday Promotions!

WDOD

Chattanooga, Tennessee

- The 96-5 Mountain Grinch Giveaway

For the 12 days of Christmas, the 96-5 Mountain Grinch will be stealing an item a weekday from 12 different local businesses. Each weekday The Mountain will announce the stolen item of the day and what store it came from. Then on the 21st, at a special time, the 96th caller who can correctly identify all 12 items and stores that the Mountain Grinch stole from, will win the loot!

- Second Annual Mountain Rockin' Christmas

The Mountain knows how all those Christmas songs get on everyone's nerves, so beginning at 6pm on Christmas Eve and running through midnight Christmas Day, The Mountain delivers nothing but Quality Rock, True Variety, commercial free, music! Call Chris Adams for more information at 423.266.5117.

WERI

Providence, Rhode Island

- Backstage With The Blues

Sometime around Thanksgiving, WERI will feature a live remote broadcast of James Montgomery's "Backstage With The Blues" weekly radio show. This show will benefit the Rhode Island Community Food Band.

- Christmas Crusade Against Hunger

Every weekend between Thanksgiving and Christmas, WERI hits the streets with live remotes from local businesses where they collect food and coats for the local social agencies. These remotes are heavily pre-promoted and the WERI listeners come through with tons of donations, and you can too. Call Mark Urso at 401.596.7728.

WERU

Blue Hill Falls, Maine

- WERU Funathon Membership Drive

From November 14th to the 21st, WERU has their on-air, high-energy membership drive. Lots of prizes and premiums are used to entice listeners to become members.

- The WERU Silent Radio Auction

From November 15th to December 4th, WERU hosts a silent auction where listeners can bid on great gift bargains just in time for the holidays. The final-bid party is held on December 4th.

- The WERU On-Air Radio Auction

December 5th and 6th, WERU hosts an on-air radio auction of items donated by local businesses and artists. Proceeds benefit WERU, a non-commercial community radio station. For further information, contact Dave Piszcza at 207.469.6600.

WKOC

Norfolk, Virginia

- Hopestock

On October 29th, WKOC is having a concert to raise funds for the Hope House Foundation. Get your band on the bill, call Holly Williams today!

continued ►



totallyadult

Non-Com Album Airplay ▲30

Airplay Action:

WRNR KGSR KPIG KTHX KOTR WKZE
WFUV WDET WCBE KPFT WCBE WUMB
WRSI WMNF KUWR WHFC WNCW WEVL
KSUT WFPK WMKY WRVG KHUM KRVM
KFAN KRCL WERU WNLU WORLD CAFE

Radio Promotion: Jim Robinson/888-611-2263
Booking: Bobby Cudd/Monterey Artists/615-321-4444



CURB
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Holiday Promotions!

- **Craft Exposures**

On November 16th, WKOC will be hosting a local music and fine arts show. All proceeds go to the Southeastern Food Bank of Virginia.

- **The Coast's Rock & Roll Auction**

At the end of November, WKOC hosts a concert and auction to raise money for children's charities such as St. Mary's Home For The Children. The funds will help abused, handicapped, homeless and sick children. WKOC is looking for bands to perform and items to auction, such as autographed CDs, guitars, and other collectibles. If you have some items you'd like to donate, call Holly Williams at 757.640.8500.

WKZE

Sharon, Connecticut

- **Litchfield County Special Olympics Benefit**

WKZE will be giving away Christmas wreaths in their annual holiday benefit for the Litchfield County Special Olympics Area Games. In addition to enhancing wreath sales, WKZE's devotion to this cause has given the Litchfield County Special Olympics much-needed publicity. WKZE is committed to being more than a radio station, they are always involved in their communities and look forward to giving their listenership a vehicle to make it a special time of year for everyone. You can make it a special time, too. Contact Andrew DiGiovanni for the latest developments at 860.364.5800.

WMVY

Martha's Vineyard, Massachusetts

- **WMVY Thanksgiving Food Drive**

WMVY will set up donation centers at various local grocery stores and ask listeners to donate canned food on their way out of the markets for the needy.

- **WMVY Clam Chowder Contest**

Who has the best chowder around? Come find out the first week of December when WMVY listeners partake in this clam chowder eating contest in which one restaurant will be crowned king. This is a benefit for The Red Stocking Fund which provides gifts and clothing to the needy.

- **The Falmouth Christmas Parade**

WMVY broadcasts live from this annual parade in which the entire community comes out and celebrates the holiday season. Special guest appearance from you-know-who. If you'd like to help out with some of these events, let Barbara Dacey know at 508.693.5000.

WNCW

Charlotte, North Carolina

- **Acoustic Holiday At The Crossroads**

On Friday December 18th, WNCW will host a live-performance, holiday program featuring regional and national musicians in an intimate and acoustic setting. This holiday show will air live on their morning show, "Crossroads." Musicians perform one or two holiday songs, either original or traditional. The musicians and audience are then asked to donate an item of clothing which will then be donated to local churches during the winter months. Past performers include David Wilcox, Melanie, Chuck Brodsky and The Freight Hoppers.

- **WNCW's Top 100 Of 1998**

WNCW invites listeners to submit their Top 10 favorite CDs of 1998, which then get compiled with the staff's Top 10 lists to form WNCW's Top 100 CDs of 1998. Then, on December 28th, WNCW goes through the Top 100 CDs of 1996, on the 29th they go through 1997's Top 100 CDs and on the 30th and 31st they countdown the Top 100 CDs of 1998. Then, on January 1st 1999, they air the Top 10 CDs of 1998 in their entirety. Various prizes are given away during the countdown to listeners who submitted Top 10 lists. Some of the prizes are: three-CD packs, a year's worth of Rounder Records releases and each of the Top 100 winning CDs of 1998. Got some prizes you'd like WNCW to give-away? Then let Mark Keefe know by calling him at 828.287.8000.

WNKU

Cincinnati, Ohio

- **The WNKU 89 Countdown**

WNKU's listeners and airstaff cast their votes for the Top 5 CDs of 1998. Then beginning on December 28th and running until January 1st, WNKU airs the Top 89 CDs of the year (they're at 89.7 on the dial. Get it?). A few lucky voters will then receive some of the winning CDs. You can cast your own vote with Stacy Owen at 606.572.6500.



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HAPPY FEET

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"It's world swing in a Parisian cafe where Django Reinhardt and Cole Porter tango—it's great and it's in heavy rotation for us!"—Laura Shine/WRVG

Contact: Serious Bob @ 212.580.3314

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WKZE WFUV WDET KPFT WNCW
WYCE KTHX WRVG WFPK WEBX
KRVM KHUM KPIG KFAN and more

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Holiday Promotions!

WVOD

Dare County, North Carolina

- **The Festival Of Trees**

In mid-December, area businesses donate decorated trees which are then auctioned off. WVOD's tree will be decorated with CDs, a boombox, a signed guitar and more. All proceeds go to local charities.

- **The Year Of The Sound Kick Off Party**

WVOD "The Sound" is located at the 99.1 dial position, and you know what's coming up. That's right, it's the Year Of The Sound, 1999! So The Sound is kicking off the year with a kick-ass New Year's Eve party that will continue throughout the entire year! Get involved. Call Matt Cooper at 252.473.1993.

WXRT

Chicago, Illinois

- **'XRT Holiday Concert Series For The Kids**

These annual 'XRT concerts will take place in the first weeks of December and 'XRT will collect thousands of toys and donate them to local Chicago children's hospitals. Portions of the ticket sales benefit the Christmas Is For Kids organization, which helps out the Chicago-area homeless children.

- **'XRT Holiday Home Run**

For those who have had a little too much fun, 'XRT offers its listeners free cab rides home from December 23 through January 1. Better safe than sorry.

- **'XRT New Year's Eve Rock & Roll Ball**

Chicago will be rockin' the new year in right at the 'XRT New Year's Eve Rock & Roll Ball, taking place on (duh?) December 31st. If you'd like to find out more about some of 'XRT's holiday promotions, give Norm Winer a call at 773.777.1700.

WXRV

Boston, Massachusetts

- **The River's Thanksgiving Home Invasion**

The River will invade a listener's home during the Thanksgiving weekend. They'll bring along a special guest artists to perform a rare acoustic show at the listener's home. The River also supplies Thanksgiving dinner and they give the lucky listener a surround sound home audio system.

- **The Third Annual River Relief Concert**

This benefit concert takes place in mid-December to collect toys for homeless kids. The show is free to anyone who donates a toy, and prizes, such as trips, are given away to attendees. If you have a prize you'd like to donate, contact Joanne Doody at 978.374.4733.

WYEP

Pittsburgh, Pennsylvania

- **The WYEP Bluegrass Awards**

In late November, Traditional Ties host John Trout features the WYEP top bluegrass albums of 1998.

- **An American Sampler Review**

In late November, Ken Batista reviews the top acoustic blues and folk albums of 1998.

- **The WYEP Holiday Concert**

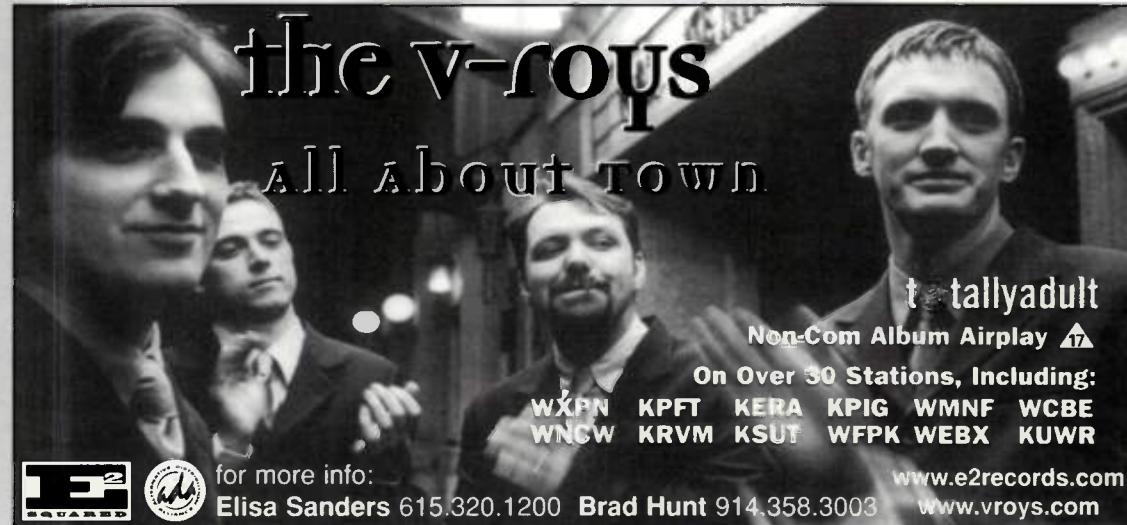
WYEP is planning their Holiday Concert for sometime in December. Proceeds for this event will go to the Pittsburgh Cares organization.

- **The Saturday Light Brigade Broadcast**

On December 19th, WYEP's family program, The Saturday Light Brigade, broadcasts live from Borders Books & Music. Musical guests and children's features are part of the day's events.

- **WYEP Year In Review**

On December 30th, Program Director Rosemary Welsch counts down WYEP's Top 50 albums of 1998. Cast your vote! Call Rosemary Welsch at 412.381.9131.



the V-ROYS
ALL ABOUT TOWN

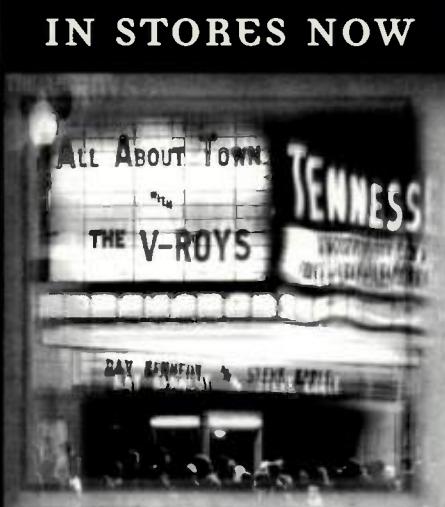
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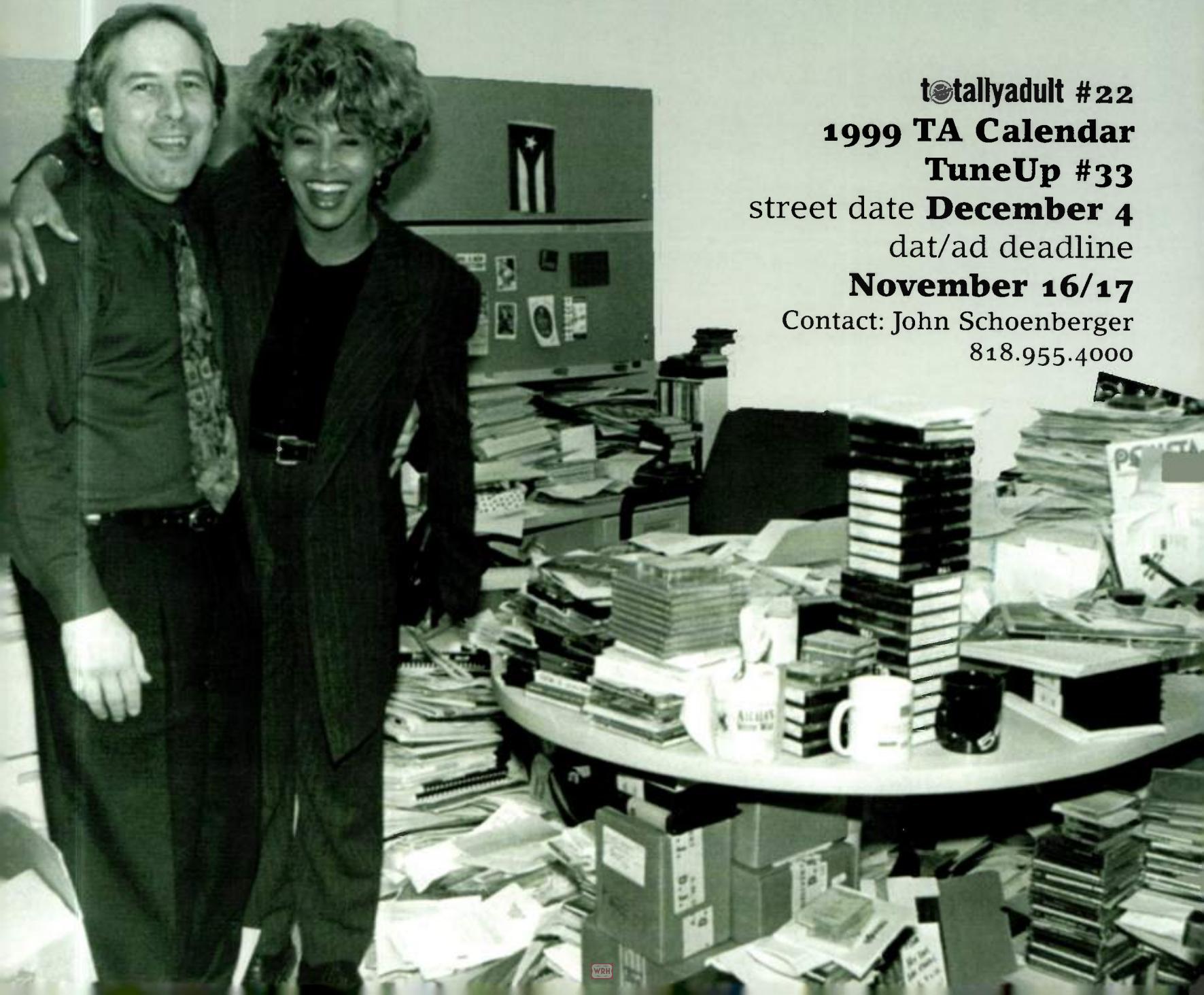
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WXRT



DECEMBER 4, 1998

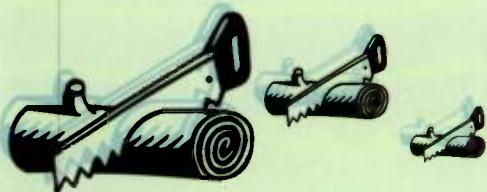


**totallyadult #22
1999 TA Calendar
TuneUp #33
street date **December 4**
dat/ad deadline**

**November 16/17
Contact: John Schoenberger
818.955.4000**

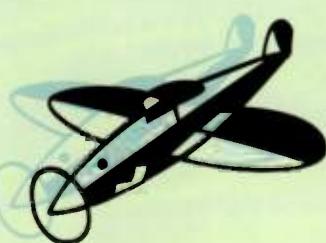
chucklehead

strikes again



TOP 15 BEST THINGS TO SAY IF YOU GET CAUGHT SLEEPING AT YOUR DESK

15. "They told me at the Blood Bank this might happen."
14. "This is just a 15-minute power nap like they raved about in the last management course you sent me to."
13. "Whew! Guess I left the lid off the Liquid Paper."
12. "I wasn't sleeping! I was meditating on the mission statement and envisioning a new paradigm!"
11. "This is one of the seven habits of highly effective people!"
10. "I was testing the keyboard for drool resistance."
9. "Actually doing a 'Stress Level Elimination Exercise Plan' (SLEEP) I learned at the last mandatory seminar you made me attend."
8. "I was doing a highly specific yoga exercise to relieve work-related stress. Are you discriminatory toward people who practice yoga?"
7. "Darn, why did you interrupt me? I had almost figured out a solution to our biggest problem."
6. "The coffee machine is broke..."
5. "Someone must've put decaf in the wrong pot."
4. "Boy, that cold medicine I took last night just won't wear off!"
3. "Ah, the unique and unpredictable circadian rhythms of the workaholic!"
2. "Wasn't sleeping. Was trying to pick up contact lens without using my hands."
1. "AMEN!"



Upon reaching his plane seat, a man is surprised to see a parrot strapped in next to him. He asks the stewardess for a cup of coffee, whereupon the parrot squawks, "And get me a whisky, you cow!" The stewardess, flustered, brings back a whisky for the parrot and forgets the coffee.

When this omission is pointed out to her, the parrot drains its glass and bawls, "And get me another whisky, you bitch!"

Quite upset, the girl comes back shaking with another whisky, but still no coffee. Unaccustomed to such slackness, the man tries the parrot's approach: "I've asked you twice for a coffee, go and get it now or I'll kick your ass."

The next moment both he and the parrot have been wrenched up and thrown out of the emergency exit by two burly stewards. Plunging downward, the parrot turns to him and says, "For someone who can't fly, you're a lippy bastard!"



PHILOSOPHY 101

- >To realize the value of one year: Ask a student who has failed a final exam.
- >To realize the value of one month: Ask a mother who has given birth to a premature baby.
- >To realize the value of one week: Ask an editor of a weekly newspaper.
- >To realize the value of one hour: Ask the lovers who are waiting to meet.
- >To realize the value of one minute: Ask the person who has missed the train, bus or plane.
- >To realize the value of one second: Ask a person who has survived an accident.
- To realize the value of one millisecond: Ask the person who has won a silver medal in the Olympics.
- Time waits for no one. Treasure every moment you have. You will treasure it even more when you can share it with someone special.



A preacher visits an elderly woman from his congregation. As he sits on the couch he notices a large bowl of peanuts on the coffee table. "Mind if I have a few?" he asks.

"No, not at all," the woman replies. They chat for an hour and as the preacher stands to leave, he realizes that instead of eating just a few peanuts, he emptied most of the bowl. "I'm terribly sorry for eating all your peanuts, I really just meant to eat a few."

"Oh, that's all right," the woman says. "Ever since I lost my teeth, all I can do is suck the chocolate off them."

ONLINE JOKES: EMAIL THE "CHUCKLEHEAD" AT BOBUK@3NETS.COM
ROBERT "CHUCKLEHEAD" ENGLAND (WITH THE SCHOENBERGER STAMP OF APPROVAL)



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BEST OF THE WORST COUNTRY-WESTERN SONG TITLES

- "Get Your Biscuits In The Oven And Your Buns In The Bed"
- "Get Your Tongue Outta My Mouth 'Cause I'm Kissing You Goodbye"
- "Her Teeth Was Stained, But Her Heart Was Pure"
- "How Can I Miss You If You Won't Go Away?"
- "I Don't Know Whether To Kill Myself Or Go Bowling"
- "I Got In At 2 With A 10 And Woke Up At 10 With A 2"
- "I Just Bought A Car From A Guy That Stole My Girl, But The Car Don't Run So I Figure We Got An Even Deal"
- "I Keep Forgettin' I Forgot About You"
- "I Liked You Better Before I Knew You So Well"
- "I Still Miss You, Baby, But My Aim's Gettin' Better"
- "I Wouldn't Take Her To A Dog Fight, 'Cause I'm Afraid She'd Win"
- "I'll Marry You Tomorrow But Let's Honeymoon Tonite"
- "I'm So Miserable Without You, It's Like Having You Here"
- "I've Got Tears In My Ears From Lying On My Back While I Cry Over You"
- "If I Had Shot You When I Wanted To, I'd Be Out By Now"
- "Mama Get A Hammer (There's A Fly On Papa's Head)"
- "My Head Hurts, My Feet Stink, And I Don't Love Jesus"
- "My Wife Ran Off With My Best Friend, And I Sure Do Miss Him"
- "Please Bypass This Heart"
- "She Got The Ring And I Got The Finger"
- "You Done Tore Out My Heart And Stomped That Sucker Flat"
- "You're The Reason Our Kids Are So Ugly"





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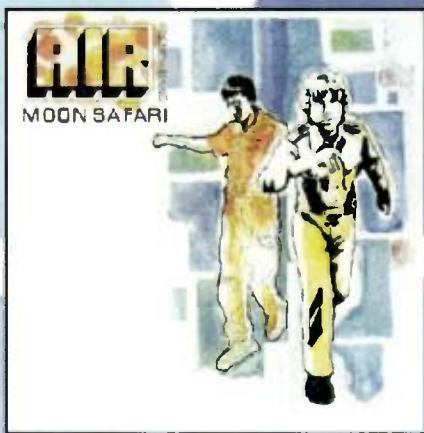
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October 20: Toronto CAN: Lee's Palace
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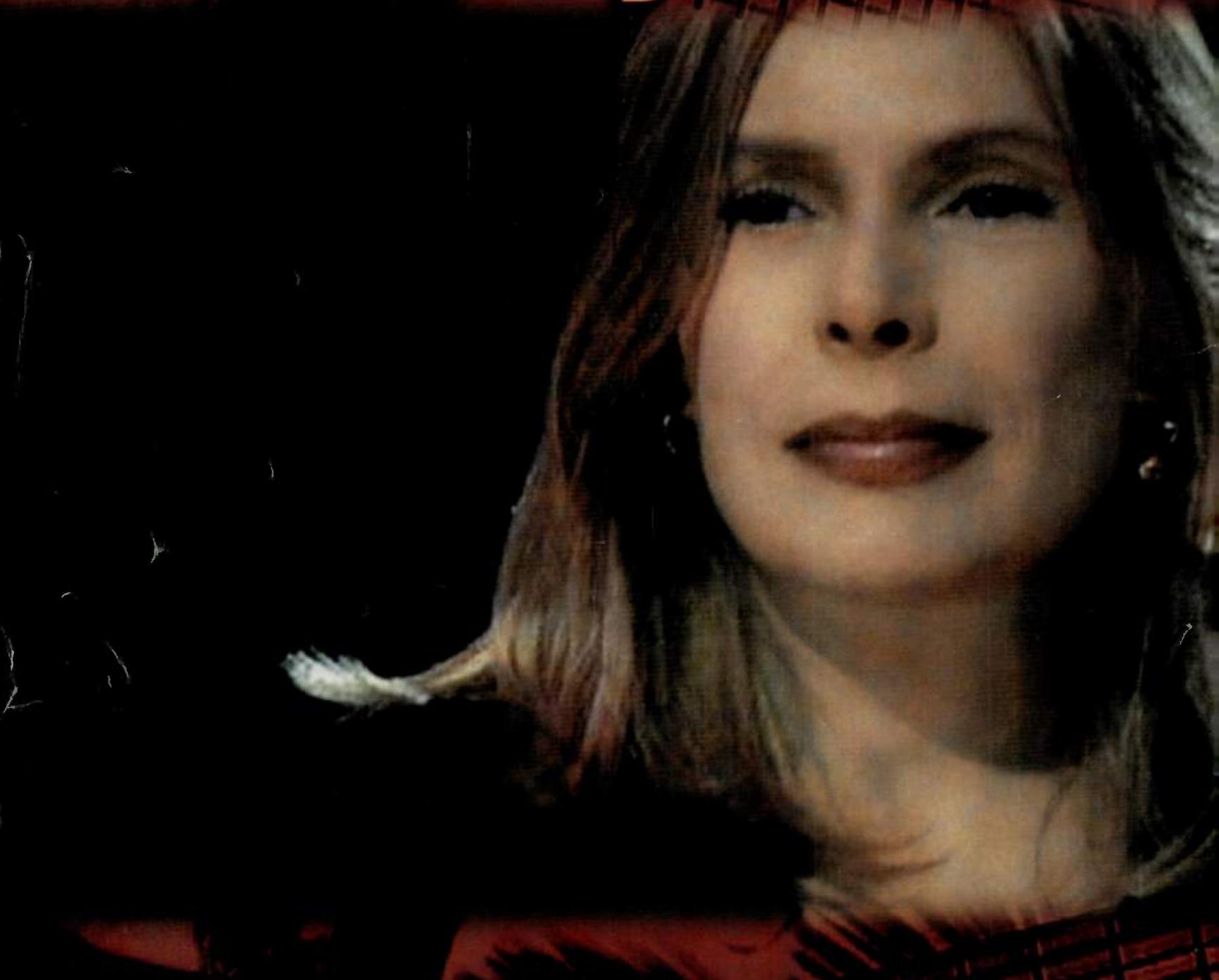
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