

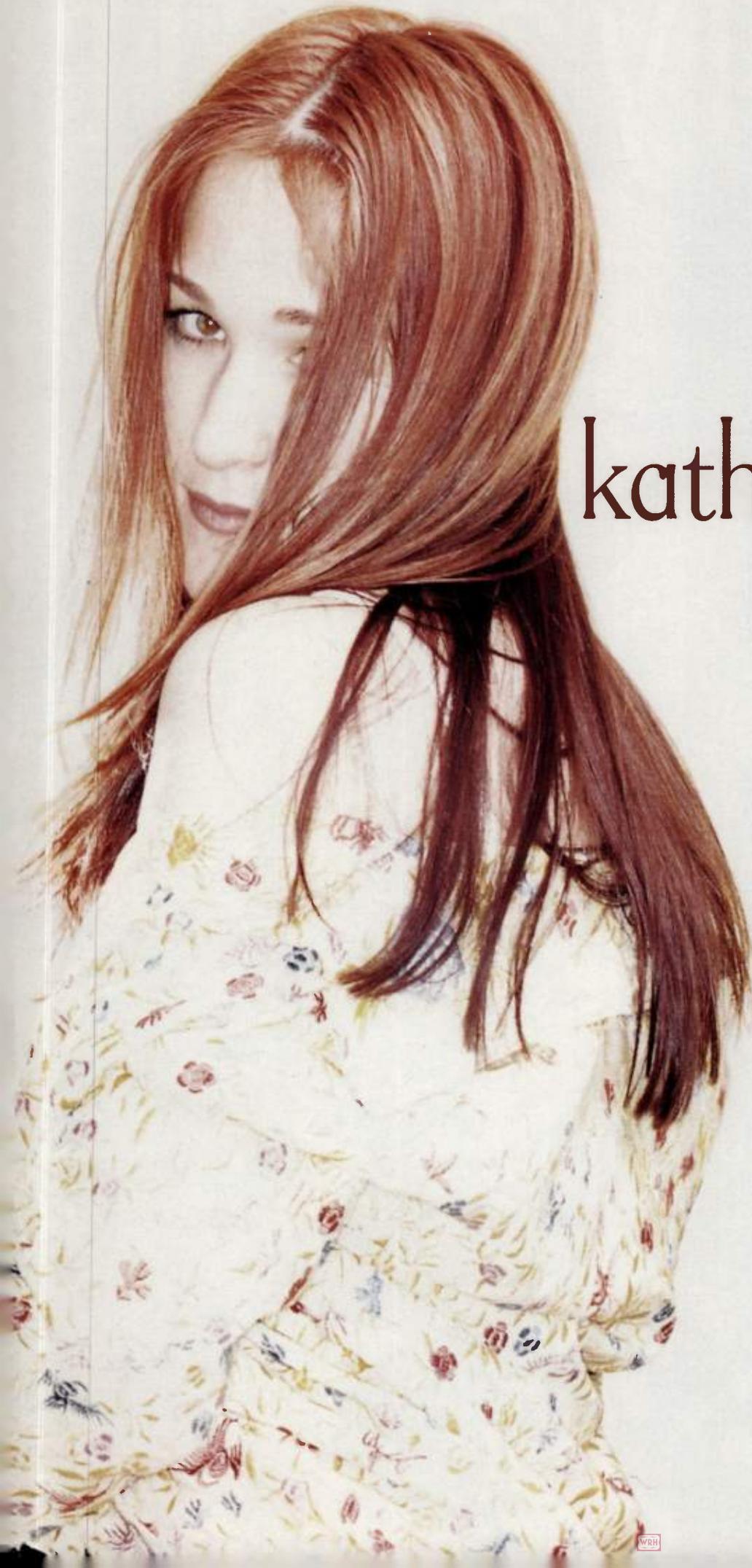
totallyadult®

FEBRUARY 5TH, 1999

ISSUE NUMBER 23

SUSAN TEDESCHI





kathleen wilhoite

WISH WE NEVER MET

totallyadult

Early Action

WXPN

KRSH

WCLZ

WNCS

KBZD

KFXJ

KBAC

KHUM

KROK

KFAN

WBZC

WRVG

KUWR

MUSIC CHOICE

DIGITAL MUSIC EXPRESS

FROM THE DEBUT ALBUM
PITCH LIKE A GIRL

DAVE'S
RECORD
COMPANY

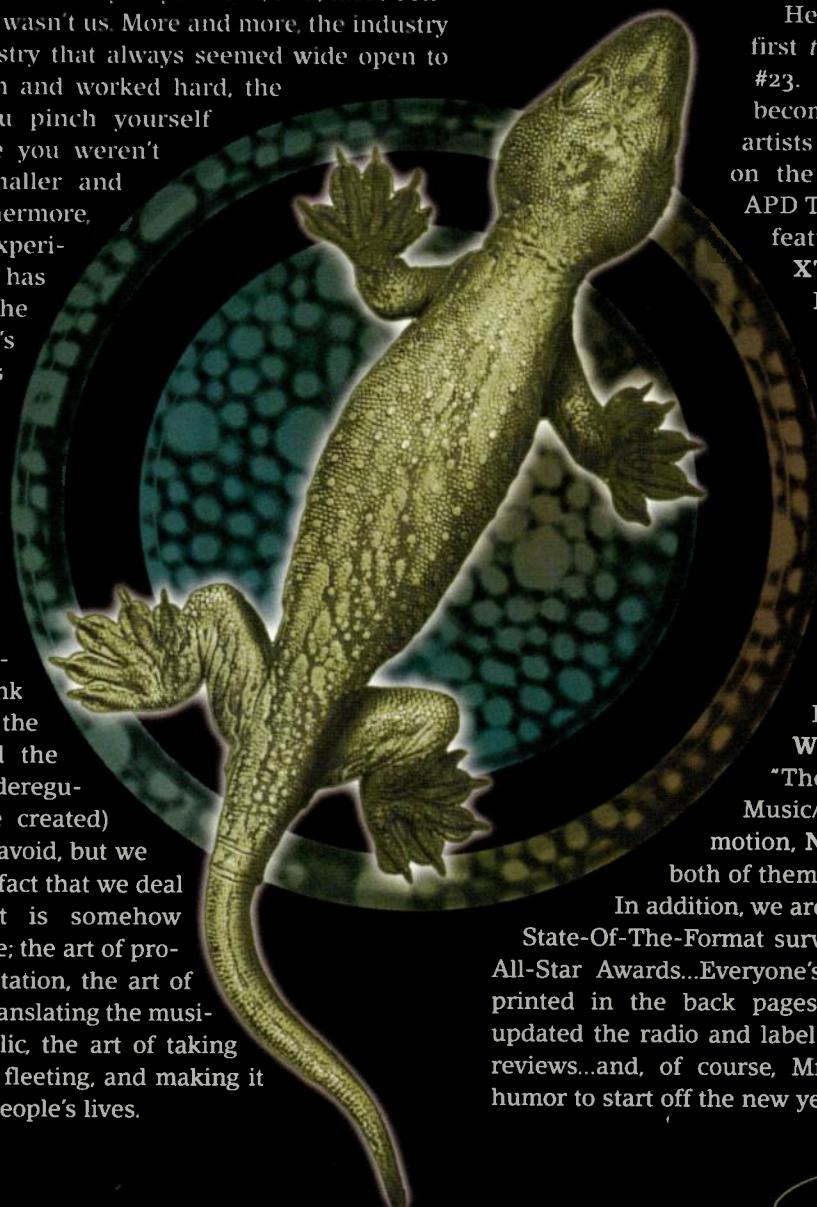


V2
records

letter from the e d i t o r

David Einstein. Mark Tindle. Damon Grossman. Just three of several hundred people who were first-round casualties of the Universal/PolyGram merger. Three people who make it personal and painful. Three people who make us feel sorry for them, make us willing to help them in any way we can, and, more selfishly, make us feel glad it wasn't us. More and more, the industry we grew up in, the industry that always seemed wide open to anyone who had passion and worked hard, the industry that made you pinch yourself every day to make sure you weren't dreaming, is getting smaller and more impersonal. Furthermore, much of what we are experiencing on the label side has already happened on the radio side. I guess that's the nature of the business world as we wind down the 20th century.

Does this mean we should be fearful for our jobs, that we should trade in our passion and blind faith for a more middle-of-the-road, don't-rock-the-boat attitude? I, for one, don't think so. Downsizing to serve the major stockholders (and the enormous debt loads that deregulation and mergers have created) may be a reality we can't avoid, but we still can't lose sight of the fact that we deal with the arts—art that is somehow attached to the bottom line; the art of programming a great radio station, the art of making music, the art of translating the musician's passion to the public, the art of taking something intangible and fleeting, and making it an indispensable part of people's lives.

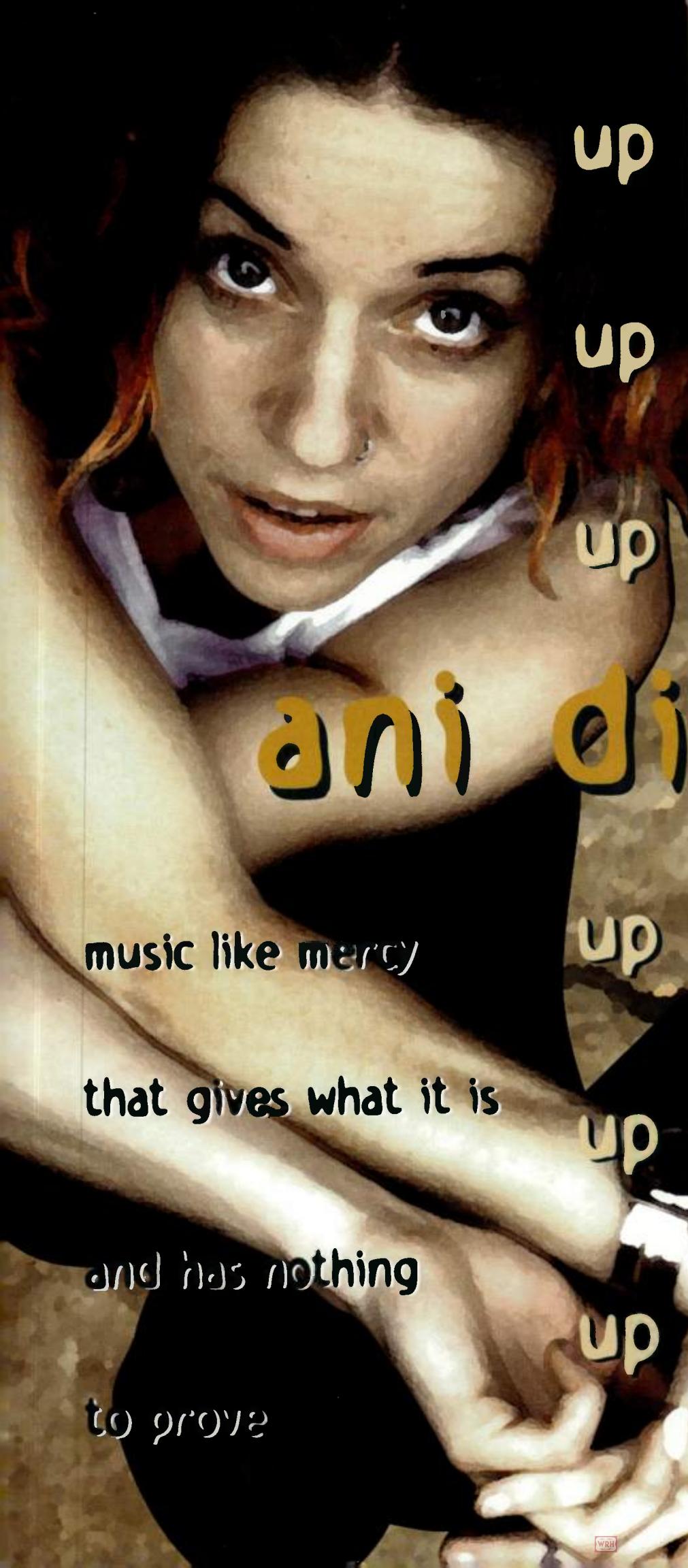


No. No matter what goes on around us, we can't lose our passion. If we do, we'll become spiritually dead. And don't worry about Dave Einstein, Mark Tindle and Damon Grossman—they have the passion; they'll be back among us sooner than you think.

Here we go! It's 1999 and time for the first *totallyadult* issue of the new year—#23. **Susan Tedeschi**, who has clearly become one of the most exciting new artists to emerge from Adult Rock Radio, is on the cover—bluesmeister and WMMM APD Tom Teuber wrote the accompanying feature...We also have artist features on **XTC**, written by KGSR PD Jody Denberg; **Wes Cunningham**, written by WXPN PD Bruce Warren; **Wilco**, penned by regular *TA* contributor Danny Alexander; and freelancer Steve Baltin does a follow-up feature on **Kathleen Wilhoite**...In addition, there are pieces on **The Mississippi: River Of Song** project, also written by Baltin, and part two of the soon-to-come satellite radio phenomenon—this time we focus in on **CD Radio**, as reported by our very own Don Davis...And I talk with **Holly Williams**, Program Director of WKOC "The Coast"/Norfolk, as well as 550 Music/WORK's VP/Rock & Triple-A Promotion, **Neda Leppard Tobin**—as you'll see, both of them certainly have passion!

In addition, we are running the 6th Annual Lee Arnold State-Of-The-Format survey results, and the 1998 *totallyadult* All-Star Awards...Everyone's favorite albums of last year are printed in the back pages...Matthew Lawton has completely updated the radio and label contact pages...there's lots o' music reviews...and, of course, Mr. Chucklehead returns with some humor to start off the new year right!

John Schoenberger
totallyjs@sfxnet.com



the new album
featuring the single,
"Angry Anymore"...

ani difranco

music like mercy

that gives what it is

and has nothing

to prove

totallyadult

Commercial Song Airplay **27**

Combined Album Airplay **16**

Non-Commercial Airplay **1**

Billboard Top 200 debut at #29!

50,985 Units SoundScanned

First Week Of Sales!



righteous babe records
p.o. box 95
ellicott station
buffalo, n.y. 14205

phone: (716) 852-8020
fax: (716) 852-2741

e-mail:
RBRJamie@aol.com (radio)
RBRSusan@aol.com (retail)

totallyadult®

PRESIDENT/SFX NETWORK GROUP

GARY F. BIRD

PRESIDENT/ALBUM NETWORK

STEPHEN R. SMITH

EXECUTIVE VICE PRESIDENT

TOMMY NAST

VP/ADULT ROCK SERVICES

JOHN SCHOENBERGER

VP/MANAGING EDITOR

JIM NELSON

VP/RADIO

ROBERT ENGLAND

DIRECTOR/ADULT ROCK SERVICES

MATTHEW LAWTON

EDITOR

MELISSA BLAZEK

EDITORIAL COORDINATOR

TOM MAGUIRE

CONTRIBUTING WRITERS

TOM TEUBER

JODY DENBERG

DANNY ALEXANDER

BRUCE WARREN

STEVE BALTIN

TRANSCRIPTION

STACEY MURPHY

VP/CREATIVE SERVICES

LANCE V. WHITFIELD

ASSOCIATE ART DIRECTOR

MELLE BELLE KARAKAWA

GRAPHIC DESIGNERS

DENISIO BAKER

CECILIA FRANCONI

MARIANNE KAI

MEILANI MACDONALD

W. CHRISTOPHER LEE

LESLEY WEINBERGER

LINDA YOON

PRODUCTION DIRECTOR

DAVE AUTHER

PRODUCTION MANAGERS

FRANK ANASTASIA

DON DAVIS JR.

IMAGING CENTER MANAGER

ALDEN KEITH STUBBLEFIELD

THE WEBMASTER

BEN PLOTKIN

VP/RETAIL

GEORGE SAADI

SENIOR RETAIL MUSIC EDITOR

CARTER ARMSTRONG

REGIONAL EDITOR

RAQUEL GUTIERREZ

ASSOCIATE RETAIL EDITORS

GERRY T. SHAIA

TRA-MI CALLAHAN

NEWS EDITOR

MARINA WILLIAMS

VP/CLIENT INFORMATION SERVICES

VICTOR CABALLERO

TECHNICAL SUPPORT

STAN PRIMMER RALPH PLOTKIN

VP/BROADCAST SERVICES

MARK FELSON

VP/AFFILIATE RELATIONS

NEAL BIRD

ASSOCIATE DIRECTORS BROADCAST SERVICES

JOHNNY VALENZUELA JIM VILLANUEVA

DIRECTOR/AFFILIATE RELATIONS

MARIA MUSAITEF

AFFILIATE RELATIONS

REGINA LIVESAY

BROADCAST SERVICES

BETH ARZY MIKE DAVIS

EDITORIAL ASSISTANT

MEGAN HEY

DIRECTOR/CIRCULATION & ACCOUNTING SERVICES

JACKIE BODNER

HUMAN RESOURCES

LIZA WEST

EDITOR YELLOW PAGES OF ROCK

PAUL CARTELLONE

OPERATIONS MANAGER

VANESSA ROCCKI

COMMUNICATIONS

KATHY BISSONETTE HANSEN

LOGISTICS

ERIC HARTER

MONTE MALONE JACKIE RAMOS

TIM STEPHENS BRIAN DAVIS

SECURITY DIRECTORS

JESSIE BUENASEDA EDDIE GONZALES

totallyadult

120 North Victory Blvd.

Burbank, CA 91502

818.955.4000 fax: 818.955.8048

e-mail: totallyjs@sfxnet.com

PUBLISHED BY SFX NETWORK GROUP, LLC.



issue#23 • february 5, 1999

SPECIAL FEATURES

22

WKOC's Holly Williams

TAer John Schoenberger gets the inside scoop on Norfolk's "The Coast" from station PD Holly Williams.

28

Susan Tedeschi

WMMM/Madison APD Tom Teuber spotlights hot blues/rock artist Susan Tedeschi, who graces our cover this issue.

34

XTC

KGSR/Austin PD Jody Denberg catches up with XTC frontman Andy Partridge in the wake of XTC's new album, *Apple Venus, Volume 1*.

38

CD Radio

TAer Don Davis serves up part two on what's happening in the world of satellite radio. This time he focuses in on CD Radio.

40

Wilco

Regular TA contributor Danny Alexander talks with Jeff Tweedy about *Summer Teeth*, Wilco's first new project in three years.

44

Wes Cunningham

WXPN/Philadelphia PD Bruce Warren gives us some insight into Wes Cunningham, an exciting new artist making headway at Adult Rock Radio.

48

The Mississippi: River Of Song

Freelancer Steve Baltin examines *The Mississippi: River Of Song* project, which includes a double-CD, television and radio specials, and a companion book.

52

Kathleen Wilhoite

Steve Baltin brings us up to date with actress/recording artist Kathleen Wilhoite.

56

1998 totallyadult All-Star Awards

We revisit the winners of the 1998 *totallyadult* All-Star Awards.

60

550 Music/WORK's Neda Leppard Tobin

You wanna talk about passion? Well, 550 Music/WORK's VP/Rock & Triple A Promotion, Neda Leppard Tobin, has enough to go around, as you'll read in this interview by TAer John Schoenberger.

86

Letter From The Editor

Radio Contacts

Label Contacts

Charts

totallymusic

The Back Pages

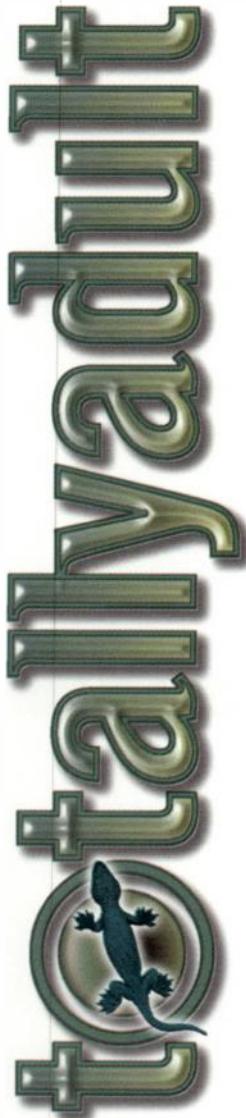
This time around TAer Matthew Lawton gathers the 1998 *TotallyTop 10* faves of our colleagues and peers.

Chucklehead Strikes Again!

radio contacts

Stations are listed by first available music call hour.

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



MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
MONDAY				
M 10a-noon	C1DR /Detroit, Michigan	PD MD	Wendy Duff Jerry Mason	313.961.6397 fax 961.1608 jmason42@hotmail.com
MTWThF 10a-noon	KBZD /Amarillo, Texas	PD	Denise Spiser	806.372.6543 fax 379.7339 tlu@arn.net
MTWThF 8-10a	KDDX /Rapid City, South Dakota	PD	Jim Kallas	605.642.5747 fax 642.7849 jkallas@dtgnet.com
MT 11a-2p	KEGR /Concord, California	PD	Steve O'Brien	925.945.2461 fax 674.9487
MT 11a-noon	KFAN /Fredericksburg, Texas	PD	J.D. Rose	830.997.2197 fax 997.2198 txradio@ktc.com
M 3:15-6:15p	KGSR /Austin, Texas	PD MD	Jody Denberg Susan Castle	512.908.4986 fax 908.4902 jdenberg@kgsr.com
MThF 9a-5p	KKCR /Kauai, Hawaii	MD	Jon Scott	818.981.9876 fax 808.826.7977 bornarebel@aol.com
MW 10:15-11:45a	KMtn /Jackson, Wyoming	PD/MD	Mark "Fish" Fishman	307.733.4500 fax 733.7773 kmtn@blissnet.com
MTh 12:30-2:30p	KPFT /Houston, Texas	PD MD	Eric Truax Mary Ramirez	713.526.4000 fax 526.5750
MTW 8-10a	KPIG /Monterey, California	PD/MD	Laura Ellen Hopper	408.722.9000 fax 722.7548 sty@kpig.com
M 2-5p	KQRS /Minneapolis, Minnesota	OM APD/MD	Dave Hamilton Reed Endersbe	612.545.5601 fax 595.4940 reed@92kqrs.com
M 10-11:30a	KRVN /Eugene, Oregon	PD	Don Ferrell	541.687.3370 fax 687.3573 xraydbf@yahoo.com
MThF 10a-noon	KRXS /Phoenix, Arizona	PD	John Libynski	520.402.9222 fax 425.5063 krxs@mail.gila.net
M 11a-2p W 9a-noon	KSPN /Aspen, Colorado	PD MD	Craig Koehn Sam Scholl	970.925.5776 fax 925.1142
M 3-5p	KTAO /Taos, New Mexico	PD	Brad Hockmeyer	505.758.1017 fax 758.8430 ktao@newmex.com
MW 3-5p	KTHX /Reno, Nevada	PD MD	Bruce Van Dyke Harry Reynolds	702.333.0123 fax 333.0110 bruce@thex.net
M 1-4p T 9-11a	KUNC /Greeley, Colorado	MD AMD	Kirk Mowers Kyle Dyas	970.351.1775 fax 351.1780 kmowers@kunc.org
M 1-5:30p	KXL /Portland, Oregon	PD	Carl Widing	503.417.0391 fax 417.7663 carlwid@prodigy.net
MTW 1-4p	WDET /Detroit, Michigan	PD AMD	Judy Adams Chuck Horn	313.577.4146 fax 577.1300 wdetfm@wdet.wayne.edu
M 4-7p T 4-6p	WEBK /Killington, Vermont	PD	Dan Ewald	802.422.3156 fax 422.3158 webk@vermontel.net
M 11a-2p	WERU /Blue Hill Falls, Maine	PD/MD AMD	Dave Piszczyk Sara Willis	207.469.6600 fax 469.8961 weru@celeststat.com
M 11a-2p	WFPK /Louisville, Kentucky	PD APD	Dan Reed Leslie Stewart	502.574.1749 fax 574.1671 dreed@wfpk.com
M 3:30-5:30p	WKZE /Sharon, Connecticut	PD MD	Randy Milroy Andrew DiGiovanni	860.364.5800 fax 364.0129 wkze@snet.net
MT noon-2p	WMKY /Lexington, Kentucky	PD/MD	Paul Hitchcock	606.783.2334 fax 783.2335 p.hitchc@morehead-st.edu
MT 12:30-3p	WMWV /Conway, New Hampshire	PD MD	George Cleveland Mark Johnson	603.447.5988 fax 447.3655
MTW 2-3p	WNCS /Burlington, Vermont	PD MD APD	Greg Hooker Jody Petersen Eric Thomas	802.223.4295 fax 223.1520 pointfm@together.net
M 11a-1p T 10a-noon	WNCW /Charlotte, North Carolina	PD APD	Mark Keefe Armando Bellimas	828.287.8000 fax 287.8012 wncw@blueridge.net
MTWThF 10a-noon	WOLV /Houghton, Michigan	PD	Derek "Deve" Sever	906.482.7700 fax 482.7751 deve@up.net

radio contacts

Stations are listed by first available music call hour.

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

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
M 1-3p Th 3-6p	WRNR /Baltimore, Maryland	OM/PD MD	Jon Peterson Damian Einstein	410.626.0103 fax 267.7634
MTWThF 9a-5p	WVRV /St. Louis, Missouri	PD MD	Joe Larson David Myers	314.231.3699 fax 259.5598 theriver@wrvv.com
MW 11a-3p	WXRT /Chicago, Illinois	VP/PRG MD	Norm Winer Patty Martin	773.777.1700 fax 286.9978 comments@wxrt.com
MT 11a-1p	WXRV /Boston, Massachusetts	PD MD	Joanne Doody Keith Andrews	978.374.4733 fax 373.8023 keith@wxrv.com
MF 9a-5p	SBR Consulting	MD	Tom Fricke	303.444.7700 fax 444.3555 sbradio@aol.com
MTWThF 9a-5p	Paragon Research	MP	Mike Henry	303.922.5600 fax 922.1589 info@paragon-research.com

TUESDAY

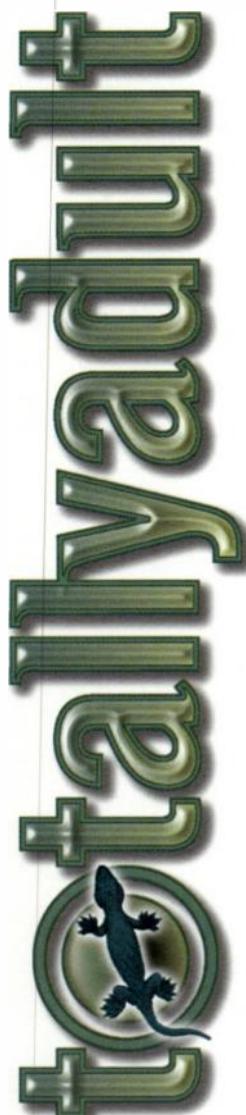
TW 3-5p	KBCO /Denver, Colorado	PD APD	Dave Benson Scott Arbough	303.444.5600 fax 444.2929 kbcos@kbcoradio.com
T 10a-noon	KFLX /Flagstaff, Arizona	OM	Greg Roberts	520.779.1177 fax 774.5179 radio@infomagic.com
TWThF noon-2p	KKQQ /Brookings, South Dakota	PD MD	Mike Henricksen Jeff Hollander	605.692.9125 fax 692.6434
T noon-2p W 3-5p	KLRQ /Independence, Missouri	PD/MD APD	Steve Stevens Kyle Douglas	660.885.7517 fax 885.8318 sstevens@klrq.com
TWTh 10a-noon	KLRR /Bend, Oregon	PD/MD	Doug Donoho	541.382.5263 fax 388.0456 klrr@klrr.com
TW 10a-noon	KOTR /San Luis Obispo, California	PD MD	Drew Ross Dean Kattari	805.927.7206 fax 927.0235 dkattari@kotrfm.com
TTh 8:30-10:30a	KRCC /Colorado Springs, Colorado	MD	Jeff Bieri	719.473.4801 fax 473.7863 jbieri@cc.colorado.edu
T 12:30-4:30p	KRCL /Salt Lake City, Utah	MD	Doug Young	801.363.2801 fax 533.9136 iceman@krcl.org
TTh noon-2p	KROK /DeRidder, Louisiana	GM MD	Doug Stannard Sandy Edwards	318.463.9298 fax 537.4152 krok@krok.com
TF noon-2p	KRSH /Santa Rosa, California	OM MD	Zoe Zuest Bill Bowker	707.588.9999 fax 588.0777 krsh987@aol.com
TWTh 10a-4p	WAPS /Akron, Ohio	PD/MD APD	Bill Gruber Matt Smith	330.761.3098 fax 761.3240 wgruber@akron.ohio.gov
TTh 3-5p	WEBX /Champaign, Illinois	PD	Jay O'Connor	217.355.9935 fax 355.1706 joconnor@webxfm.com
T 3-6p	WERI /Westerly, Rhode Island	GM	Mark Urso	401.596.7728 fax 596.6688 993fm@edgenet.net
T 2-4p	WEVL /Memphis, Tennessee	PD/MD	Brian Craig	901.528.0560 fax 528.0561 prmmgr@wevl.org
T 5-7p	WFUV /New York City, New York	PD MD AMD	Chuck Singleton Rita Houston Meg Griffin	718.817.4550 fax 365.9815 thefolks@wfuv.org
TW noon-3p	WHFC /Harford, Maryland	SM	Frank Marsden	410.836.4151 fax 836.4169 whfc@harford.cc.md.us
TW noon-2p	WKOC /Norfolk, Virginia	PD	Holly Williams	757.625.3769 fax 640.8552
T 10a-6p	WLPW /Lake Placid, New York	MD	Daniel Bashaw	518.523.3341 fax 523.1349 wirdwlpw@northnet.org
T 1-5p	WMNF /Tampa, Florida	PD	Randy Wynne	813.238.8001 fax 238.1802 rwyne@wmnf.org
TW 3-5p	WMVY /Martha's Vineyard, Mass.	PD/MD	Barbara Dacey	508.693.5000 fax 693.8211 wmvy@vineyard.net



radio contacts

Stations are listed by first available music call hour.

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



MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
TTh 2-4p	WRLT /Nashville, Tennessee	PD MD	Jane Crossman Rev. Keith Coes	615.242.5600 fax 242.9877 kcoes@wrlt.com
T 10-11a W 3-4p	WRVG /Lexington, Kentucky	PD APD MD	Tom Martin Jerry Gerard Laura Shine	502.868.6582 fax 868.6566 laurashine@wrvg-fm.org
T 11a-2p	WVOD /Dare County, North Carolina	PD MD	Matt Cooper Ryan Young	252.473.1993 fax 473.1757 99.1@wvod.com
TW 9a-5p	Digital Music Express /USA	MD	Dave Sloan	310.444.1744 fax 444.1717 sloand@dmxmusic.com
T 9a-5p	Music Choice /USA	APD	Adam Neiman	973.731.0500 fax 731.6505 comments@musicchoice.com
T 9a-5p	Constantine Consulting	GM	Dennis Constantine	503.296.9010 fax 296.9009 denver@aol.com

WEDNESDAY

W 11:30a-1:30p	KACD /Los Angeles, California	PM MD	Keith Cunningham Nicole Sandler	310.451.1031 fax 393.2443 nssandler@jacob.com
W noon-3p Th 1-3p	KCRW /Los Angeles, California	MD AMD	Nic Harcourt Gary Calamar	310.314.4640 fax 450.7172 nic.harcourt@kcrw.org
W 12:30-2:30p	KERA /Dallas, Texas	SM MD AMD	Jeff Luchsinger Gabrielle West Kelley Pound	214.740.9257 fax 740.9369
W 2-4p	KFMU /Steamboat Springs, Colorado	PD	Craig Koehn	970.925.5776 fax 879.5843
WThF 2-5p	KFOG /San Francisco, California	OM APD/MD	Paul Marszalek Bill Evans	415.817.5364 fax 995.6867
W 8:45-9:45a/2-3:30p	KHUM /Humboldt, California	APD MD	Gary Franklin Pam Long	707.786.5104 fax 786.5100 pam@khum.com
W noon-3p	KISM /Bellingham, Washington	PD APD/MD	Ken Richards Jon Eliot	360.734.9790 fax 733.4551 je929fm@telcomplus.com
W 1-4p	KIWR /Council Bluffs, Iowa	PD APD MD	Bill Stewart Connie Kellie Mary Ford	712.325.3254 fax 325.3391 mrbillstewart@hotmail.com
W 2:30-4p F 10a-noon	KKZN /Dallas, Texas	PD APD MD	Joel Folger Abby Goldstein Alex Valentine	214.525.2530 fax 525.2525 abbyg@933zonemail.com
W 9a-3p	KLCC /Eugene, Oregon	PD MD	Don Hein Michael Canning	541.744.3982 fax 744.3962 canningm@janec.edu
WTh 1-4p	KMMS /Bozeman, Montana	PD MD	Dave Cowan Kim Rossi	406.586.2343 fax 587.2202
W 1:30-4:30p	KMTR /Seattle, Washington	VP/GM PD MD	Chris Mays Jason Parker Dean Carlson	206.233.1037 fax 233.8979 dcarlson@kmtr.com
WTh 10a-noon	KNBA /Anchorage, Alaska	PD MD	Loren Dixon Tina Spears	907.258.8812 fax 258.8803 ldixon@knba.org
WTh 11a-2p	KPCC /Pasadena, California	APD	Shana LiVigni	626.585.7768 fax 585.7916 smlivigni@paccd.cc.ca.us
W 1:30-4p	KUWR /Cheyenne, Wyoming	PD	Don Woods	307.766.6624 fax 766.6184 dwoods@uwyo.edu
W 2-4p	KVYN /Napa, California	MD	John Johnston	707.258.1111 fax 226.7544 john_johnston@hotmail.com
W 1-4p	KXST /San Diego, California	PD/MD	Dona Shaieb	619.286.1170 fax 449.8548 kxst@cis.compuserve.com
WF 1-3p	WBZC /Burlington, New Jersey	PD AMD	Mike West Mike Ryan	609.894.9311 fax 894.9400 jwest38@bellatlantic.net
W noon-2p	WCLZ /Portland, Maine	PD MD	Herb Ivy Brian James	207.721.0989 fax 725.5121
W 1-3p	WFHB /Bloomington, Indiana	PD/MD	Jim Manion	812.323.1200 fax 323.0320 ionman@bluemarble.net

Paul

Westerberg

"Lookin' Out Forever"

THE FIRST SINGLE FROM THE NEW ALBUM

Suicaine Gratification \sü-ə-kān\,grät-ə-fäk-shən\



*Going For Adds
February 8*

Produced by Don & Paul WASTERBERG

Management: John Cutcliffe and Lavonne Murlowski for GAS LLC

©1999 Capitol Records, Inc.



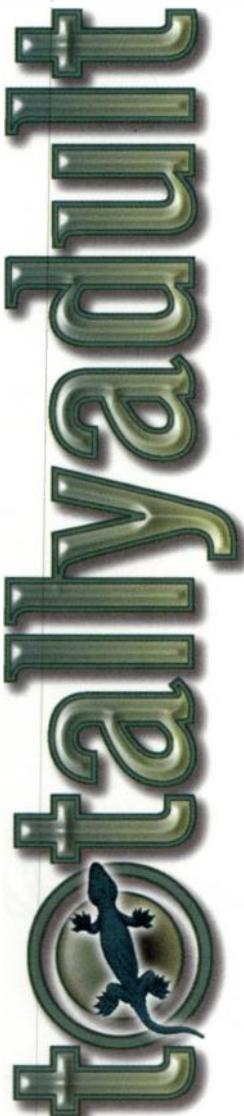
Hollywood and Vine
hollywoodandvine.com

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	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
W 9a-1p	WIVL /St. Thomas, Virgin Islands	MD	Dean Floback	340.774.1972 fax 774.9788
W 1-4p	WNKU /Highland Heights, Kentucky	PD MD	Grady Kirkpatrick Stacy Owen	606.572.6568 fax 572.6604 owens@nku.edu
W 11a-1p	WRSI /Greenfield, Massachusetts	PD MD	Sean O'Mealy Johnny Memphis	413.774.2321 fax 772.6400 wrsi@shaysnet.com
W 2:30-4p Th 2-4p	WTTS /Bloomington, Indiana	PD MD	Rich Anton Marie McCallister	812.332.3366 fax 331.4570
WTh 3-5p	WUMB /Boston, Massachusetts	PD MD	Brian Quinn Marilyn Rea Beyer	617.287.6900 fax 287.6916 brian.quinn@umb.edu
W 2-5p	WXPN /Philadelphia, Pennsylvania	ASM PD MD	Bruce Ranes Bruce Warren Shawn Stewart	215.898.2571 fax 898.0707 wxpn@pobox.upenn.edu
W 10a-4p	WYCE /Grand Rapids, Michigan	OM	Catherine Black	616.459.4788 fax 742.0599
W 3-6p	WYEP /Pittsburgh, Pennsylvania	PD MD	Rosemary Welsch Jack Barton	412.381.9131 fax 381.9126 rwelsch@wyep.org
W 9a-noon	Acoustic Cafe /USA	PD OM	Rob Reinhart Tony McReynolds	734.761.2043 fax 761.4412 rob@acafe.com
W 3-6p	World Cafe /USA	MD AMD	Bruce Warren Shawn Stewart	215.898.2571 fax 898.0707 worldcafe@pobox.upenn.edu

THURSDAY

Th 2-4p	CKEY /Niagra Falls, Ontario	APD MD	Ryan Patrick Diane DeNiro	905.356.6710 fax 356.0696
ThF 9-11a	KBAC /Santa Fe, New Mexico	PD APD	Ira Gordon Sam Ferrara	505.989.3338 fax 989.3881 hiaff@kbac.com
Th 10a-noon	KBHR /Big Bear City, California	PD MD	Rick Herrick Casey Dolan	909.584.5247 fax 584.5347
ThF noon-2p	KBXR /Columbia, Missouri	PD/MD	Keefer	573.449.1520 fax 449.7770 keef@bxr.com
Th 2-5p	KINK /Portland, Oregon	PD MD	Dennis Constantine Kevin Welch	503.226.5080 fax 226.4578 kinkpd@ad.com
Th 1-3p	KOZT /Mendocino, California	GM MC	Tom Yates Kate Hayes	707.964.0095 fax 964.9536 thecoast@kozt.com
Th 9a-noon	KSUT /Durango, Colorado	PD MD	Steve Rauworth Stasia Lanier	970.563.0255 fax 563.0399 stasia@ksut.org
Th 3-5p	KTCZ /Minneapolis, Minnesota	PD MD	Lauren MacLeash Mike Wolf	612.339.0000 fax 333.2997
Th 3-5p	WBOS /Boston, Massachusetts	PD MD	George Taylor Morris Cliff Nash	617.822.6724 fax 822.6759 wbosonline@aol.com
Th 4-6p	WCBE /Columbus, Ohio	MD	Maxx Faulkner	614.365.5555 fax 365.5060 mfaulkner@iwaynet.net
Th 1-5p	WDIY /Lehigh Valley, Pennsylvania	PD AMD	Neil Hever Jeff Chambers	610.694.8100 fax 954.9474 wdiyfm@enter.net
Th 2-4p	WDOD /Chattanooga, Tennessee	OM PD MD	Danny Howard Jim Hill Jeff Martin	423.321.6200 fax 321.6270 pd@965min.com
Th 3-5p	WHPT /Tampa, Florida	PD MD	Chuck Beck Kurt Schreiner	813.577.7131 fax 578.2477
Th 3-5p F 10:30a-noon	WMMM /Madison, Wisconsin	PD APD/MD	Pat Gallagher Tom Teuber	608.826.0077 fax 826.1244 1055triplem@wcinet.com
Th 2-3:30p	WRNX /Springfield, Massachusetts	OM MD	Bruce Stebbins Dave Withaus	413.536.1105 fax 536.1153 wrnx@javonet.com

FRIDAY

F 11a-1p	KAEP /Spokane, Washington	PD APD	Haley Jones Larry Pearson	509.448.1000 fax 448.7015 hjones@1057thepack.com
F 9:30a-1p	KFXJ /Boise, Idaho	PD MD	Colter Langan Carl Scheider	208.888.4321 fax 888.2841 kfxj@micron.net



michelle lewis
HOMESICK

FROM THE ALBUM

totallyadult

#5 MOST ADDED!

"little leviathan"
IN STORES NOW!

Early Adds At:

WBOS/Boston

WXPN/Philadelphia

WYEP/Pittsburgh

WCLZ/Portland

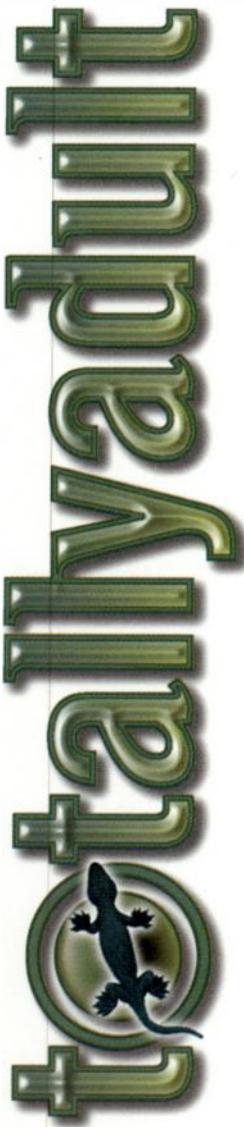
Produced by John Levanthal Mixed by Tom Lord-Alge

Management: Krost/Chapin Management, Doug Chapin and Ira Koslow



www.GiantRecords.com
© 1999 Giant Records.

label contacts



label	contact	phone	fax	e-mail
ACOUSTIC DISC	Pam Abramson	415.383.8266	389.8560	
ALLIGATOR	Tim Kolleth	773.973.7736	973.2088	tim@allig.com
ALMO	Alan Oremann	310.289.3080	289.8662	
ANTONE'S	Julie Frost-Wanzer	512.322.0617	477.2930	info@antonesrec.com
ARISTA	Tom Gates	212.830.2274	830.2248	labelslime@aol.com
ARISTA AUSTIN	Scott Robinson	615.780.9100	780.9143	scott.robinson@bmge.com
ARK 21	Karen Lee	818.325.1215	461.1745	kalee@ark21.com
ASTRALWERKS	Marc Alghini Crystal Stephens	212.886.7519 212.886.7570	643.5569 643.5569	marca@astralwerks.com crystal@astralwerks.com
ATLANTIC	Bonnie Slichtin	212.707.2247	405.5525	bonnie_slichtin@wmg.com
ATLANTIC JAZZ / NONESUCH / WORLD CIRCUIT	Erica Linderholm	212.707.2263	405.5502	erica_linderholm@wmg.com
AWARE	Mark Cunningham	312.226.6335	226.6299	mark@awaremusic.com
BAR/NONE	Glenn Morrow	201.795.9424	795.5048	barnonere@aol.com
BEYOND	Gina Iorillo-Corralles	310.385.4885	385.4888	ginai@lbank.com
BLACKBIRD	Cathy Burke	212.226.5379	226.8432	burke@blackbirdusa.com
BLACK TOP	Heather West	504.895.7239	891.1510	blacktnola@aol.com
BLIND PIG	Armando Silva	415.550.6484	550.6485	armando@blindpig.com
BLOODSHOT	Nan Warshaw	773.248.8709	248.8702	nan@bloodshotrecords.com
BOTTOM LINE	Sarah Hoffman	212.674.1010	674.0010	sarahjane4@aol.com
CAPITOL	Nick Bedding	323.871.5704	462.7489	nick.bedding@emimusic.com
CAPRICORN	Jeff Cook Michelle Meisner	404.954.6600 415.275.5408	954.6681 275.5448	jcook@capricornrecords.com themeis@aol.com
CMC INTERNATIONAL	Ray Koob	919.875.3500	875.3550	ray.koob@bmge.com
COLUMBIA	Trina Tombrink	212.833.8505	833.4008	trina_tombrink@sonymusic.com
COMPASS RECORDS	Bradley Williams	615.320.7672	320.7378	info@compassrecords.com
CURB	Matt Duffy	615.321.5080	327.3003	mduffy@curb.com
DAEMON	Mick Wainman	404.373.5733	370.1660	guerrilla1@aol.com
DECONSTRUCTION	Ben Weber	212.334.5959	334.5963	ben.weber@bmge.com
DEJADISC	Steve Wilkison	615.262.9680	650.2957	dejadisc@eden.com
DON'T	Scott Zeil	414.224.9023	277.1420	dont@execpc.com
DOOLITTLE	Dan Fullick	512.472.4200	472.0900	wingtip@doolittle.com
DREAMWORKS	Laura Curtin	212.588.6660	588.6661	curtin@dreamworksrec.com
DV8	Howie Kleinberg	212.641.5235	397.0976	howie_kleinberg@wrentertainment.com
E PLURIBUS UNUM	Mike Morrison	310.854.6060	854.1027	mike@epluribus.com
EASTERN FRONT	Matt Robinson	800.337.3747	508.359.8090	radio@easternfront.com
ELEKTRA	Lisa Michelson	212.275.4260	974.9314	
EMINENT	Bob Goldstone	615.333.0015	333.0577	bob@eminentreCORDS.com
EPIC	Stu Bergen Scott Douglas	212.833.7326 212.833.5011	833.5140 833.8307	stu_bergen@sonymusic.com scott_douglas@sonymusic.com
EPITAPH / FAT POSSUM	Kim White Christina Whitetrash	213.413.7353 213.413.7353	413.9678 413.9678	kim@epitaph.com christina@epitaph.com
E-SQUARED	Elisa Sanders Brad Hunt	615.320.1200 914.358.3003	327.9455 358.7277	e2rex2@aol.com bhsabres@aol.com
EVIDENCE	Vince Kershner	610.832.0844	832.0807	
57 / SHOTPUT	Mala Sharma	404.633.2800	633.2882	mala@57records.com
550 MUSIC	Neda Leppard Tobin	310.449.2818	449.2932	neda_tobin@sonymusic.com
4AD	Rich Holtzman	310.289.9593	289.8680	rich@4ad.com
GADFLY	Mitch Cantor	802.865.2406	865.2406	gadfly1@aol.com
GIANT / REVOLUTION	Jeff Blalock	818.977.0410	977.0412	jeffrey.blalock@wbr.com
GREEN LINNET / XENOPHILE	Alex Gardner	203.730.0333	730.0345	alex@greenlinnet.com
GRP / BLUE THUMB	Suzanne Berg	212.424.1186	424.1027	suzanne.berg@unistudios.com
HIGHER OCTAVE	Scott Bergstein	310.589.1515	589.1525	scott@higheroctave.com
HIGHTONE	Darrell Anderson	510.763.8500	763.8558	dander959@aol.com

BORN TO SHINE.

Shawn Mullins Shimmer

totallyadult

Commercial Song Airplay  19 -  14
Combined Album Airplay  6 -  5

Monitor

Triple A Tracks 17* Debut!

R&R

Adult Alternative Tracks 20* - 17*

Gavin

A3 Commercial 7* - 5*

FMQB

PAR Commercial 15* - 15*

Airplay Action

WBOS	WXRV	WXPN	CIDR	KMTT	KTCZ	KKZN
KINK	WHPT	WTTS	KXST	WRLT	KRSN	WRNX
KGSR	WNCS	WMMM	WMVY	KBZD	KTHX	KBAC

plus 40 more!



The follow-up track to the
Grammy®-nominated smash Lullaby.
From the Gold album
“Soul’s Core.”

On Tour Now

Produced by Peter Collins for Jill Music, Ltd.

Mixed by Tom Lord-Alge

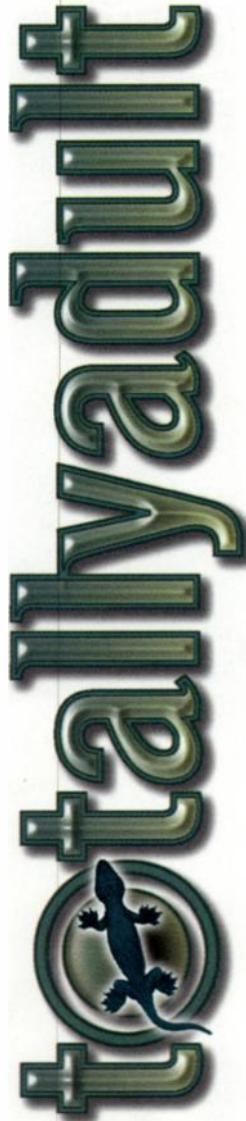
Management: Russell Carter Artist Management, Ltd.

www.shawnmullins.com

COLUMBIA

WRH

Label contacts



LABEL	CONTACT	PHONE	FAX	E-MAIL
HOLLYWOOD	Rob Dillman	818.560.7501	567.4837	rob_dillman@studio.disney.com
HOUSE OF BLUES	Bob Law	212.580.3314	580.4179	c57dbob@aol.com
HYBRID	Kalun Lee Jason Fisher	212.868.6136 212.868.5441	629.3605 629.3605	kalun@hybridrecordings.com jason@hybridrecordings.com
ICEHOUSE	John Phillips / Mark Maynard	901.388.1108	382.7556	soh@worldnet.att.net
IGUANA	Carl Porcaro	212.226.0300	226.8996	carl@iguanarecords.com
INTERSCOPE / A&M / GEFFEN	James Evans	310.443.4559	208.0678	jamesevans@unistudios.com
INTERSOUND	Val Jacobson	770.664.9262	664.7316	vjacobson@pt-ent.com
ISLAND / MERCURY	Barry Lyons	310.288.5320	247.9362	docrocks@juno.com
KOCH	Liz Opoka	516.484.1000	484.6179	opoka@kochint.com
LONDON	Jon Melchin	781.224.7940	224.9712	
LOOSEGROOVE	Matt Shay	206.548.1599	548.2088	radio@loosegroove.com
M.A.D.	Ro Almeida	847.870.8525	870.8955	
MAMMOTH	Sean Maxson	919.932.1882	932.1885	airwaves@mammoth.com
MAVERICK	Mike Powers	310.385.6427	385.7711	
MCA	John Sigler Nick Attaway	818.777.5293 818.777.4102	866.1606 866.5600	jsigler@unistudios.com nick.attaway@unistudios.com
MCA NASHVILLE	Pat Payne	615.880.7300	880.7425	
MERCURY NASHVILLE	Chris Stacey	615.340.8448	329.9619	tunedaddy@aol.com
MILAN	Richard Henderson	310.358.4274	358.4276	richard.henderson@bmge.com
MIRAMAR	Nick Sinclair	800.245.6472	206.286.4433	sinclair@miramarupx.com
MUSICMASTERS	Anne Bustfield	732.531.3375	531.1505	musmasters@aol.com
MUTE	Mattie White	212.255.7670	255.6056	mattie@mute.com
NETTWERK	Greg Tomlinson	310.855.0643	855.0658	greg@nettwerk.com
OCTOBER	Jill Skocir	612.339.0690	339.5895	info@october-rec.com
OH BOY / BLUE PLATE	Dan Einstein	615.742.1250	742.1360	ohboy@ohboy.com
OVERTURE	Brittany Hurd	248.349.0115	349.9140	overrec@aol.com
PALADIN	Mary Breen Brad Hunt	615.255.7191 914.358.3003	255.5788 358.7277	maryb@paladinrecords.com nini101259@aol.com
PC MUSIC	Todd Kern	619.236.0187	236.1768	todd@pcfreaks.com
PERMANENT PRESS	Ray Paul	818.981.7760	981.7760	permpress@earthlink.net
PLATINUM	Julie Bush	770.664.9262	664.7316	jbush@pt-ent.com
PLUMP	Tom Bailey	212.366.6633	366.0465	plumprec@aol.com
PRA	Patrick Rains	310.457.8665	457.3994	pra@prarecords.com
PRIME CD	David Seitz	212.366.5982	366.0615	mail@primecd.com
PUNCH	Jeremy Morrison	516.262.9128	262.9569	punchcd@aol.com
PUTUMAYO	Jennifer Daunt	510.526.8221	526.8276	putumayowm@aol.com
RADIOACTIVE	Pamella Barrden Pete Burness	310.659.6598 310.659.6598	659.1679 659.1679	pamylloid@aol.com peteburness@mindspring.com
RAS	Jeff Barsky	301.588.9641	588.7108	
RAZOR & TIE	Jessica Siracusa	212.473.9173	473.9174	jsiracusa@razorandtie.com
RCA	Art Phillips	310.358.4074	358.4031	art.phillips@bmge.com
RCA VICTOR / BMG CLASSICS	David Neidhart Kate Winn	212.930.4579 212.930.4636	930.4278 930.4278	david_neidhart@bmge.com kate.winn@bmge.com
RED ANT	Ray Anderson Chris Allen	310.858.4000 310.858.4000	858.4140 858.4140	rayand@red-ant.com chrall@red-ant.com
RED HOUSE	Emilie Liepa	800.695.4687	612.644.4248	rlrradio@aol.com
RED INK	Howard Gabriel	212.337.5300	337.5433	howard_gabriel@sonymusic.com
REPRISE	Alex Coronfy	818.953.3744	953.3712	acoronfy@wbr.com
RESTLESS	Drew Murray	212.930.4971	930.4538	dmurray98@aol.com
RHINO	Jim Neill Eric Kayser	310.441.6652 310.474.4778	441.6578 441.6578	jim_neill@rhinorecords.com eric_kayser@rhinorecords.com
RIGHTEOUS BABE	Jamie Canfield	716.852.8020	852.2741	
RIOSTAR	Larry Kelly	615.322.1212	322.1230	

CERTIFIED
PLATINUM!



Life is Sweet
NATALIE MERCHANT
totallyadult

Combined Album Airplay 

Already On

KACD
KVYN

KINK
KOZT

WYEP
KSPN

KXST
KHUM

KRSH
KFAN

KBAC
KROK

WNCS
KKQQ

WMVY
KLRR

WCLZ
WAPS

KTHX
KUWR

KXL
WOLV

and many more!

*See Natalie perform "Life Is Sweet" on
"The Tonight Show With Jay Leno" on February 11*
The new single from **OPHELIA** and the follow-up to the hits
KIND & GENEROUS and **BREAK YOUR HEART**

"BEAUTIFUL. MERCHANT IS IN A LEAGUE OF HER OWN." -NEWSWEEK

ALBUM ENGINEERED BY TODD VOS/MIXED BY JIM SCOTT
MANAGEMENT BY GARY SMITH FOR FORT APACHE

www.natalie-merchant.com



ON ELEKTRA COMPACT DISCS, AND CASSETTES WWW.ELEKTRA.COM ©1999 ELEKTRA ENTERTAINMENT GROUP, A DIVISION OF WARNER COMMUNICATIONS INC., A TIME WARNER COMPANY

Label contacts



label	contact	phone	fax	e-mail
RISING STAR	Patrick Nugent	404.636.2050	636.5051	ristar@mindspring.com
RISK	Ari Chazanas	323.462.1233	462.1231	achazanas@riskrecords.com
RIVER NORTH / PLATINUM	Ed Mascolo	615.327.0770	327.0011	
ROADRUNNER	Billy Cox Rob Weldon	281.251.0577 323.860.0458	251.5474 860.0460	cox@mail.roadrun.com weldon@mail.roadrun.com
ROUNDER / PHILO / BULLSEYE	Katrinka Suydam	617.354.0700	354.4840	katrinka@rounder.com
RUF	Ira Leslie Bob Lau	973.275.1077 212.580.3314	275.1093 580.4179	intung@aol.com c57dbob@aol.com
RYKODISC	Mike Marrone Sean O'Connell	978.825.3238 978.825.3239	741.4506 741.4506	marrone@rykodisc.com sean.oconnell@rykodisc.com
SAMSON MUSIC	Tim Fitzgibbon Cliff Boler	888.656.0634 888.656.0634	402.330.2445 402.330.2445	tfitzgibbon@goldo.com cboler@goldo.com
SHANACHIE	Claudia Navarro Wayne Martin	310.390.8636 212.334.0284	390.3475 334.5207	claudian@mediaone.net shanach@idt.net
SIGNATURE SOUNDS	Jim Olsen	413.665.4036	665.9036	info@signature-sounds.com
SILVERTONE	Jack Fulmer	212.824.1304	620.0048	jack.fulmer@silvertonerecords.com
SIRE RECORDS GROUP	Lori Blumenthal	212.253.3917	253.2957	lthump@aol.com
SONY CLASSICAL	John Vernile	212.833.7437	833.6061	john_vernile@sonymusic.com
SONY LEGACY	Tom Burleigh	212.833.4170	833.4646	tom_burleigh@sonymusic.com
SKINT	Stephen Prendergast	310.545.4032	545.2042	stephenp@squinterland.com
SUB POP	Kristen Meyer	206.441.8441	448.7420	kristenm@subpop.com
SUGAR HILL	Steve Gardner	919.489.4349	489.6080	shradio@sugarhillrecords.com
SURFDOG	Niels Schroeter	760.944.7873	944.7808	surfdog@sdog.com
TANGIBLE	Gary Brody	516.409.5433	679.1377	gary@tangible-music.com
TELARC	Vikki Rickman	216.464.2313	464.4108	vrickman@telarc.com
THIRSTY EAR	Aaron Steinberg	212.889.9595	889.3641	thirstye@aol.com
TOMMY BOY	Cheryl Valentine	212.388.8484	388.8482	recordsig@aol.com
TOUCHWOOD	Dick Vanderbilt	212.977.7800	977.7963	tchwd@touchwood.com
TRAUMA	Mari Dew	818.382.2515	990.2038	maridew@aol.com
TRILOKA	Shiva Baum	310.996.7921	473.6975	triloka@us.polygram.com
TVT	Gary Jay	212.979.6410	979.8375	gary@tvrecords.com
UNIVERSAL	Howard Leon	212.373.0711	373.0662	hleon@unistudios.com
VANGUARD	Michael Briggs	310.829.9355 310.829.9361	315.9996	briggs@vanguardrecords.com
VAPOR	Bonnie Levetin	310.393.8442	393.6512	bonnie@vaporrecords.com
VELVEL	Nick Bull Mike Abbattista	818.992.4715 212.353.8800	992.6170 228.0660	maddbull3@aol.com abbatude@aol.com
VERVE	Bud Harner Julie Kerr	310.996.7905 212.333.8449	477.7622 333.8194	harner@us.polygram.com
VIRGIN	Ray Gmeiner	310.288.2730	288.2433	ray.gmeiner@virginmusic.com
V2	Matt Pollack Doug Ingold	212.320.8522 310.857.2001	320.8720 899.0828	matt.pollack@v2music.com doug.ingold@v2music.com
WARNER BROS.	Nancy Stein Jenifer Polenzani	818.953.3559 818.953.3395	840.2350 840.2350	nstein@wbr.com jpolenzani@wbr.com
WARNER WESTERN	Betsy Coky	615.742.1392	742.1536	betsycoky@aol.com
WATERBUG	Andrew Calhoun	773.761.8141	761.8141	awaterbug@aol.com
WATERMELON	Eric Zappa	512.472.6192	472.6249	ezappawn@kdi.com
WICKLOW	John Voigtmann	212.930.4547	930.6663	john.voigtmann@bmge.com
WILD PITCH	Lisa Millard	212.929.0222	924.7206	usamillard@aol.com
WINDHAM HILL GROUP	Crystal Ann Lea Andrea Paulini	310.358.4845 310.358.4849	358.4826 358.4826	crystal.ann.lea@bmge.com andrea.paulini@bmge.com
WIND-UP	Shanna Fischer Joanne Grand	212.843.8300 212.843.8300	843.0786 251.0779	shantfish@aol.com jgrand@wind-it-up.com
THE WORK GROUP	Pam Edwards	310.449.2203	449.2095	pam_edwards@sonymusic.com
ZERO HOUR	Todd Cronin	212.337.3200	337.3701	todd@zerohour.com

FURSLIDE

LOVE SONG ©

the new song from the debut album *Adventure*
Produced by Nellee Hooper

IMPACTING RADIO
2/15

www.virginrecords.com AOL Keyword: Virgin Records
©1999 Virgin Records America, Inc. and Meanwhile Records.

meanwhile...

Gomez

Get Myself Arrested

the new single
from the debut album

Bring It On

Edit On Your Desk

Going For Adds Now

Before The Box

- WXPN**
- WXRV**
- WRLT**
- WYEP**
- WFUV**
- plus more**

produced by Gomez

Virgin Hit

www.freegomez.com
www.virginrecords.com
AOL Keyword: Virgin Records
© 1999 Virgin Records Ltd.

TOTALLYADULT

ADULT ROCK

RETAIL CHART

LW	TW	ARTIST / Title	LABEL
1	1	DAVE MATTHEWS/TIM REYNOLDS <i>Live At Luther College</i>	EMARSH/RCA • 87786
3	2	EVERLAST <i>Whitey Ford Sings The Blues</i>	TOMMY BOY • 1236
2	3	ANI DIFRANCO <i>Up Up Up Up Up Up</i>	RIGHTEOUS BABE • 20131
5	4	JEWEL <i>Spirit</i>	ATLANTIC/AG • 12001
6	5	THE GOO GOO DOLLS <i>Dizzy Up The Girl</i>	WARNER BROS • 47098
9	6	NEW RADICALS <i>Maybe You've Been Brainwashed</i>	MCA • 15858
12	7	SARAH McLACHLAN <i>Surfacing</i>	NETTWERK/ARISTA • 18970
7	8	U2 <i>The Best Of 1980-1990</i>	ISLAND • 86612
8	9	VARIOUS ARTISTS <i>Varsity Blues OST</i>	HOLLYWOOD • 8617
10	10	ALANIS MORISSETTE <i>Supposed Former Infatuation...</i>	MAVERICK/REPRISE • 47094
4	11	THE BLACK CROWES <i>By Your Side</i>	AMERICAN/COLUMBIA • 88301
11	12	LENNY KRAVITZ <i>5</i>	ATLANTIC • 88302
13	13	BARENAKED LADIES <i>Stunt</i>	REPRISE • 48863
15	14	DAVE MATTHEWS BAND <i>Before These Crowded Streets</i>	RCA • 87862
16	15	CAKE <i>Prolonging The Magic</i>	CAPRICORN • 88303
14	16	BECK <i>Mutations</i>	DISC • 27309
20	17	VARIOUS ARTISTS <i>Chef Aid—The South Park Album</i>	AMERICAN/COLUMBIA • 88307
21	18	VARIOUS ARTISTS <i>City Of Angels OST</i>	WARNER SUNSET/REPRISE • 48867
17	19	PEARL JAM <i>Live On Two Legs</i>	EPIC • 87858
19	20	GARBAGE <i>Version 2.0</i>	ALMO SOUNDS/INTERSCOPE • 88308
25	21	EAGLE-EYE CHERRY <i>Desireless</i>	WORK/550 MUSIC • 69434
18	22	SHERYL CROW <i>The Globe Sessions</i>	ALAN • 841809
22	23	LUCINDA WILLIAMS <i>Car Wheels On A Gravel Road</i>	MERCURY • 87878
24	24	SHAWN MULLINS <i>Soul's Core</i>	COLUMBIA • 71401
23	25	THIRD EYE BLIND <i>Third Eye Blind</i>	EXTRA/DEG • 87812
27	26	SEAL <i>Human Being</i>	WARNER BROS • 461928
D	27	VARIOUS ARTISTS <i>The 60s OST</i>	MERCURY • 538743
26	28	THE BRIAN SETZER ORCHESTRA <i>The Dirty Boogie</i>	INTERSCOPE • 88309
29	29	R.E.M. <i>Up</i>	WARNER BROS • 47112
28	30	VARIOUS ARTISTS <i>Rugrats OST</i>	INTERSCOPE • 88310
32	31	MATCHBOX 20 <i>Yourself Or Someone Like You</i>	ALFA/ATLANTIC/AG • 88321
30	32	THE CARDIGANS <i>Gran Turismo</i>	STOCKHOLM/MERCURY • 883081
37	33	THE JIMMY ROGERS ALL-STARS <i>Blues Blues Blues</i>	ATLANTIC/AG • 88348
38	34	VARIOUS ARTISTS <i>Armageddon OST</i>	COLUMBIA/SONY MUSIC SOUNDTRAX • 89440
D	35	SUSAN TEDESCHI <i>Just Won't Burn</i>	TONE COOL/ROUNDER • 1164
D	36	PHIL COLLINS <i>Hits</i>	FACE VALUE/ATLANTIC/AG • 83139
31	37	ELLIOTT SMITH <i>XO</i>	DREAMWORKS • 89348
34	38	AIR <i>Moon Safari</i>	SOURCE/ASTRAL VIBRIS/VRTH • 8844
35	39	JONNY LANG <i>Wander This World</i>	ASAP • 840004
D	40	BOB DYLAN <i>Live 66: Royal Albert Hall</i>	LEGACY/COLUMBIA • 65759

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	SHERYL CROW <i>The Globe Sessions</i>	A&M	1253	1246	1167
2	R.E.M. <i>Up</i>	WARNER BROS.	1154	1143	1204
3	NEW RADICALS <i>Maybe You've Been Brainwashed Too</i>	MCA	1096	1109	1105
4	CHRIS ISAAK <i>Speak Of The Devil</i>	REPRISE	1081	1067	1033
5	SHAWN MULLINS <i>Soul's Core</i>	COLUMBIA	830	819	750
6	JOHN MELLENCAMP <i>John Mellencamp</i>	COLUMBIA	815	717	548
7	JEWEL <i>Spirit</i>	ATLANTIC/AG	776	899	995
8	JONNY LANG <i>Wander This World</i>	A&M	756	712	708
9	BARENAKED LADIES <i>Stunt</i>	REPRISE	743	806	893
10	LUCINDA WILLIAMS <i>Car Wheels On A Gravel Road</i>	MERCURY	739	765	736
11	THE GOO GOO DOLLS <i>Dizzy Up The Girl</i>	WARNER BROS.	713	742	795
12	COLLECTIVE SOUL <i>Dosage</i>	ATLANTIC/AG	689	573	395
13	ALANIS MORISSETTE <i>Supposed Former Infatuation...</i>	MAVERICK/REPRISE	689	679	704
14	LYLE LOVETT <i>Step Inside This House</i>	CURB/MCA	685	705	761
15	SEAL <i>Human Being</i>	WARNER BROS	673	814	895
16	ANI DIFRANCO <i>Up Up Up Up Up</i>	RIGHTEOUS BABE	641	560	284
17	B.B. KING <i>Blues On The Bayou</i>	MCA	641	723	761
18	SUSAN TEDESCHI <i>Just Won't Burn</i>	TONE COOL/ROUNDER	636	645	595
19	VARIOUS ARTISTS <i>Varsity Blues OST</i>	HOLLYWOOD	612	525	345
20	BRUCE HORNSBY <i>Spirit Trail</i>	RCA	611	581	626
21	DAVE MATTHEWS BAND <i>Before These Crowded Streets</i>	RCA	602	659	726
22	SUGAR RAY <i>14:59</i>	LAVA/ATLANTIC/AG	583	460	900
23	WES CUNNINGHAM <i>12 Ways To Win People...</i>	WARNER BROS.	575	547	543
24	KEB' MO' <i>Slow Down</i>	.550 MUSIC	549	651	668
25	THE BRIAN SETZER ORCHESTRA <i>The Dirty Boogie</i>	INTERSCOPE	516	561	544
26	PHISH <i>The Story Of The Ghost</i>	ELEKTRA/EEG	512	550	600
27	BECK <i>Mutations</i>	DGC	503	579	670
28	PETER HIMMELMAN <i>Love Thinketh No Evil</i>	SIX DEGREES/KOCH	502	395	815
29	GOLDEN SMOG <i>Weird Tales</i>	RYKODISC	483	513	501
30	INDIGENOUS <i>Things We Do</i>	PACHYDERM	469	450	428
31	RUSTED ROOT <i>Rusted Root</i>	MERCURY	460	517	539
D	SEMISONIC <i>Feeling Strangely Fine</i>	MCA	434	351	263
33	U2 <i>The Best Of 1980-1990</i>	ISLAND	424	514	562
D	JULIAN LENNON <i>Photograph Smile</i>	FUEL 2000	410	322	215
35	THE ROLLING STONES <i>No Security</i>	VIRGIN	401	442	513
D	NATALIE MERCHANT <i>Ophelia</i>	ELEKTRA/EEG	397	299	212
37	SINÉAD LOHAN <i>No Mermaid</i>	INTERSCOPE	396	406	381
38	CAKE <i>Prolonging The Magic</i>	CAPRICORN	396	416	472
39	VARIOUS ARTISTS <i>Rugrats OST</i>	INTERSCOPE	395	381	377
40	BLONDIE <i>No Exit</i>	BEYOND MUSIC	382	354	300

HOT FUTURES	
1	COLLECTIVE SOUL <i>Dosage</i> ATLANTIC/AG • 83162
2	BETH ORTON <i>Central Reservation</i> DECONSTRUCTION/ARISTA • 19038
3	PAUL WESTERBERG <i>Suicide Gratification</i> CAPITOL • 59004
4	XTC <i>Apple Venus, Volume 1</i> TVT • 250
5	WILCO <i>Summer Teeth</i> REPRISE • 47282

IN-STORE PLAY	
1	THE BLACK CROWES <i>By Your Side</i> AMERICAN/COLUMBIA • 69361
1	ANI DIFRANCO <i>Up Up Up Up Up</i> RIGHTEOUS BABE • 20131
2	NEW RADICALS <i>Maybe You've Been Brainwashed Too</i> MCA • 11858
2	EVERLAST <i>Whitey Ford Sings The Blues</i> TOMMY BOY • 1236
3	DAVE MATTHEWS/TIM REYNOLDS <i>Live At Luther College</i> BAMARAGS/RCA • 67755

BIN BURNERS	
1	VARIOUS ARTISTS <i>The '60s OST</i> MERCURY • 538743
2	SARAH McLACHLAN <i>Surfacing</i> NETTWERK/ARISTA • 18970
3	EAGLE-EYE CHERRY <i>Desireless</i> WORK • 88304
4	SUSAN TEDESCHI <i>Just Won't Burn</i> TONE COOL/ROUNDER • 1164
5	BOB DYLAN <i>Live 66: Royal Albert Hall</i> LEGACY/COLUMBIA • 65759

MOST ADDED	
1	GUS <i>Word Of Mouth Parade</i> ALMO SOUNDS/INTERSCOPE
2	BRUCE HORNSBY <i>Spirit Trail</i> RCA
2	DAVID WILCOX <i>Underneath</i> VANGUARD
2	DAVE MATTHEWS/TIM REYNOLDS <i>Live At Luther College</i> BAMARAGS/RCA
3	CESAR ROSAS <i>Soul Disguise</i> RYKODISC

MOST PROGRESS	
1	SUGAR RAY <i>14:59</i> LAVA/ATLANTIC/AG
2	COLLECTIVE SOUL <i>Dosage</i> ATLANTIC/AG
2	GUS <i>Word Of Mouth Parade</i> ALMO SOUNDS/INTERSCOPE
3	PETER HIMMELMAN <i>Love Thinketh No Evil</i> SIX DEGREES/KOCH
4	NATALIE MERCHANT <i>Ophelia</i> ELEKTRA/EEG

MOST PROMISING	
1	SON VOLT <i>Wide Swing Tremolo</i> WARNER BROS.
2	BONNIE RAITT <i>Fundamental</i> CAPITOL
3	DUKE DANIELS <i>Help Is On The Way</i> E PLURIBUS UNUM
4	VARIOUS ARTISTS <i>City Of Angels OST</i> WARNERSUNSET/REPRISE
5	ELLIOTT SMITH <i>XO</i> DREAMWORKS

TOTALLYADULT

ADULT ROCK

COMMERCIAL SONG AIRPLAY

NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	NEW RADICALS "You Get What You Give" .MCA	958	944	926	
2	SHERYL CROW "There Goes The Neighborhood" .A&M	775	775	696	
3	CHRIS ISAAK "Flying" .REPRISE	750	720	695	
4	R.E.M. "Lotus" .WARNER BROS.	712	629	469	
5	THE GOO GOO DOLLS "Slide" .WARNER BROS	657	691	742	
6	BARENAKED LADIES "It's All Been Done" .REPRISE	559	665	735	
7	JOHN MELLENCAMP "I'm Not Running Anymore" .COLUMBIA	549	415	207	
8	SUGAR RAY "Every Morning" .LAVA/ATLANTIC/AG	545	417	293	
9	JEWEL "Hands" .ATLANTIC/AG	535	667	772	
10	COLLECTIVE SOUL "Run" .ATLANTIC/HOLLYWOOD	528	447	279	
11	SEAL "Human Beings" .WARNER BROS	528	658	736	
12	JONNY LANG "Still Rainin'" .A&M	507	529	532	
13	WES CUNNINGHAM "So It Goes" .WARNER BROS.	457	426	410	
14	SHAWN MULLINS "Shimmer" .COLUMBIA	452	402	277	
15	LUCINDA WILLIAMS "Can't Let Go" .MERCURY	448	450	462	
16	DAVE MATTHEWS BAND "Crush" .RCA	447	504	559	
17	THE BRIAN SETZER ORCHESTRA "This Cat's On..." .INTERSCOPE	425	471	451	
18	B.B. KING "Bad Case Of Love" .MCA	409	486	531	
19	ALANIS MORISSETTE "Unsent" .MAVERICK/REPRISE	374	344	275	
20	U2 "Sweetest Thing" .ISLAND	366	440	477	
21	SEMISONIC "Secret Smile" .MCA	357	266	195	
22	LISA LOEB "All Day" .INTERSCOPE	356	346	345	
23	BLONDIE "Maria" .BEYOND MUSIC	351	327	275	
24	LYLE LOVETT "West Texas Highway" .CURB/MCA	350	368	369	
25	EVERLAST "What It's Like" .TOMMY BOY	340	337	297	
26	MATCHBOX 20 "Back 2 Good" .LAVA/ATLANTIC/AG	340	361	348	
27	ANI DIFRANCO "Angry Anymore" .RIGHTEOUS BABE	326	235	79	
28	SARAH McLACHLAN "Angel" .WARNER SUNSET/REPRISE	317	285	250	
29	SUSAN TEDESCHI "You Need To Be" .TONE COOL/ROUNDER	306	299	276	
30	KEB' MO' "Henry" .550 MUSIC	275	337	340	
31	INDIGENOUS "Now That You're Gone" .PACHYDERM	265	263	244	
32	PHISH "Birds Of A Feather" .ELEKTRA/EGG	250	305	389	
33	GOLDEN SMOG "Until You Came Along" .RYKODISC	248	266	235	
34	BRUCE HORNSBY "King Of The Hill" .RCA	237	119	62	
35	BONNIE RAITT "Lover's Will" .CAPITOL	230	172	85	

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	ANI DIFRANCO <i>Up Up Up Up Up Up</i> .RIGHTEOUS BABE	311	314	205	
2	R.E.M. <i>Up</i> .WARNER BROS.	280	326	360	
3	PETER HIMMELMAN <i>Love Thinketh No Evil</i> .SIX DEGREES/KOCH	250	212	175	
4	LYLE LOVETT <i>Step Inside This House</i> .CURB/MCA	237	242	280	
5	BECK <i>Mutations</i> .DGC	234	232	260	
6	GOLDEN SMOG <i>Weird Tales</i> .RYKODISC	229	241	261	
7	BRUCE HORNSBY <i>Spirit Trail</i> .RCA	220	232	238	
8	MARTIN SEXTON <i>The American</i> .ATLANTIC/AG	202	206	213	
9	CHRIS ISAAK <i>Speak Of The Devil</i> .REPRISE	197	200	207	
10	B.B. KING <i>Blues On The Bayou</i> .MCA	192	194	198	
11	RUSTED ROOT <i>Rusted Root</i> .MERCURY	192	211	222	
12	LYNN MILES <i>Night In A Strange Town</i> .PHILO	181	160	128	
13	LAURA LOVE <i>Shum Ticky</i> .MERCURY	175	196	211	
14	JULIAN LENNON <i>Photograph Smile</i> .FUEL 2000	162	118	102	
15	LUCINDA WILLIAMS <i>Car Wheels On A Gravel Road</i> .MERCURY	161	174	185	
16	SINÉAD LOHAN <i>No Mermaid</i> .INTERSCOPE	159	155	153	
17	KEB' MO' <i>Slow Down</i> .550 MUSIC	159	183	190	
18	SHAWN MULLINS <i>Soul's Core</i> .COLUMBIA	158	165	192	
19	SHERYL CROW <i>The Globe Sessions</i> .A&M	157	164	177	
20	PHISH <i>The Story Of The Ghost</i> .ELEKTRA/EGG	153	175	175	
21	SON VOLT <i>Wide Swing Tremolo</i> .WARNER BROS.	151	156	200	
22	CRY CRY CRY <i>Cry Cry Cry</i> .RAZOR & TIE	145	161	174	
23	JEWEL <i>Spirit</i> .ATLANTIC/AG	144	137	148	
24	SUSAN TEDESCHI <i>Just Won't Burn</i> .TONE COOL/ROUNDER	144	148	115	
25	ROBERT EARL KEEN <i>Walking Distance</i> .ARISTA/AUSTIN	140	145	133	
26	INDIGENOUS <i>Things We Do</i> .PACHYDERM	132	116	112	
27	JOHN GORKA <i>After Yesterday</i> .RED HOUSE	129	143	147	
28	THE BOTTLE ROCKETS <i>Leftovers</i> .DOOLITTLE/SLIPDISC/MERCURY	124	98	69	
29	NEW RADICALS <i>Maybe You've Been Brainwashed Too</i> .MCA	124	151	161	
30	DUKE DANIELS <i>Help Is On The Way</i> .E PLURIBUS UNUM	122	122	97	
31	MIKE HENDERSON & THE BLUEBLOOD <i>Thicker Than Water</i> .DEAD RECKONING	121	109	101	
32	JOHNNY LANG <i>Wander This World</i> .A&M	121	115	116	
33	WES CUNNINGHAM <i>12 Ways To Win People</i> .WARNER BROS.	118	121	133	
34	JOHN MELLENCAMP <i>John Mellencamp</i> .COLUMBIA	118	137	143	
35	ELLIS PAUL <i>Translucent Soul</i> .PHILO	117	123	142	

© FEBRUARY 2, 1999. THE ALBUM NETWORK, INC. ALL RIGHTS RESERVED

© FEBRUARY 2, 1999. THE ALBUM NETWORK, INC. ALL RIGHTS RESERVED

walter clevenger & the dairy kings



lovesongstomyself

on your desk now!

The 2nd album of TWANG POP N' ROLL by
walter clevenger & the dairy kings

"Love In Your Eyes"

(featured on totallyadult CD TuneUp #34)

The 1st single from the new album **lovesongstomyself**

Going For Adds Feb. 23!

IN STORES MARCH 9



©1999 Permanent Press Recordings. Distributed by MS Distribution Co. For More Information Phone or Fax Ray Paul @ 818.981.7760

Permanent Press

CPR voted #1 Forgotten Musical Gem of 1998

If you forgot or missed CPR in 1998 -
Do not miss the PBS television special

"David Crosby & CPR: Through The Music"

Airing soon on more than 130 stations across the country, including:

KCET	Los Angeles, CA
KQED	San Francisco, CA
KTCA	Minneapolis-St. Paul, MN
KRMA	Denver, CO
WFYI	Indianapolis, IN
WVIZ	Cleveland, OH
KETC	St. Louis, MO
KERA	Dallas, TX
KCPT	Kansas City, MO
Oregon Public TV	Portland, OR
WLRN	Miami, FL
WPBA	Atlanta, GA
KUAT	Tucson, AZ
KNPB	Reno, NV
WPTD	Dayton, OH
KCOS	El Paso, TX
WJCT	Jacksonville, FL
WMFE	Orlando, FL
WDCN	Nashville, TN
NCAR	Raleigh-Durham, NC
SCET	Columbia, SC
WEDU	Tampa, FL



Spring Tour Now Being Booked - Confirmed Dates:

Thurs.	March 18	Omaha, NE
Fri.	March 19	Des Moines, IA
Sat.	March 20	Minneapolis, MN
Wed.	March 24	Kansas City, MO
Thurs.	March 25	Wichita, KS
Fri.	March 26	Denver, CO
Sat.	April 10	Salt Lake City, UT

More to follow.....





LEE ARNOLD MARKETING

THE 6TH ANNUAL STATE-OF-THE-FORMAT POLL

As we do in the first *totallyadult* in each new year, we are reprinting the Lee Arnold Marketing State-Of-The-Format Poll, conducted during December, 1998, and early January, 1999: over 80% of the entire universe of Adult Rock stations responded. As you read along, you'll find some expected answers, but you're also going to be surprised! This annual survey was written and compiled by Mike Lyons, VP/Triple-A Promotion at Lee Arnold Marketing.

1. Are you a Commercial or Non-Commercial Station?

72% Commercial 28% Non-Commercial

2. What is your positioning phrase?

(Here are some examples)

KTHX—Music Without Borders
KINK—True To The Music
KBAC—Radio Free Santa Fe
WBOS—Great New Rock And The Best Of The Rest
WEBK—New England's Finest Rock
KOTR—Rock N' Rhythm N' Blues
KLRQ—Q96 - Rockin' The Sticks

3. What is your target demographic?

25-54 Men 61%	25-54 Women 77%	35-54 Men 24%
(63% last year)	(80% last year)	(21% last year)
18-34 Men 12%	18-34 Women 21%	34-54 Women 22%
(15% last year)	(10% last year)	(18% last year)

4. How many currents do you play per week? (Average)

40 (42 last year)

5. How often are those played per week? (Average)

Light—6 Medium—14 Heavy—31
(last year was 7, 13 and 27)

6. In a typical hour, how many currents do you play?

Five

7. What trade publications do you report to?

The Album Network.....	100%
Gavin.....	75%
FMQB.....	66%
R&R.....	52%
Hits.....	31%
CMJ.....	26%

8. How many new CDs do you listen to each week?

(Average)
41 (48 last year)

9. How many CDs do you listen to each week?

(Average)
23 (29 last year)

10. What kind of research do you do?

(More than one chosen)

Request.....	70% (70% last year)
Sales.....	57% (41% last year)
Perceptuals.....	48% (41% last year)
Auditorium.....	21% (18% last year)
Nests.....	6% (2% last year)

11. Who are your favorite artists of 1998?

1. Lucinda Williams	10. Ani DiFranco	19. New Radicals
2. Lyle Lovett	11. Chris Isaak	20. Billy Bragg & Wilco
3. Sheryl Crow	12. R.E.M.	21. Grant Lee Buffalo
4. Patty Griffin	13. B.B. King	22. Semisonic
5. Susan Tedeschi	14. Beck	23. Freddy Jones Band
6. Robbie Robertson	15. Bonnie Raitt	24. Neil Finn
7. Barenaked Ladies	16. Alanis Morissette	25. Bruce Hornsby
8. Dave Matthews Band	17. Tori Amos	
9. Keb' Mo'	18. Shawn Mullins	

12. Name the artists you consider to be "heritage" or "core" to your station.

1. The Rolling Stones	11. Steely Dan	21. Grateful Dead
2. Bonnie Raitt	12. Pink Floyd	22. Bruce Springsteen
3. Eric Clapton	13. Joni Mitchell	23. Alanis Morissette
4. R.E.M.	14. John Mellencamp	24. Dave Matthews Band
5. U2	15. Jackson Browne	25. Natalie Merchant/10,000 Maniacs
6. Peter Gabriel	16. Shawn Colvin	
7. Lyle Lovett	17. Van Morrison	
8. Bob Dylan	18. Pretenders	
9. The Beatles	19. Tom Petty	
10. Bruce Hornsby	20. Sheryl Crow	

13. Forgotten musical gem of last year?

1. Crosby, Pevar & Raymond
2. Ceili Rain
3. R.L. Burnside
4. Olu Dara
5. Mary Cutrufello

14. Do you have a consultant?

Yes—18% No—82%
(SBR led, followed by Paragon)

15. Who decides what new music is added weekly?

PD—58%	MD—40%	Both—64%
Committee—26%	Consultant—12%	

16. What types of marketing do you use?

TV.....	59% (45% last year)
Newspaper.....	78% (72% last year)
Billboards.....	17% (24% last year)
Busboards.....	6% (17% last year)
Direct Mail.....	11% (6% last year)

17. Do you have a Web site?

Yes—84% (78% last year)

18. If yes, can you listen to your station from the site?

Yes—43% (18% last year)

19. Do major label releases take priority over independent label releases?

No—84% Yes—16%

20. What label gives you the best service?

1. Warner Bros. (4th year in a row!)
2. Atlantic
3. Reprise
4. Elektra
5. Virgin

21. What describes your library most closely?

Progressive—52% Classic Rock—31% Alternative—11%

22. Describe the format in one word?

1. Eclectic
2. Progressive
3. Cool

Coasting With Holly WKOC's Holly Williams

BY JOHN SCHOENBERGER

WKOC in Norfolk, Virginia, is in a very unusual situation for this day and age. At a time when big broadcast companies seem to be gobbling up outlets everywhere, it's still part of a group that remains privately owned.

The owner, Bob Sinclair of S Broadcasting, has four stations in Norfolk, a couple in Richmond, and he's partnered with LBJ Broadcasting in Austin, which owns KLBJ and KESR. However, the station he is most involved with is "93.7 The Coast." Says station Program Director Holly Williams, "Bob is extremely involved; he gets into everything, including picking the currents we play." Normally, this might prove to be a curse from a PD's point of view, but from Williams' perspective it works. First, because she can directly feed off of his passion, and second, Williams doesn't have to second guess Sinclair's likes or dislikes. "We have a good rapport," she says. "Because Bob is so involved with the station, I can also tease him and call the station WBQB."

Join me as we get to know the WKOC "The Coast"'s programming dynamo, Holly Williams.



Give me a little bit of a background on your career in radio.

"Well, Lauren MacLeash, who's now PD at KTCZ in Minneapolis, was my first Program Director. She was the PD in this market at 106.9, The Fox, which was then a Classic Rock station. Well, one day I was talking to one of the jocks on the phone, and he liked my voice. So he helped me cut a demo tape, and Lauren liked it and gave me a shot part-timing overnight, board-hopping, things like that. I then went to work at WKOC's sister station [WROX "96X"], when it was Alternative, and eventually moved over to The Coast. I'm very grateful to her."

Did you have aspirations for radio, or did this just come out of nowhere?

"Well, my college undergrad thesis was done in theater, believe it or not, and I really never set foot in a radio station in school. But once I got involved in radio, I just fell in love with it."

You've now been involved with radio for about 10 years; is this your first programming slot?

"This is my first programming slot. However, I was APD here, when Perry Stone was the Program Director in charge of two FMs, so I really did a lot of work helping him with The Coast. Then, when Perry left the company last February, I got the programming gig, sort of by default. I had to prove myself for about three months—but I guess you're always proving yourself. I think the owner of this radio station, Bob Sinclair, wanted to see if I could really manage a radio station, keeping it a nice happy family. So far, I think I'm doing a good job at that."

When you took over programming The Coast, you also changed the slant of the music a little bit—the Alternative station in the market had just changed formats, right?

"Yeah—that was our sister station. All the jocks and I sat down and we talked about picking up some of that slack, and Bob agreed. Now, I'm not gonna lie to you, there are a few records on The Coast now that I scratch my head at, but the going consensus is that our audience likes it. So even if I'm in the minority, it can still get played."

When you made that adjustment to the station, did that lower the age of your target core listener?

"Well, yes and no, because the demo for Modern Rock is a lot older than people realize. I'm 36 and I know that a lot of my age group, or the people in the middle to upper 30s, still appreciate bands like Cake and STP. So it behooves us in some respect not to play all of it, but to play some of it. That's what I'm trying to establish."

In seeing your playlist from week to week, it seems that you're not waiting for those to be hit songs in the market, either. Sometimes you're out there pretty early on.

"You're right. I mean, if we think it's an exciting song that can make The Coast stand out from the crowd, we aren't afraid to commit to it."

Do you daypart some of that stuff, or is everything you play on the 24-hour clock?

"A lot of the stuff is dayparted, because we're much more Alternative at night with Kristi Michael's show. We have opened up some of those records, like The Flys and The Offspring, but generally it's at night when we get edgier."

Did you also have to adjust the way the jocks do their delivery?

"Not really. We all have the same delivery—it's '93.7. The Coast.' There's definitely a personality that's supposed to come out, but really, we're just basically on and gone. Whenever we talk at length, it's usually something that the station's gonna be involved in. I'm a firm believer of

continued ►

"It's nice when artists remember who gave them their initial shot."

that people don't know what you're doing unless you tell them about it...a lot!"

Now, you're also the morning slave. What kind of personality do you interject into your morning show?

"If I'm having a bad morning I'm usually very quiet. If the baby's kept me up, it's '93.7 The Coast, that was that, this is this, we'll be right back with a look at the news. But if I have enough sleep I can be having fun and playing around with music and taking requests and enjoying everybody's company. I like the portrayal of being human just like everybody else; people have bad mornings, people have great mornings, especially with my demo—we have kids. So, my baby kept me up, how about yours? Kind of envious if yours slept through the night, mine didn't, you know, that sort of thing."

Are most of the other morning shows in town more talk-oriented?

"We have the only music-intensive morning show. Everybody is talking. Even when they think they're not talking, they're talking. Even when they think they're playing a lot of music, they're not. I play anywhere from 10 to 13 records in an hour. I take pride in that. The feedback and research we're getting is that people love a lot of music in the morning. They really do."

How about your on-air talent? Are most of them market veterans?

"Yes. Les Wooten, he's an icon here. He used to be with FM 99 [WNOR] but he's been with The Coast in



The Coast Airstaff (l-r): Teri Michelle, Kristi Michael, Les Wooten, Holly Williams and Kristen Croot.

afternoon drive ever since we started. Kristi Michael—our night jock—has been with The Coast since it started, too; she has a killer voice and is one of the leading female air personalities in Hampton Roads. Kristen Croot does a great job in the midday slot; she has a very pleasant delivery. People say she always sounds like she's happy and smiling. And Teri Michelle has been doing a great job with our overnights—she loves that slot. Furthermore, on Sunday evenings she's the Queen of Reggae—her husband's Jamaican, for gosh sakes, so she's got a wonderful library of music. She's turned me onto a few people that I was, like, 'Wow, there's some really neat stuff out there other than Bob Marley.' We also have a few new shows, such as Lo Cal Snack with Kristi Michael, where she highlights a local artist or band, and New At 11, where she plays the underground stuff."

What's the general makeup of the library of the station? I see the balance you have in terms of your current list.

"I want an eclectic flavoring. We throw in reggae, we throw in classic rock, we throw in a little bit of soul with Marvin Gaye or Stevie Wonder, the alternative stuff we already talked about, some Stevie Ray Vaughan for the rocky-bluesy fans—and then turn around and do Susan Tedeschi—besides the core Triple-A artists. So it's all in how you look at your hour. If I've got a lot of alternative in an hour, I'll balance it with old U2, some INXS, something from the '80s that smokes."

Do you find yourself frequently sharing some of those Triple-A artists with other stations in your market?

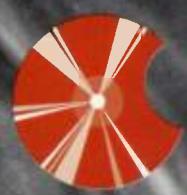
"I guess what's happened in the past year or so is a lot of our artists have been crossing over and it seems like we're losing them. It's like, 'Boy, I could have had Shawn Colvin play here anytime, not anymore, that ain't gonna happen.' But the beauty behind Shawn Colvin is that she'll always be a Coast artist. The last time she played in town, she remembered The Coast, she knew how much Lauren and the old Coast radio station had done for her. She knew that if she wasn't played on The Coast she wouldn't have been played in this market for many years. So she remembered that and came to town and couldn't wait to do liners for us and hung out with us and did a meet-and-greet with Coast listeners. It's nice when artists remember who gave them their initial shot."

It's hard to have an artist exclusively yours anymore, but at the same time, there are ways that you can still make them yours, in terms of library songs that the Hot AC station, for example, can't get involved with.

"Exactly. And as far as trying to find that balance, you always want to try to get on the new stuff and be there for the Susan Tedeschis and the Patty Griffins of the world, too."

continued ▶

We've got a couple of sweepers that say, 'You never know what you're going to hear next.' And it's true with our format and with what we're doing here at The Coast."



Think Different.

Introducing our most revolutionary edition ever. The all new "Meg MacDonald" with her lightning speed 400mhz processor, will **get adds faster** than any other model on the market today. With a 9gig ultra wide scsi2 drive, she'll **get rotations up quicker and more aggressively than ever**. Her built in surround sound voice with DVD playback will **upgrade the sound of stations across America**.

Michele Clark Promotion
818.223.8888

Tell us about some of The Coast's promotional events.

"I believe in the traditional-radio philosophy. So promo-wise, we'll bang the shit out of something along with talking about it. Just recently we did our first Coast Rock & Roll Memorabilia Auction, which was before the Chris Isaak show. We sold the show out, and we had the auction, and within 40 minutes we raised over \$9,000! All the proceeds went to two charities; one is an orphanage for kids that are disabled, and the other one is for the kids who have been abused in one way, shape or form. So that's a beautiful thing. It was pretty cool considering the fact that we'd never done one before and our time was extremely limited. So it does work; I mean, people are listening to and supporting this radio station."

What other benchmark promotions do you see developing for the station?

"Well, this Coast Rock & Roll Memorabilia Auction definitely. We've also started The Coast Concert Series; every couple of weeks we have a singer/songwriter come through and play at a little place that holds around 300 people. We usually pack the place, even on a Sunday night. We still have an image that I like to uphold that Lauren implemented, and that's being a music station."

"We have a Coast Card that we've developed, thanks to our Promotions Director, Donna Agresto. It's fun because we can give a lot of rewards to our listeners who have a Coast Card. One in particular was back in October; Bruce Hornsby, who's a very big name in this area, obviously, did a nice little Coast Concert for us at a big studio here called Windmark Studios. We had a luncheon before the show and then he sat down and played for an hour or so. The only way you could be invited to this rare concert was if you had a Coast Card, and we called out your name and your number on the air. So that pulls a lot of attention to the station. The Coast Card helps listeners qualify for ticket giveaways and backstage passes to meet people. Last summer, Dave Matthews was gracious enough to meet with Coast Card holders, too. It was really cool."

That thought brings this to mind: with artists like Bruce Hornsby and Dave Matthews, Virginia has certainly developed a vibrant local music scene.

"You bet! Along with Bruce and Dave, we have Agents Of Good Roots, The Hollowbodies, Kyle Davis and Fighting Gravity. There are even a few acts that have a huge following that aren't signed to a label yet, like Michael Mulder—this guy sings like a dream and has opened up for every act possible. There are a lot of really talented people here."

Does The Coast have a good signal strength in the Norfolk area?

"I'd say! We're 100,000 watts. We're getting a new tower and some new equipment, so we're really excited about that."



I imagine there's an influx of a lot of out-of-towners during the summer, plus the large Navy population. Are they top-of-mind to you, or do they just happen to be there, and if they listen to the station, great?

"The thing about this area is that you can't pool-pooch that. We've got a lot of Navy people that like Hampton Roads and decided to raise their families here after their time was up with the Navy. But on the other hand, a lot of the listeners from the Navy are transient, just like the vacationers. So you have to pay attention to some of that, but you can't kill yourself over it."

Virginia is a beautiful state and there's plenty of history there since the Colonial times. Would you say Norfolk is a conservative market or is it more of a progressive market?

"It is a conservative market—we've got Pat Robertson right around the corner—but we don't really worry about that. Not that we don't respect that fact, but we're certainly not going to be fearful about it, either. We just play the music that we want to play."

Is The Coast a production-intensive station?

"Yes, and we have a great Production Director in Ken Slobodkin. In addition, we

"I want hipper imaging. People have the misconception that when you hit the 30-something crowd you're no longer hip or modern."

have Bart Thomas, who is our guru with imaging—I love what that guy does for us with sweepers and stuff. Bart—we call him Bug—used to be on 96X [the former Alternative station in town], so he's definitely got an Alternative/Modern feel to his thinking and to the way he puts things together. I like that because I wanted hipper imaging. People have the misconception that when you enter the 30-something crowd you're no longer hip or modern.

Jen Sweeney is our voice gal and she has this beautifully melodic voice. If I ask her to read a sweeper with a little bit of an edge to it, and Bart comes in and images it, boom, we've got this high-energy sounding sweeper that you can punch before you hit a Pearl Jam song, and it works! It keeps people guessing. We've got a couple of sweepers that say 'You never know what you're going to hear next.' And it's true with our format and with what we're doing here at The Coast."

So would you say it's an over-signaled market?

"Well, yeah, without sounding like it's a cop-out. There's a lot of damn signals here, John."

Yeah, and I imagine that some outside powerhouses come into the market, too?

"Actually, it's the other way around. Since we're 100,000 watts, we bleed down to Hatteras and places like that. Those North Carolina stations like WVOE 'The Sound' / Manteo, NC, and WOBR 'The Wave' / Wanchese, NC, want to kill us because people listen to us in their communities. A lot of our people vacation down there, and in the summertime they'll walk into stores and the malls and they'll hear The Coast playing. It's wild."

And I'll bet you hate that, don't you?

"Shucks, Bill. I've learned to live with it!"

Be sure and check out the WKOC—The Coast—aircheck on the *totallyadult* TuneUp #34, disc one, track one.

Feel free to give Holly Williams a call at 757.640.8500, and make sure you surf over to The Coast's Web site at www.thecoast.exis.net.

5-TIME GRAMMY™ AWARD WINNING ARTISTS
THE CHIEFTAINS ARE PROUD TO ANNOUNCE THE FOLLOW-UP TO
THEIR GROUNDBREAKING ALBUM, *THE LONG BLACK VEIL...*

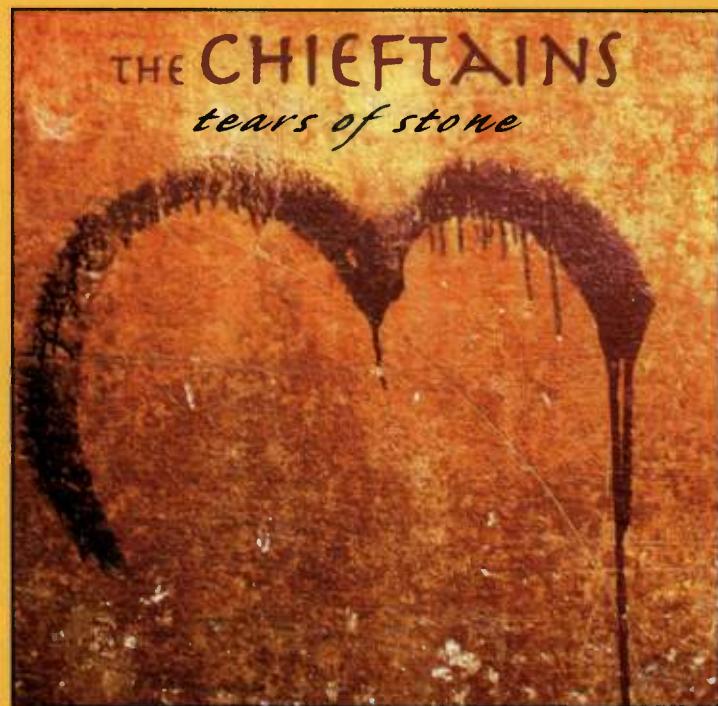
THE CHIEFTAINS

tears of stone

AN EVOCATIVE COLLECTION
OF SONGS ABOUT WOMEN AND LOVE
FEATURING GUEST PERFORMERS:

MARY CHAPIN CARPENTER
THE CORRS
DIANA KRALL
LOREENA MCKENNITT
NATALIE MERCHANT
JONI MITCHELL
SINÉAD O'CONNOR
JOAN OSBORNE
BONNIE RAITT
THE RANKINS
SISSEL
AKIKO YANO

INCLUDES WORLD RENOWNED FIDDLERS
MÁIRE BREATNACH,
EILEEN IVERS, ANNBJORG LIEN
AND NATALIE MACMASTER



FIRST SINGLE, **THE MAGDALENE LAUNDRIES -**
THE CHIEFTAINS JOINED BY THE UNIQUE TALENT OF
JONI MITCHELL

AIRPLAY: FEBRUARY 22

FROM TEARS OF STONE IN STORE DATE : FEBRUARY 23, 1999

RADIO CONTACTS : SEAN COAKLEY - 914/241-3669
KEVIN SUTTER - 425/649-1525

TOUR
30 MARKET TOUR :
MARCH 2 - MAY 9

[INCLUDING NEW YORK'S CARNEGIE HALL]

"TEARS OF STONE IS A SEDUCTIVE JOURNEY...
AN ALLURING ALBUM OF DEEP EMOTIONAL RESERVES. BLENDING
IRISH MUSIC NATURALLY INTO OTHER CULTURES AND STYLES
IS THE KEY TO THE CHIEFTAINS' ENDURING SUCCESS AND THIS
SENSITIVE ALBUM. PREPARE THOSE GRAMMYS NOW." —MOJO

THE BMG LOGO IS A TRADEMARK OF BMG MUSIC • ©1999 BMG ENTERTAINMENT • TM&© 1999 BMG E. CO., USA



Getting to Know SUSAN TEDESCHI

By
Tom
Teuber

*She looks like Gidget and sings like Janis Joplin.
She thinks being onstage with Buddy Guy is like
summer vacation.*

*She was up there with B.B. King, singing
"Happy Birthday" when he turned 73.*

*She's been on the road, nonstop, for one solid year,
and hasn't lost her sense of humor.*

And she's on the way to becoming a big star.

Susan Tedeschi, in one whirlwind of a year, has gone from having a local following in her hometown of Boston to making thousands of new friends in Los Angeles, New York City, Chicago and points in between. She estimates she played in 25 cities a month in 1998, and plans to continue that pace in the new year, taking on Europe this summer. Her Tone Cool/Rounder album, *Just Won't Burn*, which Tedeschi helped produce along with Tom Hambridge, has posted impressive numbers for an independent release: 160,000 copies and growing.

Through it all, Susan Tedeschi is still the same warm, upbeat Catholic girl from Norwell, Massachusetts, who won the Boston Battle of the Blues Bands in 1994. As 1999 dawns, she admits she hasn't had time to process all the things that happened to her in 1998.

"I've been working just as heavily as normal, except in different cities. I've gotten some gigs that have basically put me out in front of a lot more people this year, so I feel a lot busier. But it's still the same kind of feel."

What's different is being known in places far from home. And it's radio stations in cities all over North America that are introducing Susan Tedeschi to new fans every day. I'm here to testify to the power of the radio, because that's how I first heard her. In the dead of winter, I had fallen asleep with the radio on, tuned to WGN, the 50,000-watt, clear channel station in Chicago. I awoke around 2am to what sounded like the ghost of Janis Joplin. It was Susan Tedeschi, invited to the station by Steve King and Johnnie Putnam, singing "Hurt So Bad" live in the studio to an audience in more than 38 states. Over the next several nights, Steve and Johnnie talked about all the calls and E-mail messages they were receiving, asking, "Who's that woman with the big voice?"

Meanwhile, here in Madison, I dug the CD out of the pile, played it on Triple M, and the same thing started to happen. Great listener response... we hadn't had this many calls since we debuted Kenny Wayne Shepherd's first album in 1995.



Tedeschi's first national tour began in Madison last May, and everyone at the show that night must have told 10 people, because when she came back to the same club in July, the show sold out weeks in advance.

The same story has been repeated at Adult Rock stations all over the country... "Phones are burning up," according to Mike Wolf at KTCZ/Minneapolis... "Constant phones," says Leslie Stewart of WFPK/Louisville, KY... "The phone went nuts," reports Jerry Mason at WIQB/Ann Arbor, MI... "The phones light up every time Susan gets spun," chimes in Bill Bowker at KRSR/Santa Rosa, CA. It goes on—two sold out nights at the Bottom Line in New York... people being turned away in LA (John Schoenberger had trouble getting in!), and the venues got bigger as the year went on.

"You know what it is? It's the radio play," Tedeschi says, giving credit where credit is due. "I've been getting great radio play and people are calling up and requesting it. I think that's really made a huge difference for me. It's a lot different when you go to all these different cities you've never been to and they're sold out... and they sold out in 45 minutes. I'm getting spoiled!"

Many of those high profile gigs have involved being on stage with the likes of Buddy Guy and B.B. King. It's the fun part of being a rising star.

"That's the part where I spoil myself! Buddy Guy was just incredible; he really took me in

continued ►

and got me up to sing with him almost every night—I was totally spoiled rotten, being able to tour with him. That was like summer vacation for me, even though it was still a lot of work."

The elder statesmen were also a valuable source of advice about music and about life. "B.B. said, 'If you're not happy, don't do it,'" Susan laughs. "He's like, 'Only play if it makes you happy; if it doesn't make you happy, don't play.' That was his advice to me and my band, and we said that we had fun and liked it, so he said we can still play!

"Buddy pretty much said 'Hang in there and keep going,' and he's really proud of me. I think they know that I know it's a hard road, and I'm not in it for the money. It's something I do because I love it."

When I talked with Buddy Guy in the spring of 1998 [totallyadult #17], he was discouraged about the state of the blues. Many of his contemporaries—Junior Wells, Jimmy Rogers, Luther Allison, Fenton Robinson, Johnny Copeland—had died during the previous year. Tedeschi feels the same sense of loss.

"I'm depressed because his generation is dying off. Because, you know what? A lot of those guys are the originators—John Lee Hooker, Gatemouth Brown, Buddy and B.B.—you can pretty much name the people who are left on one hand that are from a generation that taught people like Jimi Hendrix and Stevie Ray Vaughan how to play, and they've been dead a long time! You almost don't realize how important some of these people are and how amazing it is to actually get to see them live in our lifetime.

"We are coming into a generation that doesn't realize that these masters are really who molded the roots of rock & roll so it can be where it is today."

Tedeschi is especially respectful of Junior Wells, whose song "Little By Little" appears on *Just Won't Burn*. "I was friends with him from going to see his shows, and I did kid around with him one night; I said, 'I'm gonna record one of your songs so you can get some royalties!' And he said, 'All right, I need some money!' We were kidding around and I was hoping that he would reap some of those benefits. But he passed away in February, just four days before my record came out. That was really heartbreakingly to me.

"Then I felt like it was a godsend to get to go on tour with [his old partner] Buddy Guy, because I'm trying to keep Junior's spirit alive and it was a lot easier trying to do that by having Buddy around every night!"

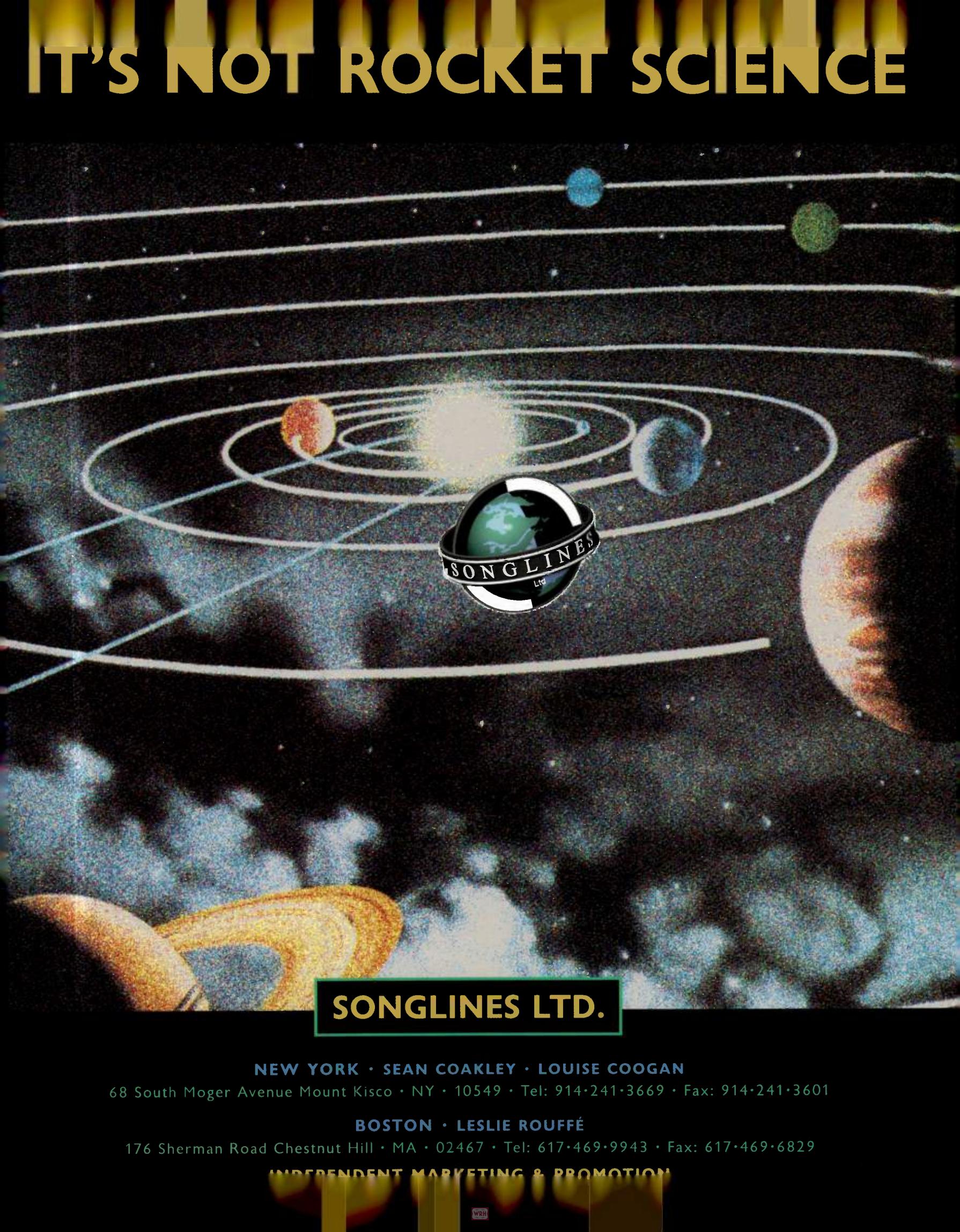
With the elders passing on, it has been left to a new generation to keep the blues alive. High on that list of new-school players is Jonny Lang. Tedeschi could be his big sister.

continued ►



"I've been getting great radio play and people are calling up and requesting it. I think that's really made a huge difference for me."

IT'S NOT ROCKET SCIENCE



SONGLINES LTD.

NEW YORK • SEAN COAKLEY • LOUISE COOGAN

68 South Moger Avenue Mount Kisco • NY • 10549 • Tel: 914-241-3669 • Fax: 914-241-3601

BOSTON • LESLIE ROUFFÉ

176 Sherman Road Chestnut Hill • MA • 02467 • Tel: 617-469-9943 • Fax: 617-469-6829

INDEPENDENT MARKETING & PROMOTION

"Jonny's a sweetheart. He's a great kid. He's a hard worker—he goes out there and he tours and tours. He's just a great performer and it's obvious that people love him!"

"I don't necessarily think of him as just a blues artist. He's an original entertainer, and he writes pretty much in his own kind of style. It's a little more pop; it's a lot more a mixture of things. But if he can educate people about a blues artist that they don't necessarily know about, then that's exactly what was meant to happen."

Tedeschi's "stuff" is a mixture, as well. In addition to straight-ahead blues, the song listing includes some originals and a lovely cover of John Prine's "Angel From Montgomery." I asked if the next album would be as eclectic as *Just Won't Burn*.

"It'll probably be a similar mixture, except it'll have more gospel. Originally, I was trying to record some gospel-type songs for this album, because that's really one of my fortés—but I just haven't been able to get it on tape the right way yet. But there'll be lots of different styles...you know, folky storytelling, in-your-face blues." Then, as the reality of her touring schedule pops back into her head, comes the real answer to my question.

"In reality, I don't know what it's gonna be yet; I haven't written the songs! But I've started on a bunch. Some of them are very moody. A lot of them seem to be toward Otis Rush-style, minor-key blues kinda songs. But as of right now, I haven't had a whole lot of time to write. I haven't had any time off since last February, really!"

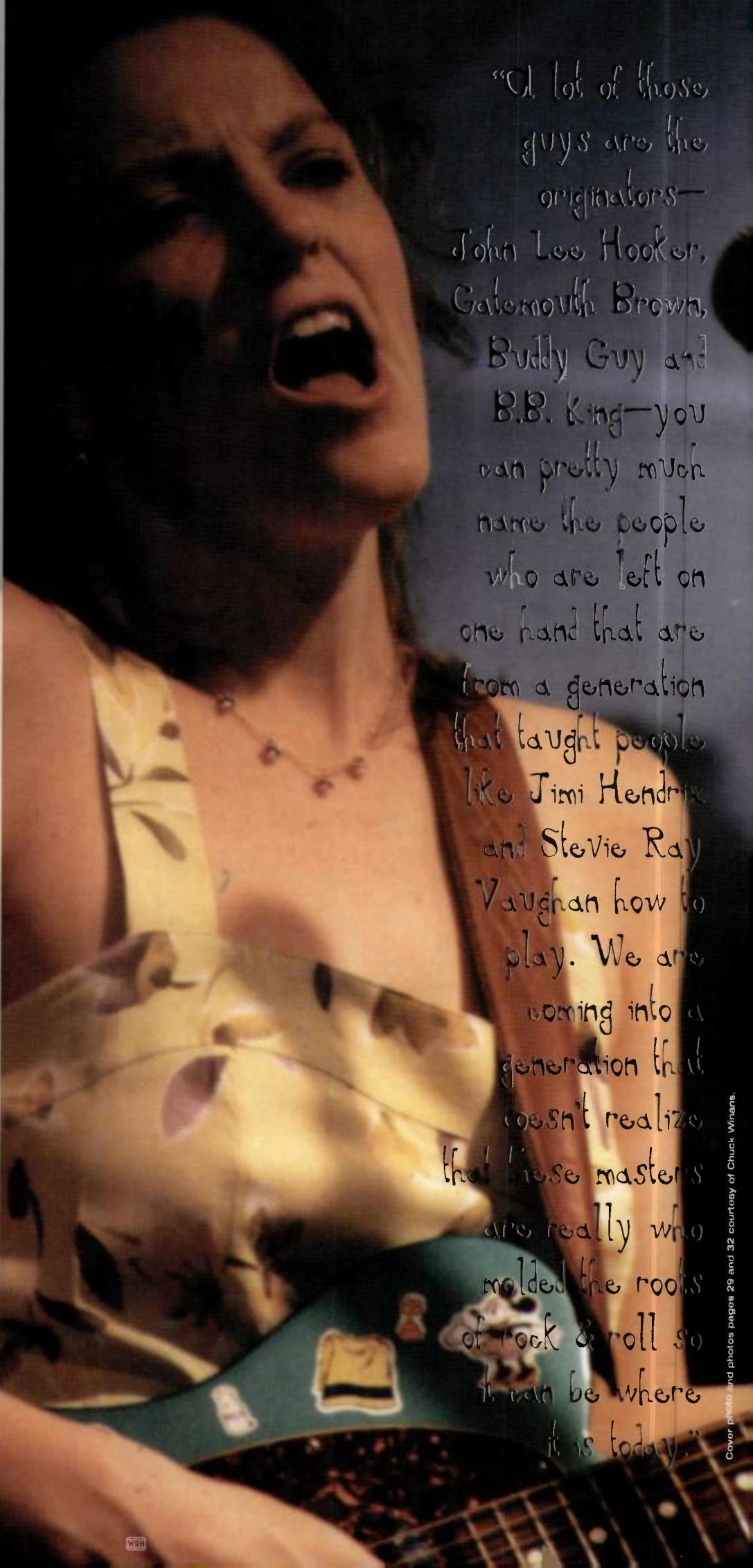
It looks like her schedule won't be changing any time soon, either. After a week or two this February "to do taxes," it's up to Maine to play for a WBOS/Boston ski party, then off to San Francisco to play the Fillmore and back to LA to play the House of Blues. The tour dates come hot and heavy from March through the end of the summer, and include Tedeschi's first trip to Europe. How cool is that?

"I guess it's cool, if I get to hang out, instead of getting shuffled from one place to another. People don't realize that when we play a lot of cities, it's not like we get to go and look at those cities and enjoy them like you do when you visit. We're in a city for about seven hours and then we get in the van and do it again...drive 400 miles or so and call it a day. I hope when we go to Europe we'll get a couple of days off so we can look around!"



Tom Teuber is the APD of WMMM/Madison, WI. He can be reached at 608.826.0077 or E-mailed at tteuber@prodigy.net.

Want more information about Susan Tedeschi and her 1999 tour plans? Surf to Tone Cool's Web site at www.tonecool.com.



"A lot of those guys are the originals—

John Lee Hooker, Gatemouth Brown,

Buddy Guy and B.B. King—you

can pretty much name the people who are left on

one hand that are from a generation

that taught people, like Jimi Hendrix

and Stevie Ray Vaughan how to play. We are

coming into a generation that

doesn't realize that these masters

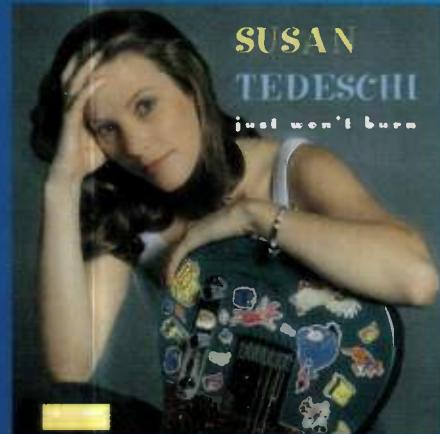
are really who molded the roots

of rock & roll so it can be where

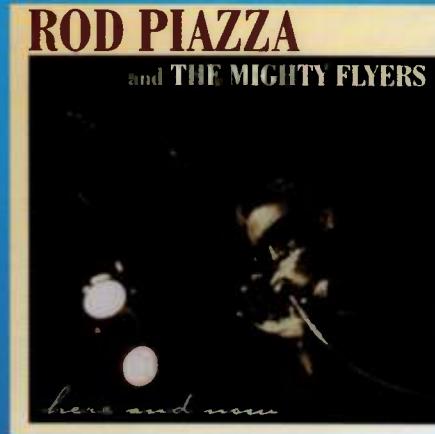
it is today."

TONE-COOL RECORDS

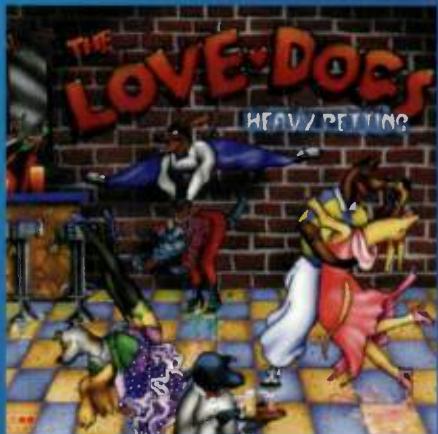
Very Cool Blues... for the Totally Adult



Susan Tedeschi
Just Won't Burn



Rod Piazza & the Mighty Flyers
Here and Now



The Love Dogs
Heavy Petting

SUSAN TEDESCHI • ROD PIAZZA & the MIGHTY FLYERS

THE LOVE DOGS • TERRANCE SIMIEN • MIKE WELCH

A Conversation with

XTC's Andy Partridge

By Jody Denberg

Forget for a moment that XTC is a pop band responsible for some of the most sublime modern music of the last 20 years, and consider simply that these are musicians who have been prevented from sharing their gifts with the world since 1992 due to battles with their former label in England (Virgin), as well as a slew of other complications.

XTC's self-enforced sabbatical becomes doubly criminal when you take into account that the band stopped playing live in 1982. Their absence from disc was not only a disappointment to the fans who craved their singular blend of post-punk pop, but a flustering frustration to guiding light Andy Partridge and his foil Colin Moulding—as well as third wheel Dave Gregory, who recently left the fold.

Thankfully, XTC's dark period came to a close at the end of last year with the release of *Transistor Blast*, a four-CD archival excavation of radio broadcasts and live material which is the group's first release through the independent label TTV; that relationship blossoms with the March 2 release of a brilliant new studio album of "orchoustic" XTC, *Apple Venus, Volume 1*. For a full exploration of XTC's music to date, be sure to seek out Neville Farmer's book, *XTC Song Stories: The Exclusive Authorized Story Behind The Music*. For the story of XTC's new album, we turn to Andy Partridge.

Andy, it's been seven years since XTC released any new material. I'm sure there are several reasons why.

"Have you got a few hours? I could tell you them. I'm going to have to do this real quick, because a) I'm going to bore the pants off of you, and b) unless you've got a tape there that's, like, five days long, you won't get all the reasons. But just briefly, we did *Nonsuch* in '92 and weren't happy with the lack of promotion—we weren't happy being on the Virgin label. We felt we were never going to make a living being on that record label. We had the world's worst deal. It was a real back-of-the-cigarette-packet kind of deal. So I said, 'Look, will you make our deal sensible or can we go and get another deal with another label and we'll make some money doing this?' Because I didn't want to remain in poverty for the rest of my life. They were selling fine amounts of albums, but our deal was so appalling we weren't making any money.

"They said they would do neither. And so I said, 'Okay. We're going on strike.' We spent—let me see—four years, nearly five years, on strike, in which we legally couldn't record as XTC. They would have owned it. In that time, I also went through illness, divorce, a lot of songwriting. Finally, they let us go. It was wonderful. You know, we won, basically. Now we have some great deals with record companies all around the globe.



We spent last year in and out of various studios making *Apple Venus, Volume 1*.

When was it that guitarist Dave Gregory, who'd been with you for almost 20 years, left XTC?

"He was, like—he was part of the wallpaper. He left in March of last year, more or less, as we were just getting into starting the album. He wasn't happy with a lot of things. He wasn't happy with doing an acoustic orchestral record. He wasn't happy with the fact that he wasn't doing any of the songwriting, which I can't help him with. You know, he should go and buy a pencil. He wasn't happy with a lot of things. Basically, the band had drifted away from his expectation of what a band should be—it's gotten closer to what Colin and I think a band should be. You know, certain sorts of songs and a certain way of approaching something. But Dave, I think, has a kind of more old-fashioned plug-in-the-wall-and-play kind of an attitude. It was sad that he went, but I felt like a million tons had been lifted off my shoulders the day he walked out. So it was good for everyone."

On the way to making what has turned out to be *Apple Venus, Volume 1*, did you have some false starts?

"We did. We actually started in a studio run by Chris Difford of Squeeze. I went to see it and it looked great; it was in the grounds of his house. He's got this nice house with these big grounds—he must have made a few bob somewhere along the line—and he had this old barn converted into a studio. It looked great, you know—wonderful. So we started, but nothing was ready.

"The day that we turned up, the mixing desk was in pieces on the floor. We waited around for four days until tempers were really frayed. So we said, 'Look, we'll come back when it's all fixed.' Came back two weeks later, two weeks eaten out of our schedule and it still wasn't up and running properly. We tried to record and things weren't technically working—he was really embarrassed. Chris said, 'Look, you're my favorite band ever. I'm embarrassed to death about this. So why don't you take the rest of the time for free?' So we took the rest of the time for free; then near the end of that time, he tried to charge us for the free time. We said, 'Take that bill and put it somewhere, and not on the shelf'...and we left the studio. As we were packing up to leave, he stole our tapes. We had to start the album again. In fact, he still has the original tapes."

This is going to be a juicy little conflict when it hits the music press.

"Oh, you wouldn't believe the stuff that happened during the making of this record. I mean, this has been the trickiest, yet, I think, the best album yet. But it was certainly the trickiest to get born."

Why is *Apple Venus, Volume 1* an almost exclusively orchestral recording?

"It's something I've wanted to do for a long time; you can kind of see pointers on *Nonsuch*. 'Rook' and 'Wrapped In Grey,' and the way that we approached 'Bungalow' and, to some extent, 'Omnibus' and 'Humble Daisy.' I mean, they're not your standard rock & roll kind of structures and instrumentation. I really wanted to get into different textures. I wanted to get into an orchestral-sounding thing. As soon as we finished *Nonsuch*, all the material I started writing was really with that kind of thing in mind. You know, an acoustic instrument, like an acoustic piano or an acoustic guitar, and then the flesh that gets hung on that skeleton is strings, brass, the whole orchestral nine yards."

Do you read and write music in this process?

"Not at all! In fact, I barely even play keyboard. I mean, you're talking to the man that's made a cardboard hand to—if I find a great chord on the keyboard, because I don't really know what I'm doing, I've been known to run in from my little garden shed studio, draw around my hand in that shape and then run back out with this cardboard hand so I know what the chord is. So I don't read and write music. And the arrangements that I did, I had to do them one note at a time on a sequencer."

Are you a notebook or computer man?

"I have a computer, but I'm a real lug on it. I don't use it for anything other than playing—you know, putting together things that I can't play, but wished I did play, like drums and keyboard."

Isn't making an orchestral record like *Apple Venus, Volume 1* an expensive proposition?

"Jesus, you're not kidding! Basically, we spent, on and off, a year doing this...kind of sitting down with sequencers and plotting out a note at a time what the orchestra was going to be playing; what the strings were going to be doing, what the brass, woodwinds, blah, blah, were going to be doing. Then we recorded live drums, live piano, bits and pieces like that—the weird thing was that most of the music was actually recorded in one day. We booked one day at Abbey Road and hired an orchestra for £12,500—which God knows what that is, about \$17,000 for one day—and did most of the actual recording in one day. Then we spent, God knows how long, editing that and shuffling it around and getting it just exactly how we wanted...then finally putting the vocals to that. So the weird thing was, over a year, most of it was done in one hit, in one day. The first part of the year we spent really plotting out what we were going to be doing for one very long day."

Since XTC does not tour and that's where a lot of bands make their money, Andy, should I, as a fan, be worried about you that you're not financially comfortable?

"Well, you can pass the hat round when we finish the interview, if you like (laughs). No, things are...things are okay. They're getting a lot better. We actually—I don't know whether it was all the pressure we were



"We spent, on and off, a year doing this... kind of sitting down with sequencers and plotting out a note at a time what the strings were going to be doing... We booked one day at Abbey Road and hired an orchestra and did most of the actual recording in one day."

continued ►

"I don't enjoy the whole show sensation. I never really did. You know, I went to see bands when I was younger and, frankly, I was always disappointed by them—for me, the magic is the record."

putting on Virgin or whether our crap-deal scales tipped over, but a couple of years back, we actually went into the black. From 1977 to 1997, we were in the red. That's 20 years in the red. Dave and Colin were actually having to do this thing of collecting rental cars at one time, just to make a bit of pocket money."

Is it because of your struggles with a major label that you decided to sign with a smaller label, TTV, in the States this time?

"Sure. The nature of record deals is the devil's own. They're written on the devil's own toilet paper, I'll tell you. Ninety-nine-plus percent of them are really abusive to the artist. But the artist has no other way of getting their records out, because the companies have it all sewn up. So TTV was one of the few companies that gave us an honorable deal."

XTC haven't toured since 1982. And, of course, that makes your fans and the press clamor for a performance. I've heard various reasons why you don't play live. Is it because it's difficult to replicate the studio sounds onstage or...

"Well, it certainly would be with *Apple Venus*. We would have to walk around with an orchestra and I don't want to buy lunch for 40-odd players. But I just don't enjoy it. I don't enjoy the whole show sensation. I never really did. You know, I went to see bands when I was younger and, frankly, I was always disappointed by them—but I was rarely disappointed by their records. For me, the magic is the record. The record is what hits you. The record is what gets in, you know, why do you want to go and see somebody's flabby stomach when you can have a slice of their soul on the record?"

Well, I like having a slice of your soul on the record, but sometimes live performances bring new things to material, which makes it ironic that the last release from XTC was a box set called *Transistor Blast*—live and radio performances from the '70s and the '80s.

Sure, that's a real—well, we say historical, but some people pronounce it hysterical—document of our past. Yeah, we were, sort of, captured in the five years that we were touring our little buttocks off. There's some real charming, naïve stuff on that boxed set."

You write most of the songs for XTC. Is this frustrating for Colin Moulding?

"No, because he doesn't write that much. If I write, say, 40 songs, he'll write four. I can be nice and say I do the quantity, he does the quality. But, wasn't it Stalin who said, 'Quantity has a quality all of its own'?"

The new album, *Apple Venus, Volume 1*, is a gorgeous record, with songs like the single, "I'd Like That," plus "Knights In Shining Karma" and "Your Dictionary," which I'm going to play on the airwaves tonight, *Andy*. FCC be damned! There's such a nice blend of innocence and darkness on this record, as there is on most XTC discs.

"It's kind of a bit like life, really."

Is it your kids who keep you in touch with the innocence side of things?

"My kids keep me in touch with jammy smears, as it were. I don't know whether they keep me...I never lost the kid thing myself, I think. I'm still, like, nine years old in my head. It's quite appalling when you have to act really adult, because I have this big flabby, decaying carcass I haul around with me and my brain's like a nine-year-old that wants to set fire to ants with a magnifying glass and put girls' hair in inkwells and stuff. But you don't want to know about my sex life."

I'm going to pass on that. But there's almost a showtune quality to some of the music on *Apple Venus*.

"Great! I mean, that's a good thing, for me. I love show tunes. The best musicals are unsurpassable. They're fantastic. I'm talking about really good stuff like *South Pacific*, *Westside Story* or *My Fair Lady*. I mean, there's no bummers in that. They're all great songs."

Since there's an *Apple Venus, Volume 1*, is there going to be a *Volume 2*?

"Well, there was so much material written while we were in the fridge, while we couldn't work as XTC, legally, that I just kept writing and writing and so did Colin. We split the material up roughly into two camps: there's the acoustic orchestral stuff, which became *Volume 1*, and the more immediate electric stuff, which was written later, is going to go into making up *Volume 2*. We have April penciled in to start work on it. It's going to be much more in-your-face electric guitar music."

Do you think it's going to come out this year?

"I would really, really like that."

Jody Denberg is the Program Director of KGSR/Austin. He is a regular contributor to *totallyadult*, and in case you hadn't guessed, he's also an XTC fanatic.



FATBOY SLIM

PRAISE YOU

totallyadult

SoundScan: Over 120,000 Units

New Adds At:
WYEP WFPK KMTN

Spinning At:

WXRV	KKQQ
WRLT	KMMS
KAEP	WMWV
KTHX	WERU
KCRW	WFHB
WXPN	KIWR
KDDX	KPCC
WEBK	KRCL

BZ  BUZZWORTHY Add

The following stations are adding new artists you'll need to know all year long. Many stations unacceptable for under-18 audiences.

FROM THE ALBUM
YOU'VE COME A LONG WAY, BABY
RSN 66247/66248



www.5starrecords.com/bs

AIR

FRENCH BAND

ALL I NEED

totallyadult

SoundScan: Over 86,000 Units

New Adds At:
KMTT KINK

Spinning At:

KGSR	KLCC/Alice
WXRV	KLRQ
WNCS	KLRR
KCRW	KROK
WXPN	WMWV
KFXJ	WBZC
WMVY	KKCR
KBAC	KPCC
WERI	KRVM
KHUM	KUWR
WLPW	KXL
Music Choice	
Digital Music Express	

YEAR END PRESS:

• Best Electronic Artist	<i>Rolling Stone</i>
• Runner Up For Best New Artist	<i>Rolling Stone</i>
• Essential Album Of The Year	<i>Rolling Stone</i>
• #5 Album Of The Year	<i>Spin</i>
• Album Of The Year	<i>Gear</i>
• #1 Album Of The Year	<i>New York Times</i> (Neil Strauss)
• #10 Album Of The Year	<i>Request</i>
• #10 Album Of The Year	<i>Magnet</i>

From the album
MOON SAFARI



www.astralwerks.com/air/

FOR MORE INFORMATION CONTACT:

MARC ALIGHINI 212.886.7519 • SPACKLEIE 310.288.2454 • CRYSTAL STEPHENS 212.886.7590

2K+ FUTURE NEWS

By Don Davis (ddavis@sfxnet.com)



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

Part 2: CD Radio

An earlier version of this article originally ran in VIRTUALLY ALTERNATIVE #52

What

will people say about the '90s when we reach the year 2000? The '60s: free love and rebellion. The '70s: sex, drugs and rock & roll. The '80s: the decade of overindulgence. What about the '90s?

Nothing suits the '90s more appropriately than the famous recycling motto: "Reduce, Reuse, Recycle." While we have been radically moving toward the dawn of a new technological age, we have seen a lot of old things creeping back into our daily lives and rituals. Music, fashion and entertainment all borrowed from the previous decades. In the early '90s we had the disco revival, then there was the '80s revival, "flashback" lunches, etc. How about the dance circuit, or Top 40? Many songs from this passing decade were either remakes or rehashed bass lines, guitar riffs or vocals from a song that had its day way back when. Basically, the '90s have been the "Greatest Hits Decade" of this millennium.

Last October, we introduced AMRC's (now known as XM) satellite radio to you. Now we take a closer look at one of the most innovative productions of the '90s (and yes, in true accordance with the '90s, it's something old with a new twist), CD Radio's satellite radio. CD Radio's satellite radio has been in the works since 1990, but won't be available until the year 2000. In October 1997, the FCC granted authorization to two corporations, XM and CD Radio, to provide digital radio service via satellite to the entire country. They each paid a hefty sum for DARS (Digital Audio Radio Service) licenses in a government auction; CD Radio paid \$83 million and XM paid approximately \$89 million.

Satellite radio will transform the radio business the way compact discs transformed the recording industry. CD Radio will offer subscription programming that will be organized and categorized into 100 distinct channels. Fifty of those channels will be commercial-free music, the other half will be predominantly talk-based channels, such as news and sports. C-SPAN (among many others) has already secured two of CD Radio's talk-based channels. All broadcast in brilliant, digital fidelity, this will all be available for less than the price of one CD per month.

"Think of us doing for radio what cable did for television. But we will do more than just provide an expanded choice in programming and a clearer signal. A significant number of consumers attempt to avoid car radio advertising by switching stations early in a string of advertisements. We will eliminate these advertisements from our music stations," says David Margolese, CD Radio Chairman and CEO, in CD Radio's 1997 Annual Report.

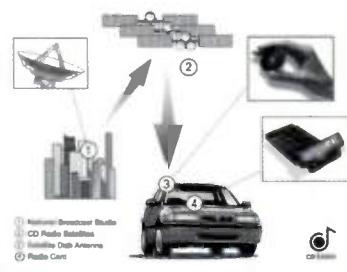
"We have 100 channels...our music channels are commercial-free. It doesn't mean that [the stations] won't have hosts, it just means we're not going to sell spots on those channels. The other 50 channels are digital mono, for lack of a better term, and are predominantly talk-based, coming from outside providers. These channels do have advertising, because most of those



CD Radio's radio card

Find out more about CD Radio's satellite radio service at www.cdradio.com.

The CD Radio Delivery System



providers already deal with advertisers anyway," says Joe Capobianco, CD Radio's Executive VP Content.

CD Radio will market strictly toward motorists. According to Capobianco, "Our business plan is predicated on our target market, which is 200 million cars, roughly, in the year 2000. Our emphasis is on the cars. That's where people do most of their listening. That's what makes this technology unique. It's where we stand out as a product."

CD Radio anticipates that most cars will eventually have a radio with AM/FM and satellite bands, though they expect it will take quite some time. In the meantime, CD Radio plans to market the Radio Card. Consumers will be able to conveniently plug the radio card directly into their existing cassette deck or CD player.

From CD Radio's national broadcast studios at Rockefeller Center in New York City, DJs, journalists, talk-show hosts and programmers will send their programs to satellites. The programs are beamed to the silver-dollar-sized satellite dish on the rear window of the subscriber's car. The dish sends a wireless signal to the radio card, inside the vehicle. The radio card will display the channel, format, title and artist selected on the digital screen.

"The beauty of the radio card is that the day we offer [satellite radio] to the public, anybody who hears the message on what [satellite radio] is...can have it," says Capobianco.

After the consumer subscribes and pays \$9.95 per month for all 100 channels, he will also need to purchase the receiver (in the form of a radio or radio card) and the silver-dollar-sized satellite dish (an antenna which the consumer can install in seconds) for \$199 or less. However, will people be willing to pay for something that has been free until now?

"There are quite a few people who have indicated, in our research, that they would be willing to pay for radio...it's exactly like with cable [television], it was a technical improvement...it got more channels, and all of a sudden, you started seeing people who had a choice that offered reception that was more favorable than their local stations...even when terrestrial radio goes digital, you'll still lose the signal at some point; you won't lose the signal with [CD Radio]...[consumers are] going to get better technical quality than they get from radio," says Capobianco.

With satellite radio presenting a whole new world of opportunities to the radio industry, CD Radio will assemble a team of individuals who have expertise in a variety of different areas to put it all together.

"We're going to have a team of programmers. We will do all the music channels ourselves, in-house. So we are identifying a core, a group of programmers and producers that are going to be putting it all together with us here in New York," says Capobianco.

Already signed on to program CD Radio's dance and reggae channels is Egil Aalvik, aka The Swedish Egil. For nearly two decades, Egil has been bringing fresh music to the world's ears, starting with a 10-year tenure as a DJ at the "world famous" KROQ/Los Angeles in the '80s and then as Music Director on legendary MARS-FM in Los Angeles. Groove Radio International (www.grooveradio.com) created by Swedish Egil, is an alternative to mainstream radio

which features club and dance music. With grooveradio.com and his own record label (egil_music), and now via CD Radio, Egil will maintain the vision he began many years ago and continue making digital dance music available to the masses.

While many are curious as to how satellite radio will affect commercial radio, Egil feels it will offer a better opportunity for the listeners. A station that may be more concerned about revenue than audience satisfaction may change its format to appeal to an audience that can offer the station more money through its advertising. Egil feels that satellite radio will be able to avoid radio politics, since CD Radio's revenue won't be based solely on commercial advertising.

"What happens to the listeners? They are the ones who are suffering, because they now have that same radio station that used to program, for example, a little bit more cutting-edge to a younger audience. That younger audience then finds itself being treated as a more mature audience, because the station can attract different advertisers by altering its format. [With CD Radio] you pay \$10 a month and our only interest is to make sure that you love it...we've heard of these radio stations that will actually take advertising dollars for their radio station and play a disclaimer before a song saying that the following song is a paid advertisement...you play that [advertisement] enough, and people who may be half listening, who may like the song, call in on it. The station adds the song, and they make money...we're just going to listen to the songs. If it's a good song, we're gonna play it, if it's really popular, we're gonna play it, but we have no other political reason for playing a particular song," says Aalvik.

With CD Radio, subscribers can choose the particular kind of music they want to hear anytime and anywhere, whether it be driving across town or cross-country. With digital quality sound, consumers will never have to worry about the sound fading, or losing the signal of their favorite radio station. With broadcast direct via satellite, the signal remains clear at all times.

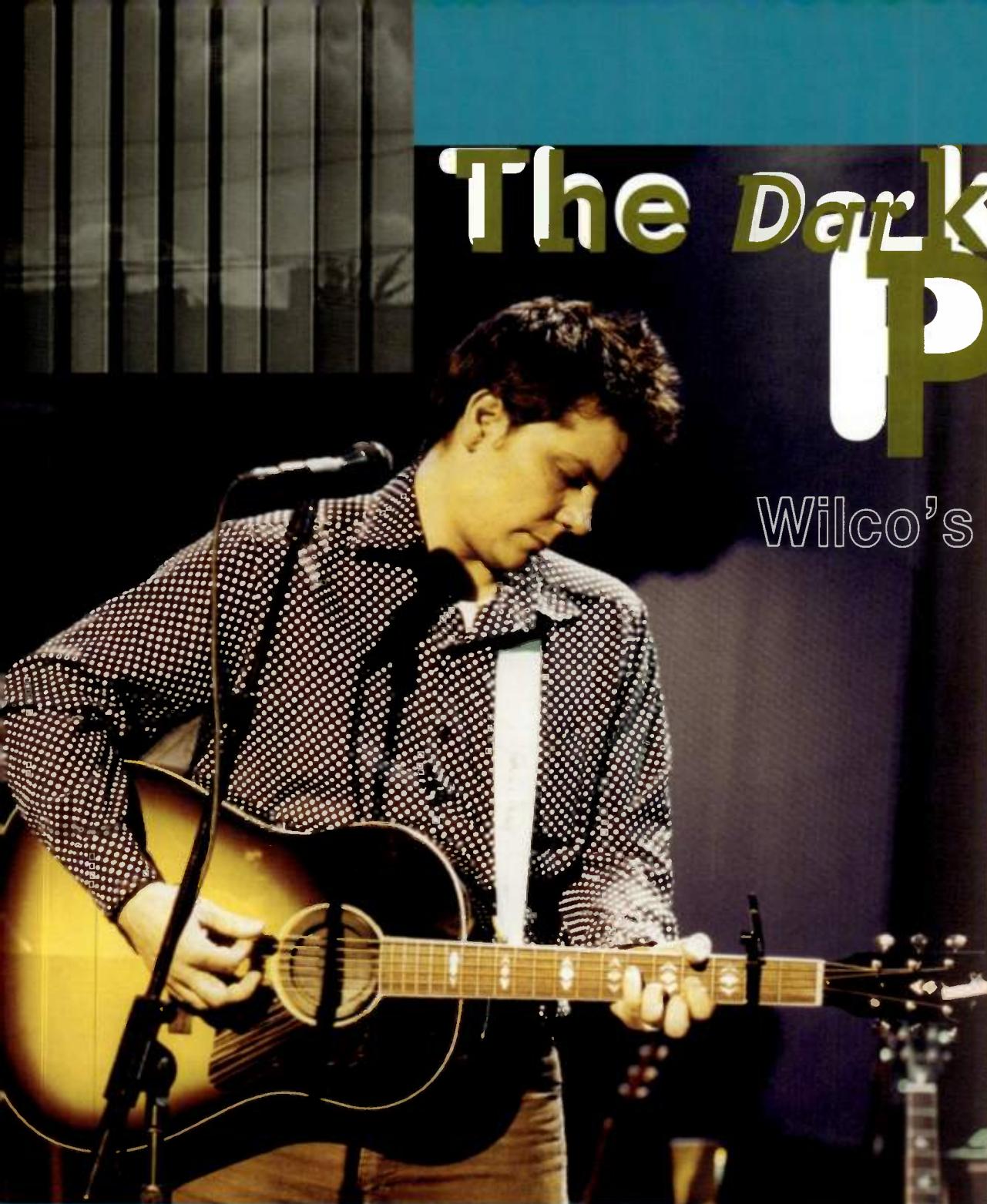
"The advantage with [CD Radio] is that it doesn't really matter where you're at in the United States, you can hear it and you can be traveling from one city to another. Here in Southern California, going from San Diego up to LA, you may have to tune into several different radio stations. With [CD Radio] you won't have that problem," says Aalvik.

So, as we near the end of the "Greatest Hits Decade," why now are we looking back at the past? Is it perhaps that as a society we are far more sophisticated than our counterparts of previous decades? Could be, with communication moving so fast—CDs, VCRs, DVDs, computers, the Internet, Mini-Discs and interactive everything. Above all, the newest technology—satellite radio—will bring an enormous amount of variety to all parts of the country. Some regions who may not be familiar with Swedish Egil's dance beats, for example, will now have access to his music. Often times, major markets may only offer four or five types of formats to choose from. CD Radio's satellite radio will change that.

By the beginning of the new millennium, motorists will have access to an "infinite juke-box" with satellite radio.



CD Radio's satellite dish



The Dark Side Of Pop

Wilco's Jeff Tweedy

By Danny Alexander

Wild as it was, Wilco's ambitious and often noisy 1996 double-album *Being There* couldn't quite prepare anyone for *Summer Teeth*, one of the most extreme pop records ever.

1999's Wilco decidedly cuts the cord that connects it to singer/songwriter Jeff Tweedy's former band, Uncle Tupelo, and the alt-country movement it helped spawn. Equally distant seems the relationship between this album and last year's *Mermaid Avenue*, a gorgeous collaboration with Billy Bragg on a set of Woody Guthrie lyrics that had never previously been put to music. Despite (or perhaps because of) the irreverent license it took with Guthrie's songs, *Mermaid Avenue* was as comforting and inviting as the charms of its lyricist.

Summer Teeth may be inviting, but the invitation is as treacherous as a hand beckoning from a darkened street corner. It may provide some comfort, but the comfort it provides only slightly offsets the trauma it visits on the listener for most of the journey. Often as bleak as an Appalachian murder ballad, *Summer Teeth* doesn't sound like folk music, roots rock or alt-country. Instead, it is as majestic as any of the most ambitious studio creations of the rock era. And it is utterly contemporary, having as much in common with Radiohead as Wilco's earlier records did with Big Star, The Rolling Stones and Creedence Clearwater Revival. After all, among the most prominent features of this album are its often frenetic use of electronic noise, synthesizers and layer upon layer of eclectic instrumentation—including autoharp, what sounds like the flute switch on a Casio, and piccolo trumpet.

The album begins in familiar territory. The opening song and first single, "Can't Stand It," lopes along at a friendly pace, and Jay Bennett's prominent piano is as much a fundamental piece of Wilco's sound as Jeff Tweedy's wistful vocals.

Still, "Can't Stand It" also features ringing guitars and chimes that bring to mind early '80s Brit-pop, and the track grows increasingly busy with synthesized vocal refrains, frantic organ and just a hint of turntable scratching. The music's growing desperation brings out the darkness of the lyric, as desolate as anything on Bruce Springsteen's *Nebraska*.

Soothing psychedelia settles in for the second song, "She's A Jar," with fluttering keyboard straight out of 1967 and gentle harmonica. But the song's lyrics finally give in to the pain they want to veil with the refrain, "I believe it's just because Daddy's payday is not enough," and the song ends with a promise of violence. By "A Shot In the Arm," a nightmarish look at a relationship disconnected and uncommunicative, the music gives over to a wall of cacophony as scary as the lyric. The sad attempt to reconnect on "We're Just Friends" approaches John Lennon's "Imagine" with its simple, stark beauty, but its simpler dreams seem even more remote.

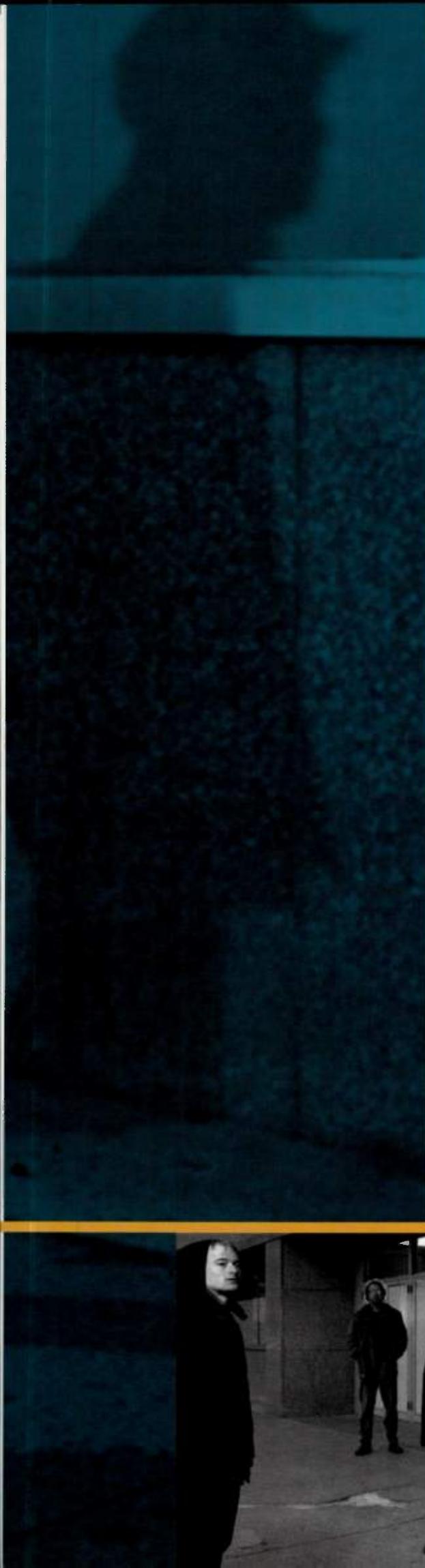
Though *Summer Teeth* draws on pop confection that we associate with The Beatles, The Beach Boys, early Chicago and even ELO, the album could not lyrically taste more sour. The deceptively upbeat "I'm Always in Love" worries that love is an addiction and finds its singer with his hands around his lover's throat. The bouncy "Nothing'severgoingtostandinmyway(again)" finds "I'm a bomb regardless" as the best refrain to define its motivation. On "Via Chicago," the singer finds solace in fantasizing about murdering his lover, and on "ELT" he pledges his regrets, stating, "Oh, what have I been missing/Wishing, wishing you were dead."

You can't help but find yourself thankful for the soothing pop overtones of this album because, otherwise, the darkness might be too much to bear. In a recent phone interview, Tweedy explained that there are many reasons—ranging from the psychological complexity of the world to the amount of time that passed while making the album. For the unsettling relationship between the lyrical content and the music that sometimes reinforces it but, even more often, seems to fight it.

Tweedy is a cautious but thoughtful judge of his own work. He tends to begin with a simple response and then looks for the best way to elaborate on expressing and resolving the contradictions in what he really thinks. In that sense, his conversation works a lot like *Summer Teeth*, an album that manages to comment on itself in many ways, rewarding as many listens as you are compelled to give it.

Tweedy talked with *totallyadult* in the middle of his current tour with the post-punk "supergroup" Golden Smog (featuring members of Run Westy Run, Soul Asylum and the Jayhawks). By the time this sees print, he will be in Europe doing promotion for *Summer Teeth* before embarking on a new tour with Wilco in April. ☀ **Continued**

Spontaneity is important to our record, but it is more of an experimental thing as opposed to doing a live take. There are live performances on our record, but then they are seriously manipulated so they don't necessarily sound like they were just thrown off.



You consistently seem to keep yourself working with other people—Golden Smog for three records and Billy Bragg on the Guthrie album. Last year, the rest of the band worked on the Jeff Black CD [*Birmingham Road*]. Do you see that as an active way to expose yourself to different ideas?

"There's no real agenda to it. It's just what I do. Stuff comes up, and if it's people you like and they're your friends, you want to do it. Wilco takes up a lot of time, but fortunately there is still time left over to do other things...like raise a family." (laughs)

Many people who weren't even that familiar with Wilco (or Tupelo) first heard your band on the Billy Bragg/Woody Guthrie collaboration, *Mermaid Avenue*. How do you think the work on that album feeds into making this album? "I don't know if they really informed each other at all. It's kind of like two different sides of your brain. We made *Mermaid Avenue* in the middle of making this record, and, if anything, I think it just allowed us to focus on two different things that we do.

"Our record is very much a searching record—trying to keep ourselves really excited and hear things come out that are uncharacteristic of us, and, in the end, hopefully, define a new thing for us. Whereas *Mermaid Avenue* really didn't warrant that. It was more like we were doing this thing that has come naturally to us for a long time, and still maintain a certain sense of spontaneity.

"Spontaneity is important to our record, too, but it is more of an experimental thing as opposed to doing a live take. There are live performances on our record, but then they are seriously manipulated so they don't necessarily sound like they were just thrown off. Whereas on the Woody record, it really sounded appropriate to just sit in a circle and play.

"The ironic thing is, as different as they sound, the approach is very similar—the initial approach—as far as just, like, playing, is very similar. The end product is very different, because we spent a lot of time experimenting and layering performances as overdubs on our record."

Mermaid Avenue is a pretty lush album, too, in its own right...

"It sounds all right. It sounds good. I'm really proud of it when I listen to it. The lushness is...I guess, we just sound lush!"

You blend what you do with Billy Bragg really well. There must be an art to being able to work with a variety of different musicians.

"The *Mermaid Avenue* thing kind of took a while. It wasn't as effortless on Billy's songs as it may have seemed. We did all the songs that I sang—that we wrote—really quickly, but with Billy, it took a while to get it to sound like he was a part of the band. We arranged all the music for his songs, and it took him a while to be comfortable with that. It also took a while for us to hone in on what he would be comfortable with, you know? That's not to say he didn't have any input as far as the arrangements and instrumentation goes, but that was mainly our territory, the consistency to the record is probably because of that."

I've listened to *Summer Teeth* quite a bit to get my ears around it. It's a kind of open-ended album, very fluid. It also struck me as a very quiet album despite the fact that if you sit and listen to it, it is obviously very huge. How do you account for those two impressions? There's a lot of space in the mix...

"Well, yes and no, because there's, like, 48 tracks on everything. We really tried to take away things that were cluttering it up. I don't know. We worked hard on it, and it is layered, not just instrumentation-wise or performance-wise, but it is layered emotionally, too.

"The songs all evolved in that same way. It meant one thing three months ago, and then by the time we finished it, you could still hear that part of it, but there was another element that came to the surface. I can't attribute it to anything other than that we made a few songs happen pretty quick, so that made us really ambitious to finish the rest of the record with that standard in mind."

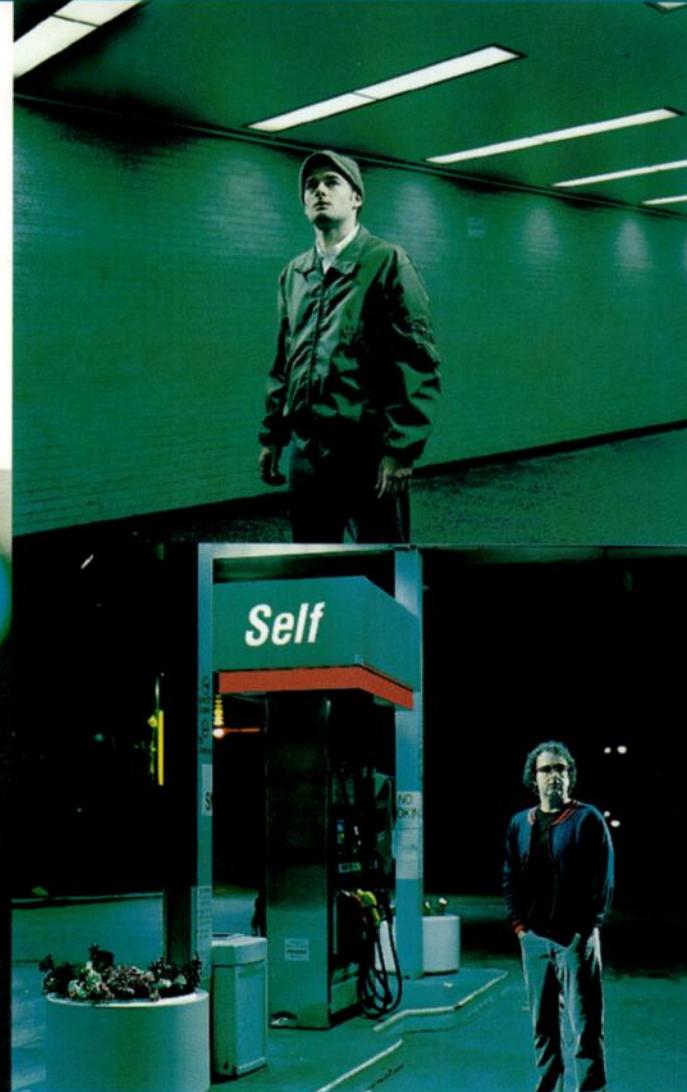
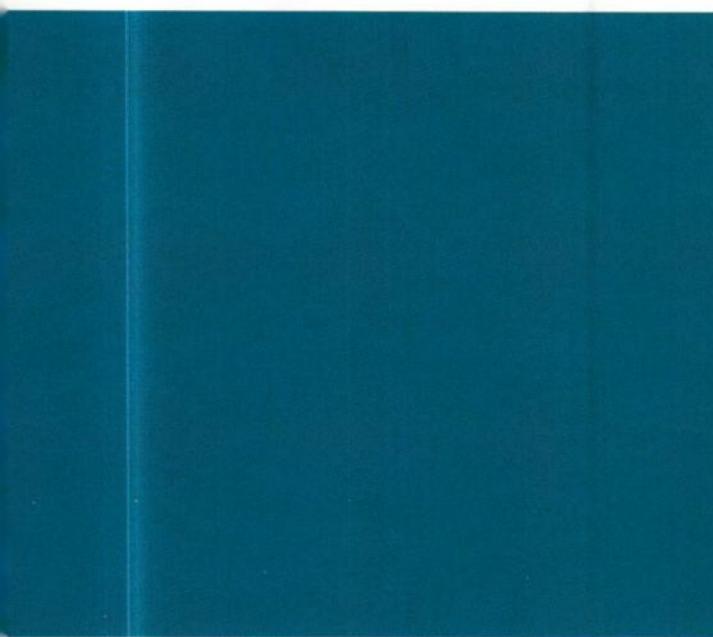
What were those ones that came together early?

"'Via Chicago,' 'She's A Jar,' 'Shot In The Arm'—actually, as fucked up as that song sounds, it was kind of an impetus for destroying the rest of the record. We tried to make a lot of parts become more interesting each time they came around—or at least change and evolve by the end of the song. With many of the songs, the structure or the shape of it is like a snowball. We tried to deal as directly as we could with the song, and then, by the end, have all of these grand elements accumulate."

Continued



The songs all evolved in the same way. It meant one thing three months ago, and then by the time we finished it, you could still hear that part of it, but there was another element that came to the surface. 



How does it connect for you that this album seems enormously personal and yet is also so elaborately arranged? Does that fit together in your mind?

"There are tons of elements there that are, unfortunately, things that I don't really want to discuss. The subject matter of the lyrics is definitely created out of a necessity. The impulse would be to let all of that angst or sorrow or anger out in the music as well, but I really wanted to show—I wanted the music to sound hopeful. I wanted the voice to be sort of subverted—and the lyrics to be subverted—as opposed to being reinforcing, because it's elusive, you know, the truth is elusive, and the fact that it's personal to me is elusive. I can hear that sometimes, and sometimes...I mean, I can definitely understand how people are going to say that it is painfully personal. I've thought about that a lot; my wife and I've talked about that a lot. But it's...it's...still a record." (sheepishly laughs)

I think that's great, that you and your wife can actually talk about this...

"It took a while."

Is there some concrete thing actually referred to as "Summer Teeth"?

"We all just really thought that it was evocative. It's actually the set-up for a joke, a really bad joke."

Mind telling me the joke?

"I got summer teeth; some are teeth, some aren't."

That is a bad one.

"It's a terrible joke (laughing), but it somehow felt appropriate that this terrible joke be the title of this record. It has some elusive quality. It just conjures up, I don't know...a lot of people hate it as a title, and that's kind of fine with me, but it felt perfect."

You talk a lot about things being elusive, but in a way, these songs are, lyrically, very direct. Do you think the elusive quality of it is trying to deal with all of the contradictions in emotions and thoughts?

"Yeah. I think that plays a part in it—like finding dream-like qualities in very real things. It's just where we landed through our searching, you know? All the

ambition of the music is really there to match the emotion of the lyrics. It all seems right for it to be big and crazy and full of counter-melodies and other...a lot of songs just didn't feel right until everything was explored. Otherwise, the lyrics and the intensity of the emotion behind a lot of the lyrics, all of that felt really heavy-handed and silly at the same time. I'd rather jar out the silliness."

Do you ever step back and hear where something came from in your music that you didn't know you were putting there?

"Oh, all the time. But we don't ever really say, 'Oh that came from somewhere,' because it didn't; it came from me, it came from the band and the fact that we've listened to other bands' records. That's a part of us."

A friend of mine said the first thing he thought of was ELO...
"We heard that, too. I love ELO."

It seems like making this record was a very healthy process for you.

"There's a definite effort to make the second half of the record brighten up and come into focus—to be more and more hopeful as it progresses."

On the album closer, "A Future Age," when you say, "Let's turn our prayers to outrageous dares," what comes to mind?

"That was one of the first things we recorded for the record. I don't think of any specific action. I think more about being proactive about your dreams and desires, rather than being reactive. I think about wishing as opposed to doing—taking a chance to make a fool out of yourself."



Danny Alexander is a regular contributor to *totallyadult*. He's also an Associate Editor of the international newsletter *Rock & Rap Confidential*. Based in Kansas City, he spends most of his down time covering local music for the area Web page, the Zone www.the-zone.org, and he may be reached at danny@thezone.org.

Wes Cunningham's

Way of Thinking

By **Bruce Warren**

Have you ever actually experienced an A&R feeding frenzy?

A year ago February at the Nashville Entertainment Association's Xtravaganza (the Nashville equivalent of SXSW), an unsigned Wes Cunningham was scheduled to perform at an ASCAP showcase at 11pm. At 10:45, toward the end of a set of Weezer-esque pop/punk from a Little Rock, Arkansas-based band called Ashtray Babyhead, the club where Cunningham was playing (the now-defunct Ace of Clubs) was virtually empty. I had heard the buzz about Cunningham and decided to check his show out. Glancing at my watch at 10:50, I looked back toward the entrance and saw the club was still pretty empty. Five minutes later it happened. It was like somebody let the flood gates open and in came the A&R reps, black jackets and all. Suddenly, I was surrounded by reps from DreamWorks, Columbia, Mercury, and of course the Warner Brothers team, who, along with Nancy Stein, ultimately won the bidding war for Wes Cunningham. After Cunningham's 40-minute set, the club emptied out, and the A&R agents swiftly left the premises and moved on to find the Next Big Thing.

“I guess that having always been exposed to great songwriters by my parents, like The Beatles and stuff by The Beach Boys, I've always had this writing addiction.”

Well, I'm certainly not the next big thing,” says the apologetic and humble Wes Cunningham, “but that night was definitely surreal. All the deal makers were there,” he says, carefully editing his remarks. “Those couple of days in Nashville, when I was meeting with labels, was pretty wild. There I was thinking that all I wanted to do was to put my record out with some people I wanted to feel comfortable with, but then the entire situation escalated. I've always made records, but clearly something new was going on.”

I got the feeling that Wes Cunningham prefers talking about making music more than the art of the record deal. With the release of his Warner Bros. debut, *12 Ways To Win People To Your Way of Thinking*, the music does more than its share of talking. Unlike most of the mainstream, post-Gen-X rock our adult ears are subjected to, Cunningham's album is honest, tuneful and rocking. With lyrics that showcase his sharp sense of irony and humor, an attitude completely lacking in pretension (“A good thing,” Wes says), and some great songs, he is an unlikely rock star in the making.

“This is not my first album,” Cunningham continues. “Well, it's my first album for a major label. But I've been making records since I was in eighth grade. I was in a lot of bands and we would play around in clubs, but for me I got into this whole thing so I could be in the studio writing songs and recording them. I have always been hooked on working in the studio, playing with different instruments, using various production techniques and writing songs. I'm a song junkie. I guess that having always been exposed to great songwriters by my parents, like The Beatles and stuff by The Beach Boys, I've always had this writing addiction. 'Hound Dog' by Elvis Presley was my favorite song growing up. I used to listen to that over and over again.”

Growing up, for Wes Cunningham, took place mostly in Texas. “I'm from Dallas originally, and then we moved to San Antonio. I went to college at Baylor University in Waco. After college, I decided that I wanted to try to really break into the music business and thought it would be a good idea to go to New York City, but I didn't have the money and it seemed kind of scary. So I went to Nashville, where I wrote songs and managed to get studio time in the basement of a jingle company.”

While recording some of those original songs in the basement of Whistler's Music, Cunningham actually got a chance to do some jingle work, too. “It was fun and cheesy. My biggest claim to fame was singing on a commercial for Frizolli's, a chain of family restaurants down South.” However, after a year of writing and doing some recording, he got frustrated and headed back to Texas. “I was just at the point when, you know,

you get to that point, when I got a phone call from a producer who heard some of the demos I did. It was Monroe Jones who told me to come back to Nashville and attempt to finish these sessions.”

So it was back to Nashville. He continued to write what would become the basis of *12 Ways To Win People To Your Way of Thinking*. “At first, we were going to do an EP of four or five songs in two days. But we wound up doing 10 songs in two days, so it started looking like it might be a full album. We ultimately did the songs as a complete album, and started shopping them around, and the next thing you know I'm in a club in Nashville showcasing for about 40 guys in black jackets,” says Cunningham, laughingly referring to that night at the Ace of Clubs.

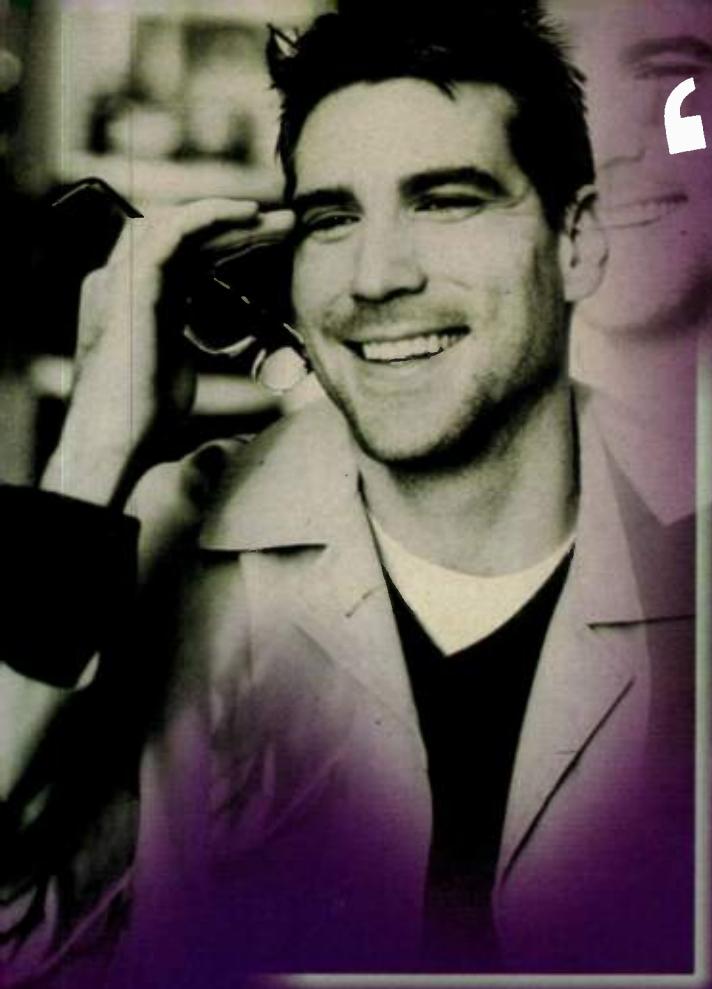
Cunningham's actual musical education began in his home. “My mom was a piano teacher, and before I was a teenager she was giving me lessons. After some years, though, I traded piano in for guitar. As far back as I can remember, I've always wrote songs. It seems like that's all I ever wanted to do—that's my true passion.” With his songs to guide him, his musical influences took him through a series of bands. “Almost every band I was in ended up recording an album. That's why my love for writing and being in the studio started early. I remember almost all the bands I was in. There was Vintage, All In One and then there was The Suburbans. We played in clubs around Dallas in high school and I made everyone wear white shirts and skinny ties—after all, it was the '80s.”

Digging a little deeper into Cunningham's musical influences, he revealed that,

“When I was in second grade I remember hearing The Beatles

continued ►

WES CUNNINGHAM



“To me, John Lennon is the same as Hank Williams. They write what they mean. You can add Willie Nelson to that list...”

20 to 30 new songs that I'm just ready to rock with. I never hold onto my songs for too long. I write 'em, record 'em. These new tunes I want to be more rhythmic, maybe a little more lo-fi."

But there's a hidden side to Wes Cunningham that he's reluctant to talk about: he's a great dancer!

In fact, it was Cunningham's disco moves that were partially responsible for getting him his first few radio adds back in August at the *Gavin A3 Summit*. "Any rock-star-in-the-making who boogies down with the people immediately gets my add," I say to Cunningham, reminding him of his Travolta-like moves on the floor at the Capitol Records Disco Inferno last August in Boulder, shortly after he and the band made their lunchtime debut. The hearts and minds he hadn't yet won over during his pre-GRIDle performance that day were won over by the time the Capitol Records disco throwdown became a drunken, late-night party extraordinaire. "Look, there's Wes Cunningham dancing to Kurtis Blow," said one scene maker. All the girls standing on the side of the room were saying he was a hunk. "You know, I'm glad I partied with the people that night," says Cunningham. "I want it to be known that I danced with the people!"

As a new artist, Cunningham is just beginning to learn about the complex business of getting his record marketed and played on the radio. "It's an interesting question. I obviously was moved when I read Dale Carnegie's book, *How To Win Friends and Influence People*—it's the source for the title of my album. There is an element of irony in it all, especially as a new artist promoting himself."

If you happen to be one of those people influenced by the music of Wes Cunningham, your position in life will improve immensely. Even better, if you get to park it on the dance floor with him, there'll be no stopping his influence over you. ♫

Bruce Warren is the Program Director of one of the leading Public Radio stations in the country—WXPN/Philadelphia. He's also a regular contributor to *totallyadult*, as well as many local Philly publications. He has yet to show us his moves on the dance floor.

Want to know more about Wes Cunningham? Log on to Warner Bros.' Web site, www.wbr.com, or call Nancy Stein or Jenifer Polenzani at 818.953.3559.

for the first time and they were, and continue to be, a powerful influence on me. They don't directly impact my songwriting style now, but when you're really young you learn certain things and you never forget them. The Beatles, particularly John Lennon, will always be at the root of my songwriting."

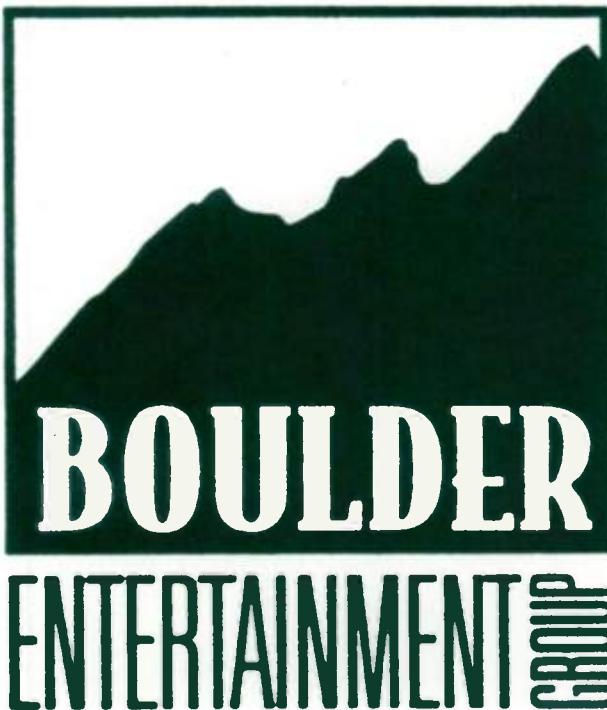
Was there any Beatles record that left a mark on him? "There wasn't one album. I used to listen to the records in the order that they came out. Like I said, I really like John Lennon's songs. He's so authentic. I love his autobiographical lyrics and his angst and his spirit. To me, Lennon is the same as Hank Williams; they write what they mean. You can add Willie Nelson to that list; he's also a big hero of mine."

12 Ways To Win People To Your Way Of Thinking is an impressive, melodic debut that hints at those Beatles influences he mentioned, yet reveals some subtle, less-direct musical influences, as well. Throughout the album, on songs like "So It Goes" and "Not Enough," there's an undercurrent of funkiness and slinky grooves, while "Bad Way" closely mimics "New Pollution" by Beck, filtered through the punk-rock of the song "Start" by The Jam. "Letter To McKay (God's Way)," a tune Cunningham wrote when he was a student at Baylor, has an addictive sing-along chorus. And "America The Beautiful" could have fit in perfectly on Todd Rundgren's *Something/Anything*.

But mostly, *12 Ways...* is a proper, classic rock & roll album with catchy hooks, inventive instrumentation, cool horn arrangements and witty lyrics. All that and it clocks in at just under 39 minutes! In this era of one-hit wonders and multi-format overnight smash hits, Cunningham is a slow-comer, building a gradual but steady following and winning radio fans along the way with his excellent songs. His new band—Kelvis on bass, Chris Graffagnino on guitar and Bobby Slacks on drums—has formed a cohesive unit, and with a few small tours under his belt as the opener for Buddy Guy, and then Chris Isaak, Cunningham has become a more confident performer.

"Playing live hasn't always been my main interest," confides Wes. "My ideal situation is to record and write in the studio. The reason why I'm doing this is to create art, you know, make albums. The next album is going to be different. I've got about

FOR ADULT ROCK PROMOTION COME TO THE SOURCE



JIM ROBINSON HARD WORK • PASSION • INTEGRITY

JOIN US IN NEW ORLEANS AT MID-CITY ROCK 'N BOWL
9PM - 1AM WEDNESDAY 2/17 FOR THE 2ND ANNUAL
BOULDER ENTERTAINMENT GROUP/GAVIN TOURNAMENT
TO BENEFIT THE T.J. MARTELL FOUNDATION

OPEN BAR, OPEN LANES, FOOD
HEAR TODD THIBAUD, MARY GRIFFIN AND OUR INDUSTRY'S OWN
"CONSOLIDATION"

JIM ROBINSON PROMOTIONS, INC.
Boulder Entertainment Group
1600 38th Street Suite 203 Boulder, CO 80301
Phone (303) 546-0200 Fax (303) 546-0300 E-mail robinson@diac.com

FROM THE POWWOW DRUMS OF MINNESOTA
TO THE BRASS BANDS OF NEW ORLEANS...

FROM THE ROCKIN' LOFTS OF THE TWIN CITIES
TO ST. LOUIS BLUES AND MEMPHIS SOUL...

FROM THE BLUEGRASS HOEDOWNS IN THE HEARTLAND
TO CRAWFISH BOILS IN THE BAYOUS...

THE STREAMS OF AMERICAN MUSIC
FLOW TOGETHER IN A RIVER OF SONG.

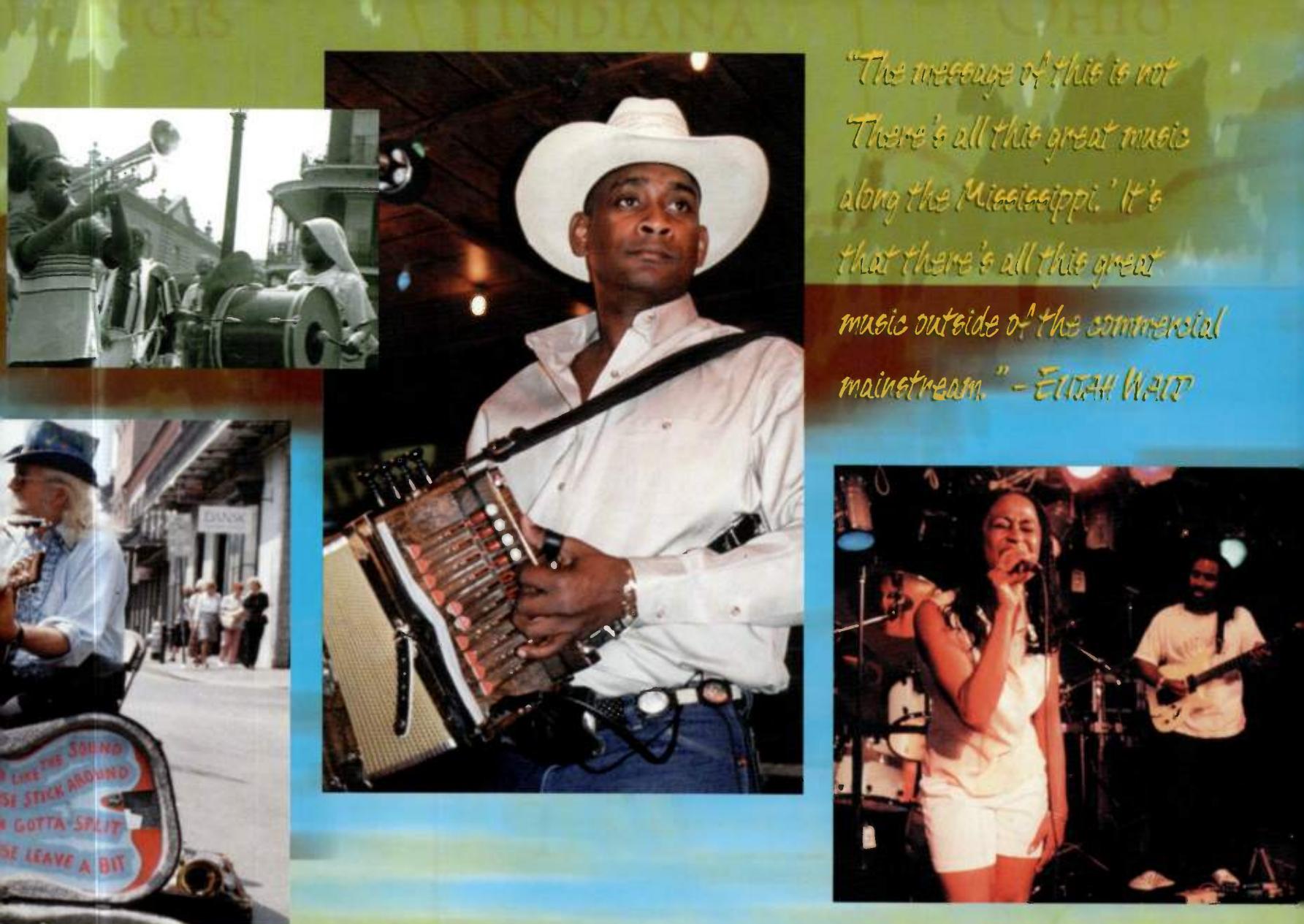
THE
MISSISSIPPI:

River of Song

BY STEVE BALTIM



“Part of the reason for doing a project like this is to motivate people to go off on their own and explore music in much the same way that we explored music in the making of this film,” says documentary filmmaker John Junkerman, the man who conceived of the *River Of Song* project, a look at present-day music up and down the mighty Mississippi River. Junkerman can proudly say that he’s practiced what he’s preached, as he began this project as a way to find out more about the music he had heard in New Orleans and had quickly become infatuated with.



"The message of this is not that there's all this great music along the Mississippi. It's that there's all this great music outside of the commercial mainstream." - ELIJAH WALD

"I took a vacation down to New Orleans about 10 years ago," he says. "I listened to a lot of music and just really enjoyed myself. I started to think about a way to get myself back there and find out more about the music in the area." While Junkerman could've watched any one of a number of documentaries about the New Orleans music scene—something he realized—he returned to his Midwestern roots to find a new way of satiating his curiosity. While the thread may not be immediately apparent, Junkerman realized the Mississippi River ties music together from Minneapolis to St. Louis to New Orleans.

It took four years from the time Junkerman found his unifying theme to actually beginning his physical quest for knowledge. He tells the story of how the project came together: "Six years ago or so I directed a film for the Smithsonian called *Dream Window—Reflections On The Japanese Garden*, a one-hour special for PBS about Japanese gardens. That team, and the sponsors in particular, were very happy with the results and were looking for a way to work together on another project. I had this idea percolating in my head so I said, 'Why don't we do this?' Everybody thought it was a good idea."

After finding the funding to go ahead with his idea, Junkerman still needed direction, as he'd come up with the idea to learn more about music he knew little about. "One of the first

things I did," he says, "was to look for partners who could help guide the project." Junkerman came together with Elijah Wald, a journalist for the *Boston Globe* and a musician. Wald says that the attraction to Junkerman's idea was instantaneous. He explains why: "I never heard of anybody proposing something in which we were going to look at music and just completely forget about genre—which I found immensely attractive, particularly as a musician, but also as a listener and a writer. I keep getting frustrated by the way music gets categorized and put in bins and then the musicians start following that and pretty soon it becomes reality and all blues bands sound the same. This just seemed like such a great way to approach the music."

Indeed, *River Of Song*, from the double-CD package, to the radio special and companion book, through the four-part PBS series—hosted by Ani DiFranco—is a celebration of eclecticism. It's hard to think of one other CD where you'll find Babes In Toyland side by side with Chippewa Nation, Soul Asylum next to Little Milton, and Fontella Bass in close proximity to Scandinavian folk songs. In assembling this unique roster of talent, Junkerman and Wald not only had to ignore genre, they also had to have the nerve to forge ahead without that usually all-important star power. "We basically decided that we would follow

the Mississippi River and find the best music and most interesting stories we could find along the way," Junkerman says, "regardless of whether these were popular, well-known names or not." Film editor Bill Anderson, who had the unenviable task of cutting down 250 hours of footage to the four seen on PBS, brings up another good point of why the approach they took was truer to the nature of the project. "One of the things that happens when you do genres is that you're also then saying, 'Who's the best and who's the worst?' Within that genre how do you rate people? [With this project] there's no rating system. This felt like a road trip; it was just a river trip," Anderson says.

In a utopian society, one where art reigns over commerce, a CD such as *River Of Song* would outsell Celine Dion and Matchbox 20 combined, and force the end of the tight-fitting categorizations the music industry lassoes around the collective neck of the artists. Unfortunately, as anyone who's turned on a TV, read a newspaper or opened their eyes in the past year knows, we hardly live in a utopian society (if we did, all courtroom trials would be barred from TV). Thus, the producers of the *River Of Song* CD are realistic about what kind of impact their project is likely to have. "Maybe if we're real lucky when the CD first arrives at HMV, for example, the power of the television show will be such that we're out front

CONTINUED ►

"I became aware of just how fickle stardom is. Many of these musicians, just by a slight configuration of things, could've been major stars. And I think it is very much a matter of haphazard chance that leads one person to stardom and another person, who's equally talented and interesting, to a more limited career."

- JOHN JUNKERMAN



somewhere and everyone in the store will see it," Wald says. "But after that, where does it go? And that, very much, is how one has to think in this world, because now there are huge, huge stores like Tower and HMV where you don't just run into something unless you're in that department."

Although it's sadly true that the industry (and much of the general public) is probably going to be unsure of what to make of a CD that mocks the normal means for defining music today, one advantage Junkerman and Wald found in taking a genre-free approach to compiling *River Of Song* is artists were universally thrilled to be involved. "There was a great deal of responsiveness when we asked people to participate," Junkerman says. Anderson adds, "When John told these musicians what this project is about we found a mutual respect for other musicians. They felt it was nice to be in this group, and that was a real motivating force in itself."

That spirit of camaraderie, as well as a belief in the project, is what brought DiFranco on as not only the host of the radio and TV series, but as the author of the preface to the *River Of Song* book. According to Junkerman, getting her to come onboard was surprisingly easy. It was making the decision as to who to approach about the narrator's job that was tough. "We went around and around about who should be the narrator, because it's hard to find somebody who's the right fit with a project like this," he says. "We came up with Ani because of her connection and commitment to independent

and indigenous music." While DiFranco's is a case of someone whose name could be of assistance, Wald and Junkerman recognize the value being involved in this could have for many of the artists on the CD. Wald cites as an example the difference between using Little Milton rather than B.B. King. "The final decision came down to his being less familiar, which means that we can make a difference for him by introducing him to a listener," he says.

For Junkerman, who started this project as a learning process, the fickleness of stardom was an obvious lesson. "I became aware of just how fickle stardom is," he says. "Many of these musicians, just by a slight configuration of things, could've been major stars. And I think it is very much a matter of haphazard chance that leads one person to stardom and another person, who's equally talented and interesting, to a more limited career."

Anderson hopes that people realize from this CD and series that not all professional musicians are stars. "There's a lot of people who are making their living making music, who aren't necessarily stars," he says. "They're blue-collar music workers and you hear that on the CD and see it on the screen, so you can dig the music and think about the people who are playing it." Both Junkerman and Wald echo that sentiment in slightly different ways. Junkerman says, "What I'm hoping is *River Of Song*—the CD, the specials, the book—causes people to say, 'You know, I should go out to a local bar and hear who's playing in my neighborhood. I should go out to this bowling alley, where on Sunday nights there's a jam of some

sort.' And hopefully they'll understand that local music really has a huge value."

Wald seconds that by adding, "That's a really important point. We chose the Mississippi because it is a very rich area, but really it was a narrative device to take us through places. What we found in St. Louis, we could've found in Kansas City. What we found in Minneapolis we could've found in Seattle. The message of this is not 'There's all this great music along the Mississippi.' It's that there's all this great music outside of the commercial mainstream."

From Robert Johnson to Woody Guthrie, from Hank Williams to John Coltrane, America has fostered some of the greatest musical talent the world has ever seen. And one day, long ago, someone happened to stumble into a bar, maybe down in Texas, maybe along the Mississippi, and see Hank Williams sing "Your Cheatin' Heart" before most anyone had heard the name Hank Williams. Maybe when you head down to your local tavern you won't see the next Hank Williams. Hell, you may not even see the next Vanilla Ice. But you'll never know until you go in. 

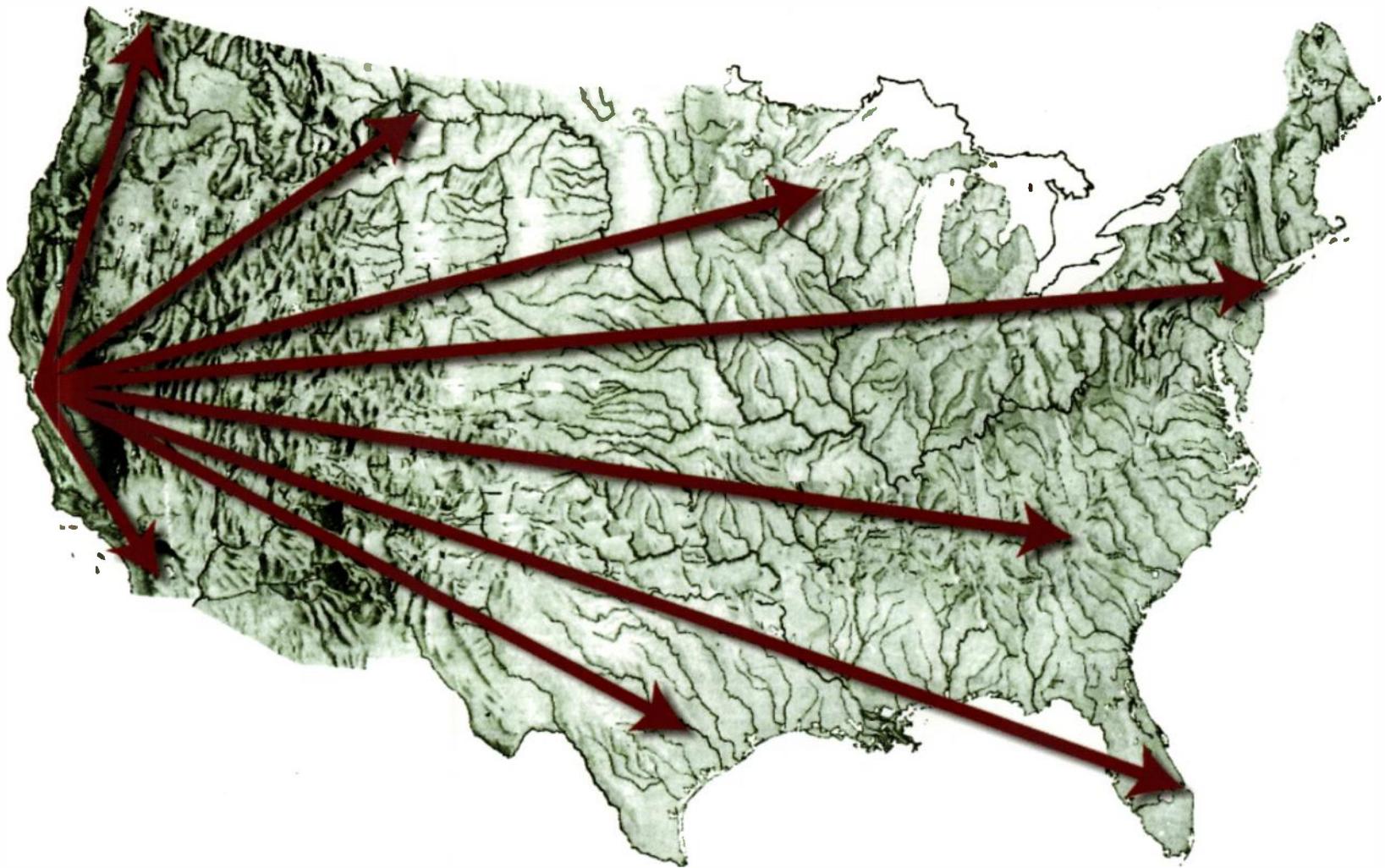
The PBS "River Of Song" series began airing in January and will be re-run for several months.

The *River Of Song* CD, released by Smithsonian Folkways, is now available in stores.

Want to learn more about the making of the project? Log on to www.pbs.org/riverofsong.

CONGRATULATIONS

to all the 1998 **totallyadult** All-Stars
and the 1998 Gavin Nominees!



*It's Everywhere
You Want To Be!*

Outsource Music—Gavin Nominee for A3 Independent Promotion



Catching Up With Kathleen Wilhoite

By Steve Baltin

Most professions, whether it be a doctor, a social worker or a consultant, have some kind of follow-up visits with the people they work with. Music journalists, on the other hand, usually do an interview with an artist when an album first comes out and that's it. However, on the occasion of V2 releasing "I Wish We'd Never Met," the second single from Kathleen Wilhoite's *Pitch Like A Girl*, the singer/songwriter's major label debut [the album was originally released on her own *Dave's Record Company* label in a slightly different form], I had a chance to talk to Wilhoite again, almost a year after we first met. It's been a tumultuous year for Wilhoite, who's learned that unless you're that one, in however many thousand, whose initial record takes off immediately, the 12 months that follow a debut CD's release can be an alternately exhilarating and trying time. She has gone from opening for acts like Kenny Loggins and Ziggy Marley (separate tours, of course) to spending months on the proverbial sidelines, waiting for her label to find the right time to release "I Wish We'd Never Met." Still, after the rough year behind her (that also saw her dealing with medical problems), Wilhoite is ready to move forward professionally and is looking forward to what 1999 has to offer.

"In the music business, as long as they let you keep making *music*, that's where the success is."

So, what's been going on?

"Well, I opened up for Kenny Loggins this past summer, and then my second single was supposed to be released in September. However, V2 felt it wasn't the right time to release it, so they pushed it back to this January. So there was a big chunk of time in between the tour and the release date of my second single; they didn't want me to go on tour without a single and/or without records in the store. So I just lived my life and got back into auditioning and acting. I just did an independent movie where I played a drag king—that was pretty fun. I wrote a song for that movie that's called 'Thicker Than Love.' Plus I've been writing other music, too. I did a couple of performances, then geared up for Christmas, which I love. I had a big tree and everything, and all my family came here for the holidays. It seemed like I was really, really busy. I've also been working on a cartoon idea quite a bit. So I was really busy all the time, but I wasn't exactly on the world tour, you know what I mean? But now that that second single has come out, I guess they gotta see how it does at radio and then formulate some sort of promo tour around that."

How easy is it for you to go back and forth between acting and music?

"Oh, it's easy for me, actually. I just do what's put in front of me. I make sure I keep things coordinated in my datebook, because the most difficult thing is just scheduling everything. But it's easy—when I'm not doing music, I go on my auditions and write songs in between while my kids are at school. My record company is supportive of my acting career because they feel it makes it easier for them to get airplay, as opposed to the opposite happening. I thought maybe it would hinder my music, but instead, they think that it's actually helping. It's fun for me now, because I had made the mistake of putting the acting part of

myself down for a while. You know, like, the music stuff is so much more important to me, but I really enjoy acting a lot."

Do you think your acting experience helps your performing onstage?

"Generally, my feeling is that the two types of performances are apples and oranges. Acting is a whole other beast to me than music, but one way that it helps is giving me the respect for the opportunity to perform. That's a great thing; it's not like, 'Oh, I have to play again'; rather, it's I get to play. Every audition is an opportunity for me to get to do my work and exploit any perceived gifts that I may have. So in that way it's really helped. But it's been a tremendous thing for me to pick that up again. Once I got signed to V2, I did, sort of, think, 'Oh good, now I can pursue my real dream.' Like acting was a fake dream for me and something I just bided my time doing! But now I don't feel that at all. It took almost having to lose that to get back in there and appreciate it. Even in the six months that I was on tour with the band, it made a difference in my acting opportunities—I really had to get back in there and try...nothing came easy for me."

Let's talk a little about the new single.

"It's called 'I Wish We'd Never Met.' Kevin Salem produced it. It was a long process, but everyone seems to be really happy with it. Kevin produced it at first for the album, and then V2 thought it was still too sparse—not enough on it—so then they had me work with Malcolm Burn in New Orleans. They didn't like that, so they asked me to go back in with Kevin—he put Maggie and Suzy Roche singing background vocals on it, as well as David Poe."

So it's a much different version than what's on the album?

"Oh yeah! The original album version is just me and my guitar. They said, 'You can't have just a guitar and vocal as a single for radio. It won't get played.' I was, like, 'Okay, you know, it's your business. I'm in the songwriting and singing game.' Sometimes I just have to let certain stuff go and do what they want me to do. It was fun, I had a good time recording it."

These songs have been with you for some time now. Are you anxious to begin recording again?

"Yes, really anxious. I'm also anxious to see this record through, though, because I want to make sure I don't have what's called 'second-record' syndrome. I have plenty of songs. I've just been going through, like, three or four years worth of songs. I wanna make sure I use the best ones out of them, and, of course, I've continued writing a lot of new stuff. The next album is also going to be my first A&R'd record. I'm sort of scared about that, because I was on PolyGram years ago and I felt like I had gotten A&R'd into the ground. Everything I wrote, the response was, 'No, that doesn't

continued ▶

Steve Baitin did the original piece on Kathleen Wilhoite, which ran in *totallyadult* #18, so it only seemed natural that he should do this follow-up interview. As you'll read, Wilhoite has learned a lot about herself and the music business since the release of *Pitch Like A Girl*, but she hasn't lost any of her drive or passion.

—John Schoenberger



sound like you.' And I would say, 'Well, I wrote that about my Dad, and it's me and I'm singing it and I wrote it.' 'No, we just don't think that's representative of who you are. You should work with this guy.' It was horrible. But my A&R person at V2—Kate Hyman—is really respectful of the writers. It might be great to have somebody with an objective ear help me pick the right song."

Even though you have experience being with a big label before, do you still feel like you've learned a lot about the music industry in the past year?

"Yes! Before, I never made it past the mixing of the record stage. So I've learned a tremendous amount; I've also learned a tremendous amount spiritually about the process of exactly what I have control over and what I have no control over. I haven't been very graceful in learning these lessons, but I'm still in the game, so I guess I didn't burn too many bridges. It's hard, because I care so much about my music and for my record company it seems more like business. They always tell you, 'It's music business, not music friends, not music fun,' which is fine, but it's still a pretty lethal mix to have people, for lack of a better word, bare their souls and then have people package it and sell it like hot dogs. It's brutal. I just have to face the music and recognize, again, what I have control over—and it's not the business, that's for sure. However, I do have control over whether or not I'm writing songs and how I perform. So I guess I learned what my role is. I'm not the boss of everybody, everybody is not going to do it my way and I'm not right all the time. These are awful lessons and these are the ones I learned [laughs]. I hated those lessons. It was not my favorite year, to tell you the truth."

Because of the whole experience on the music industry side?

"Yeah, basically. It was just painful. It was wicked disappointing, and then I got a cyst on my vocal cords—that was really scary. I quit smoking—and I had to completely change my lifestyle with that cyst. I had to go to a speech therapist and learn how to talk a different way. When you think about how you speak to people, that's a lot of how you express yourself. So I had to, sort of, re-learn who Kathleen—the-non-yelling-loudmouth-girl is. That was scary and painful. After all, I was the youngest of five kids, so whoever's loudest won. So that was a tough one. But it was great for me, too, on other levels. It's always better to have learned the lessons, but when you're actually in the middle of it, it's a fucking drag."

Is everything okay with the cyst now?

"It was remarkable, actually. I did acupuncture, I quit smoking immediately, I went to a speech therapist and a singing coach and within two months it was almost completely gone."

Did this training change your vocal delivery at all?

"Only in that my voice is stronger now. Plus not smoking, I've increased, like, five notes on my range. That's a good thing!"

With all you experienced this past year, do you feel like you're better equipped to handle this year?

"You bet. I'm really psyched about it and I feel well equipped; just recognizing my powerlessness has given me so much strength to proceed this year. I think it will help me not take everything so seriously and just take it for what it is, a crapshoot. If you succeed, it's like winning the lottery. In the music business, as long as they let you keep making music, that's where the success is. Because whether or not you get played on the radio is a crapshoot, and I think it's relatively arbitrary." 



SHANDA
BRASH



Shanda Brash

Don't let the sound of a hit
be lost on you ...

Now at AAA Radio.

RioStar
ENTERTAINMENT

For information contact Larry Kelly (615)322-1212
www.riostar.com

ALBUM NETWORK '98 AllStarS

NotAllMyadultURE

The Dave Matthews Band emerged from the small Charlottesville, Virginia, area in 1991, and they've gone on to virtually dominate the world. Their completely original music—filled with funky, syncopated rhythms and quirky grooves—is the craftwork of true musicians.

Four previous Dave Matthews Band releases have sold over 11,000,000 units combined. The band didn't stop there, however. This past April, *Before These Crowded Streets* hit with tracks like "Crush," "Stay" and "Don't Drink The Water."

- *Before These Crowded Streets* easily took the #1 spot on 1998's Year-End Adult Rock Combined Album Airplay chart and #2 on our Year-End Adult Rock Retail chart—just below the unsinkable *Titanic OST*.
- The Dave Matthews Band has been touring consistently for the past decade; they're one of the most road-worthy live acts around.
- *Before These Crowded Streets* has reached Double-Platinum status.

Congratulations to runners-up Bonnie Raitt and Lucinda Williams.



ARTIST OF THE YEAR

Dave Matthews Band



93 X
R
T
RADIO CHICAGO

Radio Station OF THE YEAR WXRT/Chicago (Large Market)

What a landslide! Vote after vote came pouring in—all declaring WXRT the best of the best. Many stations have come and gone, but 93XRT continues to deliver passionate music with an intelligent and humorous airstaff, outstanding production and great promotions.

Look at this list of events: the 93XRT Rock 'N' Roll Fireworks, the 93XRT Free Fourth Of July Concert, the 93XRT Holiday Concert For The Kids, the just-released *ONXRT: Live From The Archives Volume 4*. WXRT truly is "Radio Chicago."

Congratulations to Norm Winer, Patty Martin and the rest of the 'XRT staff for taking this award home for the second year in a row! Is a three-peat in the works for next year?

- WXRT has been on the Chicago airwaves for 26 years.
- Norm still hasn't cleaned his office.

Kudos to runners-up KBCO/Boulder and WXPN/Philadelphia.

Radio Station OF THE YEAR (Medium Market) KGSR/Austin

Congratulations to Austin's KGSR for taking this award home once again. PD Jody Denberg and MD Susan Castle make it look like there's no stopping the station "Where The Music Comes First."

KGSR just released *KGSR Broadcast Volume 6*, a double-disc that contains rare, one-of-a-kind recordings of live, on-air performances by Lyle Lovett, Shawn Colvin, Jimmie Vaughan and many more. This limited edition CD sells out every year and all proceeds go to a regional charity.

- KGSR recently celebrated its eighth anniversary with a huge birthday bash on the "Austin City Limits" soundstage. KGSR listeners got to hear Bruce Hornsby, Lucinda Williams, Patty Griffin and special guest Lyle Lovett rock the party.
- Wherever you are, tune KGSR in via www.kgsr.com.

Congratulations to runners-up WRI/T/Nashville and WKDC/Norfolk



When PD Kevin Welch, MD Carl Scheider and the rest of the KFXJ staff aren't out on the slopes or rafting the rivers, they can be found filling Boise's airwaves with some amazing Adult Rock. From old to new, roots to blues, reggae to rock—if it's good, it gets played at KFXJ.

Boise was once merely a place for bands to sleep and eat on the way to Salt Lake City or Seattle; that's no longer the case. The way KFXJ has been bringing bands into the area, selling out clubs and new arenas, Boise isn't going to be a "small market" much longer.

- KFXJ is "The Music Difference, KF95."
- KFXJ just celebrated its third year with a birthday concert featuring Venice, Jeffrey Gaines, Lowen & Navarro and William Topley.

Let's hear it for runners-up KTHX/Reno, Nevada, and KBAC/Santa Fe, New Mexico.

Radio Station OF THE YEAR (Small Market)

KFXJ/Boise, Idaho



Program Director OF THE YEAR

Bruce Warren
WXPN/Philadelphia



Having won last year's Music Director Of The Year Award, Bruce Warren knew he'd have to come up with something special for a follow-up; that's just what he did. Warren became 'XPN's Program Director, and proceeded to lead the station into one of its best financial years ever.

Warren's involvement with WXPN over the past nine years has helped it evolve as one of the country's best Non-Coms. In addition to programming duties, Warren produces the nationally syndicated "World Cafe," and also hosts his own Triple-A-Hop show, "Work In Progress," which airs Friday nights.

- Warren's rants can be regularly found in the "Frequency Lounge" at www.freqlounge.com.
- Michael Stipe, Billy Corgan and many other stars have been known to cop their "look" from Warren.

Congratulations to runners-up Paul Marszalek of KFOG/San Francisco and Dave Benson of KBCO/Boulder.

APD/Music Director OF THE YEAR

Dean Carlson
KMTT/Seattle



After working Seattle-area Rock Radio for 10 years, Dean Carlson took a year off to travel the world—a trip that greatly increased his love of international music! Returning five years ago, Carlson decided to climb "The Mountain." The weekend shift he started out with soon became a full-time weeknight shift coupled with MD duties.

Carlson is a great MD because he loves all kinds of music. Some of his favorite albums this past year include Elliott Smith's *XO*, Lucinda Williams' *Car Wheels On A Gravel Road*, Robbie Robertson's *Contact From The Underworld Of Redboy*, Susan Tedeschi's *Just Won't Burn* and Finley Quaye's *Maverick A Strike*.

- Carlson probably won't admit it, but he *hates* lattés!
- His secret weapon? He doesn't take anything, including this fab award, too seriously.

Congratulations to runners-up Patty Martin of WXRT/Chicago and Shawn Stewart of WXPN/Philadelphia.

Best SET OF EARS

Dennis Constantine
KINK/Portland, Oregon



Dennis's last name could easily be changed to Consistent. Dennis Constantine has been a constant force in the nurturing and spreading of the Adult Rock format

since its inception. From his days at Boulder's KBCO to his leadership of Los Angeles's KSCA; from his greatly respected consulting firm to his current role as PD at KINK, Constantine has been a mentor to all.

For Constantine, radio isn't just a career, it's a way of life. He listens as a fan; he tweaks with a passion. Whether it's a new song from an unknown band, a production piece for a remote or a stop-set done at the :08 break, Dennis absorbs and loves it all.

- This award wraps up a year in which Constantine both moved to Portland and got married. Congratulations, Dennis!
- He's funnier than you think.

Our runners-up were Dean Carlson of KMTT/Seattle and Nicole Sandler of KACD/Los Angeles—congratulations!



totallyadult

RADIO PERSONALITY OF THE YEAR

Terri Hemmert
WXRT/Chicago

Terri Hemmert first hit the JXRT airwaves in 1973 as its overnight announcer and Public Affairs Director. In 1981, she became the first female morning-drive personality in Chicago—a post she held for a decade.

Not only does Hemmert handle mid-morning duties, she also produces one of the nation's best Beatles shows. "Rampant Beatlemania" digs deep into the Beatles' catalog and uncovers rare outtakes and bootlegs.

- Did we mention that Hemmert is an original inductee into the Rock and Roll Hall of Fame, and that she can be heard in the museum's audio archive of legendary DJs?
- When Hemmert's not busy spinning the discs, she can be found spinning the yarn in the broadcasting department of Columbia College, Chicago, where she teaches the History of Rock & Soul.
- Terri Hemmert as *totallyadult* Radio Personality Of The Year? How 'bout *totallyadult* Radio Personality Of The Millennium?!

Congratulations to David Dye of WXPN/Philadelphia and Ginger Havlat of KBCO/Boulder, this year's runners-up.



ROOKIE RADIO PERSON OF THE YEAR

Dave Witthaus
WRNX/Springfield, Massachusetts



Who would have thought that 20 years ago, when Nancy Stein took her first gig at Warner Bros. as its local promotions person in Indianapolis, she would turn into the icon she is today? Who doesn't like getting a call from Nancy Stein? She's great! She's as passionate about her bands as a mother is a child—each one is special and deserves attention and Stein makes sure they get it.

The thing that makes Stein so damn great is her follow-through. She gets things done. She's creative, goes to stations with promotional ideas, and she actually makes them happen. Her job is not done when a station adds one of her records, it's just beginning.

- There's no denying the power of Nancy Stein. Just look at the Year-End charts: Grant Lee Buffalo, Seal, R.E.M., Son Volt, Paula Cole, Wes Cunningham...the list goes on and on.
- Stein's secret weapon? Jenifer Polenzani.

Congratulations to runners-up Jeff Cook of Capricorn and Damon Grossman of Geffen.



Nancy Stein
Warner Bros. Records

ROOKIE PROMOTION PERSON OF THE YEAR

Trina Tombrink
Columbia Records

Trina Tombrink got her start in 1978, working radio promotions for four years at KSJO/San Jose and then four years at KLOS/Los Angeles, with four years of college in between. In 1991, Tombrink segued to Columbia Records. She started in their West Coast Radio Promotions department; then moved to TV Promotions, and in 1996, settled in as National Rock Promotions Director.

Since last summer, Tombrink has been promoting Rock and Adult Rock to radio with grace, passion and a never-ending amount of creative energy. As Kid Leo prepares to slide over to the Artist Development side of things, Tombrink is gearing up to fill his shoes as the National Director of Adult Rock.

- With the massive success Tombrink had at radio—John Mellencamp, Shawn Mullins, Bruce Springsteen—the ballots were overwhelmingly in this "rookie"'s favor.

• Tombrink will be *By Your Side* come January, kickin' her way into the new year with The Black Crowes!



The SFX Radio Network presents

HENDRIX

live at the fillmore east

The World Premiere Broadcast



February 17-21
Hosted by Jim Ladd

When the original *BAND OF GYPSYS* album was released in 1970, it contained only six songs from the four concerts that Hendrix, Buddy Miles and Billy Cox performed on 12/31/69 and 1/1/70. Twenty-nine years later, MCA Records is releasing the album, *Hendrix Live At The Fillmore East*, a brand-new 16-song, two-CD set, 13 of the tracks previously unreleased.

The SFX Radio Network will get things rolling with a two-hour world premiere hosted by Jim Ladd. Telling the story of this record and those legendary concerts are Buddy Miles and Billy Cox, plus comments from recording engineer Eddie Kramer, Sammy Hagar, Joe Satriani, Lenny Kravitz, Kenny Wayne Shepherd, Paul Rodgers and more!

Hendrix Live At The Fillmore East will be in stores on February 23.

For more information call us at **818.955.4000**.

THE ALBUM
NETWORK

SFX
RADIO NETWORK

MCA
MUSIC
AMERICA

EXPERIENCE
HENDRIX

Going To **WORK** with **550 MUSIC**'s

It's said that the more diverse your experience, the better chance you'll have to survive in this business. Well, 550 Music/WORK's Neda Leppard Tobin has more experience than you can shake a stick at. In fact, I'll let her tell you about the long and winding path that has now put her in the position of VP/Rock & Triple-A Promotion.

"My first job in the record business was as a secretary at a one-stop in Miami, where I was born and raised. I then worked as the promotion secretary for CBS Records, where I thought I'd be for the rest of my life. However, after just two glorious months, CBS closed the Miami office. I was devastated! I then got a job at PolyGram hanging posters in record stores, which I did for a year and a half before I got my first promotion job as PolyGram's local in the Carolinas. A year and a half later, PolyGram moved me to Dallas to do local, which I did for another year and a half before Polly Anthony hired me to come to Epic Records. Polly moved me back to Miami where I remained for four years before moving back to Dallas for an additional two years. My next step was on to the "Big Apple" to do video promotion for Epic, which lasted all of a blink of an eye. That's when they started 550 Music—I was Polly Anthony's first hire.

"Polly was bringing me in to do Rock promotion. About two weeks after we decided I was going to work for the new label, I heard we were getting Celine Dion from Epic. I proceeded right into Polly's office and said, 'I know I've been telling you I want to do National Rock Promotion for years now, but I absolutely must work Celine. I have to work Top 40.' And she promptly threw me out of her office!

"Being the true promotion person that I am, I wound up getting the National Top 40 gig for 550 Music in New York and worked there a year before moving to Los Angeles. Once Celine had reached the level I felt she deserved, I was comfortable taking over the Rock and Triple-A Promotion reins. Just kidding.... When Jeff Appleton left two years ago, the opportunity presented itself and at that point, I was ready for the challenge."

Once I let her catch her breath, Neda and I started talking.

Neda Leppard Tobin

By John Schoenberger

What was the vision for starting 550 Music?

"I think part of it was to increase the market share for Epic Records and therefore Sony Music. The other part was to acknowledge Polly Anthony's talents. She's an amazing woman; I don't know anyone else like her. Polly started as a secretary in the CBS Records days and worked her way into a national promotion position without ever having the local promotion experience. This is a woman that's got a keener sense of this business than anyone I've ever seen. From the day I met her 12 years ago, she has been my inspiration and role model."

Was it partly because Epic had too many artists on the roster, so when they started prioritizing things, certain records that deserved more attention weren't really getting it?

"I don't think that was the reason because we only took two artists from Epic. One was Social Distortion, who had already established a following, and the other was Celine Dion, who was beginning to get a good amount of attention within the industry, but had yet to break. Every other artist we had was brand-new."

"At that point in time, Celine was fighting for her life, so to speak, against other upcoming female pop artists like Mariah Carey. Mariah was on the tips of everyone's tongues and Celine was a bit overshadowed. The first 550 Music Celine record was 'When I Fall In Love' from the *Sleepless In Seattle* soundtrack. It wasn't like we had this proven superstar in our pocket, even though we all believed it was just a matter of time."

"Starting this label enabled Epic to gain market share. Think about it—I'll use an urban crossover example. If you're working a Luther Vandross and a Babyface record from Epic, as a rep you can walk into a radio station and talk about those two artists because they're big stars. Chances are you might get a Luther and a Babyface record on the radio. But if you walk in there with a Luther Vandross, a Babyface and a band called The Funky Poets, you're never going to get arrested with the little guys. There's no way."

Yeah, because the radio guy's going to say, "What do you want from me? I already gave you two adds."

"True. It's, like, 'Leave me alone already, you got your shot.' But by bringing in another label with another rep under the Epic umbrella, who has his own records, that rep is going to get a shot and in turn, the 'family' market share will increase."



continued ▶

"I don't love the
music 'cause I'm
in the music
business, I'm in
the music
business 'cause I
love the music."

So 550 Music has been in existence for about six years and the WORK Group sort of developed with much of the same philosophy.

"Right. If you remember, WORK evolved from what was Chaos, an off-shoot of Columbia, while 550 Music was an offshoot of Epic. Now, both 550 and WORK fall under the Epic Records Group (ERG). Jeff Ayeroff and Jordan Harris are the Presidents of WORK, and Polly Anthony is the President of both Epic and 550."

Near the end of last year, there was a consolidation between 550 Music and WORK, right?

"Yes, but with the promotion staff only. Both labels are still two separate full-standing entities with their own A&R, marketing, publicity and so on. The national and local promotion staff is comprised of a combination of both WORK and 550 people. Technically, the promotion staff is now called 550 Music/WORK promotion. All 550 Music artists as well as all WORK Group artists are promoted by the same staff. Whether you were a former WORK Group employee or a 550 Music employee, you work all the records."

So then, between the two labels, you must have a lot of new releases planned as well as the ongoing projects.

"You're not kidding. I mean, coming up in a couple weeks we have this soundtrack from a movie called *Go*, which has kind of a *Pulp Fiction* vibe to it. The soundtrack includes music from a new WORK artist called Len, which is a group, not a person, along with new tracks from Natalie Imbruglia and No Doubt, just to name a few. This could be a huge soundtrack and definitely a lot of fun to work.

"We have Glen Scott, an extremely talented, new, young artist from England. Glen's father is a minister and he grew up with church music, an influence you can definitely hear in his music. When he comes out on stage, he's dressed in a magnificent suit, like Robert Palmer used to do. But musically, he's an amalgamation of several styles and textures...tastes of Prince, Al Green, Steely Dan, Rod Stewart, Dionne Farris, Terrence Trent D'Arby, etc. I can't really explain it. It's all in the mind of the listener. Glen is very versatile and his record will span multiple formats. There's another new band called Old Pike from Indiana, who I'd describe as early Springsteen meets The Wallflowers. There will also be a new Ben Folds Five album, as well as new tracks from Heather Nova, Morley, Esther and Eagle-Eye Cherry. And that's just for starters!"

Eagle-Eye Cherry has become a tremendous success story. In fact, his album has gone Gold. How many formats has he crossed to now with "Save Tonight"?

"First off, as you go to press, I'm thrilled to tell you that his album has hit Platinum! As far as the crossing of formats... 'Save Tonight' was a #1 Triple-A and Top 40 track, while reaching Top 5 at Modern AC and Top 10 at Alternative. Eagle-Eye is everywhere. I've even got some Rock stations, like DC101, playing him, too. It's been amazing."

Would it be fair to say that it was Adult Rock Radio that kicked that project off?

"Absolutely. Triple-A was the first to embrace 'Save Tonight' and that's where Eagle-Eye had a hit first, enabling us to cross over to Alternative, then to the Modern ACs and Top 40s."

So who says this format can't break artists?

"They can break artists, and they do break artists when it's somebody they really want to play. But like many artists who have had a hit song, I'm really curious to see what's going to happen at Triple-A with the next track, 'Falling In Love Again,' one of my faves from the album I might add.

"Will programmers support the next track because they like the artist, believe he is viable for their target demo and is coming off a huge hit, or will they go, 'Ah, we don't like that track, let's find something else.' I ask this because the format seems to have become more song-by-song oriented overall, which I find a bit disappointing."

Disappointing, but at the same time, it's the nature of the beast, because for most other formats, that's the norm anyway.

"It is the norm of the other formats, but when I think about Triple-A, I have a tendency to think of a format that was created for the troubadours of our industry, the singer/songwriters, the music that may first feel a bit left of the mainstream because it's not part of the 'Pop 40' mentality. You know, music from artists like Lyle Lovett, Keb' Mo', Bonnie Raitt, and John Hiatt. This is where they were born, this is their home. This is the one format that welcomes them with open arms, embraces them and gives the true music fans what they want to hear. Now it seems like Triple-A isn't leading the way anymore—they're following it. So for us, an Eagle-Eye Cherry is a dream come true. I mean, if Jonny Lang and Kenny Wayne Shepherd didn't have the mainstream success they've had these past couple of years, do you think Susan Tedeschi would be climbing the charts right now or would she be stuck in specialty programming?"



Neda with Keb' Mo'

Neda with Celine Dion

Well, for the mainstay of the totally adult stations, blues has always been a very important element to their programming. And, you know, it's easy to play the next blues record from Eric Clapton, but at the same time, they are heralding new artists. Keb' Mo' definitely has a home with Adult Rock, and they could just as easily have continued playing Taj Mahal; they didn't need Keb' Mo', yet they broke him, and Susan's the next example of that.

"She is. But I think it's because she rocks a little bit and she's not your traditional blues artist. When you hear traditional blues on commercial Triple-A, most of it is specialty programming, like the House Of Blues Radio Hour. The thing with Keb' Mo' is that this is his third album, and he's had good success with his first two records. Everyone I talk to at the format says, 'I love Keb' Mo', he's awesome, Keb' Mo', Keb' Mo', Keb' Mo'. Can he do a show for us? Can we do this, can we do that, can he come to the station, can he do something live, blah, blah, blah.'

"But it really saddens me that the show of support on his latest album, *Slow Down*, is less than I'd hoped. It's very frustrating because I believe everyone does love him, but unfortunately, the amount of airplay he is receiving is not indicative of those feelings. I mean, if you love the artist and believe in him enough to want him in your studio and on your concert stages, why don't you want to treat your listeners to his art? I can't help but feel that programmers are listening to Keb' Mo' with a 'pop' ear, looking for that 'hit song'."

Well, the first track, "I Was Wrong," rose quickly up the charts and was accepted by the format—much more than anything he has experienced before.

"True, and I'm grateful for all the previous efforts on behalf of the Epic Records staff who brought Keb' Mo' to the point where he has established somewhat of a history there."

So you're referring more now to your battle with the second track, "Henry."

"Well, no and yes. Inasmuch as 'I Was Wrong' had a solid amount of commercial airplay commitments, there were several instances where the rotations weren't what I'd expected. With regard to 'Henry,' I've experienced situations where programmers asked for a flyaway to see Keb' in concert, for Keb' Mo' to do a live-in-the-studio performance, for him to play at a holiday event, followed by the station's ability to use a track from the show on a charity CD. We are more than happy to do so."

continued ►

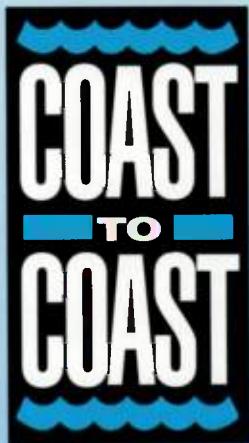
Q: What Do These Artists Have In Common?

R.E.M. * NATALIE MERCHANT
WES CUNNINGHAM * JUDE
MICHELLE LEWIS * JENNIFER KIMBALL
KATHLEEN WILHOITE

and, coming soon

CITIZEN KING adds 2/9 * ALANA DAVIS (*Mod Squad OST*) adds 2/16
FURSLIDE adds 2/16 * CRASH TEST DUMMIES adds 2/22
In March: BETH ORTON * JASON FALKNER * THE VIOLETS

A:



totallyadult

ADULT ROCK * ADULT ALTERNATIVE * A3

Susan B. Levin	Crissy Zagami
Laura Sanano	Steve Weiss

Coast To Coast Promotion, Inc.

205 East 42nd Street, Suite 1307
New York, NY 10017
212-682-1990, (fax) 212-682-1984

Also available for NAC/Smooth Jazz and Jazz promotion needs

"However, there were times where the stations who asked for and received these things, lightly supported him on 'I Was Wrong,' and have yet to support 'Henry.' I'm curious to what happened to that unspoken reciprocal thing? You know, it does cost money to do promotions or to bring an artist and band into a city for these type of events. If it's a charity, an artist like Keb' Mo' may waive his performance fee, but his band and crew still need to be compensated, not to mention the air fares, hotels and equipment expenses. It may be great exposure for an artist to do a radio show, yet where do you draw the line at what makes sense?"

That makes it more difficult for you to go back and get money to do that for the next station, doesn't it?

"Exactly. The sad thing is, now it's gotten to the point where it's like, 'You want my artist for a show? I'll tell you what. We've got a new single coming such and such a date. I need a commitment right now that you'll be there out of the box and will start it out for the first four weeks at three spins a day in order to confirm the show for you. You now have to be that specific."

"That's why sometimes the singles chart is frustrating to me. I almost wish it was just an artist/album chart."

Well, we certainly started out that way, just as an album chart, but it was about 18 months ago we started a singles chart, which was due in large part to pressure from the label people.

"I think I'd like it better if it was an album chart that listed the artist, the album and the number of stations playing it. This could be followed by a breakdown of maybe the three most-played tracks to give all programmers an indication as to their peers' faves. But it's difficult when the label picks a track and programmers decide they like a different one better, because there's hardly ever any consensus amongst them."

I know, it's a Catch-22. But just as it's hard being on the promotion side of the fence, imagine being on the programming side of things. That's a very difficult job. It must be hard to remain objective when you're programming.

"Oh my God, can you imagine? I often wonder how people do it. I know I could never program a station if I had to be concerned about commercial success. It would be like Neda Radio 24/7, where I'd play all my favorites and nobody would listen. (laughs)

"I think it would be extremely hard for me to always be asking myself, 'Will this song or this artist appeal to my target demo and what will it sound like on my radio station?' But at the same time I'd be thinking, 'Do I like this record?' I look back at Ben Folds Five and I

remember all the hard work we did to get them played on the radio. There were many programmers who did ask all those questions and didn't know the answers. There were also some fans like Bruce Warren, who was there from day one, way before Ben Folds was signed to our label. There are true gems in this industry. I appreciate those programmers who have an open mind and the passion for the music."

And Bruce has found a way to translate that passion, via his radio station, to the listeners.

"Absolutely. People who are members and fans of WXPN are complete die-hards for that radio station, and I think that's because of him. I really do. Now I think it's rare for most of us to have as open a mind when it comes to music as Bruce does. I can't even admit to that myself. However, I love it when a programmer who has been obstinate about playing a certain artist or song, has the strength to say *okay* and give it the nod once it's proven. You can't help but love the courage it takes to admit you were wrong about something."

Taking that thought a little further: surely a record reaches a point where you have to put your own feelings aside and simply give the public what they want.

"When you have a record that's really big, such as 'Save Tonight,' it's frustrating to not have every station who can play it, actually play it. Sure it may not have felt like the perfect record for every programmer's audience from the beginning, but at some point in time, a record this successful *will* work for everybody. Just because somebody turns 40 years old, doesn't mean they stop wanting to have fun when they hear music. That's what music's all about; it's about creating emotions and making you feel something."

"Yeah, you can listen to 'Tears In Heaven' by Eric Clapton and be moved by it, but you can also listen to a fun, uptempo, goofy record like Ben Folds Five and it brings back memories of when you were in high school and did things you shouldn't have done, but got away with. As an adult, you can still be moved by new music. Look at me, I'm not a kid, I've seen the other side of 21, and I love music, all kinds of music. Now, I don't love music 'cause I'm in the music business. I'm in the music business 'cause I love music. And you know what? I don't believe people turn 35 and become all-so-serious. I think once they turn 35 they want to have more fun because life is so serious."

The cool thing is, we're all growing up and growing older together—the format and the industry. So tell me, what are your high hopes for the label this new year?

"With the consolidation of the 550 Music and WORK Group promotion staffs, my hope is to establish these labels as real contenders in the Adult Rock arena. I believe we are a force to be reckoned with."

So then what are your high hopes for the Adult Rock format with the new year?

"My dream for this format is to stay artist-driven and continue to be a haven for the artist, not just another song jukebox. I'm still of the opinion that this format is a sanctuary for the troubadours and singer-songwriters of this world. I just hope the Adult Rock format remembers its roots and doesn't stray too far, causing it to evolve into a different configuration of Modern AC. Do we really need another one of those?"



Neda with Dan Bern

"With the consolidation of the 550 Music and WORK Group promotion staffs, my hope is to establish these labels as real contenders in the Adult Rock arena. I believe we are a force to be reckoned with."

Neda Leppard Tobin can be reached at 310.449.2828 or via E-mail at neda.tobin@sonymusic.com.

totallyadult



1999

Magazine & TuneUp Schedule

configuration
totallyadult #23 & tuneup #34
street date
january 5
dat/ad deadline
january 21/january 28

configuration
totallyadult #24 & tuneup #35
street date
march 12
dat/ad deadline
february 25/march 4

configuration
totallyadult #25 & tuneup #36
street date
april 23
dat/ad deadline
april 8/april 15

configuration
totallyadult #26 & tuneup #37
street date
june 4
dat/ad deadline
may 20/may 27

configuration
totallyadult #27 & tuneup #38
street date
july 16
dat/ad deadline
july 1/july 8

configuration
totallyadult #28 & tuneup #39
street date
august 27
dat/ad deadline
august 12/august 19

configuration
totallyadult #29 & tuneup #40
street date
october 8
dat/ad deadline
september 23/september 30

configuration
totallyadult #30 Special Tribute Issue
2000 ta calendar & tuneup #41
street date
december 3
dat/ad deadline
november 15/november 16

WILCO

ALBUM: *Summer Teeth*

LABEL: Reprise

MEMBERS: Jeff Tweedy (vocals, guitar, harmonica, synths, percussion); Jay Bennett (keys, guitar, lap steel, synths, percussion, vocals); John Stirratt (bass, keys, vocals); Ken Coomer (drums, vocals).

GUEST ARTISTS: David Crawford (trumpet); Mark Greenberg (vibes); Leroy Bach (piano).

PRODUCED BY: Wilco

ORIGIN: Belleville, IL

WHAT YOU SHOULD KNOW: If you're expecting another Uncle Tupelo album from Wilco, think again! With *Summer Teeth*, Jeff Tweedy, Jay Bennett, John Stirratt and Ken Coomer have moved into brand-new musical territory—something that Tweedy likes to call "twisted pop." There are all kinds of sounds and approaches going on here, but their distinctive back-porch groove and plain-spoken lyrical style remain pretty much intact. You'll hear all kinds of influences in the music on *Summer Teeth*, and even though it generally puts forth a hopeful vibe, the words often reveal the darker side of human nature. From all perspectives, Wilco has successfully redefined itself without losing those qualities that made them so special in the first place.

SUGGESTED SONGS: "Can't Stand It"; "She's A Jar"; "When You Wake Up Feeling Old."

CONTACT: Alex Coronfly 818.953.3744



GOMEZ

ALBUM: *Bring It On*

LABEL: Hut/Virgin

MEMBERS: Tom Gray (vocals, guitar, keys); Ian Ball (vocals, guitar, harmonica); Ben Ottewell (vocals, guitar); Paul Blackburn (bass, backing vocals); Olly Peacock (drums, percussion).

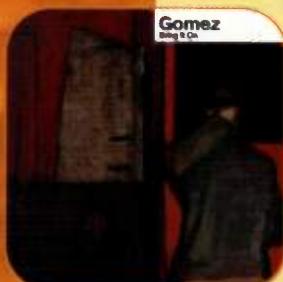
PRODUCED BY: Gomez

ORIGIN: Southport, England

WHAT YOU SHOULD KNOW: The five youthful musicians who make up Gomez are on a self-directed mission: to take all they think that's best in American music from the '60s right up to this very moment and put it all together to make a sound that is at once both familiar and adventurous. "It's really about the old virtues of music," says Tom Gray. "Not just repeating the past, but discovering those virtues and taking them somewhere new." And that's exactly what they do—with organic and synthesized sounds, several lead vocalists and a clear, but sometimes twisted, sense of melody and song structure. The key here is freshness; none of the band members has ever really toured, been in a real studio setting or officially released anything before, so when they holed themselves up in a garage the creative process was about as pure as you can get.

SUGGESTED SONGS: "Can't Get Arrested"; "Love Is Better Than A Warm Trombone"; "Make No Sound."

CONTACT: Ray Gmeiner 310.288.2730



COLLECTIVE SOUL

ALBUM: *Dosage*

LABEL: Atlantic/AG

MEMBERS: Ed Roland (vocals, keys, guitar); Ross Childress (guitar); Dean Roland (guitar); Will Turpin (bass, vibes, percussion); Shane Evans (drums, percussion).

GUEST ARTISTS: Jun-Chin Lin (violin); Christopher Pulgram (violin); Paul Murphy (viola); Daniel O. Laufer (cello).

PRODUCED BY: Ed Roland

ORIGIN: Stockbridge, GA

WHAT YOU SHOULD KNOW: There's a whole new generation of Southern rockers out there who pay homage to the bands that came before them, while interjecting a new vision into their music. Collective Soul is certainly the band at the forefront of this movement; their three previous Atlantic efforts have made them extremely popular at radio and they've moved millions of

CDs across the counter. Each of these albums showed continuous growth for the quintet, and that forward momentum continues with *Dosage*. Sure, there's plenty of songs on the album to keep Rock Radio happy, but the general mood of the album is more mature and intelligent than any previous effort. "It was really a matter of our willingness to take chances, to see what happy accidents might happen," says Roland. "Run" (which is on both *Dosage* and the *Varsity Blues OST*) is certainly off to a good start, and there's plenty more for us to embrace. By the way, "She Said," from the *Scream 2 OST*, is a hidden track at the end of the disc.

SUGGESTED SONGS: "Run"; "No More No Less"; "Dandy Life."

CONTACT: Bonnie Slifkin 212.707.2247



PAUL WESTERBERG

ALBUM: *Suicaine Gratification*

LABEL: Capitol

ARTIST: Paul Westerberg (vocals, keys, guitar, bass, percussion).

GUEST ARTISTS: Don Was (bass); Suzie Katayama (cello, accordion); Richard Todd (French horn); Jim Keltner, Abe Laboriel Jr. & Josh Freese (drums); Benmont Tench (keys); Greg Leisz (pedal steel); Shawn Colvin, David Pirner & Laura Kanani (backing vocals).

PRODUCED BY: Don Was & Paul Westerberg

ORIGIN: Minneapolis

WHAT YOU SHOULD KNOW: In many ways, Paul Westerberg's debut album for Capitol may very well be his best effort ever—either with The Replacements or as a solo artist. There are quiet moments when it's simply Westerberg singing and playing guitar or piano, and there are more fully produced songs that round the project out nicely. But regardless of the arrangement level, it's Westerberg's music and lyrics that are always front and center. "I think people in general can't make records like this," says album producer Don Was, "because no one writes songs that are this good and direct, and that have this kind of integrity." Westerberg is a little more succinct in his description, simply calling *Suicaine Gratification* "fucked-up folk music."

SUGGESTED SONGS: "Lookin' Out Forever"; "It's A Wonderful Life"; "Best Thing That Never Happened."

CONTACT: Nick Bedding 323.871.5704



THE CHIEFTAINS

ALBUM: *Tears Of Stone*

LABEL: RCA Victor

MEMBERS: Paddy Moloney (uilleann pipes, whistles); Martin Fay (fiddle); Sean Kean (fiddle); Derek Bell (harp); Kevin Conneff (bodhran); Matt Molloy (flute).

GUEST ARTISTS: Joni Mitchell, Joan Osborne, Bonnie Raitt, Natalie Merchant, Brenda Fricker with Anuna, The Rankins, The Corrs, Sinéad O'Connor, Mary Chapin Carpenter, Loreena McKennitt, Akiko Yano, Sissel, Diana Krakk, Máire Breatnach, Eileen Ivers and Annbjorg Lien & Natalie MacMaster (vocals).

PRODUCED BY: The Chieftains

ORIGIN: Ireland

WHAT YOU SHOULD KNOW: *Tears Of Stone* is the follow-up release to the Gold-certified *The Long Black Veil* by the world-renowned, multiple-Grammy Award-winning ensemble The Chieftains. Paddy Moloney and the rest of the boys have spent the past five years collecting material and selecting artists for this ambitious project: a collection of love songs which covers the full range of emotions from joy to regret, and from pleasure to pain. The female artists which appear on the album (just look at the list of aforementioned performers!) are from a broad cross-section of musical genres, yet under the cohesive influence of The Chieftains there's a continuity to the music that is flawless. "Our goal," says Moloney, "was to marry the many-faceted voices of contemporary women artists from around the world with the simple beauty of traditional Irish music." By the way, The Chieftains are celebrating their 36th anniversary this year.

SUGGESTED SONGS: "Magdalene Laundries" (Mitchell); "Lowlands Of Holland" (Merchant); "Raglan Road" (Osborne); "Factory Girl" (O'Connor); "A Stóir Mó Chroí" (Raitt).

CONTACT: Songlines 914.241.3669



BY JOHN SCHOENBERGER

JONATHA BROOKE

ALBUM: *Live*

LABEL: Bad Dog

ARTIST: Jonatha Brooke (vocals, guitar); Ingrid Graudins (keys, vocals); Nick D'Virgilio (dumbek, bass, drums, backing vocals).

GUEST ARTISTS: Gerry Leonard (guitar); Brian Blade (drums); Marcus Miller (fretless bass); Duke Levine (guitar); Mike Rivard (bass); Tom Hambridge (drums).

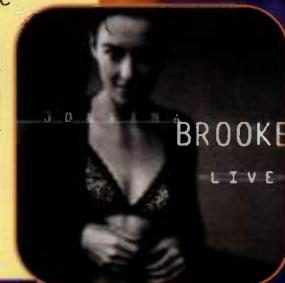
PRODUCED BY: Jonatha Brooke

ORIGIN: Boston, but she now resides in LA

WHAT YOU SHOULD KNOW: Jonatha Brooke has one of the most versatile and beautiful voices in popular music today, and this comes across best when she's onstage. Fortunately for us, Brooke has now put together a first-class collection of special moments from many of her live shows on her own Bad Dog label, simply entitled *Live*. The disc contains recordings of older and newer songs from a variety of performance settings—her alone, onstage with her current band, and with some guest players for a special WXRV/Boston festival from a few years back. These crystalline recordings wonderfully capture all that's great about Jonatha Brooke and her music—and accent her songs in the best possible way.

SUGGESTED SONGS: "Annie"; "Is This All?"; "Where Were You."

CONTACT: Patrick Rains 310.457.8665



JASON FALKNER

ALBUM: *Can You Still Feel?*

LABEL: Elektra/EEG

ARTIST: Jason Falkner (vocals, all instruments).

PRODUCED BY: Jason Falkner & Jason Godrich

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: We were first introduced to Jason Falkner's unique blend of power pop and progressive rock as a member of the San Francisco-based Jellyfish, and later The Grays. Following the latter band's breakup, Falkner embarked on a solo career, releasing his first Elektra album, the critically acclaimed *Jason Falkner Presents Author Unknown*, in 1996, which grabbed a foothold for the artist at Adult Rock Radio. He now returns with *Can You Still Feel?*, a veritable tour de force by this maturing artist. His sense of raw dynamics remains intact; however, Falkner has expanded on his melodic and structural approach considerably. He's also toned down his fascination for past styles of musical expression and methodically developed his own sound.

SUGGESTED SONGS: "Eloquence"; "See You Again"; "All God's Creatures."

CONTACT: Lisa Michelson 212.275.4260



VARIOUS ARTISTS

ALBUM: *The Mississippi: River Of Song*

LABEL: Smithsonian Folkways

ARTISTS: Chippewa Nation; Babes In Toyland; John Koerner; Soul Asylum; The Skål Club Spelmanslag; Wang Chong Lor; Sounds Of Blackness; Karl Hartwich; Manny Lopez Quintet; La Otra Mitad; Greg Brown; John Hartford; The Bob Lewis Family; Eugene Redman & Sylvester Lee; Fontella & Martha Bass; Oliver Sain; The Bottle Rockets; Ste. Genevieve Guignotee Singers; Boundless Love Quartet; Sonny Burgess; Memphis Horns with Ann Peebles; Levon Helm & James Cotton; Robert Lockwood Jr.; Big Jack Johnson & The Jelly Roll Kings; Little Milton; Mississippi Mass Choir; Kenny Bill Stinson; D.L. Menard; Geno Delafosse; David & Roselyn; Henry Butler; Irma Thomas; Eddie Bo; Soul Rebels; Irvan Perez.

WHAT YOU SHOULD KNOW: Conceived by filmmaker John Junkerman and fleshed out by journalist/musician Elijah Wald, *The Mississippi: River Of Song* is an ambitious

project that documents the current music scene happening from Minneapolis to St. Louis to New Orleans, and all points in between. The common thread is the Mississippi River. Their efforts ultimately spawned a four-hour Smithsonian/PBS television special, a radio special, a two-CD collection of music by artists both known and obscure, and a companion book. The host for the specials is Ani DiFranco, who also wrote the forward to the book. "The message of this is not 'There's all this great music along the Mississippi,'" says Wald. "It's that there's all this great music outside of the commercial mainstream."

SUGGESTED SONGS: The choice is yours.

CONTACT: Shore Fire 718.522.7171

ADRIAN BELEW

ALBUM: *Salad Days*

LABEL: Thirsty Ear

ARTIST: Adrian Belew (vocals, all instruments).

GUEST ARTISTS: David Davidson & David Angell (violin); Kristin Wilkinson (viola); John Catchings (cello).

PRODUCED BY: Adrian Belew

ORIGIN: Cincinnati

WHAT YOU SHOULD KNOW: Well-known guitarist, producer, songwriter and current member of King Crimson, Adrian Belew has always seen the world through a very unique pair of glasses. With his latest release, *Salad Days*, Belew takes an all-acoustic, song-oriented approach. Most of the material is brand-new, while other songs are revisited versions via this new disc. In addition, he's selected a few tracks from two hard-to-find previously released albums, *The Acoustic Adrian Belew* and *Belewprints*, as well as including a couple of live tracks. "What I like about *Salad Days*," says Belew, "is that it's a good, solid, round image of my songwriting."

SUGGESTED SONGS: "Men In Helicopters"; "Everything"; "The Man In The Moon."

CONTACT: Aaron Steinberg
212.889.9595



FURLSIDE

ALBUM: *Adventure*

LABEL: Meanwhile.../Virgin

MEMBERS: Jennifer Turner (vocals, guitar); Jason Lader (bass); Adam MacDougall (drums).

GUEST ARTISTS: Craig Armstrong (string arrangements); Ben Hiller, Matt Vaughan, Nick Franglen & Fabien Waltman (programming).

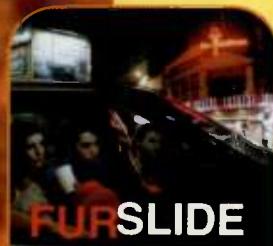
PRODUCED BY: Nellee Hooper

ORIGIN: New York City

WHAT YOU SHOULD KNOW: If you were fortunate enough to catch Natalie Merchant's *Tiger Lily* tour a few years back, you'll easily remember the great female guitarist she had in her band (she also played on the *Tiger Lily* album). Her name is Jennifer Turner and she's now fronting her own band...Furlside. Her songs take us on a journey into the fears, struggles and personal hell each us must face in life, and it's uncanny how closely the arrangement of each song matches the mood of the lyrics. There's certainly a rockin', edgy, experimental side to this debut (thanks to producer Nellee Hooper), but there's also a more intimate side that Adult Rock Radio can empathize with. *Adventure* is exactly as the title implies, an adventurous and compelling musical statement.

SUGGESTED SONGS: "Love Song"; "Hawaii"; "Postcard."

CONTACT: Ray Gmeiner 310.288.2730



WALTER CLEVINGER & THE DAIRY KINGS

ALBUM: *Love Songs To Myself*

LABEL: Permanent Press

MEMBERS: Walter Clevenger (vocals, guitar); Henry Clift (bass, backing vocals); Mike Fernandez (drums, percussion); Steve Bancroft (guitar, backing vocals).

GUEST ARTISTS: Jamie Hoover & Robbie Rist (guitar); Kim Shattuck & Michael Mazzarella (backing vocals).

PRODUCED BY: Walter Clevenger

ORIGIN: Costa Mesa, CA

WHAT YOU SHOULD KNOW: Billed as "twang, pop and roots rock," Walter Clevenger and his band, The Dairy Kings, return with a very satisfying album. You may recall Clevenger's debut effort, *The Man With The X-Ray Eyes*, which served as a good introduction to this artist and his music, but it's with *Love Songs To Myself* that he really begins to hit a stride. What makes Clevenger stand out from the hardcore pop pack is the quality of his songs, and his willingness to include a broader variety of musical elements. *No Depression* wrote, "His songs are so catchy and clever, that to cultivate any response other than surrender and pleasure is to deliberately miss the point of the thing!"

SUGGESTED SONGS: "Love In Your Eyes"; "All My Love"; "He'll Never."

CONTACT: Ray Paul 818.981.7760



KYF BREWER

ALBUM: *Salvador Deli*

LABEL: Ryf

ARTIST: Kyf Brewer (vocals, guitar, keys, drums, bagpipes, mouth harp).

GUEST ARTISTS: Dave Woodworth (guitar, mandolin, pedal steel); David Bell (guitar, vocals); John Conte & Robert E. Lee Townsend (bass); Mindy Jostyn (fiddle, accordion); Chase Morrison (cello); Keith Swanson (bagpipes, percussion, bass); Britt Savage (backing vocals).

PRODUCED BY: Andy Bopp & Steve Schweidel

ORIGIN: Baltimore, but he now resides in Philadelphia

WHAT YOU SHOULD KNOW: You may recall Kyf Brewer's *Me And My Big Mouth* release of about two years ago. The disc proved to have a long life, and over time garnered considerable airplay. Well, Brewer is back with another great collection of rootsy songs—all the promise of his previous effort comes to full fruition on *Salvador Deli*. Once again, Brewer's cohort Dave Woodworth is involved; he helped co-write most of the songs and plays all the cool guitar and mandolin passages. Plus, Brewer was joined by several other great players, including Mindy Jostyn and David Bell. This is the kind of album Adult Rock Radio can champion: the songs are killer, the sound is perfect, and there's an undeniable coolness to the entire project.

SUGGESTED SONGS: "Everything She Says"; "Nothing To Do With Being In Love"; "Trouble With Angels."

CONTACT: Promotion 215.396.0607





TOMMY HENRIKSEN

ALBUM: *Tommy Henriksen*

LABEL: Capitol

ARTIST: Tommy Henriksen (vocals, guitar, bass, programming, loops, samples, scratches, synths).

GUEST ARTISTS: Jeff Stevens (keys, whistle, backing vocals); Marc Shulman (drums); Keith Forsey (programming, samples, percussion); Jamie Muhoberac (keys, percussion); Joey Sykes (banjo, guitar, backing vocals); Nathanael Morton (drums); Mark Meadows (bass); Vince Cole (keys); Chris Trujillo (percussion).

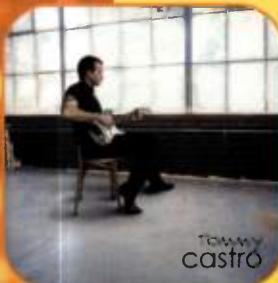
PRODUCED BY: Keith Forsey

ORIGIN: Long Island

WHAT YOU SHOULD KNOW: Upon first listen, you'd swear that Tommy Henriksen was from the UK—but, lo and behold, this lad is from Long Island, New York (with a brief stint in Los Angeles)! Like so many artists who are new to us, he's been out there for many years paying his dues and learning how to channel his passions into a style that he could call his own. We now have his self-titled debut to familiarize ourselves with what he's discovered. The bottom line is that underlying the use of a broad variety of instruments and incorporating musical visions from a variety of world cultures, there is still the raw energy of rock & roll. "[When I started], I had nothing and had to start from scratch," says Henriksen. "When I was playing, I'd hear, 'You're a dreamer. You're never gonna do nothin'.' All that did was make me work harder at my music."

SUGGESTED SONGS: "I See The Sun"; "Easy Street"; "When She Comes."

CONTACT: Nick Bedding 323.871.5704



TOMMY CASTRO

ALBUM: *Right As Rain*

LABEL: Blind Pig

MEMBERS: Tommy Castro (vocals, guitar); Randy McDonald (bass, backing vocals); Keith Crossman (sax, backing vocals); Billy Lee Lewis (drums, backing vocals).

GUEST ARTISTS: Delbert McClinton (vocals); Dr. John & John Turk (piano); Jimmy Pugh (keys); Tom Poole (trumpet); Ron E. Beck, Roosevelt Winchester, Charles Jones, L.Z. Love, Cheryl Serame, Jeanie Tracy & Annie Stocking (backing vocals).

PRODUCED BY: Jim Gaines

ORIGIN: San Francisco

WHAT YOU SHOULD KNOW: Veteran bluesman Tommy Castro has just released the best album of his career! *Right As Rain* certainly retains the big-city blues style he's known for, but the disc also reveals a slight musical turn toward roots rock and Memphis soul. Furthermore, famed producer Jim Gaines was involved with the project, as well as several high-profile guest artists. Over the past few years, Castro and his band have broken the chains of regional popularity and have literally become internationally known: he was recently the cover artist for *Blues Revue*, he and the band are the house band for television's "Comedy Central" and his music is beginning to be used in a number of TV series. *Blues Revue* recently wrote, "Castro calls to mind great blues-rock players such as Billy Gibbons of ZZ Top, Stevie Ray Vaughan and even Duane Allman."

SUGGESTED SONGS: "Lucky In Love"; "Right As Rain"; "Don't Turn Your Heater Down."

CONTACT: Armando Silva 415.550.6484

AMY MEYERS

ALBUM: *Open Road*

LABEL: Meyers Music

ARTIST: Amy Meyers (vocals, guitar, dobro, keys).

GUEST ARTISTS: Scott Matthews (drums, percussion, bass, guitar, pedal & lap steel, sitar, keys); Marc Capelle (samples, Peck horn, coronet); Tracy Silverman (violin, viola); Tom Luekens (viola).

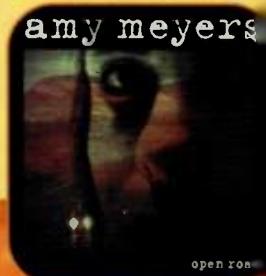
PRODUCED BY: Scott Matthews

ORIGIN: Texas, but she now resides in San Francisco

WHAT YOU SHOULD KNOW: In the mid-'90s, Amy Meyers left the popular Bay Area band Plain Folk to pursue a new road of musical expression. In 1997, she released *The Wheel*, which was warmly received by local critics and gave her the confidence to continue with her music. She now returns with an EP that clearly shows musical growth and a renewed willingness to experiment. Meyers' music is certainly folk-based, with a distinct pop sensibility (due in large part to her beautiful vocal style), yet you can't help but notice her efforts to stretch things out. In fact, each of the five songs on *Open Road* have a different musical feeling; however, there's a common thread that runs through them all. "[These songs] are all about moving forward and leaving things behind that are hard to leave behind, and just going for it," says Meyers. Look for a new full-length album from Meyers before year's end.

SUGGESTED SONGS: "This Time"; "Open Road"; "Sooner Or Later."

CONTACT: Jack Hopke 504.482.6066



SHANDA BRASH

ALBUM: *Good To Go*

LABEL: Dynamo/Rio Star

ARTIST: Shanda Brash (vocals).

GUEST ARTISTS: Victor Wooten & John Billings (bass); Kris Marcy (guitar, backing vocals); Brad Henderson (guitar); J.D. Blair (drums); Eddie Gore (keys, programming); Jeff Coffin (sax); Joe Wooten & Crystal Taliefero (backing vocals, percussion).

PRODUCED BY: Kevin, Kendall & Kris Marcy

ORIGIN: New Orleans

WHAT YOU SHOULD KNOW: You won't have to delve too deeply into Shanda Brash's debut album, *Good To Go*, to realize that she's got one helluva lotta spunk! With a sizzling combination of rock, blues, soul and jazz, this New Orleans native delivers unabashed music loaded with passion and allure; her list of musical influences ranges from Billie Holiday to The Meters to Ella Fitzgerald. Surprisingly, this 24-year-old artist is also a graduate student at LSU Medical School, but it's when she's onstage that her true calling shines through. "Right now I'm so excited about this record it's hard to stay focused on school. I look forward to finishing my degree, so I can concentrate on my music full time," says Brash. With her gutsy voice and equally gutsy songs, that shouldn't be too hard to accomplish!

SUGGESTED SONGS: "Lost And Found"; "Give A Damn"; "Ms. Jones."

CONTACT: Larry Kelly 615.322.1212

FANNY GRACE

ALBUM: *Salt Of The Earth*

LABEL: unsigned

MEMBERS: Carmen Mejia (vocals); Paul Reeves (guitar, bass, drums, percussion); Jeff Donaldson (fiddle, mandolin, bass).

PRODUCED BY: Paul Reeves

ORIGIN: Los Angeles and Belfast, Ireland, but they now reside in Oklahoma City

WHAT YOU SHOULD KNOW: Fanny Grace sprang from a Los Angeles band originally named Joyride in the '90s.

They've since relocated to Oklahoma City and have been touring the country regularly, building a solid following—they've sold over 20,000 copies of their independent releases and opened for a diverse spectrum of name performers, as well as participating in the 1998 Lilith Fair tour. Furthermore, the band has a song on the soundtrack for the soon-to-be-released film, *Just A Ticket*. Fanny Grace has a unique blend of country and Celtic musical styles which results in a sound that's earthy, optimistic and contagious. "I've received nothing but positive response from listeners about Fanny Grace," says Scott Register, host of Reg's Coffeehouse on WRAX/Birmingham, AL. "Finely crafted instrumentation mixed with beautifully entrancing vocals make this band a must for any Triple-A station."

SUGGESTED SONGS: "Unconditionally"; "Hello"; "On And On."

CONTACT: Paul Reeves 405.751.6538 & Joe Estrada 562.692.1931



STEPHEN BRUTON

ALBUM: *Nothing But The Truth*

LABEL: New West

ARTIST: Stephen Bruton (vocals, guitar).

GUEST ARTISTS: Brannen Temple & Tom Fillman (drums); Yoggie & Chris Maresh (bass); Debra Dobkin (percussion); Stephen Barber, Riley Osbourne & Sean Hopper (keys); Ephraim Owens (trumpet); Mickey Raphael (harmonica); Jennifer Warnes, Malford Milligan & Dillon O'Brian (backing vocals).

PRODUCED BY: Stephen Barber & Stephen Bruton

ORIGIN: Fort Worth, but he now resides in Austin

WHAT YOU SHOULD KNOW: Whether playing guitar as a hired gun, producing albums for a broad variety of artists or playing his own music, Stephen Bruton has always been the master of understatement. He's never been in your face about his immense talent, but, at the same time, it ain't too hard to recognize it, either! Now Bruton has delivered an album that is the essence of all his years of experience. "The idea was to make a record the way the songs dictate rather than follow record company guidelines or radio politics. If it was predictable, it was out, and if it wasn't original, it was out," says Bruton of *Nothing But The Truth*.

SUGGESTED SONGS: "Nothing But The Truth"; "That's Love"; "Against My Will."

CONTACT: Promotion 323.653.1338



SHE SAID

ALBUM: *She Said*

LABEL: Violet

MEMBERS: Andy Agnew (guitar, backing vocals); Larry Anderson (drums, percussion); David May (vocals, bass, guitar, keys).

PRODUCED BY: David May

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: Guided by Grammy Award-winning producer David May, LA-based She Said is a trio firmly rooted in the belief that nothing can replace the power of songs. Inspired by the tradition of bands like Crowded House and Squeeze, She Said easily glides past the clichés of so many of the popular alterna-pop recordings of today and lands in a more fertile field of melody and harmony. "These songs are about people and situations we have all come in contact with, directly or indirectly," says May. "The CD is a mixture of emotions and feelings we've all experienced or witnessed. Those good, bad and somewhere in between." Song for song, *She Said* is a collection of timeless sounds and images that ultimately reach the level of universal truth.

SUGGESTED SONGS: "Sinking"; "American Dream"; "For The Love Of Lisa."

CONTACT: Michelle Katz 818.607.0934

She Said

CAN U GET IT

ENTRAIN

ENTRAIN

ALBUM: *Can U Get It*

LABEL: Dolphin Safe

MEMBERS: Tom Major (drums, percussion); Brian Alex (vocals, guitar); Judd Fuller (vocals, bass, guitar); Sam Holmstock (percussion, backing vocals); Rob Loyot (sax, percussion, keys, backing vocals).

GUEST ARTISTS: Mike Benjamin (guitar, backing vocals); Bruce Martin (keys); Peter Neal (tuba); Rob Stoltz (didgeridoo, tabla).

PRODUCED BY: Entrain

ORIGIN: Martha's Vineyard, MA

WHAT YOU SHOULD KNOW: We have a tendency to think of music inspired by the beach and skateboard culture as something that's a West Coast phenomenon, but you had better think again, because Entrain comes from a beach scene that's about as far east as you can get—Martha's Vineyard! In fact, the energetic and entertaining Entrain have become one of the most sought-after regional bands in the Northeast; they performed at the first Gibson Guitar Festival this past summer in Newport, Rhode Island. Furthermore, the members of Entrain are veteran players who have backed an impressive list of artists including Carly Simon, Paula Cole, NRBQ and Southside Johnny. Entrain's music is rhythmically rich and stylistically diverse. The *Boston Globe* wrote, "[Entrain's] music is a lively summit conference between the Dave Matthews Band and Little Feat."

SUGGESTED SONGS: "Dancin' In The Light"; "North Shore Drift"; "Anyway."

CONTACT: Promotion 252.753.8567



***Everybody
is going to
be there.***



New Orleans Hyatt Regency

February 17-21, 1999

To Register: Call Laura (415) 495-1990 ext. 632

For Sponsorship Opportunities: Call Lou (805) 542-9999

Seminar Information Hot Line: (415) 495-3200

Hotel Reservations: (504) 561-1234 [mention Gavin Seminar]

For Discount Airfare: (800) 466-9896

AMERICAN ROOTS

By Matthew Lawton

VARIOUS ARTISTS

ALBUM: *Respond*

LABEL: Signature Sounds

Respond is a two-CD set that features 27 female artists from the Boston folk and rock scenes. All proceeds from this commendable set benefit Respond Incorporated, a non-profit organization that assists battered women and their children.

Many of the performers are Boston locals, like Patty Larkin, Merrie Amsterburg, Mary Lou Lord, Catie Curtis, Jen Trynin, Juliana Hatfield and more. Most of the songs on *Respond* have all been previously released and speak of moving on, breaking away, regrets, hard times, and the inner-strength that those guardian angels give us all.

SUGGESTED TRACKS: "Sad Girl" (Trynin); "Angels Wings" (Larkin).

CONTACT: Jim Olsen 413.665.4036



JOHN COHEN

ALBUM: *Stories The Crow Told Me*

LABEL: Acoustic Disc

The title of this album may be familiar to you Deadheads from the lyrics of "Uncle John's Band," but now

is your chance to follow that path to the source of the song within that song, and many others—old-time music. And who better than John Cohen, an original member of the New Lost City Ramblers, to recreate and record these vintage old-time roots songs with authentic vitality. Cohen is backed by David Grisman, Jody Stecher and Sue Draheim, who, just like old-time musicians themselves, all swap the various banjos, autoharps, guitars, fiddles, mandolins and the infectious crow calls.

SUGGESTED TRACKS: "Rambling Hobo"; "Dark Holler."

CONTACT: Pam Abramson 800.221.3472



DAVID OLNEY

ALBUM: *Through A Glass Darkly*

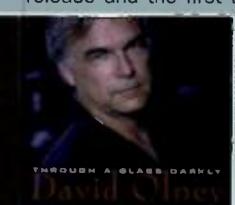
LABEL: Philo/Rounder

Through A Glass Darkly is David Olney's sixth Rounder release and the first that he's produced on his own.

Taking the title from the Bible's 1st Corinthians, Olney's latest batch of songs is filled with unclear characters in dark situations looking for some sort of redemption. After spending some time reading up on World War I and the early 20th century, Olney set out to write an album of songs about the Roaring '20s era. *Through A Glass Darkly* has an early string-band feel and most of the songs were penned by Olney, along with a cover a Townes Van Zandt's "Snowin' On Raton."

SUGGESTED TRACKS: "JT's Escape"; "The Suicide Kid."

CONTACT: Katrinka Suydam 617.354.0700



LONE JUSTICE

ALBUM: *This World Is Not My Home*

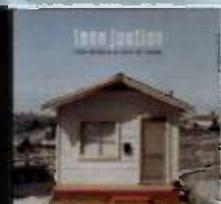
LABEL: Geffen

They weren't around for long, but Lone Justice left a big dent in the frame of the roots-rock truck. *This*

World Is Not My Home is a compilation of 17 tracks ranging from early rare demos (that feature the startlingly young, yet booming voice of Maria McKee), interspersed with album tracks and select live cuts from their final year. Standout tracks include a duet between Bono and McKee on a live version of Lou Reed's "Sweet Jane," the rare Bob Dylan track "Go Away Little Boy" (with Dylan and Ron Wood on guitars), and the seductively sad live version of "Wheels." This collection warmly wraps up the legacy of one of cow-punk's best.

SUGGESTED TRACKS: "Wheels"; "Don't Toss Us Away."

CONTACT: Damon Grossman 310.285.7964



JOHNNY CASH

ALBUM: *Johnny 99*

LABEL: Koch

Since he released his first recordings back in 1957, Johnny Cash has always sung about the truth, even when it's ugly and dishonest. *Johnny 99*

is an album that Cash recorded back in 1983, but is now being released for the first time on CD. Of the 10 tracks here, Cash covers Guy Clark's "New Cut Road," George Jones' "I'm Ragged But I'm Right" and Bruce Springsteen's "Highway Patrolman" and "Johnny 99." Cash is backed by James Burton, Marty Stuart, Hal Blaine, Jo'el Sonnier, Norton Buffalo, June Carter and Hoyt Axton, among others. If you missed this one back in '83, don't let it pass you by this time. This is the year of *Johnny 99*!

SUGGESTED TRACKS: "I'm Ragged But I'm Right"; "Johnny 99."

CONTACT: Liz Opoka 516.484.1000



VARIOUS ARTISTS

ALBUM: *Sounds Of Wood & Steel 2*

LABEL: Windham Hill

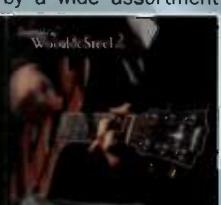
Sounds Of Wood & Steel 2 features 13 instrumentals by a wide assortment of guitarists and songwriters

using only Taylor guitars and some sparse percussion here and there. *Sounds Of Wood & Steel 2* features mostly singer-songwriters, as well as serious guitarists, making for a melodically beautiful album of songs that require no words. Among

many highlights, Nanci Griffith kicks off the album with "Year Down In New Orleans" (which she wrote for Tennessee Williams), Elliot Easton of The Cars creates a wicked Taylor Guitar Orchestra on Brian Wilson's classic "Caroline, No," and Steve Lukather tackles the John Coltrane piece "Naima."

SUGGESTED TRACKS: "Caroline, No" (Easton); "After The Goldrush" (Bob Taylor).

CONTACT: Crystal Ann Lea 310.358.4845



CHERYL WHEELER

ALBUM: *Sylvia Hotel*

LABEL: Philo/Rounder

Cheryl Wheeler was born and raised in a small Maryland town, so maybe that's why she can give so much meaning to the simple, everyday things. Her songs have

reached the masses via Suzy Bogguss' version of "Aces" and Dan Seals' version of "Addicted." On *Sylvia Hotel*, Wheeler delivers an ample dose of heartwarming stories and comedic anecdotes.

From the lighthearted "Potato" to the eloquent "Sylvia Hotel" and the humble "His Hometown," Wheeler sings of uncomplicated times with grand meanings. To live in the moment is all you can do, and to do that well, is to be a guest at the *Sylvia Hotel*.

SUGGESTED TRACKS: "All The Live Long Day"; "His Hometown."

CONTACT: Katrinka Suydam 617.354.0700



CHRIS WALL

ALBUM: *Tainted Angel*

LABEL: Cold Spring

Texan singer-songwriter Chris Wall has just released his fifth album, *Tainted Angel*, which is chock-full of drinkin', sorrow, dirty motel rooms and missed opportunities—as well as those thrown away with both hands. Laying down the backbeat for Wall's

deep vocals and honest songs is the riveting band from the Lone Star State, Reckless Kelly. Songs like "Waltz To Cheyenne" reveal a loneliness that could only come from one who's been there, and that's what Wall delivers best—from-the-heart honesty. *Tainted Angel* delivers great ballads, swingin' waltzes and beer-swillin' rockers like "Half Of What Killed Elvis."

SUGGESTED TRACKS: "I Never Got Over Losing You"; "Half Of What Killed Elvis."

CONTACT: Danny Gillespie 512.320.9156



BEAVER NELSON

ALBUM: *The Last Hurrah*

LABEL: Freedom

The music industry can be rough; just ask Beaver Nelson. Seven years ago he was Austin's favorite son.

about to deliver his debut album and set the world on fire. But after many years of legal and label shenanigans, Nelson has finally broken free from the powers that be, written a ton of new tracks and has finally delivered *The Last Hurrah*, his brand-new

debut. "Too Much Moonlight" features the tear-stained harmonies of co-writer Jules Shear, and "One Car Collision" also features its co-author, Michael Fracasso, on harmony vocals. Nelson's sound is reminiscent of Pete Drogie and Son Volt. This album was definitely worth the wait.

SUGGESTED TRACKS: "Stray Dog"; "One Car Collision."

CONTACT: Jenni Sperandeo 512.453.6122



kellywillis

what i deserve

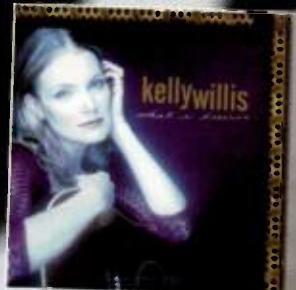
the long-awaited new album
featuring "take me down"

going for adds

2/23/99

See Kelly LIVE at the Gavin Convention
in New Orleans

2/18/99



RYKO

visit: www.rykodisc.com

© 1999 Ryko Discs

WRH

SONG EXCURSIONS

By John Schoenberger

MOJAVE 3

ALBUM: *Out Of Tune*
LABEL: 4AD/Sire/SRG

Although they hail from England, Mojave 3 captures all that's great about American Western music. After a few years in the hard-rockin' band Slowdive, core members Neil Halstead, Rachel Goswell and Ian McCutcheon formed Mojave 3, first as an outlet and then as a main thrust of expression. With music that surrounds sumptuous melodies with acoustic guitar, pedal steel, warm keyboards and occasional horns, Mojave 3 has captured the essence of music first put forth by Gram Parsons and Neil Young, as well as fellow Brits Nick Drake and Palace. *Out Of Tune*, the band's (now a five piece) second effort, represents an even more cohesive and engaging sound.

SUGGESTED TRACKS: "Some Kinda Angel"; "Who Do You Love."

CONTACT: Lori Blumenthal 212.253.3917 & Rich Holtzman 310.289.9593

CITIZEN KING

ALBUM: *Mobile Estates*
LABEL: Warner Bros.

Hailing from of all places, Milwaukee, Citizen King—DJ Brooks, Dave Cooley, Malcolm Michiles, Kristian Riley and Matt Sims—take all that's best about roots rock and hip-hop and blend them into a hybrid sound that's infectious and irreverent. You'll hear a little bit of Beck, Sugar Ray, Soul Coughing and Ice-T going on here, but by and large, Citizen King has formulated an approach they can

call their own. "This album's called *Mobile Estates* 'cause it's all about moving from style to style, from vibe to vibe, and it's about traveling, taking it on the road," says the band.

SUGGESTED TRACKS: "Better Days"; "Jalopy Style."

CONTACT: Jenifer Polenzani 818.953.3395 & Nancy Stein 818.953.3559

FRIEND 'N FELLOW

ALBUM: *Purple Rose*
LABEL: Ruf

Germany's creative duo Friend 'N Fellow (vocalist Constanze Friend and guitarist Thomas Fellow) has a similar approach to their craft as, say, Tuck & Patti; the two take songs of their own, as well as a few choice selections by other songwriters, and give them their own distinctive spin. The approach is basically vocals backed by acoustic guitar, but they add other

instrumental flavorings, as well as gospel-type backing vocals, on a few tracks. Surprisingly, although German-based, they perform all their music in English. Friend 'N Fellow's music is best described as acoustic soul.

SUGGESTED TRACKS: "Forbidden Wine"; "Snow Is Gleamin' Red."

CONTACT: Bob Laut 212.580.3314



BRIAN SCOTT BENNETT

ALBUM: *Trance*
LABEL: Directional Space Music

Producer/multi-instrumentalist Brian Scott Bennett undertook a very ambitious project with *Trance*; he brought together over

90 musicians from around the world, including members of The London Symphony Orchestra, renowned rhythm section drummer Russ Kunkle and bassist Lee Sklar, vocalists Udo Kotsela Shange Namajaha (Africa), Sanna Kurki-Suonio (Finland) and Azam Ali (Iran) and nyckle-harpa player Olov Johansson (Sweden). The idea was to create a first-class recording that blends elements of techno, trance, dance and world beat set in a lavishly musical setting. The result is groundbreaking and thoroughly engaging.

SUGGESTED TRACKS: "Music For Breathing"; "Serengeti."

CONTACT: Victor Sims 800.290.7723

DOGON

ALBUM: *Redunjusta*

LABEL: New Dog/World Domination

Redunjusta is a two-disc collection of ambient-techno music by studio hermits/sound architects Dogon—

Miguel Noya and Paul Godwin. Disc one is Dogon's critically acclaimed debut album (released nationally for the first time), and disc two features over-the-top remixes by hot San Francisco underground mixers, such as Jhno, Reza and Seer, as well as New Yorker

M'Lumbo. *Bikini* wrote, "This duo showers electronic blessings on the new generation of fans, blending home-grown ethnic influences with sounds reminiscent of ecstasy maestros of space music."

SUGGESTED TRACKS: The choice is yours!

CONTACT: Promotion 415.777.4437

BEN WA

ALBUM: *Devil Dub*

LABEL: Black Hole

Ben Wa is Butthouse and Dr. Ware, another electronic music duo based in the Bay Area. In addition, other

sonic excursioners, including DJ Disk, Brain and Buckethead (of Praxis and Primus fame) also added their creative vision to the project simply known as *Devil Dub*. Now, don't let the cover artwork mislead you—this is not heavy metal devil music; rather,

it's deep, dub-soaked grooves that will get under your skin and make you move, baby! The CD was produced in Ben Wa's own Tyrell studio, which serves as a crucible for this and many other experimental projects.

SUGGESTED TRACKS: "Parastolic Dub"; "Soopfuh Beemuh."

CONTACT: Sepp Ghadisha 415.252.9397



LEE JOHNSON

ALBUM: *Trail Of Tears*

LABEL: Intersound

The sad and tragic story of the federally-forced march of the Cherokee Indians from their Southern

homeland to Oklahoma in 1838 has become known as "The Trail Of Tears," due to the loss of thousands of their tribe along the way. The emotion and drama of this ordeal has now been captured in music by Lee Johnson, who

has composed and recorded a grand orchestral masterpiece celebrating the spirit of the Cherokee. Instead of being a symphony, *Trail Of Tears* was conceived as 10 distinct compositions that are thematically linked. Look for a special performance of this music, which was recorded live in Oklahoma, on PBS.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Val Jacobson 770.664.9262

ALEXI

ALBUM: *The Mystery*

LABEL: Mazzeroth/City Hall

Alexi takes his musical cue from his deep religious beliefs. "I create my music for God," he says. "You can-

not stop the sound of music. It travels in the universe forever. [But] I think my music, especially since it's instrumental, can be enjoyed by anyone, no matter what their spiritual beliefs are." As you listen to *The Mystery*, this becomes clearer; his electronic-based music seems to celebrate life and its wonder, generating an inner peace and contentment. It can act as an aid to anyone who is on a quest for truth.

SUGGESTED TRACKS: "Mystery"; "New Birth."

CONTACT: Promotion 415.457.9080

THE TALIESIN ORCHESTRA

ALBUM: *Maiden Of Mysteries: The Music Of Enya*

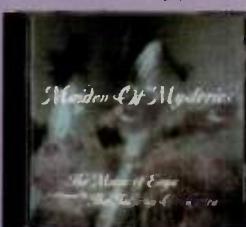
LABEL: Intersound

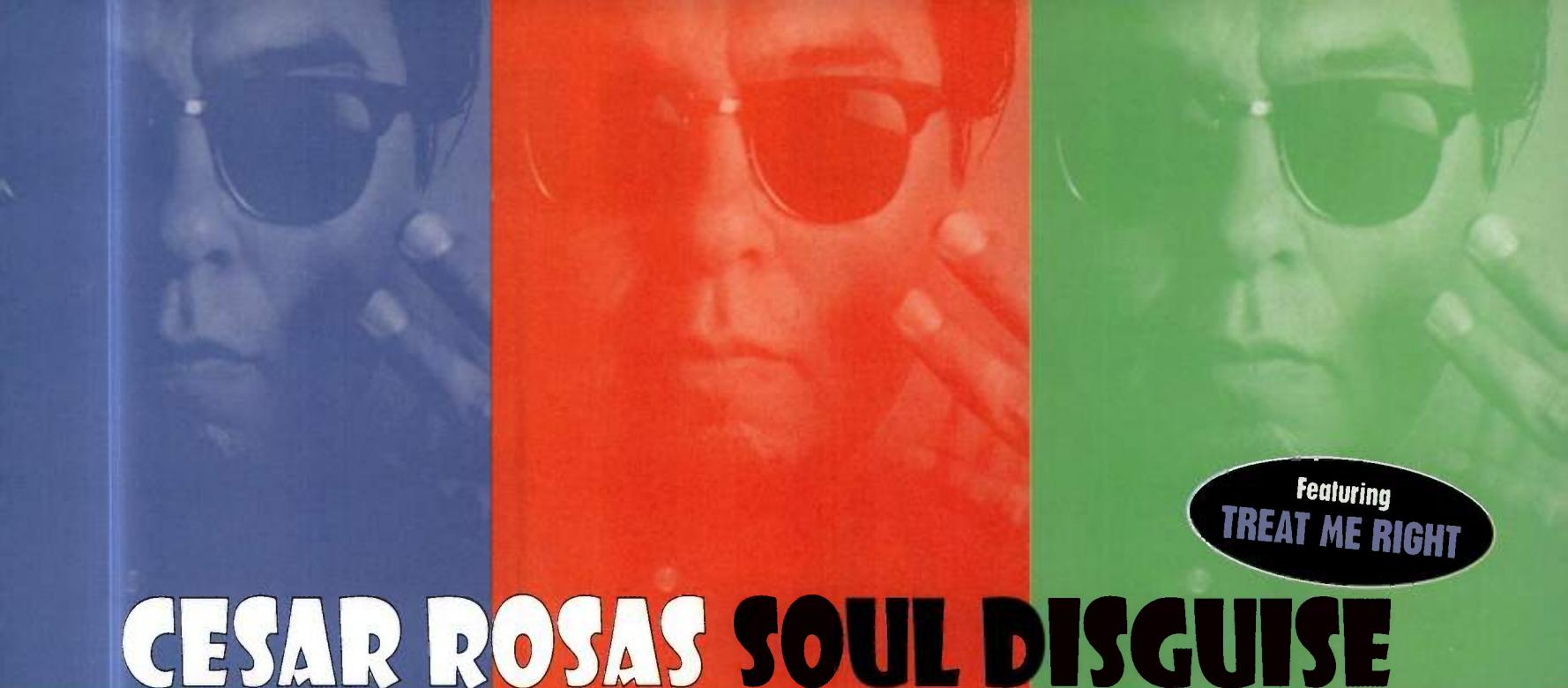
In the past few years, we've seen the emergence of a style that is collectively called Classical Crossover; music that's firmly planted in the centuries-old gestalt of

classical music, but is also keenly aware of today's blending of musical styles from all corners and all cultures of the world. The Taliesin Orchestra—named for the renowned 12th century Celtic poet—have become one of the leading proponents of this genre—they utilize pop/rock instruments, in addition to classical orchestra instruments. *Maiden Of Mysteries* is their second effort celebrating the music of Enya.

SUGGESTED TRACKS: "Bodicea"; "Ebudea."

CONTACT: Val Jacobson 770.664.9262





Featuring
TREAT ME RIGHT

CESAR ROSAS SOUL DISGUISE

VOO-DOO/GRIS-GRIS/SOUL FROM EAST L.A.!

Debut solo album from **LOS LOBOS** singer/guitarist/songwriter

See Cesar on tour this Spring

© 1999 Rykodisc. All rights reserved.

GOING FOR ADDS NOW!

hankdogs
bareback

“...deft, acoustic music with a rare, soulful ache and powerful, twisted beauty.”

—TimeOut London



Featuring “Quality Time”

ON TOUR
WITH
JOAN BAEZ

www.rykodisc.com
© 1999 Rykodisc


A Rykodisc Label

CONTACT:

Mike Marrone 978 825 3238 (marrone@rykodisc.com) or Sean O'Connell 978 825 3239 (promo@rykodisc.com)

WORLD ROOTS

by John Schoenberger

VARIOUS ARTISTS

ALBUM: *Mali To Memphis: An African-American Odyssey*

LABEL: Putumayo

Mali To Memphis: An African-American Odyssey is the third in the Putumayo World Music Odyssey series and its release coincides with Black History Month. This collection honors the connection between West African music and American blues. It features African artists such as Baba Djani, Amadou & Mariam, Lobi Traore, Boubacar Traore and Habib Koite, and



American artists such as John Lee Hooker, Muddy Waters, Taj Mahal, Mae Hemphill, Guy Davis and Eric Bibb. The package includes many tracks that have never been released in North America before. A portion of the proceeds from the project will be donated to The Music Maker Relief Foundation and L'Institut National des Arts de Bamako.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Jennifer Daunt 510.526.8221

HABIB KOITE & BAMADA

ALBUM: *Ma Ya*

LABEL: Putumayo Artists

Ma Ya is the latest release from Malian singer/guitarist Habib Koite and his band, Bamada. Unlike most African countries which have one popular rhythm, the country of Mali has traditionally been the home to a diverse variety of sounds and rhythms. On this album, Koite has endeavored to capture as many of these rhythms as he could, and via his guitar,



adapt as many of the sounds of the country's traditional instruments as possible. The result is an album that is steeped in tradition, yet, at the same time, is fresh and vital. Says Habib, "This CD is a musical voyage through Mali."

SUGGESTED TRACKS: "Wassiyé"; "Sirata."

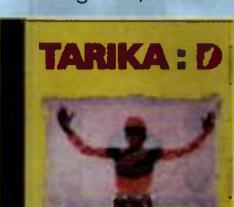
CONTACT: Jennifer Daunt 510.526.8221

TARIKA

ALBUM: *D*

LABEL: Xenophile

Tarika is one of the most popular bands in their native Madagascar, and with this effort, the quintet have made an effort to recapture the spirit and joy of the golden age of dance music from this Indian Ocean island. In fact,



the name of the album refers to the Malagasy word "dihy," which means dance and is pronounced "d"! As you'll hear, the members' renowned harmonies and instrumental virtuosity come through loud and clear as they present traditionally based music in a thoroughly modern and electric way.

SUGGESTED TRACKS: "Retany"; "Tatan'i Bina."

CONTACT: Kevin Gardner 203.730.0333

SHAKIRA

ALBUM: *Donde Estan Los Landrones?*

LABEL: Sony Discos

Few artists in the Latin world have made such an impact in recent years as Colombia's Shakira: she was a 1998 World Music Award winner, has reached Top 5 on *Billboard's* Heatseekers chart, *Donde Estan Los Landrones?* has already sold over 1,000,000 copies worldwide and she was on the cover of *Time* magazine's Latin American edition. What

makes her music stand out is her fusion of Western pop/rock and Spanish-Arabic influences. The album's executive producer was Emilio Estefan Jr. and the artistic direction was controlled by Shakira herself. Her passion and power come across loud and clear no matter what language she speaks.

SUGGESTED TRACKS: "Si Te Vas"; "Moscas En La Casa."

CONTACT: FMF Promotion 732.283.1406

ENERGIPSY

ALBUM: *Tamboreo*

LABEL: Alula

Energipsy represents a new wave of music sweeping the world, which borrows from other musical genres of the world (such as European pop, Catalan rumba, blues, rock and even Hawaiian slap key) while keeping the Flamenco/gypsy tradition intact. Helmed by lead guitarist Francesco Grant, the band is also comprised of three other members—vocalist/guitarists

Bastian Contrera, Melchor Munoz and Jose Moreno—who all hail from Camargue, Spain. Their 1996 debut album, *Chica Bem*, garnered them worldwide awareness and set them up for the more progressive *Tamboreo*.

SUGGESTED TRACKS: "Tamboreo"; "Ay, Que Calor."

CONTACT: Tess Mangum 919.416.9454

TOLU

ALBUM: *Rumbero's Poetry*

LABEL: Tonga

Tolu is basically the brainchild of reedman Justo Almario and drummer Alex Acuña. The two first got together in the 1980s as a way to channel the creative musical energy they weren't able to vent via traditional Latin music. By gathering some of Latin music's most sought after session players, such as Luis Conte, Michito Sanchez, Tiki Pasillas, Joe Rotondi Jr. and John Peña, they began to write and arrange music that did full justice to their immense talents. In short, Tolu's *Rumbero's Poetry* smokes!

SUGGESTED TRACKS: "Litha"; "Rumba del Cielo."

CONTACT: Viola Galloway 213.965.9585

VARIOUS ARTISTS

ALBUM: *Celtic Voices*

LABEL: Green Linnet

Let's face it, people just can't get enough Celtic music. Much of this is due to the fact that several countries and cultures are preserving the music's traditional roots, while at the same time, infusing refreshing and innovative ideas into the genre. This is superbly displayed in *Celtic Voices*, a far-above-average compilation of songs per-

formed by some of Celtic music's most beautiful voices and potent ensembles from a variety of countries on both sides of the Atlantic—Loreena McKennitt, Nóirín Ni Riain, Talitha McKenzie, Anúna, Karen Matheson, Mairead Ni Mhaonaigh, Kila, John Spillane, Séamus Begley, Annie Ebré & Gilles Le Bigot and others.

SUGGESTED TRACKS: "Ar Galon Digorr"; "Snow."

CONTACT: Kevin Gardner 203.730.0333

ONDAR

ALBUM: *Back Tuva Future*

LABEL: Warner Bros.

The original musical instrument was the human voice, and cultures around the world have developed unique and sometimes astounding vocal styles over the millennia. One such culture is from the exotic land of Tuva in the steppes of Asia, which developed the evocative technique of throat-singing centuries ago. Today, the undisputed master of this style is a man named Kongar-ol Ondar. *Back Tuva Future* is this artist's amazing Warner Bros. debut—and it features special appearances by Willie Nelson, Randy Scruggs, Bill Miller and others. You simply have to hear this!

SUGGESTED TRACKS: The choice is yours!

CONTACT: Nancy Stein & Jenifer Polenzani 818.953.3559

VARIOUS ARTISTS

ALBUM: *Global Voices*

LABEL: Music Of The World

To carry the thoughts expressed for Ondar even further, just about every culture has a distinctive tradition of vocal-based music. The three-disc set, *Global Voices*, makes a valiant attempt to capture this diversity with songs from over 33 countries—disc one features traditional music, disc two features sacred and spiritual music, and disc three features contemporary music. With vocals that range from the sublime to the sensual to the ecstatic, *Global Voices* is an inspirational as well as educational adventure.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Promotion 919.932.9600



BLUES BLOWN AWAY

BY MATTHEW LAWTON

BILL MORRISSEY

ALBUM: *Songs Of Mississippi John Hurt*
LABEL: Philo/Rounder

On Bill Morrissey's latest release he pays homage to one of his heroes—country bluesman Mississippi John Hurt. It was

1928 when Hurt recorded his handful of acoustic-blues treasures in the form of the long-lost 78rpm. With the mid-'60s folk revival came a renewed love of the classic Hurt catalog that continues to this day. Morrissey first heard Hurt in 1966 and has forever been

affected by his powerful and melodic songs. On *Songs Of Mississippi John Hurt*, Morrissey interprets 15 Hurt tracks with a true passion and updated sound that breathe a new life into classic cuts like "Avalon Blues," "If You Don't Want Me, Baby" and "Hard Times In The Old Town."

SUGGESTED TRACKS: "First Shot Missed Him"; "If You Don't Want Me, Baby."

CONTACT: Katrinka Suydam 617.354.0700

MIKE HENDERSON & THE BLUEBLOODS

ALBUM: *Thicker Than Water*
LABEL: Dead Reckoning

Mike Henderson & The Bluebloods is a great live blues band that actually succeeded in transferring that live excitement onto a studio recording. *Thicker Than Water*,

their second release, captures the thrill and blistering interplay of Henderson and his Bluebloods (who are insanely competent at what they do, and have recorded with John Hiatt, Rod Stewart, John Mellencamp and Mark Knopfler, among others). On *Thicker Than Water*, Mike Henderson & The Bluebloods pick up that boogie blues that the vintage Fabulous Thunderbirds left behind. From barroom romps ("Scared Of That Child") to dark alleyway blues ("All My Money's Gone"), *Thicker Than Water* will get in your blood.

SUGGESTED TRACKS: "Wouldn't Lay My Guitar Down"; "I Need Me A Car."

CONTACT: J.D. May 615.321.0508

MICHELLE WILLSON

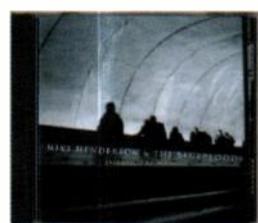
ALBUM: *Tryin' To Make A Little Love*
LABEL: Bullseye Blues/ Rounder

Michelle Willson is back with her third release, *Tryin' To Make A Little Love*, an album that clearly puts Willson on the same pedestal as Etta James, Lena Horne and even Janis Joplin.

Tryin' To Make A Little Love is full of jazz-influenced soul and vintage late-night R&B. Willson kicks off this disc by belting out the Joan Osborne-penned title track, and then precedes to tackle covers by Dan Penn ("Life Rolls On"), David Hidalgo ("Someday") and Mac Rebennack ("Responsibility"), as well as a few originals. Backing Willson are some classic New Orleans session players, who (combined with Willson's powerfully controlled vocals) deliver some great jump blues and sweet, soulful R&B.

SUGGESTED TRACKS: "Guess You Didn't Love Me Enough"; "Someday."

CONTACT: Katrinka Suydam 617.354.0700



CEPHAS & WIGGINS

ALBUM: *Homemade*
LABEL: Alligator

Guitarist John Cephas and harmonica master Phil Wiggins began playing their traditional blues, reminiscent of Sonny

Terry and Brownie McGhee, back in 1976. Twelve years later this duo sat down in Cephas's living room and cut their first domestic album, *Dog Days Of August*, which garnered them a W.C. Handy Award for Best Traditional Blues Album. *Homemade* is their ninth release and features a mixture of Cephas & Wiggins originals, along with some vintage covers from folks like Blind Boy Fuller, Skip James and Memphis Minnie. This is great feel-good, back-porch, toe-tapping, acoustic-blues that is full of history. Best of all are the Cephas-penned liner notes which tell the stories behind the songs.

SUGGESTED TRACKS: "Worried Life Blues"; "Trouble In Mind."

CONTACT: Tim Kolleth 773.973.7736

JAMES COTTON

ALBUM: *Late Night Blues*
LABEL: Just A Memory

James Cotton started playing harmonica with Howlin' Wolf and went on to play in Muddy Waters' band for 12 years. Cotton eventually formed his own band, and in



September of 1968, they found themselves playing some small gigs in Montreal, where last year's *Seems Like Yesterday* and the latest disc from those shows, *Late Night Blues*, were recorded. Listening to this disc, you realize how rockin' Cotton can be.

He kicks off the gig with a

cooking version of "Honky Tonk" and proceeds to funk up Lowell Fulson's "Tramp," jump-start Jimmy Roger's

"That's Alright" and defrost Sonny Boy Williamson's

"Nine Below Zero." This is pure, classic, sweat-soaked

James Cotton in his prime.

SUGGESTED TRACKS: "Rocket 88"; "Mean Old World."

CONTACT: Nadine Campbell 514.738.9533

PAUL deLAY

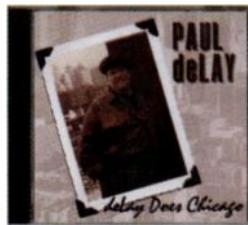
ALBUM: *deLay Does Chicago*
LABEL: Evidence

Harmonist Paul deLay was in junior high when he first heard the Paul Butterfield Blues Band and was forever changed. On *deLay Does Chicago*, his 10th release, deLay

hooked up with Chicago natives The Rockin' Johnny Band and created a definite old-school, Chicago-style blues bomb. Paul deLay's personal life has seen its share of the blues, yet his songs are of inspiration, self-respect and getting through those everyday challenges. *deLay Does Chicago* features some manic harp playing from deLay, killer back-beats from The Rockin' Johnny Band and some blistering guitar licks from guest Jimmy Dawkins.

SUGGESTED TRACKS: "Beautiful Bones"; "El Train."

CONTACT: Vince Kershner 610.832.0844



FRANK FROST & SAM CARR

ALBUM: *The Jelly Roll Kings*
LABEL: HMG/HighTone

Frank Frost and Sam Carr started playing together in the mid-'50s, backing Carr's father, Robert Nighthawk, as well

as Sonny Boy Williamson. It was while playing with Williamson that Frost switched from guitar to harmonica, and along with Carr's drumming, this duo became one entity. *The Jelly Roll Kings* features the powerful trio of Frost, Carr and bassist/guitarist Fred James, and delivers plenty of authentic Delta rockin' blues. All the tracks were penned by Frost and Carr, who chose to record this disc in their hometown of Helena, Arkansas, which is directly across the river from the fabled crossroads of Highway 61 and Highway 49. Home sweet home, indeed.

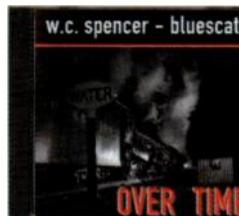
SUGGESTED TRACKS: "Owl Head Woman"; "Let's Go Out Tonight."

CONTACT: Darrell Anderson 510.763.8500

W.C. SPENCER

ALBUM: *Over Time*
LABEL: Catscan

W.C. Spencer has just released his second album, *Over Time*, which is a traditional-style blues disc that covers the various aspects of blues music—from roots, country and



urban to electric rockin' blues, Spencer does it all, literally. Except for a few guitar and keyboard overdubs, Spencer is singing and playing all the instruments—guitar, bass, harmonica, drums—all at once! With his invention, the Electroset, Spencer can

play the bass pedals with his left foot, and the cymbals, tom-toms, bass drum and snare with his right foot and heel! This Spencer cat is surely working *Over Time*! But one

listen to this disc, and you'd swear there was a full band

playing these nine Spencer originals and five covers.

SUGGESTED TRACKS: "Some Of The Things"; "Talk To Me."

CONTACT: Peter Hay 212.736.6201

CLARENCE CARTER

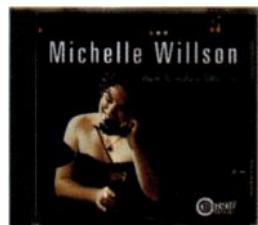
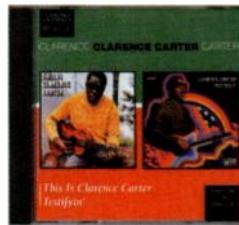
ALBUM: *This Is Clarence Carter/Testifyin'*
LABEL: Koch

In the late '60s, when The Beatles were redefining rock & roll, Otis Redding, Wilson Pickett and Clarence Carter were reshaping R&B. In 1967 Carter released the first of his many classic albums for Atlantic, *This Is Clarence Carter*, featuring the hits "Looking For A Fox" and "Slip Away." In 1969 Carter released his third Atlantic disc, *Testifyin'*, featuring such tracks as "Snatchin' It Back" and "Doin' Our Things." Now the fine folks at Koch

have combined these two "must-have" Carter albums onto one sweet, soul-filled CD. You know, it's a shame, but they don't make 'em like this anymore.

SUGGESTED TRACKS: "Slip Away"; "Making Love (At The Dark End Of The Street)."

CONTACT: Liz Opoka 516.484.1000



total adult 1998

John Schoenberger

totallyadult

1	Lucinda Williams	Car Wheels On A Gravel Road
2	Robbie Robertson	Contact From The Underworld Of Redboy
3	Brownie Mary	Naked
4	Massive Attack	Mezzanine
5	Cracker	Gentleman's Blues
6	Joan Jones	Starlite Criminal
7	Duke Daniels	Help Is On The Way
8	Davy Spillane	The Sea Of Dreams
9	Hole	Celebrity Skin
10	Patty Griffin	Flaming Red

Melissa Blazek

totallyadult

1	Lyle Lovett	Step Inside This House
2	Patty Griffin	Flaming Red
3	Robbie Robertson	Contact From The Underworld Of Redboy
4	N'dea Davenport	N'dea Davenport
5	Lucinda Williams	Car Wheels On A Gravel Road
6	Garbage	Version 2.0
7	Neil Finn	Try Whistling This
8	Tori Amos	From The Choirgirl Hotel
9	Gomez	Bring It On
10	Train	Train

Matthew Lawton

totallyadult

1	Elvis Costello/Burt Bacharach	Painted From Memory
2	Hole	Celebrity Skin
3	Peter Case	Full Service No Waiting
4	John Lennon	Anthology
5	Page & Plant	Walking Into Clarksdale
6	Bruce Springsteen	Tracks
7	R.L. Burnside	Come On In
8	Jerry Joseph	Goodlandia
9	And The Jackmormons	Burning The Daze
10	Eric Clapton	Pilgrim

Keith Andrews

WXRV/Boston, Massachusetts

1	Lucinda Williams	Car Wheels On A Gravel Road
2	Air	Moon Safari
3	Various Artists	Live From The River Music Hall Vol. 1
4	Sinéad Lohan	No Mermaid
5	The Tragically Hip	Phantom Power
6	Patty Griffin	Flaming Red
7	The Brian Setzer Orchestra	The Dirty Boogie
8	Neil Finn	Try Whistling This
9	Eric Clapton	Pilgrim
10	Garbage	Version 2.0

Martin Bandyke

WDET/Detroit, Michigan

1	Joni Mitchell	Taming The Tiger
2	Paolo Conte	Best Of Paolo Conte
3	Lucinda Williams	Car Wheels On A Gravel Road
4	John Scofield	A Go Go
5	John Martyn	The Church With One Bell
6	Dr. John	Anutha Zone
7	Angélique Kidjo	Oremi
8	Terry Callier	TimePeace
9	Air	Moon Safari
10	Girl Bros.	Girl Bros.

Armando Bellmas

WNCW/Charlotte, North Carolina

1	Lucinda Williams	Car Wheels On A Gravel Road
2	Peter Case	Full Service No Waiting
3	Robert Earl Keen	Walking Distance
4	Lyle Lovett	Step Inside This House
5	Chris Knight	Chris Knight
6	Mumbo Gumbo	Potluck
7	B.B. King	Blues On The Bayou
8	Dave Alvin	Blackjack David
9	Taj Mahal &	Sacred Island
	The Hula Blues Band	Time Machine
10	David Childers	

Jeff Bieri

KRCC/Colorado Springs, Colorado

1	Lida Husik	Faith In Space
2	Beck	Mutations
3	Lucinda Williams	Car Wheels On A Gravel Road
4	Massive Attack	Mezzanine
5	Patty Griffin	Flaming Red
6	Garrison Starr	24-7
7	Buddy Guy	Heavy Love
8	Tori Amos	From The Choirgirl Hotel
9	Ani DiFranco	Little Plastic Castle
10	New Radicals	Maybe You've Been Brainwashed Too

Bill Bowker

KRSH/Santa Rosa, California

1	Lucinda Williams	Car Wheels On A Gravel Road
2	Lyle Lovett	Step Inside This House
3	Dave Alvin	Blackjack David
4	Johnny Adams	Man Of My Word
5	Angela Strehli	Deja Blue
6	Indigenous	Things We Do
7	Willie Nelson	Teatro
8	William Topley	Mixed Blessing
9	Patty Griffin	Flaming Red
10	R.L. Burnside	Come On In

Cathy Burke

Blackbird Records

1	Fuel	Sunburn
2	Sinéad Lohan	No Mermaid
3	Everything	Super Natural
4	Shawn Mullins	Soul's Core
5	Brownie Mary	Naked
6	U2	The Best Of 1980-1990
7	Kid Rock	Devil Without A Cause
8	New Radicals	Maybe You've Been Brainwashed Too
9	Will Smith	Big Willie Style
10	Creed	My Own Prison

Dennis Constantine

KINK/Portland, Oregon

1	Lucinda Williams	Car Wheels On A Gravel Road
2	Lauryn Hill	The Miseducation Of Lauryn Hill
3	Neil Finn	Try Whistling This
4	Various Artists	KINK Live
5	Bruce Springsteen	Tracks
6	Susan Tedeschi	Just Won't Burn
7	Shawn Mullins	Soul's Core
8	Bonnie Raitt	Fundamental
9	Seal	Human Beings
10	Jules Shear	Between Us

Alex Coronfly

Reprise Records

1	Garbage	Version 2.0
2	Barenaked Ladies	Stunt
3	Hole	Celebrity Skin
4	Chris Isaak	Speak Of The Devil
5	Patty Griffin	Flaming Red
6	Dixie Chicks	Wide Open Space
7	Randy Scruggs	Crown Of Jewels
8	Imogen Heap	I Megaphone
9	Remy Zero	Villa Elaine
10	Various Artists	Tammy Wynette...Remembered

Jody Denberg

KGSR/Austin, Texas

1	Lauryn Hill	<i>The Miseducation Of Lauryn Hill</i>
2	Joni Mitchell	<i>Taming The Tiger</i>
3	Lucinda Williams	<i>Car Wheels On A Gravel Road</i>
4	Lyle Lovett	<i>Step Inside This House</i>
5	John Lennon	<i>Anthology</i>
	Bruce Springsteen	<i>Tracks</i>
6	Patty Griffin	<i>Flaming Red</i>
7	Sean Lennon	<i>Into The Sun</i>
8	Neil Finn	<i>Try Whistling This</i>
9	Billy Bragg & Wilco	<i>Mermaid Avenue</i>
10	Loudon Wainwright III	<i>Little Ship</i>

Darren DeVivo

WFUV/New York City, New York

1	Air	<i>Moon Safari</i>
2	Elvis Costello/Burt Bacharach	<i>Painted From Memory</i>
3	Sheryl Crow	<i>The Globe Sessions</i>
4	Dag	<i>Apartment #635</i>
5	Miles Davis	<i>Panthalassa</i>
6	Francis Dunnery	<i>Let's Go Do What Happens</i>
7	Fastball	<i>All The Pain Money Can Buy</i>
8	Nick Lowe	<i>Dig My Mood</i>
9	Medeski, Martin & Wood	<i>Combustication</i>
10	Pearl Jam	<i>Yield</i>

Andrew DiGiovanni

WKZE/Sharon, Connecticut

1	Olu Dara	<i>In The World—From Natchez To New York</i>
2	Billy Bragg & Wilco	<i>Mermaid Avenue</i>
3	Dave Alvin	<i>Blackjack David</i>
4	Salamander Crossing	<i>Bottleneck Dreams</i>
5	Dave Matthews Band	<i>Before These Crowded Streets</i>
6	Cheri Knight	<i>The Northeast Kingdom</i>
7	Keb' Mo'	<i>Slow Down</i>
8	Jonatha Brooke	<i>10 Cent Wings</i>
9	Carrie Newcomer	<i>My True Name</i>
10	Ernest Ranglin	<i>In Search Of The Lost Riddim</i>

Joanne Doody

WXRV/Boston, Massachusetts

1	Sinéad Lohan	<i>No Mermaid</i>
2	The Brian Setzer Orchestra	<i>The Dirty Boogie</i>
3	The Verve	<i>Urban Hymns</i>
4	Patty Griffin	<i>Flaming Red</i>
5	Lenny Kravitz	<i>Car Wheels On A Gravel Road</i>
6	Lucinda Williams	<i>Try Whistling This</i>
7	Neil Finn	<i>Pilgrim</i>
8	Eric Clapton	<i>Been There</i>
9	Ebba Forsberg	<i>Live From The River Music Hall Vol. 1</i>
10	Various Artists	

Maxx Faulkner

WCBE/Columbus, Ohio

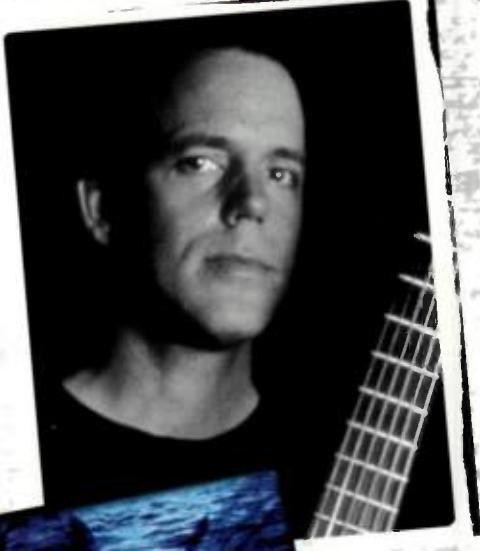
1	Nick Lowe	<i>Dig My Mood</i>
2	Beastie Boys	<i>Hello Nasty</i>
3	Lucinda Williams	<i>Car Wheels On A Gravel Road</i>
4	Willie Nelson	<i>Teatro</i>
5	Bonnie Raitt	<i>Fundamental</i>
6	Alvin Youngblood Hart	<i>Territory</i>
7	Dr. John	<i>Anutha Zone</i>
8	Taj Mahal &	<i>Sacred Island</i>
	The Hula Blues Band	<i>Guilty: 30 Years Of Randy Newman</i>
9	Randy Newman	<i>BBC Sessions</i>
10	The Jimi Hendrix Experience	

David Fleischman

David Fleischman Promotions

1	Todd Snider	<i>Viva Satellite</i>
2	Keb' Mo'	<i>Slow Down</i>
3	B.B. King	<i>Deuces Wild</i>
4	Matchbox 20	<i>Yourself Or Someone Like You</i>
5	Dave Matthews Band	<i>Before These Crowded Streets</i>
6	Lyle Lovett	<i>Step Inside This House</i>
7	William Topley	<i>Mixed Blessing</i>
8	Susan Tedeschi	<i>Just Won't Burn</i>
9	Delbert McClinton	<i>One Of The Fortunate Few</i>
10	New Radicals	<i>New Radicals</i>

“Never Enough” *From the album* **Underneath** *by* **DAVID WILCOX**



totallyadult
#2 MOST ADDED!
#5 MOST PROGRESS!

On Over 40 Stations Including:

KBCO	KACD	WXPN	KINK	KPIG	KTHX
KBAC	KFXJ	KOTR	WRNX	WRNR	KERA
KPFT	WUMB	WMWV	WKZE	KTAO	WEBK
KSPN	KFMU	KFLX	WHFC	WNCW	KPCC

...and many more.

New This Week At:

KTCZ	KRSH	KRCL	KMMS	KEGR
KHUM	KLCC	WDET	KUWR	WRVG

...a superb guitarist whose sparkling acoustic accompaniments are anchored in a deep, ringing vibrancy. *New York Times*

www.vanguardrecords.com
Vanguard Records, 2700 Pennsylvania Ave., Santa Monica, CA 90404

For more information, please contact Michael Briggs: 310-829-9355 • briggs@vanguardrecords.com

total vinyl top 100 1998

Dan Fullick

Doolittle Records

- 1 Bare Jr.
- 2 Jets To Brazil
- 3 Varnaline
- 4 Marah
- 5 Willie Nelson
- 6 Lyle Lovett
- 7 Elliott Smith
- 8 Samiam
- 9 Archers Of Loaf
- 10 Liz Phair

Boo-Tay
Orange Rhyming Dictionary
Sweet Life
Let's Cut The Crap...
Teatro
Step Inside This House
XO
You Are Freaking Me Out
White Trash Heroes
Whitechocolatespaceegg

Abby Goldstein

KKZN/Dallas, Texas

- 1 Lucinda Williams
- 2 Storyville
- 3 Willie Nelson
- 4 Sheryl Crow
- 5 Shawn Mullins
- 6 New Radicals
- 7 Neil Finn
- 8 Chris Isaak
- 9 Barenaked Ladies
- 10 Patty Griffin

Car Wheels On A Gravel Road
Dog Years
Teatro
The Globe Sessions
Soul's Core
Maybe You've Been Brainwashed Too
Try Whistling This
Speak Of The Devil
Stunt
Flaming Red

Nic Harcourt

KCRW/Los Angeles, California

- 1 Mercury Rev
- 2 Elliott Smith
- 3 Massive Attack
- 4 Air
- 5 P.J. Harvey
- 6 Lucinda Williams
- 7 Gomez
- 8 Robbie Robertson
- 9 Beck
- 10 Lyle Lovett

Deserter's Songs
XO
Mezzanine
Moon Safari
Is This Desire?
Car Wheels On A Gravel Road
Bring It On
Contact From The Underworld Of Redboy
Mutations
Step Inside This House

Neil Hever

WDIY/Lehigh Valley, Pennsylvania

- 1 Billy Bragg & Wilco
- 2 Capercaillie
- 3 Eddy "The Chief" Clearwater
- 4 Deborah Coleman
- 5 Neil Finn
- 6 Golden Smog
- 7 Keb' Mo'
- 8 Bonnie Raitt
- 9 Solas
- 10 Squirrel Nut Zippers

Mermaid Avenue
Beautiful Wasteland
Cool Blues Walk
Where Blue Begins
Try Whistling This
Weird Tales
Slow Down
Fundamental
The Words That Remain
Perennial Favorites

Jeff Hollander

KKQQ/Brookings, South Dakota

- 1 Rufus Wainwright
- 2 Richard Buckner
- 3 Jon Spencer Blues Explosion
- 4 Billy Bragg & Wilco
- 5 Elliott Smith
- 6 Gastr DelSol
- 7 Willie Nelson
- 8 The Minders
- 9 Modest Mouse
- 10 Graham Coxon

Rufus Wainwright
Since
Acme
Mermaid Avenue
XO
Camouflage
Teatro
Hooray For Tuesday
The Lonesome Crowded West
The Sky Is Too High

John Johnston

KVYN/Napa, California

- 1 Counting Crows
- 2 Neil Finn
- 3 Cracker
- 4 Grant Lee Buffalo
- 5 Train
- 6 Scott Thomas Band
- 7 Sheryl Crow
- 8 Cake
- 9 Jonny Lang
- 10 Elliott Smith

Across A Wire: Live In New York
Try Whistling This
Gentleman's Blues
Jubilee
Train
California
The Globe Sessions
Prolonging The Magic
Wander This World
XO

Dean Kattari

KOTR/San Luis Obispo, California

- 1 Phish
- 2 Elliott Smith
- 3 Grant Lee Buffalo
- 4 Dada
- 5 Golden Smog
- 6 Cracker
- 7 Beck
- 8 Tina And The B-Sides
- 9 Pete Droege
- 10 Mother Hips

The Story Of The Ghost
XO
Jubilee
Dada
Weird Tales
Gentleman's Blues
Mutations
It's All Just The Same
Spacey And Shakin
Later Days

The KBAC Airstaff

KBAC/Santa Fe, New Mexico

- 1 The Brian Setzer Orchestra
- 2 Barenaked Ladies
- 3 Lyle Lovett
- 4 Robbie Robertson
- 5 Semisonic
- 6 Dave Matthews Band
- 7 Keb' Mo'
- 8 Sheryl Crow
- 9 Chris Isaak
- 10 Alanis Morissette

The Dirty Boogie
Stunt
Step Inside This House
Contact From The Underworld Of Redboy
Feeling Strangely Fine
Before These Crowded Streets
Slow Down
The Globe Sessions
Speak Of The Devil
Supposed Former Infatuation Junkie

Mark Keefe

WNCW/Charlotte, North Carolina

- 1 James McMurtry
- 2 Lucinda Williams
- 3 Nicholas Payton
- 4 Chris Knight
- 5 Willie Nelson
- 6 Dave Alvin
- 7 Peter Case
- 8 Lyle Lovett
- 9 Chuck Brodsky
- 10 Charlie Hunter

Walk Between The Raindrops
Car Wheels On A Gravel Road
Payton's Place
Chris Knight
Teatro
Blackjack David
Full Service No Waiting
Step Inside This House
Radio
The Return Of The Candyman

Tim Kolleth

Alligator Records

- 1 Bruce Springsteen
- 2 Shemekia Copeland
- 3 Billy Bragg & Wilco
- 4 Neutral Milk Hotel
- 5 Elliott Smith
- 6 Dave Alvin
- 7 John Lennon
- 8 Dale Watson
- 9 Son Volt
- 10 Various Artists

Tracks
Turn The Heat Up
Mermaid Avenue
In The Aeroplane Over The Sea
XO
Blackjack David
Anthology
The Truckin' Sessions
Wide Swing Tremolo
Motor City Blues

The KTAO Airstaff

KTAO/Taos, New Mexico

1 Robbie Robertson	Contact From The Underworld Of Redboy
2 Keb' Mo'	Slow Down
3 Angelique Kidjo	Oremi
4 Eagle-Eye Cherry	Desireless
5 Lucinda Williams	Car Wheels On A Gravel Road
6 Los Super Seven	Los Super Seven
7 Bonnie Raitt	Fundamental
8 Sheryl Crow	The Globe Sessions
9 Eric Clapton	Pilgrim
10 Lyle Lovett	Step Inside This House

The KXST Airstaff

KXST/San Diego, California

1 Dave Matthews Band	Before These Crowded Streets
2 Eric Clapton	Pilgrim
3 Bonnie Raitt	Fundamental
4 Matchbox 20	Yourself Or Someone Like You
5 Natalie Merchant	Ophelia
6 Third Eye Blind	Third Eye Blind
7 Sarah McLachlan	Surfacing
8 Barenaked Ladies	Stunt
9 The Verve	Urban Hymns
10 Sheryl Crow	The Globe Sessions

Bob Laul

House Of Blues

1 The Brian Setzer Orchestra	The Dirty Boogie
2 Chris Isaak	Speak Of The Devil
3 New Radicals	Maybe You've Been Brainwashed Too
4 A.J. Croce	Fit To Serve
5 The Getaway People	The Getaway People
6 Djinn	All Time
7 Ian Dury & The Blockheads	Mr. Love Pants
8 The Stranglers	Coup De Grace
9 Mott The Hoople	All The Young Dudes—Anthology
10 Dr. John	Anutha Zone

Crystal Ann Lea

The Windham Hill Group

1 Various Artists	Untouchable Outcaste Beats
2 Various Artists	Velvet Goldmine OST
3 The Jupiter Effect	The Jupiter Effect
4 Lucinda Williams	Car Wheels On A Gravel Road
5 Tom Waits	Beautiful Maladies
6 Various Artists	Scooby-Doo's Snack Tracks
7 Various Artists	Bombay The Hard Way
8 Eels	Elektro-Shock Blues
9 Page & Plant	Walking Into Clarksdale
10 Rufus Wainwright	Rufus Wainwright

Pam Long

KHUM/Ferndale, California

1 Lucinda Williams	Car Wheels On A Gravel Road
2 Johnny Adams	Man Of My Word
3 Patricia Barber	Modern Cool
4 Tina And The B-Sides	It's All Just The Same
5 Lyle Lovett	Step Inside This House
6 Van Morrison	The Philosopher's Stone
7 James McMurtry	Walk Between The Raindrops
8 Bruce Hornsby	Spirit Trail
9 Ani DiFranco	Little Plastic Castle
10 Victor Mecysne	Hush Money

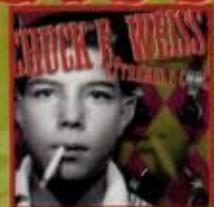
Kevin Malvey

WXRV/Boston, Massachusetts

1 Lucinda Williams	Car Wheels On A Gravel Road
2 Dave Alvin	Blackjack David
3 Natalie Merchant	Ophelia
4 Peter Wolf	Fool's Parade
5 Olu Dara	In The World—From Natchez To New York
6 Ani DiFranco	Little Plastic Castle
7 Lyle Lovett	Step Inside This House
8 Crosby, Pevar & Raymond	CPR
9 Sheryl Crow	The Globe Sessions
10 Air	Moon Safari

"CHUCK E. WEISS SINGS LIKE THE DEVIL IS CHASING HIM." —TOM WAITS

CHUCK E. WEISS EXTREMELY COOL



Tom Waits produced, co-wrote, and performs on legendary L.A. musician Chuck E. Weiss' first record in 18 years. Weiss honed his craft by playing with the likes of Willie Dixon and Lightnin' Hopkins, and by living the life. He's the real deal.

GOING FOR ADDS 2/2/99

NEED A COPY?

Mike Marrone 978-825-3238
Marrone@rykodisc.com

Sean O'Connell 978-825-3239
Promo@rykodisc.com

available from www.slowriver.com or 1-800-224-2811

Top 100 Total

Frank Marsden

WHFC/Bel Air, Maryland

1	Susan Tedeschi	Just Won't Burn
2	Francis Dunnery	Let's Go Do What Happens
3	Train	Train
4	Mary Lou Lord	Got No Shadow
5	Salamander Crossing	Bottleneck Dreams
6	Bonnie Raitt	Fundamental
7	Sonia Dada	My Secret Life
8	Bap Kennedy	Domestic Blues
9	Patty Griffin	Flaming Red
10	Lucinda Williams	Car Wheels On A Gravel Road

Paulette McCubbin

Frequency Lounge

1	Neil Finn	Try Whistling This
2	Jonatha Brooke	10 Cent Wings
3	Elliott Smith	XO
4	Duke Daniels	Help Is On The Way
5	Semisonic	Feeling Strangely Fine
6	Lucinda Williams	Car Wheels On A Gravel Road
7	Ceili Rain	Ceili Rain
8	Sheryl Crow	The Globe Sessions
9	Susan Tedeschi	Just Won't Burn
10	Wes Cunningham	12 Ways To Win People To Your Way Of Thinking

Susanne Millsaps

KRCL/Salt Lake City, Utah

1	Eva Cassidy	Live At Blues Alley
2	Beth Wood	New Blood
3	New York Voices	The Songs Of Paul Simon
4	Patricia Barber	Modern Cool
5	Gypsy Soul	Sanctuary
6	Van Morrison	The Philosopher's Stone
7	Steventri	Steventri
8	Kirsty MacDonald	The Space Between Heart Beats
9	Vance Gilbert	Shaking Off Gravity
10	Lyle Lovett	Step Inside This House

Randy Milroy

WKZE/Sharon, Connecticut

1	Keb' Mo'	Slow Down
2	Olu Dara	In The World—From Natchez To New York
3	The Bacon Brothers	Forosoco
4	Lucinda Williams	Car Wheels On A Gravel Road
5	Billy Bragg & Wilco	Mermaid Avenue
6	8 & 1/2 Souvenirs	Happy Feet
7	Randall Bramblett	See Through Me
8	Laura Love	Shum Ticky
9	Dave Matthews Band	Before These Crowded Streets
10	The Brian Setzer Orchestra	The Dirty Boogie

Jon Moshier

WDET/Detroit, Michigan

1	Richard Buckner	Since
2	Ekstasis	Wake Up And Dream
3	Critters Buggin'	Bumpa
4	His Name Is Alive	Ft. Lake
5	Bill Laswell And	
	Sacred System	Nagual Site
6	Club Off Chaos	Club Off Chaos
7	Soul Clique	Only One Division
8	Varnaline	Sweet Life
9	Marc Ribot	Y Los Cubanos Postizos
10	Joel R. L. Phelps	The Downer Trio: 3

Liz Opoka

Koch Records

1	Lucinda Williams	Car Wheels On A Gravel Road
2	Billy Bragg & Wilco	Mermaid Avenue
3	Belle And Sebastian	The Boy With The Arab Strap
4	Robert Earl Keen	Walking Distance
5	Lyle Lovett	Step Inside This House
6	Jules Shear	Between Us
7	Francis Dunnery	Let's Go Do What Happens
8	Ani DiFranco	Little Plastic Castle
9	The Mavericks	Trampoline
10	Susan Tedeschi	Just Won't Burn
	Golden Smog	Weird Tales

Ray Paul

Permanent Press Records

1	Richard X. Heyman	Cornerstone
2	Ray Davies	The Storyteller
3	Billy Bremner	A Good Week's Worth
4	Bryan Adams	On A Day Like Today
5	William Pears	William Pears
6	The Merrymakers	Bubblegum
7	Brian Wilson	Imagination
8	John Lennon	Wonsaponatime
9	Neil Finn	Try Whistling This
10	The Tuesdays	The Tuesdays

Perry Persoff

WXRV/Boston, Massachusetts

1	New Radicals	Maybe You've Been Brainwashed Too
2	Lyle Lovett	Step Inside This House
3	The Tragically Hip	Phantom Power
4	Buddy Guy	Heavy Love
5	Robyn Hitchcock	Storefront Hitchcock
6	Billy Bragg & Wilco	Mermaid Avenue
7	Patty Griffin	Flaming Red
8	Jeffrey Gaines	Galore
9	Cracker	Gentleman's Blues
10	U2	The Best Of 1980-1990

Jon Peterson

WRNR/Baltimore, Maryland

1	Lucinda Williams	Car Wheels On A Gravel Road
2	Dave Matthews Band	Before These Crowded Streets
3	Sinéad Lohan	No Mermaid
4	Sheryl Crow	The Globe Sessions
5	Scott Thomas Band	California
6	Billy Bragg & Wilco	Mermaid Avenue
7	Chris Isaak	Speak Of The Devil
8	BR5-49	Big Backyard Beat Show
9	Brian Wilson	Imagination
10	Jonathan Richman	I'm So Confused

Brian Quinn

WUMB/Boston, Massachusetts

1	Various Artists	Treasures Left Behind—
		Remembering Kate Wolf
2	Lucinda Williams	Car Wheels On A Gravel Road
3	Ellis Paul	Translucent Soul
4	Susan Werner	Time Between Trains
5	Kate Campbell	Visions Of Plenty
6	Nanci Griffith	Other Voices, Too
7	Emmylou Harris	Spyboy
8	Bob Dylan	Live 1966 "Royal Albert Hall"
9	Vance Gilbert	Shaking Off Gravity
10	Lyle Lovett	Step Inside This House

Bruce Ranes

WXPN/Philadelphia, Pennsylvania

1	Various Artists	Largo
2	Bela Fleck &	
	The Flecktones	Left Of Cool
3	Beck	Mutations
4	Francis Dunnery	Let's Go Do What Happens
5	Barenaked Ladies	Stunt
6	Billy Bragg & Wilco	Mermaid Avenue
7	Pearl Jam	Yield
8	Lucinda Williams	Car Wheels On A Gravel Road
9	New Radicals	Maybe You've Been Brainwashed Too
10	Various Artists	Live At The World Cafe Volume 7

Harry Reynolds

KTHX/Reno, Nevada

1	Billy Bragg & Wilco	Mermaid Avenue
2	Lucinda Williams	Car Wheels On A Gravel Road
3	Willie Nelson	Teatro
4	Robbie Robertson	Contact From The Underworld Of Redboy
5	Barenaked Ladies	Stunt
6	Lyle Lovett	Step Inside This House
7	Bruce Hornsby	Spirit Trail
8	The Brian Setzer Orchestra	The Dirty Boogie
9	John Mellencamp	John Mellencamp
10	Mike Scott	Still Burning

Drew Ross

KOTR/San Luis Obispo, California

1	Chris Whitley	Dirt Floor
2	Elvis Costello/Burt Bacharach	Painted From Memory
3	Robbie Robertson	Contact From The Underworld Of Redboy
4	Bruce Springsteen	Tracks
5	Van Morrison	The Philosopher's Stone
6	R.E.M.	Up
7	Tori Amos	From The Choirgirl Hotel
8	Lucinda Williams	Car Wheels On A Gravel Road
9	Cowboy Junkies	Miles From Our Home
10	Elliott Smith	XO

Nicole Sandler

KACD/Los Angeles, California

1	New Radicals	Maybe You've Been Brainwashed Too
2	Neil Finn	Try Whistling This
3	Semisonic	Feeling Strangely Fine
4	Wes Cunningham	12 Ways To Win People
		To Your Way Of Thinking
5	Patty Griffin	Flaming Red
6	Jude	No One's Really Beautiful
7	Gomez	Bring It On
8	Elliott Smith	XO

Jon Scott

KKCR/Kauai, Hawaii

1	New Radicals	Maybe You've Been Brainwashed Too
2	Fastball	All The Pain Money Can Buy
3	Taj Mahal And The Hula Blues Band	Sacred Island
4	Susan Tedeschi	Just Won't Burn
5	Lucinda Williams	Car Wheels On A Gravel Road
6	Various Artists	City Of Angels OST
7	Bruce Hornsby	Spirit Trail
8	Bonnie Raitt	Fundamental
9	Chris Thomas King	Red Mud
10	B.B. King	Deuces Wild

Laura Shine

WRVG/Lexington, Kentucky

1	Lucinda Williams	Car Wheels On A Gravel Road
2	Susan Tedeschi	Just Won't Burn
3	B.B. King	Blues On The Bayou
4	Susan Werner	Time Between Trains
5	Peter Wolf	Fool's Parade
6	Sherman Robertson	Going Back Home
7	Los Super Seven	Los Super Seven
8	Bruce Hornsby	Spirit Trail
9	Jennifer Kimball	Veering From The Wave
10	Neil Finn	Try Whistling This

David Sloan

Digital Music Express

1	Lucinda Williams	Car Wheels On A Gravel Road
2	Elliott Smith	XO
3	R.E.M.	Up
4	Beck	Mutations
5	Grant Lee Buffalo	Jubilee
6	Air	Moon Safari
7	Golden Smog	Weird Tales
8	Pearl Jam	Yield
9	Semisonic	Feeling Strangely Fine
10	Rufus Wainwright	Rufus Wainwright

Kyle Smith

WYEP/Pittsburgh, Pennsylvania

1	Billy Bragg & Wilco	Mermaid Avenue
2	Creeper Lagoon	I Become Small And Go
3	Lucinda Williams	Car Wheels On A Gravel Road
4	Elliott Smith	XO
5	Soul Coughing	El Oso
6	Ani DiFranco	Little Plastic Castle
7	Grant Lee Buffalo	Jubilee
8	Beastie Boys	Hello Nasty
9	Belle & Sebastian	The Boy With The Arab Strap
10	Semisonic	Feeling Strangely Fine

Tina Spears

KNBA/Anchorage, Alaska

1	Elliott Smith	XO
2	Chris Isaak	Speak Of The Devil
3	R.E.M.	Up
4	Sheryl Crow	The Globe Sessions
5	The Samples	Here And Somewhere Else
6	Patty Griffin	Flaming Red
7	Grant Lee Buffalo	Jubilee
8	Robbie Robertson	Contact From The Underworld Of Redboy
9	Billy Bragg & Wilco	Mermaid Avenue
10	Indigenous	Things We Do

Jennifer Sperandeo

Jackknife Enterprises

1	Lucinda Williams	Car Wheels On A Gravel Road
2	Bare Jr.	Boo-Tay
3	Tim Easton	Special 20
4	Robbie Fulks	Let's Kill Saturday Night
5	You Am I	#4 Record
6	Creeper Lagoon	I Become Small And Go
7	Morcheeba	Big Calm
8	Beck	Mutations
9	Monster Magnet	Powertrip
10	Pernice Brothers	Overcome By Happiness

Listen Up!

Your Mama's Talking!

The second
single from

Turn The Heat Up

the sensational debut record from

Shemekia Copeland

"She's a star. I think she's
just amazing." —Patty Martin,
WXPT



tallyadult
WCLZ WMMW KBZD KTHX
Plus Five More!

RADIO CALLS
773-973-7736
Tim Kolleth x23
Craig Bornell x24

totaliytop100soft98

Denise Spiser

KBZD/Amarillo, Texas

1	Lyle Lovett	<i>Step Inside This House</i>
2	Bruce Hornsby	<i>Spirit Trail</i>
3	Cry Cry Cry	<i>Cry Cry Cry</i>
4	Robbie Fulks	<i>Let's Kill Saturday Night</i>
5	The Brian Setzer Orchestra	<i>The Dirty Boogie</i>
6	Keb' Mo'	<i>Slow Down</i>
7	Ceili Rain	<i>Ceili Rain</i>
8	Widespread Panic	<i>Light Fuse Get Away</i>
9	Sheryl Crow	<i>The Globe Sessions</i>
10	Lucinda Williams	<i>Car Wheels On A Gravel Road</i>

Patrick Testa

WCBE/Columbus, Ohio

1	Alvin Youngblood Hart	<i>Territory</i>
2	Beastie Boys	<i>Hello Nasty</i>
3	Dave Alvin	<i>Blackjack David</i>
4	Willie Nelson	<i>Teatro</i>
5	Dr. John	<i>Anutha Zone</i>
6	Jerry Garcia & David Grisman	<i>So What</i>
7	John Martyn	<i>Church With One Bell</i>
8	The Kinks	<i>Muswell Hillbillies (reissue)</i>
9	Paul Butterfield Blues Band	<i>The Elektra Years</i>
10	Various Artists	<i>The Big Lebowski OST</i>

Tom Teuber

WMMM/Madison, Wisconsin

1	Billy Bragg & Wilco	<i>Mermaid Avenue</i>
2	Dave Matthews Band	<i>Before These Crowded Streets</i>
3	B.B. King	<i>Deuces Wild</i>
4	Garbage	<i>Version 2.0</i>
5	Lyle Lovett	<i>Step Inside This House</i>
6	Lucinda Williams	<i>Car Wheels On A Gravel Road</i>
7	Sheryl Crow	<i>The Globe Sessions</i>
8	Terry Callier	<i>TimePeace</i>
9	Buddy Guy	<i>Heavy Love</i>
10	Ani DiFranco	<i>Little Plastic Castle</i>

Trina Tombrink

Columbia Records

1	Shawn Mullins	<i>Soul's Core</i>
2	Lauren Hill	<i>The Miseducation Of Laurn Hill</i>
3	Bob Dylan	<i>Live 1966 "Royal Albert Hall"</i>
4	Semisonic	<i>Feeling Strangely Fine</i>
5	James	<i>The Best Of James</i>
6	B.B. King	<i>Blues On The Bayou</i>
7	Susan Tedeschi	<i>Just Won't Burn</i>
8	The Verve	<i>Urban Hymns</i>
9	Eagle-Eye Cherry	<i>Desireless</i>
10	Tool	<i>Ænima</i>

Bruce Van Dyke

KTHX/Reno, Nevada

1	Lucinda Williams	<i>Car Wheels On A Gravel Road</i>
2	Bruce Hornsby	<i>Spirit Trail</i>
3	Sonia Dada	<i>My Secret Life</i>
4	Robbie Robertson	<i>Contact From The Underworld Of Redboy</i>
5	Jimmie Vaughan	<i>Out There</i>
6	Bonnie Raitt	<i>Fundamental</i>
7	The Sons	<i>Live</i>
8	Cake	<i>Prolonging The Magic</i>
9	Buddy Guy	<i>Heavy Love</i>
10	Olu Dara	<i>In The World—From Natchez To New York</i>

Bruce Warren

WXPN/Philadelphia, Pennsylvania

1	Lucinda Williams	<i>Car Wheels On A Gravel Road</i>
2	New Radicals	<i>Maybe You've Been Brainwashed Too</i>
3	Lauren Hill	<i>The Miseducation Of Laurn Hill</i>
4	Elliott Smith	<i>XO</i>
5	Rufus Wainwright	<i>Rufus Wainwright</i>
6	Patty Griffin	<i>Flaming Red</i>
7	Black Star	<i>Mos Def And Talib Kweli Are Black Star</i>
8	Willie Nelson	<i>Teatro</i>
9	Aterciopelados	<i>Mutations</i>
10	Francis Dunnery	<i>Aterciopelados</i>

The WFHB Airstaff

WFHB/Bloomington, Indiana

1	Ani DiFranco	<i>Little Plastic Castle</i>
2	The Mysteries Of Life	<i>Come Clean</i>
3	Lucinda Williams	<i>Car Wheels On A Gravel Road</i>
4	Gillian Welch	<i>Hell Among The Yearlings</i>
5	Emmylou Harris	<i>Spyboy</i>
6	Tom Roznowski	<i>Well Traveled Porch</i>
7	Carrie Newcomer	<i>My True Name</i>
8	Beastie Boys	<i>Hello Nasty</i>
9	Bonnie Raitt	<i>Fundamental</i>
10	Jeb Loy Nichols	<i>Lover's Knot</i>

Michael Wright

WKZE/Sharon, Connecticut

1	Alana Davis	<i>Blame It On Me</i>
2	Olu Dara	<i>In The World—From Natchez To New York</i>
3	Dave Matthews Band	<i>Before These Crowded Streets</i>
4	Susan Tedeschi	<i>Just Won't Burn</i>
5	Lucinda Williams	<i>Car Wheels On A Gravel Road</i>
6	Vance Gilbert	<i>Shaking Off Gravity</i>
7	Terry Callier	<i>TimePeace</i>
8	Dave Alvin	<i>Blackjack David</i>
9	Various Artists	<i>Largo</i>
10	Billy Bragg & Wilco	<i>Mermaid Avenue</i>



The Bottle Rockets

Warm Up The LEFTOVERS.

totaliyadult WDET KTHX KRXS WCBE WNCW WFPK KBAC WMKY KOTR KPIG and 20 more!



Contact Dan Fullick at 888.472.4209
 ©1998 doolittle records, inc. All rights reserved. PO Box 4700 Austin, Texas 78765 www.doolittle.com email:wingtip@doolittle.com

total 100 top songs for 1998

Randy Wynne

WMNF/Tampa, Florida

1	The Mavericks	<i>Trampoline</i>
2	Cubanismo	<i>Cubanismo</i>
3	Chris Knight	<i>Chris Knight</i>
4	Sam Mangwana	<i>Galo Negro</i>
5	Lucinda Williams	<i>Car Wheels On A Gravel Road</i>
6	Patricia Barber	<i>Modern Cool</i>
7	Cry Cry Cry	<i>Cry Cry Cry</i>
8	Donna The Buffalo	<i>Rockin' In The Weary Land</i>
9	Dave Alvin	<i>Blackjack David</i>
10	Olu Dara	<i>In The World—From Natchez To New York</i>

Doug Young

KRCL/Salt Lake City, Utah

1	Melissa Ferrick	<i>Everything I Need</i>
2	Mary Cutrufello	<i>When The Night Is Through</i>
3	Son Volt	<i>Wide Swing Tremolo</i>
4	Robert Earl Keen	<i>Walking Distance</i>
5	James McMurtry	<i>Walk Between The Raindrops</i>
6	Moonshine Willy	<i>Bastard Child</i>
7	Jeff Black	<i>Birmingham Road</i>
8	Ani DiFranco	<i>Little Plastic Castle</i>
9	Watsonville Patio	<i>Hotel Roselyn</i>
10	Keb' Mo'	<i>Slow Down</i>

Okay, after we added up all 63 Top 10 lists that appear on the back pages, it rolled out like this:
(drumroll please)

1	Lucinda Williams	<i>Car Wheels On A Gravel Road</i>
2	Lyle Lovett	<i>Step Inside This House</i>
3	Billy Bragg & Wilco	<i>Mermaid Avenue</i>
4	Patty Griffin	<i>Flaming Red</i>
5	Elliott Smith	<i>XO</i>
6	Air	<i>Moon Safari</i>
7	Sheryl Crow	<i>The Globe Sessions</i>
8	Neil Finn	<i>Try Whistling This</i>
9	Rufus Wainwright	<i>Rufus Wainwright</i>
10	Willie Nelson	<i>Teatro</i>

Not a bad list, huh?

landing this spring.



owsley



www.giantrecords.com

©1998 Giant Records

chucklehead

strikes again

ONLINE JOKES: E-MAIL THE "CHUCKLEHEAD" AT BOBUN@SPINET.COM
 ROBERT "CHUCKLEHEAD" ENGLAND (KEEP YOUR CARDS AND LETTERS COMING!)



Farmer Joe decided his injuries from an accident were serious enough to take the trucking company responsible for the accident to court. In court the trucking company's fancy lawyer questioned Farmer Joe. "Didn't you say, at the scene of the accident, 'I'm fine'?" asked the lawyer.

Farmer Joe responded, "Well, I'll tell you what happened. I'd just loaded my favorite mule, Bessie, into the..."

"I didn't ask for any details," the lawyer interrupted, "Just answer the question. Did you not say, at the scene of the accident, 'I'm fine'?"

Farmer Joe said, "Well, I had just got Bessie into the trailer and I was driving down the road..."

The lawyer interrupted again and said, "Judge, I am trying to establish the fact that, at the scene of the accident, this man told the highway patrolman on the scene that he was fine. Now, several weeks after the accident, he's trying to sue my client. I believe he is a fraud. Please tell him to simply answer the question."

By this time the judge was fairly interested in Farmer Joe's answer, and said to the lawyer, "I'd like to hear what he has to say about his favorite mule, Bessie."

Joe thanked the judge and proceeded: "Well, as I was saying, I had just loaded Bessie, my favorite mule, into the trailer and was driving her down the highway when this huge semi-truck and trailer ran the stop sign and smacked my truck right in the side. I was thrown into one ditch and Bessie was thrown into the other. I was hurting real bad and didn't want to move. However, I could hear ol' Bessie moaning and groaning. I knew she was in terrible shape just by her groans."

"Shortly after the accident a highway patrolman came on the scene. He could hear Bessie moaning and groaning so he went over to her. After he looked at her he took out his gun and shot her between the eyes. Then the patrolman came across the road with his gun in his hand and looked at me. He said, 'Your mule was in such bad shape I had to shoot her. How are you feeling?'"

Two redneck guys go on a fishing trip. They rent all the equipment: the reels, the rods, the wading suits, the rowboat, the car, and even a cabin in the woods. They spend a fortune.

The first day they go fishing, but don't catch anything. The same thing happens on the second day and on the third day. It goes on like this until finally, on the last day of their vacation, one of the men catches a fish.

As they're driving home they're really depressed. One guy turns to the other and says, "Do you realize that this one lousy fish we caught cost us \$1,500?" The other guy says, "Wow! It's a good thing we didn't catch any more!"



A vampire bat comes flapping in from the night, covered in fresh blood, and parks himself on the cave's roof to get some sleep. Soon all the other bats smell the blood and begin hassling him about where he got it. **He** tells them to shut up and let him get some sleep, but they persist until he finally gives in: "Okay, follow me."

He flies out of the cave with hundreds of bats behind him. Down through a valley they go, across a river and into a forest of trees. Finally he slows down and all the other bats excitedly milled around him. "Do you see that tree over there?"

"YES, YES, YES!" the bats all screamed in a frenzy. "Well, I didn't!"



Sign, sign, everywhere a sign:

- ➊ Everybody would be much happier if they paid taxes with a smile. I tried, but they wanted cash.
- ➋ My husband and I have a 50/50 marriage. I give and he takes.
- ➌ Stupid sign in front of an exterminator's office: "Bug of the month: mice."
- ➍ Atheism is a non-prophet religion.
- ➎ Despite the high cost of living, it remains very popular.
- ➏ I asked my mom to send a 10-minute hug through the mail. It arrived: 12 homemade chocolate chip cookies.
- ➐ I think The Rolling Stones have started gathering moss.
- ➑ A neighbor is a person who's always doing something you can't afford.
- ➒ A moron is anyone who doesn't laugh at your jokes; also one who does.
- ➓ An idiot is anyone who sends you E-mail to complain about your attempt to provide a little humor. (I'm glad HUMOR is 99.44% idiot-free).



Elliott Smith

“BABY BRITAIN”

New This Week:
KTHX KFXJ

Already On:

WXPN WRLT WFUV KRSN WMVY
WCLZ KOTR KBAC WNCS

Over 100,000 albums 'Scanned!'

Rolling Stone - One of the “Albums That Mattered in 1998”

Spin - #2 Album of the year, 7th “biggest thing” in 1998

LA Times - Bob Hilburn - Top 10 of 1998

New York Times - Stephen Holden - Best of 1998

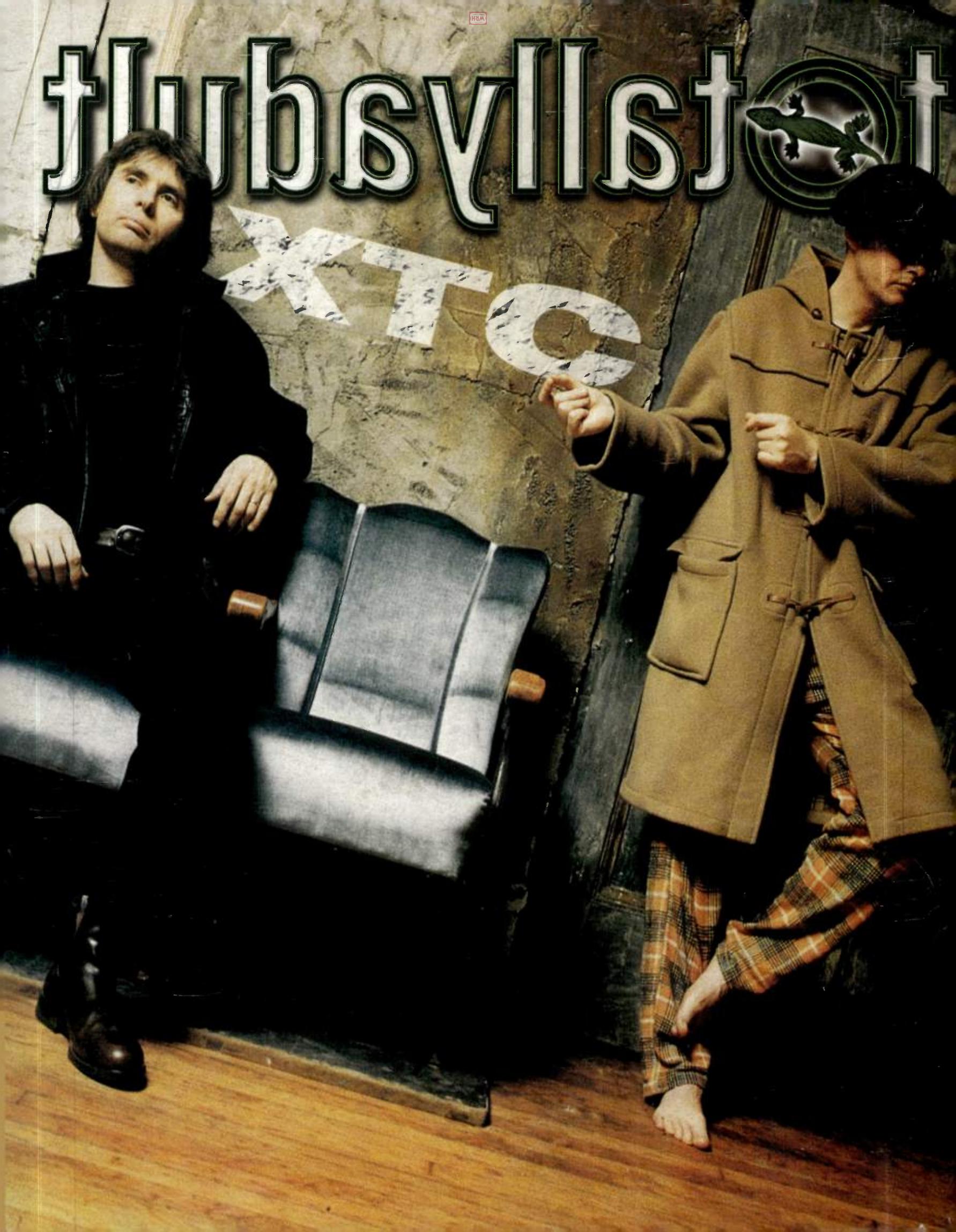
New York Times - Jon Pareles #9 album of the year

New York Magazine - #1 Album of 1998

Rocket - #1 album of 98

Magnet - Best of 1998





the bsvl st