

totalwadult.

Paul

WesterBERG

MARCH 12, 1999 • ISSUE #24

WRH

THE CRANBERRIES : PROMISES

Most Added Everywhere!



letter from the editor

As we gain a stride in the new year, two things are becoming very apparent: 1) the way we are all doing business has become very cautious, and 2) the year holds the promise of a tremendous amount of great music. Already this year we've seen impressive new efforts from Van Morrison, Tom Petty And The Heartbreakers, Joe Henry, Beth Orton, Paul Westerberg, Jason Falkner, Cesar Rosas, Crash Test Dummies, XTC, Kelly Willis, Peter Himmelman, the cranberries, Jonatha Brooke, Collective Soul, The Black Crowes, Sugar Ray, Julian Lennon, Blondie, Blur, David Wilcox, Ani DiFranco, Gus, The Chieftains, Mike Henderson, Steve Earle, Mary Lee's Corvette, Tommy Castro, and Snakefarm, among others.

In addition, several exceptional projects from last year have rolled over into the new year: R.E.M., Lucinda Williams, Eagle-Eye Cherry, Dave Matthews Band, Jonny Lang, Sheryl Crow, Sinéad Lohan, Jewel, Susan Tedeschi, Lenny Kravitz, The Rolling Stones, Alanis Morissette, Chris Isaak, New Radicals, Sarah McLachlan, Wes Cunningham, Natalie Merchant, Barenaked Ladies, John Mellencamp, The Tragically Hip, Shawn Mullins, Semisonic, B.B. King, The Goo Goo Dolls, Bruce Hornsby, Bonnie Raitt, Matchbox 20, Fastball, Martin Sexton, Seal, Fatboy Slim, R.L. Burnside, Jude, Cake, Beck, Gomez, Elliott Smith, Shemekia Copeland and many more.

Furthermore, there's been an excellent selection of debut artists to choose from. Plus...there's a ton of new releases slated for the spring, including Cassandra Wilson, Latin Playboys, Old 97's, Steve Wynn, Nik Kershaw, Ben Folds Five, Santana, Cree Summer, Cesaria Evora, Jeff Beck, Tom Waits, Lucy Kaplansky, Mount Pilot, Todd Thibaud, Sam Phillips, Tito & Tarantula, Poi Dog Pondering, Kingfish, Jeremy Toback and Robert Cray.

If all this talent doesn't make you wanna get up in the morning and face the music, maybe you're in the wrong business!

Yes, my friends. It's time for the next installment of *totallyadult!*

As you can see, issue #24 features **Paul Westerberg** on the cover (with the companion feature written by our very own Melissa Blazek) ✨ There

are also features on **Shelby Starnes** (written by Danny Alexander), **Joe Henry** (scribed by regular contributor Bruce Warren) and **Jason Falkner** (penned by Mike Warren)

✨ In addition, there's a piece on Arbitron's adventure into rating **Internet Radio** listening (as reported by *TA'er* Don Davis), and a special feature on **Ray Paul** and **Permanent Press Records** (done by my main man Matthew Lawton) ✨ In addition, I talk with **Keefer** and **Mike Perry** of **KBXR/Columbia**, Missouri, as well as Virgin Records' **Ray Gmeiner** ✨ Finally, if you think you've surfed the Web, wait until you see all the wacky and totallyinteresting sites Matthew has sussed out!

As always, there are updated contact pages, plenty of music reviews and, of course, jokes from the one and only Chucklehead!



John Schoenberger
totallyjs@sfxnet.com

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THEIR GROUNDBREAKING ALBUM, *THE LONG BLACK VEIL*...

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ADULT ROCK RETAIL **▲8!**

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SPECIAL FEATURES

- 16 KBXR's Keefer And Mike Perry**
 TA'er John Schoenberger talks with KBXR/Columbia, Missouri's PD Keefer and VP of Programming Mike Perry about how to create exciting, big-city-sounding radio in a more modest market.
- 22 Paul Westerberg**
 And speaking of Columbia, *totallyadult's* Melissa Blazek (who spent five years trying to graduate from the University of Missouri-Columbia), talks with fellow Midwesterner Paul Westerberg about his new album, *Suicaine Gratification*.
- 26 Jason Falkner**
 Jason Falkner has delivered his best album to date with *Can You Still Feel?*, and Mike Warren tells us why.
- 30 Internet Radio Ratings**
 TA'er Don Davis reveals Arbitron's current thinking concerning the listening habits of fans of Internet Radio and how it plans to measure them.
- 32 Joe Henry**
 Regular contributor Bruce Warren gives us some insight into Joe Henry's dramatically different new effort, *Fuse*.
- 36 Shelby Starnier**
 Shelby Starnier may be young in years, but after you read this feature, written by Danny Alexander, you'll realize she has an old soul.
- 40 Permanent Press Recordings**
 Main man Matthew Lawton tells us everything we ever wanted to know about Permanent Press Recordings and its fearless leader, Ray Paul.
- 44 Virgin Record's Ray Gmeiner**
 Industry vet Ray Gmeiner has had a lot to do with Virgin Records' success at the Adult Rock format over the past year or so. In this feature, he shares his experience and perception with TA'er John Schoenberger.

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- 74 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	CIDR /Detroit, Michigan	PD APD/MD	Wendy Duff Pete Travers	313.961.6397 fax 961.1603
MTWThF 9a-5p	KBHR /Big Bear City, California	PD	Rick Herrick	909.584.5247 fax 584.5347
MTWThF 5-7p	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	925.680.5347 fax 674.9487
MT 11a-noon	KFAN /Fredericksburg, Texas	PD	J.D. Rose	830.997.2197 fax 997.2198 bradio@kfc.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	Edmundo Resendez Mary Ramirez	713.526.4000 fax 526.5750
MTW 8-10a	KPIG /Monterey, California	PD/MD	Laura Ellen Hopper	831.722.9000 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	KRVM /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 Dias	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 carlwiding@aol.com
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 Piszcz Sara Willis	207.469.6600 fax 469.8961 weru@celestat.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 APD MD	Greg Hooker Eric Thomas Jody Petersen	802.223.4295 fax 223.1520 pointfm@together.net
M 11a-1p T 10a-noon	WNCW /Charlotte, North Carolina	PD APD	Mark Keefe Armando Bellmas	828.287.8000 fax 287.8012 wncw@blueridge.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

MTWThF
10a-noon

M 1-3p
Th 3-6p

MTWThF
9a-5p

MW
11a-3p

MT
11a-1p

MTWThF
9a-5p

MF
9a-5p

TW
3-5p

T
10a-noon

TWThF
noon-2p

T noon-2p
W 3-5p

TWTh
10a-noon

TW
10a-noon

TTh
8:30-10:30a

T
12:30-4:30p

TTh
noon-2p

TF
noon-2p

TWTh
10a-4p

TTh
3-5p

T
3-6p

T
2-4p

T
5-7p

TW
noon-3p

TTh
1-3p

TW
noon-2p

T
10a-noon

T
10a-6p

T
1-5p

STATION

WOLV/Houghton, Michigan

WRNR/Baltimore, Maryland

WVRV/St. Louis, Missouri

WXRT/Chicago, Illinois

WXRV/Boston, Massachusetts

Paragon Research

SBR Consulting

KBCO/Denver, Colorado

KFLX/Flagstaff, Arizona

KKQQ/Brookings, South Dakota

KLRQ/Independence, Missouri

KLRR/Bend, Oregon

KOTR/San Luis Obispo, California

KRCC/Colorado Springs, Colorado

KRCL/Salt Lake City, Utah

KROK/DeRidder, Louisiana

KRSH/Santa Rosa, California

WAPS/Akron, Ohio

WEBX/Champaign, Illinois

WERI/Westerly, Rhode Island

WEVL/Memphis, Tennessee

WFUV/New York City, New York

WHFC/Harford, Maryland

WJAA/Seymour, Indiana

WKOC/Norfolk, Virginia

WKPQ/Elmira Corning, New York

WLPW/Lake Placid, New York

WMNF/Tampa, Florida

TITLE

PD

OM/PD
MD

PD
MD

VP/PRG
MD

PD
MD
AMD

MP

MD

TUESDAY

PD
APD

OM

PD
MD

PD/MD
APD

PD/MD

PD
MD

MD

MD

GM
MD

OM
MD

PD/MD
APD

PD

GM

PD/MD

PD
MD
AMD

SM

PD
MD

PD

PD
MD

MD

PD

CONTACT

Derek "Deve" Sever

Jon Peterson
Damian Einstein

Joe Larson
David Myers

Norm Winer
Patty Martin

Joanne Doody
Jerry Mason
Keith Andrews

Mike Henry

Tom Fricke

Dave Benson
Scott Arbough

Greg Roberts

Mike Henricksen
Jeff Hollander

Steve Stevens
Kyle Douglas

Doug Donoho

Drew Ross
Dean Kattari

Jeff Bieri

Doug Young

Doug Stannard
Sandy Edwards

Zoe Zuest
Bill Bowker

Bill Gruber
Matt Smith

Jay O'Connor

Mark Urso

Brian Craig

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Meg Griffin

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justin@wkpq.com

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radio contacts

Stations are listed by first available music call hour.

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

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MUSIC HOURS

TW
3-5p

TTh
2-4p

T 10-11a
W 3-4p

TTh
noon-1p

T
11a-2p

TW
9a-5p

T
9a-5p

T
9a-5p

W
11:30a-1:30p

W noon-3p
Th 1-3p

W
12:30-2:30p

W
2-4p

WThF
2-5p

W
8:45-9:45a/2-3:30p

W
noon-3p

W
1-4p

W 2:30-4p
F 10a-noon

W
9a-3p

WTh
1-4p

W
1:30-4:30p

WTh
10a-noon

WTh
11a-2p

W
1:30-4p

W
2-4p

W
1-4p

WF
1-3p

W
1-3p

W
9a-1p

STATION

WMVY/Martha's Vineyard, Mass.

WRLT/Nashville, Tennessee

WRVG/Lexington, Kentucky

WUTC/Chattanooga, Tennessee

WVOD/Dare County, North Carolina

Digital Music Express/USA

Music Choice/USA

Constantine Consulting

TITLE

SM

PD
MD

PD
APD
MD

PD
MD

PD
MD

MD

PD

GM

WEDNESDAY

KACD/Los Angeles, California

PM
MD

KCRW/Los Angeles, California

MD
AMD

KERA/Dallas, Texas

SM
MD
AMD

KFMU/Steamboat Springs, Colorado

PD

KFOG/San Francisco, California

OM
APD/MD

KHUM/Humboldt, California

APD
MD

KISM/Bellingham, Washington

PD
APD/MD

KIWR/Council Bluffs, Iowa

PD
APD
MD

KKZN/Dallas, Texas

PD
APD
MD

KLCC/Eugene, Oregon

PD
MD

KMMS/Bozeman, Montana

PD
MD

KMTT/Seattle, Washington

VP/GM
PD
MD

KNBA/Anchorage, Alaska

PD
MD

KPCC/Pasadena, California

APD

KUWR/Cheyenne, Wyoming

PD

KVYN/Napa, California

MD

KXST/San Diego, California

PD/MD

WBZC/Burlington, New Jersey

MD
AMD

WFHB/Bloomington, Indiana

PD/MD

WIVL/St. Thomas, Virgin Islands

MD

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Jerry Gerard
Laura Shine

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Richard Winham

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Ryan Young

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Adam Neiman

Dennis Constantine

Keith Cunningham
Nicole Sandler

Nic Harcourt
Gary Calamar

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Meri Ford

Joel Folger
Abby Goldstein
Alex Valentine

Don Hein
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Chris Mays
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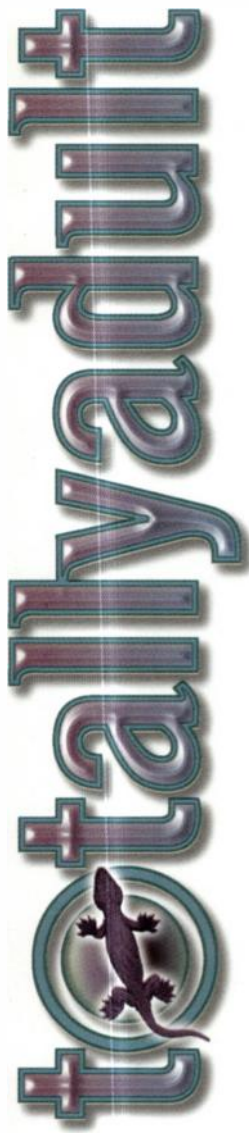
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fax 774.9788



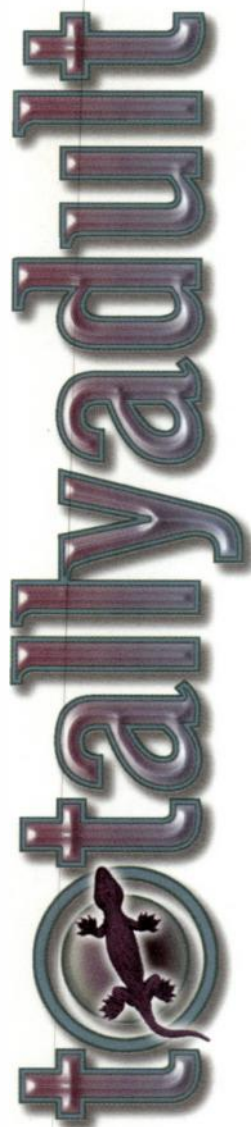
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Stations are listed by first available music call hour.

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

MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
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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	OM PD	Tony McReynolds Rob Reinhart	734.761.2043 fax 761.4412 rob@acafe.com
W 3-6p	World Cafe/USA	PD MD	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	VP/GM APD	Ira Gordon Sam Ferrara	505.989.3338 fax 989.3881 hicaft@kbac.com
ThF noon-2p	KBXR/Columbia, Missouri	PD/MD	Keefer	573.449.1520 fax 449.7770 keefe@bxxr.com
Th 10a-1p	KFXJ/Boise, Idaho	PD MD	Colter Langan Carl Scheider	208.888.4321 fax 888.2841 kfxj@micron.net
Th 2-5p	KINK/Portland, Oregon	PD MD	Dennis Constantine Kevin Welch	503.226.5080 fax 226.4578 kinkpd@aol.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	George Taylor Morris	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 noon-4p	WCLZ/Portland, Maine	PD MD	Herb Ivy Brian James	207.774.6364 fax 774.8707
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@965mtn.com
Th 3-5p	WHPT/Tampa, Florida	PD MD	Chuck Beck Kurt Schreiner	727.577.7131 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 tteuber@prodigy.net
Th 2-3:30p	WRNX/Springfield, Massachusetts	OM PD	Bruce Stebbins Dave Witthaus	413.536.1105 fax 536.1153 wrnx@javanet.com
FRIDAY				
F 11a-1p	KAEP/Spokane, Washington	PD APD	Haley Jones Larry Pearson	509.448.1000 fax 448.7015 hjones@1057thepeak.com

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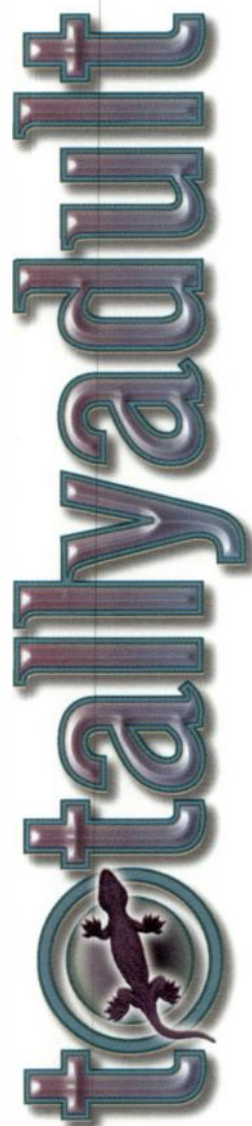
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COMBINED ALBUM AIRPLAY

LW	TW	ARTIST / Title	LABEL
1	1	BLONDIE <i>No Exit</i>	BEYOND MUSIC • 78103
2	2	EVERLAST <i>Whitey Ford Sings The Blues</i>	TOMMY BOY • 1238
4	3	FATBOY SLIM <i>You've Come A Long Way, Baby</i>	SHANT/ASTRALWERKS • 86247
11	4	SHERYL CROW <i>The Globe Sessions</i>	A&M • 540959
3	5	DAVE MATTHEWS/TIM REYNOLDS <i>Live At Luther College</i>	BAMARACS/RCA • 67755
7	6	SARAH MCLACHLAN <i>Surfacing</i>	NETTWERK/ARISTA • 189
10	7	THE GOO GOO DOLLS <i>Dizzy Up The Girl</i>	WARNER BROS. • 47055
15	8	THE CHIEFTAINS <i>Tears Of Stone</i>	RCA VICTOR • 63431
5	9	JIMI HENDRIX <i>Live At The Fillmore East</i>	EXPERIENCE HENDRIX/MCA • 11931
6	10	XTC <i>Apple Venus Volume One</i>	TVT • 3250
13	11	ALANIS MORISSETTE <i>Supposed Former Infatuation</i>	MAVERICK/REPRISE • 47094
9	12	TRIO <i>Trio II</i>	ASYLUM/EEG • 62275
18	13	LENNY KRAVITZ <i>5</i>	VIRGIN • 45605
12	14	COLLECTIVE SOUL <i>Dosage</i>	ATLANTIC/AG • 83162
17	15	STEVE EARLE & THE DEL MCCOURY BAND <i>The Mountain</i>	E-SQUARED • 85104
8	16	PAUL WESTERBERG <i>Suicaine Gratification</i>	CAPITOL • 59004
24	17	LUCINDA WILLIAMS <i>Car Wheels On A Gravel Road</i>	MERCURY • 558338
16	18	GARBAGE <i>Version 2.0</i>	ALMO SOUNDS/INTERSCOPE • 80023
20	19	JEWEL <i>Spirit</i>	ATLANTIC/AG • 82950
23	20	U2 <i>The Best Of 1980-1990</i>	ISLAND • 524612
27	21	VARIOUS ARTISTS <i>City Of Angels OST</i>	WARNER SUNSET/REPRISE • 46867
28	22	KELLY WILLIS <i>What I Deserve</i>	RYKODISC • 31458
25	23	DAVE MATTHEWS BAND <i>Before These Crowded Streets</i>	RCA • 67680
19	24	NEW RADICALS <i>Maybe You've Been Brainwashed Too</i>	MCA • 11858
31	25	BARENAKED LADIES <i>Stunt</i>	REPRISE • 46963
26	26	THE BLACK CROWES <i>By Your Side</i>	AMERICAN/COLUMBIA • 69361
30	27	CAKE <i>Prolonging The Magic</i>	CAPRICORN • 838992
35	28	THE BRIAN SETZER ORCHESTRA <i>The Dirty Boogie</i>	INTERSCOPE • 90183
21	29	ANI DIFRANCO <i>Up Up Up Up Up Up</i>	RIGHTEDUS BABE • 20131
37	30	SHAWN MULLINS <i>Soul's Core</i>	COLUMBIA • 71940
	31	LATIN PLAYBOYS <i>Dose</i>	ATLANTIC/AG • 83173
22	32	THE OTHER ONES <i>The Strange Remain</i>	GRATEFUL DEAD/ARISTA • 14082
29	33	VARIOUS ARTISTS <i>Varsity Blues OST</i>	HOLLYWOOD • 62777
	34	SIXPENCE NONE THE RICHER <i>Sixpence None The Richer</i>	SQUINT/COLUMBIA • 85512
	35	VARIOUS ARTISTS <i>Cruel Intentions OST</i>	VIRGIN • 47174
36	36	MATCHBOX 20 <i>Yourself Or Someone Like You</i>	LAVA/ATLANTIC/AG • 92721
	37	HERBIE HANCOCK <i>Gershwin's World</i>	VERVE • 557797
33	38	LES NUBIANS <i>Princesses Nubiennes</i>	OMTOWN/HIGHER OCTAVE/VIRGIN • 46997
	39	KEB' MO' <i>Slow Down</i>	OKEH/550 MUSIC • 69378
	40	PAT METHENY GROUP <i>Imaginary Day</i>	WARNER BROS. • 46791

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	SHERYL CROW <i>The Globe Sessions</i> A&M	1189	1265	1330	
2	COLLECTIVE SOUL <i>Dosage</i> ATLANTIC/AG	1072	1037	940	
3	R.E.M. <i>Up</i> WARNER BROS.	1058	1155	1215	
4	VAN MORRISON <i>Back On Top</i> POINTBLANK/VIRGIN	1033	724	349	
5	JOHN MELLENCAMP <i>John Mellencamp</i> COLUMBIA	1023	1028	983	
6	VARIOUS ARTISTS <i>Varsity Blues OST</i> HOLLYWOOD	907	901	809	
7	SHAWN MULLINS <i>Soul's Core</i> COLUMBIA	848	881	934	
8	SUGAR RAY <i>14:59</i> LAVA/ATLANTIC/AG	836	826	822	
9	ANI DIFRANCO <i>Up Up Up Up Up Up</i> RIGHTEDUS BABE	828	793	852	
10	TOM PETTY AND THE HEARTBREAKERS <i>Echo</i> WARNER BROS.	804	544	15	
11	CHRIS ISAAK <i>Speak Of The Devil</i> REPRISE	698	830	965	
12	NEW RADICALS <i>Maybe You've Been Brainwashed Too</i> MCA	669	733	936	
13	BRUCE HORNSBY <i>Spirit Trail</i> RCA	645	673	657	
14	SEMISONIC <i>Feeling Strangely Fine</i> MCA	631	610	574	
15	THE BLACK CROWES <i>By Your Side</i> AMERICAN/COLUMBIA	627	565	518	
16	JEWEL <i>Spirit</i> ATLANTIC/AG	601	578	689	
17	THE GOO GOO DOLLS <i>Dizzy Up The Girl</i> WARNER BROS.	594	650	662	
18	PETER HIMMELMAN <i>Love Thinketh No Evil</i> SIX DEGREES/KOCH	584	618	594	
19	SUSAN TEDESCHI <i>Just Won't Burn</i> TONE-COOL/ROUNDER/MERCURY	581	599	640	
20	WILCO <i>Summer Teeth</i> REPRISE	569	441	336	
21	PAUL WESTERBERG <i>Suicaine Gratification</i> CAPITOL	548	531	394	
22	JULIAN LENNON <i>Photograph Smile</i> FUEL 2000	541	556	524	
23	NATALIE MERCHANT <i>Ophelia</i> ELEKTRA/EEG	540	533	463	
24	JONNY LANG <i>Wander This World</i> A&M	519	498	590	
25	BLONDIE <i>No Exit</i> BEYOND MUSIC	512	463	459	
26	SINÉAD LOHAN <i>No Mermaid</i> INTERSCOPE	510	524	494	
27	CRASH TEST DUMMIES <i>Give Yourself A Hand</i> VIK/ARISTA	499	375	180	
28	LUCINDA WILLIAMS <i>Car Wheels On A Gravel Road</i> MERCURY	480	570	639	
29	CESAR ROSAS <i>Soul Disguise</i> RYKODISC	473	387	347	
30	ALANIS MORISSETTE <i>Supposed Former Infatuation</i> MAVERICK/REPRISE	452	503	567	
	XTC <i>Apple Venus Volume One</i> TVT	449	355	278	
32	WES CUNNINGHAM <i>12 Ways To Win People</i> WARNER BROS.	449	546	585	
33	THE ROLLING STONES <i>No Security</i> VIRGIN	421	397	413	
	EAGLE-EYE CHERRY <i>Desireless</i> WORK/550 MUSIC	419	371	322	
35	BARENAKED LADIES <i>Stunt</i> REPRISE	402	458	520	
36	INDIGENOUS <i>Things We Do</i> PACHYDERM	395	454	485	
37	VARIOUS ARTISTS <i>City Of Angels OST</i> WARNER SUNSET/REPRISE	394	480	447	
	VARIOUS ARTISTS <i>The Mod Squad OST</i> FLIP/ELEKTRA/EEG	392	311	247	
39	DAVE MATTHEWS BAND <i>Before These Crowded Streets</i> RCA	380	398	507	
40	DAVE MATTHEWS/TIM REYNOLDS <i>Live At Luther College</i> BAMA RAGS/RCA	377	409	442	

HOT FUTURES

- 1 WILCO** *Summer Teeth* REPRISE • 47282
- 2 BETH ORTON** *Central Reservation* HEAVENLY/DECONSTRUCTION/ARISTA • 19038
- 3 VAN MORRISON** *Back On Top* POINTBLANK/VIRGIN • 47148
- 4 TOM PETTY AND THE HEARTBREAKERS** *Echo* WARNER BROS. • 47294
- 4 JOE HENRY** *Fuse* MAMMOTH • 190

IN-STORE PLAY

- 1 BETH ORTON** *Central Reservation* HEAVENLY/DECONSTRUCTION/ARISTA • 19038
- 2 XTC** *Apple Venus Volume One* TVT • 3250
- 3 THE CHIEFTAINS** *Tears Of Stone* RCA VICTOR • 63431
- 4 PAUL WESTERBERG** *Suicaine Gratification* CAPITOL • 59004
- 5 GUS** *Word Of Mouth Parade* ALMO SOUNDS/INTERSCOPE • 80023

BIN BURNERS

- 1 SHERYL CROW** *The Globe Sessions* A&M • 540959
- 2 THE CHIEFTAINS** *Tears Of Stone* RCA VICTOR • 63431
- 3 LUCINDA WILLIAMS** *Car Wheels On A Gravel Road* MERCURY • 558338
- 4 LATIN PLAYBOYS** *Dose* ATLANTIC/AG • 83173
- 5 SIXPENCE NONE THE RICHER** *Sixpence None The Richer* SQUINT/COLUMBIA • 85512

MOST ADDED

- 1 BETH ORTON** *Central Reservation* HEAVENLY/DECONSTRUCTION/ARISTA
- 2 CHRIS SMITHER** *Drive You Home Again* HIGHTONE
- 3 THE IGUANAS** *Sugar Town* KOCH
- 3 LUCINDA WILLIAMS** *Car Wheels On A Gravel Road* MERCURY
- 3 WILCO** *Summer Teeth* REPRISE

MOST PROGRESS

- 1 VAN MORRISON** *Back On Top* POINTBLANK/VIRGIN
- 2 TOM PETTY AND THE HEARTBREAKERS** *Echo* WARNER BROS.
- 3 BETH ORTON** *Central Reservation* HEAVENLY/DECONSTRUCTION/ARISTA
- 4 WILCO** *Summer Teeth* REPRISE
- 5 CRASH TEST DUMMIES** *Give Yourself A Hand* VIK/ARISTA

MOST PROMISING

- 1 GUS** *Word Of Mouth Parade* ALMO SOUNDS/INTERSCOPE
- 2 JONATHAN BROOKE** *Live* BAD DOG
- 3 ELLIOTT SMITH** *XO* DREAMWORKS
- 4 JOE HENRY** *Fuse* MAMMOTH
- 5 STEVE EARLE & THE DEL MCCOURY BAND** *The Mountain* E-SQUARED

TOTALLYADULT ADULT ROCK

COMMERCIAL SONG AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	REM "Lotus"	WARNER BROS.	838	856	846
2	JOHN MELLENCAMP "I'm Not Running Anymore"	COLUMBIA	825	816	778
3	COLLECTIVE SOUL "Run"	ATLANTIC/HOLLYWOOD	811	786	702
4	SUGAR RAY "Every Morning"	LAVA/ATLANTIC/AG	775	766	757
5	VAN MORRISON "Precious Time"	POINTBLANK/VIRGIN	713	525	256
6	TOM PETTY AND THE HEARTBREAKERS "Free Girl Now"	WARNER BROS.	712	497	15
7	SHAWN MULLINS "Shimmer"	COLUMBIA	648	655	626
8	SHERYL CROW "There Goes The Neighborhood"	A&M	628	676	800
9	NEW RADICALS "You Get What You Give"	MCA	587	640	838
10	SEMISONIC "Secret Smile"	MCA	533	506	481
11	CHRIS ISAAK "Flying"	REPRISE	495	592	726
12	ANI DIFRANCO "Angry Anymore"	RIGHTEOUS BABE	489	459	480
13	THE GOO GOO DOLLS "Slide"	WARNER BROS.	463	535	574
14	BLONDIE "Maria"	BEYOND MUSIC	450	403	401
15	BRUCE HORNSBY "King Of The Hill"	RCA	440	426	398
16	SUSAN TEDESCHI "You Need To Be"	tone-cool/rounder/MERCURY	423	418	391
17	THE BLACK CROWES "Only A Fool"	AMERICAN/COLUMBIA	403	338	301
18	SINÉAD LOHAN "Diving To Be Deeper"	INTERSCOPE	387	375	340
19	WILCO "Can't Stand It"	REPRISE	381	330	232
20	WES CUNNINGHAM "So It Goes"	WARNER BROS.	381	452	474
21	SHERYL CROW "Anything But Down"	A&M	365	346	229
22	PAUL WESTERBERG "Lookin' Out Forever"	CAPITOL	354	329	272
23	NATALIE MERCHANT "Life Is Sweet"	ELEKTRA/EEG	353	353	304
D	CRASH TEST DUMMIES "Keep A Lid On Things"	VIK/ARISTA	346	241	92
25	THE ROLLING STONES "Memory Motel"	VIRGIN	346	294	263
26	JEWEL "Down So Long"	ATLANTIC/AG	337	276	234
27	SARAH MCLACHLAN "Angel"	WARNER SUNSET/REPRISE	328	399	400
28	EVERLAST "What It's Like"	TOMMY BOY	313	314	318
D	ALANA DAVIS "Can't Find My Way Home"	FLIP/ELEKTRA/EEG	306	238	191
30	PETER HIMMELMAN "Fly So High"	SIX DEGREES/KOCH	301	299	298
D	XTC "I'd Like That"	TVT	300	221	175
32	MATCHBOX 20 "Back 2 Good"	LAVA/ATLANTIC/AG	295	295	337
33	DAVE MATTHEWS BAND "Crush"	RCA	293	313	398
34	ALANIS MORISSETTE "Unsent"	MAVERICK/REPRISE	289	313	344
D	EAGLE-EYE CHERRY "Falling In Love Again"	WORK/550 MUSIC	287	230	171

NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	ANI DIFRANCO <i>Up Up Up Up Up Up</i>	RIGHTEOUS BABE	331	326	365
2	VAN MORRISON <i>Back On Top</i>	POINTBLANK/VIRGIN	284	181	78
3	PETER HIMMELMAN <i>Love Thinketh No Evil</i>	SIX DEGREES/KOCH	261	282	262
4	STEVE EARLE & THE DEL MCCOURY BAND <i>The Mountain</i>	E-SQUARED	227	223	215
5	JULIAN LENNON <i>Photograph Smile</i>	FUEL 2000	223	216	200
6	CESAR ROSAS <i>Soul Disguise</i>	RYKODISC	216	179	169
7	CHERYL WHEELER <i>Sylvia Hotel</i>	PHILO	204	206	196
8	LYNN MILES <i>Night In A Strange Town</i>	PHILO	203	203	208
9	THE CHIEFTAINS <i>Tears Of Stone</i>	RCA VICTOR	201	153	96
10	PAUL WESTERBERG <i>Suicaine Gratification</i>	CAPITOL	194	202	122
11	WILCO <i>Summer Teeth</i>	REPRISE	188	111	104
12	JONATHA BROOKE <i>Live</i>	BAD DOG	188	158	137
D	BETH ORTON <i>Central Reservation</i>	HEAVENLY/DECONSTRUCTION/ARISTA	171	47	3
D	JOE HENRY <i>Fuse</i>	MAMMOTH	164	102	44
15	RICHARD JULIAN <i>Smash Palace</i>	BLACKBIRD/SIRE/SRG	158	169	167
16	HANK DOGS <i>Bareback</i>	HANNIBAL/RYKODISC	154	113	96
D	KELLY WILLIS <i>What I Deserve</i>	RYKODISC	153	105	46
18	CRASH TEST DUMMIES <i>Give Yourself A Hand</i>	VIK/ARISTA	153	134	88
19	MIKE HENDERSON & THE BLUEBLOOD <i>Thicker Than Water</i>	DEAD RECKONING	147	145	140
20	R.E.M. <i>Up</i>	WARNER BROS.	144	193	254
21	DAVID WILCOX <i>Undemeath</i>	VANGUARD	143	152	146
22	THE BLACK CROWES <i>By Your Side</i>	AMERICAN/COLUMBIA	139	125	109
23	BRUCE HORNSBY <i>Spirit Trail</i>	RCA	138	165	186
24	XTC <i>Apple Venus Volume One</i>	TVT	136	134	103
25	LUCINDA WILLIAMS <i>Car Wheels On A Gravel Road</i>	MERCURY	130	138	121
26	MARTIN SEXTON <i>The American</i>	ATLANTIC/AG	130	140	150
27	CHRIS ISAAK <i>Speak Of The Devil</i>	REPRISE	122	142	144
28	THE JIMMY ROGERS ALL-STARS <i>Blues Blues Blues</i>	ATLANTIC/AG	120	137	135
D	GUS <i>Word Of Mouth Parade</i>	ALMO SOUNDS/INTERSCOPE	119	107	119
30	THE BOTTLE ROCKETS <i>Leftovers</i>	DOOLITTLE/SUPDISC/MERCURY	119	118	124
D	BROOKS WILLIAMS <i>Hundred Year Shadow</i>	SIGNATURE SOUNDS	115	90	83
32	NATALIE MERCHANT <i>Ophelia</i>	ELEKTRA/EEG	114	109	100
33	SINÉAD LOHAN <i>No Mermaid</i>	INTERSCOPE	111	138	139
D	JASON FALKNER <i>Can You Still Feel?</i>	ELEKTRA/EEG	110	69	64
D	TOMMY CASTRO <i>Right As Rain</i>	BLIND PIG	110	97	92

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Mike Perry and Keefe

By
John
Schoenberger

KBXR/Columbia, MO, is, in many ways, a beacon in a region of the country where most radio stations tend to lean toward the tried-and-true, over-researched approach that usually means boring radio that doesn't play much current music. The guiding lights for this renegade station are David "Keefer" Fulgham, the station's Program Director, and Mike Perry, VP/ Programming for the Premier Marketing Group.

Keefer's background in radio started at a Top 40 station in Champaign, Illinois, followed by an eight-year stint at cross-state Rocker WYMG in Springfield. Near the end of that period, he began driving to St. Louis on the weekends to a shift at WVRV "The River." Through networking at one of the early A3 Summits in Boulder, he got to know Mike Richter (then the PD of KBXR) and eventually joined the station.

Mike Perry hails from St. Louis, and has been in the radio business for over two decades (his alma maters include KYKY and KSD). He's been involved in both programming and sales over his career and, therefore, brings a wealth of knowledge to the table.

As you'll read, both are fiercely dedicated to the progressive ideals of Adult Rock Radio, and they constantly strive to find a balance between doing creative, exciting radio and the economic constraints that pervade in the broadcasting world of today.

"One of the chief reasons why a lot of us are here is the good quality of life and an ownership that's local, that's here in the building. We've built this sort of environment where people really get along and help each other out and everyone has input."

—Mike Perry

When did KBXR go on the air?

Keefer: "KBXR has been an Adult Rock station since October 15, 1993. What's really nice is that we are locally owned and locally operated, and I think that makes a big difference, because the people who own us live in this community; they are interested in the quality of life, not just for the people who work here, but for the people who utilize their radio stations. Boy, I tell you, that kind of thinking is few and far between these days."

How many stations does the company own in the market?

Mike: "We own four, and combined, they typically reach anywhere from 65 to 70% of just about any demo. The commonality between them is that they all have a qualitatively attractive audience."

So, it's a nice package that your sales department can go out with. Comparing the state of radio in major markets these days, it seems the stations that are *outside* of the major markets have a larger sense of adventure. Is that the nature of the way 'BXR is in Columbia, or is that the nature of the way radio has developed the Columbia listenership?

Mike: "In today's climate you have to answer every question from a sales standpoint. Can you make money with this? And in a smaller market you really need distinct differences, because advertisers don't buy based upon the cost per points and ratings. For instance, in a large market they'll buy three AC stations if they all have good numbers, where as here things are a little bit more delineated, because it's all based upon a local advertiser saying, 'Yeah, I need that audience,' and 'Yes, it got results for me.'"

"So if you already have a good, strong-performing AC station and a good strong-performing Country station, I think multipoly then provides opportunities for greater format choices. *But* that choice of format will also be shaded by what the needs are of any individual market. This is a university community--the University of Missouri, Stephens College, Columbia College, and in the outlying area there's another four universities and colleges, including Westminster College. So, I guess, progressiveness and intelligence might be associated with education and higher education, so that makes a good basic foundation for 'BXR's format."

Keefer: "Plus, Columbia has a nice vibe to it, much like a Madison or an Austin or a Boulder. I mean, we are not quite there yet, but there is the makings in this community to be a lot like those towns. It's a small city, not a small town."

How would you say the station has evolved since it first came on the air back in 1993?

Mike: "Well, we started out with the 1993 mentality: it was just after the first Summit and everyone was excited about the format. I think the format was a lot looser at that time, which is great from an idealistic standpoint, but a little hard to sustain. As other formats co-opted the music that this format originally championed, we needed to make sure we were doing a little more of what traditional radio would tell you to do."

"I mean, there is still an underlying intelligence and a great respect for the audience, but you need to broaden that with some radio basics. I think when this format was first starting out a lot of people threw much of that out in the pursuit to be the coolest format in the world, but that can end up sounding a bit indulgent. So we needed to grow up a little bit. Also, when we first came on the air, we were a lot more Alternative than we are now, because the only game in town was a long-standing AOR, KFMZ. So that made it easy for us to score with the people who wanted intensity, which we were giving them with some of the alternative music we were playing.

"But we eventually brushed off the edges and mainstreamed it a little bit. We had to really think about what was really important to us and where we could win. So in the course of a few years, 'BXR has the most longevity as a Rock station in this market. The Classic Rock station was bundled in with the Active Rock station to become one station...KCMQ, which is almost Classic Hits. It's funny; at one time there was only one Rock station in town, now there are three, KFMZ, which is now Alternative, KCMQ, and 'BXR. So you can see how the market and 'BXR have evolved over the years."

Keefer: "Mike and I are both old enough that we remember Rock stations being a lot different than what they evolved into during the '80s. As

"To do what we're doing, and doing it on our own terms, I think that's the satisfaction of it all. When I'm sitting at home I listen to this station, and I'm proud that I work here."

—Keefer

on our Talk station, and then he walks across the hall and does afternoons for us. He's from Manchester, England. He's got a good command of the English language, and who can resist that Mancunian accent?"

Mike: "Middays are done by Mo Lewis, who is a good radio pro—varied and strong—and a good midday presence, then in the evenings it's Jeff Sweatman. He's was originally an intern who was working here part-time. He worked his way up to full-time evenings. He's one of these guys that's maybe 90 pounds, dripping wet, but has a 500-pound voice...the funny thing about Jeff is that he makes Keefer feel a little bit older. Jeff grew up listening to Keefer in Springfield at 'YMG."

high-quality audience, and we try to always keep that in mind. This isn't a place for dick jokes. We're not reaching for the lowest common denominator, and that's what Keefer and the rest of our air staff keep in mind as they communicate with our listeners."

Is there an important production element to the sound of the station?

Keefer: "When I first got ahold of the station and the steering wheel was put into both of our hands, it had a very Public Radio sound. There was no production on the station whatsoever. We eventually began to increase that."

Mike: "We have a good voices in Lauren Crouch and Ross McIntyre—Ross does most of the production and Jeff Sweatman does some production, as well. But Ross has really put a nice fine point on some of the drops, and in between bits that we do. We identify ourselves between every single song. We thought that would be scary, but we heard it work in practice with Dave Benson's 'BCO and it wasn't awkward at all—as long as you pull it off the right way. With so many stations these days and listeners jumping around the dial, you need to identify yourself constantly."

Is there much dayparting of music?

Keefer: "Bruce Hornsby's 'Every Little Kiss,' I certainly don't want to hear that Friday night at 10 o'clock, but in the middle of the day, sure. 'BXR's not an extremely dayparted radio station; it's more shading than hardcore dayparting."

Mike: "There are a few songs that tend to get played after 6pm, when it's dark. Long songs that you won't play in morning drive or afternoon drive. We will dig for a Spice cut every now and then, like Boz Scaggs' "Loan Me A Dime," and the only place for that is after 8pm, but it's neat that it can still get played."

Just as a ballpark figure, how large is your library?

Keefer: "Oh, boy. I guess we're probably looking at around 750-800 titles, but we will cycle in and out of that 150 at a time from a 1,000-title Spice category. We can showcase our depth and diversity through our Spice category. It's something I personally believe we should always have to remain true to what the station is all about. We made a mistake in the past where we would sometimes have Spice songs in a Power category,

The airstaff (l-r): Mo Lewis, Bluesman "B" Griffin, Keefer, Lana Trezise, Simon Rose and Jeff Sweatman



much as we are both music junkies, we have realized that if we want to keep programming a radio station—on our own terms—we have to make some decisions that are a little tough to make. It's like, 'Okay, we love The Clash, but do we need to be carrying 10 titles?' People still want songs and music that they know and that they like and they are comfortable with."

How about the 'BXR air staff—are they warm and friendly voices that people have known for a long time?

Keefer: "When I first got here we had some shuffling of chairs, but we've had pretty much the same people for the past four years. Simon Rose, who does afternoons for us, has the most longevity in the market. He also does mornings

Well, you're only as old as you feel, and if Keefer can still get up every morning at 4:30, then he's still pretty young. So, old man, what's the general philosophy of your morning show?

Keefer: "Well, like a lot of stations, mornings is something that we are constantly trying to improve. We try to fit in with the station, to not be over the top, to be intelligent, and when it comes to doing the news and any kind of lifestyle stuff, to take an almost NPR-attitude. But I do mornings six days a week, I'm Program Director, I'm Music Director and I take care of every other little thing that happens.

When you're doing what you love, it doesn't seem so hard. But there are times when that alarm goes off at 4:30 on Saturday morning and I think, 'You know, maybe that job selling used cars isn't so bad after all' (laughs). But the station's attitude is that we're not unopposed to having fun or taking a chance with humor but we try to match the attitude of the station with the profile of the listener, and that's somebody who is educated, has two cars, 2.1 kids and a dog and a cat."

Mike: "Seventy-eight percent of 'BXR's audience owns a home, 59% have a college degree and 52% are in households with an income of \$50,000 or more. There's a greater percentage of people, earning \$100,000 or more, listening to 'BXR than any other station in town. So, it's a good,

continued →

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thereby playing that Spice more than we should have, and you don't need to do that to demonstrate what you're about."

What are some of the big community events you guys get involved with?

Mike: "We have a Green Team that we get out on a monthly basis. We have adopted a highway, which conveniently runs by one of the area's wineries, so there's usually no problem in getting people to come out. We have also adopted a stretch of the MKT, it's part of the KATY Trail. Missouri has a railroad system that has been converted to trails and it crosses the state from just outside Kansas City to just outside St. Louis and it goes right near Columbia. That's the MKT that connects to the KATY Trail, so it's a very nice lifestyle thing that we get involved with quite regularly. We are also always involved with the Missouri Tiger football and basketball teams. They're really fun, all of our four stations do a big tailgate party before every football game."

"Twice a year we also do a promotion that is called 'From B To X,' where we air out our entire library of songs that begin with B through X. It starts on a Monday morning and runs for a week or more from 6am to midnight. We usually tie in a promotion, too. For example, last year we did a thing for people to win a trip to the Rock and Roll Hall of Fame induction ceremonies. It was tied in with Bruce Springsteen."

Keefer: "We have also gotten involved with a couple of benevolent organizations over the last couple of years and we are making it a regular part of our profile. The Voluntary Action Center is where we encourage 'BXR listeners to adopt families that may have fallen through the cracks. You get a wish list from a family where kids need clothes and presents and such. The station adopts a family, and we encourage our listeners to adopt a family as well. We are responsible for almost 1,500 families having the holidays be a little more special. Then there's the Relay For Life. It's sort of like the old dance marathon. There is the high school track where everybody camps out and you sponsor a team. That team goes around the track for 24 hours raising money for the American Cancer Society."

Wow, what a great way to get in shape in one day. What's the nightlife like there? I would imagine there must be a lot of clubs in town because of the college presence.

Keefer: "It's good! We work closely with the Blue Note, which at one time was co-owned by Phil Costello. They work with us because a lot of the groups that come through town, we're the only ones playing them; we're also the ones who championed these bands in the early days. We're lucky, because we're between St. Louis and Kansas City, and a lot of times we can get these bands because it's convenient for routing."

Mike: "The Blue Note is a very nice venue. It's an old converted vaudeville movie and stage house that holds about 1,000 people. We have always had our free 'BXR Birthday shows there. For our first birthday, we had Rusted Root and the Dave Matthews Band. In subsequent years



Hangin' backstage with Bruce!

we had The Wallflowers, we did one with Steve Earle and last year we had the Cowboy Junkies. We love to continue to support bands that have been able to help us."

Do you regularly have the artists come by the station, too?

Keefer: "Yeah, when we can. Most of the bands that come by wind up enjoying themselves. Simon does all of the interviews and he is very sensitive about music and has a good background...he doesn't use a lot of cliché questions. I'd put these interviews up against what you hear at any other station, regardless of market size. We have established a pretty good reputation for being very artist-friendly. Most of the bands play in the studio live, and we have built a good archive of all sorts of people who have been through here, from X to David Byrne to Branford Marsalis. When Branford was here, he talked music so much that we let him be a DJ for an hour—and he said it was the best time he ever had at a radio station. As a matter of fact, to quote him, he said, 'Radio the way it should be.' So people have a good time when they come here—they get very comfortable."

Are all the stations in the same building or are they still separate entities?

Mike: "No. We're all in the same building and there is a lot of teamwork and sharing of information...really no antagonism. As a matter of fact, Keefer shares his office with two other people, and one is the Program Director for our AC station. They'll banter back and forth and joke around, but when the chips are on the table everyone is here to help each other out."

"I think that all extends from our ownership. KBXR is in its sixth year now, which is really nice, but one of the chief reasons why a lot of us are here is the good quality of life and an ownership that's local, that's here in the building. We've built this sort of environment where people really get along and help each other out. Everyone has input and they all have access to an owner. Keefer is probably 10 feet away from the president of our company—he's just right across the hall. That's becoming more and more unusual these days, and I think it's appreciated by the people here."

Keefer: "I have been involved with some companies that have had a couple of stations in one building and there was always this us-and-them mentality. Where here, it really is a team effort and it's really nice to know that if you have a problem or have a question, you can bounce it off somebody and know that they're going to be straightforward with you."

"I think we're just so happy to be doing this format in 1999 after starting it in 1993. We've really been doing it from the bootstraps on up and doing it successfully, and we're pretty proud of our accomplishments. To do what we're doing, and doing it on our own terms, I think that's the satisfaction of it all. When I'm sitting at home I listen to this station, and I'm proud that I work here." ★

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- Feel like talking with Keefer or Mike? Give 'em a call at 573.449.1520, or E-Mail Keefer at keefer@bxxr.com and Mike at mperry@bxxr.com
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Paul

Westerberg

By Melissa Blazek

Both

elegant and raggedy, the collection of songs on Paul Westerberg's third solo outing is perhaps the most subtle—and the most powerful—parcel of work in his 20-year career. Mostly recorded at his home in Minneapolis, *Suicaine Gratification* is warmly colored with splashes of messy home-work: his infant son punctuates the resolution of

From Punk
To Poet

"Whatever Makes You Happy" with a joyous squall and you can hear him getting up and talking through the end of "It's A

Wonderful Lie." A handful of the entries are dressed up in their Sunday best with strings and such, but for the most part, it is the album's stark songs that stand alone under the spotlight.



Fans of Westerberg's craft will feel a paradigm shift between his first two solo efforts and *Suicaine Gratification*, the sort of shift that occurs when art is no longer created for the mind or for the bottom line, but for the heart. "In the beginning I wrote for myself," the lanky songwriter quietly explains. "Then I think I wrote for my band and then I wrote for my audience, and now I'm back to writing for myself."

While his wordsmithing is still thick with twists and turns, there's less flippant humor and rebellious punk attitude in Westerberg's lyrics these days. No longer hiding behind volume and volatility, *Suicaine Gratification* finds the soon-to-be-40 songwriter bravely drawing the line between his past and his future. Part of it was the revelation of finding his true audience. "I learned the hard lesson that everybody learns," he says, "which is if you try and cater to them, you lose them. They really don't want what they think they want. And you can separate the fans from the casual onlookers: I'll certainly take a strong, small following over large indifference."

The initial batch of songs for *Suicaine Gratification* was recorded about three years ago, after Westerberg got off the road in support of his second official post-Replacements offering, *Eventually* (most fans consider *All Shook Down*, the Mats' swan song, as Westerberg's first solo foray). Despite his admitted disillusionment and clinical depression at that point, he began to scratch out some songs—on piano mostly, instead of his usual instrument of choice, guitar—to help him through the nights. The atmosphere of what he produced during that time shows him walking not into, but out of the darkness of that period. After quickly writing the first half of the album, he says it took him about another year to suss out another half to complement those first songs. In 1997, he played around a bit under the persona of Grandpa Boy, and released an EP of bashingly good garage rock on the small independent Soundproof/Monolith label, run by his friend (and sometime touring bassist) Darren Hill. Then, after a two-album relationship with Sire/Reprise, he took up with Capitol at the behest of Gary Gersh (who's since left to form the Gas Company, the organization which now manages Westerberg).

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The next piece of the puzzle fell into place with the addition of producer Don Was, whose name came up after the ink on the Capitol deal was dry. Westerberg and Was were casual acquaintances ("I'd met him in the hallway at Ocean Way once," recalls Westerberg. "I think he was working with Bob Dylan or something."), and Was had called him to stay in touch and to offer him some projects over the years, all of which Westerberg declined. He says he told Was, "When you're ready to make a record, we'll do it."

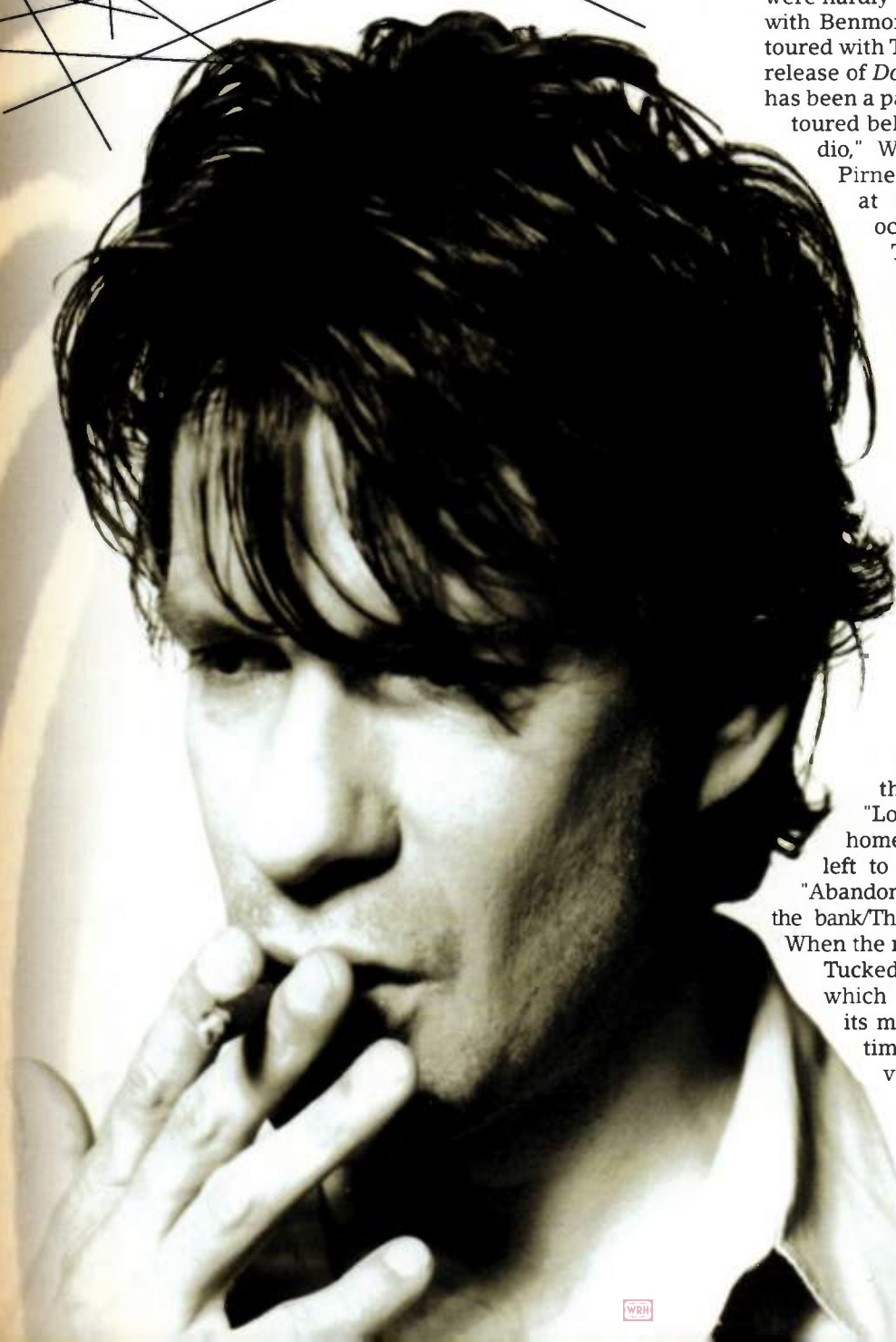
Westerberg wasn't attracted to what Was wanted to do to the songs he'd written for *Suicaine Gratification*, but rather what Was *didn't* want to do. "After Don heard [the demo] tape, his reaction was, 'You're half done already.' Invisible production, that's his battle cry. So, he *got* it," Westerberg says, his voice dropping reverentially. "He understood that adding a bunch of instruments and doing a bunch of things over was not what I wanted to do, and not what the songs needed. It was kind of like hiring the best possible coach that I could find."

Was, unfamiliar with the Replacements' canon prior to working with Westerberg, says it was 1993's *14 Songs* that caught his attention. He listened to the album every morning in his hotel room before going into the studio to work with the Rolling Stones on *Voodoo Lounge*. "I was totally charged by it," Was offers, confessing he was completely taken aback by the sincerity and lyrical content of the record. Put to task, Was is quick to compare Westerberg's songwriting depth and musical aesthetic to one of the few artists he hasn't produced—John Lennon. "[Paul's] an exceptional character. He uses his voice to express complex feelings in a way that's highly communicative in every aspect."

He also agrees that Westerberg has reached a place where it's no longer singularly important for him to write for other people or radio or the record company. And the result shows. Was points out that Westerberg may have reached a crucial point in his career arc, much like someone else he produced: "Bonnie Raitt didn't hit her stride until she stopped chasing trends and started making music for herself."

The few musicians who did flesh out some of the tracks were hardly strangers to Westerberg, either. His relationship with Benmont Tench goes back to when the Replacements toured with Tom Petty & The Heartbreakers in 1989 after the release of *Don't Tell A Soul*, and young stickman Josh Freese has been a part of Westerberg's circle since he played on and toured behind *14 Songs*. And "because he was in the studio," Westerberg tagged fellow Minneapolean Dave Pirner to sing back-up on "Fugitive Kind." Groaning at the question, Westerberg swears it never occurred to him that he was asking Mr. "Runaway Train" to sing a chorus of "Runaway's" on "Fugitive Kind." "It never dawned on me until I had him in there singing the [chorus]. I thought, 'Oh, man, I hope he doesn't think that.' That wasn't the intention at all."

Beginning with the spare, acoustic guitar-laced "It's A Wonderful Lie," the poignant solitude of "Self-Defense," and the wry (and veiled, semi-autobiographical) "Best Thing That Never Happened," *Suicaine Gratification's* lean cycle of 12 songs begins with a nearly perfect opening sequence, each of which builds upon the other, until it all splendidly crashes apart with the fourth number—"Lookin' Out Forever," the first single, and perhaps the only song of the bunch that's haunted by the ghost of *Tim* and *Let It Be*. Its theme of a lost love could double as Westerberg's hope of moving ahead and leaving the mythic proportions of the Replacements behind, and its insistent "Lookin' out forever now," chorus drives the point home repeatedly. "Ain't nothing else I can say/Nothin' left to give her," he sings with a cathartic urgency, "Abandon the wind, I'm a bend in the river/Standing by the bank/They're calling me across/Think of me sometimes/When the river flows/Because I'm lookin' out forever now." Tucked behind "Lookin' Out Forever" is "Born For Me," which features a beautiful, loping piano line around its mid-section and velvety backing vocals by longtime Westerberg fan Shawn Colvin—the pair's voices melt together like hot chocolate syrup over a bowl of vanilla ice cream on a sultry summer night. Whether Westerberg realizes it or not, the song drips of the announcement of his arrival as a songwriter and



collaborator of the highest level. "Born For Me"—a simple, yearning love song—marks his complete transformation from guitar-slingin' juvenile delinquent to graceful lyricist and thoughtful composer. It's neither oversentimental nor forced, but completely at ease. (It's amazing, isn't it?—all this from the author of "Fuck School" and "God Damn Job.")

The two standout performances on *Suicaine Gratification* sit comfortably in the middle of the set: "Fugitive Kind," with its long, winding piano intro that bursts wide open about halfway in, and the contemplative sigh of song called "Sunrise Always Listens" ("Talking to myself again/My sentences ramble at great length/And I believe I have just started/To bore the only guy who's listening/And the sunset/And the lampshade/And the bed/But the sunrise always listens"). Both are examples that Westerberg has finally begun to feel comfortable in his solo skin, and, by writing for himself first, he succeeded in producing a collection of stories that are emotionally revealing and centered—focal points that are, at best, scattered and hidden on the transitional *14 Songs* and *Eventually*. "It's a complete artistic statement," he says simply, "the whole record." *Los Angeles Times* music critic Robert Hilburn ranks *Suicaine Gratification* as a career record, along the order of Lucinda Williams' stunning *Car Wheels On A Gravel Road*, and one that echoes the sage perspective of Bob Dylan's rich *Time Out Of Mind*.

A lot of what ended up on *Suicaine* are first- and second-takes, though there were a couple of problem children. "Whatever Makes You Happy" was, in its genesis, much different than what eventually ended up on the record. "I went out to Mike Campbell's house and we recorded [a slower version of] the song, basically with the Heartbreakers," Westerberg recalls. "I brought the tape home, wanting to re-do the vocals, so I shut off the instruments and re-did a vocal with the acoustic guitar. When I turned the other instruments back on, they were out of tune, because I was in a different key. So I re-recorded the other instruments and the drums. I feel bad that their version didn't wind up on there," he says, laughing at the fact that he doesn't know where the tapes of that rendition are, "but it may surface yet."

From his simplistic recording philosophy to his strikingly revealing lyrics to his less-is-more business approach, Westerberg seems more of the Old School sort, the kind of guy who might prefer to while away a rainy Sunday afternoon among the stacks in a dusty vintage record store rather than spend it surfing the Web for the latest concert cybercast or the newest hot MP3 song—indeed, he fesses up to being no Internaut at all. And as far as the ever-turbulent business end of music, an entity that's never been particularly kind to him, Westerberg, sequestered in the Upper Midwest far from the crunch of corporate conglomeration, says he follows it all "as a casual observer. It may affect me, yet, it never will. For me, people like me who make the music still sort of run the show. You've got to remember that. Without us, they have nothing to sell. I don't really care who's at the helm."

Although he's dodged addressing head-on the issue of going on tour behind *Suicaine* in the weeks prior to its release, Westerberg admits he isn't as much against playing out as he's just more realistic about what it encompasses this time around, and in what context this more reflective, piano-based collection of songs would be best heard in. By putting out a record that doesn't aim for the mainstream pop jugular, and one that veers from the raucous guitar-driven lane he's mostly known for traveling down, Westerberg understands that *Suicaine* might be a bit more difficult to present in the live setting than his previous works. But he promises to find a way to do it, although he thinks he'll stay clear of the idea of a cybercast. "Speaking from my own memory of going to see someone live, it was less about the actual music but more about the

"Speaking from my own memory of going to see someone live, it was less about the actual music but more about the event of 'I'll pick you up' and 'What are you going to wear?' and 'Let's go early and stop here,' and it becomes a

social event...

It's not that I'm never going to play again. This record isn't so much conducive to bringing it to a live audience, but I'll figure out a way."



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Much like his idol, blue-eyed Memphis soulster (and Box Tops and Big Star alum) Alex Chilton, throughout the course of his career Westerberg has flirted with mainstream success, but has settled instead for a handful of five-star records, a garageful of critical acclaim and a well-lit spot on the "legendary status" shelf. Still, he contemplates what some Platinum album wall plaques might mean to him, some two decades into the adventure. "I was going to say, if it was going to happen, I would have rather it happened before than now, but I don't think I would have been ready to handle it before. It's kinda like dessert. I think I'm full from the meal, and if you offer me dessert I'll pick at it—but I don't really need it. If something broke out of this [record] and it became huge, and I was required to ride in the parade for 15 minutes I probably would, but it's not my goal."

Even if *Suicaine Gratification* doesn't bring home the Platinum, to a lot of people, Westerberg'll still be the best thing that never happened. ✂

Totallyadult Editor Melissa Blazek (whose day job finds her keeping the editorial flowing at *The Album Network*) was raised amongst the flat plains and rolling thunderstorms of Kansas City, where good barbecue and better blues can save your soul.

When life spins out of control, pop music is a steady sonic refuge. When all the woes of the world come calling, there's always been someone willing to take us to a place with a few optimistic chords, some unison choruses, an encouraging voice, a splash

of familiarity and a dash of hope (or at least a shoulder to cry on).

Nobody's been able to pin down the exact source of the sense of comfort a couple of gut-level hooks and a catchy melody can provide, but it's a reliable prescription. Right here at the edge of the century's end, we still jones for that "way back when" AM radio buzz. None of the "new" trends in an all-too-digital world can dull our unconscious groping for a transistor radio's fickle knob.

the pop ethic of

j a s o n
f a l k n e r

by **mike warren**

Jason Falkner, self-described "guitar pop" album-builder, knows how to twiddle transistor knobs without slipping into "Flashback Weekend"—don't you dare call him "retro." This is a man whose very musical history cries out "pop" (he prefers the tag "guitar pop" over "orch rock"). His latest, *Can You Still Feel?*, is an impressionistic array of mysterious pop moments. He's created an album; "I didn't make a 'singles thing,'" he insists. "I made an album—I guess that's a dated thing." Every moment is his, built for maximum mood evocation, but slippery to the touch, elusive. It's as if every answer to the title's question winds up being, "Yeah, sure, but where'd that feeling come from?"

The album opens with a sort of double head-fake. "The Invitation" begins with a Rudy Vallee croon of "Take a chance with me/And you will find you're only dreaming/Dream awhile and when you wake/You'll find me gone." It's as if Falkner wants to hypnotize the listener, sending a trance through the headphones. The track was recorded through an old radio, to get that, well, "old radio" sound.

But then a burst of studio laughter dissolves the spell, and a new, updated voice throws down a second challenge: "If the path of least resistance/Is all you ever take/Well, at least you've been consistent/And for that/I baked you a cake." The last line, splattered mightily with a well-placed power chord, indicates that the cake is probably heading toward a face, and it's Falkner's rocking-est moment on the album. The song, "Author Unknown," is a connection back to Falkner's first solo record, the winkingly titled *Jason Falkner Presents Author Unknown*. It's also a sigh toward the tragedy of all those songwriters, poets and other artists who vanish from memory, represented, decades or centuries later, in moldy books by works credited only to "Author Unknown." "It's so tragic," says Falkner.

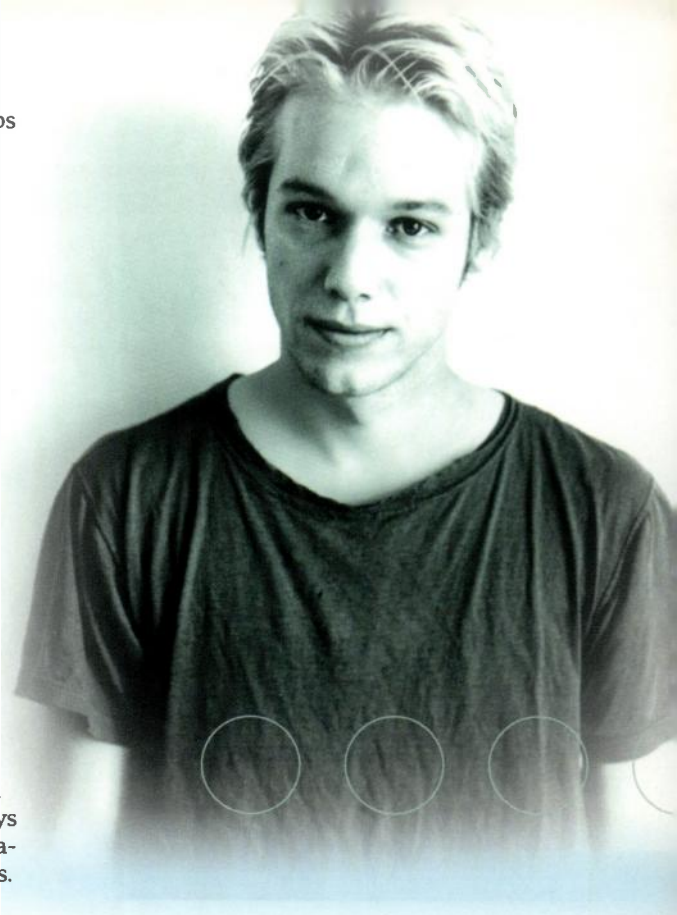
Finally, "Author Unknown" is a nod toward Falkner's feelings about building music. "Lyrics—you know, I don't really pay a lot of attention to them," he notes. "I don't know what I'm talking about until it's done." That isn't to say his lyrics are tossed off, or cryptic, or impossibly oblique. When Falkner talks about them, it's almost as if they've come from somebody else—Author Unknown. Says Falkner, "I get the meaning from melody—the lyrics come from somewhere else." The result is a blatantly anti-'90s feel—no irony, no misery (okay, a little bit of melancholy here and there), and no regrets.

Born in 1968, Falkner has led a precocious and prolific pop life. Born in the LA suburbs, Falkner was surrounded by music early, and he demanded a chance to make music at the ripe old age of four. His folks tossed him a toy drum set to keep him happy, soon followed by a real four-piece set at six. Piano soon followed, and he was serious; as a pianist, he prepared for Juilliard School of Music and participated in classical competitions. Somewhere along the way, he picked up guitar and bass.

All this preparation led to his brief stint in the LA Paisley Underground band The Three O'Clock, for their final studio album, *Vermillion*. Next came a stint in power-pop powerhouse Jellyfish as a guitarist—strictly as a guitarist—and the early edges of his frustration with working with a band. "Being in Jellyfish," he notes, "I had the revelation really young, or at least younger than a lot of people...that there was a lot I didn't know." Soon, he discovered that he needed an outlet for his songwriting, an outlet that Jellyfish wasn't going to provide.

After the Jellyfish experience, Falkner gave the "band thing" one more shot, hooking up with The Grays, a group bound at first by ideals generated by members tired of being in bands. (Another Grays alum, Jon Brion, has produced for Aimee Mann and Rufus Wainwright, and will bow his own solo debut on Atlantic this spring). "We were trying this democratic thing," Falkner explains, and the disappointment still lingers in his voice. "We were trying to be this 'anti-band,' because we had all been burned in prior bands. We had this concept, but when you create, there's no such thing as democracy."

"i get the
meaning from
melody—
the lyrics come
from somewhere
else."



The Grays, in some ways barely a band at all, ultimately fell apart, the split at least partially fueled by Falkner's insistence that a few more of his songs be included on the lone Grays album, *Ro Sham Bo*. "Imagine if a film crew is totally democratic," he muses and then lands on the musical auteur theory that clearly serves as his current working manifesto. "It doesn't work. There needs to be one person, or maybe two at once...I have so much I want to say right now, [band] politics would make it impossible."

Since his experience, Falkner has played on a few other albums, including two by fellow fan of the big pop sound, Eric Matthews. Nonetheless, his main motivation has been putting out records that reflect his own vision, even if that meant playing virtually every instrument and producing his own album, as he did for his solo debut. Falkner explains his creative goals this way: "A record should reflect how multifaceted people are. I don't just like heavy guitars, old synthesizers bleeping, or a beautifully written song—I like primal stuff as well."

"Each song is an entire album," he continues. "I rarely, if ever, wonder how this is going to feel to somebody else—I'm trying to express myself as honestly as possible, and there's going to be a lot happening. I go through some extreme emotions in the course of an hour, and I want to hear someone express those emotions in the course of a record."

That aesthetic is obvious in both *Jason Falkner Presents Author Unknown* and *Can You Still Feel?*. The main difference between the two, beyond a few more acoustic guitars on the first and a slightly more layered feel to the second, is the addition of producer Nigel Godrich to the project.

"The main difference [between this album and my last] is that I did have someone come in to be a springboard, my 'brotha'," he says, trailing into a laugh. As he was beginning to plan the next album, a fortuitous accident led him to Godrich, who has worked with Neil Finn, Natalie Imbruglia, Radiohead, R.E.M. (mixing *Up!*) and Beck (producing and mixing *Mutations*). "I was listening to Radiohead's *OK Computer*—the fifth song ['Let Down'] and I couldn't believe how it sounded," says Falkner. "I wanted to get the person who made that sound, and when I looked at the credits and saw Nigel Godrich, I had never heard of him. I thought, 'Oh, great, he's going to be cheap!' Of course, that was just me; I just didn't know what was going on."

continued ▶

"But you know," Falkner continues, "I was really lucky. He hadn't been doing that much up to that point. He's been very busy since then, but [up to that point] hadn't been doing that much." Falkner chuckles again over his good fortune. "You know—I got him before he was NIGEL GODRICH."

Originally, Godrich hoped to put the record together in L.A., but Falkner talked him out of it, since, as he puts it, "I live there." Instead they holed up in New Orleans, and as Falkner says in a truly goofy voice nowhere to be found on any of his albums, "We got along famously. I thought it would be difficult to hire a producer without meeting him," he says, "but it worked out great."

Interestingly enough, Godrich's role seems to have been to make sure that Falkner didn't overdo his own album. "His biggest contribution?" Falkner says, musing. "The record would have more information if he hadn't been there." Falkner clearly thinks of each layer within a song as "information," literally potential sources of knowledge. ("I earned so much from records I studied," he says later.)

"Sometimes records that have a lot of musical information are confusing," Falkner pauses to explain. "You can take a musical idea and really screw it up by adding too much information. My inclination is that when I hear a hole, I have to put something in it. Nigel's role was to say"—here he pauses for a theoretically dead-on Nigel Godrich imitation—"I think it's done, mate."

Falkner admits a tendency toward the complex: "I usually have a dense structure in my head—that's what I hear, and I record what I hear," he says, "although I certainly wouldn't ever try to make something complicated, just as a thing to do. *Can You Still Feel?* doesn't get into CTC land, where there's just so much going on."

Falkner clearly appreciated Godrich's function as an "editor," and his first experience with a solo record for which he didn't have to do everything. "Besides that," he says, "it's the first time I've worked with [a producer] younger than me. I always thought that producers were kind of like the camp counselor—you know, I thought they should all look like George Martin," he says, chuckling again.

George Martin jokes notwithstanding, Falkner is getting a little weary of comparisons to past pop giants whose band names begin with "B." "A common misperception is that I'm retro," sighs Falkner. For him "retro" brings to mind the kind of musician who will only use tube amps, or the kind who, Falkner says, says things like

"I won't use anything designed after 1976."

"I'm not a snob about gear," he says, and the heart-crossing is almost audible. "I collect vintage guitars [and other instruments,] but I get off on the craftsmanship."


Those craftsman's touches are all over *Can You Still Feel?*, sounds and textures that, while distinctive and new, are somehow reassuring, like the keyboard in "All God's Creatures" that's been fuzzed-out to a thrumming bone-buzz, more percussion than harmony for the song's delicate melody, full-blown strings, and soaring piano lines. "My Lucky Day," with its burbling arpeggios, would be right at home on a Cars album, and the orchestral strings in "See You Again" somehow evoke the kinds of '60s strings albums that almost blew out a record player's dinky little speaker.

Falkner again, while disavowing any leanings toward "purism," credits those familiar sonic landscapes to "vintage amps and '60s and '70s guitars." (A reasonable explanation, even if it doesn't solve the mystery of the strings...)

"I have real fondness for stuff I first saw. When I first started listening to music, bands had these amazing instruments, and I love the aesthetic of those amps and those guitars. But I use new and old stuff...I'm definitely conscious of trying not to just 'cop' stuff. It's something that I think is important. Listen to my record, next to Marilyn Manson's new one, for instance. I think his is more retro than mine, even though sonically mine might have an older feel."

Falkner definitely believes in *Can You Still Feel?* as an up-to-the-minute creation, at least to the extent that it reflects his own world. "I'm a very big believer in albums being a time capsule, and reflective of where they're at," he says. "[I believe in] the expression of creative freedom without too much intervention from people telling what you should be doing...any contrivance really bugs me."

The album is filled with touches that are reminiscent of other artists—an ascending chord might echo a Freedy Johnston song, vocal touches might, just for an instant, evoke Jeff Buckley or Ben Folds. But the first single, "Eloquence," is a great example of what makes Jason Falkner free from contrivance. In a song about the inevitability of "eloquence's" departure. "I've seen eloquence in its purest sense grab hold of me/And then shake itself free," he sings. But he doesn't seem troubled by lost eloquence—the song's voice declines the invitation to hear a two-year-old Beethoven prodigy, knowing that sooner or later he'll get the same gift back—maybe.

The back cover of the CD booklet for *Can You Still Feel?* shows Falkner strolling through a desert airplane graveyard, an airline life vest firmly in tow, and it's the perfect image for this album. Falkner's ready to save us from the troubles of our world. Barring that, he's at least willing to give us a peek at his own. 

Mike Warren spends his winters in Kansas City wondering why, after all these years, there still isn't a very workable explanation of "pop music" out there.



“★★★” *Rolling Stone*

Jason Falkner *Eloquence*

The first single from his new album *Can You Still Feel?*

PRODUCED BY JASON FALKNER AND NIGEL GODRICH
MANAGEMENT BY WIL SHARPE FOR SHARPE ENTERTAINMENT SERVICES INC. AND GEORGE GHIZ/MOGUL ENTERTAINMENT, INC.

“A one-man garage band with a sweet tooth.” - *REQUEST*

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FUTURE NEWS

By Don Davis
(ddavis@sfxnet.com)

Webcast Ratings

ARBITRON: THE

IT'S OFFICIAL—

by the end of 1999, Arbitron will provide Webcast ratings data on radio stations that simulcast on the Internet and other Internet music providers.

The announcement, which reflects just how serious the industry is taking the burgeoning growth of streaming media ("Webcasting"), was made on February 4, during the Radio Advertising Bureau convention in Atlanta. It was also announced at the convention that Arbitron NewMedia (the division of Arbitron which provides research, consulting and methodological services to the cable, direct broadcast satellite, telecommunications, online and new media industries) would be partnering with OnRadio, the largest Internet Radio network (it represents over 550 stations). Other organizations already secured in Arbitron's streaming-media alliance include RealNetworks, Magnitude Network and RadioWave.com; it also is soliciting additional data partners from leading companies in the Internet and streaming-media industries. Currently there are thousands of Internet music/radio stations Webcasting on the Internet.

Greg Verdino, VP/GM of Internet Information Services, Arbitron NewMedia, explains that Arbitron's new measurement service for streaming radio (radio broadcast via the Internet) will gather data similar to that of its measurement services for terrestrial (traditional) radio. It will initially focus on four key metrics: cumulative audience, total listening sessions, time spent listening and total listening minutes.

What is the significance of Arbitron tackling Webcasting research? According to a new study by Arbitron and Edison Media Research released in February, Internet Radio broadcasting continues to be a fast-growing medium. This study, an update to an Internet radio listening study that Arbitron and Edison first conducted in July of last year, examines how radio listeners utilize the Internet, who is listening online, and what potential E-commerce represents for radio as an advertiser-supported medium.

According to the study, currently 41% of all Americans have access to the Internet, either at home or at work. This is up from the 30% figure reported in the original study. Also, online radio/audio listenership has doubled in six months; currently 13% of all Americans say they have listened to radio on the Internet. Six months ago, only 6% of the participants in the survey said they had listened to radio on the Internet.

TRADITIONAL RADIO LISTENERSHIP IS DOWN

"On the Internet, time moves faster than you can imagine," says Doug Wyllie, Associate Manager of Public Relations for OnRadio. He adds that technologies are advancing now to improve sound quality, and the Internet offers a better connectivity with an extension of all the things you can do on-air. "By branding a terrestrial radio station as the entertainment and information source for the Web environment, we expand on the relationship that radio has established with the listeners. In a Web environment, we can add minutes to

the radio hour. We really focus on providing new dollars for stations through traditional and non-traditional revenue streams. We take it an extra step," says Wyllie.

While the Internet has been developing in a relatively short time, the impact on traditional radio is already apparent.



"It is in the best interest of radio stations to form a liaison with the Internet. The strongest performance is the strongest performance regardless of where the station is located, even if it's in cyberspace"

**—Greg Verdino
Arbitron/NewMedia**

NET GENERATION

"Internet users listen less to radio. That's a fact. We go back to the diaries and compare. [Terrestrial radio] listenership is definitely, concretely down. There may not be a direct correlation between Internet usage and listenership, but there still is a correlation. It is in the best interest of radio stations to form a liaison with the Internet. The strongest performance is the strongest performance regardless of where the station is located, even if it's in cyberspace," says Verdino.

Arbitron faces challenges in forming a system of data comparison and measurement. The new system will differ from the previous one, which primarily used diaries. Technology will enable a larger amount of data to be potentially measured at a more accurate, faster rate.

"We are working on building an application that will sit on the audio servers, whether it be at Real [Networks], OnRadio, etc.," says Verdino. He adds that this application will periodically grab log file data from the streaming-media server and transfer it into a protected database in Arbitron's data center where ratings are formed. "InfoStream," the third-party measurement service for music Webcast via Internet, tells how many people are listening and for how long. "Eventually, we plan to also tell you exactly who is listening through demographic, geographic and behavioral data as well. Like our traditional service, data is licensed by stations and advertisers. We will let stations know that they are being measured," says Verdino.

ARBITRON VALIDATES INTERNET RADIO

With the fastest developing medium expanding at a consistent rate, and the Web changing from a medium of static pages into a world of dynamic and exciting interaction, how will traditional radio dare to compare?

"Terrestrial radio is specifically local, which is an important connection for the audience. Radio on the Internet can still maintain that local focus. If [terrestrial radio] is smart, and acts strategically and involves the Internet, it can affect them in the best possible way. If they are not smart, it can affect them conversely. Radio can capitalize on the Internet by creating a presence which is available 24 hours a day. The Internet is an alternate channel of entertainment and communication," says Wyllie.

With online listenership numbers up nationwide and Arbitron making the move to truly validate the Internet as a vehicle of music delivery, is the mainstream ready for Internet Radio? When will this begin? According to Verdino, Arbitron will release selected data of some stations by mid-1999, and will provide an expansive rollout of information by the end of the year.

"There is no one measuring data in a way that makes sense for when it does become a rich medium. The data is all there, but people don't know how to process it,"

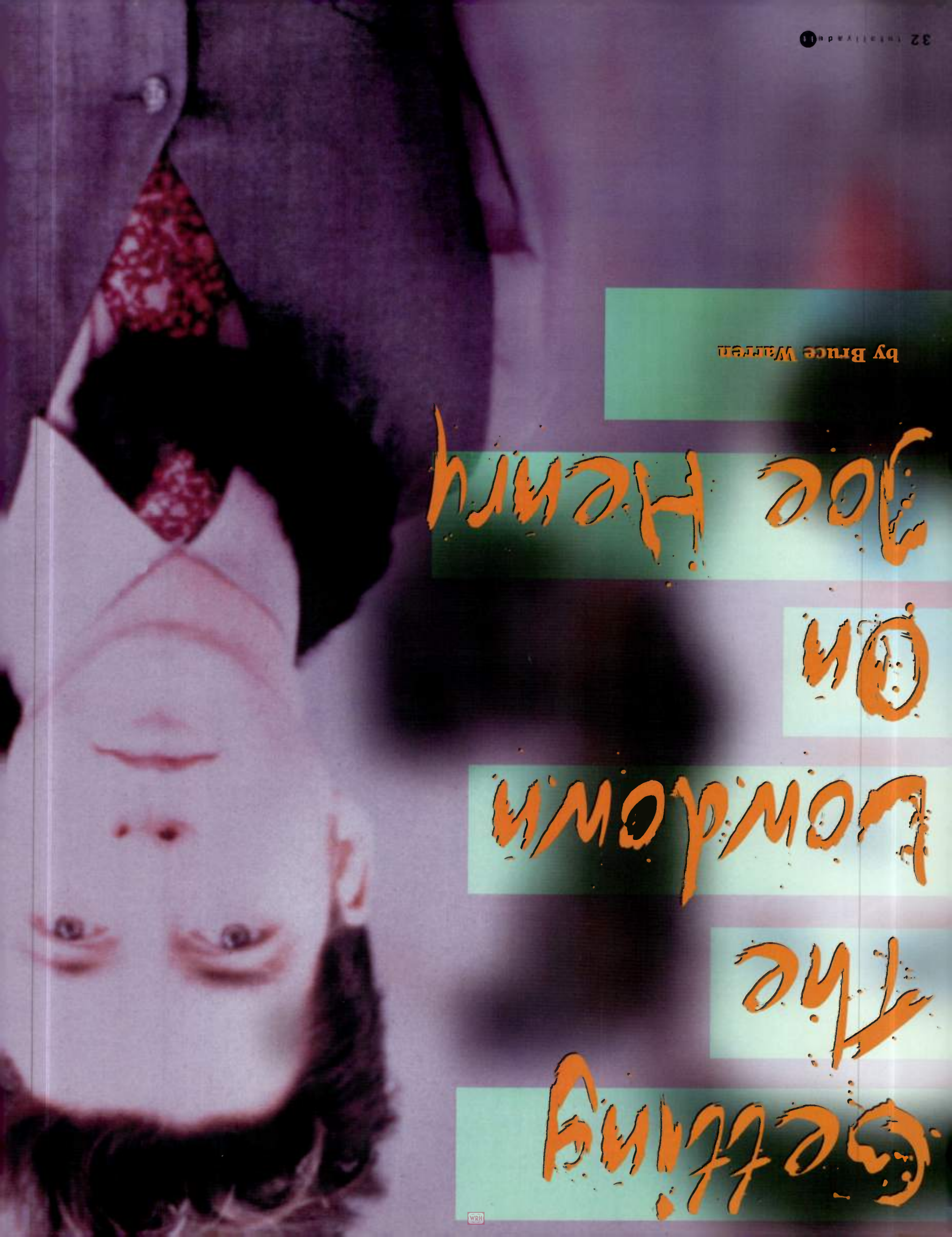
says Verdino. He adds that radio stations will benefit and finally have a means of appropriate measurement that doesn't exist today. Advertisers will have a mechanism for evaluating advertising campaigns, and then stations will begin to build revenue streams from this. "It's a very beneficial cycle for everyone involved."

Initially, Arbitron planned to focus on traditional radio stations that simulcast on the Web yet they now are preparing to measure data and develop ratings for other Internet music providers. According to Verdino, Arbitron may categorize the different types of stations separately, or even provide a Top 10 ranking of all Internet music providers, which may consist of domestic radio stations, international stations and Internet-only stations.

"All are equally valid forms of the medium. On the Web, the competitive landscape is incredibly different because I can listen to any station in the world," says Verdino.

As cable television affected broadcast television and home videos affected traditional movie theaters, new forms of media are affecting radio. As with all new forms of technological development, the goal is to adapt, and often times embrace. Internet culture has proven itself to be different than traditional corporate culture. Online companies must develop relationships and alliances with each other to survive in the digital marketplace. What we are seeing now is that the Internet will affect almost all forms of media. In true accordance with Internet culture, it seems to be that for traditional mediums to survive, they too must embrace each other, and the new technologies to some degree, if they plan on surviving in the new, digital world.

Arbitron NewMedia encourages any station or Internet music provider interested in measurement to contact Greg Verdino at gregory.verdino@arbitron.com.



by Bruce Warren

Joe Henry

ON

London

The

Getting

These days singer/songwriter Joe Henry is making music the way filmmakers create motion pictures. Even before I forward the notion that *Fuse*—his sixth album since his little-heard debut in 1986—sounds more like a soundtrack to a movie than the American roots-based rock music he's best known for, Henry confirms my supposition. "On *Fuse*," he says, "I wanted to think like a filmmaker. Making it was like making a documentary, in that I was somewhat strategic in manipulating a mood and an attitude. I learned a new way to write and it was liberating, tearing things down and pulling things apart. I didn't have any desire to write in a linear, narrative-based fashion. I wanted things to sound more dreamy and fragmented."

The linear, narrative-based fashion that Henry refers to has always been at the core of his sound. Starting with the lyrics first, finding the melody second and laying down the groove and the vibe last has almost always been his trademark sound. At least up to now. "Well, sort of up to now," he says. "This stylistic change really began on my last

"I wanted to think like a filmmaker. Making *Fuse* was like making a documentary, in that I was somewhat strategic in manipulating a mood and an attitude. I learned a new way to write and it was liberating, tearing things down and pulling things apart."

album, *Trampoline*, but this time around, with the help of some great musicians and some studio guidance from folks like Daniel Lanois and T-Bone Burnett, I was better able to pinpoint the mood."

While *Fuse* draws on the moods of modern classic albums like Roxy Music's *Avalon*, Miles Davis's *Kind Of Blue*, Beth Orton's *Trailer Park* and Blue Nile's *A Walk Across The Rooftops*, Henry's latest offering is a serious mood-setter, an "ambient-Americana" album that stays true to the roots-rock of his early bucolic narratives, yet contains some very subtle, expressive urban grooves. "It's got a great look," says Henry half-kiddingly. "And a great mood. That was what I was going for."

Up to this point in time, it was the more quiet, acoustic-oriented albums, 1992's *Short Man's Room* and 1993's *Kindness Of The World* (both featured members of The Jayhawks as his band), that gave Henry a respected name among critics, songwriters, fellow musicians and the then-burgeoning alternative country scene. It was Americana ahead of its time; clearly, even if those records were to be released today they'd be years ahead of most alt-country currently on the market. "I appreciate that," says Henry with sincerity, "yet it wasn't getting me anywhere at the time. It was just one facet of my career and I was interested in opening things up a bit more. I wanted to experiment more. As I said, I started to do that on *Trampoline*, but on *Fuse*, and working with Daniel Lanois, I was able to take some new approaches to recording."

While older Joe Henry fans have been referring to this record as his "techno" album, and may express surprise as to the experimental nature of the sound of the record, Hen-

ry's musical direction has actually changed several times over the course of his recording career, reflecting a restless spirit.

Henry was born in Charlotte, North Carolina, and spent most of his youth in Detroit, where he met his wife, Melanie Ciccone (yeah, you-know-who's sister). They spent the early part of his music career in New York City, and finally settled in Los Angeles in 1990. After his 1986 debut, *Talk Of Heaven*, Henry signed to A&M in 1989 with the album *Murder Of Crows*, which was produced by Anton Fier and featured a stellar studio band including Mick Taylor on guitar, Chuck Leavell on keyboards, Fier on drums, oft-time Neil Young bassist Tim Drummond and special assistance from David Bromberg and Van Dyke Parks. From there he pared down to the quiet, jazzy acoustic moods of *Shuffletown* (1990), produced by T-Bone Burnett and featuring two jazz legends, bassist Cecil McBee and trumpeter Don Cherry (yeah, Eagle-Eye and Neneh's dad). Worth owning for the sheer beauty of songs like "Date For Church" and "Charlevoix," *Shuffletown*'s jazz leanings led to yet another mood swing with Henry (now on Mammoth) shifting into the country- and folk-influenced territory of *Short Man's Room* and *Kindness Of The World*, followed with a five-song EP, *Fireman's Wedding*, in 1994.

On *Trampoline*, released in 1996, Henry veered once again, this time toward an edgier, more rhythm-oriented direction. While he still used acoustic instruments and even pedal steel guitar, this project (much of it recorded in his own garage studio) opted for drum loops, odd guitar sounds, mysterious voicings and curious textures. For that album Henry recruited guitarist Page Hamilton (from the band Helmet) and drummer Carla Azar.

With *Fuse*, Henry continues the songwriting approach he began with *Trampoline*, once again recording in the 24-track studio he built in his garage at his home near Los Angeles. "I recorded a lot of this record while my 16-month-old daughter Louise was taking her naps," says Henry. "I continued to learn how to write in a new way and it was liberating. I hope it sounds like a techno record," he says, responding to my comment that some of his older fans called it that. "When I started out writing this record, I definitely was going for a certain feel for what I wanted. I wanted it to evoke an environment. I wanted it to be soulful and to have grooves. My first thought was that I wanted to make *The Chronic* by Dr. Dre [a classic hip-hop record] with me singing—but Dre wasn't available.

"A lot of the things I do, I do out of naiveté. I learned to work from the rhythm up, instead of letting the words dictate the rhythm. I definitely wrote a lot less words for the album."

The words on Henry's songs have almost always been a central focus of his songwriting, and even though he often writes in the first person, his songs are not "personal" in the manner of musicians who are often called singer/songwriters (which, by the way, is a genre he generally doesn't like to be categorized in). Throughout his career, Henry has been a poetic and literate storyteller, very much in the tradition of Van Morrison with respect to

continued →

quasi-country and soul stylings.

For *Fuse*, Henry once again assembled an impressive cast of characters to help him record, including members of the Dirty Dozen Brass Band, guitarist Chris Whitley, keyboardist Dave Palmer, bassist Freddie Washington, drummer Carla Azar and guitarist Randy Jacobs, formerly of Was (Not Was). Other special guests include Dizzy Gillespie, and Jakob Dylan of The Wallflowers. "Yeah, I got Jakob to help me on the backing vocals on 'Skin And Teeth.' I hope that song is a smash. I was trying to write a simple pop song. Lyrically, it's obtuse and its effect is pretty obvious—it has three chords and I say 'I love you.'"

"When I started out writing this record, I definitely was going for a certain feel for what I wanted. I wanted it to evoke an environment. I wanted it to be soulful and to have grooves."

Fuse is infused with 10 other minor masterpieces, masterfully sequenced to create a complete album in the way albums with 11 songs used to present themselves. From the achingly beautiful lament of lost love, "Monkey," and the soulful muse of "Angels," (a song Bobby Womack would have no problem taking the house down with), to the sinewy, sinister funk of "Fat" and the lounge-noir of "I Want Too Much," Henry has reached a highpoint of his songwriting career. Two other highlights include "Like She Was A Hammer" and the instrumental "Curt Flood."

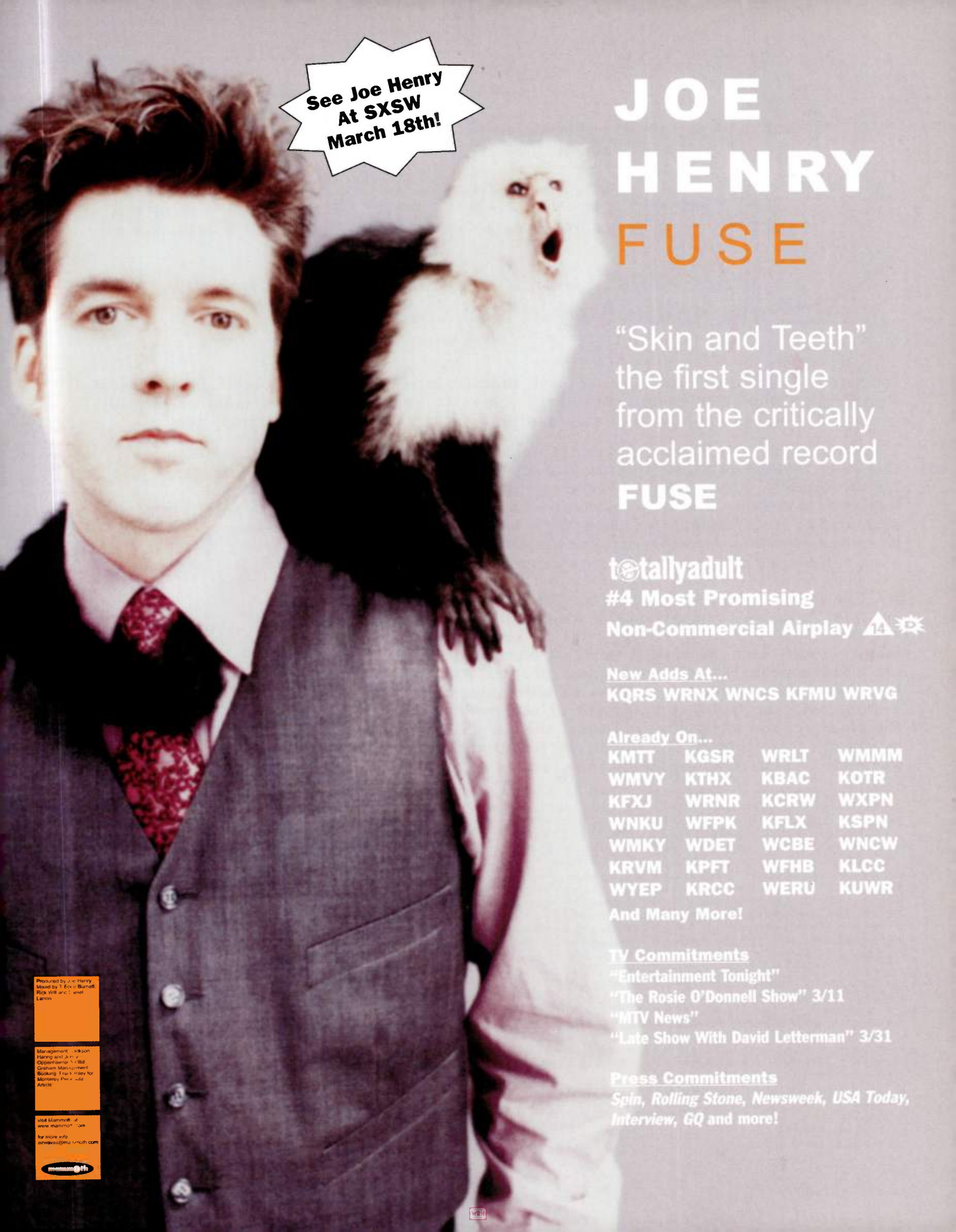


"I loved the idea of being able to call a song 'Curt Flood,'" Henry says of the tune. "I wrote it as a code to myself for what he represented. He created the free agent system, a move that ruined his career. I always admired what he stood for—Spike Lee made a cool documentary about him. But one day I was listening to some Wes Montgomery and came up with the idea to write this instrumental."

"Soul music is where it's at," confides Henry. "I've had a conscious revelation over the past few years about the reasons why certain records just don't go away. I've done a lot of ring-time with Stevie Wonder and Sly Stone records, and my point is that these kinds of records just kind of permeate people's lives." And then there's jazz and the Chairman of the Board. "Early this year someone asked me to give them my Top 10 albums for the year, and I realized all I could do was list jazz albums and Frank Sinatra records. I've been immersed in Miles, Mingus, Monk, Bill Evans and this wonderful collection of Charlie Parker with strings called *The Master Takes*. And with Frank, I just loved how he presented and articulated."

Once again, WXPN's Bruce Warren delivers an insightful and impassioned piece for us. Do you think he likes music, or what? You can call Warren at 215.898.2571 or E-mail him at brucew@pobox.upenn.com.



A black and white photograph of Joe Henry, a man with dark, wavy hair, wearing a dark suit jacket, a light-colored shirt, and a patterned tie. A small monkey is perched on his right shoulder, looking up with its mouth open. In the top left corner, there is a starburst graphic containing text.



See Joe Henry
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"The Rosie O'Donnell Show" 3/11

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*Spin, Rolling Stone, Newsweek, USA Today,
Interview, GQ and more!*

Produced by Joe Henry
Mixed by T. Egan Burnett
Rob Vell and Daniel
Larson

Management: Edison
Harris and John J.
Oppenheimer, Inc.
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A Woman IN THIS MAN'S WORLD:

Shelby Starnes's Debut Is Filled With Surprises, The Greatest Being Its Bold, Clear Vision

By Danny Alexander

It's hard to imagine anything short of music industry incompetence stopping Shelby Starnes's first single, "Don't Let Them," from being a hit. It's perfect for today's radio, as lyrically inviting as Jewel and as edgy as Alanis, and yet distinctly different, refreshingly new.

The song begins with a funky guitar riff punctuated by bass and keyboards, and then this voice takes over, a voice that insists self-confidence in her actions and pleads for the same in others—"Be a woman and not a girl/In this man's world." The impact is shattering, and it's consistent with Starnes's strengths. She may get compared to singer/songwriter Fiona Apple because of her youth, and she may be compared to Tori Amos because she plays the piano and trades in eclectic, open-ended song structures, but such comparisons are unfair and limiting.

On her debut album, *From In The Shadows* (Warner Bros.), Starnes's apparent influences range from Van Morrison to Ani DiFranco, whom she embraces wholeheartedly, stating, "She's a musical crusader, and she's a tough cookie!" And she happily ticks off plenty of other influences that reach far broader than the imaginations of those who want to stereotype her (more about those later). With an album about the importance of dealing with the truth, stepping out of self-made prisons and seizing the moment, Starnes tackles universal themes with striking spirit and clarity. It's refreshing to talk to her and find that Starnes is every bit as unaffected and unflinching as she seems on her record.

Asked about why most of her songs are directed at a second person, "you," she explains, "'You' often is a couple of people, two or three people. When I write, I want to be positive that I am willing to back what I am going to write about. If someone asks me about what I am writing, I can completely explain and feel supportive of what I wrote and stand behind the opinion of what I said. So it's good for me to have more than one 'you,' so that I can say, 'I've seen enough.' I've experienced enough to sit down and say this, and know that's the way it is."

"I write all the time, and not everything I write is researched and understood, but the things that people really identify with, and the things that make it on record, and the things that are considered for singles are those that are as honest and truthful as I can be—that I understand and support the most."

Though she lives only 90 minutes from New York City, Starnes is proud of her relatively small-town upbringing in Stroudsburg, Pennsylvania. A former mining town, Stroudsburg's attractions include the opportunity to go down in the coal cars. "I went once; I'm a real tourist," she enthuses. She credits her distance from the city with both her music's eclecticism and its simplicity and directness: "If I was in a city, my musical influences would have been what is cool in the mainstream, what is hip in the urban areas. I'd probably be more influenced by Shania Twain and Puff Daddy."

At least one of her songs, "Anyway," reflects a degree of prejudice that was no doubt magnified by growing up in the country. "That song is one of the few that really, really does reflect a country attitude. I had a crush on a kid who was not of the same ethnic background as me. He was friends with all of my friends, but the more people I let on that I liked this kid acted real harshly about it. That was a real shock to me because I've never really been, you know...against anything, whether it's the color of someone's skin or someone's sexual preference or whatever. But writing that song was sort of an eye-opener for me that the people around me aren't as great, or as nice, as they'd like to think they are."

"When I look back and break it down, almost anything in my life could relate to a song. When I wrote 'Don't Let Them,' I was singling out one or two very particular men. I never wrote this guessing that anyone would ever hear it."

"That song's really a summary of a couple of weeks of my existence. You know, everybody has times where it seems nothing you do pleases anybody. Friends, boyfriends, parents, cousins, uncles, brothers, you know, anybody. And that song was really me saying to everybody around me, 'You know what, I'm not going to listen. I'll take your advice, but if anybody knows what's best for me, it's me.' In all the cases where people acted like I let them down, I was the person who spoke up and I was the person who initiated conversation with someone that everyone else was afraid to do, so that was really where those lines came from, 'At least I didn't let it go by/At least I didn't let them say goodbye.' I didn't let things fall through my hands. I'm sure along the line something I said was offensive and wasn't right, but when it really comes down to it, I had to let them know I'm sick of this."

"And people responded, 'You shouldn't have said that! What do you know, you're just a little kid?!' That kind of stuff. And I was really just saying to myself and everyone else around me, 'Don't let them, don't let them get to you, don't let them tell you this and that and the other thing.' Often, that's not a good rule to live by, because sometimes people say good things. But sometimes, you also just have to go with your heart, and that's what that song's really about."

She doesn't write off the powerful feminist resonance of the song, but she doesn't really think that's where the lyrics came from. "I've never been treated differently in this business or in school because I'm a girl. And I know it happens to a lot of people, and I'm never going to sit here and say that it doesn't happen. But for me, if I think that someone is going to underestimate me, I'm going to prove them wrong without even saying anything. To not let the first impression be the true me. That's the way I dress; that's the way I act! And sometimes I've gotten in big trouble because of all that."

Asked to define the "big trouble" she's found herself in, Starner laughs, "Well, not 'big trouble,' but I've gotten some comments. When I was in school, I used to play dress-up every day. I'd wear a dress like Stevie Nicks, with boots, and I'd put on way too much makeup and I'd dance down the hallways of the school, and I'd make a big scene. I wanted to not be what everybody expected me to be. "I just love to make people smile and roll their eyes. That's great! Even if they hate you, they'll remember you!"

Some of that mystical rock goddess seems to come through on the album's most out-of-place cut, "North Winds Woman." "That was when I was really crazy about Jim Morrison for about five minutes (laughs). Before I made this record, and before I knew I was making this record, I wrote all the time, and I wrote in all kinds of different styles. I listened to everything, and I tried everything, so that if I ever decided to do this writing thing, I would have my own style, and I would know what I like. And there was one song that didn't make it on the album called 'Without A Doubt—that will be probably a B-side, that was taking a stab at political things (I tried a Joni Mitchell kind of writing style, but it didn't really fit). 'North Winds Woman' was another one of those phases that, musically, I think works, lyrically it's a little different; it's completely metaphorical. Other songs I use metaphors here and there, but that song's one gigantic metaphor."

But like all of her songs, "North Winds Woman" is a metaphor for a certainty about reality. "The story was really based on me just growing up. That was it. When you grow up, you do stuff and you say stuff that, if you had a couple of years behind you, you might not have done or said, and when you first come into the world, there's all this stuff that seems scary and at the same time really appealing. Some people take it as the real world is so dark and scary, and some people take it as the real world is so interesting. That song is really about deciding for myself what is real, and what is not and what is good and what isn't; and you know, it's sort of a terribly awful coming of age, whatever you want to call it (laughs). And you might not ever get that from that song, but that's what I was really going for."

Starner's spontaneous answers speak so naturally of universal life passages that it's easy to forget that the stages she's talking about may be a grade or two in school half-forgotten by older adults. But when she grounds her experiences in dates, it becomes clear that not only was Starner a precocious child, she also learned a great deal about life very early.

"When I was really little, since I was two, I always wanted to hang out with the adults, and I always wanted to be like an adult, so I tried my best. And then I got to a certain age and I realized, 'Wait, these people don't try *their* best!'"



With an album about the importance of dealing with the truth, stepping out of self-made prisons and seizing the moment, Shelby Starner tackles universal themes with striking spirit and clarity.

A child of divorce, she was forced to mature faster than most kids might. "Through that period, I got to see a whole bunch of people act the way that most kids don't see adults act, just through attorneys, through people who were around us. And I'm not saying it's bad; I think I learned a lot from that, even though I wasn't really aware of it. I'm also not saying that's a good thing, that everyone's parents should go get divorced because they'll learn something... (laughs).

"But I always wanted to be older when I was little, and some of it was because I was really, really, self-loathing in a physical way. People meet me, and they don't assume that I had insecurities, but I was completely out of my mind for a couple of years when I was little. In about third and fourth grade, I developed a body. I was already 5'2" and I had curves, and everyone around me was so little, and I was terrified. I thought I was deformed. So I would dress like a boy. I wore huge clothes to hide myself, not let anyone know that I was a big girl. I've always been shaped, you know, physically shaped, and I wanted to be with the adults because I felt more comfortable with who I was and what I looked like with them.

"I was a dancer. That's what I always wanted to do. I took dance lessons from the time I was two and a half until last year. And I would come home after dance classes and cry, just constantly cry, because I was not five feet tall and I did not weigh 85 pounds. Every time we got a costume to do a show, I looked like the 10-cent hooker, and everybody else was like these pretty little ballerinas. I loved dancing, so coming to the realization that I wasn't going to be able to do that was really hard for me."

This distance from the "pretty little ballerinas" has not left her. "I know nothing about women. I think I'm more clueless about women than anything else in the world. I understand me, but everybody else, I just don't know. I might even know more about the opposite sex than I do females."

Not surprisingly, Starnier is every bit as candid describing her background as a musician as the ideas behind her lyrics. "My musical background is so spliced it's wacky. I started piano when I was four. I quit when I was nine because I was sick of people telling me what I had to play, that I was supposed to play Beethoven. I had no passion for it, and I thought, 'I'm never going to do it again.' You can teach anybody how to play Beethoven. Even if they don't want to do it, you can tie them down and make them learn how to do it. But creativity, and really good records, the passion that is on records and in a live show, nobody can make somebody do that, and that's so admirable. I took guitar for almost a year, and I had no passion for that, and I quit, again [at 11 or 12]."

Her life would be transformed by a late-night special on MTV. "When it really comes down to who made me want to do this, it was watching Aerosmith, for the first time in my whole life, when I was 10, Aerosmith live on MTV. That was like the *moment*. I made my mom let me stay up late to watch. I was just watching Steve Tyler fling himself upside down and backwards and swing around on stage, and I went, 'Oh my God, I want to do that!' And everything just kind of snowballed from there. He swung on some pole, I remember that. When I was in about fourth grade, I really got into the whole Aerosmith thing, and I don't know how Mom felt about me running around the house singing 'Backstroke Lover,' and

having no idea what I was talking about, but singing my little heart out.

"I guess I decided around the time that I was 11, if I sat down and played the piano, I'm going to play Aerosmith, and I'm going to play Led Zeppelin, and I'm going to play the piano like nobody's ever played it before. I'm not very good at the piano, so that was a kind of stupid thing to want to do, but I got Aerosmith books and I got Led Zeppelin books, and I sat down here at the piano and just tried my best to play all this music, and that's after not playing for a couple of years. Eventually, I just started writing things all on my own."

Her mother would play a role in stretching her musical boundaries, as well. "My Mom, out of everyone that I've met in my entire life, is so cool with everything. I can talk to my Mom about anything, and it just always works for the better. She would say, 'You might want to listen to this CD; this lady's really good.' She opened my eyes to Rickie Lee Jones, Tori Amos and Kate Bush. I was always into Guns N' Roses and Aerosmith and the Sex Pistols, so my Mom made sure that I got to hear everything, and I really like everything. It was always playing around my house a lot. My Dad plays guitar as a hobby. Good music is good company."

Though Starnier's album is stylistically subtle and unified, that doesn't mean she doesn't have a restless heart. "Someday I'll make my punk rock record. I love to sing to everything. I love to put on my Euro accent and sing 'God Save The Queen'; there's nothing wrong with that! I met Stevie Nicks, and I'm a big fan of hers, and I really like Courtney Love...." With all of her divergent tastes, it's a little amazing that Starnier's album sounds as unified as it does. She credits the approach of producer Craig Street (known for his work with k.d. lang).

"I had a demo of 26 songs, and we narrowed it down to 13. We met the musicians in the studio, and we all sat down and listened to these dinky recordings of me playing the piano, and one person would say, 'How about we try this?' Then another person would say, 'Nah, how about we try this?' And everybody poured their ideas into the collective pot, and Craig would then sort through them, idea by idea, and just keep a hold on everybody. We never really sat down and said, 'Okay, this is what we're going for.' We just kind of let things go, let things flow, and he kept everybody in line and kept everything under control."

"He's very smart; he can talk about anything, but he's really fun. He can make you laugh until you cry. He keeps it fun. And he never lets it fall into the category of work. We're serious when we have to be serious, but if someone says something funny, that's great, too."

"Only once or twice did I say, 'Oh, that's awful.' I was really open to anything because I know Craig knows what he's doing, and he's really good at what he does. Because I like so many different musical styles, it's hard for me to say, 'Eeww, I don't like that.' One of the reasons this record came out the way it did is that Craig's a genius, and I'm very honest with my opinions."

That's a startlingly self-aware description from any artist, let alone one as young as Shelby Starnier. She nails her own virtues. *From In The Shadows* no doubt sounds as sophisticated as it does because of a great deal of collaboration, but what makes it remarkable (and well worth getting to know) is the disarming clarity and passion of Starnier's voice.



Danny Alexander is an Associate Editor of *Rock & Rap Confidential* and writes about music for Kansas City's premier music page, the Zone (www.thezone.org). He can be reached at danny@thezone.org.

A Simply Sumptuous Selection Of Super Snapshots

tally pictures



JEN FULFILLS HER FANTASY!

If you saw the Shining Heads Poll results from this year, then you understand only too well the significance of this photograph of Warner Bros.'s Jenifer Polenzani sandwiched in between WCBE's Maxx Faulkner (left) and WBMX's Mike Mullaney!



SIXPENCE IS GETTING RICHER!

After over a year of hard work, Squint recording artists Sixpence None The Richer are finally starting to see some real airplay and sales success. Pictured after a recent performance on "Late Night With Conan O'Brien" is lead singer Leigh Nash and a well-made-up O'Brien!



GETTIN' GUSHY OVER GUS!

Almo Sounds recording artist Gus stopped by the *totallyadult* offices recently to say "hi." Pictured are (l-r): The Album Network's Senior Retail Music Editor Carter Armstrong, Almo's Cheryl Kovalchik, Gus and TA'er John Schoenberger.

MARY LEE KORTES HITS THE CAMPAIGN TRAIL!

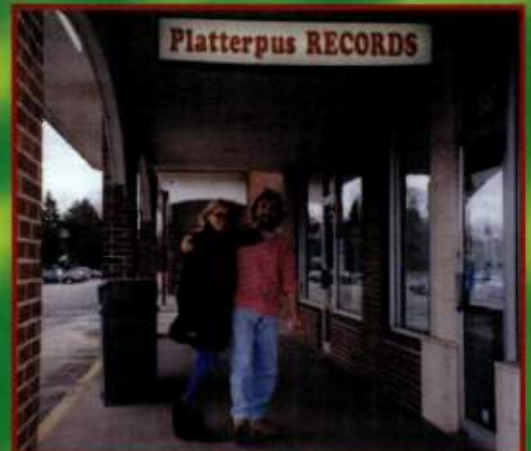
Wild Pitch recording artist Mary Lee Kortès of the band Mary Lee's Corvette did some PR work on the East Coast to promote her new album, *True Lovers Of Adventure*. She made stops at...



...WXPB, to say hello to PD Bruce Warren and tape a World Cafe performance.



...WXRV, to meet PD Joanne Doody and MD Keith Andrews.



...Platterpus Records, to schmooze store owner and WRNX PD Dave Witthaus.

THE POP OF PERMANENT PRESS

by matthew lawton
the world according to

It doesn't seem that hard. Make an album, sell it in the stores, get it heard on the radio, go on tour, and *rock the world*.

Well, as any musician knows, that's damn near impossible. You'll need some help. Preferably, you'll hook up with someone who has first-hand knowledge of the retail and wholesale industry, someone who knows the ins-and-outs of radio promotion, someone who can handle your advertising, someone who is just as passionate and excited about your music as you are, and most importantly, someone who can get things done.

Ray Paul Klimek—better known as just Ray Paul—can get things done. Not only is Paul a well-respected musician, but he's been involved with retail, radio and advertising, and for the past five years, the owner of his very own record label, Permanent Press Recordings. Just as the grungers of the Northwest found a home in Sub Pop, and the R&B acts out of the Motor City found a village of their own in Motown, pop musicians everywhere are finding new digs at Permanent Press Recordings—and an ally in Ray Paul.

catalog, Paul found himself working in a number of different areas in the music business. He supervised some retail stores in the Los Angeles and Orange County areas, did a few stints working in wholesale, was a director of advertising for a one-stop and did some independent radio promotion, all of which, naturally, led him in 1994 to reactivate his own label, Permanent Press, which he had originally started in 1981.

It was on a business trip in Canada that all of the pieces would finally fall into place. As luck would have it, Paul was staying at the Skydome Hotel and The Carpet Frogs were playing a special Victoria Day show in the Hard Rock Cafe at the hotel. After their show, Paul hooked up with the Frogs and found out that they'd recorded a new record but needed some help with distribution. So, after a few conversations and plenty of phone calls, Permanent Press released The Carpet Frogs' *Frog Curry* in February of 1995, and the label has been hopping along ever since.

Now in its fifth year, Permanent Press is the home of such luminaries as Richard X. Heyman, The Spongetones, Walter Clevenger And The Dairy Kings, Chewy Marble, William Pears, The Van DeLecki's, Brown Eyed Susans, Segarini, Klaatu and The Carpet Frogs. What all of these acts have found in Permanent Press is a label where they can build a following and be nurtured without the fear of abandonment. "It's a lot of hard work but we can lay a foundation with first-time artists like Walter Clevenger and The Van DeLecki's, as well as veteran groups like The Spongetones," states Paul. "The goal of the label is to put out quality product, music that I love. My philosophy in the beginning was that I wouldn't release anything that I wouldn't go out and buy myself—and I still hold to that. I have to feel passionate, I have to believe in the music, and so far I've been lucky enough to find artists who seem to believe in me, and like to have their records released on Permanent Press. Obviously, if I didn't care and didn't put a lot of work and effort into it, I wouldn't be attracting the caliber of artists like Richard X. Heyman, The Spongetones and, of course, Walter Clevenger."

Although Permanent Press is a power pop-friendly label, it's also as diverse and unique as Ray Paul himself. By going down the roster, you can easily see that the one thing that connects all these artists together isn't necessarily the pop, but instead, the power—the power of good music. And as we all know, good music has no boundaries. The Van DeLecki's sound comes out of the roots scene, while Walter Clevenger & The Dairy Kings deliver more of a country-twang & roll. The Paris-based

Like so many of us, Ray Paul was bitten by the rock & roll bug back in 1964 when the Fab Four first touched down on these shores, forever changing an entire generation. Paul started collecting records at the age of six in his hometown of Rochester, New York. Inspired by the likes of The Everly Brothers, Buddy Holly and then The Beatles, he began playing the drums, and then switched over to guitar and bass in his early teens. By the time the mid-'70s arrived, Paul found himself in Boston, releasing his own albums and leading his own band, Ray Paul & RPM. "The records were released nationally, but we really had a great regional success and were getting a lot of airplay on WBCN and WCOZ, back when guys like Oedipus and Carter Alan were still working at College Radio," says Paul. "Then, when Oedipus and Carter Alan went to 'BCN, they continued playing the records. Back then, these guys in Boston were very supportive of the local artists."

At this time, Paul was completely immersed in what Pete Townshend dubbed "Power Pop." Bands like The Nazz, Badfinger, Nick Lowe and The Raspberries (as well as Ray Paul & RPM) were delivering melodic, hooky pop gems, as

opposed to the mid-'70s pop jams that were so prevalent at the time. Of the RPM years, Paul says, "One of my favorite performances was opening for The Raspberries after they had their second big hit, 'Let's Pretend,' and then doing some shows with Tommy James & The Shondells when they had the hit 'Dragging The Line.' But probably the biggest thrill was doing a show for WBCN at the Orpheum Theatre and being able to headline the Paradise Theater in Boston. At that time they only had national recording groups play there, but about twice a month, they'd have local shows that were based on whether you got airplay locally. So in '79 we were headlining shows there all the time." As local Boston bands like The Cars and Robin Lane & The Chartbusters were signing deals with major labels, even back then, Paul had a vision and decided to steer away from major-label control and remain independent so he could keep the mastery of his own musical vision.

By 1982, Ray Paul decided that he had pretty much done the Boston scene, inside and out, so he took a chance on love and followed his girlfriend to California, where she took a job in Los Angeles. With thoughts of licensing the T. Rex



ray paul

"my philosophy
in the beginning was
that I wouldn't release
anything that I wouldn't
go out and buy myself—
and I still hold
to that."

POW

CONTINUED ►

group William Pears, as well as The Carpet Frogs, hit a home run from the Beatlesque field, while The Brown Eyed Susans' modern sound is a bit like Jellyfish, and Richard X. Heyman is reminiscent of The Byrds and The Kinks. Having picked the Permanent Press roster himself, Paul is extremely proud of his acts and notes, "Most of our artists have a pretty good background. Jamie Hoover of The Van DeLecki's has played with Graham Parker's band, The Smithereens and he's worked with Don Dixon. The Spongetones have been around since 1981, Richard X. Heyman's been on two major labels, and Walter Clevenger's even been on a number of compilations. So we've got a good lineup, and they're all very happy. We're a nationally distributed label, our visibility is high, and the most important thing is that all our artists get paid."

When the topic of Walter Clevenger & The Dairy Kings' latest disc, *Love Songs To Myself*, comes up, Paul is as excited and passionate as ever. "We've just placed two of his songs in the latest Charlie Sheen movie, *Five Aces*, which comes out in April. So Walter's very excited. He's really come into his own and I really think this record is accessible to everybody. It's a great record for you to drive with in your car—I mean, you can't stop tapping your toes." Walter Clevenger & The Dairy Kings will indeed leave many a toe a-tapping as they embark on their far-reaching tour. "We're putting them on an extensive tour for the next few months. They're going all the way through Texas, New Mexico, Arizona, Nevada, then up north to San Francisco, Sacramento, and then we're scheduling the Northwest for June and July. They'll be going to radio stations and doing a lot of in-stores at Borders. They've been getting a lot of great local and national press and people seem to be really excited. But the most important thing is, if people see this band live, they will be totally amazed. Walter Clevenger & The Dairy Kings are one of the best bands out there right now. They are just amazing to watch, I've seen people just sit there with their mouths open."

Not only are live audiences being amazed by Clevenger's electrifying show, but radio audiences are responding to his latest album, as well. Paul is just as enthusiastic about great radio as he is about the music he loves. He can talk for hours about the various stations that he used to listen to as a child, and he can continue to rattle off call letters of his favorite radio stations today. But he is sometimes frustrated with the way the radio business has evolved. "One thing I'd like to see is radio people really get excited about music again. I know that might sound unrealistic due to all the corporate takeovers of all the stations and labels, but things are changing. Listeners have more places to go now with Internet radio and satellite radio. I think if a radio station is not building an audience, and if their numbers are staying the same, then something needs to change. Stations may need to look at creating a fair balance between the obvious, known stuff, and still interject enough new music to attract some new listeners."

Ray Paul speaks as one who's been on both sides of the dial. He's heard plenty of his own music on the airwaves and has also seen plenty of his label's bands see success via radio. He knows of the struggles that musicians and independent record labels face when it comes to getting their music played on the radio. But Paul didn't necessarily get into the business of music—he got into music, and the business of getting it heard. "What made the radio and record business in the beginning is not there anymore. People aren't passionately listening to the music anymore. As more corporations buy stations and more corporations consolidate the record companies, there's little interest in anything other than numbers and ratings. Obviously ratings are important, but what used to make radio exciting was each individual station's own independence. I applaud those stations which still strive to make radio exciting. We have so many stations that are not going back and listening to the music. They are just involved with the ratings, the political deals and the time-buys, and they look at, maybe, five key stations in the country, and if they're not playing it, they refuse to go on a record—and that's a shame."

By going down the roster, you can easily see that the one thing that connects all these artists together isn't necessarily the pop, but instead, the power—the power of good music.

Since its inception five years ago, Permanent Press has continually seen growth, and this year they're projecting anywhere from eight to 12 releases. Not only did they double their sales last year, but they also began their jazz and instrumental division called Permanent Wave. Permanent Wave's first project was a modern-instrumental album from The City Beat, headed by former Badfinger guitarist Joe Tansin, entitled *After Dark*. Riding in on the next wave in April will be jazz pianist Bobby Wells' *It's About Time*, featuring Kirk Whalum and Nelson Rangell, two highly regarded contemporary sax players. Then in May, be on the lookout for the reissue of Badfinger's *Airwaves*, which was originally released on Elektra back in 1979 and is being released on CD, for the first time ever, with five bonus tracks. The long-awaited release of *Airwaves* will coincide with a VH1 *Behind The Music* special on Badfinger.

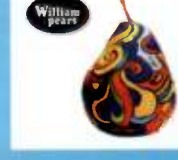
Speaking of anticipation, Ray Paul has finally decided to bridge a path from the Merseybeat to the Charles Beat. Coming out this July on Permanent Press will be the long-overdue Ray Paul collection called *The Charles Beat*. "I was never really even thinking about putting it out, but I've been getting calls from writers and pop music fans that have been bugging me for the last three years to put it out, so I decided to finally release it this summer. It's called *The Charles Beat* because when I was in Boston someone asked me, 'How do you describe your music?' Well, they have the Charles River in Boston and I was just joking around, as a play on the Merseybeat, and I said, 'The Charles Beat,' and it kind of stuck." *The Charles Beat* will deliver classic cuts from Ray Paul & RPM, along with a new track recorded with Emitt Rhodes from The Merry-Go-Round.

It's only fitting that Rhodes, who was one of the first guys to do an album all by himself, has hooked up with the equally independent Ray Paul. "Emitt and I first met in 1981. Then, in '97 when the Poptopia Festival was happening in Los Angeles, I asked him if he wanted to get together and play a few tunes at the festival. It was a blast! We had Walter Clevenger, Jamie Hoover from The Spongetones, Brian Shumate from the Van DeLecki's, Brian Kassan from Chewy Marble and Eric Jerde backing up myself on bass and Emitt on rhythm guitar. It was the first time I'd played live in 15 years, and the first time in 23 years for Emitt! Needless to say, we were a little nervous. But we did the show and it came off rather well. It was a packed house, and actually it was the most fun I'd had in 15 years. So that's what led to the recording of the new song, 'Some Sing, Some Dance.' A few weeks after that Poptopia Festival, we went in the studio and put the song together. We'll be working it at Adult Rock Radio this summer."

Summer: the perfect time for pop music. Whether you're in your car screaming along with Big Star's "September Gurls," or sitting by the pool jammin' Cheap Trick's "Come On, Come On," or falling in love to The Lemonheads' "Into Your Arms," summer is a great time for the pure fun of pop music. Hell, anytime is the right time for pop, and thankfully, the time has come for a resurgence in pop & roll. As the New Radicals have explained to us, sometimes "You Get What You Give." Ray Paul has given us Permanent Press, and we all get the pop!

Rave on, Ray Paul. It's a crazy feeling! ✨

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Virgin Records'

Ray Gmeiner

By John Schoenberger

Many of you know that Ray Gmeiner has been around for a while, but since the Adult Rock format is relatively new, this may be the first time you're dealing directly with him. With this in mind, I thought it was a good time to bring everyone up to speed on Mr. Gmeiner (and his extensive experience), as well as all the hot product Virgin has in store for us.

So without further ado, I bring you Ray Gmeiner—promo ace!

Hello, Ray. Why don't you share your background with everyone?

"I was born in Brooklyn and did a little College Radio from 1971 to 1974 at the State University at Albany. Then, after visions of law school, I came to my senses, moved to Denver and went to work for Peaches Records and Tapes from 1976 to 1978, while I was playing in a band. That's when I met such luminaries as Jeff Cook and Michael Prince. From 1978 to 1979, I was the head buyer at Mile High One Stop. I got my first label gig as a salesman for MCA Distribution from January 1979 to June of 1979, which segued into a local Denver promotion gig from July 1979 to December 1979, but they eliminated the Denver position, so I briefly went back on the air at KADX, the jazz station.

"Following that, I spent 10 years at Elektra, three of those years in Denver, then I did regional album promotion starting in 1984 in Los Angeles with the illustrious Mike Bone, Brad Hunt and Jeff Cook, at which point I went from Regional AOR to National AOR on the West Coast. In 1989 they promoted me from National AOR to VP of AOR and that moved me to New York. I did that for 14 months, and then in May of 1990, I said good-bye to Elektra and bought Ace Entertainment, Michael Papale's company, and became a rock indie for four years from 1990 to 1994. Then from September of 1994 to December 31 of 1996, I was Vice President of Rock Promotion, and then Vice President of Promotion, at Zoo Entertainment. Finally, I came over to Virgin Records. I've been Vice President of Promotion at Virgin for about a year and a half."

Wow! You've got those dates down, Ray! So, now at Virgin, you're dabbling in a lot of different things, although the rock formats are still your main area of responsibility, right?

"Correct. That would be Active Rock, Rock and Adult Rock."

So of those three areas, it's really the Adult Rock area you're becoming reacquainted with right now, which is one of the reasons why we're doing this interview, so people can get to know you a little bit better and realize that you really are a nice guy (laughs).

"Yeah. I mean, I did it at Zoo, but after being out of touch there for a minute, I'm getting back into it and getting reacquainted with the Adult Rock world."

continued ►

Would you say that in the last year, or year and a half, the Virgin roster has become more diversified and you've now relying more on the Adult Rock format to launch projects?

"Yes, absolutely. Through our Pointblank label we have a lot of artists that are much more dependent on the support of the *totallyadult* stations. We've got the new Van Morrison, we've got John Lee Hooker, a new Boneshakers album, new Charlie Musselwhite and a new John Cleary coming out. Then of course, on Virgin Records, we've got The Rolling Stones, Gomez, Cracker, Lenny Kravitz and I think the record that put us on the map this past year was the #1 record by The Verve, 'Bitter Sweet Symphony.'"

It seems that as labels are merging or disappearing, they're becoming more tightly focused in the kind of releases they're going to put out, yet it seems that Virgin is becoming a more diversified label day by day. Would that be a good reading?

"That is true. Many of our artists create music that is dependent on Adult Rock Radio support—in terms of diversifying the amount of product that the Pointblank label puts out, along with our new association with Higher Octave and Astralwerks, we are very much geared towards using, and needing, support in the Adult Rock world. Furthermore, you are going to see a more consistent flow of soundtracks from us, too."

You interacted with the Adult Rock format at Zoo and now with Virgin. What are your feelings and perceptions on the changes at Adult Rock over the past few years?

"Well, it's definitely changed. The most noticeable change is that this format, like all the other formats in radio, is under pressure to generate additional revenue streams. As a result, there is a lot more talk amongst all of us in this format about the various ways to bring additional revenue to the radio stations."

Right. Through time buys and marketing dollars, those sorts of things. And probably one of the most difficult sells for you to your superiors is if you start comparing formats. Adult Rock Radio's audience is not as active an audience as, say, Alternative Radio's audience is.

"Well, I think the most important thing for the format and the labels to be careful about here is that we not price the format out of business, out of existence. Because as much as we know that the format is important, there are still the labels' marketing realities that we have to deal with in our Wednesday afternoon meetings. It's a combination of the rotations are lower on the records and there are fewer of these stations around the country. So consequently the labels have to be careful and have to spend money intelligently, so that the bosses upstairs don't see you spending

"Everybody must understand that if you get more radio stations playing the same record, you get more familiarity built in on a hit record, which then maximizes sales and that's what keeps the lights on and the machine running and the revenue going back to the radio stations."

Do you find that a lot of the effort for the label to this format still has to come out of your national office, or has it been prioritized enough now that it's become top-of-mind with the field staff, too?

"As we become more and more diversified, and as we have more product for the Adult Rock format, our regionals have to become more well-versed and they are spending a lot more time in the Adult Rock arena."

Beyond just supporting the big guys in their home market, which is so often the case, like, "Well I was hangin' with Norm today, what more do you want from me?"

"Yeah. They've got to get out there and talk to our friends out in the medium-sized and small markets, too."

You also have a National Rock and Triple-A person who is out of the New York office, right?

"Yeah, Sudi Gaasche is starting to get her feet wet in the Adult Rock arena, too. We purposely put that position in New York so that people in the Eastern United States would have somebody closer to them that can visit those marketplaces more easily, whether it's a Boston or a Philadelphia, or a Washington or a Detroit or a Nashville for that matter, because it's hard for me to cover everything. Instead of me flying all the way across the country for record release parties and major concerts, Sudi can pick up a lot of that slack."

more money than the format can return in record sales.

"The way that this format can bring more importance to itself is to help break bands by showing a unified front, and that sometimes means playing the lead track as much as possible—the playing-one-track-at-a-time mentality. Because at the end of the day when you have to justify the expense to the bosses upstairs, if the Alternative station in the marketplace or the Rock station in the marketplace is spinning the record 40 to 60 times a week and the Adult Rock station is playing the track 15 or 20 times a week, then it's only logical that it's going to be difficult for the Adult Rock station to get the same amount of marketing support as the other guys. That's the reality, but the way that the format can offset that is by continuing to support the artist and developing the artist over the long term. The biggest complaint we hear about the Alternative format is that they are so one-track minded."

Yeah, you could have a #1 song by an act at Alternative Radio and then come back with a second track and it's like you're starting from square one again.

"Exactly. If the second track doesn't also click and go all the way, all of a sudden that record is 'over.' So one of the strengths of the Adult Rock format is that it's more of a long-term format, there is usually a longer commitment to the artist. That is one of the biggest dilemmas Adult Rock is facing right now, trying to strike that balance. The pressure is on the format more and more, whether it's the pressure

continued ►



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from the record companies or the pressure from their owners, to be on the same page and play the hits along with the other formats."

Right. To a certain extent it makes good cross-coming programming sense, too. Occasionally a song is just so big in a market that it's just smart for them to program it even if they know that's the only thing they're ever going to play by that artist.

"Absolutely. That also brings me to one of the pet peeves that I've had for years with this format. This goes back to the beginning of this format, which is the mentality of jumping off the tracks too soon. This is brought about by the desire to be different, which is sometimes a good thing, but sometimes I think what happens is that the Adult Rock format gets off of records based on that desire to be cool and hip and first, but they get off a record just as the general public is getting to know it. Then the other formats in the marketplace pick up that track and reap all the benefits."

Yeah, especially those huge hits that everybody in the market plays. When you really see the biggest sales and the biggest benefit from all that play is when it has already peaked and it's almost, like, in the hot recurrent category at most radio stations and that's when it finally has sunk in to the mind of the public.

"Exactly. That's where sharing information between program directors, music directors and record company executives, market-to-market, can help. I think the Adult Rock format can reap the benefit of hit records. If you are in a medium or small market doing this format and you don't have your own research budget, sharing information and research with other people from around the country can help you understand how to stay with records longer, to the benefit of the ratings for your radio station...as opposed to just using your own hipness factor or gut telling you that, 'Oh well, the second station in town just added the same track that I'm playing so I'm going to get off it now and let them have that one and move on to another one.' We have to remember that the public doesn't live, eat and breathe this stuff like we do. And they don't get tired of songs as quickly as we do, either.

"But don't get me wrong, there are plenty of examples of where the Adult Rock format is leading the way and they are the first ones on a record. That's what is going to keep the interest and the dollars flowing into the format. Not waiting for someone else, but leading the way on breaking artists."

So you think that's an important value factor that they have to keep top-of-mind?

"Absolutely. If they want to keep the revenue coming in."

Tell us a little bit about Van Morrison's *Back On Top*.

"The feedback on Van Morrison has been phenomenal. Everybody that's heard the record is just thrilled with the quality. Not one of us at the label has received any kind of a negative at this point. Everybody is very, very happy and the comment that we keep hearing is, 'Van the Man is back.' He continues to be a core artist for the format. He has given them the record that they wanted."

What other Virgin releases are in the wings for spring through the summer that we should be aware of?

"The new Blur album [13] is more than just an Alternative record. The band's base is in the Alternative world, but this record is going to broaden their appeal; the first single, 'Tender,' is a mass-appeal single that several formats are going to be able to embrace. The street date on the album is March 23. We also have new albums from David Sylvian, blues great Charlie Musselwhite, John Cleary, who's a great piano player from New Orleans, UB40 plus the latest from Flaco Jimenez."

"There are plenty of examples of where the Adult Rock format is leading the way and they are the first ones on a record. That's what is going to keep the interest and the dollars flowing into the format. Not waiting for someone else, but leading the way on breaking artists."



As you know, there are certain things that make promotion frustrating, but then again there are the wonderful rewards when you see a Verve break all the way through, or you see a Susan Tedeschi really cracking through or you see Van Morrison and Lucinda Williams finally getting their just due. The Adult Rock format is great at embracing folks early on and sticking with them all the way through. "I think it's great that there is room in the Adult Rock format for those artists who do things differently, like Ani DiFranco. That's one of the beauties of this format. Hats off to the *totallyadult* stations for allowing that to happen and for making it possible for that to happen."



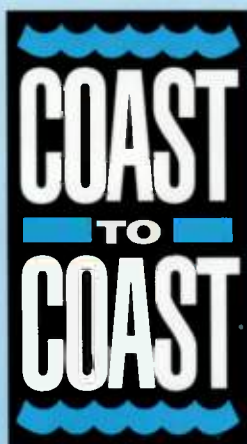
Hey now! Give Ray Gmeiner a call at 310.288.2730, or E-Mail his ass at ray.gmeiner@virginmusic.com. And to find out more about Virgin releases, be sure to visit their Web site at www.virginrecords.com.

Q: What Do These Artists Have In Common?

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ALANA DAVIS/Mod Squad Soundtrack
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VAN MORRISON

ALBUM: *Back On Top*

LABEL: Pointblank/Virgin

ARTIST: Van Morrison (vocals, guitar, harmonica).

GUEST ARTISTS: Geraint Watkins (keys); Mick Green (guitar); Ian Jennings (bass); Bobby Irwin (drums); Pee Wee Ellis (sax, backing vocals); Matt Holland (trumpet); Fiachra Trench (string arrangements, keys); Liam Bradley (drums, percussion); Brian Kennedy (backing vocals).

PRODUCED BY: Van Morrison

ORIGIN: Ireland

WHAT YOU SHOULD KNOW: The past few years have seen the popularity of Van Morrison make a sharp increase, fueled by the releases of *The Healing Game* in 1997, as well as the collection of rarities and outtakes, *The Philosopher's Stone*, in 1998. In addition, his tour with Bob Dylan and Joni Mitchell last year was a critical and financial success. Furthermore, he won a Grammy in 1998 for his collaboration on John Lee Hooker's *Don't Look Back*. Now Morrison returns with the aptly titled *Back On Top*. Throughout, Morrison continues to combine the folk, blues and early rock roots that he forged so many years ago into his own unique style—and which today still defines the genius that he brings to his music.

SUGGESTED SONGS: "Precious Time"; "Back On Top"; "New Biography."

CONTACT: Ray Gmeiner 310.288.2730



CRASH TEST DUMMIES

ALBUM: *Give Yourself A Hand*

LABEL: Vik/Arista

MEMBERS: Brad Roberts (vocals, guitar); Ellen Reid (vocals, keys); Benjamin Darvill (keys, harmonica); Dan Roberts (bass); Mitch Dorge (drums, percussion, programming).

GUEST ARTIST: Murray Pulver (guitar).

PRODUCED BY: Greg Wells

ORIGIN: Canada

WHAT YOU SHOULD KNOW: Crash Test Dummies—as guided by Brad Roberts—have had three highly successful albums by creating songs that explore, shall we say, off-the-beaten-track subjects, such as bored deities and stubborn superheroes. In search of a new perspective, Roberts moved to Harlem about 18 months ago—and boy did he get a new perspective! The sounds of the street—the hip-hop rhythms, the old-school R&B harmonies, the midnight rhyming and the art of being cool—have seeped into his musical consciousness in a big way. "I gathered so much from just walking around the neighborhood," says Roberts.

"[Harlem's] an energizing place that's very foreign to me, but its attitude started rubbing off on me, such that when I sat down to write lyrics, all this stuff just spilled out of me."

SUGGESTED SONGS: "Keep A Lid On Things"; "Just Chillin'"; "Give Yourself A Hand."

CONTACT: Tom Gates 212.830.2274

SNAKEFARM

ALBUM: *Songs From My Funeral*

LABEL: Kneeling Elephant/RCA

MEMBERS: Anna Domino (vocals, guitar, accordion); Michael Delory (guitar, dobro, banjo, keys, drum programming).

GUEST ARTISTS: Paul Dugan (bass); Stephen Ulrich (guitar); Paul Shapiro (sax, recorder, flute).

PRODUCED BY: Snakefarm

ORIGIN: New York City, but they now reside in Borrego Springs, CA

WHAT YOU SHOULD KNOW: Although Snakefarm officially formed in 1995, the seed for this unique musical duo had been in the making for many years prior—Anna Domino and Belgian-born husband Michael Delory had already been a life and musical team for several years. She released four solo albums on the Belgium label Les Disques du Crepuscule (released in the US as a compilation called *Favorite Songs From The Twilight Years*), generating an avant-garde following for her music around the globe. But it wasn't until the summer of '95 that Domino hit upon the idea of taking traditional folk and blues songs and coloring them with elements of trip-hop, drum+bass and other underground trappings. So what is *Songs From My Funeral*? Acid-blues? Folk-funk? Troubadour hip-hop? Who cares? It's simply one of the coolest albums to come out in a long, long time!

SUGGESTED SONGS: "St James"; "Rising Sun"; "Laredo."

CONTACT: Art Phillips 310.358.4074



LATIN PLAYBOYS

ALBUM: *Dose*

LABEL: Atlantic/AG

MEMBERS: David Hidalgo, Louie Perez, Mitchell Froom & Tchad Blake (vocals, various instruments).

GUEST ARTISTS: Tracy Bonham (violin); Jerry Marotta (drums, percussion); Wendy & Lisa (backing vocals).

PRODUCED BY: Latin Playboys

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: Much like the Latin Playboys' (this time with compatriots Mitchell Froom and Tchad Blake) first effort of a few years back, *Dose* is a wide-open cacophony of sounds and textures that somehow work together to make something that is much bigger than the sum of their parts. The four principal

members are all very creative people, each having a "stash" of musical ideas that weren't appropriate for any of their other projects; however, they had the freedom under the Latin Playboys banner to try them out. "We realized," says David Hidalgo, "that we could do whatever we felt like, just anything goes. It felt liberating."

SUGGESTED SONGS: "Cuca's Blues"; "Lemon 'N Ice"; "Latin Trip."

CONTACT: Bonnie Slifkin 212.707.2247



SHELBY STARNER

ALBUM: *From In The Shadows*

LABEL: Warner Bros.

ARTIST: Shelby Starner (vocals, keys).

GUEST ARTISTS: Gary Breit (keys); Kevin Breit (guitar, loops); Abe Laboriel, Jr. (drums, percussion, bass, loops).

PRODUCED BY: Craig Street

ORIGIN: Stroudsburg, PA

WHAT YOU SHOULD KNOW: Yeah, Shelby Starner may be young in years, but just one listen through her debut and you quickly realize she has an old soul. Unlike many female artists of her generation, Starner's music is not about angst for angst's sake, nor is it poppy, cutesy stuff like you read about in teen magazines; rather, she touches upon subjects that have a ring of universal truth to them. Furthermore, the musical approach she and producer Craig Street took have given Starner a mature appeal that makes it very easy for Adult Rock Radio to embrace her. "I was open to anything," she says, "because I know Craig knows what he's doing. Besides, I like so many different styles, it's hard for me to say." You'll hear some subtle influences from Fiona Apple and Tori Amos, but when it comes down to it, Shelby Starner is a unique and very talented young artist who has a promising career ahead of her.

SUGGESTED SONGS: "Don't Let Them"; "Fall"; "North Winds Woman."

CONTACT: Nancy Stein 818.953.3559 & Jenifer Polenzani 818.953.3395



BY JOHN SCHOENBERGER

TAL BACHMAN

ALBUM: *Tal Bachman*

LABEL: Columbia

ARTIST: Tal Bachman (vocals, guitar, lap steel, keys).

GUEST ARTISTS: Buck Johnson (keys, backing vocals); Lance Porter & Chris Wyse (drums); Paul Buckmaster (orchestral arrangements).

PRODUCED BY: Bob Rock

ORIGIN: Canada

WHAT YOU SHOULD KNOW: Growing up in a household where music permeated everything, Tal Bachman (son of Randy Bachman of Guess Who and BTO fame) learned drums, piano and guitar at an early age. Furthermore, through his father's vast record collection, he became well-versed in a broad variety of music covering the past 50 years or so. But surprisingly, at age 18, Bachman walked away from music, opting to study political philosophy at a small Utah university. Nearing the end of his fifth year there, however, he came to the realization that it was his natural calling to make music. He has since dedicated himself to his craft as a student would to his doctoral degree. You'll quickly realize that attention to lyrical flow, tight arrangements and focused passion are his fortes!

SUGGESTED SONGS: "She's So High"; "Darker Side Of Blue"; "You Don't Know What It's Like."

CONTACT: Trina Tombrink 212.833.8505



MARY LEE'S CORVETTE

ALBUM: *True Lovers Of Adventure*

LABEL: Wild Pitch

MEMBERS: Mary Lee Kortess (vocals, percussion); Stephen Butler (guitar); Andy York (guitar, sitar, tamboura, backing vocals); Joe Chiofalo (accordion); Sibel Firat (cello); Brad Albetta (bass); Graham Hawthorne (drums, percussion).

GUEST ARTISTS: Jon Graboff & Eric Ambel (guitar); Lloyd Landesman (keys); George York (clarinet); Jay Sherman (violin); Freedy Johnston (backing vocals).

PRODUCED BY: Eric "Roscoe" Ambel

ORIGIN: Whitefish, MT, but she now resides in New York City

WHAT YOU SHOULD KNOW: Some of us were first introduced to Mary Lee Kortess (and her band Mary Lee's Corvette) via her self-released debut effort back in 1997; the disc grabbed the attention of several tastemaker programmers, as well as high-profile critics such as Timothy White. She and her more-than-able band now return with a fully produced effort via her new label affiliation with Wild Pitch. As you listen to *True Lovers Of Adventure*, you can't help but be impressed with its directness and honesty. Much of this is due to the straightforward production style of Eric "Roscoe" Ambel, but it's equally due to the stand-on-their-own power of her songs. In fact, Amy Grant (among others) has recorded Kortess's songs. "I started performing because I had so many songs that I loved that nobody heard," says Kortess. Hopefully, that won't be the case for very much longer!

SUGGESTED SONGS: "Lick The Sunshine"; "Need For Religion"; "One Thousand Promises Later."

CONTACT: Lisa Millard 212.929.0222



HOUNDOG

ALBUM: *Houndog*

LABEL: Legacy/Columbia

MEMBERS: David Hidalgo (guitar, lap steel, violin, accordion, bass, percussion, vocals); Mike Halby (vocals, harmonica).

GUEST ARTISTS: Harvey Brooks (bass); Dennis Kenmore (drums).

PRODUCED BY: David Hidalgo

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: Houndog is yet another side project for David Hidalgo (who is also an active member of Los Lobos, Latin Playboys and Los Super Seven)—this time with Canned Heat/John Mayall legend Mike "Houndog" Halby. Together, the two created a backyard, way-down-low blues album recorded in Halby's makeshift home studio. All but one track was written by the two of them, and the spirit and vibe harkens back to the original unadorned approach that gave the blues its vitality in the first place—yet there's a certain hipness to it which will remind you of R.L. Burnside and Morphine.

SUGGESTED SONGS: "No Chance"; "All Fired Up All Shook Down"; "Lonely Dying Love."

CONTACT: Tom Burleigh 212.833.4170



BUILT TO SPILL

ALBUM: *Keep It Like A Secret*

LABEL: Warner Bros.

MEMBERS: Doug Martsch (vocals, guitar); Scott Plouf (drums); Brett Nelson (bass).

GUEST ARTIST: Sam Coomes (keys).

PRODUCED BY: Phil Ek & Doug Martsch

ORIGIN: Boise, ID

WHAT YOU SHOULD KNOW: I'm not one who likes to compare one band to another to describe their sound, but in the case of Built To Spill I simply can't resist—they sound like Thunderclap Newman meets early Smashing Pumpkins! (I say this because of their flare and willingness to open things up...and because Doug Martsch's voice sounds like Andy Newman singing "Something In The Air"). *Keep It Like A Secret* is the band's second major-label effort, and unlike the first one, (*Perfect From Now On*), it's considerably more accessible and downright radio friendly. Things are still clearly driven by Martsch's explosive guitarwork and fleeting melodies, but the real appeal lies in the fact that Built To Spill is now a tightly knit trio of players who are all on the same wavelength. Granted, Built To Spill may make music that demands volume, yet their spirit lies in the roots of progressive rock—more so than just about any band on the scene today!

SUGGESTED SONGS: "Carry The Zero"; "Else"; "Center Of The Universe."

CONTACT: Nancy Stein
818.953.3559 & Jenifer Polenzani
818.953.3395



GIGOLO AUNTS

ALBUM: *Minor Chords And Major Themes*

LABEL: E Pluribus Unum

MEMBERS: Dave Gibbs (vocals, guitar); Jon Skibic (guitar, vocals); Steve Hurley (bass, backing vocals); Fred Eltringham (drums).

GUEST ARTISTS: Mike Denneen, Adam Duritz, Phil Hurley, Adam Schlesinger & Alex Vangelow (various instruments, backing vocals).

PRODUCED BY: Mike Denneen

ORIGIN: Boston

WHAT YOU SHOULD KNOW: It may be hard to believe, but the Gigolo Aunts have been at it for over a decade now. Their last album, *Flippin' Out*, was released way back in 1994, and the ensuing years proved to be hard times for the quartet (contractual snags mostly); yet through adversity they found a new strength and unity, ultimately getting them back on the road as an opening act for Matthew Sweet and Counting Crows. This led to a recording contract with E Pluribus Unum

and the release of *Minor Chords And Major Themes*. The album is every bit the best work they've ever done—from killer songs to perfect harmonies and a freshness of sound that's hard to resist. "Most people have moments of longing and questioning where life is taking them," says Dave Gibbs. "Hopefully, they will be able to see a bit of themselves in these songs."

SUGGESTED SONGS: "Everyone Can Fly"; "Half A Chance"; "The Big Lie."

CONTACT: Mike Morrison 310.854.6060



JOHN WESLEY HARDING

ALBUM: *Trad Arr Jones*

LABEL: Zero Hour

MEMBERS: John Wesley Harding (vocals, guitar); Robert Lloyd (keys); Kurt Bloch (guitar).

PRODUCED BY: Kurt Bloch

ORIGIN: England, but he now lives in San Francisco

WHAT YOU SHOULD KNOW: It seems that John Wesley Harding has always been a fan of British folksinger/songwriter Nic Jones—so much so, in fact, that a recent trip to Jones' hometown of Yorkshire, England, prompted fellow-Brit Harding to make an album that is basically a tribute to Jones' songs and performance style. Harding says, "This record was a particular pleasure for me to make and I'm really glad to have the chance to celebrate the work of Nic Jones, whose records have been a massive influence on me." Harding has been a favorite for many artists, ranging from Bruce Springsteen to John Prine, and has amassed a solid following in the US and abroad. *Trad Arr Jones* is his seventh full-length album.

SUGGESTED SONGS: "Annan Water"; "The Golden Glove"; "Little Musgrave."

CONTACT: Todd Cronin
212.337.3200



SONIC JOYRIDE

ALBUM: *Breathe*

LABEL: Anomaly

MEMBERS: Chris Hobler (vocals, guitar); Rick Reese (bass, synths); Ken Tondre (drums, percussion).

GUEST ARTISTS: Hank Decken (pedal steel, backing vocals); Sean Micheau (synths, programming); Clorina Noyes & Joanne Schnell (violin); Joel Noyes (cello); Chris Magruder, David Luke & Sandy Pardee (backing vocals).

PRODUCED BY: Chris Hobler

ORIGIN: Milton Mills, NH

WHAT YOU SHOULD KNOW: A few years back, Sonic Joyride decided to take their fate into their own hands by packing their instruments, clothes and what little money they had into a tour bus and hitting the road for two years straight. The result of this superhuman effort has led to a grassroots following that encompasses a large portion of the US. "The band matured immensely on the road," says frontman Chris Hobler, "giving us the confidence to play the kind of music we're most comfortable with." That comfortable sound is a rock-based style with close attention paid to lyrics and melody. Furthermore, the tour gave the band exposure via magazines like *Billboard*, *Pollstar*, *Musician* and *Gig*, as well as coverage by major networks such as MTV and CNN. Sonic Joyride is clearly in it for the long haul, as they've

been together since 1989!

SUGGESTED SONGS: "You'll Never Know"; "Road Signs"; "Addiction."

CONTACT: Judy Libow 212.888.0987



SAY ZUZU

ALBUM: *Bull*

LABEL: Broken White

MEMBERS: Jon Nolan (vocals, guitar, pedal steel); Cliff Murphy (vocals, guitar, banjo, harmonica); James Nolan (bass); Steve Ruhm (drums, percussion, mandolin).

GUEST ARTISTS: Spencer Albee (keys); Gary Sredzienski (accordion).

PRODUCED BY: Say ZuZu

ORIGIN: Durham, NH

WHAT YOU SHOULD KNOW: The playing field in the realm of Americana music has become rather crowded in the past year or so, so what it comes down to now to make a mark and break away from the pack is killer songwriting. And on that account, Say ZuZu has got the goods! But these are no fly-by-nighters jumping on the train; the Nolan brothers and Cliff Murphy have been making sweet, rootsy music since 1989. In 1994, Steve Ruhm came on-board and the quartet began to evolve their sound away from straight folk and more toward light-rockin' grit. *Highway Signs & Driving Songs* (the band's third effort), released in 1995, put them on the national map and set them up for extensive touring. They're now back with *Bull*, which has been highly praised by both *Option* and *Country Standard Time* as well as other publications.

SUGGESTED SONGS: "Pennsylvania"; "Wasting Time"; "Fredericksburg."

CONTACT: Jackknife 512.543.6122



THE PINETOPS

ALBUM: *Above Ground And Vertical*

LABEL: Soundproof/Monolith

MEMBERS: Jeffrey Dean Foster (vocals, guitar, keys, bass, percussion, harmonica); John Pfiffner (guitar, lap & pedal steel, keys, drums, backing vocals); John Chumbris (bass, guitar, backing vocals); Jon Wurster (drums).

GUEST ARTISTS: Brad Rice (guitar); Danny Kutz (bass); Will Dyar (drums); Don Dixon (bass, keys, backing vocals); Lynn Blakey (backing vocals).

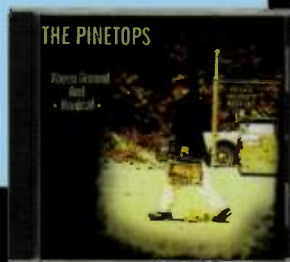
PRODUCED BY: Don Dixon & The Pinetops

ORIGIN: Winston-Salem, NC

WHAT YOU SHOULD KNOW: Much like fellow North Carolinians Whiskeytown, The Pinetops, featuring the immense talent of Jeffrey Dean Foster, take the purest sensibilities of country and folk and temper them with the cynicism that rock & roll has wrought on the world; there's great pickin' and sweet harmonies juxtaposed with lyrics that question and criticize, but sometimes thank God for the little things that make it all worth it. Certainly, Don Dixon's involvement gives this band some added credibility and focus, but it's pretty damn obvious that this trio of musicians is more than capable of standing on their own. *Above Ground And Vertical*, The Pinetops' debut effort, is definitely a keeper!

SUGGESTED SONGS: "So Lonesome I Could Fly"; "Evil Town"; "Underneath Your Wheels."

CONTACT: Jackknife 512.543.6122



BOO HEWERDINE

ALBUM: *Thanksgiving*

LABEL: Compass

ARTIST: Boo Hewerdine (vocals, guitar).

GUEST ARTISTS: Tim Harris (bass); Teddy Borowiecki (keys, accordion); Martin Baker (drums); Neill MacColl (guitar, autoharp); Martha Wainwright (vocals); Clive Gregson (guitar, bass, accordion, keys); Tony Cox (string arrangements); The Electra Strings.

PRODUCED BY: John Wood & Clive Gregson

ORIGIN: England

WHAT YOU SHOULD KNOW: Boo Hewerdine tried his hand at the "band thing" for a while; first with Great Divide and then with The Bible (which reaped critical acclaim but little commercial success). Since then, Hewerdine has occasionally graced us with a solo effort—each a special event. A tall man by nature, his insight into human sorrow (and joy) and his delicate style of delivery make him even larger than life. In recent years, Hewerdine has also expanded himself into the realm of production. As previously mentioned, he produced Eddi Reader's *Angels & Electricity*, and is currently working on The Corrs' new album. In addition, Hewerdine's songs have been recorded by artists ranging from k.d. lang and Natalie Imbruglia to The Nashville Bluegrass Band.

SUGGESTED SONGS: "Swansong"; "Water Song"; "Thanksgiving."

CONTACT: Bradley Williams 615.320.7672

EDDI READER

ALBUM: *Angels & Electricity*

LABEL: Compass

ARTIST: Eddi Reader (vocals, guitar).

GUEST ARTISTS: Boo Hewerdine (guitar, backing vocals); Teddy Borowiecki & Graham Henderson (keys); Ray Dodds (drums, percussion, loops); Tim Harris (bass); Johnny Scott (guitar, pedal steel, mandolin, dobro); Calum MacColl (guitar, dulcimer, zither); Rafe McKenna & Brian Kennedy (backing vocals); The Electra Strings.

PRODUCED BY: Eddi Reader, Boo Hewerdine & Rafe McKenna

ORIGIN: Scotland

WHAT YOU SHOULD KNOW: "Someone said to me the other day, 'You know, you're really a great singer!'" says Eddi Reader. "I was finally able to say thanks and feel okay about doing so." Yes indeed, Reader really is a great singer! It all began for her in the '80s, when she moved from Glasgow to London and quickly became a sought-after session singer by such acts as the Eurythmics and Gang Of Four. She first stepped into the limelight with Fairground Attraction before embarking on a solo career, which (including *Angels & Electricity*) has resulted in four albums. Of all her efforts, it is this newest album that most fully displays the amazing vocal and songwriting talents of Reader. In short, Eddi Reader's time has come—it's up to you get the word out.

SUGGESTED SONGS: "Prayer Wheel"; "Wings On My Heels"; "California."

CONTACT: Bradley Williams 615.320.7672



KORI & THE FIREFLIES

ALBUM: *Radiate*

LABEL: Van Sickle/Samson Music

MEMBERS: Kory Van Sickle (vocals, guitar); Andy Yost (drums, backing vocals); Darrin Lindblom (guitar); Steve Holbeck (bass).

GUEST ARTISTS: Gary Widmann (keys); Danny Yost (sax); Brent Sigmeth (pedal steel, keys).

PRODUCED BY: Brent Sigmeth & Kory Van Sickle

ORIGIN: Sioux Falls, SD

WHAT YOU SHOULD KNOW: After a couple of self-released CDs and plenty of local and regional "Best Band" awards, Kory & The Fireflies are ready to go national with *Radiate*. This hearty Midwestern outfit plays a straight-ahead style o' music that's short on gimmicks, and long on passion and honesty. Furthermore, their lyrics take a common-sense approach, touching upon subjects such as family, brotherhood, music and perseverance. This album was released regionally first and has been remastered by Stephen Marcussen (R.E.M., The Wallflowers, Tom Petty, New Radicals) for the Samson package.

SUGGESTED SONGS: "Sometimes"; "Never Let Go"; "With You."

CONTACT: Tim Fitzgibbon/Cliff Boler 888.656.0634



RICK MONROE

ALBUM: *Shame*

LABEL: Divorce

ARTIST: Rick Monroe (vocals, guitar).

GUEST ARTISTS: Shawn Sahn (guitar); Clay Meyers (drums, percussion); Gerry Burns & Pete Perez (bass); Augie Meyers (keys, accordion); Randy Reinhard (keys, pedal steel); Ron Knuth (fiddle); Jonathan Mitchell

(percussion); Ruben V. (guitar, backing vocals); Tom Evoniuk, Chris Wallachs & Wade Jacoby (backing vocals).

PRODUCED BY: Clay Meyers & Rick Monroe

ORIGIN: Florida, but he now resides in Los Angeles

WHAT YOU SHOULD KNOW: Although he may be a new name to most of us, Rick Monroe has spent several years paying his dues to get to this point in his career. Originally from Florida, Monroe toured the South and Southwest incessantly to hone his skills. He's released one album prior to *Shame*—*Legends Diner*—which yielded an extensive in-store tour, a radio tour and several TV appearances. For *Shame*, Monroe hooked up with Texas musician/producers Clay and Augie Meyers, who gathered together several legendary Texas players to help flesh out his songs. The result is a collection of songs that's concise, yet has vigor and breadth. "The songs come first," says Monroe. "I spent a year touring solo, trying out different tunes, and these were the ones that always got thumbs up."

SUGGESTED SONGS: "Can I Call You Home"; "Gypsy Soul"; "Tomorrow Turns."

CONTACT: Promotion 323.960.2611



BURNING SKY

ALBUM: *Enter The Earth*

LABEL: Candescence/Rykodisc

MEMBERS: Kelvin Bizahaloni (flute, didgeridoo, spoken word); Michael Bannister (drums, traditional drums, bodhran, djembe, percussion); Aaron White (bass, flute, guitar); John Katz (bass, guitar, percussion).

GUEST ARTISTS: Jesse Valenzuela (mandolin, guitar); Darryl Icard (bass); Jeffrey Armen (oud).

PRODUCED BY: Burning Sky & Billy Moss

ORIGIN: The Dine and White River Ute Nations

WHAT YOU SHOULD KNOW: Unlike so many of the hybrid projects that have taken Native American musical themes and expanded on them using studio gimmickry or outside musicians, Burning Sky delivers a modern take on Native American music played entirely by Native Americans! In fact, they make a point to state in the liner notes of *Enter The Earth* that there were "no synthesizers, triggers, emulators, loops or artificial processing used." If you must, you could think of these very talented players as the Medeski, Martin & Wood of the Native American scene. The theme behind this beautiful and inspired

music is the common thread of creation stories from tribal people throughout the world.

SUGGESTED SONGS: "Celebration Song"; "Night Sky Dreamtime"; "Warrior's Dance."

CONTACT: Mike Marrone 978.825.3238 & Sean O'Connell 978.825.3239



JAMIE GREEN

ALBUM: *My Crime*

LABEL: Red-Haired Creeper

ARTIST: Jamie Green (vocals).

GUEST ARTISTS: Steve Murillo, Arifton Jones, Stephen Maxwell, Mark Karan & Gary Boren (guitar); John Nau (guitar, keys); Roger Halvorson & Peter Wingerd (keys); Bill MacPherson (guitar, bass); Kiki Wow, David Sutton & Dave Rouze (bass); Joey Heredia, Martin Flores, Roger Friend & Johnny Ferraro (drums); John Krovova (cello).

PRODUCED BY: Jamie Green, Bill MacPherson & John Nau

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: Jamie Green has pooled quite a bit of experience into her debut solo effort: she's studied music and dance for years; she was awarded the Lionel Richie scholarship from the National Academy of Songwriters (and was a recipient of an award from UNISONG); she's written songs for television movies and several *Billboard* Top 10 videos for children; and Green is a veteran of several locally successful Los Angeles bands. As you can see from the above credits, she also pooled quite a bit of talent to help in the production of *My Crime*. In the 12 songs she explores relationships, spirituality, sexuality and politics, but unlike most lyrical commentators who point fingers outward, Green allows us to look in on her own inward journey of discovery and growth.

SUGGESTED SONGS: "I Know A Sister"; "Pickin' Up The Pieces"; "We're Alone."

CONTACT: Promotion 818.985.0107



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THE DAMNATIONS TX



ALBUM: *Half Mad Moon*

LABEL: Watermelon/Sire/SRG

MEMBERS: Amy Boone (vocals, bass, keys); Deborah Kelly (vocals, guitar); Rob Bernard (guitar, banjo, mandolin, backing vocals); Keith Langford (drums, percussion).

GUEST ARTISTS: Claude Bernard (accordion); Tim Kinard (trumpet); Eamon McLoughlin (fiddle); Conrad Choucroun (drums, percussion); The Jon Blondell Horns.

PRODUCED BY: John Croslin & The Damnations TX

ORIGIN: Austin

WHAT YOU SHOULD KNOW: Although they have different last names now, Amy Boone and Deborah Kelly are sisters, which explains much concerning the magic that happens when the two harmonize. And like so many of their generation, they've gained a sincere appreciation for the country and western swing traditions of the past—and an equal respect for punk, early rock, bluegrass and soul. So, when you blend it all together what you get is a familiar sound with a fresh attitude. Most of the songs on the disc are self-penned, except for a few choice covers. By the way, The Damnations TX were voted Best New Act in the highly competitive *Austin Chronicle's* Amp Awards for 1997.

SUGGESTED SONGS: "Unholy Train"; "No Sign Of Water"; "Things I Once Adored."

CONTACT: Lori Blumenthal 212.253.3917

GOODNESS

ALBUM: *Anthem*

LABEL: Immortal/Epic

MEMBERS: Carrie Akre (vocals); Chris Friel (drums); Fiia McGann (bass, vocals); Danny Newcomb (guitar); Garth Reeves (guitar, backing vocals).

GUEST ARTISTS: Eric Akre (percussion); Chris Xefos (keys).

PRODUCED BY: Ted Niceley

ORIGIN: Seattle

WHAT YOU SHOULD KNOW: What's this? A decidedly rock-solid label signing an act that may possibly get airplay at Adult Rock Radio? The answer is yes...and the band Goodness is a few large strides closer to airplay from us than you'd expect. Formed in 1994, Goodness has methodically become one of the most popular bands in Seattle—a not-so-easy-feat considering the mecca status of that fair city these days. We were first introduced to them via the *Schoolhouse Rock* compilation (and they were signed with Lava until the cutback a few years back). The core members played in another band for about 10 years called Shadow, but with Goodness, each member has found a nice balance between rockin' hard and pulling things back in favor of the lyrics and melody. The bottom line is that *Anthem* deserves a good listen from beginning to end.

SUGGESTED SONGS: "Pretender"; "I'd Rather"; "Walkaway."

CONTACT: Tom Bout 310.582.8300



THE IGUANAS

ALBUM: *Sugar Town*

LABEL: Koch

MEMBERS: Joe Cabral (vocals, sax, bajo sexto, bass); Rene Coman (bass, keys, guitar, percussion); Derek Huston (sax, keys); Rod Hodges (vocals, guitar, accordion, harmonica); Doug Garrison (drums, percussion).

GUEST ARTISTS: Mark Mullins (trombone); Marisa Rodriguez (backing vocals); Jeff Treffinger (guitar).

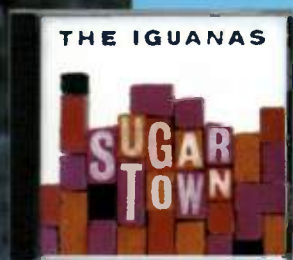
PRODUCED BY: Rene Coman & The Iguanas

ORIGIN: New Orleans

WHAT YOU SHOULD KNOW: Being from New Orleans, you'd expect a strong dose of soul and roots rock in The Iguanas' music, but the surprise is that there's also a strong Latin/Caribbean presence. At this point, The Iguanas have been together for close to 10 years, and they've averaged over 200 gigs a year from coast to coast for most of that time. The result is a solid national following for the band. In fact, the band's greatest strength has always been their live show, so they opted to record *Sugar Town* as if it were live—there were very few second takes or overdubs. It's time for The Iguanas to get the support they've long deserved from radio.

SUGGESTED SONGS: "Captured"; "Love Terrifies Me"; "Fire & Gasoline."

CONTACT: Liz Opoka 516.484.1000



NIK KERSHAW

ALBUM: *15 Minutes*

LABEL: Pyramid

ARTIST: Nik Kershaw (vocals, guitar).

GUEST ARTISTS: Dave Bronze & Paul Geary (bass); Steve Washington (drums, percussion); Arden Hart (keys); Jethro East (programming); Tony Hinnigan (whistle).

PRODUCED BY: Nik Kershaw

ORIGIN: England

WHAT YOU SHOULD KNOW: Way back in the early '80s, Nik Kershaw came *thisclose* to breaking all the way through in America with "Wouldn't It Be Good" and "I Won't Let The Sun Go Down On Me" from *Human Racing*. He continued to record throughout that decade and maintained success all over the world. Now, in a real surprise, Kershaw returns with *15 Minutes*—an album that contains several songs that surpass anything he's ever written before. Lyrically, these new songs are from a more mature point a view—they are also from a more personal point of view. "In the '80s, I did everything I could to not write about myself," reveals Kershaw. "I can't hide behind anything with these songs, though."

SUGGESTED SONGS: "Somebody Loves You"; "Your Brave Face"; "Stick Around."

CONTACT: Paul Yeskel 732.679.9111

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WORLD ROOTS

by John Schoenberger

VARIOUS ARTISTS

ALBUM: *A Celtic Odyssey - Dublin To Dakar*

LABEL: Putumayo World Music

The fourth in the Putumayo Odyssey series, *A Celtic Odyssey - Dublin To Dakar* celebrates the worldwide influence of Celtic music. This collection explores the



cross-cultural aspect by selecting interesting collaborations between artists, as well as showcasing talents hailing from all corners of the world. African, Gypsy, Latin, Arabic, Indian, Scandinavian and reggae join forces with Celtic

music for a unique experience. Included are Alan Stivell with Youssou N'Dour, Brigid Boden, Baka Beyond, Cheb Mami, Bagad Kemper, Capercaillie, Na Lúa and others.

SUGGESTED TRACKS: "Soiridh Lois" (Baka Beyond); "One Glimpse Of You" (Boden).

CONTACT: Jennifer Daunt 510.526.8221

SILEAS

ALBUM: *Play On Light*

LABEL: Green Linnet

Scotland's best-loved voice and harp duo, Sileas, is back with another haunting collection of songs that utilize two of the oldest instruments in human history—



the harp and the human voice. Patsy Seddon and Mary Macmaster have been at the forefront of this type of music for over a decade, and their latest effort, *Play On Light*, will solidify their position even more; they sing in both English and

Gaelic while performing songs that are either traditional or newly composed. By the way, the two lasses were also members of Clan Alba and are currently half of the English quartet The Poozies.

SUGGESTED TRACKS: "May Colvin"; "Planxty Crockery."

CONTACT: Alex Gardner 203.730.0333

EILEEN IVERS

ALBUM: *Crossing The Bridge*

LABEL: Sony Classical

The world learned of American-born Irish fiddler Eileen Ivers through her efforts in *Riverdance*, as well as through her contributions to *Back To Titanic*. Ivers is also a sought-after session player who has guested on many albums. But in addition her traditional music prowess, Ivers is an aggressive musical innovator; she combines a variety of musical traditions with her Celtic roots, resulting in a high energy, highly entertaining style that's all her own. *Crossing The Bridge*, produced by Brian Keane and featuring artists from around the world, brings this point home in a big way.

SUGGESTED TRACKS: "Jama"; "Whiskey & Sangria."

CONTACT: John Vernile 212.833.4765



VARIOUS ARTISTS

ALBUM: *Studio One Showcase*

LABEL: Heartbeat

We owe much of what we love about reggae today to the legendary Jamaican label Studio One, which launched the careers of Bob Marley, Burning Spear,



Culture and many others. This label is the foundation of some of reggae's most recognized sounds—due in large part to Clement "Coxsone" Dodd and the Brentford Road musicians he used (many of their rhythms are still

sampled today). This compilation of early '70s recordings features some of the classics by artists such as The Heptones, Ernest Wilson, Alton Ellis, The Bassies, The Tontettes, Cornel Campbell and Johnnie Osbourne.

SUGGESTED TRACKS: The choice is yours.

CONTACT: Joshua Blood 617.354.0700

YELLOWMAN

ALBUM: *Live At Maritime Hall*

LABEL: 2B1

The restored Maritime Hall in San Francisco has become a haven for reggae music, and over the past decade has housed some amazing concerts. Yellowman's *Live At Maritime Hall* is in the next batch of recordings in the series of live recorded concerts from the famous venue. Yellowman is considered by many as the "Godfather of Dancehall," first introducing the style in 1982 at



Sunsplash In Jamaica (it should be noted that rap music has its roots in this style). By the way, after Bob Marley, Yellowman is the largest-selling reggae artist in the world!

SUGGESTED TRACKS: "Oh Carolina/Medley"; "Two To Six, Supermix/Medley."

CONTACT: Promotion 414.974.0634

GREGORY ISAACS

ALBUM: *Maritime Hall Live*

LABEL: 2B1

For many years, no one could touch the power and influence of Gregory Isaacs—the original "rude boy." Three decades later he can still knock a crowd dead with his melodic and romantic songs that reach directly to the heart. In spite of Isaacs' immense popularity around the world, he has rarely performed in the United States, making this 1996 recording that much more



special. Throughout his career, Gregory Isaacs has written over 500 songs and released over 70 albums—many of his most popular songs are included on *Maritime Hall Live*.

SUGGESTED TRACKS: "Night Nurse/Medley"; "Sunday Morning."

CONTACT: Promotion 414.974.0634

CESARIA EVORA

ALBUM: *Mar Azul*

LABEL: Nonesuch/Atlantic/AG

Cesaria Evora is the undisputed queen of the *morna*—a slow and rhythmic song-form expressing nostalgia, love, sadness and longing. Ever since her popularity spread beyond her home town of Mindelo on the Cape Verde Island of Sao Vicente, Evora has captured the spirit of listeners around the globe. Furthermore, she's been nominated for a Grammy, has collectively sold more



that 250,000 CDs in the US alone, and toured North America several times. Now, she returns with her newest effort, *Mar Azul*—another touching collection of songs that speak the universal language of the heart.

SUGGESTED TRACKS: "Mar Azul"; "Cretcheu Di Ceu."

CONTACT: Erica Linderholm 212.707.2263

ALMA ROSA

ALBUM: *Latin Soul*

LABEL: Candela/Tinder

Born in Havana, Cuba, Alma Rosa has been singing and playing since the age of five. At 17, she was named the "revelation" of the Bolero de Oro Festival. Since 1990, she has toured all over Latin America and Europe, prompting critics to describe her with such words as "An impetuous brunette with the son and the bolero running under her skin, who falls into a trance as soon as she grasps the microphone." Rosa rejects any kind of musical categorization, drawing her inspiration from traditional Cuban music and folklore, as well as rhythms and styles from Argentina, Spain and Brazil.

SUGGESTED TRACKS: "Aqui O Alla"; "Color Cafe."

CONTACT: Promotion 707.588.9164



OSEI TUTU

ALBUM: *Awakening*

LABEL: Tinder

Hailing from Ghana, on the Ivory Coast of Africa, Osei Tutu is the newest force in the Highlife musical style first developed in the 1950s. Tutu was born into the Ashanti tribe, where he was brought up with the traditional music of West Africa as well as some classical training. By the age of seven it was apparent that he possessed the music and rhythm in his blood—excelling both in percussion and the saxophone. He became one of the youngest leaders of the Orchestre of the National Palace, and has since moved on to become a sensation throughout Africa and Europe.

SUGGESTED TRACKS: "Yebre"; "Awakening."

CONTACT: Promotion 707.588.9164



SONIC EXCURSIONS

By John Schoenberger

KNUT HAMRE AND STEVE TIBBETTS

ALBUM: A
LABEL: Hannibal/Rykodisc

Guitarist/composer Steve Tibbetts has always been known to search out the unusual and eclectic when it comes to his music; to tantalize our sonic taste buds this time around, he's discovered a Norwegian instrument that at one time was thought to be in league with the devil by the Lutheran Church (but is now considered a Norwegian national treasure). It's known as the Hardanger fiddle and Knut Hamre is considered by many to be its master. Tibbetts and his longtime percussionist Marc Anderson traveled to Norway to record Hamre and fellow fiddler of the ancient instrument Turid Spildo, and then returned to Minneapolis to build around the cyclical nature of the music, resulting in subvocal music that speaks volumes.

SUGGESTED TRACKS: "Olav Bergsland"; "Ande."

CONTACT: Mike Marrone 978.825.3238 & Sean O'Connell 978.825.3139



LAUREL MACDONALD

ALBUM: *Chroma*
LABEL: Wicklow/BMG

We were first introduced to Laurel MacDonald as the producer of Mary Jane Lamond's *Suas E!* (she has also toured with Lamond and fellow Canadian Ashley MacIsaac), but she's a talented vocalist and songwriter in her own right. MacDonald's voice has tremendous range and the influences in her music are vast; she uses her voice as the main instrument to create ethereal, layered soundscapes that are absolutely captivating. MacDonald has been involved with a number of ambitious projects around the world, but *Chroma* is her first full solo effort. The CD-Pro of "A Wing And A Prayer" features remixes by Bill Laswell, Transglobal Underground and others.

SUGGESTED TRACKS: "A Wing And A Prayer"; "Trans-Chant."
CONTACT: Alyson Chadwick 212.930.4958



JOI

ALBUM: *One And One Is One*
LABEL: Real World/Astralwerks

Last year, Astralwerks released *Star Rise*, a remixes tribute collection to the late Nusrat Fateh Ali Kahn. One of the DJ/producer teams featured on that disc came from London's East Side and was called Joi (comprised of Farook and Haroon Shamsher). They later took the opening slot on the Spiritualized UK tour, which helped them land a recording deal with Peter Gabriel's Real World

Records. Now, one year later, we have *One And One Is One*, a jammin' collection of predominantly drum+bass compositions highly embellished with Eastern and Middle Eastern tones and vocals.

SUGGESTED TRACKS: "Fingers"; "Asian Vibes."
CONTACT: Crystal Stephens 212.886.7570



POLE

ALBUM: CD1
LABEL: Matador

Even though we live in a digital age, a longing for things analog still creeps into our psyches. Take music, for example: many underground, trip-hop and hip-hop producers have reintroduced the scratching sound of the needle gliding across vinyl into their music for ambience and effect, and, of course, the scratching DJ is an integral part of many genres these days. But we'll venture to guess

that no one has taken "scratch" to the extreme that German mastering engineer Stefan Betke—also known as Pole—has! This creative studio wizard has taken a cacophony of snaps, crackles and pops made by a defective 4-Pole Waldorf Filter and made them into their own kind of music. His debut, *CD1*, should easily satisfy any craving for the good ol' analog days!

SUGGESTED TRACKS: The choice is yours!

CONTACT: Donovan Finn 212.995.5882



SLY AND ROBBIE

ALBUM: *Drum & Bass Strip To The Bone*
LABEL: Palm Pictures/Rykodisc

If you wanna talk drum+bass, then you might as well go right to the original masters of "the bottom end"—Sly Dunbar and Robbie Skakespeare. For years, they've been the magic in much of the reggae and dub music that has influenced an entire new generation of DJs and mixers. Now the two worlds meet as Sly and Robbie joined forces with Howie B. to create some of the meanest and cleanest drum+bass grooves you'll ever have occasion to hear. Embellished by a synth here or a guitar there, the tracks on *Drum & Bass Strip To The Bone* are primal and powerful.

SUGGESTED TRACKS: "Fatigue Chic"; "Stripped To The Bone."

CONTACT: Mike Marrone 978.825.3238 & Sean O'Connell 978.825.3139



VARIOUS ARTISTS

ALBUM: *World Dance—The Drum & Bass Experience*
LABEL: Mutant Sound System/PAL

"Mutant Sound System has been releasing the most consistent collections of drum+bass found on this side of the Atlantic," says *Alternative Press*. But if you've been reading *Sonic Excursions* on a regular basis, you already know that! Yep, those folk at MSS are at again, this time with *World Dance—The Drum & Bass Experience*. This double disc of classic jungle and drum+bass features music compiled and mixed by Ellis Dee and DJ Hype of World Dance—the top party promoters in the UK. It includes tracks by Mickey Finn & Aphrodite, Alex Reece, Shy FX and many more.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Danny Starr & Heather Sandford 212.387.8900



SMOKE 'N FUNCTION

ALBUM: *Smoke 'N Function*
LABEL: Mesa/Atlantic/AG

Smoke 'N Function is a fluid and moving collection of compositions that blends jazz, world beat and electronica into thoroughly original and powerful music. The project is the creation of multi-instrumentalist/producer Cliff Sarde; he composed, sampled, programmed and performed all the music with renowned jazz producer Nick Francis at the board.

"The idea here was to create a non-linear record, a record that didn't go verse-chorus-verse. Whatever happened, happened," recalls Sarde. And happen it did. The result is something Sarde likes to call "adult electronica."

SUGGESTED TRACKS: "Thunderstorm"; "Seven Laws Of The Universe."

CONTACT: Erica Linderholm 212.707.2263



PH BALANCE

ALBUM: *PH Balance*
LABEL: Daemon

The PH in PH Balance stands for Pam Howe, billed as a singer, musician, writer, claimer, soother and sorceress. She is a veteran of the Atlanta music scene (Howe and fellow band mate Chris Burte were with local favorites Cicada Sings), and over the years has gradually developed a hybrid style that incorporates more from jazz, hip-hop and trance than from Southern Rock and soul; its arty, improvisational, impressionistic and deeply hypnotic grooves often touch you at a level beyond words. Says Howe, "If Portishead is the dark side of trip-hop, then we're the light side."

SUGGESTED TRACKS: "C'est Noire"; "Flora Avenue."

CONTACT: Mick Wainman 770.916.9473



PONGA

ALBUM: *Ponga*
LABEL: Loosegroove

Ponga is a groove-based, jazz-trained supergroup of sorts hailing from New York City. Comprised of keyboardist Wayne Horvitz and drummer Bobby Previte—intimate collaborators in the downtown Manhattan consortium known as The Knitting Factory—along with saxophonist Sherik and keyboardist Dave Palmer, Ponga takes the extreme of avant-garde jazz and collides it with the textures and syn-

copations of drum+bass and jungle. "It's a classic example of how it should happen," says Previte, "You get together and play, and finally, you all dig it and dig each other, so you have a band!"

SUGGESTED TRACKS: "Pimba"; "Naugahide."

CONTACT: Matt Shay 206.548.1599



AMERICAN ROOTS

By Matthew Lawton

EMMYLOU HARRIS, LINDA RONSTADT, DOLLY PARTON

ALBUM: *Trio II*
LABEL: Asylum

Crosby, Stills & Nash know it. The brothers Gibb are hip to it. And so are Emmylou Harris, Linda Ronstadt and Dolly Parton. They all know that with the power of three distinct voices, comes a fourth, more magical voice. That combined enchanted voice of this trio has once again delivered a mesmerizing collection of three-way harmonies that will leave

you breathless. *Trio II* features tracks penned by Randy Newman ("Feels Like Home"), The O'Kanes ("When We're Gone, Long Gone") and Neil Young ("After The Gold Rush"), among others. Like on 1987's *Trio*, Harris, Ronstadt and Parton each deliver individual lead vocals while backed by the incomparable Trio.

SUGGESTED TRACKS: "After The Gold Rush"; "Do I Ever Cross Your Mind."

CONTACT: Julie Dove 615.292.7990

VARIOUS ARTISTS

ALBUM: *The Hi-Lo Country OST*
LABEL: TVT Soundtrax

Woody Harrelson says of his character, Big Boy Matson, in the motion picture *The Hi-Lo Country*, that "His behavior would be dangerous in the '90s, so you can imagine how crazy and imposing he seemed to people in the '40s." *The Hi-Lo Country* is about a land without boundaries and a passion without limits, and its soundtrack bounds over those

fence posts that hold most soundtracks in. Kicking things off are the true outlaws of today, Willie Nelson and Beck, who duet on "Drivin' Nails In My Coffin"; there's also some classic Hank Williams Sr. ("Why Don't You Love Me"), some yodeling by Don Walser and even some *español* with Hermanas Ayala doing "Que Chulos Ojos."

SUGGESTED TRACKS: "Drivin' Nails In My Coffin" (Nelson & Beck); "Smoke, Smoke, Smoke That Cigarette" (Marty Stuart).

CONTACT: Gary Jay 212.979.6410

JIMMY LaFAVE

ALBUM: *Trail*
LABEL: Bohemia Beat/Rounder

Jimmy LaFave's latest release is an epic two-disc set that covers 30 tracks (as well as one hidden version of Jackson Browne's "Rosie"). *Trail* is a bit like a rough, dusty audio diary of LaFave's past two decades, featuring all previously unreleased tracks that were recorded live in radio studios or at various clubs and backrooms that were filled with LaFave's deep, somber voice over the years. LaFave covers plenty of his own material, but also fills up these discs with several songs that were written by his heroes, like Browne, Springsteen, Guthrie and 12(!) songs written by Dylan. On *Trail* LaFave sings and plays with full-of-soul and stop-you-in-your-tracks emotion. This is a trail that must be blazed.

SUGGESTED TRACKS: "Positively 4th Street"; "I Threw It All Away."

CONTACT: Katrinka Suydam 617.354.0700

STEVE EARLE AND THE DEL McCOURY BAND

ALBUM: *The Mountain*
LABEL: E-Squared

The Mountain is Steve Earle's first bluegrass album, but you can bet it won't be his last. Backed by one of the best bluegrass bands ever, Earle can settle into some fine unencumbered moments. "I'm Still In Love With You" was specifically written as a duet with Iris DeMent, who sings with such heartache you'll wanna cry. Earle has mentioned that

"The Mountain" might be the best song he's ever written, and he could be right about that—just try and listen to it only once. The whole album wraps up with "Pilgrim," a song that features pretty much everyone who's anyone (Emmylou Harris, Gillian Welch, Marty Stuart, Peter Rowan, Sam Bush, Jerry Douglas, Tim O'Brien and many more). Thank God for Steve Earle.

SUGGESTED TRACKS: "Yours Forever Blue"; "The Mountain."

CONTACT: Elisa Sanders 615.320.1200

RICKY SKAGGS

ALBUM: *Ancient Tones*
LABEL: Skaggs Family

Throughout the '80s, Ricky Skaggs re-awoke country music and found a home on top of the country charts—year after year after year. Then, in 1997, Skaggs finally got the chance to release *Bluegrass Rules!*, an album that honored country music's cousin. Skaggs had so much fun on that project that he pulled the boys together again and hollered out *Ancient Tones*, which takes its title from a Bill Monroe quote. A few of the tracks were written by Monroe, as well as The Stanley Brothers and Skaggs himself. *Ancient Tones* finds Skaggs' band, Kentucky Thunder, as boisterous as ever, his mandolin playing more potent than before, but with his singing just as graceful as ever.

SUGGESTED TRACKS: "Mighty Dark To Travel"; "I Believed In You Darlin'."

CONTACT: Chris Harris 850.763.2211

TOM RUSSELL

ALBUM: *The Man From God Knows Where*
LABEL: HighTone

Tom Russell has recorded 14 albums and has had his songs recorded by Johnny Cash, Nanci Griffith, Peter Case, Suzy Bogguss and more. *The Man From God Knows Where* is an historic album that reveals what life was like for the American immigrants of long ago. Stories of drunkards, preachers, farmers, families, politicians, prisoners and steam engines roaring by make up the framework of this disc. Musically, Russell sets the mood with Irish uilleann pipes, fiddles, guitars, pianos, Hawaiian lap steel, harmonicas, banjos and songs sung in English as well as the Irish and Norwegian dialects. *The Man From God Knows Where* is a true narrative musical diary of our grand American history.

SUGGESTED TRACKS: "Patrick Russell"; "Ambrose Larsen."

CONTACT: Darrell Anderson 510.763.8500

ROSIE FLORES

ALBUM: *Dance Hall Dreams*
LABEL: Rounder

They call her the "Queen Of The Honky Tonks," and as the opening track of *Dance Hall Dreams* kicks in, you'll know why. Having played with the country-punk band Screamin' Sirens, and most recently playing the six-string for Asleep At The Wheel, Rosie Flores sings and plays like she's at a boot-stompin' hoe-down. "It Came From Memphis" and "Little Bit More" are great kick-up-your-heels romps, "Tremolo" is the true story of a friend who gave up life on the road, "Who's Gonna Fix It Now?" is a sad tribute to Flores's dad, and "We'll Survive," written on Election Day last year, speaks of the importance of families. *Dance Hall Dreams* was produced by Flores and Ray Kennedy (Steve Earle).

SUGGESTED TRACKS: "Tremolo"; "Who's Gonna Fix It Now."

CONTACT: Katrinka Suydam 617.354.0700

CHRIS SMITHER

ALBUM: *Drive You Home Again*
LABEL: HighTone

When Chris Smither sings "Climb into this car, I will take you for a ride," the opening lines to his latest album, you might want to buckle up. Recorded two months ago, *Drive You Home Again* is Chris Smither's ninth album, and just like any great road trip, it's full of brisk wind-blown boogies, late-night lonesome-highway blues and some unexpected jazz-like side roads. Smither, once again, is backed by producer Stephen Bruton who, along with some truly accomplished musicians, helps set the many different tones that flow from the Smither pen. From simple folk to the mariachi-influenced to low-down blues, Smither sings as one who's experienced the different situations on this late-night drive called life.

SUGGESTED TRACKS: "Rattlesnake Preacher"; "Drive You Home Again."

CONTACT: Darrell Anderson 510.763.8500

BROOKS WILLIAMS

ALBUM: *Hundred Year Shadow*
LABEL: Signature Sounds

After releasing eight critically acclaimed discs, Brooks Williams has released what might be his best album ever—the self-produced *Hundred Year Shadow*. Full of solid, brilliant, emotional songwriting and some outstanding guitar playing, *Hundred Year Shadow* finds Williams in full command of those six strings as he tackles the blues, slack key, slide and even funk playing styles with mastery. Williams drops some Hendrix chords into The Beatles' "I Will," sneaks a Motown groove into Buddy Miller's "My Love Will Follow You" and even adds some tenderness to Ted Hawkins' "The Good And The Bad."

SUGGESTED TRACKS: "Songs My Brother Taught Me"; "Darker Kind Of Blue."

CONTACT: Jim Olsen 413.665.4036

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BLUES

BY MATTHEW LAWTON

ROD PIAZZA AND THE MIGHTY FLYERS

ALBUM: *Here And Now*

LABEL: Tone-Cool/Rounder

Rod Piazza has been singing the blues and blowin' the harp since the age of 18 when he formed his first group, the Dirty Blues Band. Since that time, Piazza has been playing with people such as Big Mama Thornton, T-Bone Walker and Big Joe Turner, and releasing numerous albums on his own. In 1997, Rod Piazza & The Mighty Flyers released the fantastic *Tough And Tender* which earned them six (!) W.C.

Handy Award nominations. *Here And Now* is their follow-up and it contains plenty of boogie-woogie piano, distorted guitar licks, blustering bass and Piazza's swinging vocals and harmonica wail. Check out the duet between drummer Steve Mugalien and pianist Honey Piazza on "First Love."

SUGGESTED TRACKS: "Every Shut Eye Ain't Sleep"; "Brought Together By The Blues."

CONTACT: Katrinka Suydam 617.354.0700



STEVIE RAY VAUGHAN & DOUBLE TROUBLE

ALBUM: *The Real Deal: Greatest Hits 2*

LABEL: Legacy/Epic

For years I thought Jimi was the best. I'm not knockin' the voodoo child, but Stevie Ray Vaughan took it one step further. Now Legacy/Epic has decided to get SRV's catalogue in step by remastering the four studio albums—*Texas Flood*, *Couldn't Stand The Weather*, *Soul To Soul* and *In Step*—and releasing each disc with bonus tracks. Check out his tribute to Hendrix on the soulful "Little Wing/Third Stone

From The Sun," or the early version of "Tin Pan Alley" or the blistering Hound Dog Taylor cut "Give Me Back My Wig." *The Real Deal: Greatest Hits Volume 2* features 16 tracks from the four studio albums as well as rarities like "Pipeline" with Dick Dale and a live version of "Leave My Little Girl Alone."

SUGGESTED TRACKS: "Ain't Gone 'N' Give Up On Love"; "Riviera Paradise."

CONTACT: Tom Burleigh 212.833.4170



RUTH BROWN

ALBUM: *A Good Day For The Blues*

LABEL: Bullseye Blues/Rounder

Some musicians have a hard time in the studio, but 70-year-old Ruth Brown fears no room. *A Good Day For The Blues* was recorded live in the studio with all the musicians playing at once. Brown is strong and determined as ever, and sounds like she's having the time of her life. From sultry slow-dance numbers ("Never Let Me Go") to jazz-inspired cuts ("H. B.'s Funky Fable") to rockin' improvised barroom blues ("Can't Stand A Broke Man"), *A Good Day For The Blues* is a hugely fulfilling

album. Backed by her insanely great touring band and Duke Robillard on guitar, Brown can boldly take center stage on each of these cuts. It may be a cliché, but it's really true, Ruth Brown keeps getting better and better!

SUGGESTED TRACKS: "Ice Water In Your Veins"; "I Believe I Can Fly."

CONTACT: Katrinka Suydam 617.354.0700



COREY HARRIS

ALBUM: *Greens From The Garden*

LABEL: Alligator

Corey Harris is the Lyle Lovett of acoustic blues—he's his own genre! His debut release, *Between Midnight And Day*, featured a solo Harris playin' passionate modern-day blues steeped in tradition. On his sophomore release, *Fish Ain't Bitin'*, Harris added a tuba and trombone to the mix, and with his third release, *Greens From The Garden*, Harris delivers his *Exile On Main Street*. With its live-in-the-living-room feel, Harris adds more New

Orleans R&B, sings a few numbers in French, emits a rasta feel, plugs in for some electrifying numbers, while staying loyal to the intimacy of acoustic blues. Billy Bragg helps out on the Woody Guthrie tune, "Teabag Blues," recorded during the *Mermaid Avenue* sessions.

SUGGESTED TRACKS: "Basehead"; "Wild West."

CONTACT: Tom Kolleth 773.973.7736



W. FURRY LEWIS

ALBUM: *Blues Magician*

LABEL: Lucky Seven/Rounder

It was 1969. The Doors were set to release their first disc, The Who were preparing *Tommy*, The Beatles were about to, once again, raise the stakes and Terry Manning was recording 76-year-old Furry Lewis in his bedroom, on Beale Street in Memphis. With his wooden leg propped up in the corner, Lewis drank some beers and poured out some rare, mystical blues. *Blues Magician* is a companion disc to 1992's *Fourth And Beale*, both of which feature previously unreleased recordings from this blues legend. On *Blues Magician*, you not only hear Lewis in a relaxed, casual atmosphere, but you also get to hear him reminisce and talk of days gone by. 1969. Maybe the best year in music ever.

SUGGESTED TRACKS: "M For Memphis/Worried Blues"; "Let Me Call You Sweetheart."

CONTACT: Katrinka Suydam 617.354.0700



SNOOKY PRYOR

ALBUM: *Shake My Hand*

LABEL: Bling Pig

Snooky Pryor took a simple instrument, and not only mastered it but was also one of the first to amplify it, forever changing the blues and rock & roll. Pryor spend much of the '50s playing with folks like Sunnyland Slim, Homesick James and Floyd Jones. 1987 found Pryor back together with Sunnyland Slim band members and releasing *Snooky*, then in 1991 he released the award-winning *Back To The Country*.

On *Shake My Hand*, Pryor blows the harp like a brakeless downbound train and sings in a rich, full voice on seven originals and four covers such as Hank Ballard's "Work With Me Annie" and John Estes' great "Someday Baby."

SUGGESTED TRACKS: "Shake My Hand"; "Someday Baby."

CONTACT: Armando Silva 415.550.6484



JIMI "PRIME TIME" SMITH

ALBUM: *Give Me Wings*

LABEL: Atomic Theory/Rounder

Jimi "Prime Time" Smith grew up, literally, surrounded by the blues. His father played the Midwest circuit for years, while his mother managed Jimmy Reed and performed with Lynwood Slim. Smith began as a auxiliary player for Etta James, Albert King and Otis Rush before forming his own group. *Give Me Wings* was recorded live at Blues Alley in Minneapolis

where Smith has had a long-standing weekend gig. From jazzy tracks like "Killer Joe" to the Jimmy Reed-ish "U For Me" to the straight-ahead deep-down soulful version of Albert Collins' "If Trouble Was Money," *Give Me Wings* proves that Smith is ready to fly into the spotlight.

SUGGESTED TRACKS: "Walkin' The Dog"; "If Trouble Was Money."

CONTACT: Katrinka Suydam 617.354.0700



ANSON FUNDERBURGH & THE ROCKETS

ALBUM: *Change In My Pocket*

LABEL: Bullseye Blues/Rounder

There are few bluesmen who can blow the harp and belt out such gruff, authoritative vocals like "The Deacon Of The Delta" Sam Myers. There are also few blues bands who, night after night, for the past 20 years, have raised the blues bar like Anson Funderburgh & The Rockets. Put these two together, and look out! *Change In My Pocket* is an explosive dose of thunder that features six new tracks and seven covers like Buddy Guy's "100 Bill" and Willie Dixon's "Young Fashioned Ways."

Funderburgh's guitar playing consistently hits the sweet spot while Myers harp playing is almost spooky. Make sure you check out the hidden "Key To The Highway."

SUGGESTED TRACKS: "Change In My Pocket"; "100 Bill."

CONTACT: Katrinka Suydam 617.354.0700



OMAR & THE HOWLERS

ALBUM: *SwingLand*

LABEL: Black Top/Alligator

Omar & The Howlers got their start in the same Austin music scene that gave birth to Stevie Ray Vaughan, The

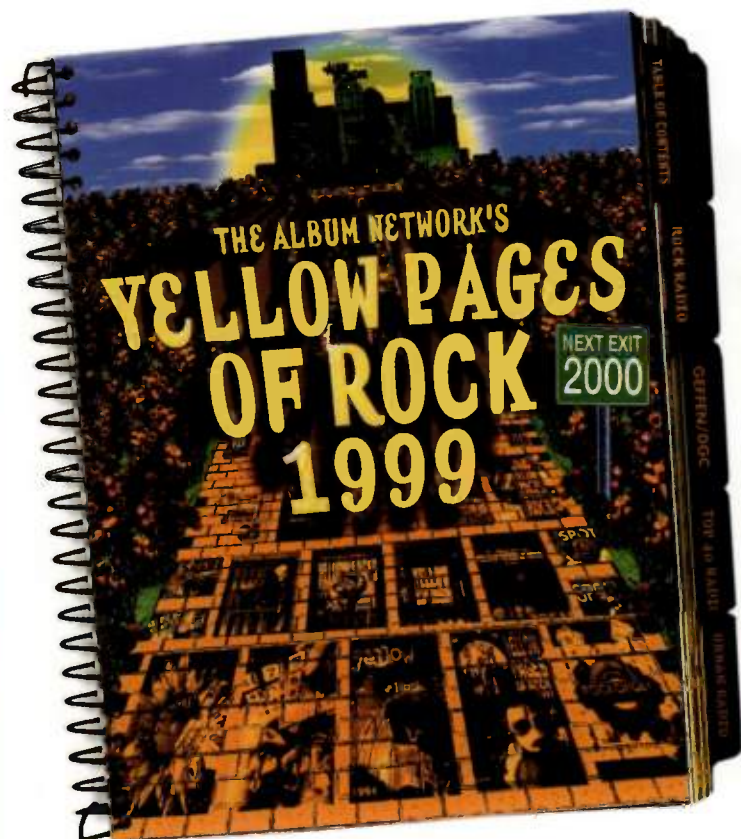
Fabulous Thunderbirds and Lou Ann Barton. Over the past 20 years OATH have been playing their swing-style blues to sold-out audiences across the globe and have mastered the craft of jump and Delta-influenced blues. *SwingLand* is full of Howler-ized tracks written by Taj Mahal, Albert Collins, Nat Adderley, Percy Mayfield ("Hit The Road, Jack") and more. Their first for Black Top (but 12th overall) *SwingLand* finds OATH full of jump-jiving fun, jazz-inspired breaks and dark, lonesome blues.

SUGGESTED TRACKS: "Going Up The Country"; "One Room Country Shack."

CONTACT: Tom Kolleth 773.973.7736



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www.graffiti.com

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Algorithmic Music Stream

www.stg.brown.edu/~maurice/

You want an alternative to alternative? Try this site for streaming audio generated by an algorithm. Philip Glass ain't got nothin' on me, boy.

Art Of The Mixed Tape

www.artofthemix.org

How many of you have spent weeks planning out the perfect mixed tape, and then put one all together for a friend? Well, now you can just plan it all out, and leave the production process to these cats. They'll make your tape and send it out to you in a jiffy!

Broadcast.com

www.broadcast.com

Links to various radio stations.

Dance Music Network

www.dancemusic.net

If you want dance music, go no further. Awesome live streaming dance music 24/7.

The Grateful Dead

www.dead.net

All Dead all day. Nothing left to do but smile, smile, smile.

Live Radio On The Internet

www.frodo.u-net.com/radio.htm

A listing of over 2,000 Internet radio stations from over 100 different countries.

London's Pirate Radio

www.pirate-radio.co.uk/

Live performances start at 6pm (British Summer Time) every day and all day weekends. Once you set yourselves up to receive the live music feed, you can explore the site—send messages, comments, requests by E-mail or hang out in the chat space.

Lowrideroldies.com

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Your desktop is now your main source for all your favorite oldies and dedications! How does it work? Click in and hear a full hour of your favorite oldies and dedications. Post, for all to read, your thoughts and dedications on their brand-new message board, or E-mail them directly to your host, Lee, so you can hear him read them live on the show! The best part of it is you can listen 24 hours a day, all week long!! Plus, you can hear yourself live on the Internet by leaving them a voice mail on their "dedication" phone line!

The MIT List of Radio Stations on the Internet

<http://wmbr.mit.edu/stations/list.html>

You want radio? This site's got 'em. A huge, comprehensive list of Internet-only radio stations, as well as plenty of those old-fashioned "airwaves" radio stations.

MP3 Resources

www.mp3.com

Music pirating over the Internet has been in the news lately because you can download CD-quality tracks compressed in the MP3 format. Is this the end of the world as we know it? Find out for yourself here.

Net Radio

www.netradio.com

Another one of the many Internet-only radio stations.

OnRadio

www.onradio.com

OnRadio has teamed up with the leaders in the industry to bring the most up-to-date, fully functional radio station Web site, specializing in helping radio stations transfer from on-air to an online presence.

RealNetworks

www.real.com

Tons of Internet radio stations.

Rolling Stone Radio

www.rsradio.com

From the folks who gave a generation some of the coolest reading material, comes a new generation's radio station.

Spinner

www.spinner.com

Internet-only radio station.

Underground Radio

www.3wk.com

Alternative Internet-only radio station.

XFM

www.isis.ie/xfm/

XFM broadcasts on 107.9 FM to Dublin, Ireland, and surrounding areas. The station was established in 1991 in response to the growing demand for a radio service catering to those with more varied musical tastes, unfulfilled by established radio stations in the city that were content with churning out mainstream and Top 40. Musical policy is (almost) strictly "Alternative." At its core, XFM will play new music types, independent, fusion, trip-hop, future dub, retro, industrial and ethnic mixes of the aforementioned. Other types of programming heard on XFM include future electronic music, ambient, drum+bass, big beats, and non-conventional acoustic music.

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Banned Books

www.cs.cmu.edu/web/people/spok/banned-books.html

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<http://the-tech.mit.edu/shakespeare>

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UK Online Bookshops

www.bookshop.co.uk

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www.theyarn.com

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Robert Anton Wilson's Web site

www.rawilson.com

Read the words of wisdom from Robert Anton Wilson, co-author of the underground classic *The Illuminatus! Trilogy*, which won the 1986 Prometheus Hall of Fame Award. His other writings include *Schrodinger's Cat Trilogy*, called "the most scientific of all science fiction novels" by *New Scientist*, and several nonfiction works of Futurist psychology and guerrilla ontology. Wilson is also a former editor at *Playboy* magazine. "If you think you know what the hell is going on, you're probably full of shit."—card on R.A.W.'s desk

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www.faa.gov/asafety.htm

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World Bankwww.worldbank.org

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totallyentertainmentnews**Addict**www.addict.com/MNOTW/lofi/

Music news of the world

Internet Movie Databasewww.imdb.com

By far the best movie information page around, especially if you're into international films.

MTV Onlinewww.mtv.com

Their news section is one of the best, really.

Music News Wirewww.musicnewswire.com/

You want daily music news? This site is a conglomeration site of dozens of music news sites.

Showbiz Wirewww.showbizwire.com/

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The Sleazewww.thesleaze.com

Delicious dish on the worlds of music, movies, television and entertainment as a whole. Highly entertaining, but not the most reliable of sources.

Today's Hollywood Newshttp://la.yahoo.com/external/hollywood/today_news.html

Daily recap of *Variety*, *Hollywood Reporter* and *Billboard* news.

Wired Magazinewww.wired.com

News and entertainment information.

Ultimate TVwww.ultimatetv.com

Your source for anything and everything that has to do with that damned drug of the nation. It's all here—from broadcasters' addresses to job vacancies to schedules of your favorites shows—and even information on how you can complain about what your kids are viewing.

totallyfood**Crazy Vegetarian**www.crazyveg.com

Fun, meatless recipes and more.

Chocolate Lover's Playgroundwww.godiva.com

Look dude, whether you like it or not, most women say it's better than sex.

Chocolate Review Pagewww.hhhh.org/cloister/chocolate/

So, you want to be a hero? See how your favorite chocolate bars are rated, bring home some of the best and you'll be king for a day.

DineNet<http://menusonline.com>

Tons of US restaurant menus, as well as easy to read maps so you can get where the grub is.

Internet Chefwww.ichef.com

If hitting "Start" on the microwave is considered cooking in your household, hit this site for over 30,000 recipes, cooking tips and cooking related links.

Over The Coffeewww.cappuccino.com

How many cups have you had today? Coffee trivia, reviews, fables and more for the caffeinated-kind.

Tasty Insect Recipeswww.ent.iastate.edu/misc/insectsasfood.html

True story: I was in Australia once eating live green ants right off a tree, and guess what? They weren't that bad! And with this wacky Y2K thing about to shut down the entire known universe, well, it wouldn't hurt to be a little prepared. Mm, mm, good.

totallyfunny**Archive Of Useless Facts**www.llds.com

Ever need some quick, ridiculous facts for an on-air giveaway? For example, did you know that about a third of all Americans flush the toilet while they're still sitting on it? Bet ya didn't know that. Bet you didn't want to know that, either!

Humor Databasewww.humordatabase.com

Hundreds of jokes searchable by age, topic, keywords or popularity. Like this brilliant racially-sensitive one: "Did I ever tell you about the Italian prostitute...she never let a Dago by." Oh, so now I see where Chucklehead hangs out.

Laugh Webwww.intermarket.net/laughweb/

Kazillions of jokes sorted by subject and rated by readers.

Tony's Illustrated Guide To Unpleasantnesswww.geocities.com/SouthBeach/Marina/1743/

Insulting people is a deceptively simple act. Just as an artist can make a painting look easy, a true master at the art of the insult can make being unpleasant seem like a piece of cake. But the act of insulting people is far from simple, and that is where this simple guide will come in handy. Thank you, Tony. The world is a much better place now.

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Amnesty International

www.amnesty.org

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Earth Viewer

www.fourmilab.ch/earthview/vplanet.html

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The EnviroWeb

<http://envirolink.org>

One of the largest online environmental information resource centers.

Friends And Partners

<http://solar.rtd.utk.edu/friends/home.html>

Can't we all just get along? Oh, I guess we can now. This is a US-Russian joint venture to help us all understand what Mr. Marley was singing about so long ago. Stuff on economics, schools, culture, health and a great section that contains the full text of *The Brothers Karamazov* and *Anna Karenina*.

Greenpeace International

www.greenpeace.org

You've heard it before, and we'll state it again: Earth Day Is Everyday! What have you done for mother nature today? Find out how to help here.

National Geographic

www.nationalgeographic.com/index.html

From the folks who brought the world to our doorsteps via crisp color photography and stories from strange places on the planet comes a Web site that delivers all that and more. Take the long walk to freedom. Track species under siege. Go extreme with a daredevil TV crew. Make your mark on the Oval Office—and view the extensive archives.

One World

www.oneworld.org

Crisis news sorted by date, country and topic. Make sure you listen in on their archived news from several shortwave broadcasters.

The Weather Channel

www.weather.com

Stevie Ray Vaughan "Couldn't stand the weather"; well, now you can. Any place, anywhere, any weather.

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www.gunnnyragg.com/crimes.htm

Hmm, Top 10 Most Added at Adult Rock or the FBI's Top 10 Most Wanted? Find fugitive listings, the US State Department's Anti-Terrorism Unit and a war criminal directory. And you thought your overnight jock was hiding from an old girlfriend.

Declassified Satellite Photos

<http://edcwww.cr.usgs.gov/dclass/dclass.html>

The US Geological Survey (USGS) distributes film negatives, positives and paper prints from declassified satellite photographs collected by the US intelligence community during the 1960s and early 1970s.

FBI Reading Room

www.fbi.gov/foipa/main.htm

Pull up a chair! The FBI reading room displays documents released as part the Freedom Of Information act. Okay, so understandably they had documents on John Lennon, Marilyn Monroe and the British royals, but John Wayne, too? This is an outrage!

Lewinsky/Clinton Timeline

http://broadcast.webpoint.com/wxin/lewinsky/lewinsky_timeline

Oh, like we're not sick of it, either. But the guy was one of only two presidents who were actually impeached. Wanna know when it all went (uh, hum) down? View this timeline for all the sordid details.

The White House

www.whitehouse.gov

The doors of democracy are open on the 'Net. Go on the guided tour of one of the most historical buildings in our nation. You can even "speak out" and let the folks in the big house know what you're thinking. But whatever you do, don't confuse www.whitehouse.gov with www.whitehouse.com—although I think Bill has.

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Pollstar

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Hackers.com

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Wasn't there a movie in which computer geek Matthew Broderick hits a few keys and ends up playing an end-of-the-world game with NASA's top-secret super-duper computer? A truly amazing piece of cinematography, indeed. Learn how to hack here.

Internet Traffic Report

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Monitor the state of the world's main Internet arteries.

The Teledesic Network

www.teledesic.com

Teledesic is building a global, broadband "Internet-in-the-sky." Using a constellation of low-Earth-orbit satellites, Teledesic will create the world's first network to provide affordable worldwide access to telecommunication services via satellite by 2003.

Travelco Global Node Monitor

www.traveloco.com/nodes/

The Internet is everywhere. Don't believe me? Check out this site. One site from every country domain around the world. One world is enough for all of us.

Web Page Design

www.webmonkey.com

Everything you need to know about building your own site and managing it.

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All Music

www.allmusic.com

What band was Richie Furay in? What albums has Don Was produced? Did U2's first album come out in 1982? Need some answers? They are all here. Quick and easy to use. All genres of music. The best there is. Period.

Aus Music Guide

www.amws.com.au

Men At Work. Midnight Oil. INXS. The list goes on and on, and you can stay on top of all that's Down Under here.

The Blue Highway

<http://thebluehighway.com/>

The history of the blues is more than a musical chronology. The blues was born the day the West African shoreline fell from the horizon. It was raised amid the institutionalized savagery of the Deep South and flourished in the dark heart of America's largest cities. We owe the blues to those who bore the pain of enslavement behind the frightful shadows of our collective soul. The Blue Highway is dedicated to the men and women who traveled beyond our ignorant place—and to those who could not.

David Bowie.com

www.davidbowie.com

Everything that's happening in the Thin White Duke's world, from music to art to book reviews to nude pictures of his wife Iman—well, they don't have *that* section yet, but one can always hope!

Salsaweb

www.salsaweb.com

No, this is not a food site, but instead a very hot Web site for salsa music aficionados.

Trouser Press

www.trouserpress.com

Trouser Press magazine began in the '70s, became a record guide in the '80s and is now a Web site. A place to visit for mostly alternative and underground music information.

The Ultimate Band List

www.ubl.com

This really is the *ultimate* band list. If you need artist bios, catalog information, discographies, album artwork, links...it's all here.

[totallynews](#)

ABC News

www.abc.net.au/news/

Sorry, Charlie, not *that* ABC. Check in with the land down under for 24-hour news as it breaks from the Australian Broadcasting Commission.

BBC News

<http://news.bbc.co.uk>

Those crazy Brits!

Clarinet News

www.clarinet.com

If you're looking for high-quality news in the same vein as Reuters and Associated Press, Clarinet News is the place to go. They have a great subscription news service, but it'll cost ya about \$40 a month.

CNN

www.cnn.com

Along with streaming audio and video, this site brings you, literally, up-to-the-minute US and world news as well as updates on entertainment, technology, food & health reports and more

Drudge Report

www.drudgereport.com

This is the place where the Lewinsky/Clinton scandal first broke. Hook up with Drudge for free E-mail bulletins, many of which you'll receive before the major-media big dogs.

The Electronic Daily Telegraph

www.telegraph.co.uk

Daily doses of news, entertainment, sports and finance.

New York Times

www.nytimes.com

You don't have to live in "The City That Never Sleeps" anymore to enjoy, quite possibly, the best newspaper in the world.

The Onion

www.theonion.com

America's finest news source. Look out CNN, Dan Rather and Robin Quivers—The Onion delivers the news that *you* want to read. Okay, so it may be phony as bologna, but who cares? This is a site for people who think dumb stuff is funny. So put down your *Wall Street Journal* and pull up to The Onion, guaranteed to keep you crying!

The Straight Dope

www.straightdope.com

The Straight Dope's been fighting ignorance since 1973 (it's taken longer than they thought). This is the authorized Internet home of Cecil Adams, World's Smartest Human Being, and his famous syndicated column The Straight Dope. Here you will find all manner of things relating to the column and other recently conquered territories of the Straight Dope empire.

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<http://pppp.net/links/news/>

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- Album Network

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- UCLA Campus Circle

"...an embarrassment of riches."

- Brian Baker,
Music Reviews Quarterly

Tom Toth

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ATL 305.4618

red eye

totallyromance

American Singles

www.as.org

A huge, free, international lonely hearts club band.

Match.com

www.match.com

Search around for your perfect match and drop 'em an E-mail.

Virtual Flowers

www.virtualflowers.com

In the dog house? Send a free, digital bouquet of flowers.

Vampire Connection

www.cclabs.missouri.edu/~c667539/vwp/connect/

Most personals pages list things like: Male seeking Female, Female seeking Male, Male seeking goat, whatever. Tired of the same-old-thing? Seeking something a little different? How about: Vampires Seeking Vampires—immortals in search of others like themselves, Mortals Seeking Vampires—mortals looking for the deeper truth that immortals might hold, Vampires Seeking Teachers—fledgling vampires who need guidance...you get the idea? Love at first byte.

totallysearching

Capweb

www.voxpop.org/classic/index.morph

A great place to search for political resources and sites on the Internet. The Internet guide to the United States Congress.

Infomine Scholarly Internet Resource

<http://lib-www.ucr.edu/govpub/>

Direct links to school district data profiles, America's job bank, US crop statistics and more. Basically, any government information that you could ever want can be found at this site.

The International Lyrics Server

www.lyrics.ch/

Find the lyrics to over 114,500 songs.

Guitar Music Archive Tablatures

<http://www3.wildfire.com/~ag/gma/gma.php3>

Dammit! Is "Sweet Jane" G/A/C or G/D/C? Can't figure it out? Zip on over to this site and search their huge database of song tablatures so you too can play U2.

J-Track Satellite Tracking

<http://liftoff.msfc.nasa.gov/realtime/jtrack/>

Ever have one of those days where you misplace everything? Your car keys, wallet, kids, satellites? Well, never again will you lose your favorite "bird." J-Track tracks satellites so you can quickly and easily keep track of your favorite orbiting objects. J-Track lets you choose from a fairly large list of satellites; simply select the category of satellite you are interested in, such as spacecraft, weather, search & rescue or amateur radio. If you're really adventurous, try J-Track 3D.

Lyrics HQ

www.lyricshq.com/search.shtml

Search for lyrics to songs, grab some sheet music to your favorite tracks and even read some album reviews.

Six Degrees

www.sixdegrees.com

Having trouble finding a long-lost friend? They say that everyone on the earth is connected to everyone else through a path of six people or less. It's a statistical theory based on the wireless invention of the inventor Marconi, who surmised that by the time the country would be connected by the wireless, we'd be able to find anybody on the planet by connecting through 5.83. That means there's a whole world of contacts out there that you never realized you had. The Six Degrees Web site takes what was just a concept and makes it a reality through the power of the Internet. Their free networking services let you find the people you want to know through the people you already know.

Snap

www.snap.com

Search for anything, anywhere. Internet search engine.

Whitepages.com

www.whitepages.com

What more could you ask for? Need to find a person, find an area code, find a zip code, find a Web site, find a toll-free number, make a map, or search some international directories? Then pull out the '90s version of the white pages. Punch in some simple information and, voila, you'll have found what you were looking for.



Tommy Castro

"right as rain"

With special guests:
Delbert McClinton & Dr. John

"The rockin' sound of this new record is exactly what we were looking for."
— Bill Evans, KFOG

"If they haven't added it, they haven't listened to it."
— Harry Reynolds, KTHX

On over 30 stations, including: KFOG, WMWV, KRSH, WEBK, KRXS, KFAN, KDDX, KTHX, KHUM, KLRR, KBZD, KOZT, KEGR, KFLX, WLPW, KPCC, & KPFT.

RADIO CALLS: Blind Pig — Armando Silva (888) 4 - PIGPEN M3 — Kevin Sutter (425) 649 - 1525



totallysickening

Cats As Trophies

<http://fractalcow.com/catsastrophies/>
A must for any dog lover!

Interactive Frog Dissection

<http://curry.edschool.virginia.edu/go/frog/>

Oh this is fun! With text like, "To finish opening up the frog's body cavity, fold back the triangular flaps of skin and muscle which are above the front legs. To do this: hold the flap of muscle and skin with the forceps, and using a scalpel, separate the flaps from the underlying tissue...." I'll never picture Kermit the same again.

Gore Gallery

www.goregallery.com

I'm warning you right now: DO NOT GO TO THIS SITE! And to think, the guy behind this spot was once somebody's sweet son.

Rotten Dot Com

www.rotten.com

Okay, admit it. You want more gore! All right, here you'll find the soft white underbelly of the net, eviscerated for all to see: Rotten Dot Com collects images (gunshot wounds, autopsies, Bill Clinton bowling) and information from many sources to present the viewer with a truly unpleasant experience.

totallysports

Baseball's Jerk Of The Week

www.jerkoftheweek.com

And you thought *your* boss was a jerk.

Charged

www.charged.com

If you think football is for sissies, check out these extreme sportsmen.

Golf.com

www.golf.com

Keep your eye on the ball and check in with the latest news on driving, chipping, putting and worldwide tournaments. Make sure you stop by their travel section and visit some of their 25,000 courses across the globe.

The Jungle

www.jimrome.com/

The official Web site for sports talk radio host Jim Rome.

NBA.com

www.nba.com

In the world of strikes, fired coaches and Rodman, it's hard staying on top of it all. Stop by here for the latest news, analyses, schedules, highlight videos and more.

Sporting Life

www.sporting-life.com

Coverage of all British sports including cricket (Cricket? What kind of sport is that?) and football (in which they use their skulls). Those crazy Brits. Whatever.

World Surfing

www.goan.com/surflink.html

Surf's up on the Web. Learn how to forecast waves, find out where the local surf shops are, check up on the latest surf reports and peek through their various surf-cams, dude.

The Unofficial Raul Mondesi Web Site

<http://members.xoom.com/Mondesi/>

The unofficial Rauluuuuuuuuuuuuuuul Mondesi (right fielder for the Los Angeles Dodgers) Web site.

totallytrippy

Basic Info For Amateur Astronomers

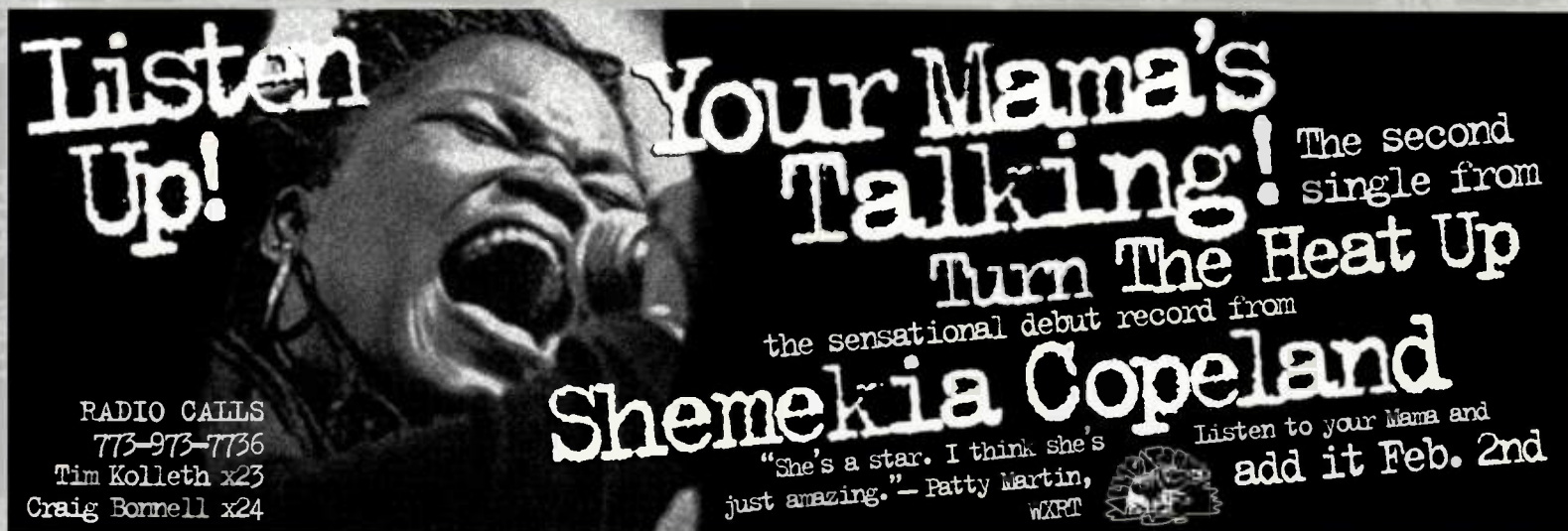
www.seds.org/billa/psc/basic.html

This site is a great place to start for anyone who's looked up and wondered what they were looking at. Here you'll find easy access to moon phases, sunset times, rise and set times for the planets, Mars maps, GRS times, weekly news bulletins, lots of links and deep sky charts.

Bert Is Evil!

<http://plaza.v-wave.com/bert/evidence.htm>

Collected here are documents and images that show that Bert is Evil (yes, *THAT* Bert). Many of these documents were submitted by anonymous sources who choose not to be revealed. All the files have been verified and cross-referenced with the FBI and other intelligence agencies. From his involvement in the JFK assassination to the Jimmy Swaggart scandal, and even the horrible influence he has been on poor Ernie.



Listen Up!

Your Mama's Talking! The second single from

Turn The Heat Up the sensational debut record from

Shemekia Copeland

RADIO CALLS
773-973-7736
Tim Kollath x23
Craig Bonnell x24

"She's a star. I think she's just amazing." - Patty Martin, WXRT

Listen to your Mama and add it Feb. 2nd

Bibleinfo.com

www.bibleinfo.com/~bibline/index.html

Hmm, is it a sin to add a record 'cause the label's doing a time-buy? Is rock & roll Satan's music? Is Bono or Eric God? Maybe you'll find these answers here. This is a Web site for anyone who has spiritual yearnings or questions about the Bible. Counsel, direction, encouragement and help—all from the Bible—is available here. Our prayer is that as you visit these pages you will grow in God's grace! God bless you all.

The Bigfoot Field Research Organization

www.moneymaker.org/bfrr/

The BFRO is the largest, most experienced and most scientifically credible Bigfoot/Sasquatch research organization in the United States and Canada. The BFRO coordinates field investigations and experiments in every region of the continent where sighting reports indicate a high probability for photographic documentation and evidence collection. The collections of data, eyewitness reports and physical evidence maintained by its members are considered to be unique in the world, and invaluable to the study of this subject. Read eyewitness reports, track and cast investigations, read up on the latest hair DNA analysis and get the latest tips on collecting evidence.

The Brunching Shuttlecocks

www.brunching.com/

Comedy, pure and simple as a hammer to the forebrain. Don't you just love Alanis Morissette? Doesn't her music just set your heart afire with the passion of misspent youth? Don't you wish you could write catchy pop hits just like she does? Well, now you can. Simply fill out their form and their Alanis Morissette Random Lyric Generator will spill out a #1 hit song that you can ride all the way to the bank! Go on! Get miserable!

Certified Disturbed

www.inconnect.com/~ace/

Hey now, this sounds fun! Wanna make a deal with the devil? How about checking in with the ol' rant of the month, or perhaps you'd like to make a covenant with God. Don't wait! To ensure your place in Paradise, you must be officially saved first! So avoid getting stuck with all those losers in that bubbling cesspool of fire and brimstone. Get disturbed today!

Conspire.com

www.conspire.com

An online magazine that shows how entertaining conspiracy theories can be.

Dancing Baby

www.viewpoint.com/features/baby/

The birthplace of the infamous "Dancing Baby" that has been seen on "Ally McBeal" and various other spots on the TV dial. Some of his latest antics include: karate kicks, walking a dog, jumping rope, fishing and skating.

Diagrams Of The Atomic Bomb

<http://neutrino.nuc.berkeley.edu/neutronics/todd/nuc.bomb.html>

Oh, so *that's* how you make an atomic bomb. Thankfully the bad guys don't have access to the Internet.

Dialect Translator

www.shortbus.net/dialect.html

Translate your text into Spanish, German, Italian...oops. Wrong place for that. Here you can translate your text into, like, Valley Girl and, um, okay, like Swedish, or hep-cat swinging Jive and Chef, chil'ren.

Driveways Of The Rich And Famous

www.driveways.com

The name says it all. Who comes up with this stuff, anyway?

Famous Birthdays

www.famousbirthdays.com

When the exelanté *totallyadult* calendar just won't do, go here and see who's celebrating their birthday, and see how many more you should expect.

Happy Birthday

www.happybirthday.com

Learn how to say "Happy Birthday" in over 150 languages!

Hidden Mickeys

www.hiddenmickeys.org

What?! Subliminal Mickeys are hidden around The Happiest Place On Earth?

Mr. Hat's Hellhole

www.thehellhole.com/

Kyle, Cartman, Stan, poor ol' Kenny and the rest of the "South Park" gang all hang out here. Download episodes, play games, score some transcripts, grab some desktop images and even get the official word on what the #%* & Kenny says!

mary lee's corvette "Lick the Sunshine"

ALBUMS IN STORES MARCH 23RD

LIVE APPEARANCES AT:

3/23: MERCURY LOUNGE, NY

3/24: PENN STATE DOMESTIC VIOLENCE CONFERENCE

3/30: TIN ANGEL, PHILLY

3/31: JOHNNY D'S, BOSTON

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NEW THIS WEEK

WXPB WFPK

WFUV KPFT

Also playing on

KBZD WMWV WEVL

KRCL WEBK WKIY

KBAC WRVG KBHR

KHUM KRVM WUMB

& many more!!



For more information
call Lisa Millard • 212.929.0222



Jet Propulsion Laboratory

www.jpl.nasa.gov/

Did you know that on February 11, Pluto moved further from the sun than Neptune, regaining its status as the most distant planet in the solar system? Pluto will maintain its title of "most distant planet" for the next 228 years. Neptune has been the furthest planet for the past 20 years (since February 7, 1979). Unlike the other planets in our solar system, Pluto has a highly elliptical orbit, completing its journey around the sun every 248 years. Thus, Pluto's distance from the sun varies. Most of the time, Pluto is the farthest planet from the sun, but for a short time during its orbit, Pluto is closer to the sun than Neptune. Get closer to Pluto and the rest of the solar system at this site—and don't even ask about Uranus.

MonkeyDog

www.monkeydog.com

Art, poetry and the automated insulter. Just fill in a person's name you'd like to insult, and MonkeyDog creates some beautiful, intelligent, slamming prose and will E-mail it to your favorite blood-leeching scumbag.

Planet Of The Apes

<http://members.aol.com/rogerapple/forbiddenzone.html>

The Forbidden Zone is for fans and collectors of *Planet Of The Apes*. You want it, they got it. Movie clips, photo gallery, sound clips, ape trivia, ape books and more. How did we ever get along without the Internet?

Scientific Investigation Of The Paranormal

www.csicop.org/

The Committee for the Scientific Investigation of Claims of the Paranormal encourages the critical investigation of paranormal and fringe-science claims from a responsible, scientific point of view and disseminates factual information about the results of such inquiries to the scientific community and the public.

The Smoking Gun

www.thesmokinggun.com

The Smoking Gun brings you exclusive documents—cool, confidential, quirky—that can't be found elsewhere on the Web. Using material obtained from government and law enforcement sources via Freedom of Information requests and from court files nationwide, everything here is 100% authentic. Find out how much Burt Reynolds owes to his hair manufacturer, get the dirt on Mickey Mantle and the FBI, read up on some of Howard Stern's contracts, and much more.

totallywords

Barlett's Quotations

www.columbia.edu/acis/bartleby/bartlett/

Need a quick thought or phrase? Search for quotes by author or by specific words. For example, type in "music" and among many comes this gem from William Shakespeare's *Twelfth Night*: "If music be the food of love, play on; Give me excess of it, that, surfeiting, The appetite may sicken, and so die. That strain again! it had a dying fall: O, it came o'er my ear like the sweet sound That breathes upon a bank of violets, Stealing and giving odour!"

House Of Evil Cheat

www.cheathouse.com

College essays, term papers and reports. You want some? They got 'em. But remember what your mother told you: "Cheaters never prosper."

Rhyming Dictionary

www.cs.cmu.edu/~dough/rhyme.html

Writing some copy but just can't seem to get it to flow right? Try dropping in some rhymes. Then you can continue to read *totallyadult* for all your nuts and bolts.

Strunk's Elements Of Style

www.columbia.edu/acis/bartleby/strunk/

So, how many times have you heard the English language slaughtered on the air? Stop by here for all the tools and weapons you'll need for correct grammar and rules of usage.

"We just had Julian in the studio... killer interview.
And 'Day After Day' sounds great on the air."

Dave Withaus/WRNX

New This Week

KINK
WTTs
KTCZ
KMMS

Already On

WBOS	WDCT	KTHX	KRXS	KPFT
WXRv	WFUV	KRSH	KFLX	WRNX
WRLT	KPCC	KBAC	WVOD	WMVY
WXPn	KGSR	KTAO	KERA	KXL

plus 45 more!

Contact: Judy Libow 212.888.0987



PHOTOGRAPH
SMILE

JULIAN LENNON
DAY AFTER DAY



UNIVERSAL
A MCA COMPANY



chucklehead

strikes again



Two five-year-old boys are standing at the toilet to pee. One says, "Your thing doesn't have any skin on it!"

"Of course not! I've been circumcised," replies the other.

"What does that mean?," the first boy queries.

"It means they cut the skin off the end," the second boy answers.

"How old were you when it was cut off?," the first boy asks.

Replies the second child, "My mom said they did it on the eighth day after I was born."

The first child persists, "Did it hurt?"

"You bet it hurt! I couldn't walk for a year!"

How To Give Your Cat A Pill

1. Grasp cat firmly in your arms. Cradle its head in your elbow, just as if you were giving a baby a bottle. Coo confidently, "That's a nice kitty." Drop pill into its mouth.
2. Retrieve cat from top of lamp and pill from under sofa.
3. Follow same procedure as in 1, but hold cat's front paws down with left hand and back paws down with elbow of right arm. Poke pill into its mouth with right forefinger.
4. Retrieve cat from under bed. Get new pill from bottle. (Resist urge to get new cat.)
5. Again proceed as in 1, except when you have cat firmly cradled in bottle-feeding position, sit down on edge of chair, fold your torso over cat, bring your right hand over your left elbow, open cat's mouth by lifting the upper jaw and pop the pill in quickly. Since your head is down by your knees, you won't be able to see what you're doing. That's just as well.
6. Leave cat hanging on drapes. Leave pill in your hair.
7. If you're a woman, have a good cry. If you're a man, have a good cry.
8. Now pull yourself together. Who's the boss here, anyway? Retrieve cat and pill. Assuming position #1, say sternly, "Who's the boss here, anyway?" Open cat's mouth, take pill and...oops!
9. This isn't working, is it? Collapse and think. Aha! Those flashing claws are causing the chaos!
10. Crawl to linen closet, drag back large beach towel and spread towel on the floor.
11. Retrieve cat from kitchen counter and pill from potted plant.
12. Spread cat on towel near one end with its head over long edge.
13. Flatten cat's front and back legs over its stomach. (Resist impulse to flatten cat.)
14. Roll cat in towel. Work fast; time and tabbies wait for no man or woman.
15. Resume position 1. Rotate your left hand to cat's head. Press its mouth at the jaw hinges like opening the petals of a snapdragon.
16. Drop pill into cat's mouth and poke gently. *Voilà!* It's done.
17. Vacuum up loose fur (cat's). Apply bandages to wounds (yours).
18. Take two aspirins and lie down.

34 Ways To Annoy People

1. Leave the copy machine set to 99 copies, reduce 200%, extra dark, 17-inch paper.
2. In the memo field of all your checks, write, "for sensual massage."
3. Specify that your drive-through order is "to go."
4. If you have a glass eye, tap on it occasionally with your pen while talking with others.
5. Stomp on little plastic ketchup packets.
6. Insist on keeping your car windshield wipers running in all weather conditions, "to keep them tuned up."
7. Reply to everything someone says with, "That's what you think."
8. Practice making fax and modem noises.
9. Highlight irrelevant information in scientific papers and copy them to your boss.
10. Make beeping noises when you back up.
11. Finish all your sentences with the words, "in accordance with prophecy."
12. Signal that a conversation is over by clamping your hands over your ears.
13. Disassemble your pen and "accidentally" flip the ink cartridge across the room.
14. Holler random numbers while someone is counting.
15. Adjust the tint on your TV so that all the people are green, and insist to others that you like it that way.
16. Staple papers in the middle of the page.
17. Publicly investigate just how slowly you can make a "croaking" noise.
18. Honk and wave to strangers.
19. Decline to be seated at a restaurant, and simply eat the complimentary mints by the cash register.
20. TYPE ONLY IN UPPERCASE.
21. type only in lowercase.
22. don't use any punctuation either
23. Buy a large quantity of orange traffic cones and reroute entire streets.
24. Repeat the following conversation a dozen times: "Do you hear that?" "What?" "Never mind, it's gone now."
25. As much as possible, skip rather than walk.
26. Try playing the "William Tell Overture" by tapping on the bottom of your chin. When nearly done, announce, "No, wait—I messed it up." Then repeat.
27. Ask people what gender they are.
28. While making presentations, occasionally bob your head like a parakeet.
29. Sit in your frontyard pointing a hair dryer at passing cars to see if they slow down.
30. Sing along at the opera.
31. Go to a poetry recital and ask why each poem doesn't rhyme.
32. Ask your co-workers mysterious questions, then scribble their answers in a notebook and mutter something about "psychological profiles."
33. Tell your friends that you can't attend their party, five days prior to the event, because you're "not in the mood."
34. Send this joke to everyone in your E-mail address book twice—even if they sent it to you or ask you not to send things like this.

totallyadult



1999 Magazine & TuneUp Schedule

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

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

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

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

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

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

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

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



Singer.
Songwriter.
Musician.
Original.

Shelby
Starnes

don't
let them

The first single from her upcoming debut album:
FROM IN THE SHADOWS



Produced by Craig Street
Management: Howard Kaufman & Trudy Green/HK Management
www.wbr.com
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WRH