

totallyadult®

Tom Waits



APRIL 23, 1999 • ISSUE #25

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JEREMY T BACK

BRUCE HORNSBY

DAVE MATTHE

Y'S BAND

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JUST
LISTEN
TO PLAY!

letter from the e d i t o r

For every action there is an equal and opposite reaction. In the case of the grand debate over *Radio & Records* and *Gavin* and their decision to use Mediabase information to formulate their airplay charts, my reaction is simply to remain committed to maintaining and promoting the broad-based Commercial and Non-Commercial Adult Rock panel we have developed (currently 105 reporters), and to keep a lookout for more stations that embrace the ideal of delivering adventurous and challenging programming to an adult audience which is thirsty for new and intelligent music.

Here at *The Album Network* we believe the big picture is just as important as the breakout information per market (both large and small). Furthermore, the vast majority of our reports are taken directly from the stations' previous seven-day Plays Per Week as generated by their own programming software. So whether it's a "signature" recognition device or a scoped tape recording of the station, Mediabase and BDS statistics are no more accurate than ours. More importantly, if stations have been granted reporting status, that should entitle them to full participation in the use of their music programming to generate airplay charts, most added, most progress, most promising data and breakout information.

Granted, it may be true that the bulk of record sales and audience reach is situated in the Top 50 markets or so, but often it's the smaller markets that give new releases

a shot and get things going. Further, in the hallowed major markets, it's the Public Radio segment which is usually the most willing and able to generate news tastes and recognize new trends. Unlike the *Godzilla* movie marketing slogan, size does *not* mean everything. What does matter is the recognition and full support of well-programmed radio stations and their ability to spot exciting new music—and to give it exposure—regardless of the city they're in.

You are now holding *totallyadult* #25 in your hands. We're proud to have adventurous artist Tom Waits on the cover—with the feature written by first-time contributor, KRSR/Santa Rosa, CA, Programming Assistant Benji McPhail ✎ There's also a feature on Peter Himmelman, penned by another first-time contributor, WFHB/Bloomington, IN, PD Jim Manion ✎ We also have stories on Beth Orton (by Lily Moayeri), David Sylvian (by Mike Warren), Old 97's (by Danny Alexander) and former Dramarama frontman John Easdale (by TA'er Matthew Lawton).

In addition, I spoke with Program Director Judy Adams of WDET/Detroit, which is celebrating 50 years of programming, as well as Marc Alghini, National Promotion Director for Astralwerks ✎ J. Mikel Elcessor gives us the inside scoop on the newly formed Phoenix Media Group, and Rob Bleetstein brings us up to snuff on the marketing of American Roots music ✎ In the back pages, Matthew Lawton has researched station IDs/liners for your artists to record.

And as always, there are updated contact pages, nine pages of *totallymusic* and a bit o' wit from Mr. Chucklehead.



John Schoenberger
totallyjs@sfxnet.com

totallyadult

Commercial Song Airplay  27 D
Combined Album Airplay  30 D
Non-Com Album Airplay  33 D

 **Early Phones at WTTS/Indianapolis**

 **Top 5 Phones at KBAC/Santa Fe**

Airplay

WTTS 10x
WXRV 15x
WNCS 10x
WXPN 15x
WRLT 17x
WRNX 12x
KBXR 12x
KBAC 10x
KMMS 16x
WEBX 20x
WBOS
KTHX
KFXJ
KOTR
KRSH
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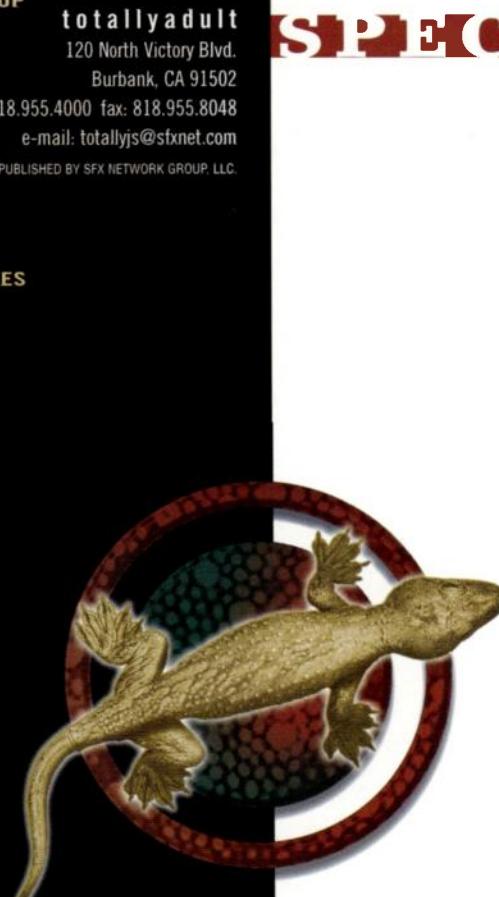
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20 WDET: FIFTY YEARS OF DETROIT PUBLIC RADIO

WDET/Detroit's Program Director Judy Adams tells John Schoenberger about the Motor City station's 50-year saga: from educational access to classical to jazz to its current progressive stance.

26 TOM WAITS: FOUND SOUND AND INSECTS

There are few artists more creative and eclectic than Epitaph recording artist Tom Waits, and Benji McPhail gives us a few clues as to how he thinks! From Waits' beginnings in the '70s to his latest release, *Mule Variations*, this feature has it all.

32 CENTRAL RESERVATIONS WITH BETH ORTON

Arista recording artist Beth Orton is certainly one of the most exciting new talents to hit the scene in the past couple of years, and Lily Moayeri shares some insights as to what motivates and inspires the British songstress.

36 AMERICAN ROOTS MUSIC'S STRUGGLE TO MOVE ABOVE THE UNDERGROUND

American Roots music is certainly gaining ground in popularity and early supporter Rob Bleetstein tells us how it's finding new ways to reach the general public.

40 OLD 97'S: READY TO FIGHT

The folks in the Southwest have been hip to the raucous and passionate music of Elektra recording artists Old 97's for some time. Danny Alexander tells us why they're ready to take on the world!

44 SURRENDERING TO DAVID SYLVIAN

It's been almost 10 years since the last album by Virgin recording artist David Sylvian, but after a few listens to *Dead Bees On A Cake*, it was clearly worth the wait. Mike Warren brings us up to speed on what Sylvian's been up to this past decade.

48 THE PETER HIMMELMAN ZONE

Nobody can command the attention of an audience quite like Six Degrees/Koch recording artist Peter Himmelman, and the past few years have seen him begin to take command of the direction of his own career, too. Learn more in this engaging piece by Jim Manion.

54 THE PHOENIX MEDIA GROUP RISES

As the industry at large goes through major restructuring, opportunities have arisen for new labels to fill in the gaps. J. Mikel Elcessor tells about one interesting new company—The Phoenix Media Group—and its three-pronged approach for success.

58 THE BRIGHT SIDE OF JOHN EASDALE

The life priorities of former Dramarama frontman John Easdale may have changed, but as you'll see in this Matthew Lawton-penned feature, music is still one of this Harvey ★/Eggbert artist's loves.

62 ASTRALWERK'S MARC ALGHINI

Astralwerks has certainly enjoyed tremendous growth and success over the past two years, and National Promotion Director Marc Alghini reveals to John Schoenberger the label's expectations and work ethic.

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In this issue, we revisit station IDs and liners.

86 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 10a-4p	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
MTW 11a-1p	KEGR /Concord, California	PD	Steve O'Brien	925.680.5347 fax 674.9487
M 4:30-6:30p	KERA /Dallas, Texas	SM MD AMD	Jeff Luchsinger Gabrielle West Kelley Pound	214.740.9257 fax 740.9369
MT 11a-noon	KFAN /Fredericksburg, Texas	PD	J.D. Rose	830.997.2197 fax 997.2198 txradio@ktc.com
M 3:15-6:15p	KGSR /Austin, Texas	PD MD	Jody Denberg Susan Castle	512.908.4986 fax 908.4902 jdenberg@kgsr.com
MThF 9a-5p	KKCR /Kauai, Hawaii	MD	Jon Scott	818.981.9876 fax 808.826.7977 bornarebel@aol.com
MW 10:15-11:45a	KMTN /Jackson, Wyoming	PD/MD	Mark "Fish" Fishman	307.733.4500 fax 733.7773 kmtn@blissnet.com
MTh 12:30-2:30p	KPFT /Houston, Texas	PD MD	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 3-5p	KTAO /Taos, New Mexico	PD	Brad Hockmeyer	505.758.1017 fax 758.8430 ktao@newmex.com
MWF 8-10a	KTHX /Reno, Nevada	PD MD	Bruce Van Dyke Harry Reynolds	775.333.0123 fax 333.0110 bruce@thex.net
M 1-4p T 9-11a	KUNC /Greeley, Colorado	MD AMD	Kirk Mowers Kyle Dyas	970.351.1775 fax 351.1780 kmowers@kunc.org
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 Piszz Sara Willis	207.469.6600 fax 469.8961 weru@celestast.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

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
MTWThF 10a-noon	WOLV /Houghton, Michigan	PD	Derek "Deve" Sever	906.482.7700 fax 482.7751 deve@up.net
M 1-3p Th 3-6p	WRNR /Baltimore, Maryland	OM/PD MD	Jon Peterson Damian Einstein	410.626.0103 fax 267.7634
MW 11a-3p	WXRT /Chicago, Illinois	VP/PRG MD	Norm Winer Patty Martin	773.777.1700 fax 286.9978 comments@wxrt.com
MTWThF 9a-5p	Paragon Research	MP	Mike Henry	303.922.5600 fax 922.1589 info@paragon-research.com
MF 9a-5p	SBR Creative Media	MD	Tom Fricke	303.444.7700 fax 444.3555 tom@sbrcreative.com

TUESDAY

TW 10-11a	CKEY /Buffalo, New York	OM APD	Rob White Ryan Patrick	905.356.6710 fax 356.0696
TW 3-5p	KBCO /Denver, Colorado	PD APD	Dave Benson Scott Arbough	303.444.5600 fax 444.2929 kbco@kbcoradio.com
T 10a-noon	KFLX /Flagstaff, Arizona	OM	Greg Roberts	520.779.1177 fax 774.5179 radio@infomagic.com
TWThF noon-2p	KKQQ /Brookings, South Dakota	PD MD	Mike Henricksen Jeff Hollander	605.692.9125 fax 692.6434
T noon-2p W 3-5p	KLRQ /Independence, Missouri	PD/MD APD	Steve Stevens Kyle Douglas	660.885.7517 fax 885.8318 sstevens@klrq.com
TWTh 10a-noon	KLRR /Bend, Oregon	PD/MD	Doug Donoho	541.382.5263 fax 388.0456 klrr@klrr.com
TW 10a-noon	KOTR /San Luis Obispo, California	PD MD	Drew Ross Dean Kattari	805.786.2579 fax 547.9860 dkattari@kotfm.com
TTh 8:30-10:30a	KRCC /Colorado Springs, Colorado	MD	Jeff Bieri	719.473.4801 fax 473.7863 jbieri@cc.colorado.edu
T 12:30-4:30p	KRCL /Salt Lake City, Utah	MD	Doug Young	801.363.2801 fax 533.9136 iceman@krcl.org
TTh noon-2p	KROK /DeRidder, Louisiana	GM MD	Doug Stannard Sandy Edwards	318.463.9298 fax 537.4152 krok@krok.com
TF noon-2p	KRSH /Santa Rosa, California	OM MD	Zoe Zuest Bill Bowker	707.588.9999 fax 588.0777 krsh987@aol.com
TWTh 10a-4p	WAPS /Akron, Ohio	PD/MD APD	Bill Gruber Matt Smith	330.761.3098 fax 761.3240 wgruber@akron.ohio.gov
TTh 3-5p	WEBX /Champaign, Illinois	PD	Jay O'Connor	217.355.9935 fax 355.1706 joconnor@webxfm.com
T 3-6p	WERI /Westerly, Rhode Island	GM	Mark Urso	401.596.7728 fax 596.6688 993fm@edgenet.net
T 2-4p	WEVL /Memphis, Tennessee	PD/MD	Brian Craig	901.528.0560 fax 528.0561 prmmgr@wevl.org
T 5-7p	WFUV /New York City, New York	PD MD AMD	Chuck Singleton Rita Houston Meg Griffin	718.817.4550 fax 365.9815 thefolks@wfuv.org
TW noon-3p	WHFC /Harford, Maryland	SM	Frank Marsden	410.836.4151 fax 836.4169 whfc@harford.cc.md.us
TTh 1-3p	WJAA /Seymour, Indiana	PD MD	Robert Becker Angela Colvin	812.523.3343 fax 523.5116
TW noon-2p	WKOC /Norfolk, Virginia	PD	Holly Williams	757.625.3769 fax 640.8552
T 10a-1p	WKPQ /Elmira Corning, New York	PD MD	Lynn O'Brian Timothy T. Thomas	607.324.2000 fax 324.2001 justin@wkpq.com
T 10a-6p	WLPW /Lake Placid, New York	MD	Daniel Bashaw	518.523.3341 fax 523.1349 wirdwlpw@northnet.org
T 1-5p	WMNF /Tampa, Florida	PD	Randy Wynne	813.238.8001 fax 238.1802 rwynne@wmnf.org



radio contacts

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
TW 3-5p	WMVY /Martha's Vineyard, Mass.	SM	Barbara Dacey	508.693.5000 fax 693.8211 wmvy@vineyard.net
TTh 2-4p	WRLT /Nashville, Tennessee	PD MD	Jane Crossman Rev. Keith Coes	615.242.5600 fax 242.9877 kcoes@wrlt.com
TW 10a-2p	WRVG /Lexington, Kentucky	PD MD	Tom Martin Laura Shine	502.868.6582 fax 868.6566 laurashine@wrvg-fm.org
TTh noon-1p	WUTC /Chattanooga, Tennessee	PD MD	Mark Colbert Richard Wingham	423.265.9882 fax 755.4174 richardw@chattanooga.net
T 11a-2p	WVOD /Dare County, North Carolina	PD MD	Matt Cooper Ryan Young	252.473.1993 fax 473.1757 99.1@wvod.com
TW 9a-5p	Digital Music Express /USA	MD AMD	Dave Sloan Mike Wheaton	310.444.1744 fax 444.1717 sloand@dmxmusic.com
T 9a-5p	Music Choice /USA	PD	Adam Neiman	973.731.0500 fax 731.6505 comments@musicchoice.com
T 9a-5p	Constantine Consulting	GM	Dennis Constantine	503.296.9010 fax 296.9009 dennver@aol.com

WEDNESDAY

W 11:30a-1:30p	KACD /Los Angeles, California	PM MD	Keith Cunningham Nicole Sandler	310.451.1031 fax 393.2443 nssandler@jacor.com
W noon-3p Th 1-3p	KCRW /Los Angeles, California	MD AMD	Nic Harcourt Gary Calamar	310.314.4640 fax 450.7172 nic.harcourt@kcrw.org
WThF 2-5p	KFOG /San Francisco, California	OM APD/MD	Paul Marszalek Bill Evans	415.817.5364 fax 995.6867
W 8:45-9:45a/2-3:30p	KHUM /Humboldt, California	APD MD	Gary Franklin Pam Long	707.786.5104 fax 786.5100 pam@khum.com
W noon-3p	KISM /Bellingham, Washington	PD APD/MD	Ken Richards Jon Eliot	360.734.9790 fax 733.4551 je929fm@telcomplus.com
W 2:30-4p F 10a-noon	KKZN /Dallas, Texas	PD APD MD	Joel Folger Abby Goldstein Alex Valentine	214.525.2530 tax 525.2525 abbyg@933zonemail.com
W 9a-3p	KLCC /Eugene, Oregon	PD MD	Don Hein Michael Canning	541.744.3982 fax 744.3962 canningm@lanecc.edu
WTh 1-4p	KMMS /Bozeman, Montana	PD MD	Dave Cowan Michelle Wolfe	406.586.2343 fax 587.2202
W 1:30-4:30p	KMTR /Seattle, Washington	VP/GM PD MD	Chris Mays Jason Parker Dean Carlson	206.233.1037 fax 233.8979 dcarlson@kmtr.com
WTh 10a-noon	KNBA /Anchorage, Alaska	PD MD	Loren Dixon Tina Spears	907.258.8812 tax 258.8803 ldixon@knba.org
WTh 11a-2p	KPCC /Pasadena, California	APD	Shana LiVigni	626.585.7768 fax 585.7916 smlivigni@paccd.cc.ca.us
W 11a-2p Th 9a-noon	KSPN /Aspen, Colorado	PD MD	Craig Koehn Sam Scholl	970.925.5776 fax 925.1142
W 1:30-4p	KUWR /Cheyenne, Wyoming	PD	Don Woods	307.766.6624 fax 766.6184 dwoods@uwyd.edu
W 2-4p	KVYN /Napa, California	MD	John Johnston	707.258.1111 fax 413.643.7874 john_johnston@hotmail.com
W 1-4p	KXST /San Diego, California	PD/MD	Dona Shaieb	619.286.1170 fax 449.8548 kxst@cis.compuserve.com
WF 1-3p	WBZC /Burlington, New Jersey	MD AMD	Mike West Mike Ryan	609.894.9311 fax 894.9400 jwest38@bellatlantic.net
W 1-3p	WFHB /Bloomington, Indiana	PD/MD	Jim Manion	812.323.1200 fax 323.0320 ionman@bluemarble.net
W 9a-1p	WIVI /St. Thomas, Virgin Islands	MD	Dean Floback	340.774.1972 fax 774.9788
W 1-4p	WNKU /Highland Heights, Kentucky	PD MD	Grady Kirkpatrick Stacy Owen	606.572.6568 fax 572.6604 owens@nku.edu



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music
call hour.

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



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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	AGM PD MD	Bruce Ranes Bruce Warren Shawn Stewart	215.898.2571 fax 898.0707 wxpn@pobox.upenn.edu
WTh 3-5p	WXRV /Boston, Massachusetts	PD MD AMD	Joanne Doody Jerry Mason Keith Andrews	978.374.4733 fax 373.8023 keith@wxrv.com
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

ThF 9-11a	KBAC /Santa Fe, New Mexico	VP/GM APD	Ira Gordon Sam Ferrara	505.989.3338 fax 989.3881 hicaff@kbac.com
ThF noon-2p	KBXR /Columbia, Missouri	PD/MD	Keefer	573.449.1520 fax 449.7770 keefer@bxr.com
Th 9a-noon	KFMU /Steamboat Springs, Colorado	PD	Craig Koehn	970.925.5776 fax 879.5843
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 984.9536 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 9a-5p	KVNF /Paonia, Colorado	MD	Candy Penneta	970.872.2230 fax 872.4288 cbccoreal@co.tds.net
Th 3:30-5:30p	WBOS /Boston, Massachusetts	PD MD	George Taylor Morris Amy Brooks	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 773.2703
Th 1-5p	WDIY /Lehigh Valley, Pennsylvania	PD AMD	Neil Hever Geoff Chambers	610.694.8100 fax 954.9474 wdiyfm@enter.net
Th 2-4p	WDOD /Chattanooga, Tennessee	OM PD MD	Danny Howard Jim Hull 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
F 11a-1p	KAEP /Spokane, Washington	PD APD	Haley Jones Larry Pearson	509.448.1000 fax 448.7015 hjones@1057thepeak.com

FRIDAY

Patty Griffin

Blue Sky

the new single from

FLAMING RED

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Rolling Stone



Watch for Patty...

- MAY 7 Late Night with Conan O'Brien
- JUNE 15 The Late Show with David Letterman
- ON TOUR with Lucinda Williams



Vector Management

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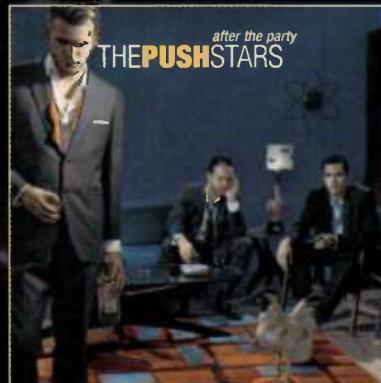
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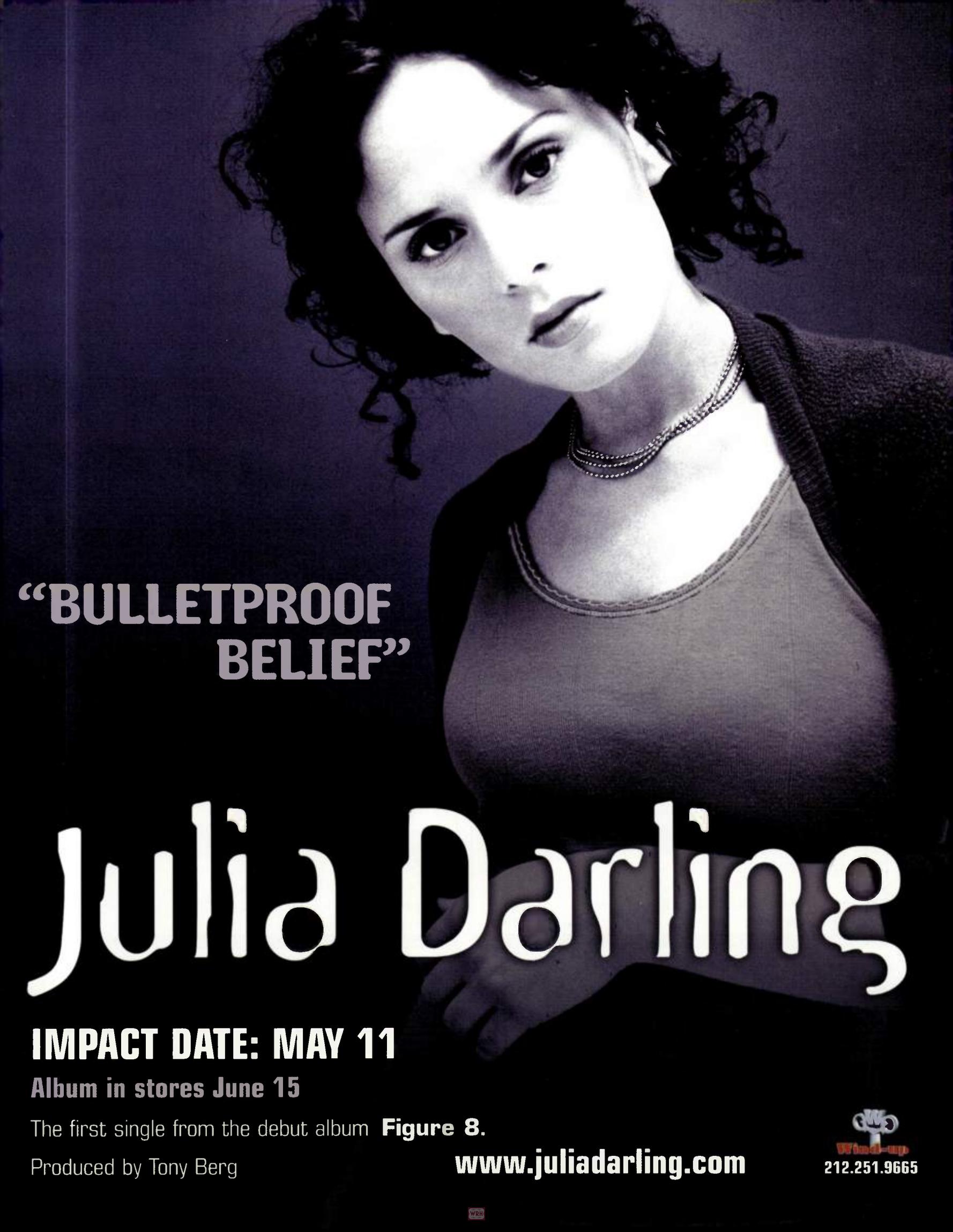
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Julia Darling

IMPACT DATE: MAY 11

Album in stores June 15

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RETAIL CHART

LW	TW	ARTIST / Title	LABEL
1	1	TOM PETTY AND THE HEARTBREAKERS Echo	.WARNER BROS. • 47294
2	2	FATBOY SLIM You've Come A Long Way, Baby	.SPOINT/ASTRALWERKS • 68247
3	3	EVERLAST Whitey Ford Sings The Blues	.TOMMY BOY • 1236
4	4	BAZ LUHRMANN Something For Everybody	.CAPITOL • 57636
5	5	VAN MORRISON Back On Top	.POINTBLANK/VIRGIN • 47148
6	6	BRUCE SPRINGSTEEN 18 Tracks	.COLUMBIA • 69476
7	7	BETH ORTON Central Reservation	.ARISTA • 19038
8	8	GARBAGE Version 2.0	.ALMO SOUNDS/INTERSCOPE • 89018
10	9	DAVE MATTHEWS/TIM REYNOLDS Live At Luther College	.DAMNR/ARIA • 67785
5	10	BLUR 13	.VIRGIN • 16120
11	11	THE GOO GOO DOLLS Dizzy Up The Girl	.WARNER BROS. • 47058
8	12	SARAH McLACHLAN Surfacing	.NETTWERK/ARISTA • 18970
13	13	CASSANDRA WILSON Traveling Miles	.BLUE NOTE • 54123
15	14	LENNY KRAVITZ 5	.VIRGIN • 45605
9	15	STEVIE RAY VAUGHAN The Real Deal: Greatest Hits	.LEGACY/EPIC • 68573
12	16	BLONDIE No Exit	.REIGNING MUSIC • 78003
17	17	THE CORRS Talk On Corners (Special Ed.)	.LAVA/143/ATLANTIC/AG • 83164
14	18	WILCO Summer Teeth	.REPRISE • 47282
16	19	COLLECTIVE SOUL Dosage	.ATLANTIC/AG • 82882
18	20	SHERYL CROW The Globe Sessions	.ABM • 68959
22	21	SIXPENCE NONE THE RICHER Sixpence None The Richer	.SPOINT/COLUMBIA • 85512
20	22	DAVE MATTHEWS BAND Before These Crowded Streets	.RCA • 47160
19	23	CAKE Prolonging The Magic	.CAPRICORN • 538092
21	24	JEFF BECK Who Else!	.EPIC • 57987
36	25	VARIOUS ARTISTS City Of Angels OST	.WARNER SUNSET/REPRISE • 46867
32	26	ALANIS MORISSETTE Supposed Former Infatuation...	.MAVERICK/REPRISE • 47094
24	27	JEWEL Spirit	.ATLANTIC/AG • 82961
29	28	NEW RADICALS Maybe You've Been Brainwashed Too	.MCA • 11858
28	29	U2 The Best Of 1980-1990	.ISLAND • 524612
23	30	THE CHIEFTAINS Tears Of Stone	.RCA VICTOR • 634931
27	31	XTC Apple Venus Volume One	.TVT • 2286
33	32	KELLY WILLIS What I Deserve	.RYKODISC • 101958
26	33	TRIO Trio II	.ASYLUM/EEG • 82275
30	34	VARIOUS ARTISTS Cruel Intentions OST	.VIRGIN • 47174
37	35	LUCINDA WILLIAMS Car Wheels On A Gravel Road	.MERCURY • 858336
25	36	DAVID SYLVIAN Dead Bees On A Cake	.VIRGIN • 47071
35	37	ANI DIFRANCO Up Up Up Up Up	.RIGHTEUS BABE • 20131
35	38	SUSAN TEDESCHI Just Won't Burn	.TONE COOL/ROUNDER/MERCURY • 1164
34	39	STEVE EARLE/DEL MCCOURY BAND The Mountain	.ESQUARED • 51018
D	40	JIMI HENDRIX Live At The Fillmore East	.EXPERIENCE HENDRIX/MCA • 11931

COMBINED ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	VAN MORRISON Back On Top	.POINTBLANK/VIRGIN	1504	1442	1424
2	TOM PETTY AND THE HEARTBREAKERS Echo	.WARNER BROS.	1355	1267	1140
3	SHERYL CROW The Globe Sessions	.A&M	1146	1068	1086
4	WILCO Summer Teeth	.REPRISE	1080	1069	1032
5	COLLECTIVE SOUL Dosage	.ATLANTIC/AG	1017	1079	1108
6	BETH ORTON Central Reservation	.ARISTA	995	886	924
7	JOHN MELLENCAMP John Mellencamp	.COLUMBIA	933	994	1009
8	VARIOUS ARTISTS Varsity Blues OST	.HOLLYWOOD	851	931	978
9	CRASH TEST DUMMIES Give Yourself A Hand	.VIK/ARISTA	777	804	795
10	JEWEL Spirit	.ATLANTIC/AG	766	758	752
11	CESAR ROSAS Soul Disguise	.RYKODISC	730	723	708
12	XTC Apple Venus Volume One	.TVT	716	704	709
13	JOE HENRY Fuse	.MAMMOTH	657	642	580
14	SHAWN MULLINS Soul's Core	.COLUMBIA	626	733	789
15	JONNY LANG Wander This World	.A&M	617	604	592
16	THE BLACK CROWES By Your Side	.AMERICAN/COLUMBIA	610	640	654
17	VARIOUS ARTISTS The Mod Squad OST	.FLIP/ELEKTRA/EEG	593	613	553
18	PAUL WESTERBERG Suicaine Gratification	.CAPITOL	580	623	665
19	ANI DIFRANCO Up Up Up Up Up	.RIGHTEUS BABE	562	599	709
20	LUCINDA WILLIAMS Car Wheels On A Gravel Road	.MERCURY	557	545	559
21	BRUCE HORNSBY Spirit Trail	.RCA	492	468	500
D	THE ROBERT CRAY BAND Take Your Shoes Off	.RYKODISC	478	109	0
23	TOM WAITS Mule Variations	.EPITAPH	466	348	171
24	SUGAR RAY 14:59	.LAVA/ATLANTIC/AG	464	517	608
25	B.B. KING Blues On The Bayou	.MCA	460	450	425
26	R.E.M. Up	.WARNER BROS.	430	410	469
27	MARTIN SEXTON The American	.ATLANTIC/AG	412	382	384
28	INDIGENOUS Things We Do	.PACHYDERM	410	398	365
29	EAGLE-EYE CHERRY Desireless	.WORK/550 MUSIC	399	424	435
D	OWSLEY Owsley	.GIANT/WB	390	319	211
D	TAI BACHMAN Tai Bachman	.COLUMBIA	384	331	318
D	CASSANDRA WILSON Traveling Miles	.BLUE NOTE	381	348	287
33	TOMMY CASTRO Right As Rain	.BLIND PIG	379	388	393
34	SINÉAD LOHAN No Mermaid	.INTERSCOPE	378	422	503
35	NATALIE MERCHANT Ophelia	.ELEKTRA/EEG	369	421	465
36	JONATHA BROOKE Live	.BAG DOG	366	393	392
37	EVERLAST Whitey Ford Sings The Blues	.TOMMY BOY	362	374	341
38	THE GOO GOO DOLLS Dizzy Up The Girl	.WARNER BROS.	360	367	443
39	GUS Word Of Mouth Parade	.ALMO SOUNDS/INTERSCOPE	349	401	394
40	JULIAN LENNON Photograph Smile	.FUEL 2000	345	383	500

HOT FUTURES

1	TOM WAITS Mule Variations EPITAPH • 86547
2	THE CRANBERRIES Bury The Hatchet ISLAND • 524611
3	BEN FOLDS FIVE The Unauthorized Biography Of... 550 MUSIC • 69962
4	OLD 97'S Fight Songs ELEKTRA/EEG • 62373
5	THE ROBERT CRAY BAND Take Your Shoes Off RYKODISC • 10479

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1	TOM PETTY AND THE HEARTBREAKERS Echo WARNER BROS. • 47294
2	BETH ORTON Central Reservation ARISTA • 19038
3	BLUR 13 VIRGIN • 99129
4	LATIN PLAYBOYS Dose ATLANTIC/AG • 83173
5	TOM WAITS Mule Variations EPITAPH • 86547

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2	BRUCE SPRINGSTEEN 18 Tracks COLUMBIA • 69476
3	EVERLAST Whitey Ford Sings The Blues TOMMY BOY • 1236
4	BAZ LUHRMANN Something For Everybody CAPITOL • 57636
5	SIXPENCE NONE THE RICHER Sixpence None The Richer SPOINT/COLUMBIA • 85512

MOST ADDED

1	TODD THIBAUD Little Mystery DOOLITTLE/SLIPDISC/MERCURY
2	THE ROBERT CRAY BAND Take Your Shoes Off RYKODISC
3	THE PUSH STARS After The Party CAPITOL
4	OLD 97'S Fight Songs ELEKTRA/EEG
5	CHARLIE MUSSELWHITE Continental Drifter POINTBLANK/VIRGIN

MOST PROGRESS

1	THE ROBERT CRAY BAND Take Your Shoes Off RYKODISC
2	THE IGUANAS Sugar Town KOCHE
3	SNAKEFARM Songs From My Funeral KNEEUNE/ELEPHANT/RA
4	BEN FOLDS FIVE The Unauthorized Biography Of... 550 MUSIC
5	LUCY KAPLANSKY Ten Year Night RED HOUSE

TOTALLYADULT

ADULT ROCK

COMMERCIAL SONG AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	VAN MORRISON "Precious Time" .POINTBLANK/VIRGIN	965	914	918	
2	SHERYL CROW "Anything But Down" .A&M	892	791	753	
3	JOHN MELLENCAMP "I'm Not Running Anymore" .COLUMBIA	811	871	876	
4	COLLECTIVE SOUL "Run" .ATLANTIC/HOLLYWOOD	768	841	838	
5	WILCO "Can't Stand It" .REPRISE	738	736	680	
6	BETH ORTON "Stolen Car" .ARISTA	623	530	510	
7	TOM PETTY AND THE HEARTBREAKERS "Free Girl Now" .WARNER BROS.	607	724	900	
8	JEWEL "Down So Long" .ATLANTIC/AG	593	592	588	
9	CRASH TEST DUMMIES "Keep A Lid On Things" .VIK/ARISTA	560	562	562	
10	XTC "I'd Like That" .TVT	520	494	486	
11	JONNY LANG "Wander This World" .A&M	517	482	460	
12	SHAWN MULLINS "Shimmer" .COLUMBIA	506	615	662	
13	ALANA DAVIS "Can't Find My Way Home" .FLIP/ELEKTRA/EEG	487	487	433	
14	THE BLACK CROWES "Only A Fool" .AMERICAN/COLUMBIA	460	489	494	
15	TOM PETTY AND THE HEARTBREAKERS "Room At The Top" .WARNER BROS.	458	372	142	
16	SUGAR RAY "Every Morning" .LAVA/ATLANTIC/AG	399	471	559	
17	JOE HENRY "Skin And Teeth" .MAMMOTH	391	371	320	
18	SINÉAD LOHAN "Diving To Be Deeper" .INTERSCOPE	346	371	428	
19	PAUL WESTERBERG "Lookin' Out Forever" .CAPITOL	345	373	396	
20	MARTIN SEXTON "Love Keep Us Together" .ATLANTIC/AG	340	301	291	
21	TAL BACHMAN "She's So High" .COLUMBIA	332	282	271	
22	THE ROBERT CRAY BAND "24-7 Man" .RYKODISC	327	60	0	
23	B.B. KING "Mean Ole' World" .MCA	306	290	285	
24	LUCINDA WILLIAMS "2 Kool 2 Be 4-gotten" .MERCURY	287	245	239	
25	EAGLE-EYE CHERRY "Falling In Love Again" .WORK/550 MUSIC	277	310	323	
26	ANI DIFRANCO "Angry Anymore" .RIGHTOUS BABE	275	330	401	
27	OWSLEY "Coming Up Roses" .GIANT/WB	274	219	124	
28	BRUCE HORNSBY "See The Same Way" .RCA	270	226	146	
29	FASTBALL "Out Of My Head" .HOLLYWOOD	266	260	235	
30	FATBOY SLIM "Praise You" .SKINT/ASTRALWERKS	263	304	315	
31	NATALIE MERCHANT "Life Is Sweet" .ELEKTRA/EEG	259	303	328	
32	THE CRANBERRIES "Promises" .ISLAND	254	263	274	
33	CITIZEN KING "Better Days" .WARNER BROS.	254	283	255	
34	SEMISONIC "Secret Smile" .MCA	249	357	388	
35	CESAR ROSAS "Little Heaven" .RYKODISC	246	259	214	

NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	VAN MORRISON <i>Back On Top</i> .POINTBLANK/VIRGIN	386	384	398	
2	BETH ORTON <i>Central Reservation</i> .ARISTA	357	349	407	
3	WILCO <i>Summer Teeth</i> .REPRISE	334	326	337	
4	JOE HENRY <i>Fuse</i> .MAMMOTH	266	271	260	
5	CASSANDRA WILSON <i>Traveling Miles</i> .BLUE NOTE	258	259	211	
6	ANI DIFRANCO <i>Up Up Up Up Up</i> .RIGHTOUS BABE	257	241	281	
7	TOM WAITS <i>Mule Variations</i> .EPITAPH	249	190	94	
8	PAUL WESTERBERG <i>Suicaine Gratification</i> .CAPITOL	235	243	262	
9	KELLY WILLIS <i>What I Deserve</i> .RYKODISC	234	222	246	
10	CHRIS SMITH <i>Drive You Home Again</i> .HIGHTONE	230	224	231	
11	CESAR ROSAS <i>Soul Disguise</i> .RYKODISC	230	232	239	
12	LUCY KAPLANSKY <i>Ten Year Night</i> .RED HOUSE	229	209	178	
13	CRASH TEST DUMMIES <i>Give Yourself A Hand</i> .VIK/ARISTA	210	233	227	
14	STEVE EARLE/DEL MCCOURY BAND <i>The Mountain</i> .E-SQUARED	207	203	218	
15	TOM PETTY AND THE HEARTBREAKERS <i>Echo</i> .WARNER BROS.	201	146	98	
16	JONATHA BROOKE <i>Live</i> .BAD DOG	198	212	227	
17	THE IGUANAS <i>Sugar Town</i> .KOCH	190	179	162	
18	COREY HARRIS <i>Greens From The Garden</i> .ALLIGATOR	187	178	157	
19	XTC <i>Apple Venus Volume One</i> .TVT	187	201	215	
20	HANK DOGS <i>Bareback</i> .HANNIBAL/RYKODISC	175	171	205	
21	THE CHIEFTAINS <i>Tears Of Stone</i> .RCA VICTOR	161	173	203	
22	PETER HIMMELMAN <i>Love Thinketh No Evil</i> .SIX DEGREES/KOCH	145	173	185	
23	THE ROBERT CRAY BAND <i>Take Your Shoes Off</i> .RYKODISC	143	49	0	
24	SNAKEFARM <i>Songs From My Funeral</i> .KNEELING ELEPHANT/RCA	140	120	113	
25	DAVID SYLVIAN <i>Dead Bees On A Cake</i> .VIRGIN	134	107	92	
26	LUCINDA WILLIAMS <i>Car Wheels On A Gravel Road</i> .MERCURY	133	125	134	
27	BLUR <i>13</i> .VIRGIN	128	121	134	
28	CHERYL WHEELER <i>Sylvia Hotel</i> .PHILO	125	136	178	
29	TOMMY CASTRO <i>Right As Rain</i> .BLIND PIG	124	123	143	
30	JASON FALKNER <i>Can You Still Feel?</i> .ELEKTRA/EEG	122	157	154	
31	THE BONESHAKERS <i>Shake The Planet</i> .POINTBLANK/VIRGIN	114	102	85	
32	OLD 97'S <i>Fight Songs</i> .ELEKTRA/EEG	110	54	45	
33	OWSLEY <i>Owsley</i> .Giant/WB	110	100	87	
34	THE DAMNATIONS TX <i>Half Mad Moon</i> .WATERMELON/SIRE/SRG	109	83	98	
35	VARIOUS ARTISTS <i>Fish Tree Water Blues</i> .BULLSEYE BLUES/ROUNDER	108	80	22	

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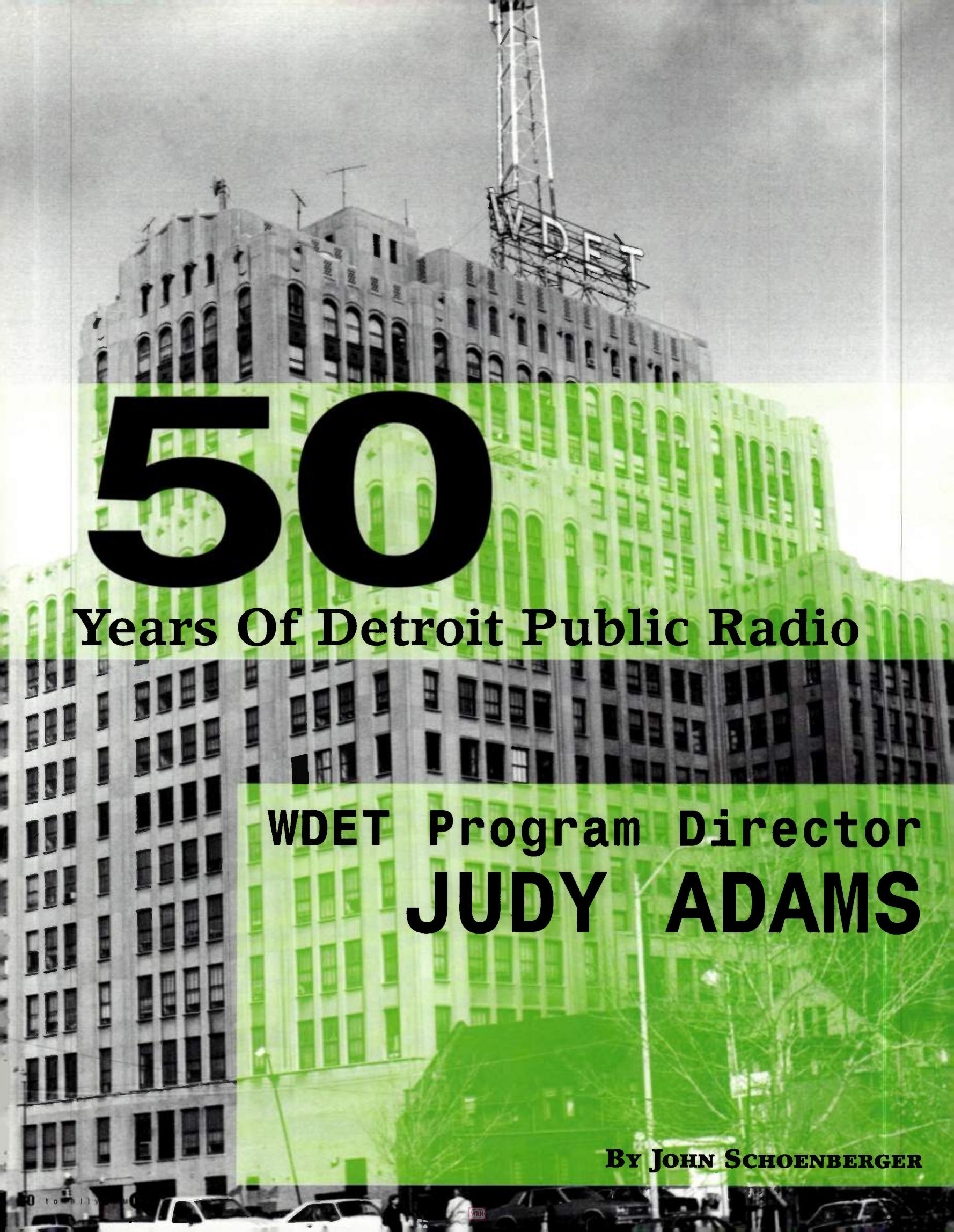


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50

Years Of Detroit Public Radio

WDET Program Director
JUDY ADAMS

BY JOHN SCHOENBERGER

Fifty years! That's how long **WDET "Detroit's Public Radio"** has been serving the Motor City community. From its days of block programming through the experimental years of the '60s and early '70s to today's modern Triple-A style that captures the spirit of the past in today's modern world, WDET has always been a living, breathing, ever-changing entity.

**101.9 FM
WDET**

Furthermore, several of the key people involved with the station have been there to nurture it for many, many years. One of 'DET's key matrons has been Judy Adams, who's been an integral part of the station for 26 years.

Join me as Adams gives us the ins and outs of one of America's most successful Public Radio stations.

WDET is celebrating its 50th anniversary; that's pretty amazing. An awful lot has happened on this planet since 1949, and I'm sure an awful lot has happened at WDET. Tell us a little bit about the early days of the station.

"We were the UAW station from 1949 until 1952 when they 'sold' the station to Wayne State University for one dollar and they've been our licensee ever since. We were this educational arts and information station with lots of classical music and one of the few FM stations back in those days. Then there was a group of folks that came on-board in the late '60s and early '70s who changed 'DET by adding more jazz, folk, and community access-type programming. They got us on the track that we're on—eventually they passed the torch to me in the early '70s. A lot of them were very frustrated with the station management back then—they wanted the station to be more reflective of current culture and they got fed up with things, including little or no pay—so many of them quit. Our Program Director back in the early days, Bud Spangler, and the rest of our staff are the ones that got us on the Progressive Radio track. But again, we weren't financially able to program the station with much consistency because

a lot of the airstaff were volunteer broadcasters and their shows were only on once a week, so we really couldn't build audience. Yet we stayed on that track and did a lot of progressive things in the '70s, including a popular daily progressive music variety show I did called Morphogenesis; we blended rock, blues, jazz, and other forms of creative music.



"Then in '82, we had a new General Manager, Marvin Granger, who decided to take 'DET a step further. He thought that the community programming philosophy was a thing of the past; he thought we should streamline everything and

wanted to turn 'DET into an all-jazz station. So, for the most part, we became all jazz in 1982, and that ruffled a lot of feathers. We got rid of classical completely, and we also got rid of all of the small community-volunteer-hosted shows. He was only here for a couple of years, but he made all those huge changes, stirred things up and we got some nasty press. At that time I was the Music Director and Caryn Mathes was our News Director, and before he left WDET he recommended to the University that I become the PD, and Caryn became GM and we've been in charge of the station ever since."

Does the station have a good signal?

"Oh yes. The station has one of the strongest FM signals in the Detroit area with 48,000 watts and a 65-mile radius. We also have a commercial frequency, right in the middle of the dial at 101.9, so that's helped us, too. Whenever there are listener polls in the area, we're usually voted the best station in Detroit. In fact we were just voted "Best Hidden Radio Treasure" in the latest *Metro-Times* readers' poll. The whole city definitely respects what 'DET is doing; we're not an underdog Public Radio station. Even the Mayor of Detroit, Dennis Archer, loves us; he fund-raises regularly on WDET and just goes on and on about how much he loves the music we play. So 'DET definitely has a prominent place in the Motor City."

That's certainly been reflected in your fund drives of the past few years, where you keep breaking records from the time before.

"Yes, exactly. That's reflective of the station's popularity. Detroit is just a great radio town, but we just lost our only Classical station a year and a half ago, and we just lost a major Jazz station that was around for almost 30 years. Except for WDET, there aren't any stations trying to attract that sophisticated, educat-

ed audience anymore. So that's contributing to our success, too, but we've been steadily growing all along. With little or no advertising budget, our audience growth is based on word of mouth and dial surfing, and that's a much more secure way to build loyalty with listeners and donors."

Yeah, and that lasts for years. You've got longevity and reliability on your side.

"Well, part of it is because we've had the same basic 'sound' for the past 30 years or so that's evolved into what we are today. We've been targeting the same listeners for 30 years, basing this on the fact that the post-war baby boomers are the largest group of people on the planet, and this has been our audience that has been growing with us all along. So 10 years ago that audience was 34 years old, now that audience's average age is 44 years old, and we've been steadily growing with that group. We currently have a 2.5 audience share with the desirable 35-54 age group.

You do this, what, twice a year?

"Twice a year. And with our numbers now, we're up there with those markets that have a history of having more money for the arts than Detroit, such as Boston, San Francisco, Los Angeles and even Chicago—but for Detroit to be in that Top 10, that's saying something.

You mentioned that you've been at the station for a long time and I know Ed Love has been there for a long time. Are most of your on-air hosts veterans at the station?

"Yeah, for the most part. Our Music Director, Martin Bandyke, voted Best Air Talent in Detroit in 1992, has been here 16 years. Assistant Music Director Chuck Horn has been here six years, but he's been in radio for over 20 years. Our General Manager, Caryn Mathes, has been here 17 years, and then some of our program hosts have also been here for a long time. We all do really well in the ratings; I've got a 3.0 share in the morning, Ed Love has a 5.3 share in the evening and Robert Jones, who hosts our blues show on Saturday mornings, gets a 5 share. That's phenomenal! For a market like Detroit, that makes us feel really good."

Has 'DET been a nurturing womb for other air personalities who have gone onto bigger and better places?

"Yeah, and probably the biggest one would be Casey Kasem; he started here a long, long time ago when he was going to Wayne State University. But the interesting thing is that it has worked both ways; a lot of people have come from Commercial Radio to us. Dave Dixon



Julian Lennon and WDET staffers (rear/l-r): WDET's Allen Mazurek, Matt Trevethan & Jon Moshier; and (front/l-r): Julian Lennon, Chuck Horn & Judy Adams

was the Program Director of WABX back in the late '60s; I hired Dave to work here from about '85 to about '91, and he helped bring that 'ABX audience to 'DET. These are really creative people that couldn't find any challenging jobs at all in Detroit radio and found a home here at 'DET. Ed Love had worked for about 30 years in Commercial Radio before he came to us. The late Ernie Durham, 'Frantic Ernie,' was one of the biggest DJs in Detroit in the '50s for the black community, and he worked for us for several years as well."

With all that history, you guys must have a helluva library.

"You wouldn't believe it. It's a place where people just walk in and drool; it's huge. Because we're a multi-music station, our jazz library is huge, our folk library is huge, our blues, world music and rock music libraries are huge. We have a very large room for it all because we have over 30,000 CDs and LPs. And then our new release shelf sometimes has 300 CDs per week, because it's not just rock; it's *all* new releases—blues, folk, jazz, everything. Oh, and guess what? We've just

begun adding our own CD to that shelf, too: 'DET Live, Volume One. It features live performances from our studio and we've got some incredible, incredible artists on the CD: Los Lobos, Patty Larkin, Michael Hedges, Greyboy All-stars, Shawn Colvin, Mose Allison, Janis Ian, Bruce Cockburn, The Subdues, Ted Hawkins, Los Amigos, Shemekia

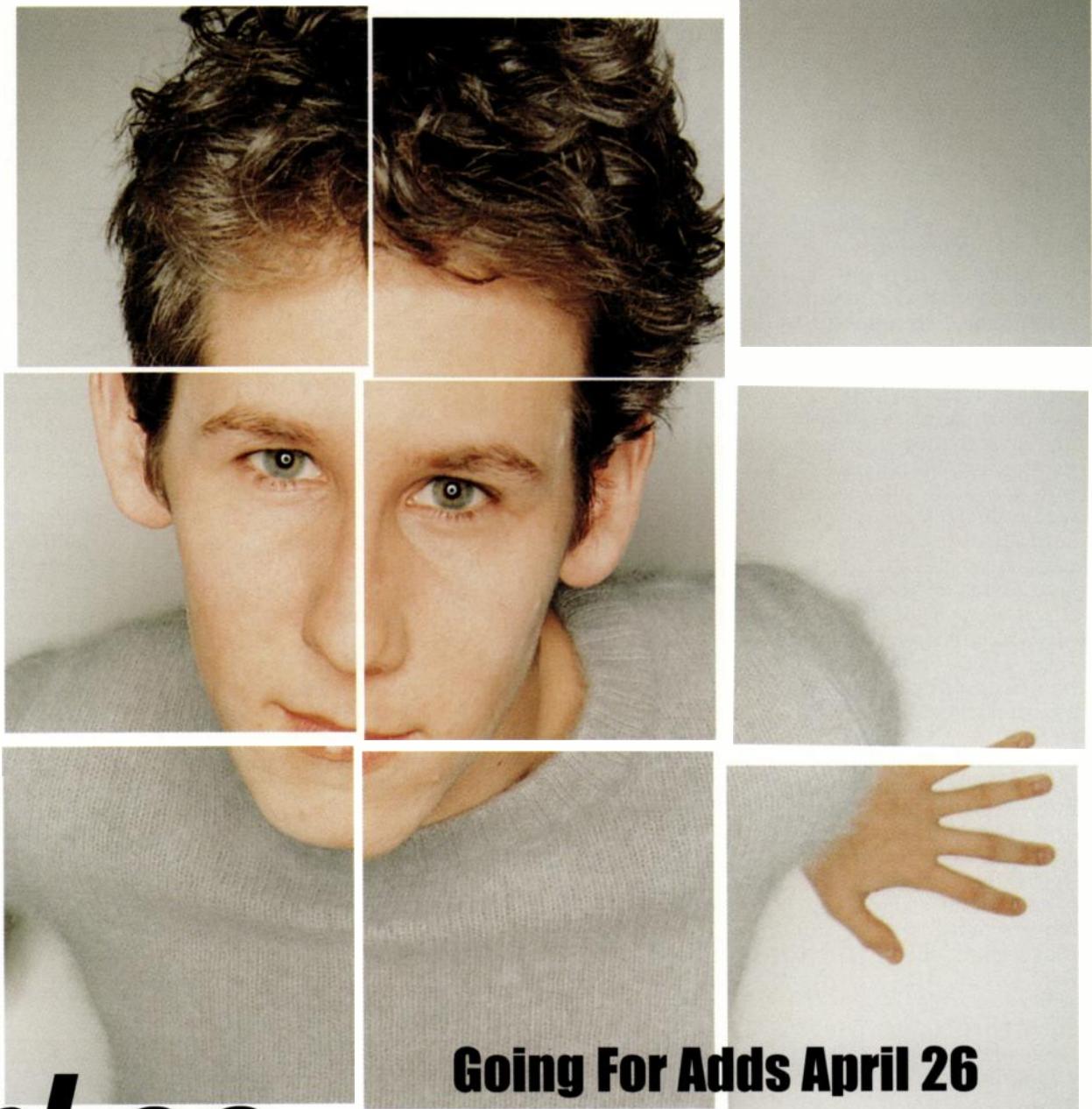
Copeland and many more. It's real nice; we're real proud of it. Credit goes to Martin Bandyke, who headed up the CD project and has done a phenomenal job putting it together. He's very dedicated to WDET's musical mission and has greatly contributed to the station's current successes. Assistant Music Director Chuck Horn gets credit for lining up all of the live acts that come through the station. In the last six months we had over 70 live performances and interviews on our air including such artists as Brian Wilson, John Lee Hooker, Cassandra Wilson, Suzanne Vega, Julian Lennon and Herbie Hancock!"

Within a 24-hour, clock how much time is devoted to the community and news?

"One of the things that people really like about us is that we're a station with a conscience, and that's one of the reasons that the listeners give us money and support us."

"There's about nine hours a day of news; in the morning from five to 10 and then afternoons from three to seven. But we don't want two stations here. We're trying to cultivate the type of person who wants both music and news and our music is aimed at the same audience demo as the NPR and local news audience. We cross-promote constantly and there's a real unity between these two program types on the station. We've got NPR newscasts at the top of the hour, even during all the music shows, so there's that thread of continuity. Then, the music that we use in beds during the news shows reflects our music format and there's a hipness that you can almost feel. We're targeting the same listeners so that we don't lose

cont. ►



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Critics are breathing fire over Breathing Tornados:

"Lee's not just a prolific child or an indie rock Hanson; he's more a reverse Alex Chilton, evolving from hipster to pop star."

--Interview

"Breathing Tornados is the best collection of music Lee has ever recorded."

--Alternative Press

Don't miss Ben on The Late Show with David Letterman June 9th

people twice a day...and it's working."

What other innovative things do you think you're doing at 'DET' that other Public Radio stations could learn from?

"Well, we're in touch with our community and we have a non-elitist, down-to-earth on-air style that listeners appreciate. We also play more rock & roll than a lot of stations do. A lot of public stations feel progressive if they put jazz on the air. We play jazz, but we also play acid jazz, electronica, funk, soul, etcetera. We try to play into the progressive tastes of today and that's what a lot of people are missing out on. Like I said before, the post-war baby boomers are the biggest group of people on the planet, and everybody's still gearing all their programming to the so-called 'youth audience.' And it's, like, 'Wait, whoa, hello?' I think that's one of the reasons we continue to grow. Also, we do a lot of live music, a lot of live interviews, a weekly food feature called 'À la Carte' and a weekly film feature with the Detroit Film Theater that's part of the Detroit Institute of Arts."

So there's a direct link between the station and the arts community.

"Definitely. We sponsor lots of non-profit events—sometimes we do them as a public service. There's the Detroit Festival Of The Arts that we've been a part of for at least 11 years. We've had a major presence at the Montreux/Detroit Jazz Festival ever since it started in 1980 and we sponsor lots of concerts weekly. We also run spots for all of the major arts events in Detroit through what we call event underwriting—which is also a significant source of revenue for us. We're definitely hooked in. Martin Bandyke sits on the music selection committees for many of these major events and festivals, so that really helps, too."

With changes that have come down over the past few years in terms of government support of Public Radio, what changes have you had to make to keep the station competitive and to get the necessary funds to stay on the air?

"Well, as our audience has continued to grow that's translated into an extra amount of listener-dollar support; the

"We've been targeting the same listeners for 30 years, basing this on the fact that the post-war baby boomers are the largest group of people on the planet, and this has been our audience that has been growing with us all along."

listeners have always made up a minimum 60% of our budget. So when the CPB funding was cut, yeah, that hurt us, because we had to cut some important shows that we were producing for both local and national distribution. Those things are really missed; but we didn't feel it in terms of an audience dip. We just kept on growing!"

Have you had to present the way underwriters are credited on the air in a different way?

"Not too much—that's evolved over time. One of the things that people really like about us is that we're a station with a conscience, and that's one of the reasons that the listeners give us money and support us; they feel that we're out

there trying to do good things by providing listeners with enlightening programming they can't find anywhere else."

And I think that good intentions have to come across in just about everything you do, 24 hours a day, seven days a week.

"They really feel that during the pledge drives, too, because that's when we let our hair down. We talk more about ourselves, we talk about what we do and why we do it, and all the hosts support each other and admire each other and that comes through during the pitching. The listeners pick up on it; and then when you've got the Mayor of Detroit sitting there and giving his testimonials, that's the biggest shot in the arm of all because you know you're doing it right—he's a native Detroiter who's has a jazz background. That makes us feel really good because that's the kind of reinforcement we're looking for. We've got one of the largest black audiences for a Public Radio station in the country...close to 20% of our audience and we hope it grows even bigger."

You mentioned you're getting ready to celebrate the 50th anniversary of the station. Are you doing any kind of retrospective shows or anything special around that whole thing?

"Yes. We're going to be doing a five-part documentary series on the history of

the station, and we have special 50th anniversary testimonial IDs that various people are cutting for us and will be aired throughout the year. Everybody from nationally known musicians to local arts leaders. Our CD, *'DET Live, Volume One'*, is a big celebration for us, too, and there are plenty of other events that will happen all year long."

Fifty years is a long time. What is the one thing that has kept the station going for so long?

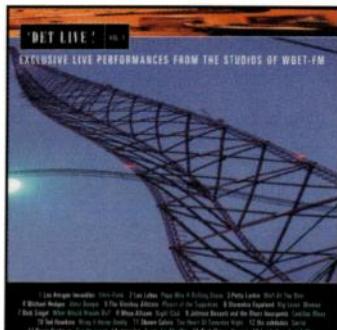
We have an extremely hard-working and dedicated programming staff from the board operators to the program hosts who are professional, broadcast musicologists; many of whom have been in radio for more than 15 years. We've also had on-air consistency for years and people know us for our music shows. People love our music and we pay tribute to a lot of the indigenous music coming out of our country—blues, jazz, rock, folk and American roots music. We've got some specialty shows on the weekends, where we focus on some of those genres, but for the most part, the rest of the station is a mix—and it's a mix that's enabled us to finally really build an audience because we have consistent appeal throughout the week."

Because now when people tune in, they're hearing that same diverse mix instead of the sporadic block programming that you had years ago. It makes it easier for everyone to know what WDET is all about.

"Exactly—consistency. Sure, we've applied some Commercial Radio formulas, but we still maintained our free-form format within certain programming guidelines. Un-till the early '80s, when we fine-tuned our format a little bit more, our cume audience was somewhere in the 80,000 range and our average quarter hour varied anywhere from 2,000 to 4,000. Now our cume is over 200,000 and our average quarter hour is over 10,000. So we've increased the audience in a big way."

Well, congratulations! Whaddya say we do this again in another 50 years?

"You got it!" 



Give Judy Adams a call at 313.577.4146.
E-mail the station at wdetfm@wdet.wayne.edu.
Surf into Detroit via www.wdet.org.
Get a dose of Detroit Public Radio on the totallyadult TuneUp #36. Track one is the 'DET aircheck. Check it out!'

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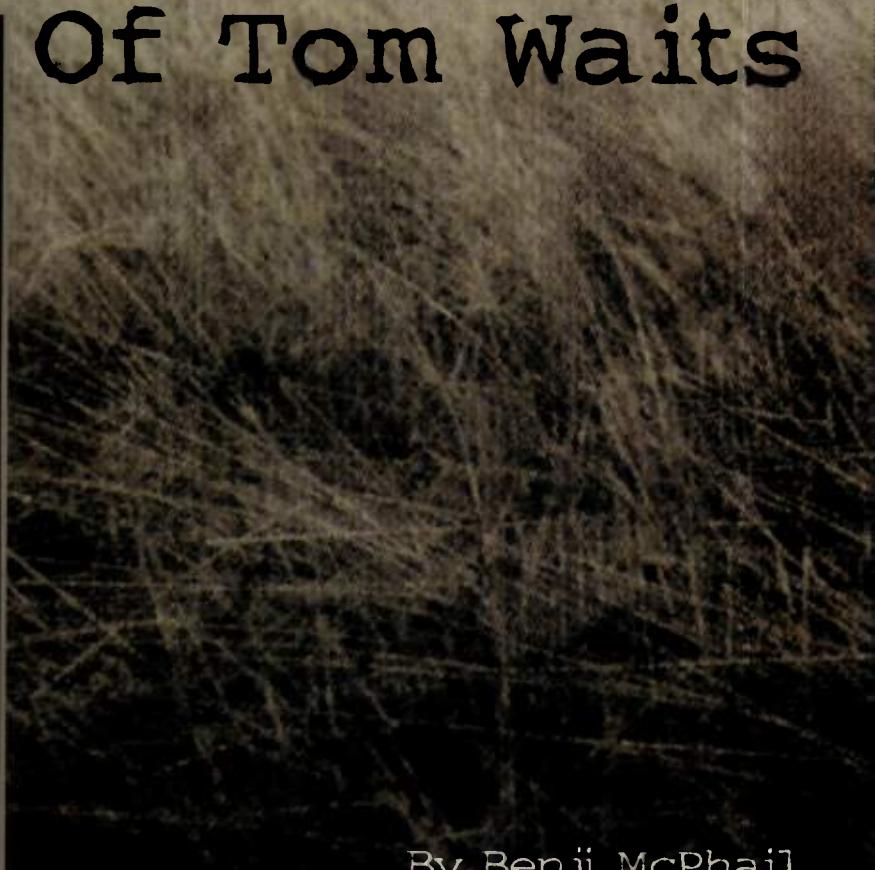
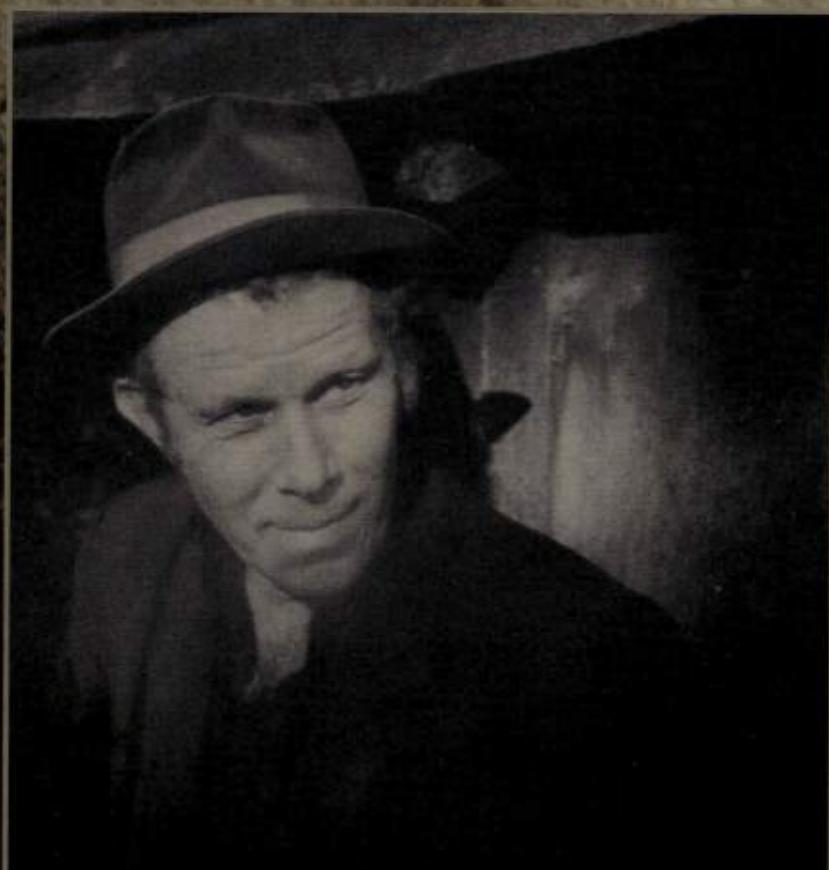
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FOUND SOUND AND INSECTS

The Bohemian Philosophy
Of Tom Waits



By Benji McPhail

"A survey conducted by the New York League for the Hard of Hearing has determined that 50% of all disc jockeys have suffered some hearing damage, and of these, 33% have become partially deaf."

The above quotation was Tom Waits' answer to my naïvely worded question: "Is there anything that you want people to know?" It's hard to tell if Waits was joking or serious, but one way or another, he made you stop and think, which is something his music has been doing for nearly three decades. Now Waits is gearing up for the release of *Mule Variations*, his first album for Epitaph Records. There is also talk of a limited tour this summer consisting of four to six cities.

Step Right Up

Like his music, Tom Waits' personal history is colorful and eclectic. He was born in a taxicab on December 7, 1949, in Pomona, California. During the '70s, Waits earned a reputation as a modern day troubadour; he spent time traveling the country, with stops in Denver, Seattle and Los Angeles, singing about and truly living the lifestyle of a bohemian.

Beginning in 1973, he released an album a year for Elektra/Asylum, most

of which fully embraced the beatnik vagabond mentality. Kicking things off was *Closing Time*, which included the song "Ol' 55" (later covered by The Eagles on their *On The Border* album). Next up was *The Heart Of Saturday Night*, which added more folk, blues and jazz into the mix. Then came the live-in-the-studio *Nighthawks At The Diner* which showcased Waits' amazing talent at captivating an audience through music and conversation. Up next was *Small Change* which featured

a late-night jazz trio backing Waits through his whiskey-soaked, lonely songs. On *Foreign Affairs*, Waits devoted side one to his bluesy raps while side two focused on his jazzier licks. *Blue Valentine* found Waits adding electric guitar and keyboards to the mix for a more barroom blues feel. 1980 found Waits leaning more toward a heavy-rhythm beat on *Heartattack And Vine*, which featured the track "Jersey Girl," which Bruce Springsteen began playing in his live shows.

continued on next page

"The songs are kind of somewhere in between surreal and rural. There's a couple of things that I always think are interesting to put into a song—the weather, the name of a town and, hopefully, something to eat."

After the release of *Heartattack And Vine*, Waits decided to switch labels and switch his musical direction. *Swordfishtrumbones*, released in 1983, was his first effort for Island. This album threw jazz, rock, blues and poetry on a post-modern musical canvas, creating one of the most groundbreaking albums of its time. Nobody had ever heard anything like it. "It takes a while to develop your own bearings and your own particular vision. It took me quite a while to, kind of, wake up and realize that up until that point I hadn't really been utilizing the studio the way I wanted to use it. I was always collaborating with a lot of people, but I wasn't really exploring the depths of my own imagination." During the recording of *Swordfishtrumbones*, Waits began using different instruments and a wide variety of sounds—and he discovered what he likes to call "found sound."

"I remember someone was dragging a chair across the floor in the studio and all the mikes were on," he recalls. "I was in the booth and it sounded like bus brakes; it was just the most thrilling sound of the day. We all get rather discriminating about what we think is pleasing or what we think is interesting, and for me, most of the time, it's something that is not necessarily considered conventionally musical. It's usually something that falls outside of what we consider to be musical, and therefore I think that, by all means, it must come on-board."

It was at this time that Waits also began working

with different musicians. Some of these players include Los Lobos' David Hidalgo, Little Feat's Fred Tackett, Lounge Lizard John Lurie and Keith Richards.

"Keith Richards was a big thrill 'cause I've been a big fan of the Stones, like everybody, since I was about 12 years old, shooting pool with my friends and listening to their records." Waits admits he didn't think working with Richards could happen. When his label asked who he wanted on his next album, Waits mentioned Richards. "I was kind of half joking when I said to the record company 'Keith Richards,' and somebody called him up. I said, 'No, I'm kidding, I'm kidding, I was just joking.'" But the pairing on Waits' 1985 album, *Rain Dogs*, was amazing. Richards' crunchy guitar and Waits' barroom vibrato combined to pack a powerful wallop with songs like "Big Black Mariah," "Union Square" and the beautiful "Blind Love." "It's really a very social event making a record. It's my name on it with my picture on the cover, but it's a lot of people working. My wife [playwright Kathleen Brennan] and I collaborated on most of the songs and produced it together in the studio. I had a lot of fun with it."



Straight To The Top

It's been a while since we had a Tom Waits studio album. The last one was 1992's Grammy Award-winning *Bone Machine*. After its release, Waits went to work on his acting career while writing music for the Robert Wilson-directed German folk tale *The Black Rider*, and devoting time to various other projects like producing *Extremely Cool*, Chuck E. Weiss's new record on Rykodisc, and he wrote and sang on "Louise," which appeared on Ramblin' Jack Elliot's Grammy-nominated *Friends Of Mine*. Waits also contributed "A Little Drop Of Poison" to the soundtrack of Wim Wenders' *The End Of Violence* and "Fall Of Troy" for the film *Dead Man Walking*.

Waits has always dabbled in the world of film. He composed film scores for 1982's *One From The Heart* (Academy Award-nominated for Best Original Score) and the 1991 film *Night On Earth*. More recently, he and Brennan wrote the score to the animated film *Bunny*. Waits also wrote songs for the obscure film *On The Nickel*, as well as *Streetwise*, a documentary about Seattle's young homeless. Currently Waits and Brennan are working on two songs for the upcoming Barry Levinson

continued on next page

**"THIS
'TRAIN'
IS BOUND
FOR
GLORY."**

-San Francisco Chronicle

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film *Liberty Heights*. "It's not really my area; I'm not a film composer, I'm kind of learning as I go. I'm not real good with suspense or chase music. It's all categorized. Those guys that do it, and do it well, are pretty remarkable—but I do my best."

When Waits isn't spending time at the piano or finding sounds, he can be found in front of the camera. He made his debut in 1978 alongside Sylvester Stallone in *Paradise Alley*. His diverse screen time include roles in Francis Ford Coppola's *Rumblefish*, *The Outsiders* and *The Cotton Club*, as well as playing a homeless man alongside Jack Nicholson and Meryl Streep in *Ironweed*, a fugitive on the run alongside Roberto Benigni in *Down By Law*, a wicked R.M. Renfield in *Bram Stoker's Dracula*, a disabled vet in *The Fisher King*, and hanging out in a trailer with Lily Tomlin in *Short Cuts*, to name a few. Earlier this year, Waits finished his most recent on-screen work as arms-dealer Doc Heller in Kinka Usher's *Mystery Men*.

What else has Waits been up to? "Traffic school. I've been in traffic school. It was maddening and I couldn't get out of there."

Get Behind The Mule

Film success aside, we all know Tom Waits for his creative musical boundary-pushing. His latest album is no exception. The highly anticipated *Mule Variations* delivers exactly what people have come to expect from Waits. It offers everything from tear-jerking ballads like "Georgia Lee" to soulful gospel numbers like "Come On Up To The House." *Mule Variations* features the usual cast of characters, which includes bass player Larry Taylor, guitarist Marc Ribot, saxophonist Ralph Carney and some special guests: Primus backs him up on "Big In Japan," and listen throughout the record for blues master Charlie Musselwhite on harmonica and John Hammond on guitar. "The record is, I guess, what I would call 'surrural,'" he says. "The songs are kind of somewhere in between surreal and rural. There's a couple of things that I always think are interesting to put into a song—the weather, the name of a town and, hopefully, something to eat—'cause you know a lot of people are really lost and hungry out there and a song should provide as much information and direction as possible. Every now and then a little box lunch is not a bad thing to put in a song." Check out the song "Filipino Box Spring Hog" for an old Waits family recipe for pork. The song first appeared on Rykodisc's 1993 Pro-Choice compilation *Born To Choose*, but Waits decided to re-record it because he felt it fit with the *surrural* vibe of the new record.



Back in 1983, Waits introduced the concept of a poem set to music on *Swordfish-trombones* with the raw sounds of "Shore Leave" (the song that features the "found sound" of bus brakes). On the new album Waits offers another of his trademark pieces with the eerie gem "What's He Building?". With this tradition, Waits keeps alive the image of the troubadour beatnik while breaking new boundaries in contemporary music.

"When you make a record, you make decisions upon what belongs and what doesn't," he says. "For whatever reason, you just don't throw everything in there. A lot of it is how it's mixed and where it's placed and how hard you hit it, whether you're screaming out the window or into a

stovepipe or hitting it with a sledge hammer or recording in the driveway. I was talking to this fellow from Sparklehorse, and he records in a rural setting and he said he was looking for a cymbal for his hi-hat—and he came up with a disc from a

"There's a hell of a lot of paperwork involved." So instead, Waits listened to Epitaph's proposal and was impressed. "They're all musicians, they're all young and enthusiastic, they all love music and seem to have their hearts in the right place."

Waits tells this story that helped seal the Epitaph deal: "There was a band on the label, and at a certain point they were getting some airplay and the band was so angry that they were being played on the radio that they wanted the record company to go down to the station and take their record back. They absolutely refused to have themselves appear on the radio. Epitaph were good sports about it; they went down to the station and got the record off the air, which was an unusual request, particularly in a world where people spend their whole lives trying to get on the radio—and here's a band that wants to get off the radio! I thought, 'Well, that's a good label to be at.' You kind of have to control your image, because you may go from being highly obscure to extremely visible—and you may be very unhappy with the results." So far, Waits should be more than happy with the results of his new album and new label.

Clap Hands

"Wait! Wait, here's another one!" Waits hadn't finished responding to my earlier question: *Is there anything that you want people to know?*

"Many insects actually hear with their hair. A number of insects, such as the male mosquito, have thousands of tiny hairs growing along their antennae, and when a sound is sent out these hairs vibrate and the vibration is sent to the insect's central nervous system, where it is translated into sound perceptions. Thus, in a sense, the cockroach, whose sound receiving hairs are located on its abdomen,

actually hears with its belly, and the caterpillar, who is covered with hair, has ears all over its entire body. Fascinating. It's all part of life's rich pageant."

"My favorite part of recording, I'd say, is bringing in something that I found on the side of the road on the way to the studio and having them put a mike on it."

rider tractor. It fit perfectly on his hi-hat, so he used it. Those things happen all the time if you record where you can go outside and collect interesting instruments to bring into the studio. They become instruments as soon as you put a mike on them. 'Let's see if we can get a good sound out of this rubber boot and this coffee can.' My favorite part of recording, I'd say, is bringing in something that I found on the side of the road on the way to the studio and having them put a mike on it."

Waits is also enjoying life with a new label, Epitaph. After his contract with Island expired, Waits began talking to T Bone Burnett and Elvis Costello about forming their own label, but, as he puts it,

Benji McPhail is the Program Assistant and morning show host for KRSR in Santa Rosa, California. His sound-receiving hairs are actually located in a suitcase on 9th and Hennepin where all the donuts have names that sound like prostitutes. If you wanna tell Benji where your receiving hairs are located, you can call him at 707.588.0707.

Be on the lookout for an exceptional VH1 "Storytellers" episode on Tom Waits in June and a few, select concert dates this summer. For more Tom Waits info, give Kim White a call at Epitaph Records at 213.413.7353, or E-mail her at kim@epitaph.com.

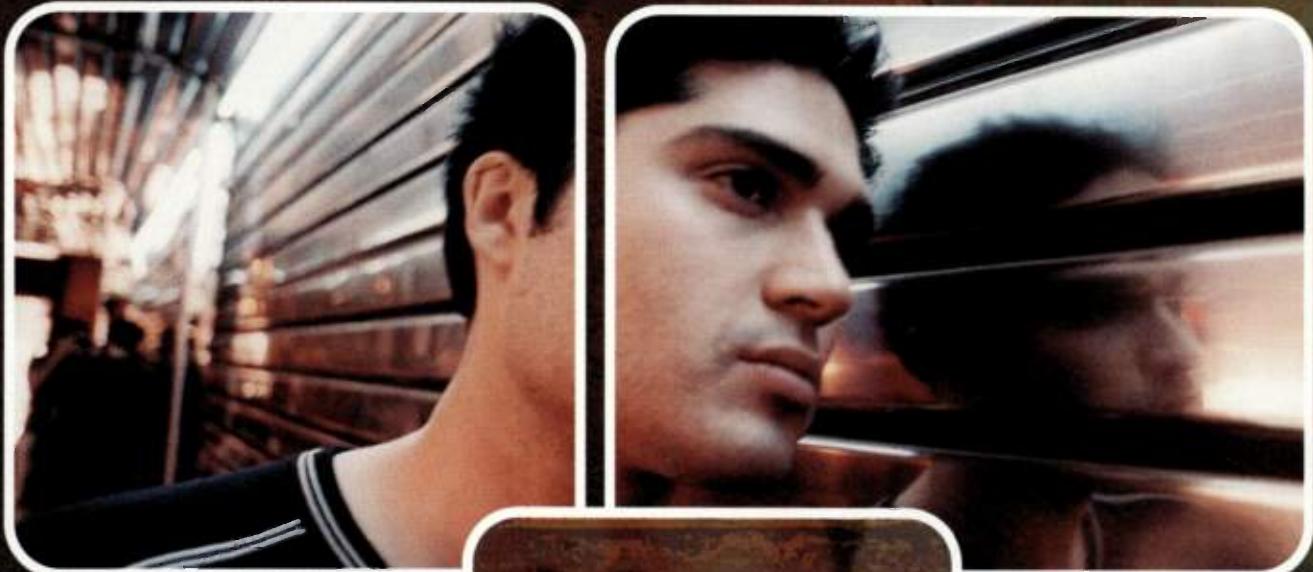
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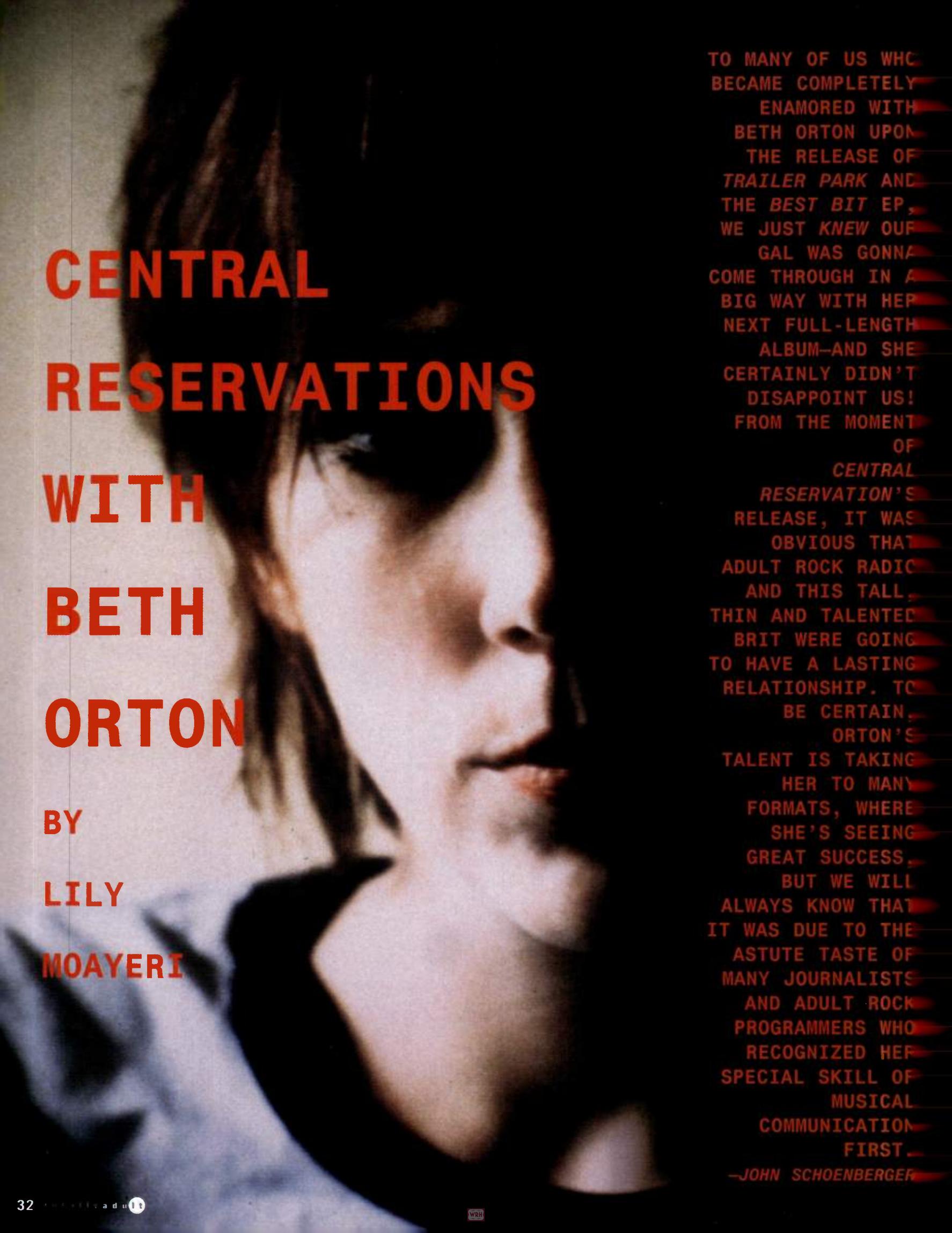
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CENTRAL RESERVATIONS WITH BETH ORTON

BY

LILY

MOAYERI

TO MANY OF US WHO
BECAME COMPLETELY
ENAMORED WITH
BETH ORTON UPON
THE RELEASE OF
TRAILER PARK AND
THE BEST BIT EP,
WE JUST KNEW OUR
GAL WAS GONNA
COME THROUGH IN A
BIG WAY WITH HER
NEXT FULL-LENGTH
ALBUM—AND SHE
CERTAINLY DIDN'T
DISAPPOINT US!
FROM THE MOMENT
OF
CENTRAL
RESERVATION'S
RELEASE, IT WAS
OBVIOUS THAT
ADULT ROCK RADIO
AND THIS TALL,
THIN AND TALENTED
BRIT WERE GOING
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BE CERTAIN,
ORTON'S
TALENT IS TAKING
HER TO MANY
FORMATS, WHERE
SHE'S SEEING
GREAT SUCCESS,
BUT WE WILL
ALWAYS KNOW THAT
IT WAS DUE TO THE
ASTUTE TASTE OF
MANY JOURNALISTS
AND ADULT ROCK
PROGRAMMERS WHO
RECOGNIZED HER
SPECIAL SKILL OF
MUSICAL
COMMUNICATION
FIRST.
—JOHN SCHOENBERGER

ALL GANGLY ARMS AND LEGS WHICH DANGLE FROM HER SIX-FOOT FRAME, BETH ORTON IS LIKE THOSE GIRLS IN JUNIOR HIGH WHO HAD THEIR GROWTH SPURT BEFORE EVERYONE ELSE. BUT UNLIKE THOSE GIRLS, ORTON SEEKS VERY COMFORTABLE WITH HERSELF, SCRUNCED DOWN IN THE BACK SEAT OF THE TINTED-WINDOWED TOWN CAR DRIVING HER AROUND THE EAST END OF HOLLYWOOD IN THE SETTING SUN. "WHAT PEOPLE READ INTO MY MUSIC IS TOTALLY WHAT THEY NEED TO READ INTO IT. AS SOON AS YOU WRITE A SONG, YOU KNOW THAT'S GOING TO HAPPEN," SHE CONCEDES, HER NAVY EYES PEERING OUT OF THE DARKENED WINDOW FROM UNDER HER CHOPPED COPPER LOCKS AT THE PEOPLE WHO ARE TRYING TO SEE WHO IS IN THE VEHICLE. "AS A PERSON, I'D LIKE PEOPLE TO KNOW WHAT I MEAN, BUT AS A SONGWRITER, IT'S DIFFERENT; I'D MUCH RATHER IT WAS THEIR INTERPRETATION THAN MINE."

Not pursuing music as her creative outlet of choice initially, Orton's promising career as a burgeoning actress in London's West End was cut short after a meeting with producer William Orbit (Madonna's *Ray Of Light* and Blur's *13*) around the turn of the decade. "I met him at a party at the bar," Orton remembers of her initial contact with Orbit. "I didn't know who he was, but asked him for a cigarette. He went off to get me a cigarette and I never saw him again for the rest of the night. But when he came to see the play I was doing at the time and asked me to a club."

Orton's ability to sing was revealed unintentionally through messing around with a cover version of "Catch A Falling Star": Orbit decided she could sing and started working with her. The result of the collaboration was 1991's *Super Pinky Mandy*. Soon after that Orton started working with critical favorites Red Snapper on a couple of tracks and appeared on The Chemical Brothers'

debut album, *Exit Planet Dust*, singing a number penned by Brother Tom Rowlands, "Alive: Alone," as well as on their second album, *Dig Your Own Hole*, vocalizing yet another Rowlands song, "Where Do I Begin."

"I was used to being in the studio when I was recording with Tom [Rowlands] and Ed [Simons], but I was only used to being in the studio with William [Orbit]," Orton says of the recording of "Alive: Alone." "To go in with them on my own was the scary part. It was nice, they put me at ease."

With all her initial dealings in music being with producers in the eclectic British dance world, Orton had a bigger profile in those circles than in traditional songwriter circles. Going into the studio with a notebook full of songs she'd written by herself on acoustic guitar, Orton enlisted the help of producer Victor Van Vugt (*Tindersticks*, *Nick Cave*) as well as the input of Andrew Weatherall (*Primal Scream's Screamadelica*) and a seven-piece band including percussion, stand-up bass, Wurlitzer piano, violin, cello, drums and guitar. The result was 1997's *Trailer Park*, nominated for the prestigious Mercury Music Prize (given once a year to the most innovative British album made, and won that particular year by Roni Size/Reprazent's *New Forms*). Orton had come into her own.

"The Mercury Prize [nomination] did me quite a lot of good, really. There wasn't a huge push on *Trailer Park*. It gave me a lot of promotion, and a lot more people heard of me than would have otherwise, so it didn't do me any harm," she acknowledges. "It was certainly nice for my ego, and that's always a bonus. Those things are always nice, aren't they?"

The release of *Trailer Park* found our heroine being lovingly lauded by the press as the "comedown queen" and "the queen of heartbreak"; she also won herself a spot at Sarah McLachlan's Lilith Fair, alongside such luminaries as Sheryl Crow and Emmylou Harris. "Being a woman in music is difficult," Orton admits. "If you're a particular sort of woman, it's more difficult. If you like to have a laugh and if you like to be

kind of stupid and that's your way of getting through, then you've got even more of a problem on your hands."

Orton's sharpness is masked by her irreverent sense of humor, which pops up at odd times, creating an impenetrable shield around her. "There are little things you have to be wary of quite a lot. The intellectuals are the main problem—they're always the most sexist," she reveals. "And comparisons to other female artists that I have nothing to do with or anything in common with. People will slag off Jewel or Alanis Morissette next to my name to boost me up. Why would they put me in the same sentence as, say, Celine Dion? I'm nothing like any of those people."

Throughout the merry-go-round of touring and promotion, Orton continued to write songs, some of which turned up on the *Best Bit* EP, keeping the punters interested until the release of 1999's *Central Reservation*. The songs, some of them in their most skeletal state, were ready to be recorded when the roadblock of producers appeared. Having worked with Van Vugt and gone as far as she could with him, and then turning down Youth after three days, instead of settling for one producer, Orton utilized a number of people in addition to Van Vugt, including Everything But The Girl's Ben Watt and David Roback of Mazzy Star.

Central Reservation doesn't stray too far from the folky, artsy, acoustic sounds and intimate, disparate, introspective lyrics that made *Trailer Park* such a brilliant piece of work. Having more in common with Rickie Lee Jones and Joni Mitchell than any of the current divettes, Orton's *Central Reservation* searches the depths of human emotions and experiences even more intently, with the results of that exploration soul-baringly delivered in her melancholy timbre. Some of the tracks on the album were wholly written by the time Orton went into the

"MAKING CENTRAL RESERVATION WAS LIKE NEVER WRITING AN ALBUM BEFORE—I WAS A COMPLETE NOVICE AGAIN, THAT'S MY WAY OF LEARNING. IT WAS DIFFICULT, BUT GOOD DIFFICULT. I LEARNED A LOT MAKING TRAILER PARK, BUT I'D SAY I LEARNED MORE ON THIS ONE, BECAUSE I PUT MYSELF ON THE LINE, GOING WITH MY INSTINCT, TOTALLY TRUSTING IT."



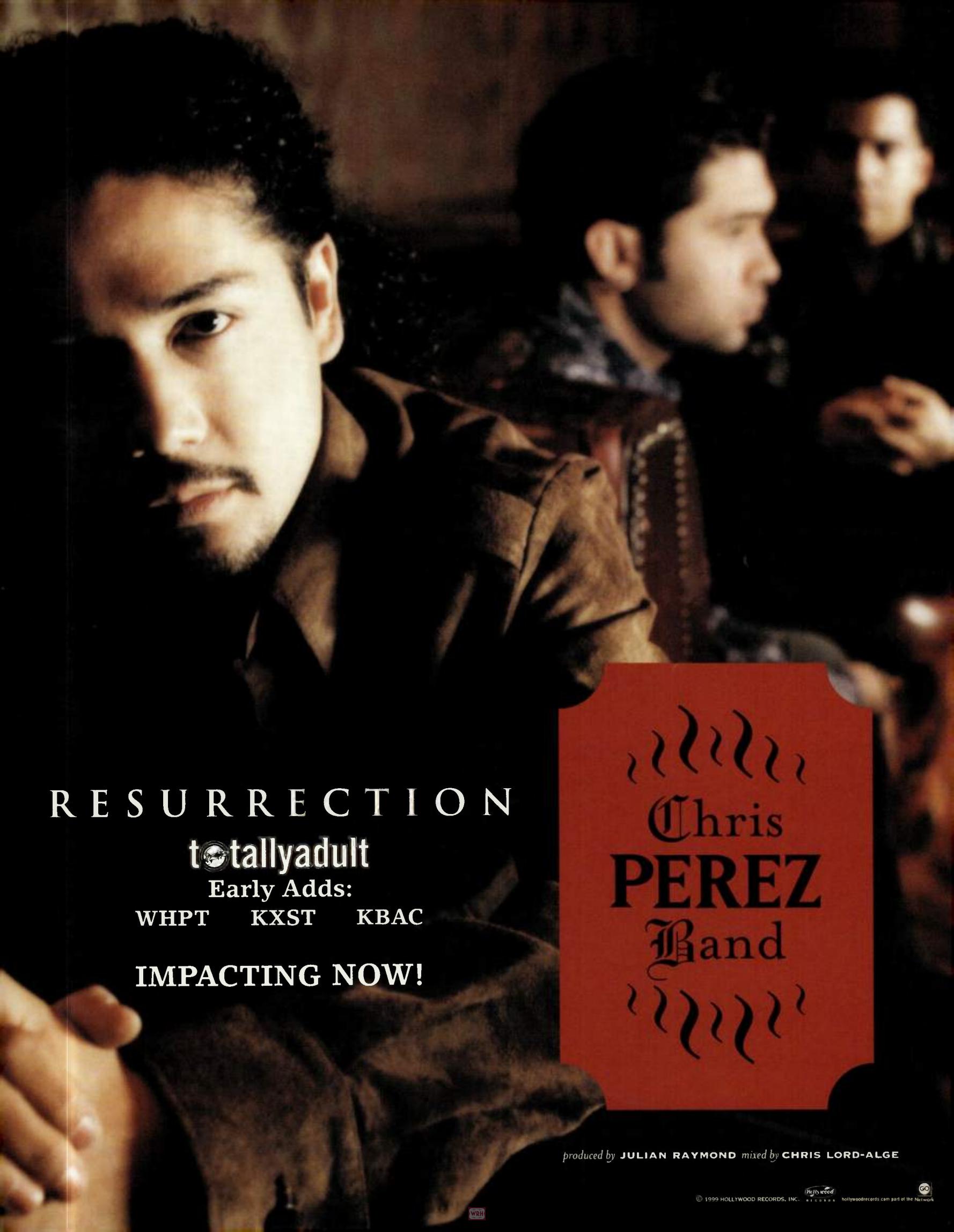
studio; others were in their skeletal state. Some tracks were written years ago and never quite jelled until very recently. Others were written in 10 minutes, including the title track. Orton arrived at the recording stage of the process with 30 or so songs and ideas, including thoughts on where she wanted to take them. Those 30 got whittled down to the 12 on *Central Reservation*.

"Making this album was like never writing an album before—I was a complete novice again, that's my way of learning," Orton says of the recording of *Central Reservation*. "It was difficult, but good difficult. I learned a lot making *Trailer Park*, but I'd say I learned more on this one, because I put myself on the line, going with my instinct, totally trusting it. For example, the song 'Feel To Believe,' the version that's on the album is a demo I did in my friend's shed. Every time I went in the studio with the band to record it, I couldn't do it, it just hurt. It wasn't better than what I'd done already, so I just went with that and put it on the record."

She continues, "Every experience, every day should be new like that. Sure, I could write better if I had more experience. The thing for me is the frustration in finding my 'sound.' I still don't feel I'm totally where I want to be. I do know what the sound is but I don't want to start projecting it to people

with a word that defines it. It doesn't make life easy, but it makes it a damn sight more interesting. I just want to keep learning. It's like starting again all the time. I hope I never find those plateaus of understanding and complacency. If I do, will you shoot me?"

This feature originally appeared in
VIRTUALLY ALTERNATIVE
#57.



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American Roots Music's Struggle To Move Above The UNDERGROUND

By Rob Bleetstein

It doesn't matter what you call it—American Roots, Americana, Alternative Country, No Depression, Western Beat or Twang Core—exposing this widely influential niche of music to a greater populace is a struggle for labels, radio and artists alike. How are American Roots music success stories created? It all comes down to aggressive and creative marketing, advancements in online technology, and the continued passion of its followers.

The marketing for this particular twang-drenched strain of music has traditionally revolved around steady touring, strong critical press, somewhat limited airplay, and whatever retail presence it can scrape up. But the niche is steadily on the rise, thanks in part to several factors, one being the growing network of enthusiasts who have visibly and vocally shown great signs of support. Couple that with the monster that the Internet has become—with its growing grasp of the world at-large and its range of possibilities—and we have some serious ammunition to back up the quality music we so staunchly believe in. And whether "Americana" can be viewed as a format or not is almost irrelevant at this time. The music is clearly out there, and there are those who value it and see the potential of playing it—there can be no denying that boundaries are being crossed, especially with Adult Rock Radio and the Public Radio segment. One look at the likes of Lucinda Williams, Steve Earle, Lyle Lovett, Willie Nelson and others clearly proves that point.

Retail Register

Long before there were specific radio charts, dedicated magazines, Internet discussion boards, or conflict over what to

call this genre, the mission of going beyond the basic call of duty is nothing new to many who have been living in the trenches of American Roots music. Bev Paul has been involved in retail marketing for Sugar Hill Records, and has been a catalyst for the movement as far as getting retailers to see not only the importance of the music, but also the viability and potential for increased profits that the genre's growing audience has to offer.

"The hard work of creating a radio chart, attracting media attention, identifying the customer and trying to describe the music," says Paul, "all had to come before we could reasonably expect retail to pay attention. We needed the tools to sell the product: radio charts that—week in, week out—include music as diverse as Flaco Jimenez, the Bottle Rockets and Cheryl Wheeler, not to mention hard country rocker Steve Earle playing bluegrass with The Del McCoury Band."

And retailers have been paying attention. Chains such as Borders regularly include American Roots music in their listening stations. Hastings has identified stores that do well with this product, and Tower put together a genre-based, chain-wide promotion last summer and is discussing another for this year. While the indie retail sector has always been there for this music, it has become more powerful. Sales have been steadily increasing and it's now much easier to walk into a buyer's office to present new product. Record labels involved with the music have understood that, in addition to selling their own releases, they must also sell the genre. On one level they compete, but they are also allied in their efforts to promote the genre.

No stranger to creative marketing within this genre is Brad Hunt, who's currently working the new Steve Earle And The Del McCoury Band disc, *The Mountain*. Hunt's keen perception comes from 30 years of experience in the music business. "Roots music does not sell," we are being told by the multi-national record labels," he says. "Well, that is all bullshit. The reason why roots music does not show up significantly in SoundScan is simple—you can't sell something the consumer can't find. As long as you can convince those who

“ The formula has not changed in the 30 years that I've been involved in the music industry. Make great records, have a clue, get retail placement, work radio and video and the press for coverage, and, finally, make sure that the artist is willing to work. ”

—Brad Hunt

work for you that a genre will not sell and kick any enthusiasm out of them for the music, the perception becomes the reality.

“What the majors are missing is the passion that is emerging at their customers' buying departments,” says Hunt. “Steve Rood at Best Buy, Kevin Hawkins at Valley, Mike Fuller at Hastings, Peggy Jones at Anderson, Jeff Stoltz at Wherehouse, George Scarlett at Tower, Terry Currier at Music Millennium, John Kunz at Waterloo, Jeff Weiss and Corrie Gregory at Miles Of Music and Bob Douglas at Amazon.com are in the vanguard of support for roots music. They write reviews for various national publications, attend conferences for every sub-genre, and go to shows. Imagine that—going to see music that you don't have a vested

Cybertwang

The explosion of the Internet has been a godsend for the proliferation of alternative country music. Whether it's specialized sites for purchasing music, like Miles Of Music (www.milesofmusic.com), or places to go for the latest in digital delivery of music, such as Liquid Audio (www.liquidaudio.com), or informative and interactive sites like the Frequency Lounge (www.freqlounge.com) or Alternativecountry.com, the Web is a marketing miracle whose potential is currently boundless.

A major gathering center for fans of the genre, the *No Depression* discussion board on America Online became so popular and vibrant that

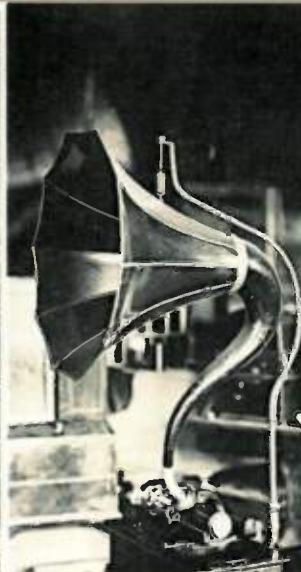
it spawned the now bi-monthly print magazine of the same name. With a circulation of 15,000, *No Depression*, co-founded by editors Peter Blackstock and Grant Alden, has championed the cause to great effect. From its early and staunch support of acts like Wilco and Son Volt, it continues to expose everything under the sun that even dares to veer near the world of alternative country.

Just as passionate,

and often bordering on controversial, the Postcard 2 discussion board, hosted by KCMU FM/Seattle Program Director Don Yates, can be viewed as a marketing tool as well as a place for hardcore American Roots fans to rant and rave. Some view it as preaching to the converted; but you know those passionate converts do their damndest to spread the music as far as possible. If you've got a record out and want the hardcore set to know about it, you'll want to be part of the P2 discussions. (To find out more about P2, E-mail Don Yates at ctownd@u.washington.edu.) Alternativecountry.com is the latest Web site launched devoted entirely to the genre. Spearheaded by Chris Marino, a former *Gavin Americana* Editor like myself, this site intends to serve as an all-purpose information center for fans, bands, radio and record labels. “I want people to be able to access the site and use it as a clearinghouse to find radio stations that play the music,” says Marino. “Bands can utilize the site to find placement for their music, record companies can

interest in! If that caught on, it could blow the whole lame excuse about why records don't sell.”

Another topic that Hunt hits upon is one that's engulfed the music industry at large (and American Roots music specifically) like a plague and that's the issue of quantity over quality, or what might be referred to as the big M word—*mediocrity*. “There are too many records being released in this and every other genre,” laments Hunt. “Inexpensive recording and duplication has allowed way too many amateurs without sufficient knowledge or funding to be in ‘the biz.’ The formula has not changed in the 30 years that I've been involved in the music industry. Make great records, have a clue, get retail placement, work radio and video and the press for coverage, and, finally, make sure that the artist is willing to work. I know that it's getting harder to persuade acts to starve as the gap between the Four Seasons and Red Roof Inns widens, but if the artist realizes that you are working for them as hard as they are, then anything is possible.”



use it as a centralized locale for all their needs relating to the genre, and we'll be streaming audio in the near future, too. You can't be dependent on radio alone to sell this music."

But the Internet, while a great tool at present, is not an immediate road to Gold and glory. "The Internet offers a way around the limitations of store merchandising," says Sugar Hill's Bev Paul. "Sites like Miles Of Music have identified themselves as genre specialists, aiding labels that are beginning to develop Internet promotions and artists who are finding their way directly to their fans. While the Internet may look like Valhalla to

"You can't be dependent on radio alone to sell this music."

—Chris Marino



many indie artists and labels, it's important not to consider it a substitute for all other sales outlets—it's the additional sales that are so appealing; it's a great opportunity to stretch the limits with marketing, promotion and sales that will ultimately have an effect on the mainstream marketplace."

Around The Dial

Tuning into the radio, one of the genre's staunchest supporters has been Leslie Rouffé, formerly with Rounder Records and now working with the indie promotion firm Songlines. Rouffé has always maintained an integral ingredient necessary to generate any success within this niche—and that's passion. She has recently established the New England Alternative Country Association to cultivate the music in that market. "What we intend to do," says Rouffé, "is to gather artists, press, retail and all who are committed to this music into a unified group. We're working with CD Universe, an Internet music retailer that has an active Americana section, and we'll be linking them up with radio station Web sites, as well as creating a coalition of indie music stores in the areas that we serve."

When asked about the changes and growth patterns she's observed in American Roots music, Rouffé says, "To market the music in this genre is like a garden; you can't just throw in some seeds. You've got to cultivate it, tend to it. You can't just hire an indie promoter, throw it out there, hope it lands in Blockbuster and leave it at that. You've got to do more. I can't stress enough the importance of working with your marketing department—and in more than just the usual ways. You've got to be creative and innovative."

So the uphill climb continues to be just that; but the passion that drives this genre, from the musicians to the industry insiders on down to the music-buying public keeps the outlook looking bright. "This genre that we all have trouble identifying is growing," according to Bev Paul. "We've got retail's attention, now all we have to do is keep the pressure on, make sure we are taking advantage of every opportunity and keep releasing and supporting product from all those artists that refuse to compromise the music to fit the mold."

Brad Hunt concurs, "Roots music has always sold, and substantive music will always have a market. As the boomers finally say good-bye to diapers and have a moment for themselves, they are finding Public Radio and buying the music that is being played by it. Two of my longest-lasting relationships started with this music 25 years ago: does Mike Bone remember *Red, White And Bluegrass*? And Tom Teuber can still state that *Hillbilly Jazz* was Flying Fish's biggest seller. I'm too old and too fat to fight politics, but I'm never too far gone to be passionate about great American music."



Rob Bleetstein was *Gavin's* first Americana editor and has since formed his own artist management/production company called 1229 Productions. He's also doing publicity and promotion for David Grisman's Acoustic Disc label. You can reach him at 415.485.1229, or E-mail him at rb1229@earthlink.net.

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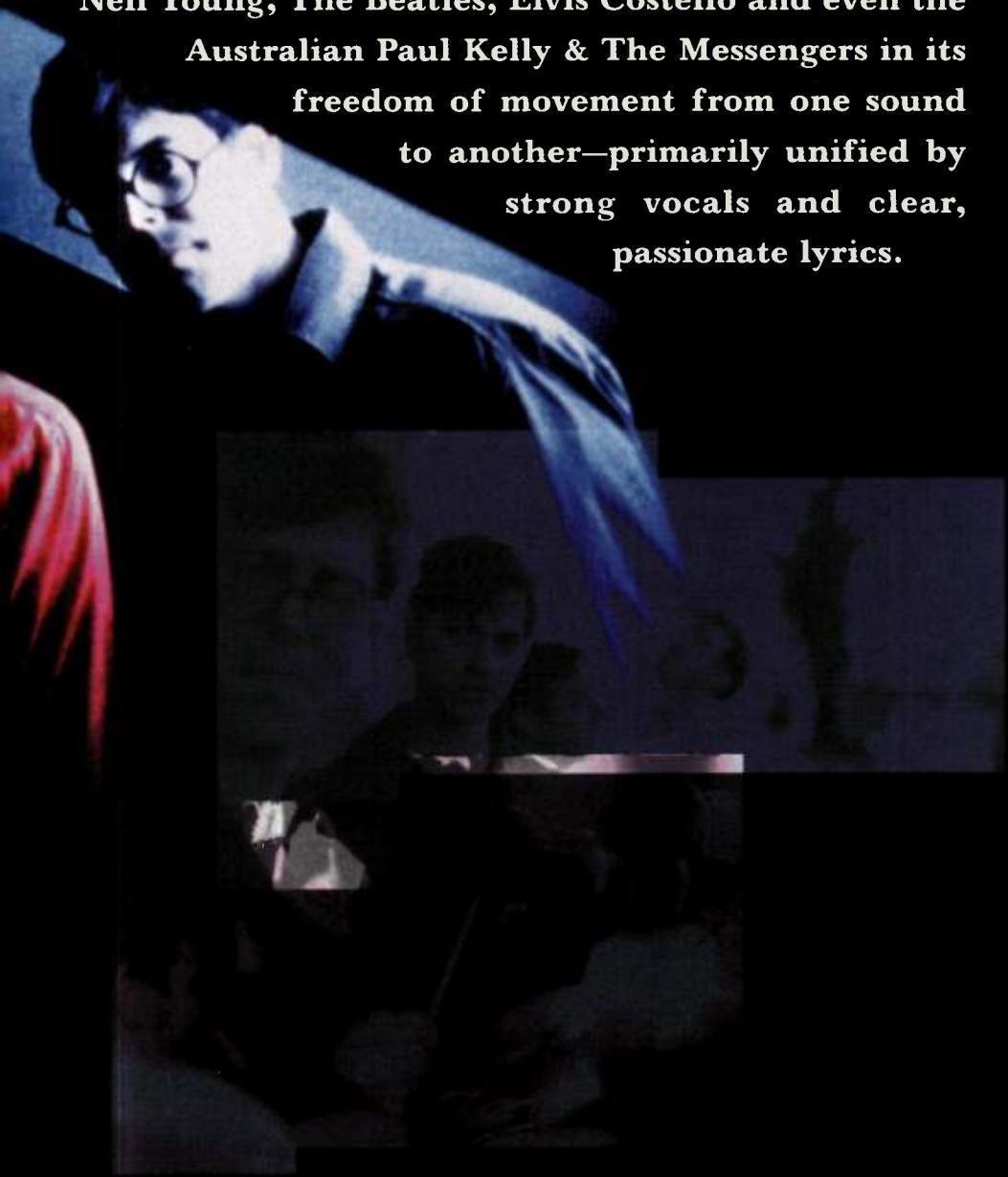
By Danny Alexander



Musicians influenced by rock (virtually anyone today) have to chafe at whatever pigeonhole they've been given. A synthesis of field hollers, work songs, gospel hymns, country ballads and Tin Pan Alley hits, rock has always been a force out to destroy boundaries between genres. So it's not surprising that many of yesterday's alternative country bands are turning into something altogether different—as eclectically ambitious as they were once true to form.

Like Wilco before them, the Old 97's have all but left their alternative country mantle lying in shreds on the ground with their new record. *Fight Songs* evokes

Neil Young, The Beatles, Elvis Costello and even the Australian Paul Kelly & The Messengers in its freedom of movement from one sound to another—primarily unified by strong vocals and clear, passionate lyrics.



One particularly happy result of the Old 97's movement away from alternative country is that the ironic distance that marked some of their earlier work has dropped away in favor of full-throated, heart-on-the-floor honesty. Lead singer/songwriter Rhett Miller puzzles a little over the difference this time around. "It was weird because our records before have been so rock & roll. This record, the song pool—the songs I had written and Murry [Hammond, the bassist] had written—was just, kind of, quieter, and we had to make an effort to get to the rockers. 'Let The Idiot Speak' is probably the only old-school Old 97's song on the record."

But the differences in the record-making process this time around were distinct, and that no doubt had a lot to do with the band finding a different, even more personal, voice. "Even the last record, our debut for Elektra [*Too Far To Care*, 1997], was still written at a really crazy, sort of poverty-stricken, young drunken time. And this record, the songs were all written..."

He trails off trying to decide where to start. "I'd moved to California for a girl, a Dallas girl at least, but I followed her out here. I've lived here a year and a half. The six months before that I was flying out here whenever we weren't on tour anyway.

"This is the year the band didn't spend as much time together. [Guitarist] Ken [Bethea] was getting married, and I was living in LA, and we didn't tour very much. We toured so much after the last record—for just over a year. Then after we did Europe—which was an ill-fated trip—we got back, and the growing pains [got] harder. You know, you don't see these guys, and you've got these tapes, and it's like, 'Oh, my God, we're becoming this entirely new band, is it okay?'

"After we finished the record, there was this silence. There was this weird period of fear and self doubt, and then there was this round of phone calls where we all called each other and started freaking. 'Oh my God! What have we done?' Then the next day, about 24 hours later, we all called each other back and said, 'You know what? This is awesome! 'We rule!' and 'It's okay,'" he adds last, almost with a sigh. Then he laughs. "I think the 'We rule' is just pep talk, for the record."

Miller comments that he feels more anonymous and remote in Los Angeles than he ever did in Dallas, and he ponders what effect that had on how he approached writing the album. Then, as if he's found the answer, he decides, "You know what it is? It's the live show. I've always felt such an obligation to the audience at a live show, so I always felt the album had to be like a set. There had to be two or three rockers at the top, two or three rockers at the end and a high point in the middle.

"It sounds really formulaic, but it's just from playing a billion shows in the last 12 years. The knock on us had always been, 'Well, they can't capture their live feel. It's a rockin' live band, and they get in the studio and they can never'...but that's the knock on most bands.

"So I figured out with this one, 'Okay, make a studio record.' And when you go play, of course you're just going to rock. That's the thing about having a catalog. We've already got three records worth of rockers that we can pull out live." [Old 97's released two indie albums before signing with Elektra.]

continued ►

Whether or not it packs the raucous highs Old 97's fans have come to expect, *Fight Songs* has its own very engaging dynamic, and a number of songs that are strikingly mature and reflective. One of the standouts is "19," a lamentation over a relationship, viewed reflectively, that was simply doomed because the lovers were only 19 and didn't know what they wanted.

One reason that song may stand out so much is that it came from Miller's writing outside the band. "I was writing songs for Emmylou Harris," he explains, adding, "the new duo record—just Emmylou and Linda Ronstadt. They were apparently looking for

"After we finished the record, there was this silence. There was this weird period of fear and self doubt, and then there was this round of phone calls where we all called each other and started freaking: 'Oh my God! What have we done?'"

songs, and I thought they wanted total country, so I wrote a bunch of country songs. They ended up making a rock & roll record, so...that didn't work out, but it got me in the mode of writing for other people.

"'19' I just wrote as, sort of, a one-off—like a goof. I played it in a soundcheck and Ken heard it, and he said [Miller drawls, rube-like], 'Aw, man! That's a hit song!'

"So I finished it. But I never, ever would have thought that the Old 97's machine could have processed that song. But it did, which just shows...it sounded like The Who the whole time we were recording it."

Other moments that surprised him on the record included the confectionery chorus of the lush pop rocker, "Oppenheimer." "It's the sort of musical moment that I never thought we would be capable of."

Miller's early influences suggest he has a well filled with such bright and sparkling pop ideas. "When 'alternative' was first the coined term, there was a show on the radio, called 'Rock & Roll Alternative,' but it was a lot of, like, Aztec Camera and The Smiths—I erred on the side of the British stuff. I mean, obviously The Beatles and The Kinks, but then, like, Bowie and T. Rex also. The first 20 songs I wrote were complete Aztec Camera rip-offs!"

But Miller's Anglophile tendencies with Old 97's were initially sifted through punk. "The bands that get mentioned the most in the press about us are the common sorts of bands, like X and The Clash." But his band was onto him. "The guys kind of make fun of me for liking as much British stuff as I do."

But his band had its own secrets. "I'd never figured out that Murry lifted his 'oohs' that he does all the time directly from Dave Davies until this record, and I was listening to, like 'Animal Farm' again, and it is direct!" When Miller confronted Hammond with his discovery, he admitted the influence. In the end, Miller was just the most likely to wear his "unhip" influences out in the open.

Discussing the influence for the song "Oppenheimer" leads him to recount the day he met Edward Teller, the inventor of the hydrogen bomb, a story that says as much about Rhett Miller as a child as it says about the historical figure he encountered.

"When I was 11, this brother/sister doctor team took me as a sort of protégé. I met them through this guy my mom was working for—they were working for NASA. They used to go to see all the shuttle launches, and they would take me out with them to

see them in Florida. It sounds totally weird telling it. So there was a guy on one of the flights once, Edward Teller, who invented, whichever one Oppenheimer didn't invent, the hydrogen or the atom bomb. So I sat next to this guy, who had invented a weapon of mass genocide, and I asked him very precociously—and annoyingly I am sure—if he felt guilty about it. And he said no, he was just a scientist, and it was all in the name of science... and that was right at the beginning of the flight, too. It killed the conversation."

Asked if this precocious behavior was typical of his childhood, Miller replies, "Yeah, probably, but I was also a very unpopular kid. You know, I was constantly getting called 'Professor Encyclopedia' and 'Opera Singer' and getting beat up."

This characteristic of being an overachiever—whether part of the in crowd or an outcast—is characteristic of all the members of the Old 97's.

"Ken was a Queen fan. Ken was prog rock. He grew up in a very small town...Tyler, Texas, and his father was the football coach. Ken was the 'everything' guy—he played Dungeons & Dragons, he was the All-State tailback, he was everything artsy and athletic just because there was nothing else to do.

[Drummer] Philip [Peeples] was a Rush fan and a Kiss fan. I would say he is the band geek, because he was in the marching band in high school—but he was, like, the most popular guy in his high school. He went to a big public high school in Dallas.

"Murry's from Boyd, Texas, and he also had the jack-of-all-trades small town experience. He was a punk rock kid—but he was also a science geek at school and voted most likely to succeed in high school. We make fun of Murry for being the Johnny Cashophile!"

Despite an album filled with regret and loneliness, the Old 97's believe in having fun, and that certainly comes through on the album's first single, "Murder (Or A Heart Attack)," a light-hearted romp about taking a chance on a lost love, even if the named risks are markedly high.

Referring to the record company's decision to lead off with that single at Adult Rock Radio, he comments, "I'm glad that they picked that one. I think it's a good song to go with in 1999. It's the end of the millennium, and it's a big New Year's Eve party that lasts all year long. Everybody's on anti-depressants, it seems, anyway. Everything's so depressing on the radio, and it's a happy song."

The album, as a whole, certainly leans to the dark side, so why is Miller writing all these sad songs if he's just started a happy, new relationship?

"I've stopped worrying about that. This is name-dropping, so put on a hard hat, but I was hanging out with [Wilco's] Jeff Tweedy at a Grammy party, and we were talking about that, because he's got a kid who's cute and little, and he just made this really dark album, too. We were talking about the necessity of sadness for songwriting and how that's a myth. You can still write really depressing music even if you're happy."



Danny Alexander, a regular contributor to *totallyadult*, is the associate editor at *Rock & Rap Confidential*.



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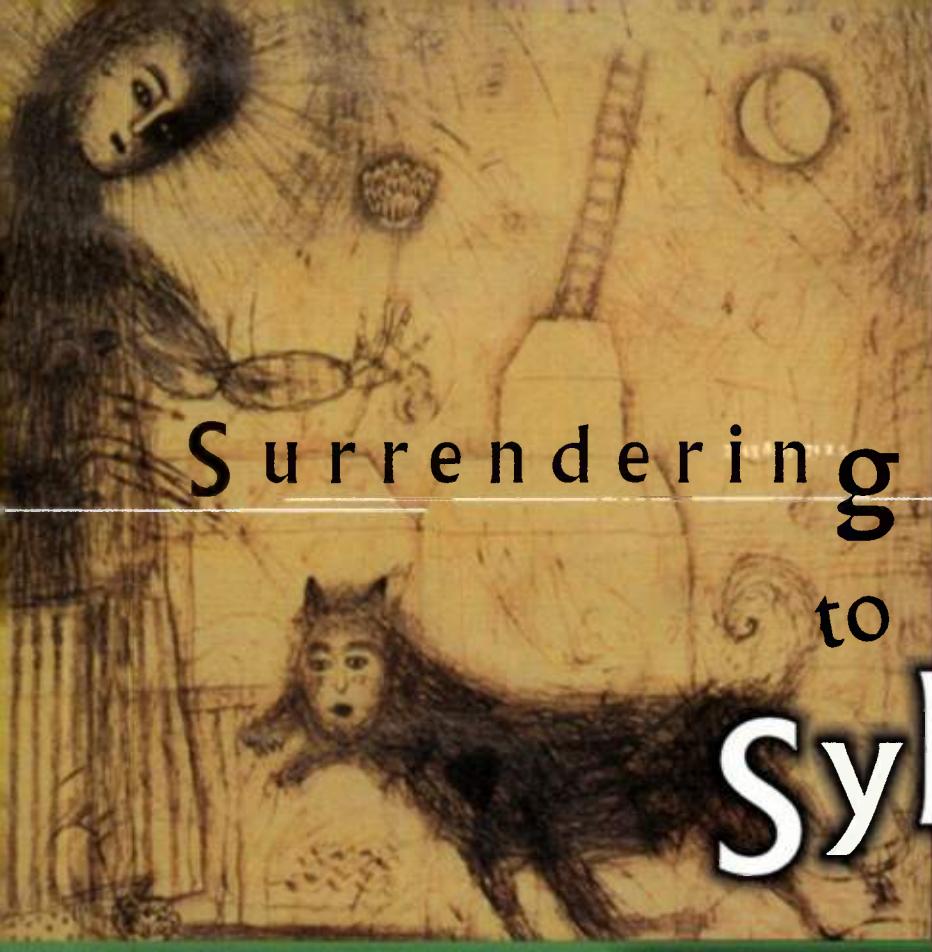
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Surrendering to dAVID SylviAN

by mike
warren

The best thing about students of Eastern thought is their patience in explaining the paths they've walked. There's an endurance of questions, a lack of frustration in explaining leaps that now must surely seem elementary for them.

The patience is there even if that student of Eastern thought happens to be a former pop icon. It's there even if the student is David Sylvian, whose career began almost 20 years ago with his former band Japan, somewhere on the cusp of glam and the New Romantics. It's there even when a toddler's cute burbling is audible in the background, vying for her father's attention.

The need for some guidance stems from Sylvian's five-years-in-the-making new album, *Dead Bees On A Cake*. The album, whose title refers to the dangers of merging one's ego with the object of desire (tricky concept #1 of many), includes songs of gratitude, of attention to those loved, of responses to teachers—there's even a song of devotion sung beautifully by one of Sylvian's own teachers. With the first warm chords of longtime collaborator Ryuichi Sakamoto's keyboard, it's apparent that this is a long way from Sylvian's earliest work. It's clear that this work itself demands some attention.

Sylvian and his voice, as precise and comfortable as a favorite book, caught somewhere in the process of packing his family for a trip overseas, respond warmly to the idea that an American audience steeped in the idea of "no retreat, baby, no surrender" might have a little trouble finding its way into a new single called "I Surrender." The song presents surrender as an act of faith, not defeat—whether it's surrendering to love, to the teachings of a beloved spiritual teacher, to the possibilities of family—whatever.

"The way I approached it—because, again, the notion of surrender was alien to me, also—came as something of a revelation," he explains. "I realized that the act of surrender wasn't a once-in-a-lifetime event. You know, 'you surrender, and therefore it's done, it's over.'" In the song, a narrator struggles with distractions, with longing, with cynicism, and ultimately finds himself surrendering each time. At the beginning, the singer suggests giving in to it all: "I opened the pathway of the heart/The flowers died, embittered from the start/That night I crossed bridge of sighs and I surrendered." Yet the narrator can't just surrender; the world keeps coming back.

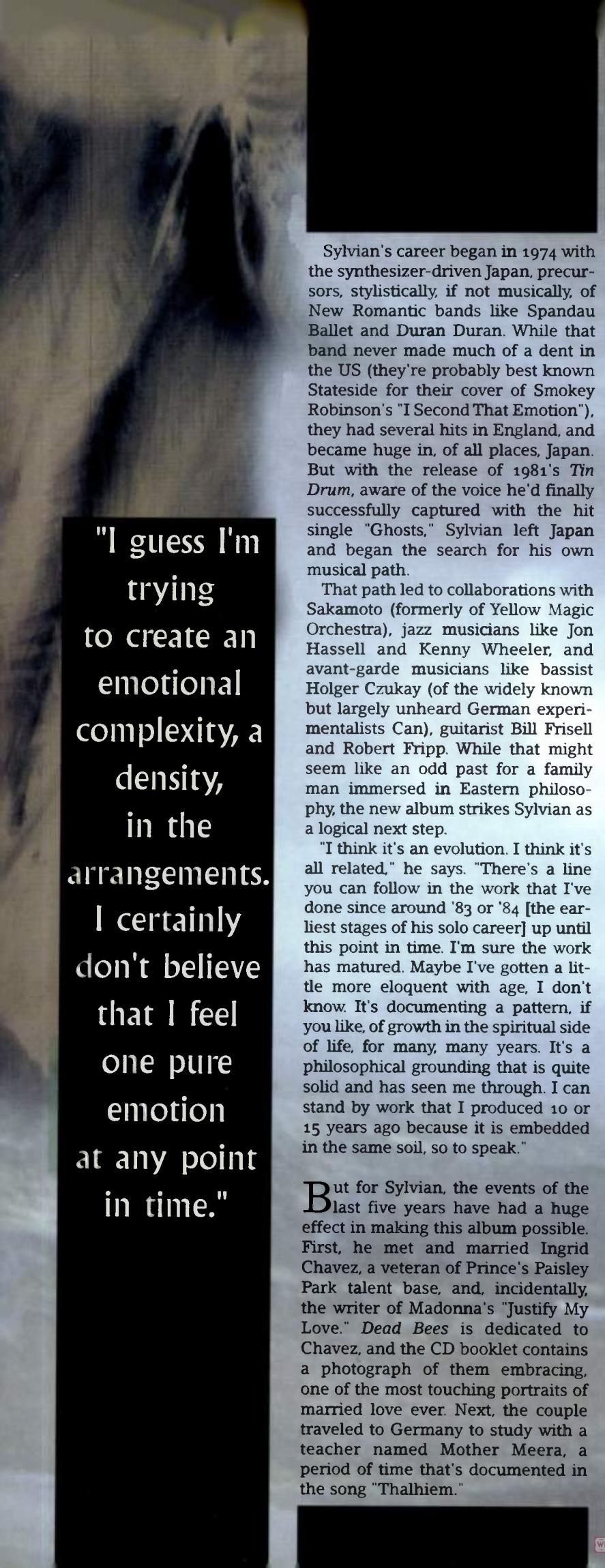
"It's something that has to be affirmed and re-affirmed with every breath," he says. "If you're not consciously surrendering, you're not surrendering. It became a meditative act—an act of will, an act of consciousness, and in that sense siding with my Buddhist beliefs, as well."

That's how I approached it, and ultimately finding an Indian teacher by the name of Amma [the "mother" in the song "All Of My Mother's Names"], I found somebody who inspired that notion of surrender, and in whom I could place that complete trust and faith."

When asked if it's fair to characterize the songs on this album as "love songs," Sylvian replies, "I'm quite comfortable with that. This whole album has a celebratory feel to it—a celebration of life, songs about the love of life—and love songs at a whole series of levels. Sometimes in one song I'm speaking to multiple people in my life, and relating multiple experiences with different people. For me the important thing is that the listener can come to the work and relate to it, and make it relevant to their own lives in some way. It's not so important that they understand where I was coming from as a writer. Ultimately, they have to do their own leaps, really."

For David Sylvian's fans, it's been too long since they've had a chance to make those leaps. It's been eight years since *Rain Tree Crow*, a re-gathering of Sylvian's Japan bandmates, and 12 long years since the release of his last album, 1987's *Secrets Of The Beehive*. On fan Web sites, the happiness over the new album is so tangible that it's all but available as a "Sigh Of Relief" download.





"The song is dealing with the beginnings of my relationship with my wife, and dealing with my counsels with Mother Meera, which is something we experienced together," says Sylvian. "It's all kind of tied in, embodied in that song in a way that I can't separate the component parts that go to make up the piece." The song shimmers with the most content, warm singing on any of Sylvian's album. When he sings "Take the shadow from the road I walk upon/And be my sunshine," he lingers on and repeats the word "sunshine" in a way that somehow perfectly imitates a sunbeam suddenly piercing a cloud. For a second, it doesn't matter who he's singing about.'

"I can't separate 'This is about Mother Meera, this is about Ingrid, whatever,'" he explains. "Somehow I've tried to encapsulate the whole experience that I went through at that point in time, which was a fantastically rejuvenating experience. [There was] Ingrid entering into my life at a very key moment, and then walking this path together, and going to various teachers together, which was very beautiful...so deeply permeated with love at all levels, it was really perfect in its time."

Of course, the album isn't quite all sweetness and light. The most revealing moments come in the darkest songs. "Midnight Sun," appropriately enough the album's most dire song, revels in the idea that the moon's been stolen and replaced by a "black midnight sun," with guitarist Marc Ribot's guitar hauntings merged over sampled John Lee Hooker licks in a way that makes the whole idea seem like it might be worth a try. In "God Man," Sylvian chides someone who's "misunderstood the place where they stand," and set themselves up for a fall. The piece chugs along like a club hit in a carnival ride, and God Man's mistake is perfectly clear. Yet even these songs don't leave a sense of anxiety; there's a sense that a midnight sun (combined with key guitar skronks) might be fun for awhile. God Man, scolded by the singer's "Nyah, nyah, nyah, nyah, nyah, nyah," is probably getting better. Even within raucous blues and not so gentle scolding, there's hope.

And even within the most peaceful songs, like "I Surrender," "Café Europa" and "Krishna Blue," there are hints of discord, odd samples, sound effects and solos that indicate that nothing's simple here. "I guess I'm trying to create an emotional complexity, a density, in the arrangements. I certainly don't believe that I feel one pure emotion at any point in time," Sylvian explains, again patient. "It's a matter of reflecting the true emotional makeup of human nature in a piece of music. It may be a piece that, for example, is celebrating the birth of my daughter as in 'Alphabet Angel,' her entering into my life." [He and Chavez now have two

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Sylvian's career began in 1974 with the synthesizer-driven Japan, precursors, stylistically, if not musically, of New Romantic bands like Spandau Ballet and Duran Duran. While that band never made much of a dent in the US (they're probably best known Stateside for their cover of Smokey Robinson's "I Second That Emotion"), they had several hits in England, and became huge in, of all places, Japan. But with the release of 1981's *Tin Drum*, aware of the voice he'd finally successfully captured with the hit single "Ghosts," Sylvian left Japan and began the search for his own musical path.

That path led to collaborations with Sakamoto (formerly of Yellow Magic Orchestra), jazz musicians like Jon Hassell and Kenny Wheeler, and avant-garde musicians like bassist Holger Czukay (of the widely known but largely unheard German experimentalists Can), guitarist Bill Frisell and Robert Fripp. While that might seem like an odd past for a family man immersed in Eastern philosophy, the new album strikes Sylvian as a logical next step.

"I think it's an evolution. I think it's all related," he says. "There's a line you can follow in the work that I've done since around '83 or '84 [the earliest stages of his solo career] up until this point in time. I'm sure the work has matured. Maybe I've gotten a little more eloquent with age, I don't know. It's documenting a pattern, if you like, of growth in the spiritual side of life, for many, many years. It's a philosophical grounding that is quite solid and has seen me through. I can stand by work that I produced 10 or 15 years ago because it is embedded in the same soil, so to speak."

But for Sylvian, the events of the last five years have had a huge effect in making this album possible. First, he met and married Ingrid Chavez, a veteran of Prince's Paisley Park talent base, and, incidentally, the writer of Madonna's "Justify My Love." *Dead Bees* is dedicated to Chavez, and the CD booklet contains a photograph of them embracing, one of the most touching portraits of married love ever. Next, the couple traveled to Germany to study with a teacher named Mother Meera, a period of time that's documented in the song "Thalheim."

daughters, ages five and one-and-a-half.] "But there's a whole wealth of emotions that come with being a parent, and I've tried to incorporate that within the work with some of that dissonance, coloring, to adhere to that."

"I think you sometimes have to focus on the 'shadow' aspects of life to accentuate the light," he continues. "Many, many artists have recognized that fact over the years, and have worked on that level quite specifically. It's certainly something that I've been guilty of throughout my career."

In putting the album together, Sylvian clearly worked hard, and occasionally struggled to come up with exactly the right sound. He says, "Even though the process took years, the compositions were there from the beginning, so I had a clear idea what I was looking for. There was obviously some evolution that took place over that period of time...but basically I had a pretty strong hold over what I was looking for. I didn't understand the overall shape of the album, but I understood each piece very, very well."

The recording process began in Sakamoto's New York City studio, shifted to Peter Gabriel's Real World studio in England, and finally finished in Sylvian's home studios in Minneapolis and Sonoma, California. Many of the pieces feature collaborators like Frisell on the haiku-like "Dobro #1," tabla player Talvin Singh on "Krishna Blue" and Kenny Wheeler's flugelhorn throughout the album. There are even samples of artists as divergent as John Cage and the Mahavishnu Orchestra. Yet Sylvian, still searching for exactly the right sound, found himself producing and re-producing much of the album at home. (Not surprisingly, Chavez contributes lush vocals to many of the tracks.)

One of the most satisfying cuts on the album, "Praise (Pratah Smarami)" came as a result of the happy accident made possible by having a home studio. Sylvian

"I think you sometimes have to focus on the 'shadow' aspects of life to accentuate the light. Many, many artists have recognized that fact over the years, and have worked on that level quite specifically."

tells the story this way: "A teacher by the name of Shree Ma came to stay with us for about a week, and it was a really intense experience. Incredibly beautiful, but very intense."

"She's devoted her whole life to God, since she was a teenager or even younger. She was born into a family of renowned wealth and basically just turned her back on it at a very young age. [She] walked away into the forests of India and led a very humble existence. Every moment of her day is devoted to her path. She sings with a clarity of devotion that is really amazing."

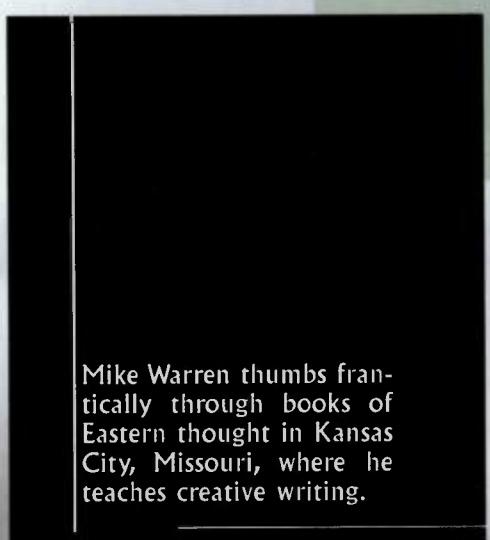
"I was basically documenting her voice. I heard this song echoing through our house every morning; it was something she sang after each morning's worship. It was just the most moving sound for me, the sound of her voice echoing through the house. The studio I [have is] built into the attic of the house, and I asked her if she could perform it. It was really just a document for myself, for the family; it wasn't intended to be part of the album initially. I added the guitar part soon after Shree Ma left, and it was something we listened to on a daily basis. It documented a very moving experience in our lives." Even untranslated, the song is gripping, contentedly beautiful. "To be able to devote one's life, at that level of devotion—in a sense, it's something to aspire to," Sylvian says admiringly.

Even though it's been quite some time since he's released an album, Sylvian has no shortage of projects in the works, including bringing his music to his fans. "I would like to tour around this time next year. I have a compilation album (of his post-Japan solo and collaborative



work) which I'm putting together, which should surface in about a year, and I'd like to possibly complete a work with Ingrid. If I took a tour next year, it could incorporate the work with Ingrid, the current album, the compilation, and be something of a retrospective. Having the family with me would allow it to be a more extensive tour."

It's appropriate that *Dead Bees On A Cake* would arrive at a time of "summing up" for Sylvian, since its accessibility will almost certainly send listeners scurrying to find his older works. Ultimately, it isn't a difficult album to learn once the way in becomes apparent, and that reflects Sylvian's own hopes for the album. "[It's] surrounded by a complex of emotions," he says, one last explanation dropping into place. "I think it's important that a piece of work reflects that complexity, so that no matter what frame of mind somebody may come to a work with, they can recognize themselves within it. That enables them to surrender to the work, and ultimately allows it to do its work on them."



Mike Warren thumbs frantically through books of Eastern thought in Kansas City, Missouri, where he teaches creative writing.

the

Peter Himmelman

zone



by Jim Manion

It's 1:45 in the morning in New Orleans and I find myself once again in the Peter Himmelman Zone. On the first night of the 1999 *Gavin Seminar*, 30 or so radio and music biz folks gather round the comfy Koch suite at the Hyatt, soaking up the spontaneous and uplifting vibe that radiates from this one-of-a-kind performer whenever and wherever he takes the stage.

Tonight Peter Himmelman's stage is a couch, where he sits with his acoustic guitar, playing tunes from his soul-searching new *Six Degrees*/Koch release, *Love Thinketh No Evil*. Playing it straight for a few numbers (including the cutting declaration of vindication and bridge-burning, "Lifetime Too Late"), he soon launches into the unique brand of instant music that rises up from within when the chemistry and energy is right between him and his audience. Verbally riffing off his surroundings, tonight he targets Liz Opoka and Scott Kuchler of the Koch radio promo department, singing their praises in fully formed songs he pulls out of thin air like a magician pulling a rabbit out of a hat. The intimate performance ends with a hilarious lip-synced rendition of the new album's lead track, "Eyeball," which plays from a small jambox CD player on the other side of the room.

Himmelman's mind and creative muse seem to have a higher operating frequency than that of most humans. Being a latecomer to his musical party, this became obvious to me the first time I experienced him live, last summer in Boulder during *Gavin's A3 Summit*. Seeking refuge from the sardine-can claustrophobia of the Fox Theatre, I crossed the street to Teresa's Pizza Calore, a cozy Italian restaurant where Koch was hosting a showcase for Himmelman and Amy Rigby.

Within minutes of launching into his set it was clear that Himmelman was taking us into unexplored territory, picking four or five audience members (including Harry Levy) to include in his improvised songs. Like a zippy multi-tasking computer, he juggled the subjects at hand fearlessly and hilariously, in the process creating a special zone of charm and connection. Three days later I saw him do the same in front of thousands at a festival in Lyons, Colorado, even performing a spontaneous wedding onstage for two fans that brought tears of joy to many eyes. As I contacted friends and colleagues in search of older Himmelman recordings to prepare for this piece, they inevitably told similar tales of amazing performances that take audiences to another plane, whether in small clubs or at large festivals.

About the potent spontaneity of his unique brand of performance, Himmelman says, "At some point I just got more comfortable destroying the dogma of the form of how musical performances are supposed to go—you play a song, they clap, you play another song, they clap, and if you do it well enough they'll stand up and clap loud at the end. My show is like peeling away the skin of an onion, and in its best form it literally transcends time. When you are deeply involved in a creative endeavor that you love, time doesn't have its normal pull on you. When I get to that place in a show it's a great feeling, where myself and the audience are dealing with something without precedent, entering areas we've not been to before. If I have any objective in performance, it's to get to that place."

Further proof of Himmelman's exceptional ability to handle several things at once comes during our phone conversation, during which he cooks and eats his breakfast of scrambled eggs while maintaining a lucid mindflow about his mode of performance, his new album and his life.

Love Thinketh No Evil gathers a fresh batch of new Himmelman tunes that range from the quiet and lovely "Seven Circles" to the rhythmically brash "Eyeball." While the recording is one that grabs you hard on first listen (especially the one-two punch that opens the album, "Eyeball" followed by "Fly So High"), it is also an album that reveals its deeper delights with each listen. Every song is sonically dusted with nearly subliminal vocals, keyboards and tasty production effects. As a whole, the record is an aural summation of the many musical roads Himmelman has traveled so far—exceptional player, inspired songwriter, insightful poet, eclectic aficionado of many forms of music.

His first studio recording since 1994's *Skin*, *Love Thinketh No Evil* is a project that Himmelman took great care in producing and releasing, determined to get it out in a form and fashion that sit well with him after the ups and downs of his career so far.

Says Himmelman, as kitchen utensils rattle and he whips up his eggs, "I got out of my Epic deal in '94 and I really didn't have the desire to get right back on that machine again. I was doing a lot of different things, particularly film scoring, which I'm still quite interested in. I also started to hone my touring craft, not in terms of trying to promote a specific record, but in terms of trying to figure out exactly what it was I could bring to people that nobody else could. I did a lot of solo shows and evolved the spontaneous quality of my shows to a point where I feel I do something that nobody else in the world can do. It's a good thing for me that this wasn't the result of a record company wallpapering a place with posters; it was a sort of organic thing that gradually developed internally."

continued →

Finally feeling ready to record again triggered a flurry of songwriting, with many of the new tunes (like "Checkmate", "Time Just Flew" and "Coming Apart At the Dreams") dealing with loss, regret and dark stretches of life's road. About "Checkmate" Himmelman expounds, "That song was the impetus to get the other songs down. It's kind of a happy song to me, in a sad and cathartic sort of way, as it signifies the end of something. But you know, the end of something is good, as I've heard said once: 'There's no happiness like the resolution of doubt.' It's that kind of bittersweet happiness that is happiness nonetheless."

The majority of the songs on *Love Thinketh No Evil* explore the bleak and sad underbelly of human emotions—those stark, intense and confusing periods we all go through which are tough to deal with but are inevitably rich compost for new growth. Green sprouts of hope surface by the album's end with the uplifting salvation of "Gravity Can't Keep My Spirit Down."

But listeners shouldn't take Himmelman's songs as direct insight into his own life. "These things are not necessarily autobiographical, they're just feelings that I've had and I put them down in songs," he explains while crunching on his breakfast toast. "In general, I think my life as I live it is a lot happier than the record, but sometimes I see the struggles of my friends and struggles I've had in my past and I lock into those feelings, lock into their confusions, and I'm able to write about it with those feelings finger's-length away."



"As all artists know,

the good stuff comes from the

sub-conscious, it comes quickly

AND
it's not like
it's a bunch of
precalculated
moves. It's not
done with that
part of the
BRAIN."

Recorded at his own Chelsea Studios and produced by himself and guitarist Greg Herzenach, the basic tracks for *Love Thinketh No Evil* were done in a relaxed but efficient manner and finished in three or four days. The album's sonic seasoning evolved at a different pace. "I had a lot of time to think about overdubs. There are several different keyboard and vocal layers that are pretty subtle. The whole overdub process took a long time, and I did it in my spare time between other projects."

The process of releasing the new album took a long time, too, with Himmelman determined to get it out in a production and distribution scenario that sat well with him. Getting things right delayed the album's release for nearly a year, which didn't make his legions of "Himmelfans" happy. They're not grumbling now as they spin the most fully realized album of his career.

About that process Himmelman acknowledges, "It seemed like it was prescient at the time to stay away from the larger labels because of the volatility of the whole thing I had experienced before, mostly in terms of the pressure to sell trillions and become the indentured servant of the record company. That was something I really didn't care to repeat."

"So I found these people at Six Degrees—Bob Duskin, Bob Appel and Pat Berry—who were striking out on their own with this new label and they had distribution with Island, which I thought was good and interesting. They liked the record and it was going to come out on Island last March. Then, when Chris Blackwell quit, I decided it was not the most propitious time to have something that he had brought in on that label. I was fortunate, having had experience with that kind of thing, to just yank it. My entire life was not involved with whether or not that record came out at that particular time. So I just decided to wait."

His relationship with Six Degrees continued, though. "I understood that these Six Degrees people were pretty smart and had a good sense of aesthetics and knew where I was coming from. They had a long history of being fans of my music and knowing what I stood for—even if I didn't. So I stuck with them and when they found distribution through Koch we were ready to release the record."

One benefit of the extra time it took to release *Love Thinketh No Evil* is the addition of the punchy, hard rocking track "Eyeball," a song that proves once and for all that Peter Himmelman is far beyond the folky singer/songwriter genre stamp many put on him. Himmelman relates that, "When we had a little time to deal with the record, as it wasn't going to come out for awhile, I thought it might be interesting to throw 'Eyeball' on there, but it was in a form that was more or less a demo based on a rudimentary drum click. I wanted to get some sort of progressive drum programming on there so Six Degrees presented me with a bunch of different options. Chris Vrenna's name was at the top of the list. I knew his work from Nine Inch Nails and I liked it—the attitude and the careful attention to rhythmic detail that he puts into everything."

continued →

Peter **Himmelman** Million Miles Wide

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and

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"There are advantages to having

time spent in service to something other than your

artistic muse, and with that comes a certain richness of experience that you can bring to your W O R K."

The rest of Himmelman's supporting cast on the new album was carefully chosen as well, and they work with an interlocking ease that belies their diversity of background: bassist Mike Elizondo has worked with Rickie Lee Jones and powerhouse jazz drummer Peter Erskine; drummer Trevor Lawrence, Jr. is best known for his work with rap giant Dr. Dre; pianist Chris Joyner has contributed to the sound of Soul Asylum and The Wallflowers; T Lavitz of The Dixie Dregs adds Fender Rhodes, Hammond organ and clavinet flavors to a number of cuts; and co-producer Greg Herzenach laces each track with his subtly stunning guitar work.

Furthermore, Himmelman is set to hit the road with a fresh new touring band in support of *Love Thinketh No Evil*, featuring Jeff Babko on keyboards, John Button playing bass and Jimmy England on drums. Our phone conversation took place the day after their first rehearsal and Himmelman was excited about the band's potential. "It's funny; I have so many songs, but these guys came to rehearsal and they knew them all! I think they just hear it and devour it. Some of the songs, 'Eyeball' for example, are deceptively simple with really strange chord progressions, not just your standard blues progression. But these guys had it down in about a second."

True to his innate ability to multi-task his musical muse, Himmelman also has a number of other irons in the fire, specifically film soundtracks and children's music. Since 1989 he has created scores in a wide range of styles, including what he calls the "avant-garde Middle-Eastern horror music" for the black comedy *Liar's Poker*, folk-rock flavors for the romantic comedy *Dinner And Driving*, a swing-era sound for *The Souler Opposite*, and music for Disney's television series "Bug Juice." The confidence with which he can switch gears into film and television scores, according to Himmelman, "has to do with the fact that I'm a songwriter, and the immediacy of a really strong melody comes through in each score. That's one of the advantages I have and what I think I bring to projects differently than other people."

His penchant for applying his considerable songwriting skills to the whimsical world of children's music, as evidenced on the 1997 Baby Boom Music release *My Best Friend Is A Salamander*, has much to do with his being a father to four young children—two boys and two girls—who range in age from nine down to two. Fatherhood seems to suit Himmelman, and it helps him keep it real.

"It makes you have to focus harder," he explains, "it makes whatever time you have so much more valuable. Last summer I was hanging out with a sort-of-famous-rock-star guy and I was seeing what an incredibly bohemian lifestyle he led, which I used to lead. It got me to thinking that if the party never stops and the show never ends, how do you have time to have a life experience in order to put that into what you are doing creatively? There are advantages to having time spent in service to something other than your artistic muse, and with that comes a certain richness of experience that you can bring to your work."

More comfortable than ever with his ability to create distinctive musical sounds and convey deep universal lyrical truths, Himmelman comes back to being well connected to his subconscious. "As all artists know, the good stuff comes from the subconscious, it comes quickly and it's not like it's a bunch of precalculated moves. It's not done with that part of the brain."

As for the decisions he makes for getting his music out to his fans, he has reached a point of mature and grounded wisdom. He asks, "Do you see yourself really rich, or do you see yourself really enriched and able to enrich? Everyone agrees on the surface that that is the way to go, but in order to do that you have to make some incredible sacrifices—and so few people are really into that."

As *Love Thinketh No Evil* remains on the Adult Rock Radio charts and connect strongly with Himmelfans new and old, it seems his sacrifices are paying off. And as he tours in support of the release, countless listeners will have lives enriched and uplifted by their time spent in the Peter Himmelman Zone. There's no other place like it. 

Jim Manion is PD/MD of Community Radio WFHB in Bloomington, Indiana, and writes a weekly music column for the *Bloomington Independent* called "Ear Cuisine." You can reach him at 812.323.1200, or E-mail him at ionman@bluemarble.net.



"24-7 Man"

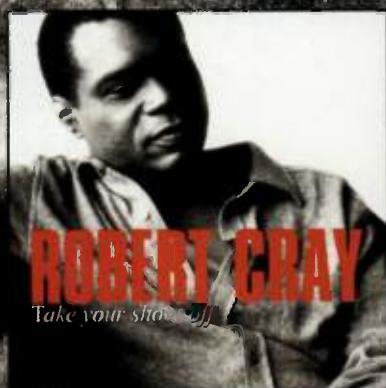
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THE PHOENIX

RISES

By
J. MIKEL
ELLCESSOR



PHOENIX
MEDIA GROUP

It's a seemingly simple story. Boy is born, grows up listening to his parents' records (in this case, a lot of Motown and early Beatles), matures during the hard rock years of the early '70s and gets sideswiped by life.

In the case of this story, our protagonist is Tad Flynn and fate intervenes in the form of the Southern boogie rock of the Allman Brothers Band, Marshall Tucker Band, Charlie Daniels Band and the Outlaws. His love of the fluid, extended music that seeped out of the South in the early '70s provided febrile ground for a later encounter with the Grateful Dead. It was pretty much over after that.

Sort of.

MEDIA GROUP

Our center figure spent plenty of years going to Dead shows, but he also picked up a degree from Harvard along the way and made a proverbial killing on Wall Street. During his sentence on Wall Street, Flynn "stewed on several business ideas and tried to figure out how to put some flesh on them, but did not really have the time to focus on them."

A self-described "live music freak," Flynn admits that live music has always had a special power over him, so it's not particularly surprising that one of those business ideas would include this particular musical outlet. "I had always appreciated improvisation and saw how the power of a live performance could impact people, but I also saw that there were a lot of inefficiencies in the arena of live music—whether it was the taping and bootlegging phenomenon, or what have you."

"I was trained as an economist and this is one of the screwiest industries I have ever seen—just from an economic point of view. I'm always amazed how few people understand the basic economics of the business." A chance introduction to the founder of King Biscuit Flower Hour and Archive Alive Records got the ball rolling. Flynn and an early business team began acquiring quantities of master tape content featuring major acts in live performance.

The pitch was simple. Flynn and the partners that were the nascent Phoenix Music Group (PMG) would approach content owners by saying "Look, these tapes are worthless to you, but to the extent that they are aggregated and consolidated, then you, the owner, can receive the benefit from a company that is working on clearing, licensing and selling them. There is greater strength in a company doing this because we can bring more to the project than any one individual."

Flynn elaborates when he says, "I look at our catalog and I say, 'Okay, I'm now sitting on top of an asset plate. I can sell these tapes, I can license these tapes, I can clear them for release, but I should go and I should study, and I have to find every possible attribute. The sound recording copyright is very powerful. For example, it provides you with exclusive content for Internet Radio, because it includes the exclusive right for digital transmission. That's a good value."

The qualities of the product line and the eventual opportunities in the market begin to emerge at this point because, as Flynn explains, "We have so much brand-name content, it helps you build up a stable base for operations. [One major] quality of this catalog is that it gave us the ability to define our niche, which is live music."

The delivery vehicles for that niche are divided into three interlocking businesses: Phoenix Rising, Phoenix Gems and Radio Phoenix. Phoenix Gems will specialize in packaging and releasing the tapes that Flynn and his team have acquired. It includes 425 classic rock concerts from 1972-1985, featuring various bands ranging from Aerosmith to Frank Zappa. The releases will be a quality product and beautifully packaged using new images by famed graphic artist Mark Arminski.

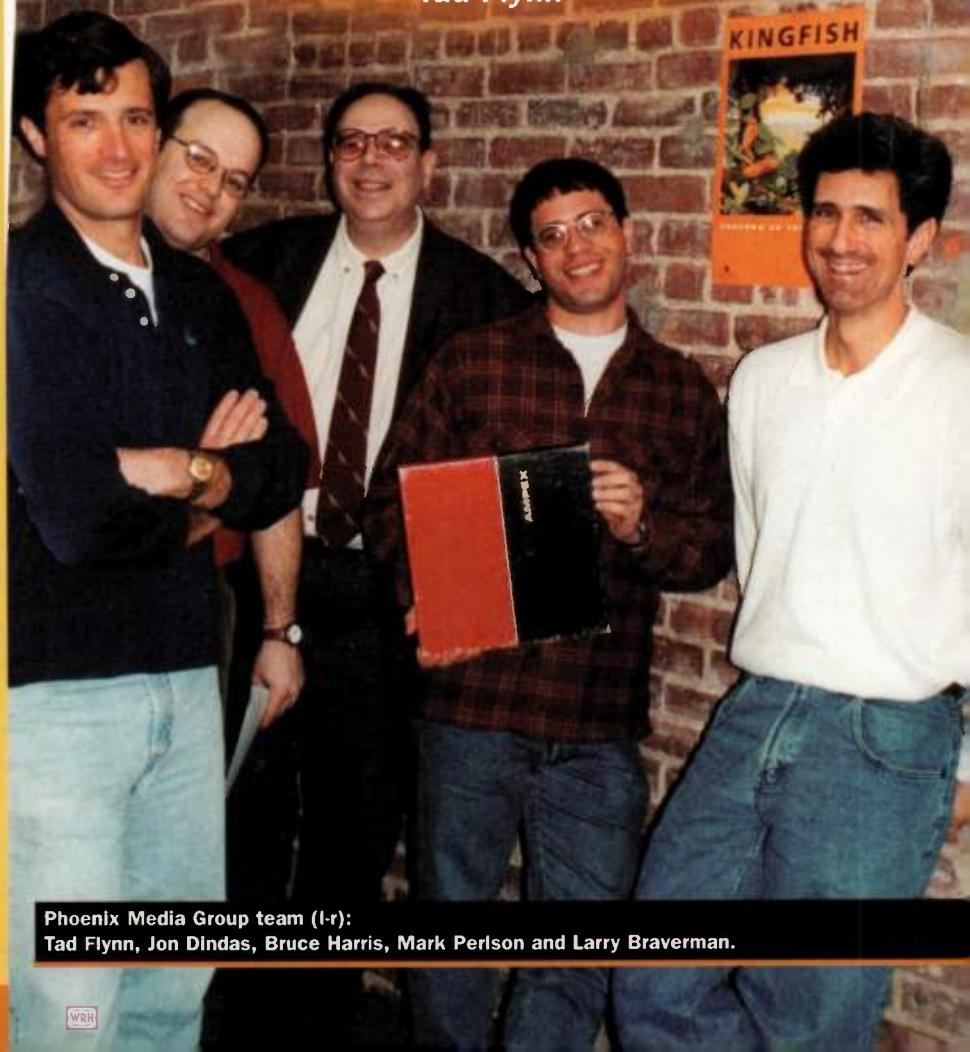
"Our Phoenix Rising label," Flynn says, "is really focused on roots-based rock and what is happening today

in live music. All the acts that we're working with are performing 150-200 nights a year. They're building up fans the old-fashioned way by heavy touring and adding 50 names to the mailing list every night. They're able to sell 10-20 discs at shows every night. They're all solid road warriors, much in the way of great groups like the Allman Brothers Band, Grateful Dead or Phish, but they're building up their own communities and their own experiences. They have stable operating businesses."

The first three signings to Phoenix Rising are Kingfish (a Grateful Dead offshoot), Foxtrot Zulu and the Dude Of Life (one of the two lyricists for Phish). Kingfish is a longtime Bay Area favorite whose new release features leader Matthew Kelly, Bob Weir, Jerry Garcia, Steve Kimock, and Jenni Muldaur. The big sound of the young talented Foxtrot Zulu hails from the small state of Rhode Island. Their sound is high-energy, horn-driven rock & roll, and clearly influenced by Blood, Sweat & Tears. The Dude Of Life is well known as a songwriter, but is a dynamic performer in his own right. His new project features his new backing band, the Great Red Shark, as well as the members of Phish.

"We view Phoenix Rising as representative of artists who embrace the live performance as a key component of marketing their music. With Phoenix Gems, we have artists who represent what happened yesterday in live music—so we can now position ourselves as the company that brings 'the moment' to consumers."

—Tad Flynn



Phoenix Media Group team (l-r):
Tad Flynn, Jon Dindas, Bruce Harris, Mark Perlson and Larry Braverman.

"We view Phoenix Rising as representative of artists who embrace the live performance as a key component of marketing their music. With Phoenix Gems, we have artists who represent what happened yesterday in live music — so we can now position ourselves as the



company that brings 'the moment' to consumers.

"The thing about live music fans is (a) they're under-served and (b) they're really forgiving of a bad note as long as they get that magical moment. By having the ability to do Internet Radio and having exclusive live content, we have the ability to start segmenting out our target consumer base.



We can't do it perfectly, but we can do a better job than we otherwise could and with that you have the ability to start communicating with them directly. That means you

can start getting information about tours, new releases and general news out more easily. To the extent that that can happen over the Internet it radically reduces the amount of money you have to spend on marketing and publicity."

One of the ways that PMG will streamline its marketing and promotion activities is through Radio Phoenix, an online radio station that will program live music exclusively. Rather than broadcast entire concerts, Radio Phoenix will present single selections, rotated in a traditional radio format.

"It's our view that the people who will listen to Radio Phoenix are live music fans. They're the kind of people who are sitting at their desks at work, and want to hear great live performances that can't be heard elsewhere. To the extent that we create a great draw to our Web site, we have almost the equivalent of an online magazine. What we've done is created a magnet to start attracting our target consumers. These are the people we expect to be interested in buying a classic live concert—if we do a full disclosure on what the sound quality is, what the big moments are, or what the hiccups and warts might be. They'll buy as long as they understand ahead of time what they're getting. These are also the people who are following what's happening in the live music scene today."

With a defined opportunity and an evolving product line, Flynn then went about assembling the team that would eventually comprise the PMG staff. Even with his initial understandings of the lunacy of the music industry, Flynn was still shocked by what he discovered.

"I have a good understanding of business economics and the music consumer—from the perspective of what I like—but I wanted to make certain I got talented, motivated people who are going to be on-board, so while we are a company, we're structured as a partnership. I went about recruiting people and it was one of the things I found that I was absolutely amazed by in this industry.

"Sometimes people come to me and ask, 'How did some guy from Wall Street put together a team like this?' I just say that I'm using what I learned on Wall Street; namely, equity. It is one of the most powerful motivating factors that exists. If all of my partners participate, then when they make a recommendation I know they've thought it through, because they're thinking about what the bottom-line impact is.

We're still fairly small and very team-oriented. We go about consciously building up a team that is very heterogeneous with very different skill bases. That, to me, is one of the most important differentiating factors behind our company."

Larry Braverman is one of the PMG partners that immediately comes to mind when Flynn describes the appeal of an equity stake. Braverman has over 19 years of diversified music business experience, ranging from radio promotion to production to the sales, marketing and merchandising areas. He has previously worked at Elektra, Chameleon, and EMI. Braverman, not surprisingly, directs PMG's sales and marketing.

Sam Kopper, who was the first PD at WBCN and a pioneer in the creative, technical and business areas of modern entertainment media. In the early 1970s, Kopper became the ultimate taper with the creation of Starfleet Communications, a company that produced and nationally distributed live-to-air concert broadcasts. The pinnacle of this work was the worldwide production/distribution of Live Aid, from Philadelphia. Kopper spent the '90s working in the powergeek end of the computer industry (voice recognition, industrial networking and distribution). He will oversee Radio Phoenix and is a key component of the label's strategic planning initiatives.

Mark Perlson was the General Manager of Caipirinha Music and it was he who signed the fledgling electronic label to a distribution deal with the Sire Records Group and significantly con-

tributed to the music licensing for *Modulations*, a feature-length documentary on electronic music. Before coming to Caipirinha, he was responsible for the growth of the Knitting Factory Works record label. Perlson will handle PMG's Web site and the production duties.

Bruce Harris is a 30-year music industry veteran who will manage PMG's catalog and clearances. Harris has also held a number of positions including advertising, publicity, product marketing and A&R for Elektra, Epic and RCA Records. He spent time with EMI as their Director Of Catalog Development & Marketing. During 1997, he returned to Elektra Records to direct their A&R and Marketing of box sets for the Doors, AC/DC, Judy Collins, and Paul Butterfield.

Finally, Jon Dindas, who in his own words, says: "(a) He is not yet as old as Bruce's career, (b) he's a fan of many of the bands Larry has been 'involved with,' (c) he hopes Mark will someday tell him what 'Caipirinha' means and how to pronounce it, (d) he wants Sam to know that he thinks Starfleet Communications is a really neat name, and (e) like Tad, he was also dropped on the soft spot of his head as an infant, but he suspects his droppings were frequent and deliberate." Dindas, undeterred, or perhaps enhanced, by his parental interventions, eventually logged quite a bit of time in the Wetlands-based NYC roots rock/jam band scene. He parlayed his connections into a gig with Watchtower Entertainment's Artist Management division, where he worked on the company's production, manufacturing, promotion and retail distribution operations. In true indie fashion, anyone willing to do all this work must also be the company's President, a position Jon held until joining the Phoenix team.

To be sure, any new venture into the crazy world of music carries a certain amount of risk, but it seems clear that Flynn and his team of industry vets have made sure the odds lean in their favor. In a time when so many companies in the music industry are going down in flames, PMG strives to be the successful organization to rise from the ashes.

You can visit Phoenix Media Group's Website at www.radiophoenix.com, or you can call them at 212.260.8400.

J. Mikal Elcessor is a regular contributor to *totallyadult*. He also runs his own media consulting firm as well as being a director for DEI Member Services. You can reach him at 412.431.4824, or E-mail him at jmikel@usaor.net.

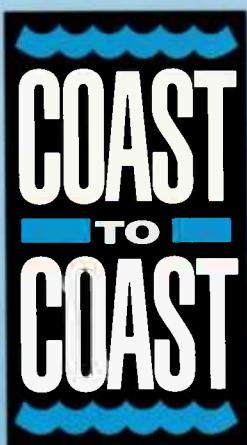
Q: What Do These Artists Have In Common?

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CRASH TEST DUMMIES * ALANA DAVIS
BETH ORTON * BEN FOLDS FIVE
SHELBY STARNER * CREE SUMMER
THE SCREAMIN' CHEETAH WHEELIES

and, coming soon

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from the upcoming live CD adds 4/27
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WES CUNNINGHAM "Not Enough" adds 5/11
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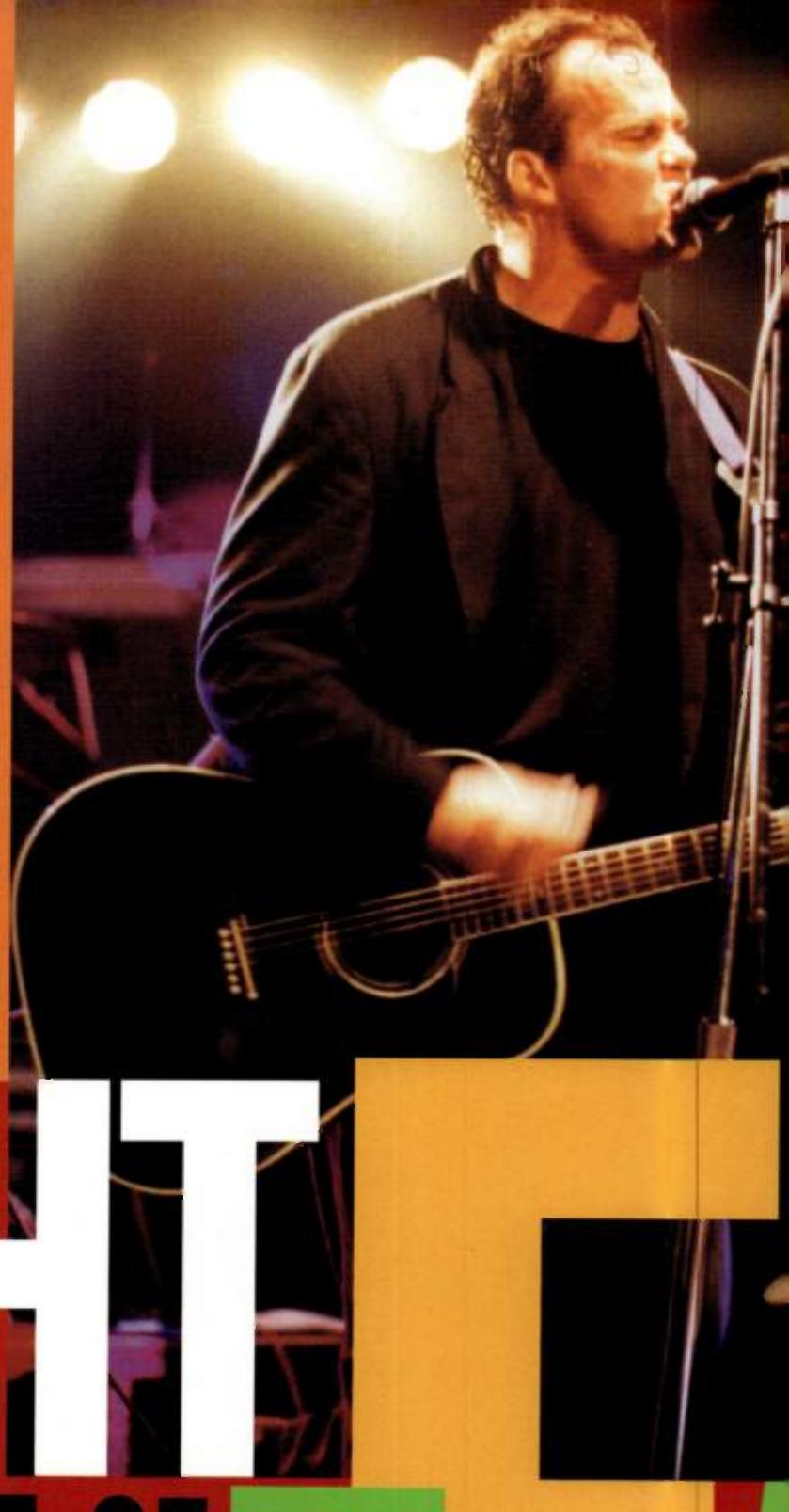
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John Easdale is the perfect rock & roll candidate. The singer and main songwriter for Dramarama grew up in New Jersey, spending most of his time listening to old records and dabbling with guitar and pen. Music has been his friend, enemy, educator and spiritual quest since as early as he can remember. He grew up with most of his Dramarama mates, finding a kinship in fellow freaks who could spend weekends arguing over who's better: Elton or Bernie, Paul or John, and whatever happened to the Alice Cooper band, anyway? "I started off listening to The Monkees and The Beatles, then Bowie and T. Rex, then Lou Reed gave way to punk rock," lists Easdale. "I've listened to so many songs in my life, thousands of records; I tried to listen to cool music and follow its path." A path which began some 15 years ago with Dramarama, and has just recently found Easdale driving down that solo road with his debut album, *Bright Side*.

THE

BRIGHT SIDE OF



From Dramarama To His Brilliant New Solo Album

BY MATTHEW LAWTON

**"I'M HAVING SO MUCH FUN WITH THE POISONOUS PEOPLE
SPREADING RUMOURS AND LIES AND STORIES THEY MADE UP
SOME MAKE YOU SING AND SOME MAKE YOU SCREAM
ONE MAKES YOU WISH THAT YOU'D NEVER BEEN SEEN."
—DAVID BOWIE "CANDIDATE"**

Easdale's road trip began back in 1985 when Dramarama put out a 12-song LP, *Cinéma Vérité*, on the French label New Rose Records, which also released albums by folks like The Replacements, The Cramps, Johnny Thunders and Elliott Murphy. While Dramarama was beginning to make a name for themselves in Jersey, Los Angeles's most notorious DJ, Rodney Bingenheimer, was flipping through the vinyl at Poobah Records in Pasadena and came across an LP with Edie Sedgwick (Andy Warhol's superstar) on the cover. Simply going on the cover art alone, Bingenheimer took *Cinéma Vérité* home and instantly fell in love with it. Thinking Dramarama was a French band, Bingenheimer began praising the album on the KROQ airwaves. If Dramarama was The Beatles, Rodney On The 'ROQ was their Murray The K.

Cinéma Vérité contained the track "Anything, Anything (I'll Give You)," which became a KROQ staple. The song was so huge, in fact, that it still gets spun regularly on the World Famous KROQ, and still sounds as fresh and potent as ever. Even after 15 years, "Anything, Anything (I'll Give You)" is the #1 Most Requested song of all time at KROQ, beating out The Smashing Pumpkins, The Cure and even Nirvana. Bingenheimer himself says, "'Anything, Anything' will be the 'Louie Louie' of the 21st Century!" With Bingenheimer praising *Cinéma Vérité*, Dramarama pulled out of Jersey to win.

It was the summer of '86, and the band packed its bags and headed for the City Of Angels...and what cherubs they had looking out for them. Their first gig in LA was at the Roxy on the Sunset Strip, and their second gig was opening up for the Psychedelic Furs at Irvine Meadows Amphitheatre. Not a bad beginning, huh? This rock band was on a roll, getting tons of airplay on one of the coolest radio stations in the country and playing sold-out gigs in Los Angeles. All this from a group that still didn't have an American record label deal. Easdale laughs when he thinks back on his band's early days. "We thought California was like Disneyland for sure. We got a production deal with Capitol to make some demos—but we were impatient, so we put our second album, *Box Office Bomb*, out on our own."

Dramarama went on the road, making a decent living concentrating on California, Arizona, New Jersey and a couple of other major markets. The band appropriately signed a deal with Chameleon Records, which put out John Lee Hooker's classic comeback album, *The Healer*. In 1989, the eloquent *Stuck In Wonderamaland* came out with the radio-friendly track "Last Cigarette," and Dramarama broke into more markets like Dallas, New York City and Boston. With more time on the road, the band grew into a fine-tuned machine and Easdale evolved into a gifted wordsmith. If Easdale's heart hung on his sleeve, his influences dripped from his pen; from Bob Dylan, The Beach Boys and David Bowie to Patti Smith and Velvet Underground, Dramarama studied at the school of the three-minute record.



David Letterman, hosting "120 Minutes" and finally breaking nationally on the radio. The band hit the road and started playing bigger venues and different cities. But just when things started to look good on the outside is when they were broken on the inside...sort of like a train, going backwards.

**"COS IF YOU THINK YOU ARE A STAR
FOR SO LONG THEY'LL COME FROM NEAR AND FAR
BUT YOU'LL FORGET JUST WHO YOU ARE
YOU AIN'T THE NAZZ, YOU'RE JUST A BUZZ, SOME KINDA TEMPORARY..."
—MOTT THE HOOPLE "HYMN FOR THE DUDES"**

Dramarama might have found themselves on posters, in magazines and on the video screen, but they were still the same old buddies from Jersey. "Being the independent D.i.Y. kind of guys that we were, we undoubtedly shot ourselves in the foot in terms of what you should do in the business and how you're supposed to act and how you're supposed to be thankful," recalls Easdale. "We'd never worked with a major label before and we made some mistakes. At that time we were wanting to do stuff; we were really ready to work, but everyone at the label was slow to get off the gun. It was frustrating. So while *Vinyl* was going up the charts, we got ourselves pulled off the road and pretty much all the promotion stopped."

Dramarama took some time off and came back in 1993 with what would be their swansong, *Hi-Fi Sci-Fi*, which featured the almost Dramagraphical "Work For Food." But by that time, the musical landscape had changed. Nirvana brought their sonic genocide to the table and, with the spirit of youth gone mad, they slaughtered all the pretty-boy hair bands and anyone else who stood in their way. Alternative Radio had begun to emerge, and it was basically "out with the old and in with the new." It didn't matter if you were

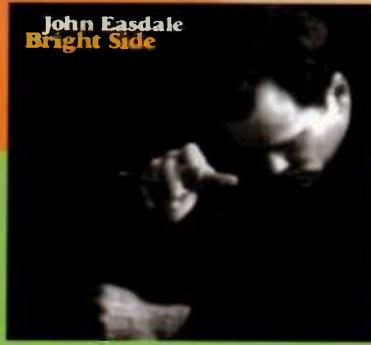
CONTINUED ➤

DALE



While moving rock & roll ahead, the band paid tribute to their own musical heroes by placing somewhat obscure (but well-chosen) covers on most of their albums. "We were Bowie freaks, and if anyone ever did a Bowie song we'd know about it," spouts Easdale. "So we thought that anyone who loved the Velvets might like our version of 'Femme Fatale,' which we put on our first album. So from then on we always tried to put on things that we thought were cool. You know, 'Candidate' by Bowie, 'Pumpin' (My Heart)' by Patti Smith, 'Memo From Turner' by The Stones, 'I Wish I Was Your Mother' by Mott The Hoople, tracks like that."

In 1991 Easdale's pen breathed fire and drew blood. Not set to paint themselves into an alt-rock corner, Dramarama released *Vinyl* on Elektra Records and received critical and fanatical raves. Produced by Don Smith, *Vinyl* featured musical guests Benmont Tench (Tom Petty And The Heartbreakers), Mick Taylor (The Rolling Stones), Brian MacLeod (Wire Train) and Jim Keltner (uh, just about everyone). With MTV airing videos for "Haven't Got A Clue" and "What Are We Gonna Do?," Dramarama found themselves on



a core "alternative" heritage artist like The Cure, or a kazillion-Platinum selling rock star like Bon Jovi. If you weren't this year's model, you simply weren't. It was better for David Lowery to start a new band called Cracker than to make another record with Camper Van Beethoven. The Pixies split up and evolved into The Breeders and Frank Black. Hüsker Dü became Bob Mould, who became Sugar. It was time for new things; it was time for the Pyros to burn their Addictions.

**"EVERYBODY'S WEARING A DISGUISE
TO HIDE WHAT THEY'VE GOT LEFT BEHIND THEIR EYES
BUT ME, I CAN'T COVER WHAT I AM
WHEREVER CHILDREN GO, I'LL FOLLOW THEM."**

—BOB DYLAN "ABANDONED LOVE"

Dramarama called it an amicable quits and Mr. Easdale became Mr. Mom. And why not? At the time there was certainly less drama at home, and he was definitely having more fun with his kids. So Easdale took a year off and spent his time driving kids to school, attending birthday parties, going to soccer practice and, like John Lennon, simply enjoying watching the wheels go round. "It's like that song Chrissie Hynde sings, 'Don't harass me, can't you tell / I'm going home, I'm tired as hell / I'm not the cat I used to be / I got a kid, I'm thirty-three, baby!' I love that song and that's the way I felt," states Easdale. "I got four kids and I never really took to being in the spotlight; I was never one to bask in the glory. It's not about sitting around and getting your picture taken and being famous, it's about the work and the music."

Some dads become firemen, some are accountants and others work in cubicles in big office buildings. When the Easdales' dad finally stopped watching those spinning wheels, he got a job...working with Johnny Rotten! Easdale became the Producer of "Rotten Day," a syndicated radio show that highlighted different days in the history of rock & roll, hosted by the ex-Sex Pistol. When asked what it was like working with the Johnny Rotten, Easdale laughs, "You don't take any shit from him, 'cause if you do, you ain't gonna get too far; he'll crush you. You gotta treat him like a bad boy, a *nasty* boy! No, he's great and it was a great experience." Easdale worked on "Rotten Day" for a couple of years and then started editing *The Album Network's* Alternative Radio trade magazine, *VIRTUALLYALTERNATIVE*, which he still does today. Easdale might have been spending his days fine-tuning other people's words, but like a vampire, he spent his nights quenching his thirst.

**"I MAY LOOK GOOD ON THE OUTSIDE
BUT I'M BROKEN ON THE INSIDE
WELL YOU SAID I HAD A DARK SIDE
BUT NOW I'M LOOKIN' ON THE BRIGHT SIDE."**

—JOHN EASDALE "BRIGHT SIDE"

Bright Side is the solo debut album from John Easdale. Like Paul McCartney's first solo record, *Bright Side* features mostly Easdale playing, singing and producing all the parts. It was years in the making, and at times a bit disjointed, with most of the writing and recording taking place late at night when friends' studios were available. "I was working on this for about two years, not solidly, just a little bit here and a little bit there," says Easdale. "I'd go in and play the drums and guitar parts and say, 'Okay, let's do something else.' Then six months later I'd go in and start singing a song that I was working on months ago. Craig Ballam, who engineered and recorded most of the album, was scratching his head a lot of the time. I wanted the album to be like Todd Rundgren's *Runt* or like *McCartney*, you know? Just that do-it-yourself solo record as opposed to a band record."

From the opening charge of "Call Me Dave" to the sweet jangler "Piss Take," *Bright Side* contains a full range of emotions, sounds and pure rock & roll passion. "Breaking Things" sounds just as you'd expect: hard, angry, feedback-induced Pavement-like rock that expresses something everyone feels at one point or another. "13th Summer Day" tells the story of a mid-July weekend back home in Jersey, while "Drown" is a lovely, Paul Westerberg-ish track and "Ecstatic" could be a mellow outtake from *Surrealistic Pillow*. If you wanna "Feed your

**"THERE'S A
LOT ABOUT
WHAT I'M
DOING NOW,
AS OPPOSED
TO WHAT I
WAS DOING
THEN,
ON THIS
ALBUM.
I THINK
EVERYTHING
ON THE
RECORD,
LYRICALLY,
COMES
FROM
SOMETHING
TO DO WITH
ME OR
SOMEONE
I'M REALLY
CLOSE
WITH."**

head," dose up on the track "Bright Side." The melodic guitar hook and optimistic lyrics will never leave your head. It's one of those songs that you'll catch yourself singing in the supermarket. And guess what? You'll be in a great mood. I swear it.

Lyrically the album is full of what could be construed as autobiographical lyrics. Just check out some of the song titles: "Waiting (For That Sound)," "Bright Side," "Ecstatic" and "(It's Been A) Couple Of Years." When I asked Easdale if it took a few years for him to find his musical muse after the breakup of Dramarama, and if that's what inspired "Waiting (For That Sound)," he seemed taken aback. "I never thought of it like that. I definitely turned my back on it, but that's very odd, 'cause I use that line in another song, too. Throughout the record there are things that pertain to changing my life—from being a singer in a rock band and dealing with labels and lawyers and everyone, to just going home and giving that up. There's a lot about what I'm doing now, as opposed to what I was doing then, on this album. I think everything on the record, lyrically, comes from something to do with me or someone I'm really close with. But at the same time none of it is autobiographical to the point of accuracy; it's all influenced by thoughts."

**"YOU GLORIFY THE PAST WHEN THE FUTURE DRIES UP
I HEARD A SINGER ON THE RADIO LATE LAST NIGHT
SAYS HE'S GONNA KICK THE DARKNESS
'TIL IT BLEEDS DAYLIGHT."
—U2 "GOD PART II"**

A few of the tracks on *Bright Side* feature former Dramarama-mate Clem Burke and some of the guys who make up Easdale's new band, The Newcomers, which includes Dramarama guitarist Mark Englert and former Lizzy Borden bass monster Mike Davis. So maybe now would be a good time to reunite Dramarama? "No!" states Easdale emphatically. "That ugly thought rears its head from time to time. I've turned down large amounts of money to do that. But at the same time, I've played with everybody who's been in the band—we've all jammed with each other. There are no hard feelings, as far as that goes. Maybe we'll do it some day when it makes sense, but now it's still too close. I'd rather that it was just a surprise; like, they got up at the end of a show of mine, than a reunion tour or an oldies nostalgia concert with Flock Of Seagulls. I don't want to be the flashback king."

So how does the solo John Easdale compare with Dramarama? It's the next step down the same road. "These songs are a little closer to what my demos would sound like for Dramarama, but with not as much color on top, 'cause you don't have as many painters coming in and splashing their colors all over the place. These are all my colors now." And what a rainbow he's painted. It's all there. His family, his friends, his old haunts in Jersey, his musical influences and his rock & roll hoochie koo. They said he had a dark side, but now he's living on the bright side. *

• Check out the rare Bob Dylan track, "Abandoned Love," by John Easdale & The Newcomers on the *totallyadult* TuneUp #36.

• Want to set up a John Easdale phoner, in-studio appearance or some *Bright Side* CD giveaways? Give Greg Dwinnell a call at 714.990.5652 and visit the eggBERT Records Web site at www.eggbert.com for more John Easdale info.



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It would seem that National Director of Promotion Marc Alghini and Astralwerks are a perfect match. Both the label and the man have taken their extensive experience and applied it to developing a new marketplace in the US for the modern electronica/dance scene.

In Alghini's case, he's spent considerable time at radio—he started with an internship at WXRT/Chicago, followed by an air-

shift/copywriting position at WFNX/Boston.

He also programmed WEQX/Manchester, VT. He's worked at music retail stores, notably Newbury Comics, plus the legendary punk label Taang! He's had his own record label—Aurora—which, among other things, released an album by Gouge 500 (who later became Luna), and worked for other labels, including Mute, Nettwerk and now Astralwerks.

Alghini has discovered that much of what he's learned over the years can still apply in today's rapidly changing marketplace...and he's also found that some of the old wisdom no longer applies. Join me as we learn about the inner workings of the outer-edge label known as Astralwerks.

Considering that you've been on both sides of the fence, so to speak, you probably have a good overview of things. There's certainly common ground between radio and records, but then there's also an us-versus-them scenario. Since you were a programmer who had also worn the promotion hat, do you think that you programmed differently because you had an sympathetic feel to what the promotion man's role is in the big picture?

"I wouldn't think it was sympathetic—it was more of an understanding. I could tell when a label was actually building a story, not only on radio but, more importantly, in sales. I could tell when the airplay that we were giving a record was actually infiltrating the marketplace. Take Everclear, for example; when I was at WEQX we were the only station in the market for a long time that was on Everclear. All of a sudden I started *feeling it* in the marketplace, and the first single, 'Santa Monica,' kept going and going and going...then we added 'You Make Feel Like A Whore.' We knew we weren't going to let go of it, so we went on to another track and another track and made Everclear 'EQX's band. The same thing happened with No Doubt...we never gave up on those artists 'cause you could see the build that was happening."

You obviously kept a pulse on the local retail accounts, but how else did you go about *feeling it*?

"Besides walking into retail shops and discovering what people were buying, I was notorious for going everywhere; walking into any kind of store and finding out if they were listening to CDs or radio stations and why. When I was in Chicago, I spent six months at Strategic Radio

CONT. ▶

You've Come A Long Way,



ASTRALWERKS

Baby!!!

Astralwerk's Marc Alghini

By John Schoenberger



Research doing phone interviews. They didn't even realize I was a radio guy, but I was one of their best researchers because I was interested in what these people were saying. I really found out then what the mass public perceives radio as, what they perceive hits as, what they perceive a radio station as.

"I think radio guys and record guys should do a stint at researching, 'cause it certainly opened my eyes. When I would ask them a question like, 'Why do you like this particular radio station?' they would say, 'Well, they play the best of the new and the old.' And I would say, 'Well, what do you mean by old?' They would say, 'Oh, you know, like Cream and Led Zeppelin,' and I'd ask, 'Well, what do you mean by new?' And they'd say, 'The new record by Eric Clapton,' which I knew had come out a year ago! That was their perception of what new was. That really woke me up. We think of everything in six to eight weeks, but the audience certainly doesn't."



Fatboy Slim

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Yeah, we think it's a household name already. The jock is really sick of playing a song about the time the audience is just realizing who the hell it is singing the song. That really tells record labels a lot, in terms of commitment to developing an artist, and that it does indeed take a long time. The bands in the '90s that have really broken through big, and have been reliable from release to release, are the ones in which the labels threw out that "quarter-by-quarter" mentality and just stuck with developing them month after month after month until it paid off.

"Exactly. That's one reason why I don't work at a major label. Astralwerks has a very small staff and we have the time, the energy and the patience to develop acts. Fatboy Slim is an act that's taken a long time to develop—he wasn't an overnight sensation. It was something that we created from a very strong base, and he delivered the right song on his second album. Now we're expanding that base and opening up a genre to all of the formats."

What were some of those early things you did to develop a base? You already had a success story from him as an artist in Europe, right?

"Yeah, but I think the electronica community in America didn't know who Fatboy Slim was until he put out his first record, *Better Living Through Chemistry*. And I have to give credit to Errol Kolosine, who's now the general manager of Astralwerks, for really creating that underlying audience base in America and getting it to radio stations like 'BCN' in Boston and 'KROQ' in LA, 'Live 105' in San Francisco and 'The End' in Seattle. And I give credit to Norman Cook—who is Fatboy Slim—'cause in England he'd be playing in front of a few thousand people, but when he would come over here he'd play in front of 300 people. He wasn't thinking that he was failing, because he knew that he was developing. And you know, he kept coming back and coming back. Then, in the summer of '98, we put out the 'Rockafeller Skank' single and those same radio stations came through and he came back and toured numerous times—he did three different trips to America in late '98 and built his audience.

"Then we released *You've Come A Long Way, Baby* with 'Praise You' and everyone started spinning it. Adult Rock Radio has been a big help with this project. I think adults want to hear a record like Fatboy Slim, because they're music fans and want to evolve their musical tastes. The Adult demo is always trying to expand their thing. So on a whim, we decided to service Adult Rock Radio—we were talking about it, but not actively promoting it—and all of a sudden people started playing the record at Adult Rock, and I think it had to do with the fact that the song appeals to everybody and the artist does, as well. I think it's developed into something cool and different, and the Adult Rock audiences want something cool and different."

"There's a difference between the people that are in the coffee-table book and those that aren't. I think a lot of the Astralwerks artists are going to be in that coffee-table book with artists like Bob Dylan, The Beatles and Nirvana."

And certainly the video exposure on MTV has been a crucial element in taking the record to the next level.

"Definitely. That has done great stuff, as well as placing 'Praise You' in a Nike commercial, placing it in 'Beverly Hills 90210' and placing it in the movie *Cruel Intentions*. The timing has just been really good. It all just kind of came together."

What's a Fatboy Slim show like?

"Fatboy doesn't perform live with standard instruments. His instruments are his



Alghini along with WXRT/Chicago's Marty Lennartz (and friend) relaxing at home in the bleachers at The Friendly Confines.

turntables and his vinyl test pressings that he makes in his room in his house. He mixes all sorts of music together while kids are dancing around him."

So his performance is DJing?

"DJing, that's all he does. He'll throw in other people's records with his records and mix them in together and it becomes a three-hour dance party. It's not like disco dance parties from the '70s, it's a very new and different type of thing that's been happening in warehouses and farms, as well as clubs."

So there isn't a clear-cut network of venues yet?

"No, there's not. We used to go into unusual venues, but this time we went into bigger, more standard venues like the Palladium in LA, where he played his biggest event ever in the US. He's never played in front of that many people for him only. He's played at festivals in the UK, but this was his show and the biggest audience he's ever played for that just came to see him, which was several thousand people! Plus, the crowd was very diverse—from club kids to jocks to bankers."

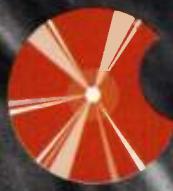
"He does a great show; he has a revolving DJ stand set up in the middle of the floor of the venue, so all the audience can see him. He's very, very active on stage, so he's not just standing there playing records."

Because it's new and different, how have the Adult Rock stations taken to not only Fatboy Slim, but the other acts on Astralwerks?

"I remember going to the Gavin A3 Summit in Boulder in '98 and a lot of people were surprised that I was there, because Astralwerks wasn't known as an Adult Rock label; they thought of us as that wacky underground dance label. But at the time we were about to roll out Air at Adult Rock Radio. Air was the Best Electronic Band and Runner Up for Best New Artist according to *Rolling Stone*, and *Moon Safari* was *Spin's* #5 Album Of The Year. I thought it was an Adult record—and I still believe it's an Adult record. We still have a few stations on it. Did we ever have the whole panel? No. Am I climbing up the charts? No. But we're developing Air, and with an audience that nobody would have ever thought we could develop."

Air is basically two French guys, right?

"Yes. They've got critical success back home, but French pop radio is very different than American pop radio. So in France, they're still in an underground vein. They're quite popular, but they're still not looked at as pop superstars. But in America, their success has been amazing for a record that hasn't gotten a lot of radio airplay. We've shipped a respectable amount of records and sold most of them, and it's



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all because of word-of-mouth. A few radio stations like the Mountain [KMTT] in Seattle, KINK in Portland and KLLC in San Francisco, as well as KCRW in LA and WXPN in Philadelphia, were just into it, so that's where we'll build our base with the next Air record. They already know the band and they're comfortable with them. I know Air is a difficult band for all of Adult Rock Radio and I've never expected a Top 10 record with them, but I've always wanted to turn people on to the music."

"I know some label guys never talk to their publicity department and never hang out with the sales department, but we all go out and have a great time together. It's all about working together and knowing that we have to rely on each other."

So are all the artists that are on Astralwerks European and UK artists, or are there American artists on the roster as well?

"There are American artists on the roster as well, but The Chemical Brothers, Fatboy Slim, Air and The Beta Band are our four biggest European artists. We signed Todd Terry, who's one of the world's best remixer, and we have some very young artists like Q-Burns Abstract Message and Gearwhore; plus we're about to release a record called *Unknown Werks*, which is going to be a CD of only American artists. We're very committed to developing a scene in America and finding American talent as well."

At this point it seems like the label has got a very clear focus as to the kind of music it wants to represent.

"That is true, definitely. Astralwerks is going to continue to be Astralwerks and Astralwerks is going to put out what we like. We have a band from Scotland coming out called The Beta Band. They're a live instrument band and they're sort of a cross between Pink Floyd and Beck. When they play live they have costumes and it's a three-hour visual event—they're almost like a jam band, but not in a Grateful Dead jam band style. It's sort of a new '90s jam band style. Phish fans and Grateful Dead fans are going to be very turned on by The Beta Band, but Beck and Fatboy Slim fans are going to be fans of The Beta Band, too. I'm really excited about them. They're coming over in June and it's going to be one of those shows where I'm going to run around America screaming, 'You just have to come see them!' I've seen videos of them live, it's almost like old-school Genesis; it's very progressive. Our main thing is to get them to do their own little club dates in the major cities of the US."

Get all the press and radio folks there, too.

"Exactly. Get all the press there, get all the radio programmers there and just turn people on to them. If they like it, I'll be there 150% supporting them. I've always been that way and I think that's a good way to develop acts. On our level, I'd like to have the base of operation there—have the story there for radio, have the story there for press and have the story there for retail. Show everybody what we have and grow from there. And if it means starting at mom-and-pop retail and fanzines

and stuff like that, that's fine, we have the patience to grow and develop our acts."

More importantly, you have the understanding of how each of these things can work for you. That it's not just a standard, "Okay, we'll press the record up, we'll set a release date, we'll come up with four different mixes on it, we'll put those out three weeks before the record, we'll work it at radio and if in a month it ain't happening—next." You seem to understand the inner workings of things. I think a lot of it's by necessity because of the nature of the music you're developing—it certainly is left of center. Five years from now it might sound mainstream, but right now that's not necessarily the case.

"Exactly! I think everybody here at Astralwerks has that same vibe. That's why I feel really comfortable here."



So what departments does Astralwerks have?

"We have a publicity department that's run by Dan Cohen. Dan is as excited and passionate about music as I am and he works really hard. In fact, he's the guy who delivered Air. The press that he generated on that band was so amazing. I remember when I first sat down with him and we decided to go with 'All I Need' to Adult Rock Radio. I said to him, 'Dan, you set me up. If it wasn't for your job and what you've done with Air in the America press, I'd have nothing to go to radio with.' His press story helped us get stations like KMTT and KINK."

"Our retail department is run by Eva Weiss, who again, is as passionate about music as I am. Eva and I go out at least twice a week and have a few beers and talk about complementing my radio story and her retail story in each market. I know some label guys never talk to their publicity department and never hang out with the sales department, but we all go out and have a great time together. It's all about working together and knowing that we have to rely on each other; it's a really amazing thing."

Is there a dance department?

"No, there's no dance department. When there's a record that we come out with that has nothing to do with radio, I still deal with it; I run the club promotions, deal with the record pools, deal with the Top 40 mix shows, stuff like that."

So by having a smaller staff, everyone has to juggle a bit more, but you can communicate and focus easier on each project.

"As an independent label we can give every artist 100%, and you learn to balance your time between acts. Air is sort of active, The Chemical Brothers are getting ready to be active and Fatboy Slim is extremely active. We are into developing new bands in the right places—if someone sticks their head up and says, 'I like this' all right, you put it on the air and we'll focus our efforts right there and break it out of your town and then we'll try to spread it."

So your vision is in promoting a market as opposed to promoting the charts. And if the charts happen to become part of the mix along the line, cool, but that's not the goal.

"That is not the goal—I've never been a promotion guy who's gotta have a #1 Most Added. It might mean something, but it doesn't mean everything. At all the labels that I've worked at, I don't think I've ever really focused on becoming #1 Most Added. My focus has always been to get as many radio stations as I can on the record the first week out—and then once you get those radio stations, you gotta keep them on it. The programmers that I work really well with, they know if they put in one of my records, I'm not going to leave them in their market by themselves. Our retail staff kicks in, the publicity staff kicks in, my street team kicks in and we will cross-market the artist with that radio station. If it means stickering records and saying, 'As heard on KINK in Portland,' or if it means buying a front rack at a record store in Portland, or co-operating with the retail account to advertise on the radio station, we'll do it."

"We do our best to get the artist into the marketplace and we'll make T-shirts with a retailer that has the radio station's logo and the artist on it together, so if you buy the album you get a T-shirt that has KINK's logo on it. Those are the type of things we focus on; we get in there and we build and develop. If it's starting in LA, we'll start breaking it out of LA. We'll move up the coast and down the coast, go for San Diego, go for Riverside, go for San Francisco, and grow. Like Fatboy Slim; it wasn't an instant out-of-the-box smash, and I don't think it was ever #1 Most Added."

"I remember a programmer told me there's a difference between the people that are in the coffee-table book and those that aren't. I always think about that when I hear a band that I have to work. Are they going to be in the book, or are they going to be somebody that you're going to forget about in two years? I think a lot of the Astralwerks artists—Todd Terry, Craig Armstrong, The Beta Band, Fatboy Slim and The Chemical Brothers—are going to be in that coffee-table book with artists like Bob Dylan, The Beatles and Nirvana." *

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TOM WAITS

ALBUM: *Mule Variations*

LABEL: Epitaph

ARTIST: Tom Waits (vocals, guitar, keys, percussion).

GUEST ARTISTS: Marc Ribot, Joe Gore & Larry LaLonde (guitar); Larry Taylor (guitar, bass); Smokey Hormel (guitar, dobro); Les Claypool (bass); Greg Cohen (bass, percussion); Brian Mantia, Andrew Borger & Christopher Marvin (drums); Stephen Hodges & Jeff Sloan (percussion); Jacquire King (programming); Ralph Carney (reeds, trumpet); Chris Grady (trumpet); Larry Rhodes (bassoon); Nik Phelps (sax); Charlie Musselwhite & John Hammond (harmonica); DJ M. Mark Reitman (turntable).

PRODUCED BY: Tom Waits & Kathleen

Brennan

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: The eclectic and altogether singular Tom Waits has been recording for over 25 years now. Over the years he's released 18 albums and several compilations, contributed music to and/or acted in many films, guested on countless projects, and written songs for and produced other artists. The man has been emulated, imitated and castigated, but he's never been forced to waver from his own path. *Mule Variations*, in many ways, sums up all that is Tom Waits.

SUGGESTED SONGS: "Hold On"; "Get Behind The Mule"; "House Where Nobody Lives."

CONTACT: Kim White 213.413.7353



THE CRANBERRIES

ALBUM: *Bury The Hatchet*

LABEL: Island

MEMBERS: Dolores O'Riordan Burton (vocals, guitar, keys); Noel Hogan (guitar); Mike Hogan (bass); Fergal Lawler (drums, percussion).

PRODUCED BY: The Cranberries & Benedict Fenner

ORIGIN: Ireland

WHAT YOU SHOULD KNOW: *Bury The Hatchet* is The Cranberries' fourth full album, and represents a renewed commitment by the band to their careers. Originally the band was called Cranberry Saw Us (formed in 1990), and they were one of the first bands to emerge after the late-'80s Brit-pop scene by creating their own distinctive sound built around Dolores O'Riordan Burton's unique vocals. Surprisingly, they saw success in America (via the hit "Linger") before gaining popularity in the UK. As their career has progressed, The Cranberries' popularity has fluctuated, but the number of powerful new compositions on *Bury The Hatchet* should easily solidify the commercial success of the quintet again.

SUGGESTED SONGS: In addition to the single "Promises": "Animal Instinct"; "Shattered"; "Saving Grace."

CONTACT: Barry Lyons 310.288.5320

OLD 97's

ALBUM: *Fight Songs*

LABEL: Elektra/EEG

MEMBERS: Rhett Miller (vocals, guitar); Ken Bethea (guitar); Murry Hammond (bass, vocals); Phillip Peeples (drums, percussion).

GUEST ARTISTS: Jon Rauhouse (pedal steel); Jon Brion (keys).

PRODUCED BY: Andrew Williams

ORIGIN: Dallas

WHAT YOU SHOULD KNOW: Formed in 1993, the Old 97's quickly became regionally renowned for their raucous and engaging live shows, and after two indie releases, they signed with Elektra and released *Too Far Too Late* in 1997. It, like the two previous albums, captured the energy and spunk of their live shows, but didn't fully get across their accomplished songwriting skills. That has all changed with *Fight Songs*; for the first time the quartet approached the project as a studio effort, and the results are simply stellar. *Fight Songs* decidedly lifts the Old 97's out of the American Roots pack and places them in the lead. Although the over-arching theme of the songs harbors sadness and despair, there's still an optimistic air about the collection.

SUGGESTED SONGS: "Murder (Or A Heart Attack)"; "Oppenheimer"; "19."

CONTACT: Lisa Michelson 212.275.4260



THE ROBERT CRAY BAND

ALBUM: *Take Your Shoes Off*

LABEL: Rykodisc

MEMBERS: Robert Cray (vocals, guitar); Jim Pugh (keys); Karl Sevareid (bass); Kevin Hayes (drums).



GUEST ARTISTS: The Memphis Horns; Steve Jordan (keys, percussion, backing vocals); Bobby Keys & Jim Horn (sax); Jo-El Sonnier (accordion); The Nashelles (backing vocals).

PRODUCED BY: Steve Jordan

ORIGIN: Cray was born in Georgia, but he and the band now reside in Northern California

WHAT YOU SHOULD KNOW: With *Take Your Shoes Off*, Robert Cray returns to his soulful Southern roots (he was born in Columbus, GA), with a healthy nod to the smooth grooves of Hi Recordings and the brassy beat of Stax Records. On the disc Cray and the band revisit several classics from that glorious period when Al Green, Otis Clay, O.V. Wright and many others were so hot—he has also contributed six new songs that are written in the same spirit as the covers. Certainly, RCB has injected R&B elements into the blues in the past (R&B means rhythm and blues, doesn't it?), but never to the extent as *Take Your Shoes Off*. So...take your shoes off, and get with the comfortable sound of The Robert Cray Band.

SUGGESTED SONGS: "24-7 Man"; "Love Gone To Waste"; "There's Nothing Wrong."

CONTACT: Mike Marrone & Sean O'Connell 978.744.7678

TODD THIBAUD

ALBUM: *Little Mystery*

LABEL: Doolittle/Slipdisc/Mercury

ARTIST: Todd Thibaud (vocals, guitar), Rick Harris (guitar); Milton Sutton (drums); Jeff St. Pierre (bass).

GUEST ARTISTS: Mary Amsterberg (vocals); Neal Casal (guitar, backing vocals); John Ginty (keys); Greg Leisz (pedal steel).

PRODUCED BY: Jim Scott & Todd Thibaud

ORIGIN: Boston

WHAT YOU SHOULD KNOW: As we learned in a feature in a *totallyadult* at the beginning of last year, it took Todd Thibaud a while—due to legal and business hassles—to get things going after the breakup of his band The Courage Brothers. But once things did get going, his debut effort, *Favorite Waste Of Time*, was warmly embraced by Adult Rock Radio. What made that album stand out was the quality of songwriting and Thibaud's confident delivery. Well, these characteristics are even stronger with his sophomore Doolittle CD, *Little Mystery*. "The part I enjoy most is the songwriting," says Thibaud. "It's a constant process. I think this record hangs together; all the songs were written at the same time period." We agree—*Little Mystery* is a keeper!

SUGGESTED SONGS: "Little Mystery"; "The Last Thing I Need"; "Total Stranger."

CONTACT: Dan Fullick 512.472.4200



BY JOHN SCHOENBERGE

VERTICAL HORIZON

ALBUM: *Everything You Want*

LABEL: RCA

MEMBERS: Matt Scannell (vocals, guitar, keys); Keith Kane (vocals, guitar); Sean Hurley (bass); Ed Toth (drums, percussion).

GUEST ARTISTS: Luis Resto & Jamie Muñoz (keys); Michael Tuller, Mark Endert, Mark Dufour & Ben Grosse (programming).

PRODUCED BY: Mark Endert, Ben Grosse & Vertical Horizon

ORIGIN: Boston, but they now reside in Georgetown, VA

WHAT YOU SHOULD KNOW: Vertical Horizon is a perfect example of a band which did it the old-fashioned way—relentless touring, indie releases to aid in building a fan base (to the tune of 70,000 units sold!) and positive regional press. They are now primed for the big time, and they've delivered the album to insure they'll succeed. As the title implies, *Everything You Want* has got it all: emphatic anthems, emotionally charged ballads and catchy mid-tempo numbers—all enhanced by stellar songcrafting. "Right now, we're about a lot of things," says drummer Ed Toth. "This album is a huge step forward and our scope is widening every day." By the way, RCA has a handful of different mixes of the first single, "We Are," to make the fit right for your station.

SUGGESTED SONGS: "We Are"; "Everything You Want"; "Best I Ever Had (Grey Sky Morning)."

CONTACT: Art Phillips 310.358.4074

JULIAN CORYELL

ALBUM: *Bitter To Sweet*

LABEL: Mojo/Universal/UMG

MEMBERS: Julian Coryell (vocals, guitar, keys, percussion); Will McGregor (bass); Tom Curiano (drums, percussion, keys, backing vocals).

GUEST ARTISTS: Miles Tackett & Paula Hochhalter (cello); Bruce Fowler (trombone); Walt Fowler (trumpet); Fred W. Greene (tuba); Marc Sazer & Peter Kent (violin); Andrew Picken (viola).

PRODUCED BY: Niko Bolas

ORIGIN: New York City

WHAT YOU SHOULD KNOW: Yes, the name Coryell is directly linked to jazz great Larry Coryell, but son Julian has taken a decidedly different musical path—no less adventurous, just different. Coryell has studied music pretty much his whole life—from an arts magnet high school to a degree from Boston's Berklee College of Music—but it still took a few more years of session work, clubbing and producing before he found a sound that he was comfortable with. The result of these years of growth has led to his Mojo/Universal debut, *Bitter To Sweet*. "There was no prejudice about exploring possibilities," say Coryell. "Everyone wanted to find the purest form of music."

SUGGESTED SONGS: "Song For Cynics"; "Let Me Fall"; "Overcome."

CONTACT: Christine Wrightsman 310.260.3181 & Howard Leon 212.373.0711



THE PUSH STARS

ALBUM: *After The Party*

LABEL: Capitol

MEMBERS: Chris Trapper (vocals, guitar, mandolin, electric sitar); Ryan MacMillan (drums, percussion, backing vocals); Dan McLughlin (keys, bass, backing vocals).

GUEST ARTISTS: William Reichenbach (trombone); Phil Broikos (accordion); Greg Leisz (lap steel); Bob Marlett (piano); Kristen Norton (backing vocals).

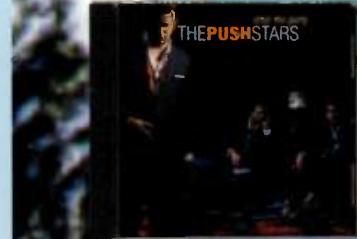
PRODUCED BY: Jack Joseph Puig & Gavin McKillop

ORIGIN: Boston

WHAT YOU SHOULD KNOW: Judging by the sophisticated and free-flowing sound of The Push Stars, you'd think these three extremely talented musicians have been playing together for years; but surprisingly, they've climbed to the top of the Boston music scene in just three short years. The trio's indie release of about 18 months ago helped to spread the word about them beyond the New England area, but it's the quality of the songs and the production on *After The Party* that's gonna make The Push Stars happen. "What an embarrassment to most veteran major labels popsters when a relatively unknown trio from Boston churns out delicious, penetrating pop more adroitly than the aforementioned could ever hope to."—*Richmond Times Dispatch*.

SUGGESTED SONGS: "Any Little Town"; "Too Much Pride"; "Drunk Is Better Than Dead."

CONTACT: Nick Bedding 323.871.5704



totallymusic

10,000 MANIACS

ALBUM: *The Earth Pressed Flat*

LABEL: Bar/None

MEMBERS: Mary Ramsey (vocals, viola, violin); John Lombardo (guitar); Robert Buck (guitar); Dennis Drew (keys); Steven Gustafson (bass); Jerome Augustyniak (vocals, drums, percussion).

PRODUCED BY: Armand John Petri

ORIGIN: Jamestown, NY

WHAT YOU SHOULD KNOW: Over a period of 17 years any band will go through an evolution, but few have had to recover as dramatically as 10,000 Maniacs did when Natalie Merchant decided to pursue a solo career. After a period of time to regroup, the remaining members (and returning original member John Lombardo) realized the answer was closer to them than they thought—vocalist/violinist Mary Ramsey, who had contributed to several previous Maniacs' projects. Last year's album, *Love Among The Ruins*, proved the band still had a distinctive sound to offer—and that's even more apparent on *The Earth Pressed Flat*. The project was approached as a homegrown effort, with much of the recording done in their own studio; however, the quality of song and musicianship remain top-notch.

SUGGESTED SONGS: "The Earth Pressed Flat"; "Ellen"; "Beyond The Blue."

CONTACT: Glenn Morrow
201.795.9424 & George Gerrity
201.217.3000



THE CHRIS PEREZ BAND

ALBUM: *Resurrection*

LABEL: Hollywood

MEMBERS: Chris Perez (guitar, vocals); John Garza (vocals); Joe Ojeda (keys); Adriel Ramirez (bass); Jorge Palacios (drums).

GUEST ARTISTS: Vinnie Colaiuta, John Pierce, Kim Bullard, Bennet Salvay, Luis Conté, Mariachi Sol de México de Jose Hernandez, Brett Allen, Rob Corsi, Bobby Schmeck, Jeff Chonis, Robin Zander, Rick Nielsen, Tom Petersson, Angélica Garcia, Rick Orozco & Joel Guzman (various instruments).

PRODUCED BY: Julian Raymond

ORIGIN: San Antonio, TX, but he now resides in Corpus Christi

WHAT YOU SHOULD KNOW: The name Chris Perez may be new to you, but does the name Selena ring a bell? Well, Perez was the husband (and guitar player) for the late Tejano superstar. *Resurrection* is the first solo album from this gifted guitarist. The disc features nine songs in Spanish and seven in English, and will surely be one of the first projects to transcend ethnic/lingual genre boundaries—due in large part to the production and co-writing skills of Julian Raymond, who did so much in developing the sound of Fastball. In an unprecedented move, Hollywood will be chasing both an English track and a different Spanish single simultaneously. Although *Resurrection* reflects many moods and

cultural influences, it clearly has universal appeal.

SUGGESTED SONGS: "Resurrection"; "Agua Bendita"; "Shelter."

CONTACT: Rob Dillman 818.560.7501

MIKE NESS

ALBUM: *Cheating At Solitaire*

LABEL: Time Bomb

ARTIST: Mike Ness (vocals, guitar).

GUEST ARTISTS: Brian Setzer & Billy Zoom (guitar); Bruce Springsteen (vocals, guitar); James Saez (guitar, keys, percussion); Josh Freese & Daniel Glass (drums); Veikko Lepisto (bass); Chris Lawrence (pedal steel, guitar); Tom Corbett (mandolin); Mando Dorame (sax); Jamie Muhoberac (keys).

PRODUCED BY: James Saez & Mike Ness

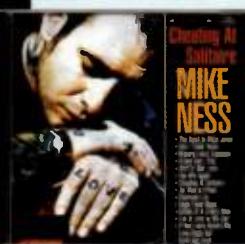
ORIGIN: Orange County, CA

WHAT YOU SHOULD KNOW: Even though Mike Ness and his band Social Distortion played an important and dramatic role in the evolution of punk music, Ness was a big fan of early rock & roll and its cousins, folk and country music, during his childhood. Now, almost 20 years after the formation of Social D, he reveals that other musical side for us with *Cheating At Solitaire*. Sure, you'll hear the early '50s influences, but you'll still feel the raw energy and social relevance that's the trademark of Ness's style. In addition to several originals, Ness does a

few choice covers by Bob Dylan, Hank Williams and others. "I have a great affection for roots music—old blues, country folk, rockabilly and primitive rock & roll," says Ness. "Without these roots, I wouldn't have perspective." And how about those guest artists listed above?

SUGGESTED SONGS: "Cheating At Solitaire"; "Rest Of Our Lives"; "The Devil In Miss Jones."

CONTACT: Lynn McDonnell 949.499.8338



BIG SUGAR

ALBUM: *Heated*

LABEL: Capricorn

MEMBERS: Gordie Johnson (vocals, guitar); Kelly Hoppe (keys, sax); Garry Lowe (bass).

GUEST ARTISTS: Gavin Brown, Raffa, Al Cross & Paul Brennan (drums); Warren Haynes (guitar, vocals); Al Kaline (keys, dubs); Patrick Ballantyne, Chris Johnson, Jedd Ireland & Dave Wall (backing vocals).

PRODUCED BY: Gordie Johnson

ORIGIN: Toronto

WHAT YOU SHOULD KNOW: Over the past six years Big Sugar has evolved into a major musical force in their country—they've racked up hit songs, Gold and Platinum albums, and a reputation as one of Canada's most visually moving live acts. With a blend of reggae/dub, blues, R&B, psychedelia and arena rock, Big Sugar has a sound that clearly sets them apart from the crowd.

According to Chris Johnson, you can think of their sound as "if Humble Pie was produced by Lee 'Scratch' Perry." However you want to describe it, it's big, bad and jammin'!

SUGGESTED SONGS: "Better Get Used To It"; "Where I Stand"; "Kickin' Stones."

CONTACT: Jeff Cook

404.954.6600 & Michelle Meisner 707.769.9766



THE OTHER ONES

ALBUM: *The Strange Remain*

LABEL: Grateful Dead/Arista

MEMBERS: Bob Weir (vocals, guitar); Phil Lesh (bass, vocals); Mickey Hart (percussion, backing vocals).

GUEST ARTISTS: Bruce Hornsby (keys, backing vocals); Dave Ellis (sax, backing vocals); Steve Kimock (guitar); Mark Karan (guitar, backing vocals); John Molo (drums).

PRODUCED BY: The Other Ones

ORIGIN: San Francisco

WHAT YOU SHOULD KNOW: The Others Ones are essentially the Living Dead—the remaining Grateful Dead members, along with some very close friends. The double-disc CD, *The Strange Remain*, is a document of the first time these players took to the stage since the death of Jerry Garcia. It's a collection of Grateful Dead songs, Dead-member solo compositions, "friends" compositions and newly inspired renditions. These live performances were recorded in the summer of 1998.

SUGGESTED SONGS: "Corrina"; "Friend Of The Devil"; "Sugaree."

CONTACT: Tom Gates 212.830.2274



VARIOUS ARTISTS

ALBUM: *Searching For Jimi Hendrix*

LABEL: The Right Stuff

ARTISTS: Los Lobos; Laurie Anderson; Rosanne Cash; Chuck D.; Taylor Dayne; Five Blind Boys Of Alabama; Mark Isham; Los Illegals; Charlie Musselwhite; Neville & Sheena Staples; Cassandra Wilson.

PRODUCED BY: Kevin Stein, Gui Maganiello and Master X

WHAT YOU SHOULD KNOW: There isn't a rock guitar player alive today who won't immediately admit that Jimi Hendrix is one of his most important influences—but it's become increasingly clear over the years that Hendrix's reach goes way beyond the guitar. *Searching For Jimi Hendrix* chronicles modern musicians exploring the legacy of Hendrix-penned songs in new and different ways. As you can see from the aforementioned artists, there ain't a guitar god among 'em! Furthermore, this search was filmed and has become a documentary of the same name directed by D.A. Pennebaker, available on DVD and video.

SUGGESTED SONGS: "Are You Experienced?" (Los Lobos); "Little Wing" (Los Illegals); "Angel" (Wilson).

CONTACT: Charles Lavan 818.587.4000

JULIA DARLING



ALBUM: *Figure 8*

LABEL: Wind-up

ARTIST: Julia Darling (vocals, guitar);

GUEST ARTISTS: Clay Jones, James Harrah & Curtis Mathewson (guitar); Benmont Tench & Patrick Warren (keys); Tony Berg (guitar, keys, bass, harmonica); Jon Brion (guitar, keys); Charlie Gillingham (keys); Davey Faragher & John Pierce (bass); Victor Indrizzo, Jonathan Norton & Denny Fongheiser (drums); John Paterno (percussion); Martin Tillman (cello); T Bone Burnett (marxophone); Aaron Shaw (bagpipes); Carl Stephenson (digeridoo).

PRODUCED BY: Tony Berg

ORIGIN: New Zealand, but she now resides in New York City. WHAT YOU SHOULD KNOW: The appeal to newcomer Julia Darling's (yes, that's her *real* name!) music is its vulnerability. In New Zealand, she has already established a reputation as the best songwriter to emerge since Neil Finn. Her songs have a modern freshness to them, yet at the same time sound ageless. Darling has just completed a three-city, month-long residency in New York, Boston and Philadelphia, resulting in very positive press and a growing fan base—the release of *Figure 8* will surely help spread the word nationally. The CD-Pro of the first single, "Bulletproof Belief," has a three mixes from which to choose.

SUGGESTED SONGS: "Bulletproof Belief"; "Overloading God"; "My Inanimate Friend."

CONTACT: Shanna Fischer & Joanne Grand 212.843.8300

PORCUPINE TREE



ALBUM: *Stupid Dream*

LABEL: Madfish/Snapper Music

MEMBERS: Steve Wilson (vocals, guitar); Colin Edwin (bass); Chris Maitland (percussion); Rich Barbieri (keys).

GUEST ARTISTS: Theo Travis (flute, sax); East Of England Orchestra.

PRODUCED BY: Steve Wilson

ORIGIN: England

WHAT YOU SHOULD KNOW: Originally conceived as a solo project in 1991 by singer/songwriter/guitarist/producer Steve Wilson, Porcupine Tree has evolved into a full-fledged prog-rock band. Since then, they've released five albums, establishing a solid UK following and a growing international reputation. PT now return with their most realized work to date, *Stupid Dream*. The strength of Porcupine Tree's music lies in their ability to retain the great elements of progressive rock from the '70s while still sounding totally current; it's thematic, sweeping and pervasive. Think Pink Floyd meets early Genesis and you begin to understand the concept; then listen and you'll be overwhelmed!

SUGGESTED SONGS: "Piano Lesson"; "Stranger By The Minute"; "Don't Hate Me."

CONTACT: Karen Lee 818.325.1215

BEN LEE

ALBUM: *Breathing Tornados*

LABEL: Grand Royal/Capitol

MEMBERS: Ben Lee & Ed Buller (vocals, various instruments).

GUEST ARTISTS: Scott Donnell (drum samples, loops); David Brown (backing vocals); Petra Hayden, Donovan Leitch & Sean Lennon (backing vocals); Harmony Korine (spoken word).

PRODUCED BY: Ed Buller

ORIGIN: Australia

WHAT YOU SHOULD KNOW: Ben Lee first made a name for himself with the band Noise Addict (the members were only in their mid-teens!)—but he released a couple of solo efforts between band projects, each showing a musical side the artist that the band obscured. He's since completely stepped out on his own. *Breathing Tornados* incorporates the power-pop sensibilities of Noise Addict and his more experimental solo projects into a vibrant and compelling effort which is smoothly sophisticated, yet free-flowing. Much of the lyrical content is obviously taken from personal experience; however, this young singer/songwriter already has the touch to reach the listener on a primal level. *Breathing Tornados* is an important and compelling release.

SUGGESTED SONGS: "Nothing Much Happens"; "Nighttime"; "Burn To Shine."

CONTACT: Nick Bedding
323.871.5704



CURTIS SALGADO

ALBUM: *Wiggle Outta This*

LABEL: Shanachie

MEMBERS: Curtis Salgado (vocals, harmonica); John Wedemeyer (guitar); Peter Boe (keys, backing vocals); Reinhardt Metz (drums); Victor Little (bass).

GUEST ARTISTS: Duke Robillard, Terry Robb & Marlon McClain (guitar); Nathaniel Phillips (bass); Louis Payne & Christopher Turner (keys); Mark Lomax (drums); Sean Holmes, Ericka Warren, Mary Linn, Margaret Linn (backing vocals).

PRODUCED BY: Marlon McCain with Curtis Salgado & Sandy Solomon

ORIGIN: Portland, OR

WHAT YOU SHOULD KNOW: Even though it's beginning to look like a return to the grooves and sounds of classic R&B is all the rage, there are those artists who've always embraced it in their music. One such artist is Curtis Salgado. This soulfully slanted blues artist has been plying his special brand of rhythm & blues for many years now. It's true that he's been coined "the original Blues Brother"—John Belushi was inspired to develop the idea at a



Salgado performance in Eugene many years ago. Further, Salgado was both a band member and major influence to Robert Cray in the early development days. However, his talent clearly sets him on own stage. "I like a full plate," says Salgado. "On this record there's blues, but there's also soul and rock & roll. I'm not trying to be everything to everybody—I'm just trying to express music the way I hear it."

SUGGESTED SONGS: "Wiggle Outta This"; "I Feel So Good"; "Sorry Don't Mean Nuthin'".

CONTACT: Claudia Stewart-Navarro 310.390.8636

TEN SUGAR COFFEE

ALBUM: *Addicted*

LABEL: Huge Secret

MEMBERS: Jeff Clark (vocals); Mark Intravaia (guitar, keys); Danny Perez (bass); Brian Cantrell (drums).

GUEST ARTISTS: Ben Moore & Raven (keys); Tom Clark, Scott Clark & Wayne Nelson (backing vocals).

PRODUCED BY: Raven

ORIGIN: San Diego

WHAT YOU SHOULD KNOW: The addiction referred to in Ten Sugar Coffee's debut album is not caffeine and the delights of sugar; rather, it refers to the appeal and draw of a well-written song. Conceived by Jeff Clark, the project consists of 15 well-chosen, mostly obscure songs written by such artists as Patty Griffin, Shree Dove, Gregory Page and Archie Roach. The amazing thing is, Clark and his fellow San Diego musicians have taken these songs and clearly made them their own. You'll be fully engrossed by the third track. The *San Diego Reader* wrote, "Flawless musicianship, haunting vocals à la Van Morrison. Easy roots-rockin' bliss."

SUGGESTED SONGS: "Sweet Lorraine"; "Stand A Little Rain"; "Seven Wonders (Oh To Be Back With You)."

CONTACT: Jeff Clark 619.273.8832

JOHN EASDALE

ALBUM: *Bright Side*

LABEL: Harvey ★/Eggbert

ARTIST: John Easdale (vocals, guitar, drums, percussion, synths, programming, bass).

GUEST ARTISTS: Mike Davis (bass); Mark Englert (e-bow, guitar); Craig Ballam & Brian Williams (guitar); Tony Snow (drums).

PRODUCED BY: John Easdale

ORIGIN: New Jersey, but he now resides in LA

WHAT YOU SHOULD KNOW: John Easdale was originally with the alt-rock outfit Dramarama, which released five albums during its career. Among the many songs by that band, "Anything, Anything (I'll Give You)" remains an airplay favorite at radio stations across the country. After some time off, Easdale now returns with his first solo effort, *Bright Side*. This CD represents a kinder and gentler Easdale (without smoothing the rough edges too much!). Although some interest may arise from Alternative Radio for the project, much of *Bright Side* is right up Adult Rock's alley. It's a bitch getting older—ain't it?

SUGGESTED SONGS: "Bright Side"; "Drown"; "Just Because."

CONTACT: Greg Dwinnell
714.990.5652



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1999

Magazine & TuneUp Schedule

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

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

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

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

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

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

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

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

WORLD ROOTS

by John Schoenberger

MEDWYN GOODALL

ALBUM: *Medicine Woman II: The Gift*

LABEL: New World Music

Multi-instrumentalist Medwyn Goodall has been one of the leaders in world music for over 20 years. His first *Medicine Woman* CD, released six years ago, has become the largest-selling album of its type, having sold several million copies in more than 23 countries.



He now returns with *Medicine Woman II: The Gift*, which continues with the legendary Aztec story of the Yucatan princess and her people finally finding peace (and thus the whole earth is restored to life and purity). The musical mood is created using guitar, mandolin, bamboo flute, South American drums, Paraguayan folk harp, panpipes and synths.

SUGGESTED TRACKS: "Celebration"; "The Gift." **CONTACT:** Robert Newman 303.448.0958

ALICE GOMEZ

ALBUM: *Obsidian Butterfly*

LABEL: Silver Wave

Ethnic flutist Alice Gomez and native-instrument percussionists Madalyn Blanchett and Marilyn



Rife have been recording indigenous-based music together since 1994. Drawing from the multi-cultural background (South American, Mexican Indian and Native American) of the group,

Gomez has written and arranged original compositions that have won her four ASCAP Composer's Awards and the title of Composer In Residence with the San Antonio-based Texas Symphony. The *San Antonio Express News* has called her music "expansive, lively and atmospheric."

SUGGESTED TRACKS: "Celestial Dancer"; "Obsidian Butterfly."

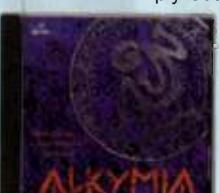
CONTACT: Promotion 303.443.5617

CLAUDIA STERN & ALVARO TABOADA

ALBUM: *Alkymia*

LABEL: Alcione

Born in Spain and raised in Chile, vocalist Claudia Stern has a simply beautiful voice, and when you



pair her with the multi-instrumental and composing talents of Alvaro Taboada (also from Chile), you end up with music that takes you to a different plane. The two are very adept at blending

musical styles while never losing touch with their own musical heritage. By using the human voice, ethnic rhythms, guitars and keyboards they make *Alkymia* a moving listening experience.

SUGGESTED TRACKS: "Leyenda"; "Metrópoli."

CONTACT: Robert Newman 303.448.0958

EVERTON BLENDER

ALBUM: *Rootsman Credential*

LABEL: Heartbeat/Rounder

In a world of dub and house, it's getting harder and harder to find an exciting and creative new



roots-reggae artist. Fortunately, they're definitely out there, and one of the most influential new names is Everton Blender. This Kingston, Jamaica native released his stunning debut in

1994, which included the international anthem "Lift Up Your Head." Blender now returns with another collection of self-produced—mostly self-composed—songs for *Rootsman Credential*. Although energetic and upbeat, Blender's lyrics are very serious and inspiring. His sound falls somewhere between The Wailers and Black Uhuru.

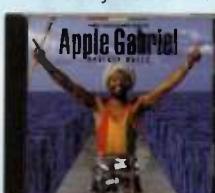
SUGGESTED TRACKS: "Slick Me Slick"; "Ghetto People Song." **CONTACT:** Joshua Blood 617.354.0700

APPLE GABRIEL

ALBUM: *Another Moses*

LABEL: RAS

In recent years Israel Vibration has become one



of the hottest roots-reggae bands on the planet—and much of this is due to the creative input of Apple Gabriel. Well, Gabriel has stepped out on his own, continuing to spread the

word of righteous love and cultural tolerance. All the songs on *Another Moses* were written and produced by Gabriel, and he was joined by such great session players as Flabba Holt (bass, drums), Tuff Lion (guitar) and Tee Birdd (piano). In his own words, "Have no fear oh my people/Another Moses is right here."

SUGGESTED TRACKS: "Telepathic Wave"; "Another Moses." **CONTACT:** Lane Buschel 301.588.9641

PRINCE MALACHI

ALBUM: *Jah Light*

LABEL: RAS

Now if you wanna get down to the real message and mission of reggae music, then a new artist from England—Prince Malachi—is about as



righteous as you can get. With lyrics veiled in prayer, proverbs and symbols, Malachi is all about change and altered perception. In fact, the term "messenger" might even be a better

description of him, rather than musician/songwriter. His music carries a sense of urgency and intensity we haven't seen since the passing of Bob Marley.

SUGGESTED TRACKS: "Step By Step"; "Respect." **CONTACT:** Lane Buschel 301.588.9641

VARIOUS ARTISTS

ALBUM: *Passion Planet*

LABEL: Juna

Nothing is more universal than the language of love—no matter the style or dialect, the



message comes through loud and clear. This commonly understood insight is beautifully expressed in this collection of songs of love from around the world, simply entitled *Passion*

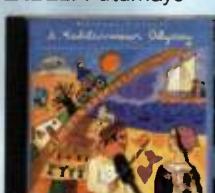
Planet. The artists who have been chosen for the compilation come from all corners of the world, and included Claudia Gómez, Songhai2, Milton Nascimento, Amalia Rodrigues, Loreena McKennitt, Ravi Shankar, Salamatkan Sadikova, S.E Rogie and five others. The music was compiled by the award-winning producer Brooke Wentz.

SUGGESTED TRACKS: The choice is yours. **CONTACT:** Andrew Seidenfeld 201.433.3907

VARIOUS ARTISTS

ALBUM: *A Mediterranean Odyssey: Athens To Anadalucia*

LABEL: Putumayo



The good folks at Putumayo return with the fifth package in their *Odyssey* series—this time it's *A Mediterranean Odyssey: Athens to Anadalucia*. The disc features artistically and

culturally pure music from countries that range from Spain and France to Italy and Greece. The songs are performed by Miguel Gil, Tekameli, Luis Delgado, Maria Salgado, Barrio Chino, Lo' Jo, Novalia, Il Trillo with Lucilla Galeazzi, Calic, Anemos, Glykeria and George Dalaras; each reveal the emotionally rich musical diversity of this region of the world.

SUGGESTED TRACKS: The choice is yours. **CONTACT:** Jennifer Daunt 510.526.8221

VARIOUS ARTISTS

ALBUM: *Dancing With The Dead*

LABEL: Ellipsis Arts

One thing's for sure—death comes to us all. Certainly the finality crosses all cultures and political boundaries, but the way we deal with



death (and the myriad possibilities of life after death) from culture to culture is vastly different. For the first time, the folks at Ellipsis Arts have attempted to compile many of the rituals and

songs of the human race concerning death—in both the form of a CD as well as an included book. The collection touches on rites from Christian, Jewish, Islamic, Buddhist, Hindu and several African religions.

SUGGESTED TRACKS: The choice is yours. **CONTACT:** Andrew Seidenfeld 201.433.3907

AMERICAN ROOTS

By Matthew Lawton

ASYLUM STREET SPANKERS

ALBUM: *Hot Lunch*

LABEL: Cold Spring

With instruments like ukuleles, slide whistles, washboards, gas cans, tin sheets and crosscut handsaws, as well as guitars, basses and the ever popular kazoo,



you know this album is going to spank! *Hot Lunch* is the Asylum Street Spankers' fourth platter and is steaming hot with old-style country, jazz-, blues-, ragtime-, vaudeville- and Hawaiian-inspired tunes. This 10-piece group plays this music like it was intended—unplugged and full of fun. "Smells Like Thirty-Something" is a bass-filled mantra for the *real* retro-swing crowd, "Blue Prelude" features the beautiful, dark, lonely voice of Christina Marrs and "A Smo-o-oth One" is a classic Benny Goodman cut.

SUGGESTED TRACKS: "Cakewalk"; "UFO Attack."

CONTACT: Jackknife 512.453.6122

JUST DESSERTS

ALBUM: *Give Up The Ghost*

LABEL: Earhorn

Just Desserts is an eclectic folk rock quartet that features filmmaker Larry Fessenden on sax and vocals, Tom Laverack on guitar and vocals, Mark Lerner on bass and Wharton Tiers on drums. Produced by Tiers (Sonic Youth), *Give Up The Ghost* features many dual vocals with acoustic/electric arrangements that melodically rock. With Laverack's sax coming in and out,



many of these tracks have a cinematic quality to them; in fact, both "Save You From Yourself" and "Mystery" were featured in Fessenden's 1997 film, *Habit*. Just Desserts has been compared to Tom Waits and Mark Eitzel, and is a truly fulfilling band. *Give Up The Ghost* will keep ya coming back for more.

SUGGESTED TRACKS: "Last Rock N Roll Band"; "Can't Come In From The Cold."

CONTACT: Peter Hay 800.899.4464

CHRIS WEBSTER

ALBUM: *Drive*

LABEL: Compass

After touring the globe and recording four albums with Mumbo Gumbo, Chris Webster has finally decided to get behind the wheel of her first solo album, *Drive*.



Backed by some of Nashville's finest, such as pianist Matt Rollings (Lyle Lovett), guitarist Al Perkins, bassist Willie Weeks and vocalist Jonell Mosser, *Drive* is an extremely well-produced album filled with zydeco, folk, country and blues flavors. Webster's voice is strong and rich, and her sassy, strong-willed songs demand that you roll down the windows. *Drive* also features Webster's melancholic version of Randy Newman's "Real Emotional Girl" and her Stax-like version of Van Morrison's "Ball And Chain."

SUGGESTED TRACKS: "Run Away To The Circus" "No More Excuses."

CONTACT: Bradley Williams 615.320.7672

MOJO NIXON

ALBUM: *Sock Ray Blue*

LABEL: Shanachie

Since early last year Mojo Nixon has been hosting his own radio talk show on WWLW in Cincinnati, but now he's ready to sock-it-to-ya with *Sock Ray Blue*, his first studio album in four years. Nixon is infamous for his outrageously raw folk & roll, and on *Sock Ray Blue* he comes out spitting. "Drunk Divorced Floozie (The Ballad Of Diana Spencer)" is a one-of-a-kind memorial to the princess, "Orenthal James" is a true folk rock murder ballad, and I'm sure we can all relate to "When Did I Become My Dad?". Nixon also eulogizes his friend, Country Dick Montana (of The Beat Farmers, who passed away a few years ago) with "The Ballad Of Country Dick." *Sock Ray Blue* finds Nixon backed by his Toadliquors.

SUGGESTED TRACKS: "No Cybersex"; "The Ballad Of Country Dick."

CONTACT: Claudia Navarro 310.390.8636

DARRELL SCOTT

ALBUM: *Family Tree*

LABEL: Sugar Hill

Darrell Scott grew up surrounded by musicians and played his first professional gig at the age of 15, jamming in his father's band. Scott went on to record and write with Suzy Bogguss, Guy Clark and Garth Brooks, among others. Two years ago Scott released *Aloha From Nashville*, and now he's upped the ante with *Family Tree*—a heartfelt, emotional disc full of songs that reveal the true, unspoken stories of the inner-workings of families. Joined by the likes of Viktor Krauss, Sam Bush, Vassar Clements, Tim O'Brien and Scott's own family members, *Family Tree* has a glowing, warm sound with private, introspective lyrics. Check out Scott's version of Steely Dan's "Any World (That I'm Welcome To)."

SUGGESTED TRACKS: "My Father's House"; "Family Tree."

CONTACT: Steve Gardner 919.489.4349

BILL LLOYD

ALBUM: *Standing On The Shoulders Of Giants*

LABEL: Koch

Radney Foster and Bill Lloyd spent the late '80s and early '90s as Foster And Lloyd, releasing three albums which contained nine charting singles (including the #1 song, "Crazy Over You"). In 1994, Bill Lloyd released *Set To Pop*, and now he's finally back with *Standing On The Shoulders Of Giants*. Kim Richey adds her angelic harmonies to "Cool And Gone," Cheap Trick's Tom Petersson adds some 12-string bass to "Dr. Roberts Second Opinion," Marshal Crenshaw plays a kicks-out-the-jams guitar solo on "Holding Back The Waterfall" and the great Al Kooper slams into the organ on "This Is The Way." *Standing On The Shoulders Of Giants* is full of quality songs, beautiful melodies and wicked musicianship.

SUGGESTED TRACKS: "Sweet Virginia"; "Standing On The Shoulder Of Giants."

CONTACT: Liz Opoka 516.484.1000

VARIOUS ARTISTS

ALBUM: *It's Heartbreak That Sells—A Tribute To Ray Mason*

LABEL: Tar Hut

Ray Mason has been playing in bands such as The Lonesome Brothers and the Ray Mason Band for over 30 years and is a hero to many in Massachusetts. Mason's songs move from folk to country to pop and rock. Now many of his musical contemporaries have joined in the fun by covering his cleverly sad songs on *It's Heartbreak That Sells*.

Cheri Knight, who's been a friend of Mason's for over 15 years, slowly breaks hearts with "Down In The Night," while Eric Ambel rips through the Steve Earle-ish title track. The Ass Ponys seem to live in "Missyville," King Radio tackle

"Step Back Melody" and the Scud Mountain Boys appear throughout the disc. Ray Mason might not be a name you're familiar with yet—but this disc should change that!

SUGGESTED TRACKS: "It's Heartbreak That Sells" (Ambel); "Down In The Night" (Knight).

CONTACT: Jeff Copetas 617.776.5106

CLIFF EBERHARDT

ALBUM: *Borders*

LABEL: Red House

Cliff Eberhardt got his start in the Greenwich Village folk scene of the '80s that spawned Shawn Colvin and Suzanne Vega. Eberhardt went on to release four solid, passionate albums while singing TV jingles, such as Chevrolet's "The Heartbeat Of America." His song "Memphis" was featured on Cry Cry Cry's self-titled album, and now he has delivered another masterpiece, *Borders*.

Like the title implies, Eberhardt's songs are filled with stories about the walls that divide our lives and his pure, gut-wrenching voice is the only tool that can tear those walls down. Lucy Kaplansky adds harmony vocals to "Fix Your Blues," while Seth Farber and Liz Queler play throughout.

SUGGESTED TRACKS: "Why Is The Road So Long"; "The Wrong Side Of The Line."

CONTACT: Emilie Liepa 800.695.4687

CHRIS CHANDLER

ALBUM: *Collaborations*

LABEL: Prime CD

Mojo Nixon once said, "I thought I was the last American weirdo—then I met Chris Chandler." Chandler is a song poet, and on *Collaborations* he adds his abrasively funny

left-wing spoken-word poetry to music by The Austin Lounge Lizards, Dan Bern, Chuck Brodsky and more. Most of *Collaborations* was recorded on the road and on-the-fly, giving it an impromptu pure-folk feel. "To Be More Beautiful/Sofas & #2

Pencils" was recorded with Dar Williams in her living room, "Hard Times/9th Ward New Orleans" was recorded with Martin Sexton in his Airstream trailer, and "Never Lived At All/G Chord" was recorded with Ellis Paul at a campfire in central Texas! Forget the American patriots; thank God for the American weirdos!

SUGGESTED TRACKS: "No One I Could Talk About This With"; "This Town/That Town."

CONTACT: David Seitz 212.366.5982

SONIC

EXCURSIONS

By John Schoenberger

WEED

ALBUM: *Hard To Kill*

LABEL: Nettwerk

Although both were born in Bucharest, Romania, Dan and Cristina Handrabur met as teenagers only after each of their parents relocated to Geneva, Switzerland. Ultimately the two fell in love and married, moved to Canada and eventually settled down in Vancouver. They have since been highly influenced by trip-hop, dub and ambient music and



have synthesized these styles into their own sound under the moniker of Weed: big beats and intense arrangements countered by Cristina's pristine vocals and tasty acoustic instrumentation. *Hard To Kill* is the duo's debut effort, and reflects their prominent role in the electronic music scene now evolving in Vancouver.

SUGGESTED TRACKS: "Further Away"; "Love Takes Two." **CONTACT:** Marivi Magsino 212.951.7190

ALEX CLINE ENSEMBLE

ALBUM: *Sparks Fly Upward*

LABEL: Cryptogramophone

For several years drummer/percussionist Alex Cline made a name for himself playing with a variety of progressive jazz artists. In 1987, he stepped out in front with his first effort for ECM Records, and in 1992 did a project for the 9Winds label. With



Sparks Fly Upward, his first release with the new Cryptogramophone label, he basically picks up where he left off. Floating somewhere between jazz, ambient and new age, he takes the ingredients of percussion (himself), voice (Aina Kemanis), violin (Jeff Gauthier), guitar (G.E. Stinson), keyboard (Wayne Peet) and bass (Mike Elizondo) and creates timeless music that is simply out of this world.

SUGGESTED TRACKS: "Rose Window"; "Sonnet 9."

CONTACT: Promotion 310.301.1611

FLESH & BONE

ALBUM: *Pagan Saints*

LABEL: EarthSea

Pagan Saints is Flesh & Bone's—pianist/composer/producer Peter Kater and composer/vocalist Chris White—long-awaited follow-up to their critically acclaimed (and NAIRD-nominated Best New Age Album) debut, *Skeleton Woman*. The two were joined by renowned bassist Tony Levin, virtuoso reed player Paul McCandless, cellist David Darling, violinist Cecil Hooker, guitarist Randy Chavez and drummer Timm Biery to explore the possibilities of music that borrows from rock, world music and jazz. The result is exquisite.

SUGGESTED TRACKS: "Where?"; "Wayfaring."

CONTACT: Sean O'Sullivan 212.904.1004

JEGA

ALBUM: *Spectrum*

LABEL: Matador

Dylan Nathan (aka Jega) has hit upon a unique way to blend drum+bass, breakbeat, jungle, ambient, jazz and funk, resulting in a hybrid style that has seen tremendous acceptance internationally. This talented young DJ/producer/musician's early EPs were released on Manchester, England's Skam label, and his first full-length effort on Planet U, *Spectrum*—internationally lauded as one of the most important electronic records of last year—is now being released in America with two bonus tracks. "Accessibility might foolishly be seen as the innovator's curse, but sonic extremism needs someone as gifted as Jega to hit the adrenaline glands."—NME

SUGGESTED TRACKS: "Kid Sista"; "Red Mullet." **CONTACT:** Donovan Finn 212.995.5882



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SUGGESTED TRACKS: "Kid Sista"; "Red Mullet." **CONTACT:** Donovan Finn 212.995.5882

ARTIE TRAUM

ALBUM: *Meetings With Remarkable Friends*

LABEL: Narada

For more than 25 years, the awesome guitar prowess of Artie Traum has been on stages and in studios backing



up some of our generation's greatest artists—including Bob Dylan, Richie Havens, Joni Mitchell, James Taylor, The Band and Paul Butterfield. Now, many of his friends have gathered in support of Traum for his Narada debut, *Meetings With Remarkable Friends*. Adding to Traum's innovative guitar work were Levon Helm, Rick Danko, Garth Hudson, Adrian Belew, Sam Bush, Bela Fleck, David Grisman, Tony Levin and many more. As Traum puts it, "[Playing with] these performers was like hanging out with great philosophers. There was wisdom in the music."

SUGGESTED TRACKS: "Long Journey"; "Swing Shift." **CONTACT:** Promotion 414.961.8350

LORENZO DOMINGUEZ

ALBUM: *Alma Gitano*

LABEL: Window/Paras

Thanks to the immense popularity of artists such as Ottmar Leibert, Jesse Cook and Strunz & Farah, music inspired by Flamenco and Gypsy music has flourished



around the world. Not only have many of the great Seville-trained masters finally gotten the recognition they deserve, many of their students and fans have also been given the opportunity to carry on this ancient and passionate musical tradition.

Lorenzo Dominguez is such an artist. Although hailing from New Mexico, his ancestors were from Spain. "These are songs of love, loss and hope," say Dominguez. "It's not Flamenco in the purist sense—I call it gypsy soul."

SUGGESTED TRACKS: "Camino De Oro"; "Escorpión." **CONTACT:** Felicia Kelly 818.848.6300

MOGWAI

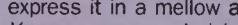
ALBUM: *Come On Die Young*

LABEL: Matador

In spite of their youthful age, the members of Glasgow, Scotland's Mogwai have somehow managed to distill the essence of rock & roll and dance music from the past 40 years into a succinct and appealing sound that can reach many age groups. Each of their successive releases (three including *Come On Die Young*) has solidified an enviable reputation in the UK and gained the quintet a foothold in the US. Being young, Mogwai definitely has attitude, but they usually express it in a mellow and tasteful way. *Come On Die Young* was recorded in Upstate New York and was produced ex-Mercury Rev member Dave Fridmann.

SUGGESTED TRACKS: "Cody"; "Kappa."

CONTACT: Donovan Finn 212.995.5882



JAH WOBBLE'S INVADERS OF THE HEART

ALBUM: *The Celtic Poets*

LABEL: 30 Hertz/Paras

Just when you think you've heard enough Celtic-influenced albums to last the rest of your life, here comes Jah Wobble to present something entirely different. As he says in his own words, "A lot of Celtic music that I've heard tends to be too much on the light, folky side. I wanted to convey something of the idiom that's very heavy and unapologetically deep." And indeed he does! Through the use of the more mystical mood of the genre melded with spoken poetry by some of Ireland's best poets, Wobble captures the more primitive, pagan side of Celtic music.

SUGGESTED TRACKS: "Market Rasen"; "Star Of The East." **CONTACT:** Felicia Kelly 818.848.6300



VARIOUS ARTISTS

ALBUM: *Obsession - New Flamenco Romance*

LABEL: Narada

Narada Productions has quickly become the foremost label presenting the rich and passionate sound of Flamenco music to world. They've also been the spearhead in exposing the artists who have taken this challenging and ancient style and expanded on it with other world music genres to create what is known as New Flamenco. This disc features amazing

guitar work by such great artists as Ottmar Leibert, Jesse Cook, José Luis Encinas, Nova Menco, Oscar Lopez, Energipsy, Govi, Ruben Romero and more. As you listen, you can't help being drawn into its mystery and majesty.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Promotion 414.961.8350



BLUES DRIFTER

BY MATTHEW LAWTON

CHARLIE MUSELWHITE

ALBUM: *Continental Drifter*
LABEL: Pointblank/Virgin

Harmonica-blues legend Charlie Musselwhite has released over 20 solo albums and made guest appearances on discs by Bonnie Raitt, John Lee Hooker, INXS and Mike Bloomfield among many others. *Continental Drifter* is

Musselwhite's latest solo venture and is impressively filled with Cuban and Brazilian influences while retaining plenty of American roots. *Continental Drifter* features three different musical sessions, some of which feature Musselwhite on his own, playing some Delta-inspired blues—four of which were recorded with the Cuban group Eliades Ochoa And Cuarteto Patria and the rest feature Musselwhite's muscle-touring band. *Continental Drifter* is truly amazing.

SUGGESTED TRACKS: "¿Que Te Parece, Cholita?"; "No."
CONTACT: Ray Gmeiner 310.288.2730

GARY PRIMICH

ALBUM: *Botheration*
LABEL: Black Top/Alligator

In the late '70s, Gary Primich mastered his harp playing technique jamming in the clubs of Chicago alongside legends Big Walter Horton and Johnny Littlejohn. Primich went on to share his blues power with us, touring 200

nights a year and releasing six albums in the past eight years. *Botheration* features six Primich originals and six timeless covers by folks like Otis Rush and Charlie Rich. Primich's love of the blues shines through not only in his tasty harp playing but also in his smooth, growling voice and his traditional-based sound mixed with R&B, rockabilly and houserocking blues.

SUGGESTED TRACKS: "Queen Of Complication"; "She's A Good'un."
CONTACT: Tim Kollath 773.973.7736

CLARENCE "GATEMOUTH" BROWN

ALBUM: *Blackjack*
LABEL: Sugar Hill

From the '40s through the '60s, Clarence "Gatemouth" Brown played throughout the Southwest and recorded for Peacock records. In the '60s, he laid down his guitar and picked up a badge as a deputy sheriff in New Mexico. At the age of 52, Brown dusted off his six-string and began shooting for the stars with the release of his classic comeback album, *Blackjack*, which featured Cajun, bluegrass, country swing and of course, blues. *Blackjack* is filled with that classic '70's

sound and Brown is in fine form, playing guitar, harmonica, mandola, viola and fiddle. *Blackjack* may be 22 years old, but it sounds better than ever!

SUGGESTED TRACKS: "Chickenshift"; "Dark End Of The Hallway."
CONTACT: Steve Gardner 919.489.4349

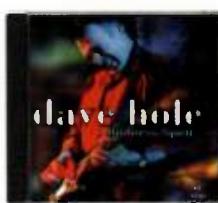


DAVE HOLE

ALBUM: *Under The Spell*
LABEL: Alligator

Back in 1990, Dave Hole came up from Down Under with his *Short Fuse Blues* album and instantly won over critics and fans alike. Hole plays the slide by hanging his hand over the guitar neck, instead of under, and has been rumored to melt a fret or two. *Under The Spell*, Hole's fifth release, was recorded in his hometown of Perth, Australia and produced by Hole himself. "Demolition Man" is a fierce workout while "Chicken Stuff" spotlights Hole's guitar mastery and "Lost At Sea" will leave you floating. *Under The Spell* wraps up with the sadly beautiful "Don't Say Goodbye."

SUGGESTED TRACKS: "Demolition Man"; "Blues Is The Truth."
CONTACT: Tim Kollath 773.973.7736



BIG BILL MORGANFIELD

ALBUM: *Rising Son*
LABEL: Blind Pig

Rising Son is Big Bill Morganfield's first album, and his daddy, McKinley Morganfield, would be proud. Not only is Muddy's son singing the blues, but he's backed by the same folks who played with his father for so long. Pinetop Perkins (piano), Paul Oscher (harmonica) Bob Margolin

(guitar), Robert Stroger (bass) and Willie "Big Eyes" Smith (drums) all lay down the low-down blues while Big Bill delivers the goods in his deep, Muddy-like voice. Half of the tracks were written by Big Bill, and the others were penned by Howlin' Wolf, Willie Dixon and he even tackles his father's "Champagne & Reefer" and "Screamin' & Cryin'."

SUGGESTED TRACKS: "Champagne & Reefer"; "Diamonds At Your Feet."
CONTACT: Armando Silva 415.550.6484



BLUEZEUM

ALBUM: *Put Your Mind On Hold*
LABEL: Telarc

On the opening cut of *Put Your Mind On Hold*, Adwin (ah-dween) Brown sings, "Meet me at the corner of blues and bliss" and that's exactly where this album will take you. Bluezeum is a band that incorporates funk, jazz, blues and potent poetry that will overload your senses with groovified soul. Featuring, among others, multi-instrumentalists Dexter Story and Ron Cox, Bluezeum

lay down some phat tracks while Brown delivers his street-smart lyrics with grace and attitude. "Esperanza" sounds as if it came from a lost Carlos Santana and Gil-Scott Heron album. If Delta blues came from a front porch in the country, Bluezeum blues sprang from the street corner of the modern-day city.

SUGGESTED TRACKS: "Brothas In The Missed"; "Esperanza."
CONTACT: Vikki Rickman 216.464.2313



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SUGGESTED TRACKS: "Brothas In The Missed"; "Esperanza."
CONTACT: Vikki Rickman 216.464.2313

TAB BENOIT • DEBBIE DAVIES • KENNY NEAL

ALBUM: *Homesick For The Road*
LABEL: Telarc

Remember back in 1990 when you first dropped the needle on the great *Showdown* album by Albert Collins, Johnny Copeland and Robert Cray? Well, now we're closing out the decade with another fantastic blues-trio album by

Tab Benoit, Debbie Davies and Kenny Neal entitled *Homesick For The Road*. With solid backing by Rod Carey (bass), Bruce Katz (keys) and Per Hanson (drums), Benoit, Davies and Neal are free to play and sing off of each other's grooves. Benoit's solos on Screamin' Jay Hawkins' "I

Put A Spell On You" are silky smooth while Neal's father, the legendary Raful Neal, adds some raucous harmonica and vocals on his own "Luberta."

SUGGESTED TRACKS: "Deal With It"; "Homesick For The Blues."
CONTACT: Vikki Rickman 216.464.2313

ERIC BIBB

ALBUM: *Spirit And The Blues*
LABEL: EarthBeat!

Eric Bibb grew up, literally, surrounded by folk and blues. His father, folksinger Leon Bibb, would take his son to gigs where a young Eric met Pete Seeger, Joan Baez, Bob Dylan, Odetta and many more. In 1995, Bibb's acoustic

blues album, *Spirit And The Blues* was released in England, and now it has crossed the pond and landed on these shores. *Spirit And The Blues* is filled with traditional blues and inspiring spirituals in which Bibb is backed by his vocal group, The Deacons. Bibb's respect

for gospel, Delta-blues and country music flows naturally in his unpretentious playing and rich, soft approach.

SUGGESTED TRACKS: "In My Father's House"; "Braggin'."
CONTACT: Su Lukasha 707.923.3991

HOWARD AND THE WHITE BOYS

ALBUM: *The Big Score*
LABEL: Evidence

College buddies Howard And The White Boys began playing together in DeKalb, Illinois, in 1988, and fluke of flukes, six months later they were opening for B.B. King! The band

moved to Chicago and began playing regularly at Buddy Guy's Legends and were considered one of Chicago's busiest club bands. Howard And The White Boys' soulful groove-based sound is definitely infectious. In 1994, they released their first album and went on a 10-city tour with Guy. Now they have scored big with the release of their third disc, *The Big Score* which features a great duet between Howard and Guy on the classic Sam & Dave tune, "I Love You."

SUGGESTED TRACKS: "I Thank You"; "Leave The Lights On."
CONTACT: Alan Edwards 610.832.0844



STATION LINERS

"Hey there, this is Matt Lawton from *totallyadult*, and you're reading the *totallyadult* back pages... oh, wait a minute, wrong script."

Hey label cats, why not get some of your artists into your conference rooms, make 'em a pot of coffee, grab a working tape deck, and ask them to rattle off some station IDs? Have them be as creative and loose as they want, but remember to have them at least mention their name, what group they're from, if any, and then read the liners. It's fun, it's easy, and it's a cool segue into one of their songs on the air.

ACOUSTIC CAFE

Nationwide

- ...and you're listening to the Acoustic Cafe.

CIDR

Detroit, Michigan

- ...and you're listening to Quality Rock, 93-9, The River.
- ...on 93-9, The River, Smooth Rock.

CKEY

Buffalo, New York

- ...and you're listening to The River.
- ...and you're listening to Modern Music of the '80s and the '90s. C-Key.

KACD

Los Angeles, California

- ...and you're listening to World Class Rock on the new, Channel 1-0-3-1!
- ...wishing a happy birthday to Channel 1-0-3-1.
- ...with World Class Rock on Channel 1-0-3-1.

KAEP

Spokane, Washington

- ...on 1-0-5-7, The Peak.
- ...whenever I'm in Spokane, I listen to 1-0-5-7, The Peak.

KBAC

Santa Fe, New Mexico

- ...and you're listening to 98 FM, Radio Free Santa Fe.
- ...and you're listening to The Highly Caffeinated Morning Show with Sam Ferrara on 98 FM, Radio Free Santa Fe. (Note: Ferrara is pronounced Fur-rah-ruh).
- ...and you're listening to Out To Lunch, with Joann The Lunch Lady on 98 FM, Radio Free Santa Fe.
- ...and you're listening to Ira Gordon on 98 FM, Radio Free Santa Fe.
- ...and you're listening to Luther "5000" Watts on 98 FM, Radio Free Santa Fe.

KBCO

Boulder, Colorado

- ...on 97 point 3, K-B-C-O, World Class Rock.

KBHR

Big Bear City, California

- ...and The Bear is everywhere!
- ...reminding you that The Bear is where you want to be, K-B-H-R, 93 point 3.
- ...and you've got a lock on Quality Rock, 93 point 3, K-Bear.

KBXR

Columbia, Missouri

- ...on Columbia's Quality Rock, 1-0-2-3, B-X-R.
- ...you're listening to True Rock & Roll Variety, 1-0-2-3, B-X-R.

KBZD

Amarillo, Texas

- ...you're on Amarillo's Finest Rock, 99 point 7, The Buzz.
- ...on 99 point 7, The Buzz, where the music comes first.
- ...on K-B-Z-D Amarillo. Catch The Buzz.
- ...you're listening to more music, more of the time, only on 99 point 7, The Buzz.

KCRW

Los Angeles, California

- ...on K-C-R-W, 89 point 9 FM.
- ...and you're listening to a community service of Santa Monica College, National Public Radio for more of Southern California, K-C-R-W, 89 point 9 FM.
- ...on National Public Radio for more of Southern California, K-C-R-W, 89 point 9 FM.

KDDX

Rapid City, South Dakota

- ...and you're listening to the Black Hills Breakfast Of Champions, Captain Morgan and Tom Collins, on The X, 1-0-1, 1-0-3 FM.
- ...and you're listening to the Monster Of The Middays, Jim Kallas, on The X, 1-0-1, 1-0-3 FM.
- ...on The X, 1-0-1, 1-0-3, the Black Hills' Adult Rock FM.
- ...and you're listening to your favorite classic hits and all the best new music, The X, 1-0-1, 1-0-3, the Black Hills' Adult Rock FM.

KEGR

Concord, California

- ...on K-E-G-R, 97 point 7. A whole lot more than rock & roll.
- ...and you're in tune with your musical oasis, K-E-G-R, 97 point 7, Concord.
- ...and you're listening to progressive Adult Radio, K-E-G-R, 97 point 7 from Concord.
- ...and you're in tune with K-E-G-R 97 point 7 FM Concord.
- ...and you're listening to rock & roll and more. This is K-E-G-R from Concord.
- ...on K-E-G-R, serving Contra Costa and the Tri-Valley area at 97 point 7.
- ...on K-E-G-R Concord.

KERA

Dallas, Texas

- ...on one of a kind, member-supported Public Radio in North Texas, K-E-R-A, 90 point 1.

KFAN

Fredericksburg, Texas

- ...reminding you to keep The Fan on and you'll stay cool, 1-0-7 point 9.
- ...on your home of Texas music, 1-0-7 point 9, The Fan.
- ...on The Fan. Last on the dial, but first in your heart, 1-0-7 point 9.
- ...on the final stop on your FM dial, 1-0-7 point 9, The Fan.
- ...and you're listening to Texas radio, The Fan.

KFLX

Flagstaff, Arizona

- ...and you're listening to Northern Arizona's Best Rock, The Eagle.

KFMU

Steamboat Springs, Colorado

- ...and you're listening to radio in tune with you for over 20 years, K-F-M-U.
- ...on legendary wind and solar-powered radio, K-F-M-U.
- ...on K-F-M-U. Always first with the best new music.
- ...on Colorado's finest, K-F-M-U.

KFOG

San Francisco, California

- ...and you're listening to Quality Rock, True Variety, 1-0-4 point 5, 97 dot 7, the Bay Area's K-FOG.
- ...on World Class Rock, 1-0-4 point 5, 97 dot 7, the Bay Area's K-FOG.
- ...on World Class Rock, the Bay Area's K-FOG.

KFXJ

Boise, Idaho

- ...and you're listening to Carl and Brandon on The Music Difference, KF-95.
- ...and you're listening to Rochelle on The Music Difference, KF-95.
- ...and you're listening to Colter on The Music Difference, KF-95.
- ...on KF-95, The Music Difference.
- ...on The Music Difference, KF-95.

KGSR

Austin, Texas

- ...and you're listening to 1-0-7 point 1, K-G-S-R, Radio Austin.
- ...wishing you the best this holiday season and a happy New Year from 1-0-7 point 1, K-G-S-R, Radio Austin.
- ...and thanks for sharing part of your holiday season with 1-0-7 point 1, K-G-S-R, Radio Austin.

KHUM

Humboldt, California

- ...and you're listening to 1-0-4 point 3 and 1-0-4 point 7, K-H-U-M—Radio without the rules!

KINK

Portland, Oregon

- ...and you're listening to Kink FM 1-0-2, True To The Music.

KISM

Bellingham, Washington

- ...on 92 point 9 FM, K-I-S-M, Independent Rock.

KKCR

Kauai, Hawaii

- ...asking that you pledge your support to K-K-C-R FM, Kauai Community Radio. Listener-powered radio! (Note: Kauai is pronounced Ka-wah-ee)
- ...on K-K-C-R FM, Kauai Community Radio, 90 point 9 and 91 point 9 on the beautiful island of Kauai.
- ...asking that you help keep community radio alive—become a member of K-K-C-R FM, Kauai Community Radio.

KKQQ

Brookings, South Dakota

- ...on K-Q 1-0-2.
- ...and you're listening to all the best new and classic music, K-Q 1-0-2.

KKZN

Dallas, Texas

- ...and you're tuned to 93-3, The Zone.
- ...and you're listening to Quality Rock and True Variety on 93-3, The Zone.
- ...on World Class Rock, 93-3, The Zone.
- ...and you're listening to Alex In The Morning on 93-3, The Zone.
- ...and you're listening to Lone Star Radio on 93-3, The Zone.
- ...on Quality Texas Rock, 93-3, The Zone.

KLCC

Eugene, Oregon

- ...and you're listening to K-L-C-C.
- ...and you're listening to 89 point 7, K-L-C-C.

KLRQ

Independence, Missouri

- ...and you're listening to Q-96.
- ...and you're rockin' The Stix with Q-96.
- ...on 96 point 1, K-L-R-Q, Missouri's Adult Rocker.
- ...on Q-96. Here's another one of your favorites on The Late Afternoon Show.
- ...and you're listening to 100,000 watts of Adult Rock on KLRQ, Q-96 FM.

KLRR

Bend, Oregon

- ...and you're on Clear, 1-0-7 point 5, where the music matters most.
- ...on the station for the best variety of music, Clear, 1-0-7 point 5.

KMMS

Bozeman, Montana

- ...reminding you that when the music matters, it's The Moose, 95-1, K-M-M-S.
- ...on your home of rock & roll, 95-1, The Moose.

KMTN

Jackson, Wyoming

- ...and you're listening to Jackson Hole's Mountain Of Music, 96 point 9, K-M-T-N.
- ...and you're listening to the Fish Man, on 96 point 9, K-M-T-N.
- ...and you're listening to the All-Demand Lunch Hour, on Jackson Hole's Mountain Of Music, 96 point 9 K-M-T-N.
- ...and you're listening to Jack's Tracks on 96 point 9, K-M-T-N.

KMTT

Seattle, Washington

- ...on 1-0-3 point 7 FM, The Mountain.
- ...and you're listening to a rock & roll adventure, 1-0-3 point 7 FM, The Mountain.

KNBA

Anchorage, Alaska

- ...you're listening to member-supported 90 point 3, K-N-B-A.
- ...on K-N-B-A, 90 point 3, a signal of change.
- ...on 90 point 3, K-N-B-A, Alaska's native voice.
- ...you're listening to 90 point 3, K-N-B-A. The station making a difference.

KOTR

San Luis Obispo, California

- ...and you're listening to 94 point 9, K-O-T-R, Cambria, San Luis Obispo.
- ...and you're listening to K-Otter. Free-form radio for the Central Coast.
- ...and you're tuned into K-Otter, at 94 point 9 FM, and on the Web at www.k-o-t-r-f-m.com.
- ...you're tuned to The Otter, K-O-T-R, Cambria, San Luis Obispo.

KOZT

Mendocino, California

- ...and when you hear my music, you know you're on The Coast.
- ...and you're listening to Mendocino County's FM, 95-3 and 95-9, K-O-Z-T, The Coast.
- ...and you're listening to K-O-Z-T, Fort Bragg.

KPCC

Pasadena, California

- ...and you're listening to Southern California's best evening music, FM 89 point 3 KPCC.
- ...and you're listening to Southern California's best evening music on FM 89 point 3, KPCC, Pasadena, Los Angeles, Orange County.
- ...and you're listening to FM 89 point 3 KPCC, Pasadena, Los Angeles, Orange County.
- ...and you're listening to member-supported radio FM 89 point 3 KPCC, Pasadena, Los Angeles, Orange County.

KPFT

Houston, Texas

- ...and you're listening to 90 point 1, K-P-F-T.
- ...you're listening to Crossroads on 90 point 1, K-P-F-T.

KPIG

Monterey, California

- ...on 1-0-7 oink 5, K-Pig radio.
- ...and you're listening to 1-0-7 oink 5, Freedom, California.
- ...on K-Pig radio, 1-0-7 oink 5.
- ...and you're listening to The Pig.

KQRS

Minneapolis, Minnesota

- ...and you're listening to 92 K-Q-R-S.
- ...on K-Q 92.

KRCC

Colorado Springs, Colorado

- ...and you're listening to Public Radio for Southern Colorado and Northern New Mexico, K-R-C-C.
- ...asking you to pledge your support now to K-R-C-C. Call 473-4801 or 1-800-748-2727. Thanks.
- ...and it's time to pledge your support to K-R-C-C. Call now.
- ...and you're listening to K-R-C-C, Colorado Springs. A community service of Colorado College.

KRCL

Salt Lake City, Utah

- ...K-R-C-L, 91 FM, in Salt Lake City, Radio Free Utah.

KROK

DeRidder, Louisiana

- ...and you're listening to 92 point 1, K-R-O-K.
- ...on 92 point 1, The Wave.
- ...and you're listening to K-R-O-K.

KRSH

Santa Rosa, California

- ...and you're listening to Zoe in the mornings on The Krush, K-R-S-H, 98-7.
- ...on The Krush, K-R-S-H, 98 point 7, and on the Web at K-R-S-H dot com.
- ...and this is the K-R-S-H Americana Show on The Krush, K-R-S-H, 98-7.

KRVM

Eugene, Oregon

- ...and you're listening to more variety in music, K-R-V-M, 92-V.
- ...on Listener-Powered 92-V.
- ...on 92-V, K-R-V-M.

KRKS

Globe, Arizona

- ...on Arizona's Mighty 97 point 3. K-R-X-S. The name says it all!
- ...and you're listening to Arizona's Mighty 97 point 3. K-R-X-S gets it said with music!
- ...on The Mighty 97 point 3. Arizona's music lifestyle.
- ...on the valley's first choice for classics, blues and new songs, too. Arizona's Mighty 97 point 3. K-R-X-S.

KSPN

Aspen, Colorado

- ...on K-S-P-N, The Valley's Quality Rock.

KSUT

Durango, Colorado

- ...and you're listening to the Music Blend on Four Corners Public Radio, K-S-U-T.
- ...asking you to pledge your support for K-S-U-T and the great music they bring to the Four Corners. Call 563-0255 or 1-800-569-5788.
- ...and you're tuned into the Music Blend on your Public Radio station, K-S-U-T.

KTAO

Taos, New Mexico

- ...and you're listening to K-Taos solar 1-0-1-9. Solar radio from the solar capital of the world.
- ...on K-T-A-O, Taos. Solar radio from the solar capital of the world.
- ...and you're listening to the heart of the sun, K-Taos solar 1-0-1-9.

KTCZ

Minneapolis, Minnesota

- ...on Cities 97.
- ...and you're listening to Quality Music, True Variety, Cities 97.
- ...and you're listening to World Class Rock, Cities 97.

KTHX

Reno, Nevada

- ...on 100 point 1, The X.
- ...and you're tuned to 100 point 1, Radio X.
- ...and you're in X-ville, at 100 point 1.
- ...and you're listening to the home of the good stuff, 100 point 1, K-T-H-X.

KUNC

Northern Colorado, Colorado

- ...and you're listening to K-U-N-C, diverse music and in-depth news from National Public Radio.

KUWR

Cheyenne, Wyoming

- ...and you're listening to Wyoming Public Radio.

KVNF

Paonia, Colorado

- ...on K-V-N-F, Mountain Grown Public Radio for Western Colorado.
- ...and you're listening to Mountain Air, K-V-N-F, serving Western Colorado communities for 20 years.
- ...and you're listening to K-V-N-F, Mountain Grown Public Radio. Western Colorado's home for NPR News, diverse music and local information.
- ...on K-V-N-F, Mountain Grown Public Radio. More radio than we can fit on a single frequency!

KVYN

Napa, California

- ...and you're listening to 99-3 and 1-0-3-5, The Vine.
- ...and you're listening to The Vine. Broadcasting from the heart of the wine country.
- ...on The Vine. The best blend, 99 point 3.

KXST

San Diego, California

- ...on 1-0-2 point 1. San Diego's Sets 1-0-2.
- ...and you're listening to San Diego's Finest Rock, Sets 1-0-2.
- ...in America's finest city, and on San Diego's finest rock, Sets 1-0-2.
- ...and you're listening to real music variety, Sets 1-0-2.

WAPS

Akron, Ohio

- ...and you're listening to 91-3, The Summit.

WBOS

Boston, Massachusetts

- ...on World Class Radio, W-B-O-S.
- ...and you're listening to the B-O-S New Music File.

WBZC

Burlington, New Jersey

- ...and you're listening to The Beezer, W-B-Z-C.
- ...on the Voice For Burlington County, W-B-Z-C, The Beezer.

WCBE

Columbus, Ohio

- ...on your true alternative, W-C-B-E, 90 point 5 FM, Columbus.
- ...reminding you to listen here, to W-C-B-E, 90 point 5 FM.

WCLZ

Portland, Maine

- ...and you're listening to Portland's Album Station, 98 point 9, W-C-L-Z.

WDET

Detroit, Michigan

- ...and this is WDET-FM Detroit Public Radio. Celebrating 50 years of Public Broadcasting in Detroit.
- ...and this is WDET-FM Detroit, a public service of Wayne State University. Celebrating 50 years of serving metropolitan Detroit with quality arts and information programming.
- ...and you're listening to WDET-FM Detroit Public Radio.
- ...and this is WDET-FM Detroit, delivering the world for 50 years from Wayne State University.

WDIY

Lehigh Valley, Pennsylvania

- ...and you're listening to 88 point 1 in Allentown, Bethlehem and 99 point 9 in Easton, Phillipsburg. Lehigh Valley Community Public Radio.
- ...on listener-supported Community Public Radio for the Lehigh Valley. W-D-I-Y FM, Allentown.
- ...and you're listening to the Lehigh Valley's only National Public Radio member station, W-D-I-Y, Allentown.

WDOD

Chattanooga, Tennessee

- ...on 96-5, The Mountain.
- ...and you're rockin' on 96-5, The Mountain.
- ...you're on the home of Quality Rock, True Variety. 96-5, The Mountain.
- ...listening to The Mountain rocks! 96-5, The Mountain.
- ...and there's nobody who plays more Quality Rock, True Variety than 96-5, The Mountain.

WEBK

Killington, Vermont

- ...you're listening to Radio Paradise: W-E-B-K, Killington.
- ...you've got it on The Mountain, 1-0-5 point 3, W-E-B-K, Killington.
- ...on W-E-B-K, Killington. 50,000 watts of high altitude rock & roll.
- ...thanks for tuning in to The Mountain, W-E-B-K, Killington. The station for people who get it!
- ...and you're listening to the station with personality. 1-0-5 W-E-B-K, Killington.

WEBX

Champaign, Illinois

- ...on The Web, 93-5, the way music should be.
- ...and you're listening to The Web, 93-5.
- ...and you're caught on The Web, 93-5 on your FM dial. www.w-e-b-x-f-m.com on the World Wide Web.

WERI

Westerly, Rhode Island

- ...and you're listening to 99-3, W-E-R-I.
- ...and you're listening to Quality Album Rock, W-E-R-I.

WERU

Blue Hill Falls, Maine

- ...and you're listening to W-E-R-U. Community radio at 89 point 9.

WEVL

Memphis, Tennessee

- ...on FM 90, W-E-V-L.
- ...and you're listening to FM 90.

WFHB

Bloomington, Indiana

- ...and you're listening to community radio, W-F-H-B.
- ...and you're listening to Fire House Broadcasting, W-F-H-B.

WFPK

Louisville, Kentucky

- ...and you're listening to commercial free W-F-P-K, Louisville. A service of The Public Radio Partnership.
- ...on Radio Louisville, W-F-P-K.

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"electric shaver"

"Legendary Texas songwriter Billy Joe is back with his guitar-playing son, Eddy, and their band. 'Electric Shaver' unleashes a series of blues, rock and country influenced songs that mix, match and jump between genres."

shaver



"summerland"

"At once blueish, folky and intensely rocking"
-Houston Press

jon dee graham



"Graham has a big heart, and he refuses to confine it to a tiny songwriting box"
-No Depression

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stephen brunton



"nothing but the truth"

"If music were a competitive sport, there's no question the most valuable player on team Austin would be Stephen Bruton"
-Austin American Statesman

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"a small good thing"

"Bocephus King's drawn from a lot of influences, from New Orleans rhythms to Nashville homilies, Pink Floyd majesty to Tom Waits portraiture... brilliant...The best independent CD of 1998"
-The Vancouver Province

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red ink



WFUV**New York City, New York**

- ...and you're listening to City Folk on 90 point 7 FM, W-F-U-V.
- ...on Public Radio from Fordham University, 90 point 7 FM, W-F-U-V.

WHFC**Bel Air, Maryland**

- ...and you're listening to Bel Air's Natural Alternative, The Crossroad, 91 FM.
- ...on 91 FM, The Crossroad, Bel Air's Public Radio voice.
- ...you're listening to Bel Air's home for World Class Music, The Crossroad, 91 FM.

WHPT**Tampa, Florida**

- ...and you're listening to 1-0-2 point 5, The Point.
- ...on The Point.

WIVI**St. Thomas, Virgin Islands**

- ...and you're listening to quality rock & roll for the Caribbean, 96 Rock.
- ...music for the mind, 96 Rock.

WJAA**Seymour, Indiana**

- ...and you're listening to Radio 96 point 3, Rockin' your world.
- ...on Radio 96 point 3, playing great classics and today's best new rock.
- ...and you're listening to the Lunch Rock Cafe, where rock is the middle name.

WKOC**Norfolk, Virginia**

- ...and you're listening to 93-7, The Coast.
- ...on 93-7, The Coast.

WKPQ**Hornell, New York**

- ...and you're listening to Your Music, Your Way, W-K-P-Q.
- ...on Q 1-0-5-3.

WKZE**Sharon, Connecticut**

- ...and you're listening to Frank's Picks on W-K-Z-E, 98 point 1 FM.
- ...and you're listening to Bohemia After Dark with Michael Wright on W-K-Z-E, 98 point 1 FM.
- ...and you're Up And Running with Randy Milroy on W-K-Z-E, 98 point 1 FM.
- ...and you're listening to Andrew DiGiovanni on W-K-Z-E, 98 point 1 FM.
- ...and you're listening to W-K-Z-E 98 point 1 FM.

WLPW**Lake Placid, New York**

- ...and you're tuned into the Best Air In The Adirondacks, W-L-P-W, 105 point 5, 102 point 3 FM, Lake Placid, New York.
- ...keep that dial glued right here to 105 point 5 and 102 point 3 FM, Your connection for the best music in the North Country.
- ...on 105 point 5 and 102 point 3 FM, the people's choice for the Adirondacks.
- ...reminding you to check out the best Webcast the North County has to offer at www.radiolakeplacid.com. The best air on the 'Net.

DAVID WILCOX

totallyadult

Already on:

WXPN

KINK

KPCC

KTHX

KSPN

KBAC

KBZD

KHUM

KOTR

KPIG

KEGR

from the album **Underneath**.

Going For Adds Now!



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4/28	Salt Lake City, UT
4/30	Tucson, AZ
5/01	Malibu, CA
5/02	San Juan Capistrano, CA
5/04	Santa Cruz, CA
5/05	San Francisco, CA
5/06	Santa Barbara, CA

For more information contact Michael Briggs at 310.829.9355 or briggs@vanguardrecords.com.

WMKY

Lexington, Kentucky

- ...on W-M-K-Y, Morehead State's Public Radio to the mountains.
- ...on W-M-K-Y, your source for the best in new music.
- ...and you're listening to Nothin' But The Blues with Paul Hitchcock on W-M-K-Y.
- ...on a Vacation For Your Mind, W-M-K-Y.

WMMM

Madison, Wisconsin

- ...and you're listening to 1-0-5-5 Triple M.
- ...you're having lunch in the Radio Deli, on 1-0-5-5 Triple M.
- ...and it's Blue Monday, on 1-0-5-5 Triple M!

WMNF

Tampa, Florida

- ...and you're listening to W-M-N-F, 88 point 5, Tampa. Radio for the rest of us.
- ...and you're listening to 70,000 watts of power for the people, W-M-N-F Tampa, 88 point 5.
- ...on the best little radio station on planet Earth, W-M-N-F Tampa 88 point 5.

WMVY

Martha's Vineyard, Massachusetts

- ...and you're listening to Album Radio 92 point 7 W-M-V-Y.
- ...and you're listening to Barbara Dacey on 92 point 7 W-M-V-Y.
- ...and you're listening to The Blues at 8 on 92 point 7 W-M-V-Y.

WMWV

Conway, New Hampshire

- ...and you're listening to W-M-W-V, 92 point 5.
- ...on The Voice Of The Valley, 93 point 5.

WNCS

Montpelier, Vermont

- ...and you're listening to W-N-C-S, The Point.
- ...on The Point, W-N-C-S.

WNCW

Wilmington, North Carolina

- ...and you're listening to A World Of Music and NPR news, W-N-C-W, Spindale.

WNKU

Cincinnati, Ohio

- ...on 89-7, W-N-K-U. Your natural alternative.
- ...and you're listening to 89-7 W-N-K-U, listener-supported Public Radio serving greater Cincinnati from Northern Kentucky University.
- ...on 89-7, W-N-K-U, with progressive music and intelligent news.

WORLD CAFE

Nationwide

- ...and you're listening to the World Cafe with David Dye.

WOLV

Houghton, Michigan

- ...and we're doing it with "The Deve" on 97-7, The Wolf. (Note: Deve rhymes with Steve)
- ...and you're listening to the Upper Peninsula's home of rock & roll, 97-7, The Wolf.
- ...and we're part of the best rock ever made and the best rock being made, on 97-7, The Wolf.
- ...and whenever I can, I wake up with Deve At Dawn on 97-7, The Wolf.

WRLT

Nashville, Tennessee

- ...on Nashville's Progressive Radio, Lightning 100.
- ...reminding you that David Hall rocks y'all on Lightning 100.
- ...and you're listening to Morning Lightning on W-R-L-T, Nashville's Progressive Radio.

WRNR

Baltimore, Maryland

- ...on W-R-N-R. You'll never know what's next.
- ...on W-R-N-R. Rock and roots radio.
- ...and you're listening to W-R-N-R. All meat, no empty carbs.
- ...and you're listening to W-R-N-R. Music for people who think, played by people who feel.

WRNX

Amherst, Massachusetts

- ...the Valley's only Quality Rock, 100 point 9, W-R-N-X.
- ...and you're listening to R-N-X.

WRSI

Greenfield, Massachusetts

- ...and you're listening to The River, 95 point 3 FM, W-R-S-I, Greenfield, Northampton, Brattleboro.
- ...on The River, 95 point 3 FM, W-R-S-I.
- ...on The River, 95 point 3 FM, W-R-S-I. True To The Music.

WRVG

Lexington, Kentucky

- ...reminding you to Free The Music on 89 point 9 W-R-V-G.
- ...and this is Early World with Tom Martin on World Radio.
- ...and you're listening to the new 89 point 9, W-R-V-G, Georgetown, Lexington.
- ...asking that you keep the Music Free on W-R-V-G. Call 868-6565 or 877-868-6565 with your pledge of support. Thanks.

WTTS

Bloomington, Indiana

- ...and for Quality Rock and Real Variety, keep it here on Indiana's 92 point 3, W-T-T-S.
- ...and you're listening to the W-T-T-S morning show with Rich Anton on Indiana's 92 point 3, W-T-T-S.
- ...thanks for supporting (me/us) and the station that plays (my/our) music, Indiana's 92 point 3, W-T-T-S.
- ...and you're into over an hour and a half of nonstop Quality Rock. It's the 92 Minute Music Set on Indiana's 92 point 3, W-T-T-S!

WUMB

Boston, Massachusetts

- ...and you're listening to Folk And Roots, Day And Night on W-U-M-B.
- ...on Folk Radio, 91 point 9.

WUTC

Chattanooga, Tennessee

- ...and you're listening to Music 88.
- ...on National Public Radio, Music 88.

WVOD

Dare County, North Carolina

- ...and you're listening to the Outer Banks' Quality Rock, 99 point 1, The Sound.
- ...and you're listening to Eastern Carolina's source for Quality Rock, 99 point 1, The Sound.

WXPN

Philadelphia, Pennsylvania

- ...and you're listening to 88-5, X-P-N.
- ...and you're listening to the X-P-N Morning Show with Michaela Majoun. (pronounced "Mih-kay-lah Ma-zhoon")
- ...and you're listening to 88-5, W-X-P-N Philadelphia, 88-1, W-X-P-H Harrisburg, and 90 point 5, W-K-H-S Worton/Baltimore. Member-supported, non-commercial radio from the University of Pennsylvania.

WXRT

Chicago, Illinois

- ...on 93 X-R-T, Radio Chicago.
- ...and you're listening to 93 X-R-T, Chicago's Finest Rock.
- ...on 93 X-R-T and it's great to be alive.

WXRV

Boston, Massachusetts

- ...and this is 92 point 5, The River.
- ...and you're with 92 point 5, The River, where it's always music first!
- ...and you're listening to 92 point 5, The River.
- ...wishing you a happy holiday season from 92 point 5, The River.

WYCE

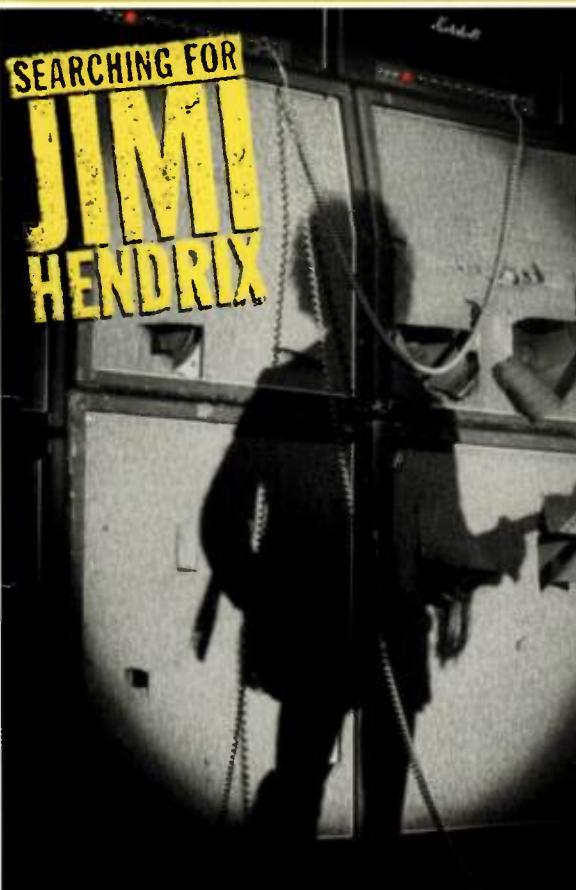
Grand Rapids, Michigan

- ...and you're listening to 88 point 1, W-Y-C-E.
- ...on W-Y-C-E, Grand Rapids.

WYEP

Pittsburgh, Pennsylvania

- ...on W-Y-E-P. Celebrating 25 years of 91-3, W-Y-E-P.
- ...on 91-3 W-Y-E-P, where the music matters.
- ...on member-supported 91-3, W-Y-E-P.
- ...and you're listening to independent Public Radio 91-3 W-Y-E-P.



LAURIE ANDERSON
ROSANNE CASH
CHUCK D.
TAYLOR DAYNE
FIVE BLIND BOYS OF ALABAMA
MARK ISHAM
LOS ILLEGALS
LOS LOBOS
CHARLIE MUSSELWHITE
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as performed by Los Illegals
&
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as performed by Los Lobos

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-Rolling Stone

"The music is great"
-Variety

Radio Promotion:
David Fleischman
818-981-7110



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chucklehead!

strikes again

ROBERT "CHUCKLEHEAD" ENGLAND (WITH THE SCHOENBERGER STAMP OF APPROVAL!)



A rabbit

one day managed to break free from the laboratory where he'd been born and raised. As he scurried away from the fencing of the compound, he felt grass under his little feet and saw the dawn breaking for the first time in his life. "Wow, this is great," he thought. It wasn't long before he came to a hedge and, after squeezing under it, saw a wonderful sight—lots of other bunny rabbits, all free and nibbling at the lush grass.

"Hey," he called. "I'm a rabbit from the laboratory and I've just escaped. Are you wild rabbits?"

"Yes. Come and join us," they cried. Our friend hopped over to them and started eating the grass. It tasted so good.

"What else do you wild rabbits do?" he asked.

"Well," one of them said, "you see that field there? It's got carrots growing in it. We dig them up and eat them." This he couldn't resist, and he spent the next hour eating the most succulent carrots.

Later, he asked them again, "What else do you do?"

"You see that field there? It's got lettuce growing in it. We eat that as well." The lettuce tasted just as good, and he returned a while later completely full.

"It's fantastic out here in the world," he told them.

"So are you going to live with us then?" one of them asked.

"I'm sorry, I had a great time but I can't."

The wild rabbits all stared at him, a bit surprised. "Why? We thought you liked it here."

"I do," our friend replied. "But I must get back to the lab. I'm dying for a cigarette."

Things To Ponder:

Life is sexually transmitted.

Kids in the backseat cause accidents; accidents in the backseat cause kids.

Two wrongs don't make a right, but two Wrights made an airplane.

It's not the pace of life that concerns me, it's the sudden stop at the end.

The problem with the gene pool is that there's no lifeguard. It's hard to make a comeback when you haven't been anywhere.

Living on Earth is expensive, but it does include a free trip around the sun.

The only time the world beats a path to your door is if you're in the bathroom.

If God wanted me to touch my toes, he would have put them on my knees.

Never knock on Death's door; ring the doorbell and run (he hates that).

Lead me not into temptation (I can find the way myself).

When you're finally holding the cards, why does everyone decide to play chess?

If you're living on the edge, make sure you're wearing your seatbelt.

The mind is like a parachute: It works much better when it's open.

Never take life seriously. Nobody gets out alive, anyway.

There are two kinds of pedestrians...the quick and the dead. An unbreakable toy is useful for breaking other toys.

A closed mouth gathers no feet.

Good health is merely the slowest possible rate at which one can die.

It's not hard to meet expenses...they're everywhere.

Jury: Twelve people who determine which client has the better attorney.

The only difference between a rut and a grave is the depth.

The scene is a dark jungle in Africa. Two lions are stalking through the brush when the one to the rear reaches out with his tongue and licks the ass of the lion in front. The startled lion turns around and says, "Hey! Cut it out, already."

The rear lion says, "Sorry," and they continue.

After about another five minutes, the rear lion again reaches out with his tongue and licks the ass of the lion in front. The front lion turns around and cuffs the rear lion and says, "I said stop it!"

The rear lion again says, "Sorry," and they continue.

After about another five minutes, the rear lion once more licks the ass of the lion in front. The front lion turns around and asks the rear lion, "What is it with you, anyway?"

The rear lion replies, "Well, I just ate a lawyer—and I'm trying to get the taste out of my mouth!"



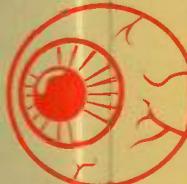
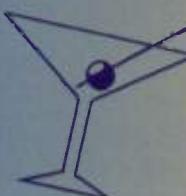
The bartender was washing his glasses when an elderly Irishman came in. With great difficulty, the Irishman holstered his bad leg over the barstool, pulled himself up painfully, and asked for a sip of Irish whiskey.

The Irishman looked down the bar and said, "Is that Jesus down there?" The bartender nodded, so the Irishman told him to give Jesus an Irish whiskey, too.

The next patron to come in was an ailing Italian with a hunched back, who moved very slow. He shuffled up to the barstool and asked for a glass of Chianti. He also looked down the bar and asked if that was Jesus sitting at the end of the bar. The bartender nodded, so the Italian said to give Him a glass of Chianti, too.

The third patron to enter the bar was a redneck, who swaggered into the bar and hollered, "Barkeep, set me up a cold one! Hey, is that God's Boy down there?" The barkeep nodded, so the redneck told him to give Jesus a cold one, too.

As Jesus got up to leave, he walked over to the Irishman and touched him and said, "For your kindness, you are healed!" The Irishman felt the strength come back to his leg, so he got up and danced a jig out the door. Jesus then touched the Italian and said, "For your kindness, you are healed!" The Italian felt his back straighten, so he raised his hands above his head and did a flip out the door. Jesus walked toward the redneck, but the redneck jumped back and exclaimed, "Don't touch me! I'm drawing disability!"





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April 27.

JOE HENRY FUSE

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acclaimed record
FUSE

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Gomez

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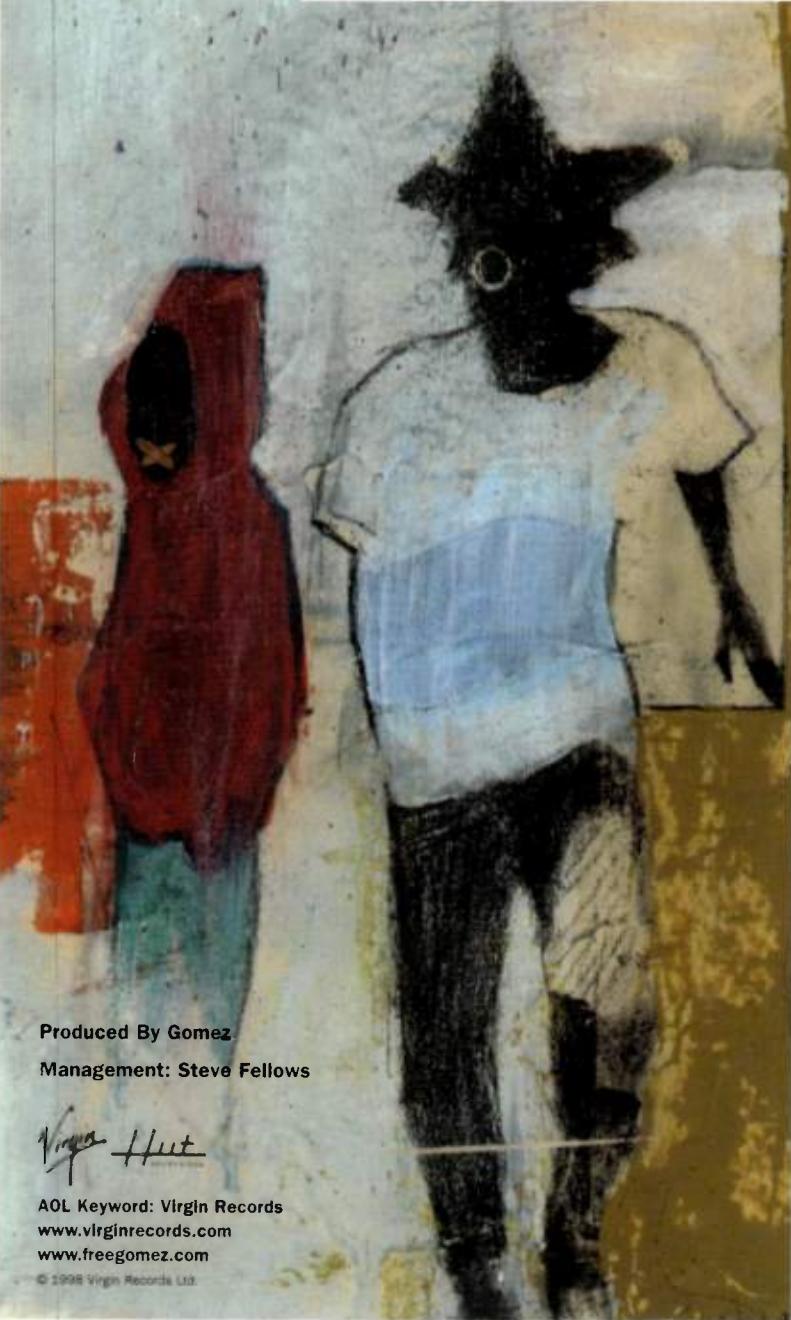
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30	Portland
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2	Seattle



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Management: Steve Fellows

Virgin *Hut*

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