

totallyadult®

JUNE 4, 1999 • ISSUE #26



BREE SHARP

"David Duchovny"

...hear what *Rolling Stone*, *Raygun*, "Good Day L.A." and others are buzzing about!

"One of the best, at the office, conversation pieces you can put on your radio station...and in the lawyer's office, they'll be writing up restraining orders for her."

—George Taylor Morris, PD WBOS/Boston



Produced by Roger Greenawalt and David Bianco
Pop edit mixed by Holman & Palmer
Rock edit mixed by Mike Rogers

From Bree Sharp's debut album
A Cheap and Evil Girl (78864-74012-2/4)

Trauma
RECORDS

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ARRIVING JUNE 16TH!

letter from the e d i t o r

"Oh, the times they are a-changin'"...so sang Bob Dylan more than three decades ago, and those words still hold quite a bit of truth today. Certainly in our Adult Rock universe, the only constant is change. But there are still those in the position of power at some important record labels who continue to believe that our association of adventurous radio stations (adventurous, that is, within the context of our bottom-line, quick-fix dominated world of broadcasting and recorded music) is not worth much consideration or effort. They believe that the results we can produce are not justified by the money needed to successfully promote us on their acts.

In a small, myopic way they might be right; however, it's fundamentally incorrect to believe that any single radio format or media outlet can single-handedly break an act. It takes the grouping of many areas of exposure together to ignite a flame for a new or developing act. If need be, we can certainly generate a rather long list of artists who owe much of their success today to the willingness of Adult Rock Radio to get behind them. But as in any endeavor, it's not what we did for them yesterday, it's what we can do for them today...and tomorrow.

On the other side of this same coin, the pressure of the broadcasting industry to make its programming departments a new revenue center is very dangerous. It forces the decision makers at the record labels to think solely in terms of, "What return do I get for the money invested?" It forces them to think short-term, and seriously undermines long-term artist development strategies (and this long-term point of view in record label marketing meetings is almost extinct to begin with).

So what's the point? If Adult Rock Radio stations are demanding marketing dollars from record labels to support new and developing acts (and, sadly, well-established artists, too), they had better be ready to play by the rules that have already been established in other formats. This means meaningful rotations, a genuine life-of-the-project commitment and the common sense to evaluate your worth

in the big picture (read this to mean how much you want).

So indeed, the times *are* changing. Because of a number of different forces at work, Adult Rock Radio's value is being judged by the same criteria as any other format. If we're not careful, the ranks of non-believers may dramatically increase, while those who respect what we do may become disenfranchised or out numbered.



These, and many other important challenges we face, will constitute the central theme of the Adult Rock "Town Hall Meeting" we have planned for *The Album Network's* M2K—Midtown Music 2000—Convention scheduled to take place in New

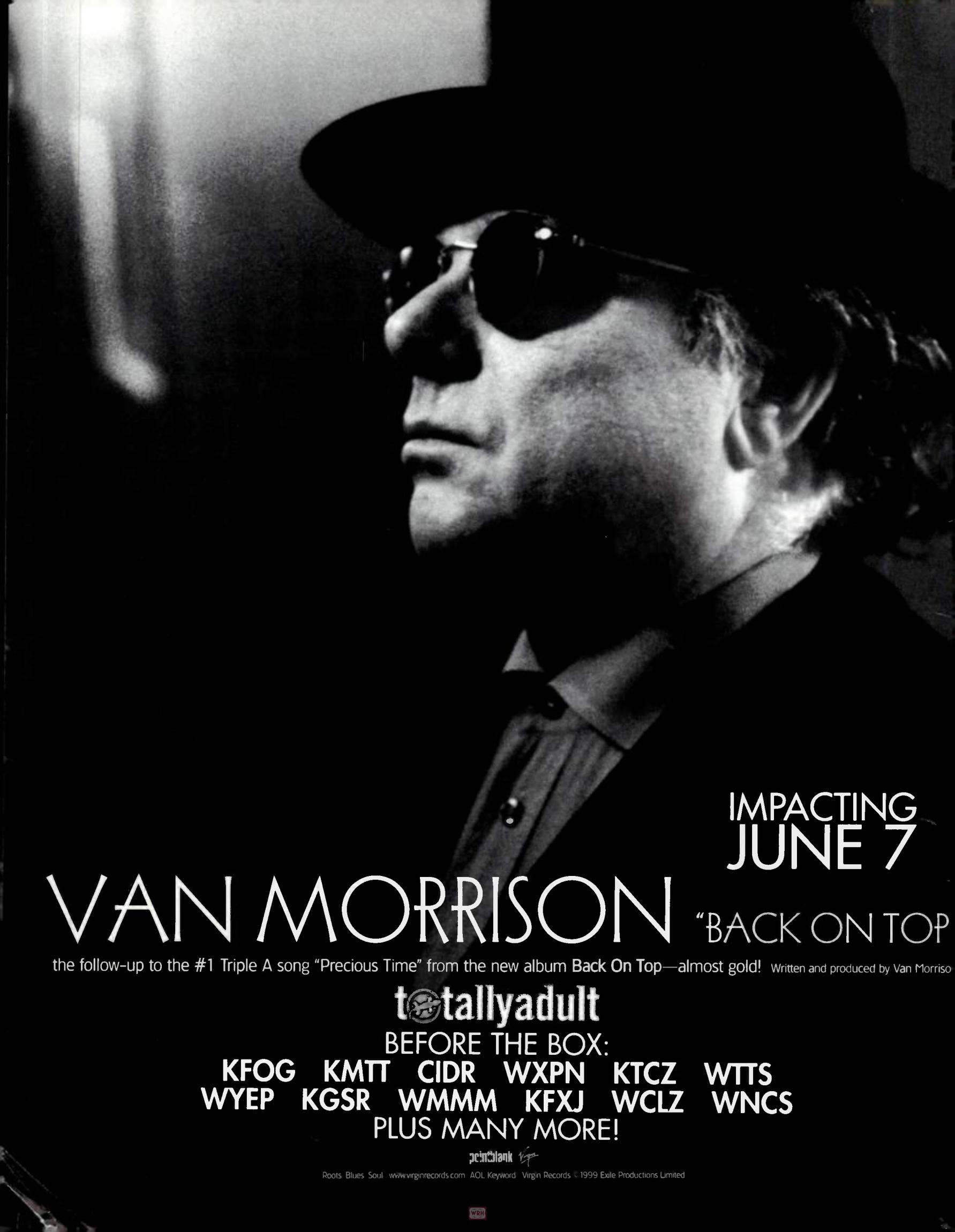
York City from September 16 through September 19. I welcome everyone's input for this frank discussion and encourage everyone's participation. M2K is the only radio and record convention that will focus solely on the world of Rock Radio and its many formatic and musical facets. It will take your involvement to make it the success we know it can be.

You hold in your hands *totallyadult* #26. One of the format's most defining artists, **Wide-spread Panic**, is aptly on the cover. As you'll read, Mike Warren's comprehensive feature reinforces the band's steadfast belief in their music and their mission. In addition, Jim Manion gives us an overview of the lengthy and varied career of **Randy Newman**; Melissa Blazek brings us up to speed on **Joan Jones**; Bruce Warren reveals the vision behind the **Gram Parsons** tribute, *The Return Of The Grievous Angel: A Tribute To Gram Parsons*, spearheaded by Emmylou Harris; and Matthew Lawton introduces us to an exciting new talent named **Bree Sharp**. Furthermore, Kevin Stapleford gives us some food for thought about the work environment in his **Alter Ego**. J. Mikel Elcessor recaps this year's **Public Radio Conference** in Washington, DC, while I share my conversations with WRNR/Annapolis, Maryland's Operations Manager/Program Director **Jon Peterson** and Capricorn Record's Senior VP Of Promotion **Jeff Cook**.

As usual, the back pages contain timely and useful information: this time it's a comprehensive list of summer tours. Plus lots o' music reviews, the radio and label contact pages and a bit of humor from Mr. Chucklehead.



John Schoenberger
totallyjs@sfxnet.com



IMPACTING
JUNE 7

VAN MORRISON "BACK ON TOP"

the follow-up to the #1 Triple A song "Precious Time" from the new album Back On Top—almost gold! Written and produced by Van Morrison

totallyadult

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SPECIAL FEATURES

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WRNR's JON PETERSON

WRNR/Annapolis, Maryland's OM/PD Jon Peterson tells John Schoenberger what it takes to make a station nestled on the shoreline just outside a major metropolis (in this case, Baltimore) unique and competitive.

WIDESPREAD PANIC

KEEP ON KEEPIN' ON

Athens, Georgia's Widespread Panic is an excellent example of an Adult Rock act that's developed its fan base by constant touring and reliable exposure from Triple-A radio. Mike Warren tells us all about this Capricorn staple.

ALTER EGO

Kevin Stapleford returns with some important insight into the workplace and the art of keeping your employees happy and motivated.

RANDY NEWMAN'S BACK!

Randy Newman has recently been signed to DreamWorks Records, and has embarked on yet another new path in what's been a long and varied career. Jim Manion gives us an overview of this enigmatic artist who reveals that he's very excited about his first new studio album in 11 years!

KEEPING UP WITH JOAN JONES

Although radio's support has been sketchy to this point, Joan Jones has been busy touring and landing a song on the newly-released *Felicity OST*. With this new ammunition behind her, Melissa Blazek reveals that Jones is ready for the next round!

PUBLIC RADIO CONFERENCE '99

It's no secret that *totallyadult* is a major supporter of Public Radio and it's also no secret that J. Mikel Elcessor is at the epicenter of this important segment of broadcasting. This feature spotlights the hot action at the PRC99, recently held in Washington, DC.

GRAM PARSONS—RETURN OF

THE GRIEVOUS ANGEL

With all the talk of American Roots music these days, it's important to remember one of the first real pioneers to merge the country and rock roots of American music—Gram Parsons. Writer Bruce Warren explores Parsons' legacy and Emmylou Harris's labor of love in putting together a fitting tribute to this highly influential artist.

BREE SHARP IS A CHEAP AND EVIL GIRL!

New artists are the lifeblood that keeps the music industry vibrant and relevant, and Trauma Records' new discovery Bree Sharp has enough spunk to move us all forward into the new millennium. Join in as Matthew Lawton gives us the run down on this exciting young talent in this delightful feature.

CAPRICORN'S JEFF COOK

Few people exemplify passion for music or professional savior faire better than Capricorn's Jeff Cook. This music industry veteran has the admiration and respect of everyone, and the insight he shares with John

LETTER FROM THE EDITOR

RADIO CONTACTS

LABEL CONTACTS

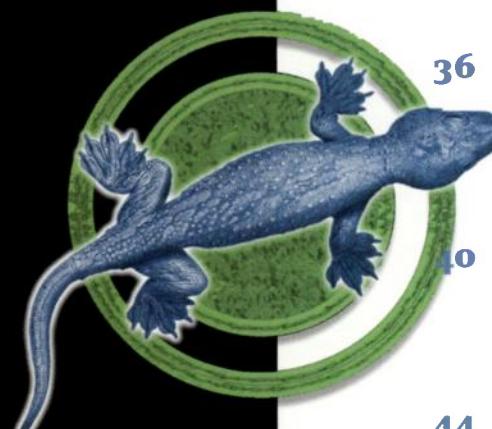
CHARTS

TOTALLYMUSIC

THE BACK PAGES

The warm weather is finally returning, and that means it's time for the summer concert season. TA'er Matthew Lawton has researched several artists' tour schedules for the summer months...mark your calendars!

CHUCKLEHEAD STRIKES AGAIN



DON'T EVER FORGET IT'S SUMMER

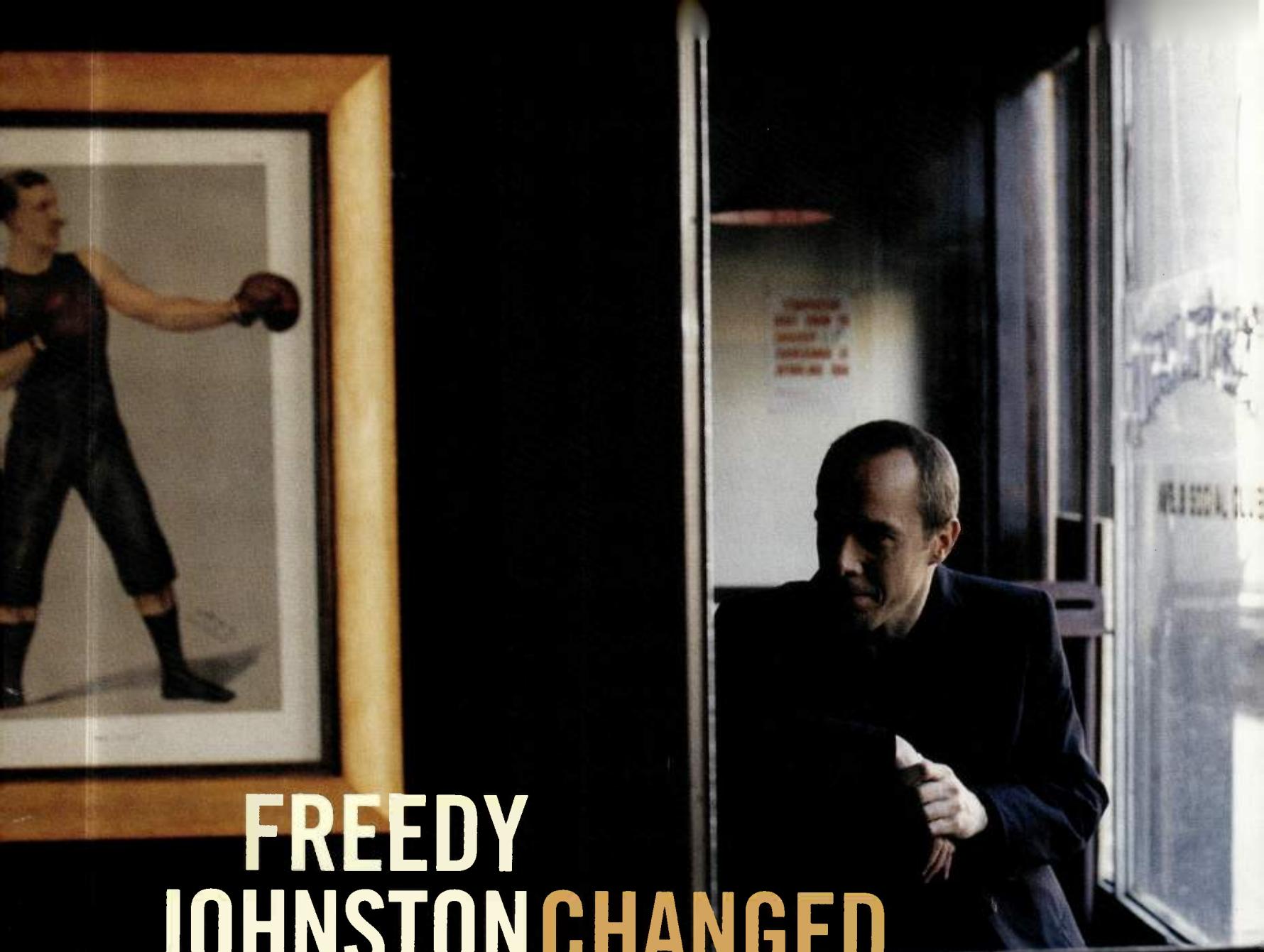
radio contacts

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 8-10a	KDDX /Rapid City, South Dakota	PD	Jim Kallas	605.642.5747 fax 642.7849 jkallas@dtgnet.com
.	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 xraydb@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	Joel Mann Sara Willis	207.469.6600 fax 469.8961 weru@celeststat.com
M 11a-2p	WFPK /Louisville, Kentucky	PD APD	Dan Reed Leslie Stewart	502.574.1749 fax 574.1671 dreed@wfpk.com
M 3:30-5:30p	WKZE /Sharon, Connecticut	PD MD	Randy Milroy Andrew DiGiovanni	860.364.5800 fax 364.0129 wkze@snet.net
MT noon-2p	WMKY /Lexington, Kentucky	PD/MD	Paul Hitchcock	606.783.2384 fax 783.2385 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
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 267.7684



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SUMMER TOUR BEGINS 6/1!**

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



MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
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 kbcu@kbcu.org
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	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@kotr.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
TW 10a-noon	KXTZ /San Luis Obispo, California	PD MD	Rick Williams Dean Kattari	805.786.2570 fax 547.9860 drw0127@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	WERL /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 wjaa@compuage.com
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 1-5p	WMNF /Tampa, Florida	PD	Randy Wynne	813.238.8001 fax 238.1802 rwynne@wmnf.org
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



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KINK KTHX KEXJ KBAC



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TW 2-3p	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 denver@aol.com

WEDNESDAY

W 11:30a-1:30p	KACD /Los Angeles, California	PM MD	Keith Cunningham Nicole Sandler	310.451.1031 fax 393.2443 nssandler@jacob.com
W noon-3p Th 1-3p	KCRW /Los Angeles, California	MD AMD	Nic Harcourt Gary Calamar	310.314.4640 fax 450.7172 nic.harcourt@kcrw.org
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 Michael Dronkers	707.786.5104 fax 786.5100 gary@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	APD MD	Abby Goldstein Alex Valentine	214.525.2530 fax 525.2525 abbyg@933zonemail.com
W 9a-3p	KLCC /Eugene, Oregon	PD MD	Don Hein Michael Canning	541.744.3982 fax 744.3962 canningm@lanecc.edu
W 1-4p	KMMS /Bozeman, Montana	PD MD	Dave Cowan Michelle Wolfe	406.586.2343 fax 587.2202
W 8:30a-12:30p	KMTR /Seattle, Washington	VP/GM PD MD	Chris Mays Jason Parker Dean Carlson	206.233.1037 fax 233.8979 dcarlson@kmtr.com
WTh 10a-noon	KNBA /Anchorage, Alaska	PD MD	Loren Dixon Tina Spears	907.258.8812 fax 258.8803 ldixon@knba.org
WTh 11a-2p	KPCC /Pasadena, California	APD	Shana LiVigni	626.585.7768 fax 585.7916 smlivigni@paccd.cc.ca.us
W 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	WIVL /St. Thomas, Virgin Islands	MD	Dean Floback	340.774.1972 fax 774.9788
W 1-4p	WNKU /Highland Heights, Kentucky	PD MD	Grady Kirkpatrick Stacy Owen	606.572.6568 fax 572.6604 owens@nku.edu
W 11a-1p	WRSL /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



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radio contacts

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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

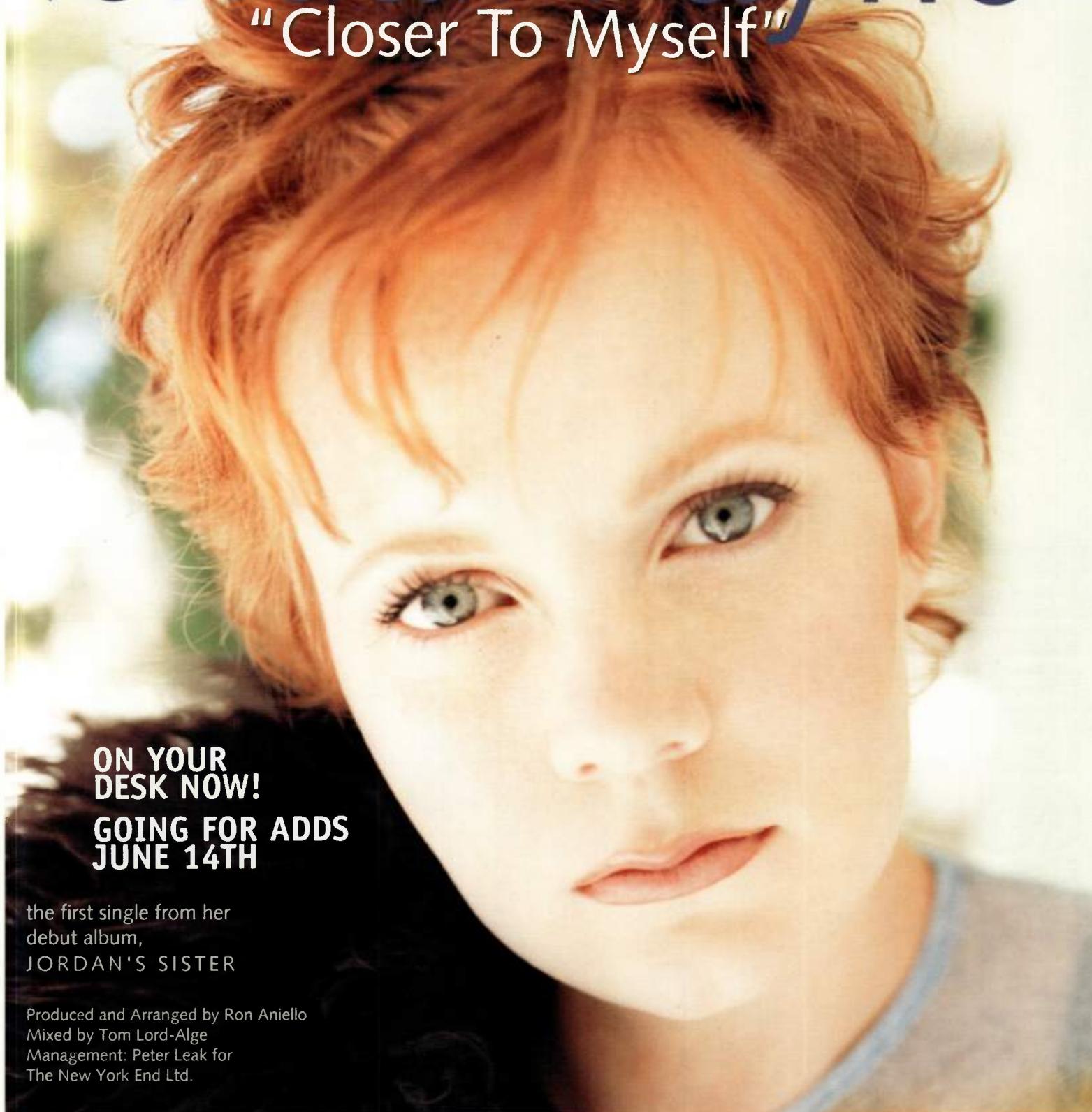
ThF 9-11a	KBAC /Santa Fe, New Mexico	VP/GM APD	Ira Gordon Sam Ferrara	505.989.3338 fax 989.3881 hicaff@kbac.com
ThF noon-2p	KBXR /Columbia, Missouri	PD/MD	Keefer	573.449.1520 fax 449.7770 keefer@bxr.com
Th 9a-noon	KFMU /Steamboat Springs, Colorado	PD	Craig Koehn	970.925.5776 fax 879.5843
Th 10a-1p	KFXJ /Boise, Idaho	MD	Colter Langan Carl Scheider	208.888.4321 fax 888.2841 kfxj@micron.net
Th 2-5p	KINK /Portland, Oregon	PD MD	Dennis Constantine Kevin Welch	503.226.5080 fax 226.4578 kinkpd@aol.com
Th 1-3p	KOZT /Mendocino, California	GM MC	Tom Yates Kate Hayes	707.964.0095 fax 964.9536 thecoast@kozt.com
Th 9a-noon	KSUT /Durango, Colorado	PD MD	Steve Rauworth Stasia Lanier	970.563.0255 fax 563.0399 stasia@ksut.org
Th 3-5p	KTCZ /Minneapolis, Minnesota	PD MD	Lauren MacLeash Mike Wolf	612.339.0000 fax 333.2997
Th 9a-5p	KVNF /Paonia, Colorado	MD	Candy Penneta	970.872.2230 fax 872.4288 cbcoreal@co.tds.net
ThF 10a-2p	KYSL /Frisco, Colorado	OM MD	Fred Moore Midori Layzell	970.668.0292 fax 668.3667 kysl@colorado.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 Never Katie Riess	610.694.8100 fax 954.9474 wdiyfm@enter.net
Th 2-4p	WDOD /Chattanooga, Tennessee	OM PD MD	Danny Howard Jim Hill Jeff Martin	423.321.6200 fax 321.6270 pd@965mtn.com
Th 3-5p	WHPT /Tampa, Florida	PD MD	Chuck Beck Kurt Schreiner	727.577.7131 fax 578.2477
ThF noon-3p	WLPW /Lake Placid, New York	MD	Daniel Bashaw	518.523.3341 fax 523.1349 wirdwlpw@northnet.org
Th 3-5p F 10:30a-1p	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@javonet.com
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Management: Peter Leak for
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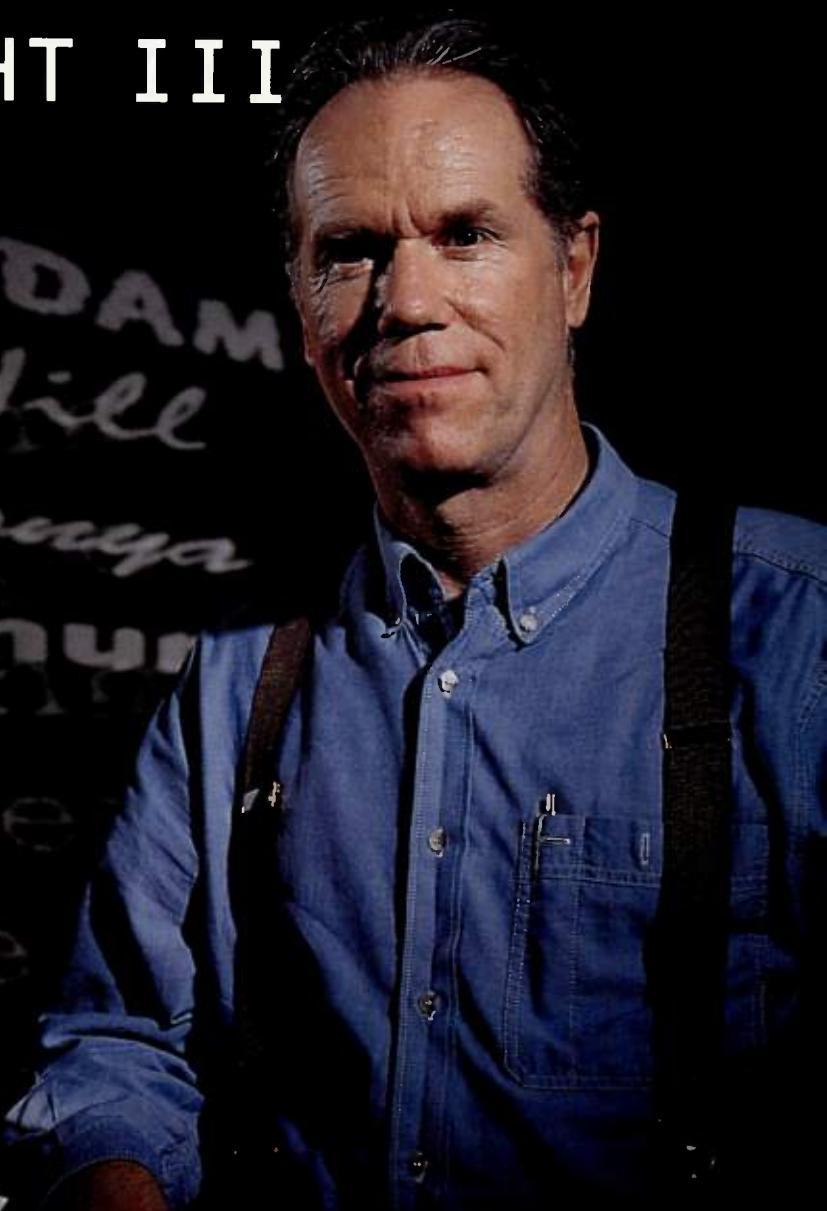
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LW	TW	ARTIST / Title	Label
1	1	JOHN WILLIAMS <i>Star Wars Episode 1: The Phantom Menace OST</i>	SONY CLASSICAL • 61776
2	2	JIMMY BUFFETT <i>Beach House On The Moon</i>	MARGARITAVILLE/ISLAND • 524684
3	3	TOM WAITS <i>Mule Variations</i>	EPITAPH • 86547
5	4	FATBOY SLIM <i>You've Come A Long Way, Baby</i>	SINIT/ASTRALWERKS • 66247
4	5	EVERLAST <i>Whitey Ford Sings The Blues</i>	TOMMY BOY • 1236
D	6	MARY CHAPIN CARPENTER <i>Party Doll And Other Favorites</i>	COLUMBIA • 68751
6	7	TOM PETTY AND THE HEARTBREAKERS <i>Echo</i>	WARNER BROS. • 47264
7	8	ROBBIE WILLIAMS <i>The Ego Has Landed</i>	CAPITOL • 97728
9	9	BEN FOLDS FIVE <i>The Unauthorized Biography Of...</i>	550 MUSIC • 89114
8	10	THE CRANBERRIES <i>Bury The Hatchet</i>	ISLAND • 524611
14	11	DAVE MATTHEWS/TIM REYNOLDS <i>Live At Luther College</i>	BAMARAGS/CRA • 67765
11	12	VAN MORRISON <i>Back On Top</i>	POINTBLANK/VIRGIN • 47148
10	13	SUGAR RAY <i>14:59</i>	LAVA/ATLANTIC/AG • 87123
16	14	BETH ORTON <i>Central Reservation</i>	ARISTA • 13136
12	15	SARAH MCLACHLAN <i>Surfacing</i>	NETTWERK/ARISTA • 18970
18	16	LENNY KRAVITZ <i>5</i>	VIRGIN • 47758
13	17	COLLECTIVE SOUL <i>Dosage</i>	ATLANTIC/AG • 87102
21	18	DAVE MATTHEWS BAND <i>Before These Crowded Streets</i>	RCA • 87001
17	19	GARBAGE <i>Version 2.0</i>	ALNO SOUNDS/INTERSCOPE • 85018
24	20	UTAH PHILLIPS & ANI DIFRANCO <i>Fellow Workers</i>	RIGHTEOUS PAGE • 15
15	21	THE GOO GOO DOLLS <i>Dizzy Up The Girl</i>	WARNER BROS. • 47008
26	22	SUSAN TEDESCHI <i>Just Won't Burn</i>	TONE-COOL/ROUNDER/MERCURY • 13164
32	23	GUS GUS <i>This Is Normal</i>	4AD/WB • 47313
29	24	WILCO <i>Summer Teeth</i>	REFRSH • 47262
28	25	VARIOUS ARTISTS <i>Felicity OST</i>	HOLLYWOOD • 82738
22	26	THE CORRS <i>Talk On Corners</i>	LAVA/143/ATLANTIC/AG • 89114
34	27	OLD 97'S <i>Fight Songs</i>	ELEKTRA/EG • 62373
30	28	THE ROBERT CRAY BAND <i>Take Your Shoes Off</i>	RYKODISC • 88112
33	29	SIXPENCE NONE THE RICHER <i>Sixpence None The Richer</i>	SINIT/COLUMBIA • 85012
27	30	CASSANDRA WILSON <i>Traveling Miles</i>	BLUE NOTE • 54133
39	31	SHERYL CROW <i>The Globe Sessions</i>	ARM • 541689
20	32	VARIOUS ARTISTS <i>Lilith Fair - Volume 2</i>	ARISTA • 19070
D	33	RY COODER <i>Buena Vista Social Club</i>	NONESUCH/WORLD CIRCUIT/ATLANTIC • 79478
38	34	TRAIN <i>Train</i>	AWARE/RED INK • 38052
19	35	BAZ LUHRMANN <i>Something For Everybody</i>	CAPITOL • 57638
25	36	THE PUSH STARS <i>After The Party</i>	CAPITOL • 38052
23	37	VARIOUS ARTISTS <i>Lilith Fair - Volume 3</i>	ARISTA • 19081
D	38	NATALIE MERCHANT <i>Ophelia</i>	ELEKTRA/EG • 62196
D	39	STEVIE RAY VAUGHAN <i>The Real Deal: Greatest Hits 2</i>	LEGACY/EPIC • 65873
D	40	RADNEY FOSTER <i>See What You Want To See</i>	ARISTA/AUSTIN • 18833

COMBINED ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	TOM PETTY AND THE HEARTBREAKERS <i>Echo</i>	WARNER BROS.	1306	1378	1410
2	VAN MORRISON <i>Back On Top</i>	POINTBLANK/VIRGIN	1174	1229	1303
3	THE ROBERT CRAY BAND <i>Take Your Shoes Off</i>	RYKODISC	1065	1049	1032
4	BETH ORTON <i>Central Reservation</i>	ARISTA	993	1023	1034
5	SHERYL CROW <i>The Globe Sessions</i>	A&M	909	1085	1119
6	COLLECTIVE SOUL <i>Dosage</i>	ATLANTIC/AG	869	803	793
7	WILCO <i>Summer Teeth</i>	REPRISE	794	886	1003
8	NEW RADICALS <i>Maybe You've Been Brainwashed Too</i>	MCA	784	701	656
9	JONNY LANG <i>Wander This World</i>	A&M	730	747	745
10	OLD 97'S <i>Fight Songs</i>	ELEKTRA/EG	709	657	618
11	TOM WAITS <i>Mule Variations</i>	EPITAPH	687	691	668
12	SARAH MCLACHLAN <i>Mirrorball</i>	NETTWERK/ARISTA	677	668	621
13	BEN FOLDS FIVE <i>The Unauthorized Biography Of...</i>	550 MUSIC	615	613	550
14	JOHN MELLENCAMP <i>John Mellencamp</i>	COLUMBIA	612	559	610
15	JOE HENRY <i>Fuse</i>	MAMMOTH	602	661	677
16	INDIGENOUS <i>Things We Do</i>	PACHYDERM	557	530	537
17	JEWEL <i>Spirit</i>	ATLANTIC/AG	548	634	670
18	TODD THIBAUD <i>Little Mystery</i>	DOOLITTLE/SLIPDISC/MERCURY	544	542	503
19	OWSLEY <i>Owsley</i>	GIGANT/WB	526	519	510
20	DAVE MATTHEWS BAND <i>Before These Crowded Streets</i>	RCA	504	491	460
21	LUCINDA WILLIAMS <i>Car Wheels On A Gravel Road</i>	MERCURY	480	506	527
22	R.E.M. <i>Up</i>	WARNER BROS.	470	446	440
23	TAL BACHMAN <i>Tal Bachman</i>	COLUMBIA	456	449	463
24	VARIOUS ARTISTS <i>Varsity Blues OST</i>	HOLLYWOOD	451	609	632
25	XTC <i>Apple Venus Volume One</i>	TVT	438	466	495
26	THE PUSH STARS <i>After The Party</i>	CAPITOL	424	373	322
27	SUGAR RAY <i>14:59</i>	LAVA/ATLANTIC/AG	402	414	451
28	VARIOUS ARTISTS <i>Bleeker Street: Greenwich Village...</i>	ASTOR PLACE	400	375	281
29	SINÉAD LOHAN <i>No Mermaid</i>	INTERSCOPE	386	376	349
30	PATTY GRIFFIN <i>Flaming Red</i>	A&M	382	330	292
31	THE CRANBERRIES <i>Bury The Hatchet</i>	ISLAND	377	347	346
32	BRUCE HORNSBY <i>Spirit Trail</i>	RCA	370	412	448
33	COREY HARRIS <i>Greens From The Garden</i>	ALLIGATOR	369	389	373
34	VARIOUS ARTISTS <i>Fish Tree Water Blues</i>	BULLSEYE BLUES/ROUNDER	368	423	442
35	SUSAN TEDESCHI <i>Just Won't Burn</i>	TONE-COOL/ROUNDER/MERCURY	349	372	400
36	CESAR ROSAS <i>Soul Disguise</i>	RYKODISC	349	409	493
37	SHAWN MULLINS <i>Soul's Core</i>	COLUMBIA	327	367	375
D	JIMMY BUFFETT <i>Beach House On The Moon</i>	MARGARITAVILLE/ISLAND	324	242	60
D	WES CUNNINGHAM <i>12 Ways To Win People...</i>	WARNER BROS.	317	303	274
40	MARTIN SEXTON <i>The American</i>	ATLANTIC/AG	314	365	373

HOT FUTURES

1	VARIOUS ARTISTS <i>Austin Powers: The Spy Who Loved Me</i>	MAVERICK/WB • 47348
2	SARAH MCLACHLAN <i>Mirrorball</i>	NETTWERK/ARISTA • 19049
3	RANDY NEWMAN <i>Bad Love</i>	DREAMWORKS • 50115
4	VARIOUS ARTISTS <i>No Boundaries: Benefit For Kosovar</i>	EPIC • 63653
5	PRETENDERS <i>My B Amor</i>	WARNER BROS. • 47342

IN-STORE PLAY

1	TOM WAITS <i>Mule Variations</i>	EPITAPH • 86547
2	TRAIN <i>Train</i>	AWARE/RED INK • 38052
3	ROBBIE WILLIAMS <i>The Ego Has Landed</i>	CAPITOL • 97728
4	OLD 97'S <i>Fight Songs</i>	ELEKTRA/EG • 62373
5	SNAKEFARM <i>Songs From My Funeral</i>	KNEELING ELEPHANT/RCA • 67687

BIN BURNERS

1	MARY CHAPIN CARPENTER <i>Party Doll And Other Favorites</i>	COLUMBIA • 67751
2	RY COODER <i>Buena Vista Social Club</i>	NONESUCH/WORLD CIRCUIT/ATLANTIC • 79478
3	RADNEY FOSTER <i>See What You Want To See</i>	ARISTA/AUSTIN • 18833
4	JOHN WILLIAMS <i>Star Wars Episode 1: The Phantom Menace OST</i>	SONY CLASSICAL • 61776
5	JIMMY BUFFETT <i>Beach House On The Moon</i>	MARGARITAVILLE/ISLAND • 524660

MOST ADDED

1	VARIOUS ARTISTS <i>Big Daddi OST</i>	C2
2	RED HOT CHILI PEPPERS <i>Californication</i>	WARNER BROS.
3	COLLECTIVE SOUL <i>Dosage</i>	ATLANTIC/AG
4	ELEANOR MCEVOY <i>Snapshots</i>	COLUMBIA
5	JIMMY BUFFETT <i>Beach House On The Moon</i>	MARGARITAVILLE/ISLAND

MOST PROGRESS

1	RED HOT CHILI PEPPERS <i>Californication</i>	FUEL 2000
2	EVERLAST <i>Whitey Ford Sings The Blues</i>	TOMMY BOY
3	VARIOUS ARTISTS <i>No Boundaries: Benefit For Kosovar</i>	EPIC
4	FRED EAGLESIMTH <i>50-Odd Dollars</i>	RAZOR & TIE
5	NEW RADICALS <i>Maybe You've Been Brainwashed Too</i>	MCA

MOST PROMISING

1	JULIAN LENNON <i>Photo-raph Smile</i>	FUEL 2000
2	EVERLAST <i>Whitey Ford Sings The Blues</i>	TOMMY BOY
3	VARIOUS ARTISTS <i>No Boundaries: Benefit For Kosovar</i>	EPIC
4	THE SCREAMIN' CHEETAH WHEELIES <i>Big Wheel</i>	CAPRICORN
5	POI DOG PONDERING <i>Natural Thing</i>	PLATE-TEC TONIC/TOMMY BOY

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ADULT ROCK

COMMERCIAL SONG AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	SHERYL CROW "Anything But Down"	A&M	810	946	965
2	TOM PETTY AND THE HEARTBREAKERS "Room At The Top"	WARNER BROS.	757	763	750
3	THE ROBERT CRAY BAND "24-7 Man"	RYKODISC	724	704	663
4	BETH ORTON "Stolen Car"	ARISTA	647	673	690
5	JONNY LANG "Wander This World"	A&M	617	637	636
6	NEW RADICALS "Someday We'll Know"	MCA	602	532	461
7	VAN MORRISON "Precious Time"	POINTBLANK/VIRGIN	543	642	747
8	SARAH McLACHLAN "Possession"	NETTWERK/ARISTA	503	480	455
9	WILCO "Can't Stand It"	REPRISE	492	548	677
10	JEWEL "Down So Long"	ATLANTIC/AG	489	572	596
11	OLD 97'S "Murder (Or A Heart Attack)"	ELEKTRA/EEG	470	442	390
12	COLLECTIVE SOUL "Run"	ATLANTIC/HOLLYWOOD	451	538	548
13	JOE HENRY "Skin And Teeth"	MAMMOTH	425	455	450
14	TAL BACHMAN "She's So High"	COLUMBIA	396	385	409
15	BEN FOLDS FIVE "Army"	550 MUSIC	388	370	358
16	OWSLEY "Coming Up Roses"	GIANT/WB	382	386	389
17	DAVE MATTHEWS BAND "Rapunzel"	RCA	370	343	327
18	R.E.M. "At My Most Beautiful"	WARNER BROS.	353	323	318
19	TODD THIBAUD "Little Mystery"	DOLITTLE/SLIPDISC/MERCURY	347	337	314
20	INDIGENOUS "Things We Do"	PACHYDERM	343	346	341
21	PATTY GRIFFIN "Blue Sky"	A&M	340	286	247
22	TOM WAITS "Hold On"	EPITAPH	329	323	309
23	JOHN MELLENCAMP "I'm Not Running Anymore"	COLUMBIA	309	420	515
24	PEARL JAM "Last Kiss"	EPIC	290	194	132
25	THE PUSH STARS "Any Little Town"	CAPITOL	277	244	222
26	LUCINDA WILLIAMS "2 Kool 2 Be 4-gotten"	MERCURY	272	308	320
27	BRUCE HORNSBY "See The Same Way"	RCA	261	288	314
28	SINÉAD LOHAN "Whatever It Takes"	INTERSCOPE	259	240	177
29	COLLECTIVE SOUL "No More, No Less"	ATLANTIC/AG	258	32	37
30	SMASH MOUTH "All Star"	INTERSCOPE	258	189	125
31	SHAWN MULLINS "Shimmer"	COLUMBIA	256	284	298
32	SUGAR RAY "Every Morning"	LAVA/ATLANTIC/AG	247	295	344
33	MARTIN SEXTON "Love Keep Us Together"	ATLANTIC/AG	244	295	302
34	JOHN MELLENCAMP "Eden Is Burning"	COLUMBIA	232	66	14
35	RED HOT CHILI PEPPERS "Scar Tissue"	WARNER BROS.	225	63	0

NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	TOM WAITS "Mule Variations"	EPITAPH	346	356	352
2	BETH ORTON "Central Reservation"	ARISTA	326	335	324
3	VAN MORRISON "Back On Top"	POINTBLANK/VIRGIN	321	327	336
4	THE ROBERT CRAY BAND "Take Your Shoes Off"	RYKODISC	320	319	334
5	VARIOUS ARTISTS "Bleeker Street"	ASTOR PLACE	280	276	218
6	WILCO "Summer Teeth"	REPRISE	250	284	296
7	TOM PETTY AND THE HEARTBREAKERS "Echo"	WARNER BROS.	237	230	239
8	OLD 97'S "Fight Songs"	ELEKTRA/EEG	233	209	228
9	BEN FOLDS FIVE "The Unauthorized Biography Of..."	550 MUSIC	227	225	192
10	CASSANDRA WILSON "Traveling Miles"	BLUE NOTE	212	213	250
11	COREY HARRIS "Greens From The Garden"	ALLIGATOR	212	235	223
12	LUCY KAPLANSKY "Ten Year Night"	RED HOUSE	191	209	226
13	TODD THIBAUD "Little Mystery"	DOLITTLE/SLIPDISC/MERCURY	185	193	172
14	FRED EAGLESMITH "50-Odd Dollars"	RAZOR & TIE	169	113	36
15	JOE HENRY "Fuse"	MAMMOTH	169	198	225
16	ANI DIFRANCO "Up Up Up Up Up"	RIGHTEOUS BABE	157	168	174
17	CHRIS SMITHER "Drive You Home Again"	HIGHTONE	154	166	188
18	KELLY WILLIS "What I Deserve"	RYKODISC	152	162	168
19	VARIOUS ARTISTS "Fish Tree Water Blues"	BULLSEYE BLUES/ROUNDER	150	179	174
20	THE PUSH STARS "After The Party"	CAPITOL	147	129	100
21	THE DAMNATIONS TX "Half Mad Moon"	WATERMELON/SIRE/SRG	142	148	158
22	OWSLEY "Owsley"	GIANT/WB	138	127	115
23	POI DOG PONDERING "Natural Thing"	PLATE-TEC-TONIC/TOMMY BOY	135	135	127
24	XTC "Apple Venus Volume One"	TVT	134	118	129
25	MARIA MULDAUR "Meet Me Where They Play"	TELARC	126	128	118
26	INDIGENOUS "Things We Do"	PACHYDERM	120	107	117
27	EDDI READER "Angels & Electricity"	COMPASS	120	114	105
28	BLUR "13"	VIRGIN	120	131	138
29	THE BACKSLIDERS "Southern Lines"	MAMMOTH	116	115	112
30	THE BONESHAKERS "Shake The Planet"	POINTBLANK/VIRGIN	114	117	125
31	ALEJANDRO ESCOVEDO "Bourbonitis Blues"	BLOODSHOT	112	112	112
32	PAUL WESTERBERG "Suicaine Gratification"	CAPITOL	109	118	133
33	CHARLIE MUSSELWHITE "Continental Drifter"	POINTBLANK/VIRGIN	107	113	124
34	DAVID SYLVIAN "Dead Bees On A Cake"	VIRGIN	107	126	144
35	THE IGUANAS "Sugar Town"	KOCH	106	115	132

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The "P" In

As the Adult Rock format continues to evolve, WRNR/Annapolis, Maryland remains a beacon as it strives to find a balance between the purest ideology of Triple-A Radio and the hard realities of programming in the late-'90s. Operations Manager/Program Director Jon Peterson is well-equipped to face the challenge.



PROGRESSIVE JON PETERSON OF WRNR

BY JOHN SCHOENBERGER

Peterson started out at College Radio in 1977, spent a year in AOR radio from 1981 to 1982, and then went to graduate school at the University of Alabama. There, as part of his graduate assistantship, he was in charge of the university's radio station, WVUA. Peterson then went to Penn State in 1984 as a full-time instructor and faculty adviser to WPSU. After three years there, he went to Cal State/San Bernardino, and taught Radio/TV Broadcasting and was adviser to its station, KSSB. In 1989 he joined KFPK/Los Angeles, "a radical-ass 110,000-watt Pacifica Public Radio station," as he puts it, as the production director. In 1991, Peterson went to Non-Com Adult Rock station WCBE/Columbus, Ohio, where he was Music Director for five years. Following that tenure he joined WRLT/Nashville, first as its Music Director and later as the Program Director. From there, Peterson jumped the fence to be National Promotion Director of the newly formed Arista/Austin label for almost two years before returning to radio.

Since September, 1998, Peterson has been the Operations Manager/Program Director of WRNR. As I said, the man brings a wealth of experience to the table!

AFTER DOING PROMOTION AT ARISTA/AUSTIN FOR A YEAR AND A HALF, YOU FOUND YOURSELF COMPELLED TO GET BACK INTO RADIO.

"I had an incredible learning experience at Arista/Austin, but I always considered myself more of a music guy than a radio promotion guy. As I was traveling all around the country visiting the great Adult Rock radio stations of America, I was getting out of my ego and listening to programmers talk; I heard their theories, and heard their stations in their markets. It taught me so much, and now going back into radio, I feel I've become a better programmer from that experience. I remember when I was at WRLT, people would call me up from New York or LA and I would be like, 'You don't know my market, you don't know what my listeners want.' But getting out of my ego for a little while and getting some objective ears, I think I came back much better off."

"ECLECTIC" WOULD BE A REALLY GOOD WORD TO DESCRIBE WRNR. I WOULD IMAGINE THAT UNDER THE NEW OWNERSHIP YOU'VE HAD TO ADJUST THAT CONSIDERABLY, BUT AT THE SAME TIME, IT SEEMS LIKE YOU'RE STILL PRESERVING AS MUCH OF THAT UNIQUENESS AS YOU CAN.

"Our heritage is with the true eclectic nature of a station called WHFS which, back in the old days, was an Alternative station, before they were called 'alternative.' WHFS would

mix college rock, mainstream rock, folk and blues all together. Two of WRNR's main DJs, our midday guy, Damian Einstein—who, by the way, is Dave Einstein's brother—and our afternoon guy, John Hall, were at WHFS for many years. So 'RNR is what a lot of our listeners call 'the real 'HFS'—our history comes from that background."

IS MOST OF THE STAFF AT THE STATION LONG TERMERS OR IS THERE SOME NEW BLOOD INVOLVED WITH WRNR?

"Most of the upper management is new, but the jock staff has been incredibly stable. I think that it's best to put on a fresh coat of paint while still respecting the station's heritage and by not changing things too quickly.

"We're definitely concerned that our audience associates 'RNR with those two primary jocks and we keep them at the front of our imaging when we do remotes and things like that, but change is inevitable. As my good friend and mentor Dennis Constantine has often said to me, 'A radio station is not a stagnant thing, it's something that is always in flux, always moving and always changing. The consistency should be your commitment to a direction, but as far as continually focusing and refocusing and making small changes—that's always an ongoing process.' I mean, I took over the morning shift when I came here, so there's a relatively new face every day for 20 hours a week in the mornings."

continued ►

WHAT APPROACH DO YOU TAKE FOR YOUR MORNING SHOW? IS IT A MUSIC-INTENSIVE SHOW OR IS THERE A LOT OF TALK?

"Well, some programmers say that the morning show should be a different animal, and in some markets maybe it should be. I know that for a while The Mountain [KMTT] in Seattle experimented with having an entertainment-oriented morning show, but I think they've changed back to a more music-intensive direction—and that's the direction that we have been going in, too."

SO WHAT YOU HEAR IN THE MORNING IS WHAT YOU HEAR ALL DAY?

"WRNR is the real deal musically and somebody who listens in the morning is going to want to hear real music and not a lot of shtick and comedy. We break twice an hour for weather, traffic and news updates, but for the most part, it's identical to the rest of the day. That's the way it has to be, because people in and around Annapolis can get radio signals from both DC and Baltimore. We're literally competing with all the big cross-cumming radio shows like Howard Stern and Don Imus—they're my morning competition. So anybody who's a music junkie knows where to tune to in the morning."

However, you can't be all things to all people; you can't go from something that's ahead of the curve on the Modern Rock spectrum and then play Utah Phillips. You gotta try to make sense of the brew and have it all add up. The focus that's evolving here is one of great rock and its roots...that's a center that I'm shooting for and it's one that's been very successful for Laura Hopper at KPIG. But that's not to say that there aren't any modern records that work for us. David Lowery's certainly got a white-trash/country/California boy sensibility to him and Gomez has that folkish hip-hop side to them. These are the kind of records that are alternative in nature but Alternative Radio, for the most part, doesn't touch them, with maybe the exception of a few or on the specialty shows.

DO YOU DO A LOT OF DAY PARTING AT THE STATION?

"Hardly any, although I'm not opposed to the idea. When I was at 'RLT' in Nashville we did some and I found that it was a respectable way of warming up records. However, that was after 7pm. I don't think there's any legitimate purpose to having an overnight warm-up rotation, but I definitely can see advantages to doing some stuff, maybe getting a little bit younger sounding, a little bit more collegey sounding in the evening, but it's not something I'm currently doing."

DO YOU THINK YOUR EXPERIENCE BEING A PROMOTION PERSON HAS GIVEN YOU A DIFFERENT PERSPECTIVE OF THE PROGRAMMING SIDE?

"Absolutely! There's no doubt about it. I've come to see what repetition does and the need to play and concentrate on a single song. In the early days of Triple-A, I was an advocate of going several cuts deep on an album out of the box, but being on the record side I saw the difference. For example, when we had four stations in a market on different tracks from Abra Moore's album, *Strangest Places*, you could see an impact, but when we had four stations all on the one song, 'Four Leaf Clover,' you could *really* see a sales impact. So it definitely taught me the juggling act between the need for repetition of hit songs and the need to make your station different. It also taught me that the most important stuff is what's on the very top as well as what's on the very bottom of your chart. That defines you because that's your spice, that's what makes you unique and different."



AND HOPEFULLY THOSE RECORDS THAT START OUT IN A SPICE OR LIGHT CATEGORY CAN END UP BEING YOUR NEXT HITS.

"Definitely. There's lots of songs that started out like that and then became hugely popular with the WRNR audience, whether or not they became national hits. Songs like R. L. Burnside's 'It's Bad You Know,' and Gomez' 'Get Myself Arrested'—they actually became some of our most requested songs. And Susan Tedeschi! My God, "It Hurts So Bad" is still getting calls."

SO YOU SEE THE VALUE AND THE NEED FOR PICKING THAT ONE TRACK AND REALLY CONCENTRATING ON IT WITH A NEW RELEASE, BUT BECAUSE OF THE WAY THE RECORD LABELS SET EVERYTHING UP THESE DAYS WITH A CD-PRO, DO YOU REALLY HAVE A CHOICE?

"Ultimately, I think I do. But I also think a few of years ago, when I was still at 'RLT,' there was a six-month period where it seemed like we were being forced with a first single that was kind of an interim track, and then the second track was the *real* single. I think right now we're seeing first songs being real singles and I think that's important. As you know, many stations in

"THE MOST IMPORTANT STUFF IS WHAT'S ON THE VERY TOP AS WELL AS WHAT'S ON THE VERY BOTTOM OF YOUR CHART. THAT DEFINES YOU BECAUSE THAT'S YOUR SPICE, THAT'S WHAT MAKES YOU UNIQUE AND DIFFERENT."

our format are very different; however, there are stations that are close to WRNR, as far as singles versus album play. They would be WNCS and KGSR—we're not going to go three, four hundred spins on a song. Jody at KGSR might go 200 spins before he adds a second single, for example. And at about 150 spins, I'll start working in a second song."

I'VE NOTICED OVER THE LAST THREE YEARS THAT PRODUCTION ELEMENTS HAVE BECOME MUCH MORE IMPORTANT TO MANY ADULT ROCK STATIONS ACROSS THE COUNTRY. I KNOW THAT YOU'RE REAL HONEST IN PRESERVING WRNR'S HERITAGE ROOTS, BUT HAVE YOU BROUGHT SOME PRODUCTION ELEMENTS INTO THE STATION THAT WEREN'T THERE A COUPLE OF YEARS AGO?

"I have done that, too. The philosophy in the past had been one of, 'We gotta keep this organic, we gotta make this sound like a Public Radio station without anything that is pre-programmed or pre-produced.' When I got here, the only thing that they had on the air was what I call 'street IDs,' 'Hi, I'm Sam from Fell's Point and my favorite radio station is WRNR,' that kind of thing. But now we're rolling out some production elements: we just recently developed some artists montage sweepers, for example. Just because it's a pre-produced voice doesn't mean it's gotta be a fake 'Joe Radio' announcer voice. The voice of our station is someone who sounds very honest; they're in the demo and they're talking conversationally. Also, in the past our commercials and PSAs were minimally produced. The staff and I are challenging each other to improve production values and we've got some very nice pieces which people can sample on our aircheck on the *totallyadult* TuneUp."

SO YOU'RE KIND OF HALFWAY BETWEEN WASHINGTON AND BALTIMORE, ALTHOUGH CLOSER TO BALTIMORE, RIGHT?

"Right. Our transmitter's on the eastern shore of Maryland, which is right across the Chesapeake Bay Bridge and we cover about 75% of the Baltimore market, all of Annapolis, and all the little satellite towns. We're talking about a significant territory. However, it does kind of tie one hand behind your back when you're competing in the Baltimore Arbitrions. We know how tough it is for Adult Rock stations to be competitive to begin with, but when you're only covering 75% of the market, it makes it ever harder."

continued ►

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SO HOW DO YOU POSITION THE STATION, IN TERMS OF YOUR COMMUNITY INVOLVEMENT? DO YOU SEE YOURSELF AS A SUBURBAN SIGNAL OR AS A REGIONAL SIGNAL OR AS A BALTIMORE SIGNAL?

"Our community involvement is mostly in Annapolis, which is the state capital with a population of about 75,000, although we often do promotions in Baltimore, too. In terms of imaging the station, we position it as a cool, little seaside station in the boating capitol of the world, and we reinforce that image with marine weather and boating traffic reports."

BECAUSE OF THE LONGEVITY OF THE STATION, ARE THERE CERTAIN ANNUAL SIGNATURE EVENTS THAT THE STATION OWNS?

"We like to do charitable events; last week we did an event with Hospice of Chesapeake and we're doing something with the SPCA, where our jocks who own animals are going to walk in this event. We're planning on doing an event with the Heart Association, where someone gets arrested by a cop and gets taken to this fake jail and he has to raise \$500 in pledges to get out. I don't know how it's going to work over the radio, but we're going to try to figure out a way to make that into an annual event. It should be pretty fun."

"But the biggest annual event that we do is the Chesapeake Bay Blues Festival, which is a fantastic two-day event that we do every May. The artists that just played it this year were Jonny Lang, Koko Taylor, Susan Tedeschi, R.L. Burnside and John Lee Hooker, I mean, we're talking the 'RNR' playlist here. We drew 8,000 people per day, so that's probably our biggest event of the year. In terms of smaller club events, the Boneshakers just played here and we gave away the whole house to that show—we've had several other 'RNR' nights like that with Duke Daniels, Graham Parker and Jeff Black. We mostly work with The Ramshead here in Annapolis, which is a place where

someone like Sinéad Lohan plays when she comes to town, as well as an artist like Robert Earl Keen. It has a 225-seat capacity, which is a little smaller than I'd like it to be, but it's a smoke-free listening room, so if you're a music intensive person, as our listeners are, it's a great place to see shows. We also do a lot of concert events in Baltimore, and we did a great stripped down Son Volt and Patty Griffin Christmas show at the Shriver Hall on the Johns Hopkins campus this past holiday season."

I IMAGINE WHENEVER POSSIBLE YOU TRY AND GET THE ARTIST TO COME BY THE STATION.

"That's definitely a big part of what we do, although I'd like to see us have a better production facility. We have a one-mic situation here, but if you're creative about it, you can do a decent job with it. I always make sure those things come off sounding well, because there's no sense in having John Gorka or Richard Thompson in the studio if it's not going to sound good. Plus, being the old production guy that I was at KPFK, I know the importance of having great-sounding live events."

SO YOU MUST HAVE A PRETTY GOOD ARCHIVE.

"There actually is a great archive here. In fact, a lot of stuff that we have is archived for on-air use on carts! It's still radio the old fashioned way—

we don't have a digital hard drive for on-air, but we do have digital production facilities. So it's funny seeing carts from Jonatha Brooke from 1995 or Patty Larkin from 1993; it's kind of fun to see the history of our format up on the wall there in carted form."

I IMAGINE PEOPLE THERE WEAR A LOT OF HATS. YOU PROBABLY HAVE A FULL DAY WHEN YOU'RE AT THE STATION.

"It's usually 6am to 6pm and even longer than that on Mondays when I have to stay for music meetings, but it's very, very rewarding. I sometimes feel like I can't get my

head above water because I get off the air and then there are three or four production orders that have to be on the air immediately, and then I gotta take music calls. But I'm not whining, because I was in promotion! Promotion is right for some people, but I'm much happier being in one place, even though I'm working harder in radio. You know, after 39 years I was able to afford a house in Nashville, but I was only in it three or four nights a week. I was schlepping all around the country living in hotel rooms. Now I'm more creatively satisfied in staying in one place and sleeping in my own bed at night."

I HAD YOU. I TRAVELED A LOT FOR MANY YEARS MYSELF AND EVEN THOUGH I PUT IN VERY LONG HOURS HERE, IT'S NICE TO KNOW THAT EVEN IF IT'S EIGHT OR NINE AT NIGHT YOU'RE GOING HOME, YOU KNOW WHAT I MEAN?

"Sure do, and having that continuity is real important to me. Again, there are people with promotion in their bones and they love it. God bless James Evans and people like that who are out and about, who run around the country supporting all their acts, but I'm much happier being back in the trenches of cutting-edge Triple-A radio."

YOU'VE CERTAINLY BEEN IN THE CENTER OF THE FORMAT'S EVOLUTION FROM BEFORE IT EVEN HAD A NAME. WHAT'S YOUR GENERAL TAKE ON THE STATE OF THE FORMAT AT THIS POINT IN TIME?

"It's obvious that in recent years, Triple-A stations are sharing more and more of their playlists with the competition. New formats have become a real threat. When this whole thing began, there was no such thing as Modern AC, and we're even sharing more and more records with Top 40 stations now. Maybe that's a good sign because a lot of those records are being broken by Triple-A. In fact, our first stars born out of this format in '94—Counting Crows, Sheryl Crow, Dave Matthews Band—are all huge successes now. So Triple-A continues to be the hatching grounds for 'big picture' records."

- Make sure you check out the "Progressive 103.1" aircheck on the *totallyadult* TuneUp #37, track one, disc one.
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GUIDE SPARE KEEP ON K



BY MIKE WARREN

It must be tough to be one of the "jam" bands—great bands harnessed to a reputation for being "live" bands. Bands who cram not only the venues they play, but the parks, motels and empty fields for miles around. Bands whose fans know, and remember, every last set variation as vividly and intimately as the band.

Unfortunately, that intimacy is almost always a double-edged sword, leaving lovingly crafted studio albums nudged to the side, artifacts, for fans, less valuable than the tape from the 1994 San Francisco show, or maybe the New Orleans Halloween board mix, or a handbill from an early gig. A band works for months in the studio, and their fans just want to know where they're playing next, and who has tickets for Red Rocks.

WIDESPREAD PANIC DEE PIN'ON



Look at the case of Widespread Panic, a band that's been playing together for 16 years. They're a jam band, and they make no bones about it. They have a drummer (Todd Nance) *and* a percussionist (Domingo S. Ortiz). With Southern boogie roots a mile wide, a soul-deep need to play, and a willingness to just jump on stage and see where the magic takes them, they're unabashed heirs to folks like the Grateful Dead, the Allman Brothers, the Dixie Dregs, and all those other jam bands.

They've set attendance records practically everywhere, including their hometown of Athens, Georgia, where the album release party for the prophetically titled *Light Fuse Get Away* drew somewhere around 100,000 loyal fans from around the planet. Their fans love them as much as any fans ever loved any band, and the band loves 'em right back. Yet in spite of that success, Widespread Panic craves a few ripples in a bigger pool. Or maybe just a few more frogs in the same ol' pool....

Asked about the origins of their new studio album's title, *Til The Medicine Takes*, bassist Dave Schools chuckles, sighs, and says "Desperation." A fragment of the lyrics to "Blue Indian," and the survivor from a long list of otherwise jokey titles, the phrase comes from the song's larger question—"How long 'til the medicine takes?"

"Once you settle on something," says Schools, "the metaphors sort of start jumping onto that bandwagon, with the whole concept of 'How long until the medicine takes? Here's our seventh record—is this one going to go Gold? Are we going to attract a bigger audience? Is something more going to be happening with this? How long?'"

Following a two-disc live album can't be easy for any band, but *Til The Medicine Takes* is a dozen songs that show exactly where this band is capable of going. Sure, there are plenty of songs here that will sound wonderfully familiar for fans, like the shambling roll of "Bear's Gone Fishin'" or the California feel of "The Waker," or the already well-known instrumental "Party At Your Mama's House." But from the opening orchestra

CONTINUED

warm-up of "Surprise Valley" to the closing acoustic chords of "Nobody's Loss," this is an album of songs, and departures from the traditional Panic sound. There's the Dirty Dozen Brass Band providing the horn oomph of "Christmas Katie," a '30s-style stomp through somewhere steamy. There's gospel singer Dottie People's soaring voice buoying up "All Time Low." There's honest to God sampling on this record.

Of course, whether it's with the more obviously Panic stuff or the departures, the band would love to hear more of their sound on the radio. Says Schools, "We've had increasing success with each release; there's always been a song or two that's gotten heavier and heavier airplay."

Schools is clearly aware of, and grateful for, the radio support the band has had. "Triple-A has always been on our side, he says. "I guess about the same time that Triple-A made its debut as a format, in '93 or '94, we had an album called *Everday*, and the song that got airplay on that one was called 'Wondering.' It did okay on Commercial Rock Radio, but it really kicked ass on Triple-A."

"OUR FANS LOOK AT US AS IF WE ARE SOMETHING THAT THEY OWN, LIKE A SIBLING OR SOMETHING. THEY MIGHT BE A LITTLE BIT NERVOUS ABOUT MEETING US, BUT AT THE SAME TIME I NOTICE THIS ATTITUDE OF FAMILIARITY."

The attention didn't stop there. "The next album, *Ain't Life Grand*, had two songs—one, 'Airplane,' went straight to the top of the Triple-A charts, and the other, 'Can't Get High,' had decent Rock Radio success as well as Triple-A success. The last studio album, with our version of 'Hope In A Hopeless World,' *Bombs And Butterflies*, was all over Triple-A."

But, again, if there was ever a band completely in tune with their audience, Widespread Panic is the band, and they'd never do anything to change that. Increasingly, wherever they go, even though they're a relatively non-descript batch of guys, they're recognized.

Schools, unlike many musicians, doesn't see a downside there. "You know," he says, "as I ponder our increasing lack of privacy as we wander the streets, the response of nine out of 10 people who might run into us...they look at us differently than you would if you ran into Jimmy Page. That sort of an 'idol' status—that feeling that a person is 'beyond real.' Our fans look at us as if we are something that they own, like a sibling or something. They might be a little bit nervous about meeting us, but at the same time I notice this attitude of familiarity."

The band's level of comfort with familiarity stems from conscious, deeply rooted choices the band has made. Schools' theory: "I think that has a lot to do with the reality of our performance. It isn't a *Wizard Of Oz* kind of thing where we come out in exotic costumes and have cued light changes, dance steps...we portray ourselves as people, the ones we are at home. I'm the same person you're talking to on the phone, whether onstage, or in person. That creates a familiarity and kinship between the band and the fans."

That level of kinship is apparent in the nest of Widespread Panic Web sites, newsletters and bulletin boards. Schools, an English major at the University of Georgia way back before he "wound up bailing to grab that rock & roll ring."

recently documented the whole studio process for *Til The Medicine Takes* and posted it on the Web, and it does read like a letter from someone's older brother. The strongest evidence of the band's following (and in some ways their strongest link to the old school jam bands) is the tape-trading sites (the band is one of the few remaining bands that openly encourages concert taping). In putting together *Light Fuse Get Away*, the band even solicited advice from fans about which songs, and which versions of songs, to include.

"Our audience is definitely college age and older," explains Schools, "but it's been an ever-widening slice of pie. With each record, we discover a younger crowd, in part because of radio, and in part with the younger siblings of our previous fans. At the same time, it would take a massive sellout on our part to release some total kiss-ass commercial piece of crap, to make our fans jump off the bandwagon. Those who have been into us for 15 years are still into us, even though they may be 35 now. It just keeps getting bigger; we retain our audience because we do it as a labor of love."

Til *The Medicine Takes* has all the earmarks of a labor of love, and it's an album that, like everything the band does, is the result of a complete collaborative effort.

Schools explains the bands working methods this way: "One other thing we did plan on when we were formulating the band was that we would write however we felt—anything. Just like with the live performance, we sort of set ourselves up to be in a position of being able to get away with anything. What we've managed to do, luckily, perhaps even by chance, is that we can write within any framework, and there's always, sort of, a glossy sheen over everything that's obviously Panic, from the sound of Mikey's (guitarist Michael Houser) guitar to the sound of (main vocalist) John Bell's voice. It doesn't matter if it's a country vaudeville song like 'Christmas Katie,' or a traditional country swing thing like 'Blue Indian,' or, going back to the live record, the lounge jazz of something like 'Picking Up The Pieces.' We didn't sit down and say, 'Hey, let's write this song that incorporates these classic elements.' It was more like JB [Bell] comes up with words, or maybe a melody, words and a beat, and it just comes out that way...it truly is a collaborative effort, and I think those are our best moments, where everyone has input beyond writing their own part."

Many of the songs on the new album exemplify the virtues of that collaboration, including the characteristically uncharacteristic "Christmas Katie." "It was a song that stems from a jam, a bluesy, dobro kind of thing that JB would play. JoJo [keyboardist John Hermann] wrote the chorus, and we slammed it all together and picked up the beat. When we had the demo to listen to, we thought 'You know, some horns would sound great, especially some New Orleans horns.' There's the line about 'Slidell boy, going to the big city'—Slidell's where all the truckers stop just before they get into New Orleans, to fill up their tanks and whatever else."

"Voilà—enter the Dirty Dozen, let it turn into a roaring rock-out for the last 1:17, and a song is complete."

"Blue Indian," a country-tinged meditation loosely based on the painting "The End Of The Trail," that widely reproduced painting of a slumped, exhausted Native American warrior on his horse, is another example of the success of the band's process. "It originated from our drummer Todd," says Schools. "He likes to sit around and play guitar, and he had the music, and he had some ideas for some words based around that painting. It took three or four years between him giving that up to JB and saying, 'Here, see what you can come up with, lyric-wise, and here's what I had in mind...' Presto, not exactly change-o, years later, JB comes back with those words. Once again, when [producer] John Keane gets involved





"WHETHER IT'S BY THE NATURE OF OUR UNIQUE SOUND OR WHAT...NO MATTER WHAT STYLE WE PLAY, OR WHO'S SINGING, OR WHAT BEAT WE'RE USING, WE CAN BE IDENTIFIED AS WIDESPREAD PANIC."

with his pedal steel and puts his creamy background vocals on it, you have a really different sounding song. We are aware of that, especially with this record. There's always been a certain amount of eclecticism on our records, but this one, we felt, was really all across the board."

The biggest stretch, and best candidate for biggest surprise on the album is the ballsy, bluesy "Dyin' Man." The song is such a departure from the rest of the album, it deliberately opens with a needle skating across a record. Producer John Keane had the idea to link the songs on the record. For example, explains Schools, "Between 'Surprise Valley' and 'Bear's Gone Fishin', there's an acoustic guitar and mandolin thing happening. The record scratch was my contribution to his idea. You've got this techno, disco thing happening, and then you hear the needle scratch. Then boom, right into 'Dyin' Man.'"

Asked about the "modernness" of the song, Schools laughs and says, "Well, it's got a DJ on it, and a techno loop. I've been fooling around with Acid, a program for my computer, because I'm getting into electronic composition, and I like acid jazz and loop-based music—I had thousands and thousands of pre-cleared samples. I was just messing around with that little beat." The end result is one of the most straight shots between the eyes that Widespread Panic has released, with the observation "Don't ever tell a dyin' man/You never meant to shoot him down," landing like a funny, funky ton of bricks. It makes for a great choice as the first emphasis track.

Schools gives much of the credit for the sound of the record to mixer Jim Scott and producer John Keane—especially Keane, who's produced the Cowboy Junkies, Vic Chesnutt (a longtime Panic collaborator in his own right) and the Indigo Girls, engineered two R.E.M. albums (*Out Of Time* and *Up*) and played with so many people that his home studio has become a Southern mecca. "He's our mentor," says Schools, matter of factly. "As a matter of fact, he's produced every record we ever did, with the exception of the second and third releases. Even though he's very groove- and percussion-oriented, John loves pleasurable sounding harmonies, shimmering vocals, those kinds of things, and he's put a lot of thought into the fact that it is a studio album."

Even for a Keane production, though, this is a luxuriously casual record. "The biggest difference between this most recent record and all the others is that this is the first record where he actually used another engineer. John is usually sitting there twisting knobs and pushing faders,

and producing, and arranging, and coming up with ideas. This time, he really wanted to be able to put his head into it, and he did that by hiring Bradshaw Leigh to engineer, and Jim Scott to engineer the mix."

Schools is definitely happy with the way Scott's mix turned out. "The funny story about Jim is that before we settled on John to produce *Ain't Life Grand* three records ago, we were shop-

ping. We wanted Daniel Lanois, and he was busy. We started looking at other people, and Jim Scott came up. We gave him a listen, because he was, you know, Tom Petty's long-time engineer and he was getting into the world of producing. We just couldn't really work it out schedule-wise.

"We were really happy to see Jim mix us, because that is his forte. He came back, brought all his own personal gear, and came up with a really fat-sounding record." Schools' description is just about perfect, and he's clearly satisfied with the sound. "It's not as slick and produced-sounding, which I think is actually the best production you can get," he says.

"You know," he continues, "a comment that a friend of mine made is that even though this record is slick, and it's dressed up with horns and gospel singers, and all kinds of that stuff, it succeeds more than any of the other records because, somehow, it sounds more like us."

"We're just lucky," he says. "Whether it's by the nature of our unique sound or what...no matter what style we play, or who's singing, or what beat we're using, we can be identified as Widespread Panic." Whether the medicine takes this time around or not, it's obvious that all this band really asks for is room to be themselves. 

Mike Warren writes about music from Kansas City, where he can be reached at warren@kcmetro.cc.mo.us.

Wanna know more about Widespread Panic? Drop into their Web site at www.widespreadpanic.com.

ALL THAT EGG

SO NOW I KNOW.

I SHOULD HAVE BEEN A CARTOONIST.

In fact, we *all* should have been cartoonists. Oh sure, the music business is extremely glamorous and all, but cartoonists are treated like kings. Ever meet an unhappy cartoonist? Me neither. What's more, I now know why they're so damn happy all the time.

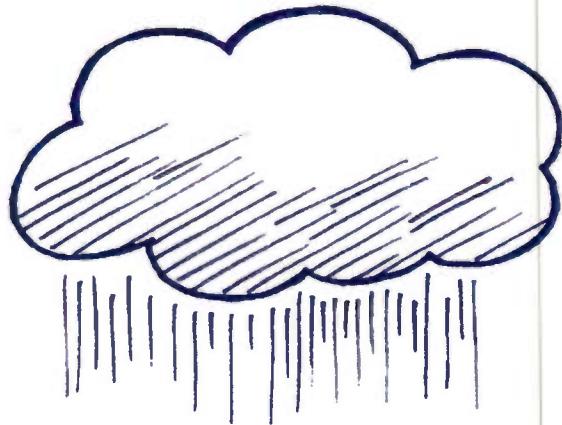
I've seen their world, mister, and it rocks.

You see, right next to the *totallyadult/Album Network* offices there's a building. It used to be a warehouse, but the people at Nickelodeon bought it a little over a year ago. Before they moved in, they gutted it out, painted the outside white, and then added big, vibrant logos all over the place. On top they even placed statues of some of the cartoons that are created within ("The Angry Beavers" and "Hey Arnold"). The grounds were landscaped too, but it's what's *inside* that has me considering a career change.

Why? Because the interior looks and feels like it was created for the people who work there. It was custom-designed for cartoonists. It was cool, and every single person working there had a smile on his or her face. These aren't "Stepford Cartoonists"; these are simply *happy* cartoonists. Working in a place like that, they couldn't help but smile. Get this...the workspaces look as if they were designed by people who actually wanted to keep their employees happy. I'll describe it in a second, but first, look around *you*.

I've been all over our great land, and I've seen the average radio station. I've experienced the run-of-the-mill record label, too. Sure, the lobbies usually look nice, all festooned with gold and platinum, but the actual working areas suck. The carpeting is old and worn, the chairs wobble and creak, and the desks have strips of veneer (disguised to look like wood) peeling off all over the place. I won't even go into those horrific fluorescent lights, or the virus-spouting air conditioning ducts. As Bette Davis would say, with her hand upon her hip, "What a dump!"

Unlike the Nickelodeon building, most of our workspaces have been carelessly assembled to house a work force with little thought to possible environmental factors. Forget that we're involved in creative mediums; we're expected to think "out of the box" even as we work from within one. What's more, the boxes are usually dirty, dark and stagnant. No wonder most of us take extremely long lunch breaks once we finally get out. We're not just doing business out there, we're *breathing*.



Don't get me wrong; I understand the cubicle mentality. If I was a Sales Manager, I wouldn't want my sales staff living a life of luxury in the office—I'd want them out on the streets selling their souls. While "sales" is an important part of almost every job, however, employee morale is pretty damn important, too. After all, how do we expect people to be happy to come to work (or happy to stay there) if we treat them as if they're sewing clothes for Kathy Lee Gifford?

This is a question that a couple of business consultants named Bill Catlette and Richard Hadden addressed in a book called *Contented Cows Give Better Milk*. The title comes from what dairy farmers have known for generations: namely, if they devise better methods to care for their cows, they will get better milk. Happy and healthy cows, it seems, are simply good business. Got milk? Yeah, if you're a smart dairy farmer.

Along these same lines, Catlette and Hadden found that successful companies—by some strange coincidence—also tend to be the better places to work. Happy employees, it seems, help make companies like General Electric and Hewlett-Packard more effective and efficient. For them, improving morale has resulted in improving the bottom line. Makes sense, doesn't it?

Sure it does.

Now look at Nickelodeon. It's the fastest growing cable television network on earth. It's market share in its target demographic (kids and teens) is growing at a rapid pace every year. One of its programs ("All That") is launching a major concert tour for the summer of '99; another one ("Rugrats") just spawned the first non-Disney animated movie to gross more than \$100,000,000 in a single year. Meanwhile, right there in that former warehouse in Burbank, new cartoons that push the creative

By Kevin Stapleford
(DKMEDIA@cnmnetwork.com)



envelope are being produced every single day by happy cartoonists who love their jobs.

Like I said before, I have figured out why this is so. First, of course, they hire good people. Second (and this is the step that most businesses seem to trip over), they treat their people right and they keep them happy. They go to great lengths to provide a great working environment in which to be creative, to take chances, and to grow. The place is open, beautifully lit, and filled with extremely cool custom-made furniture. Each cartooning staff has their own little lounge—not a bunch of tables and chairs, a genuine *lounge*, with couches and everything. The kitchen is stocked with soft drinks and snacks, and lunch is provided for free every Friday. Through a door near the reception desk, they've got a basketball court, which they are actually encouraged to use during business hours. Out in front? A miniature golf course. (Sure, it's only nine holes...but how many holes do y'all have at your place?)

"But Kevin," you might be saying right about now, "I can't build a miniature golf course in front of my building." Fine, whatever; everything starts with a thought, so think about ways in which you *can* make your people happy. There are a million things you can't do—look for one thing that you can. Managers of all shapes and sizes (including you) like saying catchy things like "our people are our #1 asset," so stop treating them like cattle and start treating them like dairy cows.

"But Kevin," you're saying now, "I'm not the CEO, so I can't dictate the way my whole company operates." Again, fine, whatever. Each manager can choose to create contented cows within his or her area, even if corporate culture is not conducive to it.

In fact, if your company doesn't do a thing to make its people happy, small gestures on your part will definitely have impact on your own personal people. In addition, improving their morale will positively affect the way your department works, improving your value as a manager in the process.

"It's not wrong to exploit workers, it's stupid," explains Charles Hampden-Turner of the London Business School. "The trouble with crushing employees is that then you have to try and make quality products with crushed people."

There ya go. It makes sense that we'll have an easier time creating a great product with inspired people who really want to succeed. Creating something great with people who are brow-beaten is quite difficult. While the ancient Egyptians built the pyramids with slave labor, you're no Pharaoh, so you can't follow through on your threats to kill all the malcontents. In this day and age, improving morale is a much better route to take. With this in mind, consider the three following words. They may help you treat your employees well, hang on to the best ones, and attract even better ones:

1. CREATE an environment that encourages people to do good work. You don't need to build a miniature golf course, but make an effort to provide your staff with a nice place to spend the work day. To start, try *cleaning* it. Throw out all the junk, frame a few posters, invest in a fish tank; just do something different. Show you give a shit. Don't make this a "staff project," either. Hire a professional service and do it yourself.

2. SHARE your vision, whether it's your own or the company's. Don't leave your staff in the dark, because they'll surely fill whatever blanks you leave with destructive ideas of their own. Be honest about what your company's plans and needs are. If the company isn't doing well, be honest—because they probably already know it anyway.



In addition, **SHARE** the wealth. Figure out ways to give them a few of the perks that you receive. Simply working alongside you is not enough, because no one will stay impressed with your position or your authority for very long no matter how bitchin' you are. For example, ask a record label to give an especially valuable employee a *Gold* record (rather than giving it to you). Take them out to lunch. Throw a few bones.

Also, **SHARE** the drudge work. Every once in a while, roll up your sleeves and jump in the trenches. Answer the phone lines, stay late after a promotion and help clean up. Lead by example, even if it's a symbolic gesture.

3. ASK. Find out what people want to know and then tell them. Ask them what their goals are, and how you can help them attain them. Ask them what their fears are. Ask them what they think about the product. Ask them their favorite color, for all I care; just take the time to look them in the eye and talk with them. You talk to them all the time; the best way to get them to talk to you is to ask them something.

None of this is brain surgery, but matters such as this are constantly put aside for some later date. Usually, that date is when a mutiny is in full effect or a mass exodus is already well underway. Smart managers and smart companies, meanwhile, avoid such problems by addressing the root of them. Nickelodeon knows that a bitter, disgruntled cartoonist will only create bitter, disgruntled cartoons. While those might fly in bitter, underground newspapers, they will not work for the masses watching television. Remember that morale is a pivot point, whether it's good or bad. What's more, it's contagious.

(Now you work on your morale; I've got some cartoons to draw.)

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Illustrations by Dan Beltran

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RANDY NEWMAN'S Back

...With Some Bad Love

By Jim Manion

It's not like Randy Newman needs anything new to crow about. The last 18 months have seen the release of a long-awaited four-CD box set, *Guilty: 30 Years of Randy Newman*, as well as three Academy Award nominations in three separate categories for his soundtrack work for *Pleasantville*, *A Bug's Life*, and *Babe: Pig In The City*. Earlier this year, the 35-song *Randy Newman Anthology Songbook* was published.

Time to take a break and surf this well-deserved tide of recognition? Nope. For Randy Newman it was time to make a new album full of new songs, the Mitchell Froom and Tchad Blake-produced *Bad Love*, his first release on the DreamWorks label and his first album proper in 11 years.

With extra creative confidence that comes with maturity and experience, *Bad Love* harkens back to Newman's first period of Reprise releases (*Randy Newman*, *12 Songs*, *Randy Newman Live*, *Sail Away* and *Good Old Boys*)—albums of songs telling skewed stories of characters who are truly "characters," presented with lucid layers of lyrical irony over creative chord structures and densely detailed orchestrations...with Newman at the piano, singing in his unmistakable voice tinged with a touch of New Orleans accent.

Since 1988's autobiographical *Land Of Dreams*, Newman has busied himself with a plethora of film soundtrack work including scores, songs and orchestration for *Parenthood*, *Avalon*, *The Paper*, *Toy Story*, *Michael*, *James And The Giant Peach* and others, including the three mentioned earlier.

Another major project during this period was the creation, staging and recording of his ambitious contemporary interpretation of Goethe's *Faust*. *Time* magazine called the musical's Chicago performance one of the Top 10 theatrical events of the year. The soundtrack was released on Reprise in 1995 as *Randy Newman's Faust* and featured James Taylor, Don Henley, Elton John, Linda Ronstadt, Bonnie Raitt, along with Newman.

With his muse aimed at films and the theater stage for so long, his fans, and Newman himself, wondered if he still had the interest and ability to present himself in the album form.





When I caught up with Newman on the phone in Washington, DC, where he was performing, Newman admitted that, "It had gone too long without doing what I do best. I wanted to see if I was still able to get it done and still do something I liked, and I was!" And, it was refreshing for Newman to find himself in top form, something that's apparent on first listen to *Bad Love*. "Probably because of the discipline I've learned the hard way, doing movies," he theorized, "I was more focused on the writing and recording process. The writing took about 10 weeks and the recording took about the same amount of time. It was the best production experience I've had writing and making a record."

Another refreshing experience for Newman was working with Mitchell Froom and Tchad Blake. First impressions upon reading their production credits on *Bad Love*'s sleeve certainly lead one to speculate on the possibility of Newman sounding like a broadcast from the moon, considering the innovative and radically stylized sonics Froom and Blake have dressed Los Lobos, Bonnie Raitt, Lisa Germano and many others in. But their presence on *Bad Love* is grounded and relatively transparent. Save for the Latin Playboys-style filtered sound and prog-rock filigree of the album's only rocker, "I'm Dead," and Froom's exotic keyboards (so subtle they sneak up on you after a few listens), much of the album has a timeless feel that is hard to place chronologically. For fans of Newman's magic touch with lush and clever orchestral arrangements full of surprises, *Bad Love* is a welcome feast for the ears.

Of his production experience with Froom and Blake, Newman says, "The sound of the album is very clear, because Mitchell knew what's strong about what I do is *what I do*—right up front. He's great at bringing out an artist's strengths. In my case, these are narratives you want to get through from beginning to end and you don't want to be disrupted. And, I got to do what I do best. They took care of the basic tracks and interesting keyboard stuff, which I'm less interested in than I am in the songwriting and orchestrations. I did the arrangements and they left me alone."

Away from the process of writing for films after so much of it, Newman was also thrilled to be left alone with his own quirky creativity without a film director constantly looking over his shoulder. "It was great to get back to that because what I've always had with my own albums, irrespective of other complaints I've had about record companies, is a creative situation where I have always been left alone," he explains. "You talk to people now, even artists who sell millions of records, and nobody gets left alone. The executives are always pushing for a new mix on something, or other creative impositions."

"In movies you don't really get left alone. You do to a degree, but you still have a boss—who *really* is your boss—you have to do what the director wants. With this new album it was nice doing what I wanted—nice in some ways, but in others, well, there were no guidelines or anything, so I had a million ideas and then I had to pick through them. But, it was great doing something on my own that was my own complete self-expression."

As a brooding and creatively inclined youth in the early-'50s, Newman's urge for self-expression could easily have focused his vivid imagination on the printed page or the silver screen if not for his father Irving, who rolled a piano into young Randy's room. (One can imagine a non-musical Newman in a parallel universe producing Coen Brothers or John Waters-type films.) Another strong early musical influence was his uncle Alfred Newman, a noted film composer best known for the scores to *How The West Was Won* and *Airport*, along with the ubiquitous 20th Century Fox fanfare.

Newman's cinematic and literary leanings are apparent in the vivid stories his lyrics paint, each song a slice-of-life vignette in a musical frame. More often than not, these sardonic story-songs contain keen observations of unsavory characters from their point of view. His lyrical subjectivity triggers a certain pathos and empathy, even if the characters are pathetic.

In a 1994 tour diary found on his fan-generated Web site (www.randynewman.com), Newman commented on his storytelling techniques, which many mistakenly take as his representation of himself. He wrote, "I invent a storyteller who knows *himself* as well as the listener will know him by the end of the song. Usually this is about people who are insensitive and undependable liars, who are not as nice as the rest of humanity. My empathy with them shouldn't be taken for sympathy, and I certainly can't be regarded as the same as these persons."

The characters in most of the songs on *Bad Love* unveil just that, bad love. Situations where, in the name of love, all sorts of emotional dysfunction and bad mental health moves abound. Whether narcissistic self-love, lecherously projected horny old man's love, twenty-years-too-late love, or unquestioning love of political ideologies, Newman's dark humor and clever sarcasm draw a tight bead on some truly funky scenarios, of which love is often the wrong word for.

The new album's doors open with a classic Newman piano figure underpinning the stage-setting first lyrics of "My Country": "Let's go back to yesterday/When a phone call cost a dime/In New Orleans just a nickel/Turn back the hands of time/Turn back the hands of time...." The song then describes the sad but true communication dysfunctions of a typical television-centered family, where "our words bounce off the screen." Our American TV-centric culture is the emotionally void comfort zone of the song's storyteller.

At this point in his own life Newman has his doubts about the worth of our constant video companion. A habit, he says, "I can't shake. Unfortunately we are sort of in a golden age of comedy with 'The Simpsons' and other shows, which makes it harder to get away from. I've let a lot of years go down a hole watching television. I don't know what I've gotten out of it, maybe something, but not much. And that song is the closest to anything

continued ►

autobiographical on the new album. There isn't a lie in there, except maybe I'm not glad when my kids go home. But, I do sometimes have that feeling that I want to lie down with the ball game on and everybody gone."

The simple but chilling lyrics, "Watching other people living/Watching other people play/Having other people's voices fill our minds/Thank you, Jesus!/Feelings might go unexpressed/I think that's probably for the best," summarize the detached numbness of vicarious living through the mesmerizing TV screen.

As the album proceeds, tragic extremes of human relationships are the subject of most of the songs, with the songs' storytellers most often no better off at the end of the tune. And although the subject matter of songs like "Shame," "The One You Love," "Better Off Dead" and "I Miss You" is dark and gloomy, musically they are bright and upbeat, albeit with the underlying sense that something isn't quite right.

As I likened this songwriting technique to a Trojan horse, with the interior a surprising and dark contrast to the striking exterior facade, Newman responded: "My stuff is kind of conservative musically, in a way, and over the years sometimes I've wished I sounded more like Captain Beefheart on things, because that might fit some of my stories better. But, I think the way I tend to present my songs is tied into my contrasting literary and musical tastes. You know, I love Mahler, but I've read Joyce and all these mean people!"

One of the songs on the album, "Every Time It Rains," is more straightforward in its feelings of loneliness, sadness and regret. One can imagine another artist covering it straight (it was written for Michael Jackson but never used), where the other songs on the album would be more challenging in terms of remaining true to Newman's ironic intent. As with much of the material he has written for himself, Newman is his own best interpreter and prefers his tunes with a twist.

Somewhat torn by the fact that some of his most popular songs aren't necessarily his favorites, Newman elaborated, "The songs of mine that people like best are nice songs you know, but there isn't any kind of edge to some of them, which I prefer, frankly. Songs like 'Feels Like Home,' 'Every Time It Rains,' 'I Love To See You Smile' and 'You've Got A Friend In Me'—when I'm forced to play it straight, because of a movie or something, well, it's what built my house, I can do it, I'm good at it but I personally prefer the edgier approach. When I play 'Feels Like Home' live and people are really into it, I appreciate that I've done something that moved them. But, I'm left a little unmoved by it myself unless it has something fancy or unusual harmonically."

As for standard-issue love songs, Newman says, "I would still like to write more serious love songs, but the thing is that most of what can be said has already been said. So, I just like to have a little bang with what I'm saying to bring some interest to it. A song like 'Every Time It Rains' interests me less than songs like 'I Miss You' or 'Shame' that have some kind of slap-in-the-face quality to them, something surprising and more noticeable. If I could write 12 songs like 'The World Isn't Fair,' I would do it, but I'm not that lucky."

"The World Isn't Fair," along with "Great Nations Of Europe," are two songs on *Bad Love* that mine another of Newman's songwriting specialties, the ironic historical long view—1972's "Sail Away" is his best known in this style. "Great Nations Of Europe," with much orchestral fanfare, chronicles the spread of disease that accompanied European imperialism, closing with the karmic punchline "Some bug from out of Africa might come for you and me/Destroying everything in its path from sea to shining sea/Like the great nations of Europe in the 16th Century."

"The World Isn't Fair" is a 1999 postcard to Karl Marx, attempting to explain the confusing ironies of the century closing on an age of profiteers. An avid reader of world history, Newman has written more songs on historical themes than most popular songwriters, with the sharp ability to give a broad chronological perspective with details that vivify, "like diseases and groceries," Newman laughs.

Like the most recent work of Bob Dylan, Joni Mitchell and Tom Waits, Newman's *Bad Love* is a summing up of what he does best, done as well as he's ever done it.



While he pokes fun at aging rockers in the song "I'm Dead," Newman acknowledges he's not yet ready to go out in flames even though, "This isn't necessarily a field where people do their best work late. A lot of people do their best stuff before they're 30, that's more the rule than otherwise, it would seem." But the evidence on *Bad Love* is to the contrary, and like the most recent work of Bob Dylan, Joni Mitchell and Tom Waits, Newman's latest is a summing up of what he does best, done as well as he's ever done it.

It's been a long road since the 16 year-old Newman started as a staff songwriter for Metric Records in 1960, who went on to have his songs covered by Frankie Lane, Jackie DeShannon, The Everly Brothers, Ricky Nelson, Dusty Springfield and many others. The search for rare Newman covers is the ultimate scavenger hunt, and one which is well detailed in a 1995 *Goldmine* article by Scott Montgomery called "The Invisible Randy Newman," posted on the aforementioned Web site.

While much of Newman's early '60s songwriting was an attempt to fit the pop-chart mold of one of rock music's less remarkable periods, his idiosyncratic style didn't get its due until he was signed to Reprise in the days when the label and its associated label Warner Bros., prided themselves on their eccentric stable of artists. There Newman quickly found his own voice. And the highly detailed orchestrations of Newman's early releases were surely eccentric in the heyday of psychedelic rock.

Time has proven Newman's unique talents as an arranger and orchestrator to be his greatest asset, essential in his film work, and the intricacies of his arrangements are one of the sonic pleasures of listening to *Bad Love*. About this core talent Newman says, "It's always been a tremendous passion for me, it's what I'm very interested in, along with my songwriting. And I know I'm better at it after all the writing I've done for pictures. I did "Davy The Fat Boy" when I was 23, and that was pretty good, but back then it took me a really long time to get what I wanted with it."

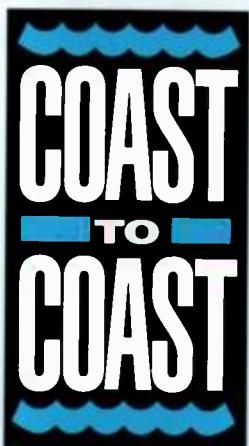
Asked whether his pre-teen soundstage visits to watch Uncle Al at work had any effect on his path, Newman answered, "It might, you know. It gave me the chance to hear a very great orchestra, the Fox Studio Orchestra, up close at an early age. And I've always been interested in orchestration. It's like a hobby [laughs], but it's something I use all the time. I care about it, I care about the tiny little things. I'm amazed at people like Wagner or Ravel who have page after page that sounds good. I enjoy performing, and I realize that the people who like me, like to see me live, but that isn't as important to me as songwriting or orchestrating."

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For more information on Randy Newman, log on to his Web site at www.randynewman.com or give Laura Curtin a call at 212.588.6660.

Hear the new Randy Newman cut, "I Miss You," on the totallyadult TuneUp #37.

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keeping up with **JOAN JONES**

Joan Jones' shimmery new solo record, *Starlite Criminal*, was almost released trumpetless.

How dare she.

The unique signature that Jones lent to her former band, the eclectic pop outfit Sun 60, didn't appear on any of the songs which now appear on *Starlite Criminal* until the last two sessions. "I wasn't going to play it," says Jones, "and then my friend Andy Oliphant said, 'I can't believe you're not playing trumpet on this record. You're such a loser.' I just kept saying 'It doesn't fit, it just doesn't fit anymore.' I mean, I used to play it in Sun 60 as, well, it was kinda like my 'fuck you' statement. And I said, 'Andy, it just doesn't fit. I'm not in that place.' And he goes, 'You better figure it out.' So, we were [in the studio] doing 'Starlite Criminal' and 'Come B45' and 'Everyday' and we got tired of keyboard solos and guitar solos, and I said, 'Well...maybe I am going to play the trumpet.'"

**By
Melissa
Blazek**

And her last minute decision was a good one. Jones' sultry brass coloring pushes *Starlite Criminal* a good distance away from the quirky punch of *Sun 60*, and accentuates a glistening cycle of songs that soar with a focused artistic vision and simmer with a smoky introspection that only the revelations of maturity bring. If *Sun 60* was eclectic, Joan Jones the solo artist is graceful and sexy. From the fiery strut of "Get A Life" to the sly "Everyday Down," *Starlite Criminal* glides along confidently, alternately reflecting a crisp black & white snapshot of a glamorous bygone Hollywood era and a charming, scratchy, jump-cut family vacation home movie. After a slow start at radio following its September 1998 release, *Starlite Criminal* seems primed to catch a serious wave of support this summer: "Everyday Down" will be the second single launched from the soundtrack to the critically acclaimed and very popular WB Television smash "Felicity." And just last month, Jones was hand-picked by Seal to fill the opening slot on his summer tour, after which she'll take on a handful of August dates on the final bow of the Lilith Fair.

SUN 60's final gig was in Tempe, Arizona, on Super Bowl Sunday, January 1996. After three moderately successful releases (1991's *Sun 60*, 1993's *Only* and 1995's *Headjoy*)—and despite the fact the band had cultivated a strong touring base and a solid reputation as a vivacious live act—the band dissolved, mostly at the hand of Jones' longtime songwriting partner, David Russo. From the outside, it seemed *Sun 60* had ascended to the perfect place where it would kick up to the next level—at the time, there was a burgeoning ring of female voices on the radio, and the band's momentum was at an all-time high. But *Sun 60* would not continue.

"When Epic downsized," says Jones of Russo's mindset at the time, "[David] just got really discouraged. He wanted to pursue other things musically, and I was shocked by his reaction to that, because we'd always been, 'No way, man, let's go for it.' In all honesty, he really needed to go do other things. And I just thought, 'What the heck am I going to do?'"

Jones struggled—and wrote—through a period of disillusionment. She tentatively began to walk down a road she had never planned on taking. *Sun 60* was released from its deal with Epic, and Jones struck out, unsigned, for virgin territory. She eventually accumulated a cache of songs and sent them to Nick DiDia, who had co-produced *Headjoy*. "I sent them to Nick in just vocal-and-guitar form, and said, 'If you are even at all interested, give me a call.' And that's how it progressed from there," she recalls. "We worked on things, by phone and when he was in LA, for about six months, prior to him actually moving into his house and getting [his studio] together."

CONSTRUCTING A STUDIO AND A RECORD

DiDia's studio in his home in Atlanta is known as The Basement, and for good reason. "He works so much out of Atlanta that he ended up buying a house and building a studio in his basement," explains Jones. "He finally pulled all his stuff out of storage and put it to work." Jones (and the band she recorded the album with) literally helped build the studio. In essence, they adopted a "will work for play" attitude.

"Nick had just moved in," Jones continues, "and he had neglected the living part of the house, but he really started to get into the studio part of the house. He built some walls...but the finishing part of it, the fiberglass, the soundproofing, the painting, the carpeting and ambiance...was left to me and the other guys who played on the record." DiDia nailed the mechanical and design aspect of the studio in short order, and the recording of *Starlite Criminal* blissfully bypassed one of the general pitfalls of home studio work: technical glitches. "With him," she says, "everything always worked."

Free of technical difficulties, Jones concentrated on completing and polishing her songs. "He never got in my head and he allowed me to do what I needed to do," she says of her connection with DiDia, who frequently works with Brendan O'Brien and is known primarily for his work as an engineer. "And, musically, he has such a great background. It was a good combination."

Nick isn't the only DiDia in Jones' life. (See if you can keep all this straight....) *Starlite Criminal* is on Third Rail Records (run by the folks at Atlas/Third Rail management), a label distributed by Hollywood Records. Hollywood, in turn, is overseen by Bob Cavallo, Chairman of the Disney-owned Buena Vista Music Group. *Sun 60* was managed throughout its career by Atlas/Third Rail's Pat Magnarella and Cavallo (whose son, Rob, is Senior VP A&R at Hollywood). "During this whole process, I knew Kenny [DiDia, at Maverick these days], but I didn't know Mark DiDia. Mark had always worked at American Recordings, but I never knew him. When Hollywood was coming together and Bob hired Mark as GM, it was the weirdest thing. I had no idea that Bob knew him. I'm sure he did, but we never talked about him. Bob and I always talked about Nick." (Did you get all that?)

continued ►



A MATTER OF "FELICITY"

As incestuous as the Cavallo/DiDia/Jones family tree—and hence Jones ending up on Third Rail/Hollywood Records—might appear to be, the inclusion of "Everyday Down" on the soundtrack for "Felicity" was purely a matter of serendipity.

"I think the stars aligned themselves, honestly," she laughs. "Because everything was in retrograde and nothing was working." After the release of *Starlite Criminal* and spending time on the road touring with artists including Fastball, Cheap Trick, Ziggy Marley and Big Head Todd & The Monsters, early spring 1999 found Jones at home in Los Angeles again, relegated to playing clubs...and other assorted venues. "I was playing this restaurant in Hollywood, Farfalla. It was a Wednesday night and there were six people in the bar, I kid you not. And one of the girls sitting at the bar worked [on the show "Felicity"], she's in the development side of things. She became a huge fan and she started giving my CD to everyone in the production. It became this domino thing, and it was so cool. It came at a time when nothing was working. And I was literally just playing my music that night, getting drunk and eating. She happened to be there and she stayed the whole night."

Jones, who admits she doesn't have a television set, saw the teen drama for the first time only weeks before "Everyday Down" made its appearance on the show. But she's becoming a fan. And she should—she

"I really can't drive myself crazy trying to keep up with the Joneses or with what the next thing is. All I can do is throw myself in 1,000 percent and hope that I'll float.

I really have no desire to participate in something that has no life, no soul."



keeps good company on the "Felicity" compilation (released May 11). "Everyday Down" falls between contributions from Neil Finn ("She Will Have Her Way"), Remy Zero ("Hermes Bird"), Aretha Franklin ("Bridge Over Troubled Water"), Peter Gabriel ("Here Comes The Flood"), Heather Nova ("Heart And Shoulder") and the quintessential Kate Bush ("This Woman's Work"), among others. The soundtrack—executive produced by series creators J.J. Abrams and Matt Reeves, as well as Mitchell Leib and Amanda Sheer-Demme—is one of those rare soundtracks which seems to have been snugly tailored to its show's themes and characters, rather than blatantly packaged together for purely commercial purposes. In other words, it does what it's supposed to do. It works.

SEALED WITH A KISS

Surely the high-profile television exposure will help *Starlite Criminal* along, and Jones is anxious to get back out on the road. While brooding over being passed up for the opening slot on the Goo Goo Dolls' summer roadshow, Jones got an invitation to join Seal on his *Human Being* tour. "He was familiar with Sun 60 and when he heard [*Starlite Criminal*], and not needing to really sell tickets, he could afford to give me a shot. I feel fortunate on that level—that someone's taking a chance on me. It's going to be a challenge because I'm going out acoustically, but it will be fun." On the fall Lilith Fair dates, Jones plans to take a full band out with her.

With Seal, Jones will play mid- to arena-size venues including the legendary Greek Theater in Los Angeles, a place where she frequented the free seats as a child, but has never played as a performer. The Hollywood, California native and Hollywood High School graduate grew up as the second youngest in a family of eight siblings, where ingenuity was the key to getting out of the house. "My older brothers and sisters, when they had to baby-sit us, would take me and my little brother to the concerts and we'd sit up in the trees at the Greek and listen to James

Taylor and Carly Simon," she remembers fondly. When Jones and Seal rolled into the Greek on May 25, you can bet the Jones clan had real seats this time around.

"READY OR NOT, YOU'RE READY FOR ME..."
Despite traveling what seems to be the bumpy road to success, Jones isn't impatient with the slow build of *Starlite Criminal*—in both a realistic and a philosophic way. "The whole spirit of the record wasn't made in the 'one shot, give it all you got' kind of way. So I was already accustomed to it being a way of life—the time it took me to make it, the sort of things I had to deal with in order to have it come out. Honestly, I don't fit into the treadmill [mentality] of the business. I think it's so boring. I just want to play. And enjoy my life. Let my music be the way I get around." The former Catholic schoolgirl goes on to divulge her philosophy, from an almost Zen-like viewpoint: "...I write music and if I'm lucky, I'll be lucky. That's my perspective on the whole thing. I really can't drive myself crazy trying to keep up with the Joneses or with what the next thing is. All I can do is throw myself in 1,000 percent and hope that I'll float. I really have no desire to participate in something that has no life, no soul. I guess the way I look at the whole thing is, I'm going to keep writing and keep getting better as a musician, and just *keep living*."

For more information on Joan Jones you can call Hollywood Records' Rob Dillman at 818.560.7501, or log on to Jones' Web site at Hollywoodrecords.90.com/JoanJones.

totallyadult



1999

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dat/ad deadline
january 21/january 28

configuration
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street date
july 16
dat/ad deadline
july 1/july 8

configuration
totallyadult #24 & tuneup #35

street date
february 12
dat/ad deadline
february 25/march 4

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

configuration
totallyadult #25 & tuneup #36

street date
april 23
dat/ad deadline
april 8/april 15

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

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street date
april 4
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totallyadult #30 Special Tribute Issue
2000 ta calendar & tuneup #41
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december 3
dat/ad deadline
november 15/november 16

The 1999 Public

Riding the Range on the World Weird Web

Spring, when you work in Public Radio, brings not only on-air fund-raisers, but also the conference season. From May to September, the Public Radio industry migrates across the country and conducts its major business gatherings. 1998 was the first year I completed the entire circuit: the Public Radio Conference, the Public Radio Development and Marketing Conference, and the Public Radio Program Directors' Conference...the Triple Crown of PubRadio schmooze. I plan on doing the same this year.

Public Radio is a *massive* paradox. Its public service mission can provide a laser-sharp focus for its practitioners' efforts, and as a result, the industry has created a catalogue of staggeringly high quality entertainment and news product. These values also induce a preening, self-congratulatory aloofness from the listeners that constitute the market. In practice, Public Radio is often guilty of producing content that is too good for listeners, as opposed to good content to which people can listen. The practice of audience service often winds up being sacrificed to *audience service, the intellectual construct*. In recent years, the industry has flirted with market-directed work and is sometimes very successful. The vitriol that emerges and splashes over the meniscus of consensus is damning and acidic.

Injected into the midst of this hyperbolic environment is the Internet and all of its concomitant and, to some, conflicting impulses: community, commerce, connectivity and perhaps dozens of other alliterative agenda items.

The tribes were gathering May 12-15 in Washington, DC, for the 1999 Public Radio Conference (PRC99). The pre-conference air was supercharged. In recent months, two competing PubRadio Internet initiatives had emerged. In March, National Public Radio (NPR) announced a deal with Minnesota Public Radio (MPR) "to create a new online network that will provide the American public with interactive news, information, arts, and entertainment programming."

In January, a similar announcement trumpeted the creation of Public Interactive, a partnership between Public Radio International (PRI), NPR's larger, but less-known, competing distributor of Public Radio content, and the Boston-based NewMarket Network. NewMarket has firmly planted its flag in both the

online and PubRadio worlds through its innovative sites for PRI's Michael Feldman's "Whad' Ya Know?," "The Savvy Traveler" and NPR's "Car Talk," the most-listened to program in Public Radio.

If the pinging has started, that's good. It means you've been paying attention. It gets better. NPR's new online partner, MPR, is a network of 30 stations that reaches seven states and is the producer of "A Prairie Home Companion," "Sound Money" and "Classical 24"—all of which are distributed to Public Radio stations by PRI.

Before you start yapping about "new alliances in the new economy," it's important to establish that the rivalries that exist between PRI and NPR are held at levels best explained by priests and mullahs. The fanatical,



fantastical competition between the two would be legendary if Public Radio weren't such a small slice of the American media pie. Some have argued that this competition has contributed to PubRadio's limited reach into the hearts and minds of radio listeners.

Bill Kling, the President of MPR, knows about competition. He helped set up both NPR and PRI and, after selling off his stake in RiverTown Trading, a direct marketing company that produces the Wireless catalogue, became one of Public Radio's first millionaires. The N/MPR alliance's product is called eXplore Radio. It's a good name, something like David Cronenberg's *eXistenZ*, but no bugs. Like a Cronenberg film, the PubRadio Internet alliances brought plenty of discomfort, paranoia and a fair bit of squeamishness to the faint of heart.

"I think we and NPR believe we have the majority of the system's resources," Kling asserts when queried about the efficacy of inter-system competition. Pragmatically, he accurately sums up the situation when he says, "In Public Radio we



By
J. Mikel Ellcessor

Radio Conference

often think the pie can't grow. There's a defined amount of money, there's a defined audience size that can't get any bigger and you have to divide it up and fight for your slice or lose out. The Internet is one of those technologies that's going to make that pie much, much, much bigger."

With this kind of stuff hitting the fan, it's no shock that in recent months the Internet had jumped from something that PubRadio was vaguely thinking about to a raging priority. Both PRI/NewMarket and N/MPR were using the PRC to roll out their projects and the PubRadio conjecture-machine was sizzling. Details about the projects were sketchy and those that had seen the business plans were muzzled by NDAs. Suddenly it was so perfect that PRC99 was being held at the Hinckley Hilton, the site of John W.'s ascension to immortality and permanent footnote status as Reagan's failed assassin.

Yeah, the stage was set and there was plenty of drama to go around at the 1999 Public Radio Conference.

New Yardsticks

Like any great fight card, PRC99 had a warm-up, and a session called "How To Make Money On The Internet" was it. Apparently, the messages in this session were going to be pretty important, because it was on the conference agenda twice. This had to be good because you had to wonder how many times and in how many ways in two sessions someone could say "nobody is and we're not sure."

Led by M.J. Bear, NPR's Director of New Media, the panelists were Edison Research's Larry Rosin, co-author of both editions of the Arbitron Internet Listening Study, Mark Hardie, a media and Internet specialist with Forrester Research, and Audible.com founder Don Katz.

Larry Rosin has a good thing going. The original Arbitron Internet Listening Study caused serious whiplash at hundreds of radio stations. Simply said, the study revealed that radio listeners like Internet audio, want more of it and, for the most part, don't think much of their local radio stations. I've heard stories of Rosin nearly

reducing grown station managers to tears at the NAB. His report at PRC99 didn't receive such a dire response—or maybe the PubRadio managers just didn't get the potential impact of his message.

Being a research guy, Rosin had your typical research guy PowerPoint-on-steroids presentation. Here's some of the key findings from the Arbitron Internet Listening Study II (this data is best enjoyed when accompanied by the *Jaws* theme music):

- With over half of Americans now online and the average online diary-keeper recording one-and-a-half fewer hours of listening than off-line diary keepers, it's very likely that the Internet is about to take a huge bite out of radio's ass.
- The number of people who report listening to radio online has jumped 9% in the past year (18-27% of respondents). It's uncertain, however, how "radio" is defined in the mind of the respondents. Is it streaming terrestrial stations, Internet-only stations, on-demand music services? This is a key point for clarification.
- People go to your Web site when you talk about it. Of the respondents, 65% recall hearing a station talk about its site and 31% visited a station Web site.
- Your station's Web site probably sucks. Of the 31% that had visited a station's site, only 9% had visited a station site in the past month. Habituation, one of the key determinants behind a site's success, is not happening with radio station Web site.
- There are lots of reasons why people want to visit your station Web site. As the data shows, seeing photos of the jocks and more info about the station aren't the main draws. Get the attention off yourselves and get it on the community, you aren't that interesting!

Want to see what Rosin had to recommend in the way of E-commerce? Check out Edison Research's Web site for "Seven Ways for Stations to Make Money from the Internet" at www.edisonresearch.com.



Think Different

Audible.com's Don Katz is nothing like Larry Rosin. Rosin should be under a jar, he's such a perfect specimen of the clean-cut, conspicuously analytically-bent radio research guy. There's absolutely nothing wrong with that, it just points out the differences between he and his other panelists. Don Katz is a former journalist, he's written a few books and he has a Cheshire-like quality when he mildly grins out from behind a rich,

red beard. His online audio delivery service has enormous potential and if he can get the cost of his Audible.com Mobile Player down below \$149, he could make a killing.

You wouldn't have gotten this from Katz, however. On the verge of issuing an IPO, Katz couldn't speak in even the most oblique terms about his company and its performance. A brilliant and accessible character when approached after the session, Katz was, given the stage of his company, an odd choice for a Public panel on E-commerce.

Nevertheless, Katz didn't have to say much because his content partners say it all. Audible.com has a tremendous content library and relationships with dozens of A-list media and publishing brands: CNBC, Random House, Simon and Schuster, Penguin Audiobooks, Bantam Doubleday Dell Audio, and delivered audio digests of both the *New York Times* and *Wall Street Journal* make Audible.com's catalogue hard to beat.

The company has a close relationship with Public Radio, too. Audible.com serves up "Car Talk," "Fresh Air," "Marketplace" and 15-minute "News From Lake Wobegon" features every week. In this context, Katz's few words were like a rifle shot.

"E-commerce," he warned, "is like direct marketing. It's an incredibly expensive proposition." He recommended that Public Radio avoids designing and launching its own E-commerce vendors and, instead, create high quality partnerships. "In terms of the sustenance of Public Radio, you have to jump to the forefront of this medium. Embrace the technical intermediaries in

continued

smart ways and increase the creative output."

In some ways, Katz's comments were not surprising. His business, after all, is to serve as a value-added intermediary and distribute third party audio content. Far from being disingenuous or unreasonably self-serving, Katz's comments were some of the most cogent of the conference and were quickly echoed by Forrester's Mark Hardie.

The good news, according to Hardie and Katz, is that companies with banks of unique content will win in the audio E-commerce game. The bad news—if you think streaming your station onto the Web constitutes "unique content," think again Mr. Mallternative or Generic Adult Rocker. Your value in an environment defined by geographically proximal signal choices means zip when you are going head-to-head with Brisbane, London, Nairobi and Istanbul.

Working himself into a pretty good froth, Hardie told the assembled that on the Web, "Programming assets are critical and your audience assets are even more critical. You have to take existing products and craft them into new products and that's where your revenue is going to come from. People who have programming experience are going to step into the fore."

"You are creating content that is exclusive. Content is what drives commerce. The higher the value, the more exclusive the content, the greater the commerce that goes on around it. You want to take a look at 'what is a product?' Is it a minute of audio, is it a series, and is it something that wasn't economically or financially feasible on a tape or CD viable in this medium?"

"You have the opportunity to create new products. You are no longer bound by 24 hours and your signal. You need to figure out ways to take those assets that stuff in the vault and find a way to get it to people."

This is *amazing* news for an industry that prides itself on rich, unique, meaningful content: i.e. Commercial Radio's business is selling advertising, PubRadio's is content. Suddenly the World Weird Web just made things a little bit weirder.

Seizing The Moment

In a room where the tension was thick like the final moments of a Dustbowl drama, Bill Kling was working pretty hard in front of the room. His partner for another key presentation that would formally introduce eXplore Radio, the new N/MPR Internet partnership, was Kevin Klose, NPR's new President.

You wouldn't know they were working hard. The two effortlessly kept a tight rein on the proceedings. In black suits, the duo came off like a pair of undertaker brothers or Men In Black, except Kling's sense of humor and promotional verve brought him to the meeting in the bright red socks that were part of the conference's massive "A

Prairie Home Companion" promotional push.

Zippy red socks or no, the presentation was going just so-so.

Reminding the assembled personnel from the NPR member stations that "both NPR and PRI were controversial when they were started," Kling was trying to keep the rampant station paranoia that bubbles up from boiling over. The flame under the pot is one part the pathological anti-federalism that girds Public Radio and one part bad history based on some lousy relationship management by NPR.

With their respective new media heads in attendance, both presidents dipped and dodged some hard shots from the stations like the title card they were. Let's face it, the meeting is probably only going to go in one direction when Ruth Seymour, KCRW's GM, asks point blank: "How can you expect us to sign on to something when you won't you disclose the nature of the working agreement between NPR and MPR?" Can you say trust gap?

Klose and Kling asserted their right to maintain the privacy of the "management document" and moved on. As the caretakers of the majority of the most significant brands in Public Radio, they knew they had what the stations wanted and, hard feeling or no, they weren't going to let this meeting go off track.

In the end, however, very little was revealed or communicated. eXplore Radio is still pretty deep into Beta testing and the principals kept everyone on the ropes, working the basic themes of "no cost content and service tools" and the Holy Trinity of "Content, Commerce and Community" until the bell rang.

Hell, I thought, if people had just read the recent interview with Kling in *Current*, the paper of record for the Public Telecommunications industry, they would've gotten a better picture of where he's focused.

Two notable excerpts:

- When asked what kind of E-commerce activities eXplore Radio would provide, Kling said: "I think the audience is going to come in and tell us what they're interested in and help us create services. When they do that I think they will tell us enough for us to create products and content. It's basically saying to an audience that knows us and trusts us, you tell us what your interests are, and we'll find ways to put you together with people like you and fulfill your interests in ways that will help us support the Internet service, or possibly even make enough money to support the program service."
- When asked to differentiate Public Radio's potential advantage when going up against Amazon.com or Slate—two services that built their initial success by operating out of a base in the Public Radio audience—Kling said: "What Amazon doesn't have is the ability every day right at the point of some crucial piece of information to say, 'And go to our Web site.' Amazon has to

spend millions of dollars to buy market share. We've already got the audience listening. That I think carries the greatest value. That combination of trust, the nature of the audience and the transmitters; we have something no other online service has."

No other online service except Public Interactive!

Tom Lix, the President of NewMarket Network, is sharing the stage with Steven Salyer, the President of PRI. On the same stage occupied by Klose and Kling earlier in the day, Lix has announced that he is so committed to Public Interactive, the company he has formed with PRI, and that he is folding NewMarket Network entirely into the new venture. Lix and Salyer are out from behind the podiums, they're answering questions and there's been a fair amount of mirth and good humor during their presentation. It's as different from the eXplore Radio rollout as one could imagine. Lix and Salyer's style is winning the first round on PR points.

Public Interactive is courting stations to sign on as investors and have introduced a product that seems to offer stations better control of their individual, online branding. The combination of the two, coupled with Lix's deftly paced reminders that Doug Berman, creator of "Car Talk" (and NPR golden child and Public Interactive board member) is making a strong positive impression with stations. As the two services differentiate their revenue models, service profiles and product lines in the coming weeks, eXplore Radio will have to work hard to close Public Interactive's quick start.

Keeping It All In Perspective

In a separate PRC99 session, Lee Abrams revealed the results of an informal poll he took among Commercial broadcasters that focused on their opinions and perceptions of Public Radio. Without telling them he was going to be peaking at a Public Radio conference, he got replies like "it's snobbish," "amateurish," "marginal"—you get the point.

There are 20 million regular Public Radio listeners in the United States. As a body it's one of the country's most affluent, highly educated subsets. The Internet has delivered a whole new way to reach this audience. Actually, the Web was largely created and pioneered by people who are quintessential Public Radio listeners.

Over the next year, sleepy little Public Radio will roll out into the mainstream of the Internet. While Commercial Radio spent years focusing on delivering outstanding immediate quarterly returns for shareholders, Public Radio has remade its business models, sharpened its networking of alliances and built an unparalleled library of content.

Listen up, those may be footsteps you hear. 

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INDEPENDENT MARKETING & PROMOTION

RETURN OF THE GRIEVOUS ANGEL

A FITTING TRIBUTE TO THE LEGACY OF GRAM PARSONS

— BY BRUCE WARREN

VERY FEW PEOPLE EVER BOUGHT Gram Parsons' albums and even fewer heard his music on the radio. But almost 26 years after his death, musicians still champion the work of the cosmic country-rocker. A new tribute to Parsons, executive produced by Emmylou Harris—Parsons' spiritual soulmate and longtime singing partner—may just change all that.

Return Of The Grievous Angel: A Tribute To Gram Parsons (Almo Sounds) could provide a spark to an unknowing audience that will enlighten their lives to the soulful, beautiful songs of a true musical genius. From project contributors including Elvis Costello, Wilco, Sheryl Crow, Beck, Chrissie Hynde, Lucinda Williams, Whiskeytown and others, to almost every band ever featured in an issue of the alternative country magazine *No Depression*, Gram Parsons was a significant inspiration as a singer and songwriter.

Parsons was the "subversive Harvard-educated hillbilly who invented country-rock in the mid-'60s with the prototypical International Submarine Band before perfecting it with The Byrds, The Flying Burrito Brothers and on a pair of extraordinary solo albums before overdosing in 1973," writes





MUSIC JOURNALIST AND A&R MAN BUD SCOPPA IN THE ALBUM'S LINER NOTES. "IT TOOK EMMYLOU HARRIS'S EMERGENCE AS A COUNTRY STAR, STILL SINGING PARSONS'S SONGS, TO BRING HIS ACCOMPLISHMENTS INTO VIEW. AND IT TOOK ANOTHER GENERATION OF BANDS AND ARTISTS WHO REVERE HIS MUSIC TO ENSURE PARSONS'S LEGACY WOULD LIVE ON."

THE SONGS PARSONS CREATED WITH HIS PRINCIPAL WRITING PARTNER CHRIS HILLMAN AND SANG WITH HIS PERFORMANCE PARTNER EMMYLOU HARRIS TO THIS DAY ENDURE THE TEST OF TIME. IT'S POSSIBLE THAT PARSONS'S UNTIMELY DEATH AT AGE 26 HAS CERTAINLY ADDED TO THE ROMANTICISM AND MYTHOLOGIZING OF HIS LEGACY. "GREATER IN DEATH THAN IN LIFE," MAY APPLY TO PARSONS'S MUSIC, YET THAT FACT DOES NOT CIRCUMVENT THE REALITY OF THE POWERFUL SIGNIFICANCE AND IMPACT OF THE MUSIC HE CALLED "COSMIC AMERICAN MUSIC."

RETURN OF THE GRIEVOUS ANGEL IS A WONDERFULLY THOUGHT OUT AND EXECUTED TRIBUTE ALBUM. DRAWN FROM THREE GENERATIONS OF COUNTRY- AND ROCK-INSPIRED ARTISTS, HARRIS BROUGHT TOGETHER A REMARKABLE RANGE OF TALENT TO THE RECORD INCLUDING PARSONS'S BYRDS AND BURRITO BROTHER CHRIS HILLMAN, BURRITOS ALUMNI CHRIS ETHERIDGE AND BERNIE LEADON (WHO WENT ON TO PLAY WITH THE EAGLES), AND PEDAL STEEL GUITARIST JAYDEE MANESS. MODERN DAY PARSONS'S DISCIPLES WILCO, WHISKEYTOWN AND GILLIAN WELCH CONTRIBUTE SONGS, AS DO STEVE EARLE, ELVIS COSTELLO, THE MAVERICKS, BECK, CHRISSIE HYDE AND LUCINDA WILLIAMS.

RECENTLY THE STAFF OF THE WORLD CAFE PRODUCED A SPECIAL SHOW AND INTERVIEW DISC ABOUT *RETURN OF THE GRIEVOUS ANGEL*. CAFE HOST DAVID DYE, A LONGTIME FAN OF BOTH PARSONS AND HARRIS (HE SAW THEIR LAST SHOW TOGETHER AT THE TOWER THEATRE IN 1972), CONDUCTED IN-STUDIO INTERVIEWS WITH WHISKEYTOWN, WILCO AND COSTELLO. FROM THE STUDIOS OF WRLT IN NASHVILLE, HE TALKED AT LENGTH WITH HARRIS, WILLIAMS, WELCH AND THE MAVERICKS ABOUT THE MAKING OF THE ALBUM AND THE INFLUENCE PARSONS HAD ON THEM. THE FOLLOWING ARE EXCERPTS FROM DYE'S CONVERSATION WITH HARRIS AND SOME REFLECTIONS FROM HARRIS ABOUT THE INTERPRETATIONS OF PARSONS'S SONGS ON THE TRIBUTE ALBUM.

DAVID DYE: How did this project come together?

EMMYLOU HARRIS: "It was actually the brainchild of Paul Kremen, General Manager of Almo. He approached me about it and I always had feelings and misgivings in general about tribute albums. At first, when I was approached to do [the project], I demurred. But then I changed my mind—first because of Paul's enthusiasm, and in actually thinking seriously about the reality of a Gram Parsons tribute record, I felt it could serve as an introduction to Gram's music. Most people don't know Gram. They might have heard his name dropped or mentioned in an

interview, but they never heard him on the radio and they never really bought his records. So I thought this was an opportunity to turn people on to the *real* Gram Parsons... it was going to be a potential gift to people. I think that once people do hear Gram, it could possibly turn a light on inside of them the way his music did for me."

How did you meet Gram?

"I was living in Washington, DC, in 1971, and had pretty much given up music as a career. I was living near my parents, who were helping me raise my daughter. I finally started getting back in to playing clubs there and established a local following with this folk trio that I was playing with; we'd play six nights a week and we'd make 100 bucks a week.

"One night The Flying Burrito Brothers played in town, and they heard me play—Gram wasn't in the band yet. They invited me to come down and sit in with them to play and sing. They seemed to like what I was doing. Then the band went on to their next gig in Baltimore and Gram wound up showing up at that gig. So, Gram and the band were talking backstage and they asked him what he was doing. He said that he was making a solo album and that he wanted to do some George Jones/Tammy Wynette-styled duets and that he was looking for a singing partner. The band told Gram they had seen me play, [I] was pretty good, that I sang some country songs—but they didn't know how to get in touch with me.

"Well, my baby-sitter at the time happened to be backstage at the show and overheard this conversation...and she gave Gram my phone number. So Gram calls me—and I have no idea who he is—and he tells me he got in touch with me through my baby-sitter and he asks me right then and there to drive from Washington to Baltimore to pick him up to meet him. I convinced him to take the train and I picked him up. He came to my gig that night and we worked up a few songs together in the

continued

basement of the club. Then he went back to Los Angeles and I didn't hear from him."

Then what happened?

"It took about a year for him to get back in touch with me. He sent me a roundtrip airplane ticket to Los Angeles and I flew out there. Gram was a very good soul, generous to a fault, hugely talented, very funny and bright. But there was this vulnerability that I think made everybody feel protective toward Gram. We had a symbiotic relationship. We just seemed to have a natural blend together."

Tell us a little about the songs and artist selection for the project.

"There's 'She' by the Pretenders. Chrissie Hynde was one of the first people I called when we put the master list of people we wanted to have on the album together. I knew she was a Gram fan almost within the first 30 seconds of the call when she said, 'I want to sing "She," and I want to sing it with you.'

"Then there's 'Ooh Las Vegas' by the Cowboy Junkies. I always thought of this band as the masters of interpreting other people's songs—I really liked their version of 'Sweet Jane.' Because this album is people interpreting the work of someone else, I thought they would do it slowly—they didn't!

When I heard the track it knocked me over. I would play it for people who played that song with me every night for five years and they would turn to me and say, 'What is this song? This is great.' And that's what I wanted the impact of this entire record to be.

"Beck was a fun choice to do 'Sin City' with me. I didn't really know Beck well, but he and his country band and I cut this live. Truth is that I had a terrible cold the day when we originally recorded it. Later, when we went back to add in Linda Ronstadt's vocals, I re-cut mine, too. The Mavericks did an extraordinary reading of 'Hot Burrito #1.' And I just couldn't do this album without Chris Hillman, because he and Gram were so joined at the hip. So he and Steve Earle did 'High Fashion Queen.' They do a wonderful version of this tune.

"'Juanita' has always been one of my favorite Gram songs. I spoke to Sheryl Crow about it a year before we finally cut the track. During that time, there was some talk that she and Jakob Dylan were going to cut something, because they had been touring together



"MOST PEOPLE DON'T KNOW GRAM. THEY MIGHT HAVE HEARD HIS NAME DROPPED OR MENTIONED IN AN INTERVIEW, BUT THEY NEVER HEARD HIM ON THE RADIO AND THEY NEVER REALLY BOUGHT HIS RECORDS. SO I THOUGHT THIS WAS AN OPPORTUNITY TO TURN PEOPLE ON TO THE REAL GRAM PARSONS... IT WAS GOING TO BE A POTENTIAL GIFT TO PEOPLE. I THINK THAT ONCE PEOPLE DO HEAR GRAM, IT COULD POSSIBLY TURN A LIGHT ON INSIDE OF THEM THE WAY HIS MUSIC DID FOR ME."

—EMMYLOU HARRIS

Right after I completed the album *Teatro* last summer with Willie Nelson and Daniel Lanois, we went to New York to do the Letterman show. So, I was in New York and decided to call Sheryl, who was working at the time on *The Globe Sessions*. I asked her if she was still interested in doing something and she said, 'Sure, what about tomorrow?' And I said, 'Great!' We went into the studio and cut the song on the second pass. Our voices together were extraordinary. The way it happened was so magical. It's the reason why making records can be so wonderful.

"Then there's 'Sleepless Nights' done by Elvis Costello. He embraced the project very enthusiastically from the start. Everybody loves this song and almost everybody we wanted to be involved in the project wanted to do this one. Elvis came in with the arrangement and he took it very seriously. Even though Gram didn't write the song, it is representative of Gram as an interpreter and the people who influenced him—and in this case it was the Everly Brothers. Gram learned this song from a B-side to some single."

"And Lucinda Williams did a fabulous version of the title track 'Return Of The Grievous Angel' with David Crosby. When Lucinda sat down in my living room and started playing 'Grievous Angel,' she truly made it into a Lucinda Williams song. That's what I wanted from this record and from the performances. I wanted the artists to make the songs their own so it came from the place of who they are. We wanted the male/female duet part of it because that's how Gram and I worked the song out together. Glyn Johns [who produced this, and three other songs on the album] suggested we bring in David Crosby.

"Wilco really rocked up '100 Years From Now' and we needed that to balance out the album. Gram was the ballad king—the slower, the sadder, the better. But he also had that rock side to him. He fused the country with the rock, but he hated that term because he thought it implied something less than the sum of its parts.

"I knew from the beginning that Gillian

Welch was the one to do 'Hickory Wind,' because I've never heard anyone play a waltz with so much feeling and emotion as her. Finally, there's 'In My Hour Of Darkness, by the Rolling Creekdippers, and they did a beautiful version of this song. The Creekdippers are Buddy Miller, his wife Julie Miller, Victoria Williams, Mark Olsen and Jim Lauderdale. I loved this because it was like each verse becomes a different little Act 1, Act 2, Act 3 and their voices intertwine wonderfully."

After much coordination, passion and tears, *Return Of The Grievous Angel: A Tribute To Gram Parsons* has become a reality. And whether you were ever a fan of Parsons' music or not, the pacing and song selection will surely move you to discover more about his music. Furthermore, it becomes quite clear that Parsons' influence on music is a lasting one.

The World Cafe special on *Return Of The Grievous Angel: A Tribute To Gram Parsons* will air sometime in early July to coincide with the album's July 13 release date.

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SHOCKING BUT TRUE! BREE SHARP

is a cheap & evil girl!

By Matthew Lawton

You don't know Bree Sharp...yet. Sharp is set to release her debut album, *A Cheap And Evil Girl*, on Trauma Records on July 27. The disc is filled with captivating songs and irresistible melodies that feature the fortitude of folk music combined with the power of **pop**.

I spoke with Sharp on the telephone recently from the studio where she was holed up, putting the final touches on her album. In the background there was chatter and laughter and music in the air. Sharp was in great spirits, like a little kid the week before Christmas. There was an excitement in her voice and anticipation in the air. You might not know Bree Sharp, yet, but guess what? You **will**.

On *A Cheap And Evil Girl*, there's a track called "Faster, Faster." It's in this song that the fiercely independent singer/songwriter finds herself barreling down a desert highway, singing the refrain, "Faster, faster/I'm a trashy motorcycle beauty/The road is all I've ever known/Faster, faster/I'm the star in this disaster movie/In the end I ride alone." When I questioned her about wanting to ride through life alone, Sharp states, "It's so much fun to be in that song. I love to take off on a bike ruining men's lives and stealing their wallets. Being liquored up and going on crime sprees. Doesn't that sound like fun? Do you want to come on the back of the bike with me?" I tell her I'd go in a second, but I wonder how long we'd last, 'cause on her road trip she ends up alone. Yet I've always thought it took one for the running, but two for the road. Sharp thought about that for a split second and said, "At least for some of the trip anyway. You say something wrong and I throw you off the back of the bike. Discarded like a tissue."

It was 23 years ago in Philadelphia that Bree Sharp rode into our universe. Sharp wasn't abandoned at an early age, she wasn't raised by her grandparents, nor did she live in a Volkswagen bus for years. Sharp's a rarer species than that. She grew up in a regular household with her sister and folks. She spent her time doing all the normal things that kids do—going to school, doing homework, talking with friends on the phone and listening to music. Sharp was a huge fan of music, yet she wasn't in her high school band, she didn't spend her time recording songs in the family garage, nor did she plan to pursue music as a career. She simply enjoyed playing guitar in her room and singing along with Elvis Costello, strumming with Bob Dylan and envisioning the New York City scene that Patti Smith spoke of. When Sharp wasn't involved with school or listening to tunes, she spent her free time going to movies and dreaming of a life outside of Philadelphia. She was going to be an actress.

Bree Sharp was always the extrovert of the family, so when she decided to move to New York and study acting, it wasn't that big of a shock to her family. But it was while she was away in the Big Apple honing her acting skills that the musical bug took a bite. Friends began to take more notice of her guitar playing, and the way she'd sing as she strolled around the city. With a little nudging from those schoolmates, she began to write some songs and play them for her friends. It's funny what a little nudge can create. "An opportunity came along and I decided to go down that road and see where it goes," mentioned Sharp, "and so far I'm very happy with where it's taken me."

That opportunity arose in the form of a simple demo tape. Sharp put together a few cuts on acetate and with the help of her manager, Brett Disend, sent them out to some folks in the industry. Right off the bat, record labels were interested. They wanted to meet the voice that was singing those clever, unforgettable tunes. They wanted to hear more of her songs. They wanted to come see her play live. It was time for Sharp to put up, or shut up. "I had to start playing out after there was label interest. I've always been a performer and since I came to New York to be an actor, getting on stage was nothing new for me, but it was quite a different experience."

Sharp got a few people together and they hit the music clubs of New York City. She knew her songs were good, yet she wasn't quite sure what audiences would think of them. She knew she'd have to win them over, and she was ready for the challenge. Even in those simple acoustic shows, people reacted. Sharp's captivating stage presence and her simple, direct songs caught people off guard. How could such a big sound come from such a small girl? "That's the whole reason I got into this, to be an actor or singer. I just really enjoy getting out in front of people and seeing their reaction. But it's always nerve-racking putting yourself out there—I find that music is really a different theater. When you're acting, you have someone else's words and someone else's persona to step into and toy with, but when you're doing music, particularly your own music, there's nothing but you hanging out there—your words, your music, your voice, your performance. But as much as it was nerve-racking, it was equally invigorating and exciting."

Sharp had to go to college to study acting, yet when it came to music, she had already been a musical student for years. Besides being a fan of the great rock & roll musical heritage that came before her, Sharp has also been equally influenced by relative newcomers like Patty Griffin. "She's just amazing. I've seen her at least three or four times in New York, and I went down to Philly to see her. God, she's amazing. She is a huge inspiration, but at the same time she's a huge discouragement because she's so good. She's got quite a gift."

With a few more record labels knocking on her door, Sharp decided to join up with Trauma. "They were really psyched with the demo and we all sort of vibed on each other really, really well. We both had the same vision and decided to go, go, go."

Many times an artist will get signed to a label only to spend months and months of down time waiting to get into a studio or on the road. With Bree Sharp, things went smoothly. "It has been a quick process, which I'm pleased about," she relates. "I've got great people around me and it's been going really well." Within a matter of weeks, Sharp found herself spending 10 to 12 hours a day in a recording studio putting together her first album, *A Cheap And Evil Girl*. The project was produced by Sharp's writing partner (and former Frenté frontman) Simon Austin, along with

"I'M NOT A MUSICIAN WHO JUST GOES IN AND FOCUSES ONLY ON THE MUSIC. THE LYRICS ARE SO IMPORTANT TO ME, I DEFINITELY HAVE SOMETHING TO SAY. I WANT THIS ALBUM TO MOVE PEOPLE MUSICALLY OR EMOTIONALLY OR MENTALLY."

continued ►



Mike Rogers. Her band consists of Austin on guitar, Paul Garisto on drums and Marty Sandra on bass. With this tight unit backing Sharp's distinct and confident songs, *A Cheap And Evil Girl* finds itself in that big pop rock arena. With her Dylan and Griffith folk influences seeping through, as well as plenty of her Smith and Costello punkiness laid out for all to feel, Sharp could be easily compared to Sheryl Crow—only she's a little more edgy.

Most of the 11 or so tracks that comprise Sharp's debut were written by Sharp, and fine-tuned with Austin or musician friend Don Delagofo. The first single, "David Duchovny," is an instantly memorable track all about Sharp's sinister infatuation with the handsome star of "The X-Files." With its catchy groove and irresistible lyrics, you almost don't notice that the song is about our strange tabloid-like mentality of wanting to meet our pop stars, to get to know them and be with them. It's sort of like "Every Breathe You Take's" demented stepchild. And poor Scully. She's gonna get it in the end. When I asked Sharp if she has somehow infiltrated "The X-Files" and delivered a copy of the tune to Duchovny himself, she whispered, "Well, it was a secret double switcheroo set-up where the song got to him. He got the tape and loved it, my sources tell me. It was very flattering and exciting, and a titillating, exhilarating, excellent culmination of all my fantasies. What else can I say?" So what is Sharp's infatuation with "The X-Files" and Agent Fox Mulder all about? Well, let's get one thing straight: she's not a modern-day Trekkie-type gone global, she's just a big fan of the show. And it actually makes a lot of sense, because just like Sharp, the show is intelligent, thought-provoking and sexy.

Listening to the title track, "A Cheap And Evil Girl," it's easy for one to think back to around 1962, in which times were a little slower and things were a bit more innocent. And what could be more arousing than a cheap and evil girl? "I got the idea from those postcards in novelty stores that are taken from paperbacks in the '50s and '60s, you know, with that really dramatic copy. 'Shocking but true story of a cheap and evil girl who sets a hopped-up killer against the city!' or 'Boys involved in cult of shame!' That stuff just really got me off; it's hot and excellent and fun, and there's a bit of me that would like to be that cheap little girl; that's what's so great about music, you sort of put on different hats."

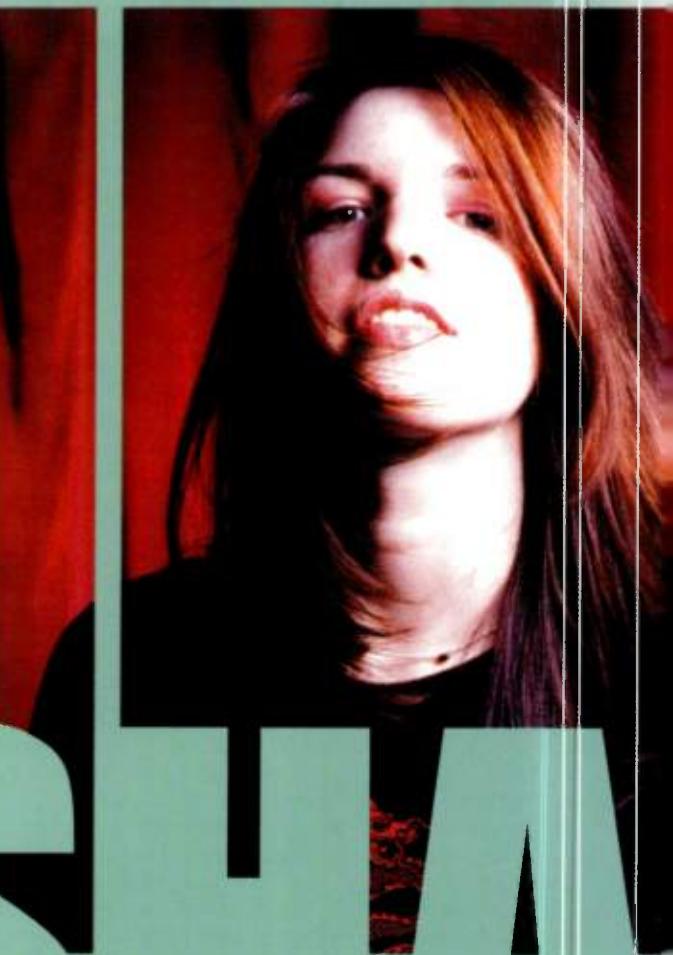
Yet Sharp is not always wearing the tough-girl hat. She's really not so cheap, and when it comes to evil, well, you're looking in the wrong place. Sharp's sensitive side pours out of "Walk Away," a song about what happens after someone steps on your heart. She's been down that road once before and has learned one of love's tough lessons. It's a sympathetic, self-assured song of not losing sight of yourself as you lose sight of the one you love.

Some songs have a real struggle coming to life. They have to be born. The lyrics are constantly changing, verses come and go, different melodies get brought into the mix, and when all is said and done, they might not ever see the light of day. But sometimes it's simply magic. "America" is a song that even amazed Sharp herself. "I didn't want to write the song, because I don't have a lot of feeling for the country. But that lyric of 'America' just kept running around my brain—it fit really well in the song. And I thought, 'This song's telling me to write it,' so I wrote it. It was really surprising; it's very pop and happy on the surface and dark underneath, which is kind of how I feel about America. In the middle it says, 'I embrace your legacy, the models and the apathy.'"

Bree Sharp has embraced her music the way she has embraced her life—full of passion and spirit. "So much has happened so quickly," Sharp states ecstatically. "Part of me is amazed and shocked at where I am, and the other part of me is just like, 'One day at a time,' just rolling along. I gotta do what I gotta do today and worry about what I have to do tomorrow...tomorrow. I have to do it that way, otherwise I'll have a breakdown."

Nervous breakdowns aside, Sharp is having the time of her life and is set to deliver a terrific disc. Sharp could easily get wrapped up in the exhilaration and excitement that is swarming around her these days, yet she remains firmly grounded. "The arts are really important to me and I would never just throw something on an album that I wasn't sure of. I'm not a musician who just goes in and focuses only on the music. The lyrics are so important to me, too. Hopefully it's twofold what people are gonna get out of it. I definitely have something to say and I just hope that it's evocative for people in some way. I want it to move them musically or emotionally or mentally. I have so much respect and admiration for the power of music. I can't wait for people to hear this album!"

It is shocking, but true. Bree Sharp is warming up her bike and putting on her shades. You ready for the road trip, or what? The truth is out there, and she's gonna find it. 

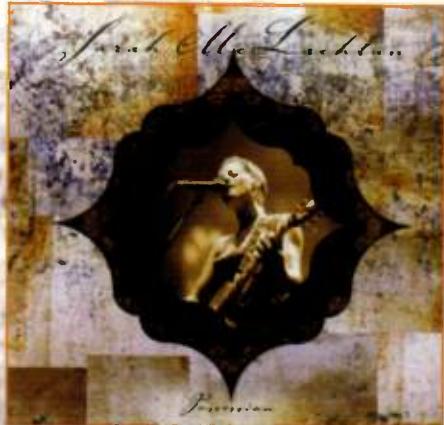


Wanna find out more about this *Cheap And Evil Girl*? Give Mari Dew a call at 818.382.2515 or reach her via E-mail at maridew@aol.com. *A Cheap And Evil Girl* hits the streets on July 27. The first single, "David Duchovny," is going for adds on June 21.

THE SFX RADIO NETWORK PRESENTS

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Mirror Ball



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What's Cookin' At Capricorn Records? Jeff Cook!

By John Schoenberger

It's no secret that Jeff Cook is one of the nicest guys in the music business, but it just so happens that he's one of the most successful, too. He started out as a musician (Cook helped to co-write songs for James Gang's *Bang* and *Miami* albums, Deep Purple's *Come Taste The Band*, Tommy Bolin's *Teaser* and *Private Eyes*, and he contributed a song to Mötley Crüe's *Greatest Hits* package), and later got involved on the retail side before entering the world of promotion. After several years working for major labels, Cook joined the then-reforming Capricorn Records just a little over eight years ago.

The success the label has seen since then has been nothing short of amazing. Certainly, the efforts of all the Capricorn staff are to be congratulated; however, it's been Jeff Cook and his promotion staff out there in the trenches who have played a large role.

Join me as we visit with Jeff Cook and gain a little insight into what makes this man for all seasons succeed.



Cook with Cake's John McCrae



YOU'RE CERTAINLY A VETERAN. YOU FIRST BEGAN AS A MUSICIAN. YOU THEN MOVED OVER TO RETAIL AND FINALLY STARTED WORKING THE RECORD LABEL SIDE, SO YOU PROBABLY HAVE ABOUT 30 YEARS IN THE MUSIC INDUSTRY. BUT YOU KNOW, THE BUSINESS NOW AND THE BUSINESS THEN ARE CERTAINLY TWO DIFFERENT THINGS.

"They are. Back when I had my first job as a promotion man, you would throw a bunch of records—and they were records at the time—into a trunk and go driving around back roads looking for towers. It wasn't uncommon to walk into a radio station, leave the record with them and hear it as you were driving away. These days it's a much different situation, technology has made it much more of a science, and yet, somehow it's still a people business.

"This business attracts an extraordinarily high number of creative, innovative and generally happy people. That's why it's been easy to stay in the business as long as I have, because it's a continual flow of incredible human beings. Diverse, smart and funny, it's always a surprise to make new acquaintances of rare and interesting individuals that have been attracted to this industry. This business has always been very, very specialized—and a hard one to get into—and I feel very grateful that I've spent so much time doing something that I love."

CAPRICORN HAS THE ADVANTAGE OF BEING A FAMILY-RUN OPERATION. YOU CAN TURN ON A DIME AND REACT QUICK, BUT YET AT THE SAME TIME, WITH YOUR NEW UNIVERSAL CLOUT, YOU CAN STILL TAKE ON THE MAJORS AND BE COMPETITIVE.

"We have the distinct advantage of being a company that isn't a giant and isn't tiny, either—we're in the middle somewhere. I'd say that we're of the size to be both proactive and reactive. Phil Walden has always been a passionate music person with a deep regard and love for the artistic side of the business as opposed to just the bottom line, and, of course, he always provides us with the tools we need to be successful."

YEAH, BUT YOU STILL HAVE TO REMAIN "BUSINESS CONSCIOUS" AT ALL TIMES.

"Of course, but I think we are able to do a little bit more because there's an element of passion involved. We'll do things that aren't completely governed by, 'Does it make sense in terms of money expended on the project?' There's still a gut that we go by in the company—that idea, I think, has diminished in a lot of other places. In some quarters it's considered that if you haven't sold 100,000 copies you're not even a blip on the map. And that makes it next to impossible to do artist development, because you have to involve artists over time and build audiences and grow the legend. You usually can't deliver 100,000-piece sales—or more—over night. It's a process."

I THINK ONE OF THE SUCCESSES FOR CAPRICORN IS HOW YOU'VE BEEN ABLE TO DEVELOP A NEW CROP OF ARTISTS FOR THE '90S. YOU DIDN'T GO BACK AND TRY TO GRAB ALL THE ARTISTS THAT WERE ON CAPRICORN IN ITS ILLUSTRIOS PERIOD DURING THE '70S AND EARLY '80S. THERE ARE A FEW ARTISTS WHO HAVE RETURNED HOME, BUT GENERALLY SPEAKING, IT'S A NEW ROSTER THAT HAS DEVELOPED FOR TODAY'S TASTES.

"When you start a new company up, it's really crucial to its survival that you develop catalog. If you don't have a catalog to spring from, you're tied to and pressured into having a continual succession of hits. And without the comfort and safety of consistent catalog sales, it can be a rocky road. So what we opted to do was to focus on artist development with a deep commitment to the artists and to try to evolve a new catalog, because when we reactivated we hadn't yet licensed the old Capricorn product from PolyGram as we have since done. Now we have the luxury of having a good deal of the Capricorn original titles back, and we also have several bands that are consistent catalog sellers, as well, like 311, Cake, Widespread Panic and the Freddy Jones Band."

AND YET THERE'S A NEW GROUP OF ARTISTS THAT YOU'RE DEVELOPING RIGHT NOW. TELL US A LITTLE ABOUT THEM.

"Well, it goes back to the artistic side and Phil's passion for the music. Signing a band like Galactic out of New Orleans sends a tremendous signal to the rest of the industry that this is not about trying to catapult something into the stratosphere. This is very high level, great quality musicianship with probably somewhat limited commercial appeal—this is not Celine Dion. We picked up their first independently released record, and now we've released *Crazyhorse Mongoose*. The band is continually playing multiple nights in major cities, doing huge business on the street and getting some recognition at radio. Although the majority of their work is instrumental, what we are building is a band with a solid fan base: a band that can sell 800 to 1,000 records a week. We're looking to grow the band by touring and nurturing their development market by market.

continued ►

"We have a band at Active Rock right now called Speaker. They're a three-piece band from LA—it's a very hard, heavy band. We're on their second album now, and it's such a giant step from the first record. Another band we're excited about is Bicycle. The reason that they're named Bicycle is that they actually did an American cross-country tour on bicycles. They have a power pop, very melodic, early-Squeeze kind of a sound. We also have a band called Death Ray, which is Greg Brown and Victor Dimani, who were original members of Cake. Another band which is developing quite nicely is Gov't Mule [Warren Haynes, Allen Woody and Matt Abts]. Although they've been around for a while, they are rapidly developing. A few years ago, the band would go into a city and do 200 to 300 people at a show, now they're doing 1,500 to 2,000 people a night, and in some cases they're able to sell out major-size venues. They're recording a studio album right now and I think it's gonna be great. Then around September or October we'll get a new one from 311, who are a Triple-Platinum act. They've been away for a while and will not tour this summer, but come the fall, you will not be able to turn on a radio or television or see a concert schedule without encountering 311."

ANOTHER ARTIST THAT YOU HAVE JUST SIGNED IS JACK LOGAN.

"Right. This is another example of wanting to cultivate talent from outside the purely commercial arena. We want to attract artists to the label that we think make meaningful and important music, and Jack is certainly one of those. He has been hailed everywhere from *Rolling Stone* to the *New York Times* as one of the great songwriters of our time; he is certainly one of the great undiscovered songwriters. The critics love him, people that see him play live love him, but the general public has not really discovered Jack Logan. We're hoping that over the next couple of months, people will come to know and embrace his work."

THE BEAUTY OF JACK LOGAN IS THAT HIS RAW SPONTANEITY IS STILL PRESENT IN HIS NEW RECORD, *BUZZ ME IN*, BUT AT THE SAME TIME, THERE'S A HIGHER PRODUCTION ETHIC.

"We gave him a budget thinking that he would be able to more fully realize his songs with the luxury of a little more time in the studio, and I think it worked very well. Jack's music reminds me—not in style, but in approach—of early Elvis Costello work, where Costello was just throwing songs out. You know, the creative ideas were coming so rapidly that songs were just churning out of him. Jack's been churning out songs like that for 10 years and he has the ability to create quality songs in very diverse forms. There's a song on the new album called 'Give Me A Room' which, to me, expresses in no uncertain terms the exhaustion of living, and just wanting to pull away from the world for a while...it's a beautiful song."

TELL US A LITTLE BIT ABOUT THE BAND BIG SUGAR.

"They're a Platinum act out of Canada. They've had Top 5 singles, one right after another, yet musically this band comes from straight-ahead American Roots. The majority of the album is rock, yet I'm finding some Alternative stations getting into it and starting to pick out tracks. We're in the Top 25 with Rock Radio on the first single. We know we have a couple of other singles after this one, so what we're trying to do is get the band into America playing in front of a lot of people and let them see what we're so excited about."

ANOTHER ACT THAT EVERYBODY'S EXCITED ABOUT IS WIDESpread PANIC. THEIR LAST STUDIO ALBUM, *BOMBS & BUTTERFLIES*, WAS CERTAINLY ABLE TO OPEN MORE DOORS, PARTICULARLY WITH "HOPE IN A HOPELESS WORLD." THEN SHORTLY AFTER THAT THEY PROVED WHAT KIND OF POWER THEY HAD, IN TERMS OF AN AUDIENCE DRAW, WITH THAT BIG STREET SHOW THEY DID IN ATHENS, GEORGIA.

"Back when I had my first job as a promotion man, you would throw a bunch of records into a trunk and go driving around back roads looking for towers. It wasn't uncommon to walk into a radio station, leave the record with them and hear it as you were driving away."



311 receiving their Platinum albums

"Yeah. Over a 100,000 people in Athens! And we're seeing that phenomenon growing everywhere. The band broke the all-time attendance record at this year's New Orleans Jazz and Heritage Festival—there were some 70,000 people in front of them when they hit the stage. They're playing three sold-out nights at Red Rocks in Denver at the end of the month, and they sold 13,500 seats in the first two hours. Widespread Panic is part of the Holy Trinity—which is Dave Matthews, Phish and Widespread Panic. These three bands are all coming from the street up. You know, there's been articles about Widespread Panic in the *Wall Street Journal*, and there's been talk about what a gigantic fan base they have and how the only missing element, up to now, has been consistent airplay. We feel that this new album will rectify that situation. 'Dyin' Man' is the first single from *Til The Medicine Takes*, going for adds June 22."

YEAH, IT'S REALLY GOOD. WHAT I LOVE THOUGH IS THE FIRST TRACK THAT OPENS THE ALBUM, IN THAT CONCISE FOUR TO FIVE MINUTES, IT CAPTURES EVERYTHING THAT'S SO SPECIAL ABOUT THE JAM SIDE OF THE BAND.

"This band has been able to evolve while remaining very true to their vision of who they are and how their music should be presented. As a live act, their shows are legendary—two and three hour shows. They've really grown as musicians because they're experimenting

with a lot more musical styles, they're using different singers in the band, they're using different writers in the band, and to me, it's the most satisfying album they've made. We anticipate a really nice run with this record."

THE INDUSTRY HAS GONE THROUGH A MAJOR EVOLUTION. NOT ONLY IS EVERYBODY TRYING TO SORT OUT THEIR PLACE AFTER THE WHOLE POLYGRAM/UNIVERSAL MERGER, BUT IT ALSO SEEMS THAT THE WHOLE ATTITUDE OF THE WAY RECORD LABELS ARE PROMOTING AND MARKETING THEIR ARTISTS IS IN A MAJOR TRANSITION RIGHT NOW.

"That's absolutely true. The merger mania between companies is happening and there is a lot of talk amongst artists about how inequitable contracts are. Everybody's dissatisfied and everybody's whining. But I'm a big believer in the

continued ►

idea that out of chaos comes opportunity. There's always gonna be somebody whining about something, but if you are able to stay focused on your mission, you'll find that there are great opportunities that present themselves when everybody else isn't focused."

HOW HAS IT BEEN FOR ALL YOUR DEPARTMENTS TO MAINTAIN AND ADJUST THEIR INTERFACE WITH THE BIG POLYGRAM/UNIVERSAL MERGER?

"It's absolutely a work in progress and I think going back to what I just said—it's a matter of focus. What we've encouraged everyone to do here is to stay focused on who they deal with, who they interact with and to just really try and be in tune with whatever changes are going on. The association with Mercury has been a good one and has allowed us some great successes, and we are very grateful for that. It's been a nice relationship. Basically, we plan on seizing the moment each and every time. The collective experience of all the people that are involved in this label merger is pretty astonishing."

MOST OF YOUR PROMOTIONAL STAFF HAS MANY YEARS OF EXPERIENCE UNDER ITS BELT, JUST LIKE YOU, AND I THINK THAT POOL OF EXPERIENCE HAS BEEN A GREAT RESOURCE FOR YOU.

"The thing I am most proud of is the fact that our promotion staff has basically remained intact over the years with maybe just one or two changes. I'm very proud of the stability of the promotion department—in an age where people are making changes every 15 minutes it seems that when the radio person picks up a phone, they might know the promotion person, but they're probably not sure what label they're

BUT THEN, OF COURSE, IS THEIR FEARLESS LEADER, JEFF COOK. HOW WOULD YOU DESCRIBE THE WAY YOU ADMINISTRATE AND DIRECT YOUR STAFF? I KNOW YOU WELL ENOUGH TO KNOW THAT YOU'RE NOT THE SCREAMIN' AND THREATENIN' TYPE, BUT ANYONE IN YOUR POSITION STILL HAS TO PLAY THE ROLE OF MOTIVATOR.

"I have a deep abiding belief that you hire good people and then let them do the job. You have to trust them to do the work—that's what I do. I don't tell them exactly how to do their job; what I try to do is let them go and be creative. I find that generally, if I have a specific idea and give it to the promotion person, it limits them. If I tell somebody conceptually what I'd like, I invariably get something much better and probably something that I wouldn't have thought about. I do believe that each person has the ability to be creative and self-motivated and it's just a matter of instilling in them that faith. I'm not a believer in beating down promotion people. It's a very hard job and anybody that doubts that should try doing it for a week or two. I think we've seen really great promotion people leave this business because of how brutal it's become. But if you've got a happy promotion person, you've got a better chance of success. We try and accentuate the positive and talk about consistency and integrity, which are words you don't necessarily associate with promotion people."

"I'm a big believer in the idea that out of chaos comes opportunity. There's always gonna be somebody whining about something, but if you are able to stay focused on your mission, you'll find that there are great opportunities that present themselves when everybody else isn't focused."

working for this week. We've had the good fortune to have a consistency when one of our people calls radio; they know what label they're representing and, thank God, they take the calls.

"But our staff is also a very interesting and unique combination of veterans and people that came from other parts of the industry. We have folks like Jay Hart, Michelle Meisner and John Kohl, who have been in the business a while and held national positions for a long time. Then we have someone like Joe Babka who worked for several labels in the Midwest and has really evolved into a first class promotion person. Dale Miller and Lisa Lyons came out of radio and contribute a great deal of perspective. Plus we have Nan Fisher heading up the Alternative Department, who you worked with. If there's anybody better in the promotion business, I don't know who it is. The woman is absolutely terrific and her success lies in her ability to break acts. And of course, we couldn't function without Traci McPherson, our national promotion coordinator—she's the goddess!"

OKAY, NOW GETTING MORE INTO THE WORLD OF JEFF COOK. YOU CERTAINLY HAVE STEPPED INTO A NEW PHASE OF YOUR LIFE PERSONALLY, BECOMING A FATHER AGAIN JUST A FEW MONTHS AGO.

"There's some people that might question the wisdom of becoming a father at 50. You know, four kids and four grandkids—I will be busy and I will be working until I'm 100, no doubt about it. But it really adds tremendous depth to my life, having a child in the house...a small one. No matter what kind of day you have, when you get home, you open that door and things get happy real quick. Things get very nice. Although I don't think I changed as many diapers during the three kids that I had before, as I have so far with this one. It's nice, 'cause having a child when you're older, you're more mature and hopefully, more available."

PLUS WITH YOUR DEEP INTEREST AND LOVE FOR TAI CHI, YOU'RE PROBABLY MORE CENTERED.

"Right. I studied in China and traveled all around the country learning the art. After studying with several well-known masters, I teach it now. I've been involved with Tai Chi for 13 years—it's tremendous. It's the antithesis of being a promotion man, I can tell you that."

YEAH, IT'S ALL ABOUT BALANCE.

"Exactly, being able to have another part of your life that you cultivate that's totally unconnected, and believe me, when you're doing Tai Chi, you cannot think about anything else. The interconnectedness of the Eastern philosophy has really been appealing to me over the years. It's all tied in with learning to take a little bit more of an Eastern approach with what I do. It's helped me evolve as a human."

YEAH, EITHER YOU'RE IN THE FLOW OR YOU AIN'T.

"Well put." 



If you'd like to touch base with Jeff Cook, you can call him at 404.954.6600, or E-mail him at jcook@capricornrecords.com.

totallymusic

WIDESpread PANIC

ALBUM: *Til The Medicine Takes*

LABEL: Capricorn

MEMBERS: John Bell (vocals, guitar); John Hermann (keys, vocals); Michael Houser (guitar, backing vocals); Todd Nance (drums, vocals); Domingo S. Ortiz (percussion); David Schools (bass, acid loops).

GUEST ARTISTS: Dottie Peoples (vocals); John Keane (pedal steel, banjo, keys, backing vocals); Colin Butler (turntables); Josh Hauser (trombone); Dave & Ned Henry (strings); Dirty Dozen Brass Band; Anne Richmond Boston (backing vocals).

PRODUCED BY: John Keane

ORIGIN: Athens, GA

WHAT YOU SHOULD KNOW: How many groups do you know of that can draw over 100,000 people to an outdoor concert in Athens, GA, or over 70,000 to a show at the New Orleans Jazz & Heritage Festival? How many bands do you know that can generate hundreds of Web sites dedicated to their music and mission? How many bands do you know that remain steadfast to their musical journey and won't sell out to commercialism? Not many, I'll wager. One of the finest examples is Widespread Panic. They've been doing their own special thing now for over 15 years, and the release of *Til The Medicine Takes* marks their seventh album. That reliable and honest sound that's been the hallmark of the sextet remains intact; however, the band, along with the guidance of producer/musician John Keane, has tastefully expanded their musical horizons without compromising their integrity. Song for song, *Til The Medicine Takes* is WP's finest moment to date.

SUGGESTED SONGS: "Dyin' Man"; "Bear's Gone Fishin'"; "Blue Indian."

CONTACT: Jeff Cook 404.954.6600 & Michelle Meisner 707.769.9766



KENDALL PAYNE

ALBUM: *Jordan's Sister*

LABEL: Anise/Capitol

ARTIST: Kendall Payne (vocals).

GUEST ARTISTS: Ron Aniello (guitar, keys, banjo, percussion, bass); Glen Ballard (keys, synths, guitar); Stewart Mathis, Michael Landau & Jason Wade (guitar); Steve Porcaro, Paul Murcovich & Michael Thompson (keys); Matt Laug, Matt Chamberlain, David Raven & Michael Lawrence (drums); David Miner, Paul Bushnell, Jamie Carter & Lance Morrison (bass); Jez Collins (synths, loops); Aaron Embry (keys, loops); Brian Adler (sitar); Martin Tillman (cello); Juliet Prater & Walter Rodriguez (percussion); Jude Cole (guitar, backing vocals).

PRODUCED BY: Ron Aniello & Glen Ballard

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: Although young in years, LA-based Kendall Payne already has the skill to write songs that reach beyond age and social barriers, touching the common humanity within each of us. Her debut album, *Jordan's Sister*, displays a broad variety of musical moods and lyrical investigations, yet the songs stand together as a unified effort. Furthermore, you'll almost immediately notice the lack of obvious influence, which only makes Payne's talent that much more impressive. "I don't classify my music as pop or alternative or whatever it might be called," reveals Payne. "To me, it's just like a stew of different thoughts, emotions and feelings."

SUGGESTED SONGS: "Closer To Myself"; "Formerly Known As"; "Honest."

CONTACT: Nick Bedding 323.871.5704

SARAH McLACHLAN

ALBUM: *Mirror Ball (Live)*

LABEL: Nettwerk/Arista

MEMBERS: Sarah McLachlan (vocals, guitar, keys); Ashwin (drums, percussion, backing vocals); David Sinclair (guitar, b vocals); Sean Ashby (guitar, backing vocals); Vince Jones (keys ing vocals); Camille Henderson (backing vocals).

PRODUCED BY: Ashwin Sood

ORIGIN: Canada



WHAT YOU SHOULD KNOW: In the span of 10 and five albums, Sarah McLachlan has become a major musical force in North America, as well as throughout the world. Her latest studio effort, *Singing*, has sold over 6,000,000 copies in the US and has reached Diamond status in her native Canada. In addition to her amazing musical achievement, McLachlan has also become a major force in the perception of modern popular music and the role female artists play. To really appreciate how McLachlan has come musically and spiritually, only needed to see her last solo tour in support

facing. If you weren't that fortunate, the magic has now been captured on disc with *Mirrorball (Live)*. The songs were culled from all 35 of the tour and aptly display the overwhelming power and majesty of her music. Simply put, Sarah McLachlan rules!

SUGGESTED SONGS: "Possession"; "I Will Remember You"; "Cream."

CONTACT: Tom Gates 212.830.2274

VARIOUS ARTISTS

ALBUM: *Return Of The Grievous Angel: A Tribute To Gram Parsons*

LABEL: Almo Sounds/Interscope

ARTISTS: Pretenders; Cowboy Junkies; Beck; Evan Dando & Juliana Hatfield; The Mavericks; Chris Hillman & Steve Earle; Sheryl Crow; Elvis Costello; Lucinda Williams & David Crosby; Wilco; Whiskeytown; Gillian Welch; The Rolling Creekdippers; Emmylou Harris.

EXECUTIVE PRODUCERS: Emmylou Harris & Paul Kremer

WHAT YOU SHOULD KNOW: At a time when the influence of the blues and British pop were all the rage on the progressive music landscape, Georgia-bred singer/songwriter Gram Parsons stood among the chosen few who crusaded the merits of country music in a rock & roll world. His journey began as an original member of The Byrds, and later as a founding member of The Flying Burrito Brothers, before he chose the solo path. Through the release of just two solo albums (plus vault and live recordings), Parsons almost single-handedly developed a genre that would later be termed country rock. Parsons never saw commercial success before his untimely death at 26 (due to a heroin and alcohol overdose), but artists like Emmylou Harris—and later, many others—have done much to popularize his songs. *Return Of The Grievous Angel: A Tribute To Gram Parsons* is as fitting an honor to his legacy as could ever be.

SUGGESTED SONGS: "Ooh Las Vegas (C. Junkies); "She" (Pretenders); "A Song For You" (Whiskeytown).

CONTACT: Alan Oreman 310.289.3080



Kendall Payne



LYLE LOVETT AND HIS LARGE BAND

ALBUM: *Live In Texas*

LABEL: Curb/MCA

MEMBERS: Lyle Lovett (vocals, guitar); Sweet Pea Atkinson, Willie Green, Jr., Francine Reed, Sir Harry Bowens & Arnold McCuller (vocals); Ray Herndon (guitar); Matt Rollings (keys); Viktor Krauss (bass); Dan Tomlinson (drums); James Gilmer (percussion); John Hagen (cello); Andrea Zonn (fiddle); Buck Reid (pedal steel) Harvey Thompson & Steve Marsh (sax); Vinnie Ciecelski (trumpet); Charles Rose (trombone).

PRODUCED BY: Billy Williams

ORIGIN: Klein, Texas

WHAT YOU SHOULD KNOW: Since his 1986 self-titled debut release, Lyle Lovett has created a singular sound, and perhaps it's really only in the live setting that Lovett's sly and understated approach to his music is fully portrayed. Further, it seems that Lovett is regularly trying to tell the rest of the world how cool Texas really is. Well, with *Live From Texas* he doesn't need to belabor that point, leaving things wide open for some incredible singin' and playin'—and that's exactly what Mr. Lovett and his very large band proceeded to do on a run of home-state concerts recorded for this special disc.

SUGGESTED SONGS: "You Can't Resist"; "If I Had A Boat"; "Nobody Knows Me."

CONTACT: Nick Attaway 818.777.4102



BY JOHN SCHOENBERGER

JESSE WINCHESTER

ALBUM: *Gentleman Of Leisure*

LABEL: Sugar Hill

ARTIST: Jesse Winchester (vocals, keys, guitar).

GUEST ARTISTS: Vince Gill, John Cowan & Jonell Mosser (vocals); Jerry Douglas (guitar, lap steel, backing vocals); Steve Cropper, Mike Henderson & Bryan Sutton (guitar); Byron House (bass); John Gardner (drums); Pat Bergeson (harmonica); Fairfield Four (vocals).

PRODUCED BY: Jerry Douglas

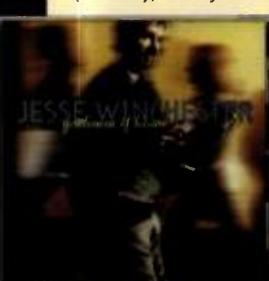
ORIGIN: Canada

WHAT YOU SHOULD KNOW: Jesse Winchester doesn't release albums very often, so when he does, it's a cause for celebration; his last album, *Humor Me*, came out in 1988, and the one previous to that was released in 1981! However, to that was released in 1981! However,

he's been very active on the songwriting front, placing songs with several prominent artists. For *Gentleman Of Leisure*, Winchester traveled to Nashville and hooked up with producer Jerry Douglas. For sure, Winchester's songs are top-notch and his pleasant vocal style has been well-preserved, but via Douglas, the players involved with the project are outstanding, resulting in a powerful album from beginning to end. Winchester's special talent lies in his ability to take R&B rhythms and blend them with country/folk sensibilities.

SUGGESTED SONGS: "Sweet Little Shoe"; "Club Manhattan"; "Gentleman Of Leisure."

CONTACT: Steve Gardner 919.489.4349



DIDO

ALBUM: *No Angel*

LABEL: Arista

ARTIST: Dido Armstrong (vocals, keys, recorder).

GUEST ARTISTS: Rollo Armstrong, James Sanger & Jony Rockstar (programming); Rick Nowels (keys, guitar); Duncan Bridgeman & Peter Vitesse (keys, programming); Matty Benbrook (drums, programming); Nick Manasseh (programming, effects); Richie Stevens & Geoff Dugmore (drums, percussion); Mal Hyde Smith & Sudha (percussion); Aubrey Nunn, Tim Vogt, Youth & John Pierce (bass); Paulie Herman, Dave Randall, John Themis, Rusty Anderson & Martin McCory (guitar); Mark Bates, Paul Statham, Sister Bliss & Bruce Aisher (keys); Pauline Taylor, Rachel Brown & Aquila (backing vocals); Mark Felton (harmonica).

PRODUCED BY: Rollo Armstrong, Rick Nowels, Youth, Duncan Bridgeman, Jamie Catto, Sister Bliss & Dido

ORIGIN: England

WHAT YOU SHOULD KNOW: Dido has become quite a sensation in her native England over the past few years, and it's pretty easy to see why after listening to her debut album, *No Angel*. This young artist has a mature voice (not to mention an education in classical music beginning at the age of 10) and a sound that incorporates elements of what you hear on popular radio, as well as the underground trip-hop scene. Dido is the sister of Rollo Armstrong—a key member of the UK band Faithless—and she was first introduced to the public by recording a few songs with them as well as being part of their touring band.

SUGGESTED SONGS: "Here With Me"; "Don't Think Of Me"; "Honestly OK."

CONTACT: Tom Gates 212.830.2274



RANDY NEWMAN

ALBUM: *Bad Love*

LABEL: DreamWorks

ARTIST: Randy Newman (vocals, keys).

GUEST ARTISTS: Pete Thomas (drums); Steve Donnelly (guitar); Gregory Cohen (bass); Mitchell Froom (keys); Greg Leisz (pedal steel); Stu Blumberg & Oscar Brashear (trumpet); Brandon Fields, Martin Krystall, Jack Nimitz, Brian Scanlon & Thomas Scott (sax); Bruce Fowler & George Thatcher (trombone); James Self (tuba); Carmen Carter, Donna Davidson, Linda Harmon, Scottie Haskell, Luana Jackman, Teresa James, Melissa MacKay, Kate Markowitz, Bobbi Page, Sally Stevens-Eskew, Carmen Twillie, Terry Wood and Herb Pedersen (backing vocals).

PRODUCED BY: Mitchell Froom & Tchad Blake

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: It's hard to believe, but it's been 11 years since we've seen a new album full of new songs by Randy Newman. For just over a decade, he's been deeply involved in writing songs and musical scores for a wide range of films; he composed and recorded his modern take on Goethe's *Faust*, and oversaw the compilation of the four-CD box set *Guilty: 30 Years Of Randy Newman*. *Bad Love* is Newman's first release for DreamWorks and was produced by the team of Mitchell Froom and Tchad Blake, which he says "were perfect for bringing out my special musical strengths."

As usual, the songs are loaded with unusual and sometimes distasteful characters, allowing us to view our own flaws by seeing them exaggerated in others.

SUGGESTED SONGS: "I Miss You"; "My Country"; "The One You Love."

CONTACT: Laura Curtin 212.588.6660

TANGLETOWN

ALBUM: *Ordinary Freaks*

LABEL: Zinc

MEMBERS: Seth Zimmerman (vocals, guitar); Dan Arden (bass, backing vocals); Peter Sands (keys); Craig Grossman (drums); Johnny Bitenc (guitar).

GUEST ARTISTS: Jimmy Peterson (guitar, backing vocals); Ken Chastain (percussion, bass); Eric Luoma (backing vocals).

PRODUCED BY: David Z, Bobby Z & Seth Zimmerman

ORIGIN: Minneapolis

WHAT YOU SHOULD KNOW: Nephew to Bob (Dylan) Zimmerman and cousin to Jakob, Seth Zimmerman certainly has some serious musical heritage to live up to! But Zimmerman and his band Tangletown have easily met the challenge. Tangletown has already been enjoying considerable radio airplay in the upper Midwest, and with the national release of *Ordinary Freaks*, it's time for the rest of the country to discover a truly impressive debut album. Like his relatives, Zimmerman believes in a straightforward, organic approach to music. "We wanted to make a record that people would listen to and understand right away," says the 29-year-old artist. They did and you will!

SUGGESTED SONGS: "See Right Through"; "Marygold"; "Have It All."

CONTACT: Judy Libow
212.888.0987



MIKE PLUME BAND

ALBUM: *Song & Dance, Man*

LABEL: Red Ink/Eminent

MEMBERS: Mike Plume (vocals, guitar, harmonica); Dave Klym (guitar, backing vocals); Derek Mazurek (bass, backing vocals); Ernie Basilidis (drums).

GUEST ARTISTS: Don Klym (accordion); Lin Elder (percussion); Ross Damude (guitar); Marek (keys); Dave Babcock, John McPherson & Bob Tildsley (horns); Trish Wight, Neil MacDonald, Robert Tycholis & Chris Plume (backing vocals).

PRODUCED BY: Marek

ORIGIN: Canada

WHAT YOU SHOULD KNOW: The Mike Plume Band plays working-class roots rock with a passion and dedication that comes across loud and clear on their debut effort, *Song & Dance, Man*. Raised in the oil country of northern Alberta, Plume was influenced by the honest singer-songwriters of Texas, such as Guy Clark, Lyle Lovett, Steve Earle and John Prine. Like them, the song is king and its the role of the music and arrangement to complement rather than stifle. Furthermore, the subject matter in the lyrics is steeped in the everyday trials and joys of life. "Anything that happens in any given day'll eventually find its way into a song," says Plume. Look for the Mike Plume Band in your town, as they'll be touring the US extensively this summer.

SUGGESTED SONGS: "Rattle The Cage"; "If There Ever Was A Fool"; "Oblivion."
CONTACT: Bob Goldstone 615.333.0015

SPIN DOCTORS

ALBUM: *Here Comes The Bride*

LABEL: Das/Universal/UMG

ARTISTS: Chris Barron (vocals, guitar); Aaron Comess (drums, guitar, bass, keys); Ivan Neville (keys, backing vocals); Eran Tabib (guitar).

GUEST ARTISTS: Mark White (bass); Arnie Lawrence (sax); Todd Horton (trumpet); Andrew Lippman (trombone); Joe Bonadio (percussion); Catherine Russell & Lani Groves (backing vocals).

PRODUCED BY: Aaron Comess, Peter Denenberg & Spin Doctors
ORIGIN: New York City

WHAT YOU SHOULD KNOW: The Spin Doctors were intimately involved with the roots-rock jam scene in Manhattan in the late-'80s and early-'90s, and were the first band to break out into international fame and fortune. Indeed, their debut album, *Pocket Full of Kryptonite*, sold several million copies, and the follow-up, *Turn It Upside Down*, went Platinum. However, after the less-than-spectacular results of 1996's *You've Got To Believe In Something*, the band pulled and regrouped. Over the past couple of years, key members Aaron Comess and Chris Barron have been gradually reinventing themselves and developing a broader, more adventurous sound. Rounding out the new Spin Doctors lineup are Ivan Neville and Eran Tabib.

"This music just poured out of us," says Comess. "We had no record company genius looking over our shoulder. We were free to try any crazy thing we wanted and we did!"
SUGGESTED SONGS: "The Bigger I Laugh, The Harder I Cry"; "Wow"; "Fisherman's Delight."

CONTACT: Howard Leon 212.373.0711



LOUDON WAINWRIGHT III

ALBUM: *Social Studies*

LABEL: Hannibal/Rykodisc

ARTIST: Loudon Wainwright III (vocals, guitar).

GUEST ARTISTS: Chaim Tannenbaum (vocals, bar harmonica); David Mansfield (guitar, violin, viola, mandolin, dobro, backing vocals); Greg Cohen (bass, key Richard Crooks (drums, percussion); John Scofield (guitar); Peter Ecklund (trumpet, coronet); Lenny Pickett (clarinet, sax); Ken Pierson (keys); Jenni Muldaur; The Roches (backing vocals).

PRODUCED BY: Joe Boyd & John Wood

ORIGIN: New York City

WHAT YOU SHOULD KNOW: Leave it to Loudon Wainwright III to come up with the definitive song for the Y2K dilemma, but he doesn't stop there! With his Hannibal/Rykodisc debut, *Social Studies* (his 19th album!), he takes on all the subjects of the past century that have led us up to now and rolls them together in a nice neat package to help bring us across the threshold into the new decade/century/millennium. And as usual, he does it in a humorous and all-too-true way.

SUGGESTED SONGS: "Y2K"; "Pretty Good Day"; "New Street People."

CONTACT: Dave Einstein 978.825.3200 & Sean O'Connell 978.825.3239

LOUDON WAINWRIGHT III



SPAIN



ALBUM: *She Haunts My Dreams*

LABEL: Restless

MEMBERS: Josh Haden (vocals, bass); Merlo Podlewski (guitar); Joey Waronker (drums).

GUEST ARTISTS: Ken Boudakian & Bjorn Olsson (guitar); Stevie Klasson (pedal steel, lap steel, dobro); Esbjorn Svensson (keys); Christian Bergqvist (violin); Asa Stove Paulsson (viola); Christina Wirdgeren Alin (cello).

PRODUCED BY: Johan Kugelberg & Josh Haden

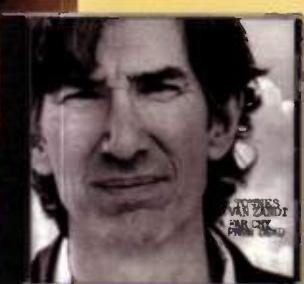
ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: Josh Haden, son of the famed jazz musician Charlie Haden, is the visionary force behind the loose musical collective known as Spain. Haden is also a master of understatement, believing that every note and nuance is crucial to a song. But like other "mellow" bands, such as Mojave 3 and Mazzy Star, there's more energy and tension underlying the music than is first noticed by the ear. "In a country song or a blues song," says Haden, "they'll often leave the meaning of the song beneath the surface. And that's what life is about." This approach draws you into the melancholic mood of the songs so successfully, you'll feel emotions from an experience you've never even had!

SUGGESTED SONGS: "Bad Woman Blues"; "Waiting For You To Come"; "Hoped And Prayed."

CONTACT: Drew Murray 212.930.4971

TOWNES VAN ZANDT



ALBUM: *A Far Cry From Dead*

LABEL: Arista/Austin

ARTIST: Townes Van Zandt (vocals, guitar).

GUEST ARTISTS: Michael Spriggs (guitar, dobro); Craig Krampf & Kenny Malone (drums, percussion); Bob Wray (bass); Richard Bennett (guitar); Larry Knechtel (keys); Russ Hicks (pedal steel); Charlie McCoy (harmonica, vibes); Jim Calvin (banjo); Susie Monick (accordion).

PRODUCED BY: Eric Paul

ORIGIN: Fort Worth, TX

WHAT YOU SHOULD KNOW: Townes Van Zandt was always an outsider; perhaps this is why his simple songs always—and I mean always—reach right inside and pull those most sensitive heart strings. Sadly, he passed away just about two years ago. Van Zandt has certainly left an awesome legacy via his hundreds of songs, but if that ain't enough for ya, we have one last album to cherish—*A Far Cry From Dead*. Before his death, Van Zandt would record new compositions on DAT, and gave the tapes to his wife. Over the past year or so, Eric Paul (a close family friend) has taken them and built arrangements around the songs, ultimately leaving one more collection of Van Zandt gems. Says Steve Earle of Van Zandt, "His songs are some of the finest literature of the 20th century."

SUGGESTED SONGS: "Ain't Leavin' Your Love"; "To Live's To Fly"; "Waitin' 'Round To Die."

CONTACT: Clay Neuman 615.846.9186

JAKE ANDREWS

ALBUM: *Time To Burn*

LABEL: Jericho/Sire/SRG

MEMBERS: Jake Andrews (vocals, guitar); Tommy Taylor (drums, backing vocals); Mike Sconce (bass, backing vocals); Jon Blondel (bass).

GUEST ARTISTS: Doug Sahm, Jon Cleary & Tommy Eyre (keys); Texcali Horns.

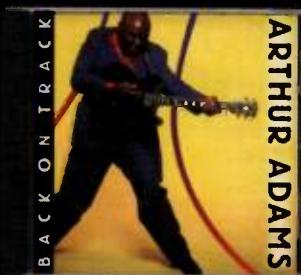
PRODUCED BY: John Porter

ORIGIN: Austin

WHAT YOU SHOULD KNOW: Let's face it: young Texas blues guitarists seem to come out of the woodwork in a town like Austin, so you'd better be good if you expect to get noticed. Well, Jake Andrews—now at the ripe age of 18—has gotten everyone's attention! Andrews' angle is to take the blues heritage of his state and then add other musical elements, giving him a hybrid sound that's at once both familiar and adventurous. At the center of it all is his confident vocal style and amazing guitar playing. "I don't try to put a name on what I do," says Andrews. "If you put yourself into the music as much as you possibly can it doesn't matter what it's called, as long as you keep it real." Yeah, well...*Time To Burn*, Andrews' debut effort, is real all right!

SUGGESTED SONGS: "Cry Baby"; "Time To Burn"; "Lover To Cry."

CONTACT: George Gerrity 201.217.3000 & Kevin Sutter 425.649.1525



ARTHUR ADAMS

ALBUM: *Back On Track*

LABEL: Blind Pig

ARTIST: Arthur Adams (vocals, guitar).

GUEST ARTISTS: B.B. King (guitar, vocals); James Gadson & Alvino Bennett (drums); Hense Powell, Neil Larsen & Mick Weaver (keys); Reggie McBride, Jim Garafalo, Lawrence Baulen & Ritt Henn (bass); Kevin Record (percussion); Keith Crossan & Greg Smith (sax); Tom Poole & Lee Thornburg (trumpet); Reugenia Peoples, Voneta Thompson & Christy Brooks (backing vocals).

PRODUCED BY: Arthur Adams

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: Arthur Adams' career goes all the way back to the '60s as a busy session guitarist, doing work for TV, films and recording artists; he worked with artists ranging from the Jackson 5 to B.B. King, and he even did a stint with The Jazz Crusaders. In the mid-'80s Adams returned to the blues scene and has since established a reputation as one of LA's hottest blues acts. He's now releasing *Back On Track*, his first album in over two decades. As you can see from the above-listed credits, some pretty impressive friends came out to give Adams support in the studio.

SUGGESTED SONGS: "Back On Track"; "Get You Next To Me" (duet with B.B. King); "The Long Haul."

CONTACT: Armando Silva 415.550.6484

Blues Pioneers

BY MATTHEW LAWTON

LONNIE BROOKS, LONG JOHN HUNTER AND PHILLIP WALKER

ALBUM: *Lone Star Shootout*

LABEL: Alligator

Lonnie Brooks, Long John Hunter and Phillip Walker all began playing their bayou-style blues in the mid-1950s in Port Arthur, Texas. They've each recorded numerous swamp-style blues albums, yet these friends have never rolled tape with each other...until now. Run for cover, because there's a *Lone Star Shootout* taking place on Alligator Records! Whether covering tunes by Gatemouth Brown, T-Bone Walker, Muddy Waters

and B.B. King or ripping through their own tunes, Brooks, Hunter and Walker are a nonstop triple threat. But when guitarist Ervin Charles chimes in, these guitar slingers are untouchable!

SUGGESTED TRACKS: "Feel Good Doin' Bad"; "I Met The Blues In Person."

CONTACT: Tim Kolleth 773.973.7736

SAVOY BROWN

ALBUM: *The Blues Keep Me Holding On*

LABEL: Mystic Music

For over 30 years British guitar legend Kim Simmonds has been nurturing the blues with his blues/rock band Savoy Brown. Savoy Brown has been up and down the charts with over 25 albums and hits like "Tell Mama" and "I'm Tired," while playing over 200 gigs annually. *The Blues Keep Me Holding On* features Nathaniel Peterson on bass and vocals, Tom Compton on drums and the incomparable Simmonds playing guitar better

than ever. Not content to linger in one place, Savoy Brown jams through barroom boogie, swing, Delta slide and vintage blues rock. *The Blues Keep Me Holding On* features guests Duke Robillard on guitar and Paul Oscher on harp.

SUGGESTED TRACKS: "Going Down To Mobile"; "Bad Shape."

CONTACT: Bob Laul 212.580.3314

JAY GORDON

ALBUM: *Electric Redemption*

LABEL: Blue Ace

Los Angeles guitarist Jay Gordon received his blues injection back home in Chicago, where he was inspired by the likes of Buddy Guy, Junior Wells and close personal friend Albert Collins.

Electric Redemption is Gordon's fourth disc for Blue Ace and is a string-bending tour de force. Gordon's lightning-fast licks and soul-filled voice dominate this mostly electric disc, which is split into two segments: part one features 11 electric (and some acoustic) tracks, which spotlight Gordon's fierce rapid-fire playing, while part two features the title track as well as three instrumentals dedicated to, and inspired by, John Coltrane, Miles Davis and Jimi Hendrix.

SUGGESTED TRACKS: "Message To Collins"; "Lucky 13."

CONTACT: Nick Therry 323.469.2719



VARIOUS ARTISTS

ALBUM: *Blues Power—Songs Of Eric Clapton*

LABEL: Platinum

Since the very beginning, Eric Clapton has been praising the blues and championing its artists—now it's time for a payback. *Blues Power—Songs Of Eric Clapton* features nine Clapton-penned tracks and two concert staples ("Crossroads," "Before You Accuse Me") being performed by an array of blues artists that spans several generations.

From rising stars such as Eric Gales and Larry McCray to blues mainstays such as Buddy Guy, Koko Taylor, Otis Rush and Anne Peebles to blues legends Pinetop Perkins and Honeyboy Edwards, they're all here to shower their respect on the mighty Slowhand. James Cotton helps Joe Louis Walker out on "Roll It Over" and Bo Diddley shreds his own "Before You Accuse Me."

SUGGESTED TRACKS: "Strange Brew" (Buddy Guy);

"Blues Power" (Koko Taylor).

CONTACT: Val Jacobson 770.664.9262

ERIC SARDINAS

ALBUM: *Treat Me Right*

LABEL: Evidence

Blues rocker Eric Sardinas might not respect authority, but when it comes to tradition, look out! In fact, look on his back, 'cause that's where you'll find his respectful sentiment embedded in his skin. *Treat Me Right* is the debut album from Sardinas, who plays a custom electrified dobro using a brass pipe for a slide. Tackling tracks by Willie Dixon, John Lee Hooker and Fred McDowell (along with plenty of his own compositions), Sardinas plays

his version of traditional blues as if his life depended upon it—aggressive, uncompromising and from deep inside his soul. Hubert Sumlin adds rhythm guitar to Dixon's "Down In The Bottom" and Johnny Winter guests on his own "Tired Of Tryin'."

SUGGESTED TRACKS: "Treat Me Right"; "I Can't Be Satisfied."

CONTACT: Alan Edwards 610.832.0844

CARL SONNY LEYLAND

ALBUM: *I'm Wise*

LABEL: HMG/HighTone

After living in the UK, Carl Sonny Leyland moved to New Orleans and honed his piano-playing proficiency by playing with folks like Anson Funderburgh, Billy Boy Arnold and

Lowell Fulsom. Leyland then hooked up with Big Sandy & The Fly-Rite boys, and after touring and recording with them for the past few years, he's finally found some time to record and release his own album, *I'm Wise*. Featuring Brian Nevill on drums, Matt Radford on bass, Malcolm Chapman on guitar and Leyland on piano and vocals, *I'm Wise* sweeps the entire musical range, from shuffle to Chicago blues to early boogie-woogie rock & roll.

SUGGESTED TRACKS: "Wine Women & Song"; "Midnight Steppers."

CONTACT: Darrell Anderson 510.763.8500



JOHN JACKSON

ALBUM: *Front Porch Blues*

LABEL: Alligator

John Jackson grew up playing acoustic blues and keeping its spirit alive with folks like Skip James, John Hurt, Rev. Gary Davis, Son House and Furry Lewis, while simultaneously raising his family and running his own business. Jackson is

literally a "Living Treasure," having been given that award back in 1986 by the National Endowment for the Arts. At the age of 75, this first-generation country bluesman is still performing live and passing on his musical legacy to us via *Front Porch Blues*. Featuring traditional blues as well as original tracks and songs penned by his old friends Rev. Gary Davis and Blind Boy Fuller, *Front Porch Blues* is a powerful piece of blues history.

SUGGESTED TRACKS: "Just Because"; "When He Calls Me."

CONTACT: Tim Kolleth 773.973.7736

JOHN "JUKE" LOGAN

ALBUM: *Juke Rhythm*

LABEL: Mocombo

Since the late-1960s, harmonica mentor John "Juke" Logan has been a busy bluesman: Logan has played with Leon Russell, Ray Charles, John Lee Hooker and Albert Collins; he's featured in the theme of "Roseanne"; performed on "Home Improvement"; and for the past seven years has been hosting "Friday Night Blues Revue" on KPCC in Los Angeles. *Juke Rhythm* is a stunning set of 13 original tracks with musical guests that include Kid Ramos (Fabulous Thunderbirds), David Hidalgo & Conrad Lozano (Los Lobos)

and Rick Vito (Bonnie Raitt). Logan's singing is smooth and soulful, while his harp playing is unparalleled. *Juke Rhythm* is a groove-filled blast!

SUGGESTED TRACKS: "Love Me Like That"; "Lone Wolf."

CONTACT: Karen Johnson 212.874.7740

GREG SERRATO

ALBUM: *Holy Smokes*

LABEL: J-Bird

Greg Serrato has been playing the guitar since the age of five, and it sounds like it! This left-handed Latin bluesman has the skill to thrill and the spirit of the song. On his second album, *Holy Smokes*, Serrato's playing is as fluid as Stevie Ray Vaughan's, as soulful as Jimi Hendrix's, and as intense as Roy Buchanan's. Serrato's

11 original songs are of love, family, peace and that joker that ends up in the cheater's hand. From full-blown blues jams like "That Ain't Right" to intricate ballads such as "Cheatin' Hand," *Holy Smokes* is an inspiring disc that will scorch your psyche.

SUGGESTED TRACKS: "Cadillac Blues"; "That Ain't Right."

CONTACT: Bob Laul 212.580.3314



AMERICAN ROOTS

By Matthew Lawton

MANDY BARNETT

ALBUM: *I've Got A Right To Cry*
LABEL: Sire/SRG



Mandy Barnett's timeless voice is part Patsy Cline, part k.d. lang, part Loretta Lynn and full of passion. *I've Got A Right To Cry* was the last record famed producer Owen Bradley (Kitty Wells, Loretta Lynn, Patsy Cline, Brenda Lee) worked on before his death, and his sound is stamped all over this disc. From lush strings to doo-wop-ish background vocals, *I've Got A Right To Cry* brings back the style of the '70s with Barnett's '90s charm. Barnett's strong, enunciated voice swoons through the melancholy "Mistakes" and rises to sweeping crescendos on tracks like "Ever True Nevermore" and "I've Got A Right To Cry."

SUGGESTED TRACKS: "I've Got A Right To Cry"; "Funny, Familiar, Forgotten Feelings."

CONTACT: Lori Blumenthal 212.253.3917

SHAYER

ALBUM: *Electric Shaver*
LABEL: New West



Last year, the legendary Billy Joe Shaver and son Eddy released their acoustic-based country/gospel album, *Victory*. Well, good God, this ain't last year no more! From the opening feedback of "Thunderbird" to the sing-along of "People And Their Problems," Shaver releases a non-stop voltage of blues, rock and country. Produced by Ray Kennedy (Steve Earle, Lucinda Williams) and recorded in Nashville, *Electric Shaver* features plenty of raucous countrified guitar solos by Eddy and 12 original tracks that Kinky Friedman described as "what Shakespeare might have written if he was alive today, scribbling on a cocktail napkin at the Broken Spoke." *Electric Shaver* belongs in every roadhouse jukebox in America!

SUGGESTED TRACKS: "Thunderbird"; "You Wouldn't Know Love."

CONTACT: Cameron Strang 323.653.1338

DOC AND RICHARD WATSON

ALBUM: *Third Generation Blues*
LABEL: Sugar Hill



Third Generation Blues is a new step in the Watson family musical legacy, featuring Doc recording for the first time with his grandson Richard. Doc handles all the vocals, harmonica and rhythm guitar, while Richard takes on the lead guitar and Seldom Scene-ster T. Michael Coleman delivers the bass. Doc's voice still sounds great on cuts like Bukka White's "Honey Please Don't Go," Tim Harding's "If I Were A Carpenter" and George Gershwin's "Summertime." *Third Generation Blues* has an informal feel to the sessions and is a perfect companion to Doc and his son Merle's Grammy-nominated *Home Sweet Home*. Merle Watson, who died in a tractor accident in 1985, would have loved this disc.

SUGGESTED TRACKS: "If I Were A Carpenter"; "House Of The Rising Sun."

CONTACT: Steve Gardner 919.489.4349

JUNE CARTER CASH

ALBUM: *Press On*
LABEL: Risk/Small Hairy Dog



Ever since she was a little girl, June Carter Cash has been performing and playing music with the Carter Family, the Carter Sisters, on her own and with her Man In Black. With the help of husband Johnny, daughter Rosie, son John and her ex-son-in-laws, Marty Stuart and Rodney Crowell, June Carter Cash recorded *Press On*, her first solo album in years. Recorded at the Cash's home studio, *Press On* has a homey, intimate feel, with some banter in-between songs that makes you feel like you were sitting in their living room, singing along. *Press On* features some good ol' God-fearing songs, loose, fun playing and the sweet, beautiful voice of June Carter Cash, who's clearly still pressing on.

SUGGESTED TRACKS: "Diamonds In The Rough"; "The L&N Don't Stop Here Anymore."

CONTACT: Ari Chazanas 323.462.1233

EVIE SANDS

ALBUM: *Women In Prison*
LABEL: Train Wreck



In the '60s, Evie Sands wrote and recorded some amazing would-be-hits ("Take Me For A Little While," "I Can't Let Go," "Angel Of The Morning"). Unfortunately, due to some unscrupulous promoters and a string of bad luck, those songs landed on the airwaves being sung by other singers. Her luck finally came around in the '70s with a couple of hit songs for herself and plenty more that she wrote for folks like Gladys Knight, Barbra Streisand and Dusty Springfield. After a 20-year hiatus, Sands is back with the bluesy, rockin' *Women In Prison*, and it's like she never left. Her voice is as "Dusty" as ever and her guitar playing is seductively solid. "Cool Blues Story" is just that, and features the cool Lucinda Williams.

SUGGESTED TRACKS: "Cool Blues Story"; "Gasoline And Coffee."

CONTACT: Tracy Mann 914.348.0472

BLUEGRASS MANDOLIN EXTRAVAGANZA

ALBUM: *Bluegrass Mandolin Extravaganza*
LABEL: Acoustic Disc



Just as the name implies, David Grisman and Ronnie McCoury have literally set up a *Bluegrass Mandolin Extravaganza*. This project features some of the best mandolin pickers of all time: Sam Bush, Jesse McReynolds, Bobby Osborne, Ricky Skaggs, Frank Wakefield and Buck White, along with Grisman and McCoury, while Del McCoury helps keep things together with rhythm guitar. *Bluegrass Mandolin Extravaganza* features most of the guys in the round, trading licks and swapping solos on these mostly traditional tunes. Rounding out this 34-song double-CD is a comprehensive 44-page booklet of biographical information and photos.

SUGGESTED TRACKS: "Blue Moon Of Kentucky"; "I Wonder Where You Are Tonight?"

CONTACT: Rob Bleetstein 415.485.1229

TERRANCE SIMIEN

ALBUM: *Positively Beadhead*
LABEL: Tone-Cool



Terrance Simien is a Zydeco virtuoso with a radiant voice. After playing with the legendary Clifton Chenier, Simien formed his own group, The Mallet Playboys, who spread Simien's unique blend of soul, rock and jazz within the Zydeco landscape. Simien then went on to collaborate with Paul Simon on his *Graceland* CD, perform around 200 shows a year, release multiple albums and even perform at the White House. Now the Mardi Gras bead-catching beadheads of New Orleans are rejoicing with Simien's latest release, *Positively Beadhead*. Full of Zydeco spunk with Cajun, rock and soul thrown in, *Positively Beadhead* has no boundaries and is a Zydeco expanding experience.

SUGGESTED TRACKS: "Jolie Blonde"; "Grandma's House."

CONTACT: Dave Bartlett 617.354.0700

DIRK POWELL, TIM O'BRIEN, JOHN HERRMANN

ALBUM: *Songs From The Mountain*
LABEL: Howdy Skies



After reading the novel *Cold Mountain* by Charles Frazier, fiddle player Dirk Powell approached mandolinist Tim O'Brien with the idea of recording a companion CD of music to go along with the novel. After hooking up with banjo player

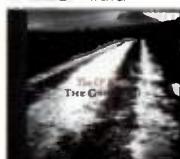
John Herrmann, this trio set out to capture that traditional Appalachian music that fills the pages of *Cold Mountain*. The music on *Songs From The Mountain* consists of fiddle and banjo tunes, ballads and hymns from the Civil War era, and some originals as well. O'Brien and Herrmann handle most of the vocals, along with guests Ron McCoury and Mollie O'Brien, among others. Tying the whole project together, folks who purchase the CD will get a free paperback of the novel!

SUGGESTED TRACKS: "The Blackest Crow"; "Wayfarin' Stranger."

CONTACT: Jon Grimson 615.352.0420

TIM O'BRIEN

ALBUM: *The Crossing*
LABEL: Alula



After bluegrass multi-instrumentalist Tim O'Brien traced his Irish lineage back to his great-grandfather, who came to America in 1851, he began working on *The Crossing*, a blending of traditional Irish Celtic sounds with American folk music.

The Crossing tells the sad and triumphant story of the Irish immigrants who traveled from their native land to the land of the free. O'Brien handles most of the lead vocals, but is joined on harmonies by Del McCoury, Jeff White, Kathy Mattea, Paul Brady, Maura O'Connell and sister Mollie O'Brien. *The Crossing* features a stellar guest list of instrumentalists as well, including Earl Scruggs, Jerry Douglas, Viktor Krauss, Kelly Joe Phelps, Edgar Meyer and the band Altan.

SUGGESTED TRACKS: "The Crossing"; "Ireland's Green Shore."

CONTACT: Tess Mangum 919.416.9454

SONIC EXCURSIONS

by John Schoenberger

BILL FRISELL

ALBUM: *Good Dog, Happy Man*

LABEL: Nonesuch/Atlantic/AG

It's well known that Bill Frisell is one of the most versatile guitarists around: he's appeared on over 100 albums by artists ranging from Paul Motian to Marianne Faithfull. Furthermore, Frisell has released close to 20 albums himself since 1982. His past couple albums, 1995's *Nashville* and 1997's *Gone, Just Like A Train*, have expanded his musical horizons even further. He takes a similar

direction (uniting elements of country, bluegrass, blues and rock) with *Good Dog, Happy Man*. Joining Frisell for the recording were multi-instrumentalist Greg Leisz, keyboardist Wayne Horvitz and bassist Viktor Krauss; another guest player is guitarist Ry Cooder.

SUGGESTED TRACKS: "Big Shoe"; "Cold, Cold Ground."

CONTACT: Erica Linderholm 212.707.2263

ANDY SUMMERS

ALBUM: *Green Chimneys*

LABEL: RCA Victor

Best known as a member of the internationally successful band The Police, guitarist Andy Summers has not been idle since their demise: he's collaborated with

artists such as Robert Fripp, guested on several recording projects and released several solo albums. *Green Chimneys*, his latest effort, is a tribute to one of his favorite artists—Thelonius Monk. For the disc, he's chosen some well-known Monk compositions as well as some obscure gems. Some accomplished musicians joined in the recording process, including Joey De Francesco, Peter Erskine, Bernie Dresel and former bandmate Sting.

SUGGESTED TRACKS: "Round Midnight"; "Green Chimneys"

CONTACT: Alyson Chadwick 212.930.4958

DOMINIQUE EADE

ALBUM: *The Long Way Home*

LABEL: RCA Victor

Dominique Eade's 1997 debut, *When The Wind Was Cold*, garnered the young vocalist several awards in critics' polls and readers' Top 10 lists in *Down Beat*, *Jazziz*, *JazzTimes* and *The Boston Globe*. She now fulfills that promise with her stunning sophomore effort, *The Long Way Home*. In some ways her style harkens back to the great piano bar chanteuses of the past, yet she brings a fresh and natural feel to the style. You'll hear well-interpreted standards nestled within a handful of originals. *JazzTimes* wrote, "Eade, a vocal virtuoso...is distinctly hip."

SUGGESTED TRACKS: "The Open Road"; "Warm And Lovely Sunrise."

CONTACT: Alyson Chadwick 212.930.4958



WRH

JUNGLE FUNK

ALBUM: *Jungle Funk*

LABEL: Zebra/Sire/SRG

Jungle Funk is the creative efforts of three dynamic musicians: vocalist/percussionist Vinx (who's performed with artists ranging from Sting to Herbie Hancock to Sheryl Crow), drummer/percussionist Will Calhoun (one half of the energetic rhythm section in Living Colour) and bassist Doug Wimbish (the other half of Living Colour's rhythm section). The three have taken the best of

drum+bass grooves and draped them with jazz/funk elements, molding an engaging and altogether unique sound. Through extensive touring internationally (over 200 dates in the past two years), Jungle Funk has already established an awesome reputation.

SUGGESTED TRACKS: "Trance"; "People."

CONTACT: Lauri Albert 818.222.9019

JASON RUBENSTEIN

ALBUM: *Cathedral*

LABEL: Gearhead

Jason Rubenstein began his love affair with music at the age of nine, eventually becoming a proficient composer and classically trained musician. Rubenstein also has a college degree in Computer Science. He has found a common ground between both worlds by seamlessly blending classic and modern musical styles with analog and digital instrumentation. Rubenstein's second full-length effort, *Cathedral*, brings that point

eloquently home: he's acutely aware of the moods that can be created by subtle ambient elements, yet he doesn't lose sight of melody or song structure.

SUGGESTED TRACKS: "Cathedral"; "Evocation."

CONTACT: Promotion 323.667.1344

PHOBOS

ALBUM: *Phobos*

LABEL: Neurodisc/Priority

Phobos is the name of a new group helmed by longtime producer/composer/musician Mark Allison. Allison is best known for his work with John Cale, as well as his contributions to projects by bands such as Love And Rockets. The overall sound of *Phobos* will remind you of Enigma and similar other efforts, but you'll also detect a clear Eastern flavor to many of the selections, due in large part to Allison's early exposure to Asian philosophy and music (via his father's military tour

of duty in Japan). The music is not meant to agitate the listener; rather, it's meant to soothe and inspire.

SUGGESTED TRACKS: "Boltaan"; "Weightless."

CONTACT: Promotion 888.842.7485



MONTY ALEXANDER

ALBUM: *Stir It Up: The Music Of Bob Marley*

LABEL: Telarc Jazz

Monty Alexander has been a mainstay in the mainstream jazz scene since the mid-'60s: he's renowned for his gentle touch on the piano and willingness to perform songs that come from a broad variety of genres. Because of his jazz leanings, most people may not realize that Alexander was born and raised in Jamaica. Due to this heritage, he occasionally dedicates one of his

projects to the music of his homeland. As the title of this album implies (he's released over 40 albums in his career), this time he's taken 13 classic Bob Marley compositions and given them that special Monty Alexander spin. Be sure to check out the last track, "Could You Be Loved," which features Sly Dunbar.

SUGGESTED TRACKS: "The Heathen"; "Could You Be Loved."

CONTACT: Vikki Rickman 216.464.2313

TRIBAL TECH

ALBUM: *Thick*

LABEL: Zebra/Sire/SRG

Tribal Tech is basically made up of guitarist Scott Henderson and bassist Gary Willis, along with keyboardist Scott Kinsey and drummer Kirk Covington. The band has been throwing out highly improvisational and extremely inspired fusion music since forming in 1985. *Thick* is the quartet's ninth release, and is even more inventive than usual.

"Basically," says Willis, "instead of writing in a little vacuum in our respective home studios, we jammed it all up in the studio." The result is a sound that's free-flowing and spontaneous.

SUGGESTED TRACKS: "Sheik Of Encino"; "Thick."

CONTACT: Lauri Albert 818.222.9019

JONATHAN ELIAS

ALBUM: *The Prayer Cycle*

LABEL: Sony Classical

Award-winning composer Jonathan Elias recently completed his ambitious nine-movement chorale symphony entitled *The Prayer Cycle*. The piece gathers together renowned rock and world-music performers and places them within a sweeping soundscape which explores the spiritual quest of the human race and how our perceptions are evolving as we

enter an uncertain future in the next millennium. The album features, among others, James Taylor, Alanis Morissette, Perry Farrell, Salif Keita, Linda Ronstadt, Ofra Haza and the late Nusrat Fateh Ali Kahn. The music was also used in the ABC-TV series "The Century."

SUGGESTED TRACKS: The choice is yours!

CONTACT: John Vernile 212.833.4675



WORLD ROOTS

by John Schoenberger

HAMZA EL DIN

ALBUM: *A Wish*

LABEL: Sounds True

Hamza El Din is considered the Father Of Nubian Music. He began his long and illustrious career in the mid-'60s, shortly after his village (and hundreds of others) were submerged beneath water because of the Aswan High Dam project in Egypt. El Din was the first to take the traditional stringed instrument known as the *oud* and make it a solo instrument. By combining its timeless and ancient sound with the *tar* (the ancient single-skinned drum of the upper Nile), hand-clapping and singing, El Din has helped to preserve his peoples' musical tradition. El Din has toured the world and recorded with a broad variety of artists and composers. *A Wish* is his first recording in three years and features a cast of world-class musicians.

SUGGESTED TRACKS: "Greetings"; "A Wish."

CONTACT: Sep Ghadishah 415.252.9397

STEVEN CRAGG

ALBUM: *EnTrance*

LABEL: New World Music

"I do not especially consider myself a musician," says Steven Cragg, "but more of a collage of sound." This is an apt description of the way Cragg brings a diverse collection of instruments, sounds, styles and rhythms together to create a glorious cacophony that stirs the



soul and moves the body. We were first introduced to his music via his debut solo release of a few years ago simply entitled *Discovery*. Now, after three years in the making, Cragg returns with *EnTrance*—a hypnotic blend of ancient and contemporary dance patterns flavored with Haitian voodoo, African lore, North Indian chant and other ethnic influences.

SUGGESTED TRACKS: "Carnival!"; "Worship."

CONTACT: Robert Newman 888.476.8745

SHANI

ALBUM: *Undercurrent*

LABEL: Cherokee Music Group

Vocalist/composer/producer Shani (pronounced shay'-nee) brings together the sounds of three continents in her music by combining ethnic beats, Western arrangements and Middle Eastern inflections into an altogether breathtaking style. Her debut solo effort,



Undercurrent, sounds ancient and ultra-modern simultaneously, invoking the listener to move with the beat and revel in the message. Shani produced the album along with Richie Rodriguez and the result was best described by *Rock City News* when they wrote, "Half of this album makes you float into bliss, the other half will have you dancing."

SUGGESTED TRACKS: "Seldom Sea";

"Undercurrent."

CONTACT: Jay Warsinske 818.763.3535

VINICIUS CANTUÁRIA

ALBUM: *Tucumā*

LABEL: Verve

We were first introduced to Vinicius Cantuária via the *Red Hot & Rio* compilation and the *Next Stop*



Wonderland OST. In 1997, he released *Sol Na Cara*, his first full album since he'd moved to New York City. Now we have this hot Brazilian guitarist/vocalist/composer's next solo project, *Tucumā*. On it you'll find his mellow, jazz-infused post-bossa nova style that's reminiscent of artists like Antonio Carlos Jobim and João Gilberto. *Tucumā* was recorded in New York City and features several guest artists including Laurie Anderson, Joey Baron, Bill Frisell, Sean Lennon, Arto Lindsay and Nana Vasconcelos (artists Cantuária lent a hand to for their recording projects).

SUGGESTED TRACKS: "Maravilhar"; "Tucumā."

CONTACT: Suzanne Berg 212.424.1186

VARIOUS ARTISTS

ALBUM: *Brasileiro*

LABEL: Putumayo

As American audiences continue to widen their musical interests, the romantic and rhythmic music of Brazil is gaining in popularity very quickly. Enter



Brasileiro, a tasty collection of modern samba, bossa nova and other styles that permeate the musical landscape of Brazil's large cities. The package features legendary as well as rising stars, including Silvia

Torres, Celso Machado, Nazaré Pereira, João

Bosco, Geraldo Azevedo, Jorge Ben, Clara Nunes,

Chico Buarque, Martinho Da Vila, Beth Carvalho

and others. By the way, a portion of the proceeds

will go to Amencar—a Brazilian organization that

works with homeless and impoverished children in

Brazil.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Jennifer Daunt 510.526.8221

VARIOUS ARTISTS

ALBUM: *Cuba*

LABEL: Putumayo

Due in large part to the immense popularity of Ry Cooder's collaboration with the Buena Vista Social Club and the *Cubanismo* compilation, interest in Cuban music is growing; it seems the general public can't get enough of the *son*! The good folks at Putumayo have gathered together songs by some of Cuba's most popular performers. *Cuba* includes Ibrahim Ferrer, Eliades Ochoa, Afro-Cuban Jazz Project, Orquesta Sublime, Mi Son, Todos Estrellas, Irakere and others. By the way, a portion of the proceeds will go to Global Exchange, which promotes cultural exchange between the US and Cuba.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Jennifer Daunt 510.526.8221

JUAN CARLOS FORMELL

ALBUM: *Songs From A Little Blue House*

LABEL: Wicklow

Songs From A Little Blue House is the debut recording from Cuban singer/songwriter Juan Carlos Formell. He's the son of the famous Juan Formell, founder of the internationally renowned Cuban super band, Los Van Van; he's also the grandson of Francisco Formell, the former conductor of the Havana Philharmonic Orchestra. So, he's got cred! Unlike his elders, Juan Carlos creates music that's more subdued and highly improvisational. He basically steers away from political lyrics; rather, he prefers to revel in the simple pleasures of life and his country's rich musical heritage. The album's title refers to Formell's fond memories of visiting his grandmother's house when he was child. The disc was produced by John Fischbach.

SUGGESTED TRACKS: "Agua Dulce"; "Pajarillo."

CONTACT: John Voightman 212.930.4547

ADALBERTO ÁLVAREZ

ALBUM: *Jugando Con Candela*

LABEL: Havana Caliente/Atlantic/AG

Cuba's most popular and influential style of



music—the *son*—has a timeless quality: it comes from the blending of different musical sources from a period of over 200 years. In recent years, this hybrid sound has reunited with one of its original sources, African music,

creating a completely new musical tradition called Afro-Cuban fusion. Adalberto Álvarez has been at the forefront of this movement for close to 25 years. With *Jugando Con Candela*, Alvarez and his top-notch band have found a delicate balance between the past and the present, branding it with his own special charm.

SUGGESTED TRACKS: The choice is yours.

CONTACT: Erica Linderholm 212.707.2293

BARBARITO TORRES

ALBUM: *Havana Cafe*

LABEL: Havana Caliente/Atlantic/AG

Barbarito Torres is considered by followers of



Cuban music as the best *laud* player in the world. Over the years he's guested on albums by the Buena Vista Social Club, Afro-Cuban All Stars, Compay Segundo and Ibrahim Ferrer. Torres is known for his intense, yet smooth-flowing style, and for the attention he pays to the traditions of Cuban music. However, Torres has also been known to throw tradition aside and let his creative juices flow. On *Havana Cafe*, Torres is joined by such Cuban greats as Pio Leyva, Guajiro Mirabal and Omara Portuondo.

SUGGESTED TRACKS: "La Calabaza"; "Sublime Illusion."

CONTACT: Erica Linderholm 212.707.2293

SUMMER TOURS

Greetings! We've compiled some of the upcoming Summer Tour Dates for some of our favorite artists, along with their radio promotion person's name and number. So, if you see a band coming to your area, give that person a call. Have the band come by your station, give away tickets to the show, set up a phoner, have a backstage party, give away some signed CDs...whatever you can work out. Summer's here and the time is right for dancing in the streets—and the clubs!

AFRICA FETE

Contact: Jennifer Daunt **510.526.8221**

August 12 Detroit, MI
August 14 New York City, NY
August 15 Boston, MA
August 17 Northampton, MA
August 19 Washington, DC
August 20 Raleigh, NC
August 21 Knoxville, TN
August 22 Atlanta, GA
August 24 New Orleans, LA
August 25 Austin, TX
August 26 Santa Fe, NM
August 27 Boulder, CO
August 29 Los Angeles, CA
August 31 Arcata, CA
September 1 Santa Cruz, CA
September 2 San Francisco, CA
September 3 Portland, OR
September 4 Seattle, WA

BARENAKED LADIES

Contact: Alex Coronfly **818.953.3744**

July 27 Burgettstown, PA
July 29 Mansfield, MA
July 30 Mansfield, MA
July 31 Holmdel, NJ
August 1 Hartford, CT
August 4 Wantagh, NY
August 6 Columbia, MO
August 7 Raleigh, NC
August 8 Charlotte, NC
August 10 Atlanta, GA
August 12 Pelham, AL
August 14 Woodlands, TX
August 15 Dallas, TX
August 17 Phoenix, AZ
August 18 Irvine, CA
August 21 George, WA
August 22 Portland, OR
August 26 Englewood, CO
August 27 Minneapolis, MN
August 29 Milwaukee, WI
August 31 Cincinnati, OH

BIG HEAD TODD & THE MONSTERS

Contact: Alex Coronfly **818.953.3744**

June 25 Milwaukee, WI
June 26 Kansas City, MO
July 1 Spokane, WA
July 2 Missoula, MT
July 3 Sun Valley, ID
July 4 McCall, ID
July 20 Denver, CO

JIMMY BUFFETT

Contact: Barry Lyons **310.288.5320**

June 8 Clarkston, MI
June 10 Bristow, VA
June 12 Bristow, VA
June 15 Raleigh, NC
June 17 Pittsburgh, PA
July 8 Atlanta, GA
July 10 Atlanta, GA
July 13 Indianapolis, IN
July 15 Indianapolis, IN
July 17 East Troy, WI
July 20 St. Louis, MO
July 22 Tinley Park, IL
July 24 Tinley Park, IL
August 19 Cincinnati, OH
August 21 Cincinnati, OH
August 23 Columbus, OH
August 26 Columbia, MD
August 28 Columbia, MD
August 31 Hartford, CT
September 2 Mansfield, MA
September 4 Mansfield, MA

R.L. BURNSIDE

Contact: Kim White **213.413.7353**

June 12 Anchorage, AK
June 18 Phoenix, AZ
June 19 Phoenix, AZ
June 24 Nashville, TN
June 28 San Diego, CA
July 1 Vancouver, BC
July 2 Portland, OR
July 3 Seattle, WA
July 16 Denver, CO
July 17 Pittsburgh, PA

CAKE

Contact: Jeff Cook **404.954.6600**

June 5 Cincinnati, OH
June 6 Detroit, MI
June 10 New York City, NY
June 11 Washington, DC
June 12 Washington, DC
June 13 Richmond, VA

MARY CHAPIN CARPENTER

Contact: Trina Tombrink 212.833.8505

June 4	San Diego, CA
June 5	Santa Barbara, CA
June 6	Los Angeles, CA
June 9	Saratoga, CA
June 10	Saratoga, CA
June 11	San Rafael, CA
June 13	Portland, OR
June 14	Boise, ID
June 15	Salt Lake City, UT
June 17	Phoenix, AZ
June 20	Telluride, CO
June 24	Houston, TX
June 25	Austin, TX
June 26	Ft. Worth, TX
June 27	Lake Charles, LA
June 28	New Orleans, LA
June 30	Nashville, TN
July 1	Atlanta, GA
July 2	Savannah, GA
July 3	Wilmington, NC

TOMMY CASTRO

Contact: Armando Silva 415.550.6484

June 5	San Francisco, CA
June 10	Healdsburg, CA
June 11	Modesto, CA
June 12	San Diego, CA
June 13	San Francisco, CA
June 17	Chattanooga, TN
June 19	Birmingham, AL
June 20	San Jose, CA
June 24	Sacramento, CA
June 27	Guerneville, CA
July 3	Oroville, CA
July 4	San Rafael, CA
July 10	Berkeley, CA
July 11	Berkeley, CA
July 18	Kansas City, MO
July 24	Oswego, NY
July 30	Turlock, CA

SHAWN COLVIN

Contact: Trina Tombrink 212.833.8505

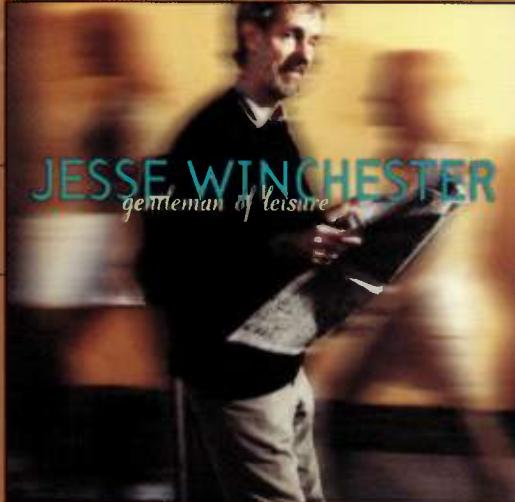
June 4	Sacramento, CA
June 5	Santa Barbara, CA
June 6	Los Angeles, CA
June 7	San Diego, CA
June 15	Morrison, CO
June 16	Santa Fe, NM
June 17	Telluride, CO
June 18	Telluride, CO
June 19	Telluride, CO
June 20	Telluride, CO
June 26	Moretown, VT
July 9	Atlantic City, GA
July 10	Raleigh, NC
July 14	Atlanta, GA
July 20	Austin, TX
July 21	Dallas, TX
July 28	Nashville, TN
August 3	Chicago, IL
August 11	Brunswick, ME
August 12	Vienna, VA

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SUMMER TOURS

ELVIS COSTELLO

Contact: Barry Lyons 310.288.5320
 June 5 San Francisco, CA
 June 6 Phoenix, CA
 June 8 Salt Lake City, UT
 June 9 Denver, CO
 June 11 Minneapolis, MN
 June 12 Chicago, IL
 June 13 Minneapolis, MN
 June 15 Detroit, MI
 June 19 Boston, MA
 June 20 Baltimore, MD
 June 22 Cleveland, OH
 June 23 Vienna, VA
 June 25 Philadelphia, PA
 June 26 New York City, NY

COWBOY JUNKIES

Contact: James Evans 310.443.4559
 July 6 Jacksonville, OR
 July 7 Jacksonville, OR
 July 9 Portland, OR
 July 10 Seattle, WA
 July 11 Kellogg, ID
 July 13 Reno, NV
 July 14 Saratoga, CA
 July 15 Saratoga, CA
 July 16 Cerritos, CA
 July 18 San Diego, CA
 July 20 Santa Fe, NM
 July 21 Denver, CO
 July 23 Interlochen, MI
 July 24 Louisville, KY
 July 26 Indianapolis, IN
 July 27 Highland Park, IL
 July 28 Rochester, MI
 July 29 Kettering, OH
 July 31 Vienna, VA

THE CRANBERRIES

Contact: Barry Lyons 310.288.5320
 August 5 Tampa, FL
 August 7 Miami Beach, FL
 August 9 Atlanta, GA
 August 10 Charlotte, NC
 August 13 Holmdel, NJ
 August 14 Wantagh, NY
 August 17 Philadelphia, PA
 August 19 Columbia, MD
 August 21 Boston, MA
 August 22 Hartford, CT
 August 24 Buffalo, NY
 August 30 Detroit, MI
 August 31 Columbus, OH
 September 2 Cleveland, OH
 September 4 Indianapolis, IN
 September 5 Chicago, IL
 September 7 Minneapolis, WI
 September 9 Milwaukee, WI
 September 10 St. Louis, MO
 September 12 Denver, CO
 September 16 Los Angeles, CA

THE ROBERT CRAY BAND

Contact: Dave Einstein 978.825.3200
 June 11 Houston, TX
 June 12 Austin, TX
 June 13 San Antonio, TX
 June 15 New Orleans, LA
 June 17 Robinsonville, MS
 June 18 Birmingham, AL
 June 19 Louisville, KY
 June 20 Indianapolis, IN
 June 24 Holmdel, NJ
 June 25 Pittsburgh, PA
 June 26 Detroit, MI
 June 27 Milwaukee, WI
 June 29 Denver, CO
 July 1 Spokane, WA
 July 2 Missoula, MT
 July 3 Sun Valley, ID
 July 4 McCall, ID
 July 6 Las Vegas, NV
 July 7 San Diego, CA
 July 9 Los Angeles, CA
 July 10 Berkeley, CA

SHERYL CROW

Contact: James Evans 310.443.4559
 July 9 George, WA
 July 10 George, WA
 July 11 Portland, OR
 July 13 Mountain View, CA
 July 14 Mountain View, CA
 July 16 Chula Vista, CA
 July 17 Pasadena, CA
 July 18 Phoenix, CA
 July 20 Austin, TX
 July 21 Dallas, TX
 July 24 Atlanta, GA
 July 25 Antioch, TN
 July 27 Charlotte, NC
 July 28 Columbia, MD
 July 30 Camden, NJ
 July 31 Hershey, PA
 August 3 Mansfield, MA
 August 4 Hartford, CT
 August 6 Wantagh, NY
 August 7 Holmdel, NJ
 August 8 Holmdel, NJ

DIDO

Contact: Tom Gates 212.830.2274
 July 18 Phoenix, AZ
 July 20 Austin, TX
 July 21 Dallas, TX
 July 23 Atlanta, GA
 July 24 Atlanta, GA
 July 25 Antioch, TN

ANI DiFRANCO

Contact: Jamie Canfield 716.852.8020
 June 14 Vienna, VA
 June 15 Baltimore, MD
 June 17 Boston, MA
 June 18 Philadelphia, PA
 June 19 Wantagh, NY
 June 20 Buffalo, NY
 June 22 Toronto, ONT
 June 23 Cleveland, OH
 June 25 Columbus, OH
 June 26 Rochester, MI
 June 27 Chicago, IL
 July 5 Morrison, CO
 July 7 Park City, UT
 July 9 San Francisco, CA

FRED EAGLESMITH

Contact: Jessica Siracusa 212.473.9173
 June 10 Cambridge, MA
 June 11 Northampton, MA
 June 12 Oxford, NY
 June 13 Old Lyme, CT
 June 15 New York City, NY
 June 16 Philadelphia, PA
 June 17 Arlington, VA
 June 18 Durham, NC
 June 20 Birmingham, AL
 June 21 Atlanta, GA
 July 7 Boston, MA
 July 8 Middlebury, VT
 July 10 Northeast Harbour, ME
 July 11 Bellows Falls, VT
 July 13 Philadelphia, PA

STEVE EARLE AND THE DEL McCOURY BAND

Contact: Elisa Sanders 615.320.1200
 June 12 Chicago, IL
 June 19 Telluride, CO
 June 20 Telluride, CO
 June 24 Calgary, AB
 August 8 Newport, RI
 August 18 Apple Valley, MN
 August 19 Sioux Falls, SD
 August 21 Bottineau, ND
 August 24 West Hollywood, CA

EVERYTHING

Contact: Adam Kurtz 212.226.5379
 July 2 Vienna, VA
 July 10 Chippewa Falls, WI
 August 28 Harrisonburg, VA

GALACTIC

Contact: Jeff Cook 404.954.6600
 June 8 Arcata, CA
 June 9 Reno, NV
 June 10 Santa Cruz, CA
 June 11 San Francisco, CA
 June 12 San Francisco, CA
 June 26 New York City, NY

NANCI GRIFFITH

Contact: Lisa Michelson 212.275.4260
 June 5 New York City, NY
 June 18 Birmingham, AL
 June 19 Atlanta, GA
 July 2 Seattle, WA
 July 21 San Diego, CA
 July 22 Los Angeles, CA
 July 24 Portland, OR
 July 25 Saratoga, CA

JOE HENRY

Contact: **Stephanie Fairweather 919.932.1882**

June 5 San Francisco, CA
June 7 Portland, OR
June 8 Seattle, WA
June 11 Cleveland, OH
June 12 Chicago, IL
June 13 Minneapolis, MN
June 14 Indianapolis, IN
June 15 Detroit, MI
June 16 Pittsburgh, PA
June 17 Ft. Worth, TX
June 18 Northampton, MA
June 19 Cambridge, MA
June 26 New York City, NY

PETER HIMMELMAN

Contact: **Liz Opoka 516.484.1000**

June 13 Santa Monica, CA
July 4 Milwaukee, WI
July 5 St. Paul, MN
July 25 Chicago, IL
August 22 Lyons, CO

THE IGUANAS

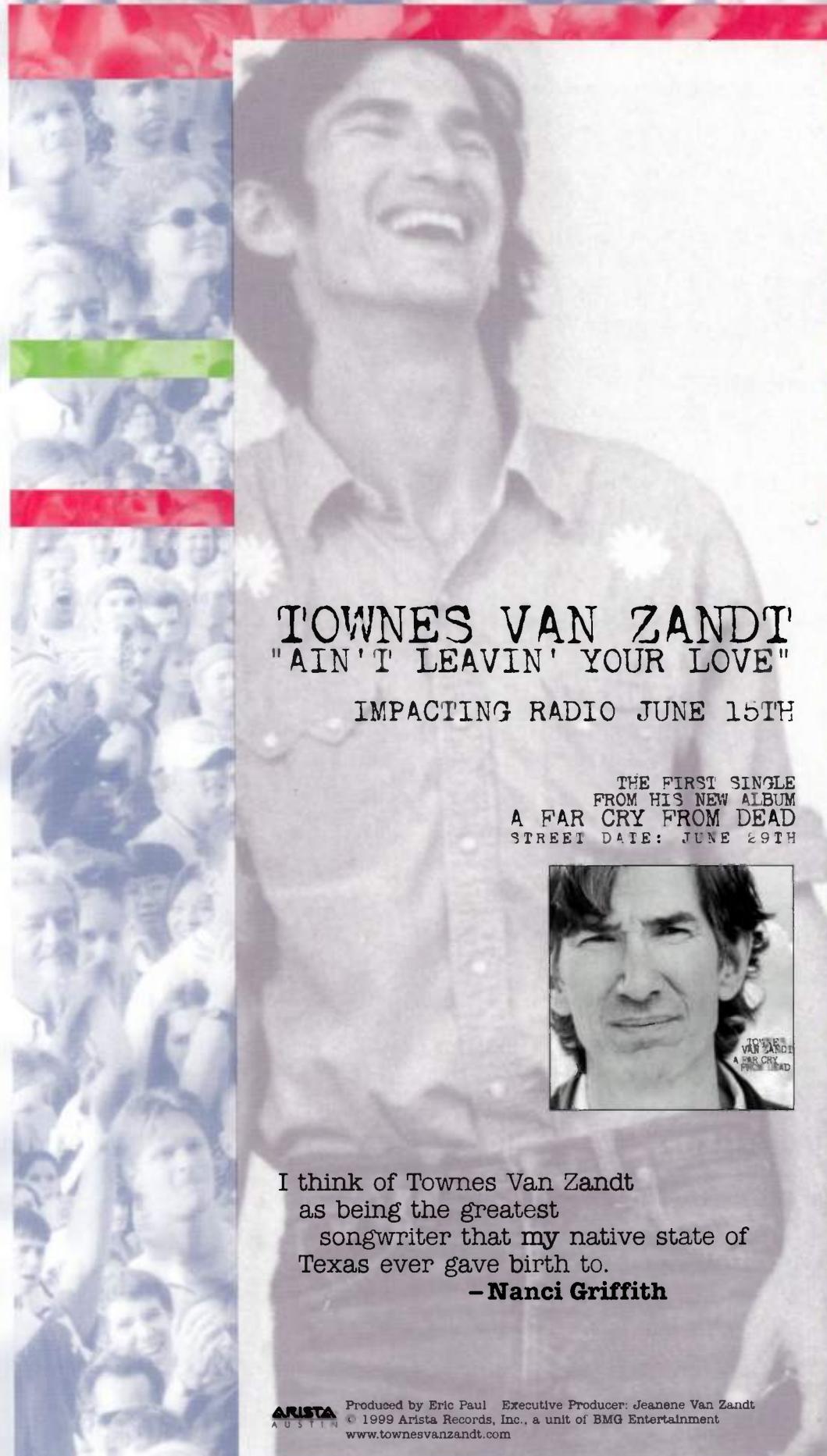
Contact: **Liz Opoka 516.484.1000**

June 4 Alexandria, VA
June 5 New York City, NY
June 6 Wakefield, RI
June 11 Atlanta, GA
June 12 Alexander City, AL
June 16 Nashville, TN
June 18 Birmingham, AL
June 19 Raleigh, NC
June 22 Indianapolis, IN
June 23 Indianapolis, IN
June 24 Indianapolis, IN
June 26 East Troy, WI
June 27 East Troy, WI
June 28 Milwaukee, WI
July 4 Bernalillo, NM
July 4 Albuquerque, NM
July 6 New York City, NY
July 7 Philadelphia, PA
July 9 Sag Harbor, NY
July 10 Baltimore, MD
July 16 Denver, CO

CHRIS ISAAK

Contact: **Alex Coronfly 818.953.3744**

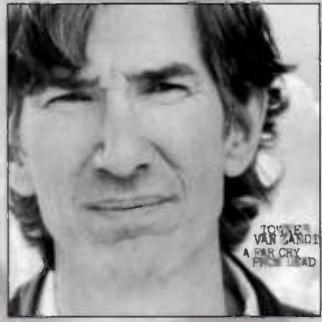
June 9 Myrtle Beach, SC
June 10 Vienna, VA
June 11 Atlantic City, NJ
June 12 Hyannis, MA
June 13 Cohasset, MA
June 16 Louisville, KY
June 17 Indianapolis, IN
June 18 Knoxville, TN
June 19 Birmingham, AL
June 20 Atlanta, GA
June 22 Highland Park, IL
June 23 Interlochen, MI
June 24 Milwaukee, WI
June 26 Detroit, MI
June 27 Merriville, IN
July 5 San Diego, CA
July 6 San Diego, CA
July 8 Saratoga, CA
July 9 Saratoga, CA
July 10 Saratoga, CA
July 11 Temecula, CA



TOWNES VAN ZANDT
"AIN'T LEAVIN' YOUR LOVE"

IMPACTING RADIO JUNE 15TH

THE FIRST SINGLE
FROM HIS NEW ALBUM
A FAR CRY FROM DEAD
STREET DATE: JUNE 29TH



I think of Townes Van Zandt
as being the greatest
songwriter that my native state of
Texas ever gave birth to.
- Nanci Griffith

ARISTA AUSTIN Produced by Eric Paul Executive Producer: Jeanene Van Zandt
© 1999 Arista Records, Inc., a unit of BMG Entertainment
www.townesvanzandt.com

SUMMER TOURS

JEWEL

Contact: Bonnie Slifkin 212.707.2247
 June 25 Bakersfield, CA
 June 26 Chula Vista, CA
 June 27 Irvine, CA
 June 29 Mountain View, CA
 July 1 Portland, OR
 July 3 George, WA
 July 5 West Valley, UT
 July 9 Dallas, TX
 July 11 New Orleans, LA
 July 23 Holmdel, NJ
 July 24 Wantagh, NY

JOAN JONES

Contact: Rob Dillman 818.560.7501
 June 5 Atlanta, GA
 June 8 Myrtle Beach, SC
 June 9 Raleigh, NC
 June 11 New York City, NY
 June 13 Philadelphia, PA
 June 16 Washington, DC

LUCY KAPLANSKY

Contact: Emilie Liepa 800.695.4687
 June 5 New Paltz, NY
 June 6 Newark, NJ
 June 16 Bellmore, NY
 June 17 Portsmouth, NH
 June 18 Geneva, NY
 June 19 Bridgeton, NJ
 June 20 King Of Prussia, PA
 June 25 Carson City, NV
 June 26 Sebastopol, CA
 June 27 San Francisco, CA
 July 7 New York City, NY
 July 13 New York City, NY
 July 15 Hoboken, NJ
 July 16 Saratoga Springs, NY
 July 17 Rosendale, NY
 July 18 Piermont, NY
 July 23 West Hampton, NY
 July 24 Hillsdale, NY
 July 25 Oswego, NY
 July 29 Bryn Mawr, PA
 July 30 Chester, NY

HABIB KOITE

Contact: Jennifer Daunt 510.526.8221
 August 1 Seattle, WA
 August 4 Santa Cruz, CA
 August 13 Los Angeles, CA
 August 14 San Jose, CA
 August 15 San Francisco, CA
 August 16 Oakland, CA
 August 17 New York City, NY
 August 19 Boston, MA

JONNY LANG

Contact: James Evans 310.443.4559
 June 6 Rapid City, SD
 June 8 Spokane, WA
 June 9 Seattle, WA
 June 10 Portland, OR
 June 12 San Francisco, CA
 June 13 Temecula, CA
 June 15 Los Angeles, CA
 June 17 Las Vegas, NV
 June 19 Aspen, CO

RICARDO LEMVO

Contact: Jennifer Daunt 510.526.8221
 June 11 San Francisco, CA
 June 12 Sacramento, CA
 June 13 San Francisco, CA
 June 24 Miami, FL
 July 3 New York City, NY
 July 9 Chicago, IL
 July 11 Detroit, MI

THE LILITH FAIR TOUR

Contact: Tom Gates 212.830.2274
 July 8 Vancouver, BC
 July 9 George, WA
 July 10 George, WA
 July 11 Portland, OR
 July 13 Mountain View, CA
 July 14 Mountain View, CA
 July 16 Chula Vista, CA
 July 17 Pasadena, CA
 July 18 Phoenix, AZ
 July 20 Austin, TX
 July 21 Dallas, TX
 July 23 Atlanta, GA
 July 24 Atlanta, GA
 July 25 Antioch, TN
 July 27 Charlotte, NC
 July 28 Columbia, MD
 July 30 Camden, NJ
 July 31 Hershey, PA
 August 1 Canandaigua, NY
 August 3 Mansfield, MA

SINÉAD LOHAN

Contact: James Evans 310.443.4559
 August 10 Columbus, OH
 August 11 Cincinnati, OH
 August 13 Burgettstown, PA
 August 14 Clarkston, MI

ZIGGY MARLEY & THE MELODY MAKERS

Contact: Lisa Michelson 212.275.4260
 July 3 Sioux City, IA
 July 4 Milwaukee, WI
 July 7 Minneapolis, MN
 July 8 Omaha, NE
 July 10 Winter Park, CO
 July 12 Chicago, IL
 July 13 Chicago, IL
 July 15 Pittsburgh, PA
 July 16 Columbia, OH
 July 17 Rochester, NY
 July 18 Saratoga Springs, NY
 July 20 Hyannisport, MA
 July 22 Boston, MA
 July 23 Washington, DC
 July 25 Atlantic City, NJ
 July 26 Philadelphia, PA
 July 27 New York City, NY
 July 29 Myrtle Beach, SC
 July 31 New Orleans, LA
 August 1 New Orleans, LA
 August 3 Santa Fe, NM

DAVE MATTHEWS BAND

Contact: Art Phillips 310.358.4074
 June 5 Virginia Beach, VA
 June 8 Antioch, TN
 June 9 Memphis, TN
 June 11 Maryland Heights, MO
 June 12 Bonner Springs, KS
 June 14 Tinley Park, IL
 June 15 Tinley Park, IL
 June 16 Maryland Heights, MO
 June 18 Columbus, OH
 June 19 Columbus, OH
 June 20 Cincinnati, OH
 June 22 Noblesville, IN
 June 23 Noblesville, IN
 June 24 Noblesville, IN
 June 26 East Troy, WI
 June 27 East Troy, WI
 June 28 Milwaukee, WI
 July 6 Phoenix, AZ
 July 7 Chula Vista, CA
 July 9 Irvine, CA
 July 10 Mountain View, CA

JOHN MELLENCAMP

Contact: Trina Tombrink 212.833.8505
 June 11 Philadelphia, PA
 June 12 Boston, MA
 June 13 Saratoga Springs, NY
 June 15 Hershey, PA
 June 16 Holmdel, NJ
 June 18 Wantagh, NJ
 June 19 Scranton, PA
 June 22 Cincinnati, OH
 June 23 Cuyahoga Falls, OH
 June 26 Burgettstown, PA
 June 27 Darien Center, NY
 June 29 Columbus, OH
 June 30 Detroit, MI
 July 2 Milwaukee, WI
 July 3 Indianapolis, IN
 July 4 Indianapolis, IN
 July 6 Roanoke, VA
 July 7 Raleigh, NC
 July 9 West Palm Beach, FL
 July 10 Tampa, FL
 July 11 Atlanta, GA

VAN MORRISON

Contact: Ray Gmeiner 310.288.2730
June 5 San Francisco, CA
June 12 Chicago, IL
June 13 New York City, NY
June 14 Wantagh, NY

ELLIOTT MURPHY

Contact: Liz Opoka 516.484.1000
June 11 Pawling, NY
June 18 Geneva, NY
June 19 Oxford, NY
June 20 Chester, NY
June 25 Hoboken, NJ
June 26 Philadelphia, PA
June 27 Arlington, VA

WILLIE NELSON

Contact: Barry Lyons 310.288.5320
July 20 Bangor, ME
July 22 Pittsburgh, PA
July 23 Westport, CT
July 24 Holmdel, NJ
July 25 Woodstock, NY
July 27 Detroit, MI
July 28 Antioch, TN
July 29 Atlanta, GA
July 31 Dallas, TX
August 1 Houston, TX
August 4 White Fish, MT
August 5 Big Sky, MT
August 6 Morrison, CO
August 7 Burlington, CO
August 8 Deadwood, SD
August 10 Coeur d'Alene, ID
August 11 Vancouver, BC
August 12 Boise, ID
August 13 Concord, CA
August 15 Ruidoso, NM
August 25 Pueblo, CO

OLD 97'S

Contact: Lisa Michelson 212.275.4260
June 6 Detroit, MI
June 9 Oklahoma, OK
June 10 New York City, NY
June 11 Washington, DC
June 12 Washington, DC
June 13 Richmond, VA
June 16 Atlanta, GA

BETH ORTON

Contact: Tom Gates 212.830.2274
July 8 Vancouver, BC
July 9 George, WA
July 10 George, WA
July 11 Portland, OR
July 13 Mountain View, CA
July 14 Mountain View, CA
July 16 Chula Vista, CA
July 17 Pasadena, CA

TOM PETTY & THE HEARTBREAKERS

Contact: Jenifer Polenzani 818.953.3395
June 14 Grand Rapids, MI
June 16 Cleveland, OH
June 18 Clarkston, MI
June 22 Darien Center, NY
June 23 Burgettstown, PA
June 25 Bristow, VA
June 26 Camden, NJ
June 29 Hartford, CT
June 30 Holmdel, NJ
July 2 Wantagh, NY
July 3 Wantagh, NY
July 5 Hershey, PA
July 9 Mansfield, MA
July 10 Mansfield, MA
July 21 Louisville, KY
July 23 Noblesville, IN
July 24 Maryland Heights, MO
July 27 Cincinnati, OH
July 28 Columbus, OH
July 30 Milwaukee, WI
July 31 Tinley Park, IL

"Bryan Kelley illustrates his soulful and edgy approach to AAA radio both in live performance...and through his beautifully produced CD. Don't let this one slip by!" Stephanie Riggio - KPCC

"Charming the Gods...it's what the major labels should be doing! Our audience loves it!" Angela Colvin - WJAA

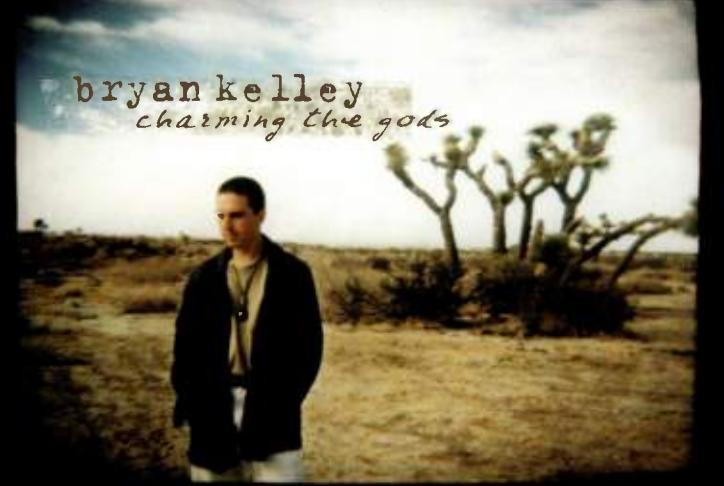
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DMX KRYM
KBAC KSUT
KNBA KUWR
KPCC MUCH
Acoustic Cafe and more...

WEBK
WFHB
WHFC
WJAA

WMKY
WNCW
WRVG
WVXU

Contact: Groovehouse Records 1.888.476.6838



SUMMER TOURS

PHISH

Contact: Lisa Michelson 212.275.4260

June 30	Kansas City, KS
July 1	Antioch, TN
July 3	Atlanta, GA
July 4	Atlanta, GA
July 7	Charlotte, NC
July 8	Virginia Beach, VA
July 9	Columbia, MD
July 10	Camden, NJ
July 12	Mansfield, MA
July 13	Mansfield, MA
July 15	Holmdel, NJ
July 16	Holmdel, NJ
July 17	Volney, NY
July 18	Volney, NY
July 21	Burgettstown, PA
July 23	Columbus, OH
July 24	East Troy, WI
July 25	Noblesville, IN
July 26	Noblesville, IN

R.E.M.

Contact: Jenifer Polenzani 818.953.3395

August 9	Los Angeles, CA
August 10	Los Angeles, CA
August 11	Irvine, CA
August 13	Mountain View, CA
August 15	Morrison, CA
August 17	San Antonio, TX
August 19	Maryland Heights, MO
August 20	Tinley Park, IL
August 21	Minneapolis, MN
August 23	Clarkston, MI
August 24	Toronto, ONT
August 25	Cuyahoga Falls, OH
August 27	Raleigh, NC
August 29	Atlanta, GA
August 30	Atlanta, GA
August 31	Atlanta, GA
September 2	Seattle, WA
September 4	Wantagh, NY
September 5	Columbia, MD
September 6	Holmdel, NJ
September 10	Camden, NJ

SANTANA

Contact: Tom Gates 212.830.2274

June 5	Wantagh, NY
June 6	Saratoga Springs, NY
June 11	Columbus, OH
June 12	Clarkston, MI
June 13	Cuyahoga Falls, OH
June 14	Columbia, MD
June 17	Cincinnati, OH
June 18	Noblesville, IN
June 19	Tinley Park, IL
June 20	Minneapolis, MN
July 29	Houston, TX
July 30	Houston, TX
July 31	San Antonio, TX
August 1	Dallas, TX
August 3	El Paso, TX
August 5	Phoenix, TX
August 6	Tucson, AZ
August 7	Chula Vista, CA
August 8	Chula Vista, CA
August 10	Fresno, CA
August 12	Anaheim, CA

SAVOY BROWN

Contact: Bob Laul 212.580.3314

July 2	Greenville, SC
July 3	Sylva, NC
July 16	Brookfield, IL
July 18	Syracuse, NY
August 6	Decatur, IL
August 7	Crystal Lake, IL
August 12	Oswego, NY
August 13	Westerly, RI
August 14	Boston, MA
August 18	Armagansett, NY
August 19	Manchester, CT
August 21	Arlington, VA

SEAL

Contact: Jenifer Polenzani 818.953.3395

June 5	Atlanta, GA
June 8	Myrtle Beach, SC
June 9	Raleigh, NC
June 11	New York City, NY
June 13	Philadelphia, PA
June 16	Washington, DC

BRIAN SETZER ORCHESTRA

Contact: James Evans 310.443.4559

June 28	Hampton Beach, NH
June 29	Newark, NJ
June 30	Upper Darby, PA
July 2	Indianapolis, IN
July 3	Milwaukee, WI
July 4	Toledo, OH
July 5	Chicago, IL
July 6	Williamsburg, MI
July 8	Pittsburgh, PA
July 9	Clarkston, MI
July 10	Cleveland, OH
July 11	Cincinnati, OH
July 12	Toronto, ONT
July 14	Wilkes-Barre, PA
July 15	Darien Center, NY
July 16	Chautauqua, NY
July 17	Wallingford, CT
July 18	Waterford, CT
July 20	Boston, MA
July 21	Columbia, MD
July 22	New York City, NY

RON SEXSMITH

Contact: James Evans 310.443.4559

June 5 Cleveland, OH
June 6 Ferndale, MI
June 8 Chicago, IL
June 11 Denver, CO
June 13 Seattle, WA
June 14 Portland, OR
June 16 San Francisco, CA
June 18 Los Angeles, CA
June 19 San Juan Capistrano, CA

SON VOLT

Contact: Jenifer Polenzani 818.953.3395

June 11 Philadelphia, PA
June 12 Mansfield, MA
June 13 Saratoga Springs, NY
June 15 Hershey, PA
June 16 Holmdel, NJ
June 18 Wantagh, NY
June 22 Cincinnati, OH
June 23 Cuyahoga Falls, OH
June 25 Toronto, ONT
June 26 Burgettstown, PA
June 27 Darien Center, NY
June 29 Columbus, OH
June 30 Clarkston, MI
July 2 Milwaukee, WI
July 3 Noblesville, IN
July 4 Noblesville, IN
July 6 Roanoke, VA
July 7 Raleigh, NC
July 9 West Palm Beach, FL
July 10 Tampa, FL
July 11 Atlanta, GA

BRUCE SPRINGSTEEN & THE E STREET BAND

Contact: Trina Tombrink 212.833.8505

July 15 East Rutherford, NJ
July 18 East Rutherford, NJ
July 20 East Rutherford, NJ
July 24 East Rutherford, NJ
July 26 East Rutherford, NJ
July 27 East Rutherford, NJ
July 29 East Rutherford, NJ
August 1 East Rutherford, NJ
August 2 East Rutherford, NJ
August 4 East Rutherford, NJ
August 6 East Rutherford, NJ
August 7 East Rutherford, NJ
August 9 East Rutherford, NJ
August 11 East Rutherford, NJ
August 12 East Rutherford, NJ

ROD STEWART

Contact: Jenifer Polenzani 818.953.3395

June 6 Raleigh, NC
June 9 Atlanta, GA
June 10 Greenville, SC
June 13 Memphis, TN
June 15 Burgettston, PA
June 18 Holmdel, NJ
June 19 Mansfield, MA
June 24 Milwaukee, WI
June 26 Atlantic City, NJ
June 27 Atlantic City, NJ

Know What Time It Is?



totallyadult

Time To Renew Your Subscription!

Name _____ Company _____

My Check For \$250 is Enclosed

Please Charge It! (check one below):

MasterCard AmEx Visa

Account Number _____ Exp. Date _____

Billing Address _____

City, State & Zip _____

SUMMER TOURS

SUGAR RAY

Contact: Bonnie Slifkin 212.707.2247

July 16 Phoenix, AZ
July 17 San Diego, CA
July 18 Las Vegas, CA
July 20 Los Angeles, CA
July 24 Vancouver, BC
July 28 Englewood, CO
July 30 Bonner Springs, KS
July 31 Maryland Heights, MO
August 1 Omaha, NE
August 5 Cincinnati, OH
August 6 Noblesville, IN
August 10 Jackson, MI
August 13 Sedalia, MO
August 14 Springfield, IL
August 15 Des Moines, IA
August 17 Columbus, OH
August 18 Clarkston, MI
August 20 Wantagh, NY
August 22 Holmdel, NJ
August 31 Virginia Beach, VA

ERIC TAYLOR

Contact: Liz Opoka 516.484.1000

June 19 Wylie, TX
July 17 Houston, TX
July 23 Dallas, TX
July 24 Tulsa, OK
September 18 San Antonio, TX
October 21 Wimberley, TX
October 22 Kerrville, TX
October 23 Austin, TX

SUSAN TEDESCHI WITH DOUBLE TROUBLE

Contact: Barry Lyons 310.288.5320

June 15 "Late Show With David Letterman"
June 19 Long Island, NY
June 20 Indianapolis, IL
June 22 Saratoga, CA
June 24 Jacksonville, OR
June 26 Seattle, WA
June 27 Portland, OR
June 28 Vancouver, BC
July 1 Edmonton, ALB
July 2 Calgary, ALB
July 3 Saskatoon, SK
July 4 Milwaukee, WI
July 8 New York City, NY
July 10 Albany, NY
July 11 Winter Park, CO

RICHARD THOMPSON

Contact: Nick Beding 323.871.5704

June 20 Atlanta, GA
June 22 Pontiac, MI
June 23 Chicago, IL
June 24 Bloomington, IN
June 27 Salt Lake City, UT
June 28 Boulder, CO
June 30 Los Angeles, CA
July 1 San Francisco, CA

PAUL THORN

Contact: Mark Roberts 323.874.0071

June 20 Atlanta, GA
June 22 Pontiac, MI
June 23 Chicago, IL
June 24 Bloomington, IN
June 27 Salt Lake City, UT
June 28 Boulder, CO
June 30 Los Angeles, CA
July 1 San Francisco, CA

TOM WAITS

Contact: Kim White 213.413.7353

June 9 Oakland, CA
June 10 Oakland, CA
June 12 Los Angeles, CA
June 13 Los Angeles, CA
June 14 Los Angeles, CA

DALE WATSON

Contact: Liz Opoka 516.484.1000

June 4 Houston, TX
June 5 Austin, TX
June 7 Austin, TX
June 8 Austin, TX
June 9 Austin, TX
June 10 Denton, TX
June 11 Memphis, TN
June 12 St. Louis, MO
June 13 Oklahoma, OK
June 21 Austin, TX
June 22 Austin, TX
June 23 Austin, TX
June 24 Austin, TX
June 25 Austin, TX
June 26 Dallas, TX
June 28 Austin, TX
June 29 Austin, TX
June 30 Austin, TX
July 2 Houston, TX
July 3 Ft. Worth, TX
July 5 Austin, TX

CHERYL WHEELER

Contact: Katrinka Suydam 617.354.0700

June 5 West Hartford, CT
June 9 Glenside, PA
June 10 Westwood, NJ
June 11 Westhampton, NY
June 12 Bridgeport, CT
June 13 New York City, NY
June 15 Pittsburgh, PA
June 18 Nashville, TN
June 19 Birmingham, AL
June 24 Decatur, GA
June 26 St. Petersburg
July 3 New Bedford, MA
July 23 Hillsdale, NY
July 24 Hillsdale, NY
July 25 Hillsdale, NY
July 31 Fish Creek, WI
August 1 Lake Zurich, IL
August 7 Earlville, NY
August 8 King Of Prussia, PA
August 13 Hyannis, MA
August 14 Northampton, MA

WIDESPREAD PANIC

Contact: Jeff Cook 404.954.6600
June 18 Memphis, TN
June 19 Memphis, TN
June 20 Tulsa, OK
June 25 Morrison, CO
June 26 Morrison, CO
June 27 Morrison, CO
June 29 Las Vegas, NV
June 30 West Hollywood, CA
July 1 West Hollywood, CA
July 2 Bear Valley, CA

WILCO

Contact: Alex Coronfly 818.953.3744
August 7 Newport, RI
August 17 San Antonio, TX
August 19 Maryland Heights, MO
August 20 Tinley Park, IL
August 21 St. Paul, MN
August 23 Clarkston, MI
August 24 Toronto, ON
August 25 Cuyahoga Falls, OH
August 27 Raleigh, NC
August 30 Atlanta, GA

KELLY WILLIS

Contact: Dave Einstein 978.825.3200
June 11 Fort Worth, TX
June 12 New Braunfels, TX
June 18 Telluride, CO
June 24 Louisville, KY
June 25 Berwyn, IL
June 26 Chicago, IL
June 27 Minneapolis, MN
June 29 Minneapolis, MN
June 30 Ann Arbor, MI
July 1 Bloomington, IN
July 3 Toronto, ONT
July 15 Buffalo, NY
July 16 Chester, NY
July 17 Greenfield, MA
July 18 Philadelphia, PA
July 22 Rocky Mount, NC
August 20 Big Horn, WY
August 25 Shakopee, MN
August 26 Bonner Springs, KS
August 28 Englewood, CO
September 3 Vancouver, BC

LUCINDA WILLIAMS

Contact: Barry Lyons 310.288.5320
June 14 Grand Rapids, MI
June 16 Cleveland, OH
June 18 Detroit, MI
June 22 Buffalo, NY
June 23 Pittsburgh, PA
June 25 Washington, DC
June 26 New York City, NY
June 29 Hartford, CT
June 30 Holmdel, NJ
July 2 New York City, NY
July 3 New York City, NY
July 5 Hershey, PA
July 9 Boston, MA
July 12 Southampton, NY
July 21 Louisville, KY
July 23 Indianapolis, IN
July 24 St. Louis, MO
July 27 Cincinnati, OH
July 28 Columbus, OH
July 30 Milwaukee, WI
July 31 Chicago, IL

DWIGHT YOAKAM

Contact: Alex Coronfly 818.953.3744
June 24 Clarkston, MI
June 25 Interlochen, MI
June 26 Cadott, WI
June 27 Chicago, IL
July 1 Robinsonville, MS
July 2 Greenville, SC
July 3 Columbus, OH
July 4 Branson, MO
July 6 Myrtle Beach, SC
July 8 Atlanta, GA
July 9 Metropolis, IL
July 10 Rhinelander, WI
July 14 Spokane, WA
July 17 Merritt, BC
July 18 Seattle, WA
July 20 Eureka, CA
July 21 Portland, CA
July 23 Reno, NV
July 24 Reno, NV
July 25 Concord, CA
July 27 San Diego, CA

CASSANDRA WILSON

Contact: Nick Bedding 323.871.5704
June 18 New Haven, CT
June 19 New York City, NY
June 23 Fort Worth, TX
June 30 Toronto, ONT



TOMMY castro "right as rain"
featuring the track "lucky in love"

On over 30
adult rockers,
including:

**WXRT, KFOG, KQRS, KTCZ, KFXJ, WNCS,
WMVY, KPIG, KTHX, KLRQ, & KTAO**

"'Lucky In Love' really sounds good on the air, a good straight-forward summer rock song."

—Patty Martin, WXRT

"The rockin' sound of this new record is exactly what we were looking for."

—Bill Evans, KFOG

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



chucklehead 12

strikes again



"How To Install Software — A 12-Step Program"

1. Examine the software packaging until you find a little printed box that explains what kind of computer system you need to run the software. It should look something like this:

SYSTEM REQUIREMENTS

2386 PROCESSOR OR HIGHER

628.8 MEGAHERTZ MODEM

719.7 MB FREE DISK SPACE

3546 MB RAM

432323 MB ROM

05948737 MB RPM

ANTILOCK BRAKING SYSTEM

2 TURTLE DOVES

NOTE: This software will not work on your computer.

2. Open the software packaging and remove the manual. This will contain detailed instructions on installing, operating, and trouble-shooting the software. Throw it away.
3. Find the actual software, which should be in the form of either a 3.5-inch floppy diskette or a CD-ROM, located inside a sealed envelope that says:

LICENSING AGREEMENT:

By breaking this seal, the user hereinafter agrees to abide by all the terms and conditions of the following agreement that nobody ever reads, as well as the Geneva Convention and the U.N. Charter and the Secret Membership Oath of the Benevolent Protective Order of the Elks and such other terms and conditions, real and Imaginary, as the Software Company shall deem necessary and appropriate, including the right to come to the user's home and examine the user's hard drive, as well as the user's underwear drawer. If we feel like it, take it or leave it, until death do us part, one nation Indivisible, by the dawn's early light...finders keepers, losers weepers, thanks you've been a great crowd, and don't forget to tip your servers.

4. Hand the software to a child aged three through 12 and say, "(Name of child), please install this on my computer."
5. If you have no child age three through 12, insert the software in the appropriate drive, type "SETUP" and press the Enter key.
6. Turn the computer on, you Idiot.
7. Once again type "SETUP" and press the Enter key.
8. You will hear grinding and whirring noises for a while, after which the following message should appear on your screen:

The Installation Program will now examine your system to see what would be the best way to render it inoperable. Is it okay with you? Choose one, and be honest:

YES

SURE



9. After you make your selection, you will hear grinding and whirring for a very long time while the installation program does who knows what in there. Some installation programs can actually alter molecular structures, so that when they're done, your computer has been transformed into an entirely new device, such as a food processor. At the very least, the installation program will create many new directories, sub-directories, sub-sub-directories on your hard drive and fill them with thousands of mysterious files with names like "puree.exe," "fester.dat," and "doo.wha."
10. When the installation program is finished, your screen should display the following message:

CONGRATULATIONS

The Installation program cannot think of anything else to do to your computer and has grown bored. You may now attempt to run your software.

*If you experience any problems, electrical shocks, insomnia, shortness of breath, nasal discharge or intestinal parasites, you should immediately *!@!\$%.*

11. At this point your computer system should become less functional than the federal government, refusing to respond even when struck with furniture.
12. Call the toll-free Technical Support Hotline number listed on the package and wait on the line for a representative, who will explain to you, in a clear, step-by-step manner, how to adopt a child aged three through 12.

Tips For "Making Friends" On Elevators

- Grimace painfully while smacking your forehead and muttering, "Shut up, all of you, just SHUT UP!!"
- Whistle incessantly the first seven notes of "It's A Small World."
- Crack open your briefcase or purse, and while peeking inside, ask, "Got enough air in there?"
- Offer name tags to everyone getting on the elevator. Wear yours upside down (very small print, of course).
- Stand motionless in the corner, face to the wall, and bark occasionally.
- As the elevator is arriving at your floor, grunt and strain to yank the doors open, then act embarrassed when they open automatically.
- Greet everyone getting on the elevator with a warm handshake and say "Just call me 'Admiral'."
- Stare, grinning, at another passenger for awhile, and then announce, "I've got new socks on!"
- Meow occasionally.
- Bet the other passengers that you can fit a quarter in your nose.
- Walk on with a cooler generously labeled, "HUMAN HEAD."
- Stare at another passenger for awhile, then announce in a shocked voice, "You're one of THEM!" and move to the far corner of the elevator.
- Wear a puppet on your hand and use it to talk to the other passengers.
- When the elevator is silent, look around and say, "Is that YOUR beeper?"
- Say "DING!" as the elevator reaches each floor.
- Say "I wonder what all THESE do?" then push all the buttons, including the red one.
- Listen to the elevator walls with a stethoscope.
- On entering the elevator, draw a little square on the floor with chalk and announce to the other passengers, "THIS is MY little space!"
- Announce in the most scary voice possible, "I MUST find a more suitable host body!"
- Repeatedly sing the ditty, "Fish heads, fish heads, roly-poly fish heads."



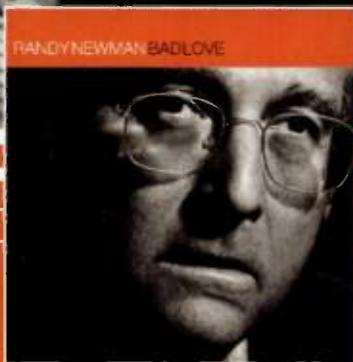
ONLINE JOKES: E-MAIL THE "CHUCKLEHEAD" AT BOBBIN@SFBI.COM



ROBERT "CHUCKLEHEAD" ENGLAND (WITH THE SCHOENBERGER STAND OF APPROVAL)

totallyadult #5 MOST ADDED

RANDY NEWMAN BAD LOVE



RANDY NEWMAN BAD LOVE

A NEW ALBUM OF SONGS FROM THE EMMY AND GRAMMY AWARD WINNER AND 12-TIME OSCAR NOMINEE RANDY NEWMAN

INCLUDES "I MISS YOU," "I'M DEAD (BUT I DON'T KNOW IT)," AND "SHAME."

SEE RANDY NEWMAN ON *THE LATE SHOW WITH DAVID LETTERMAN* ON MONDAY, JUNE 7



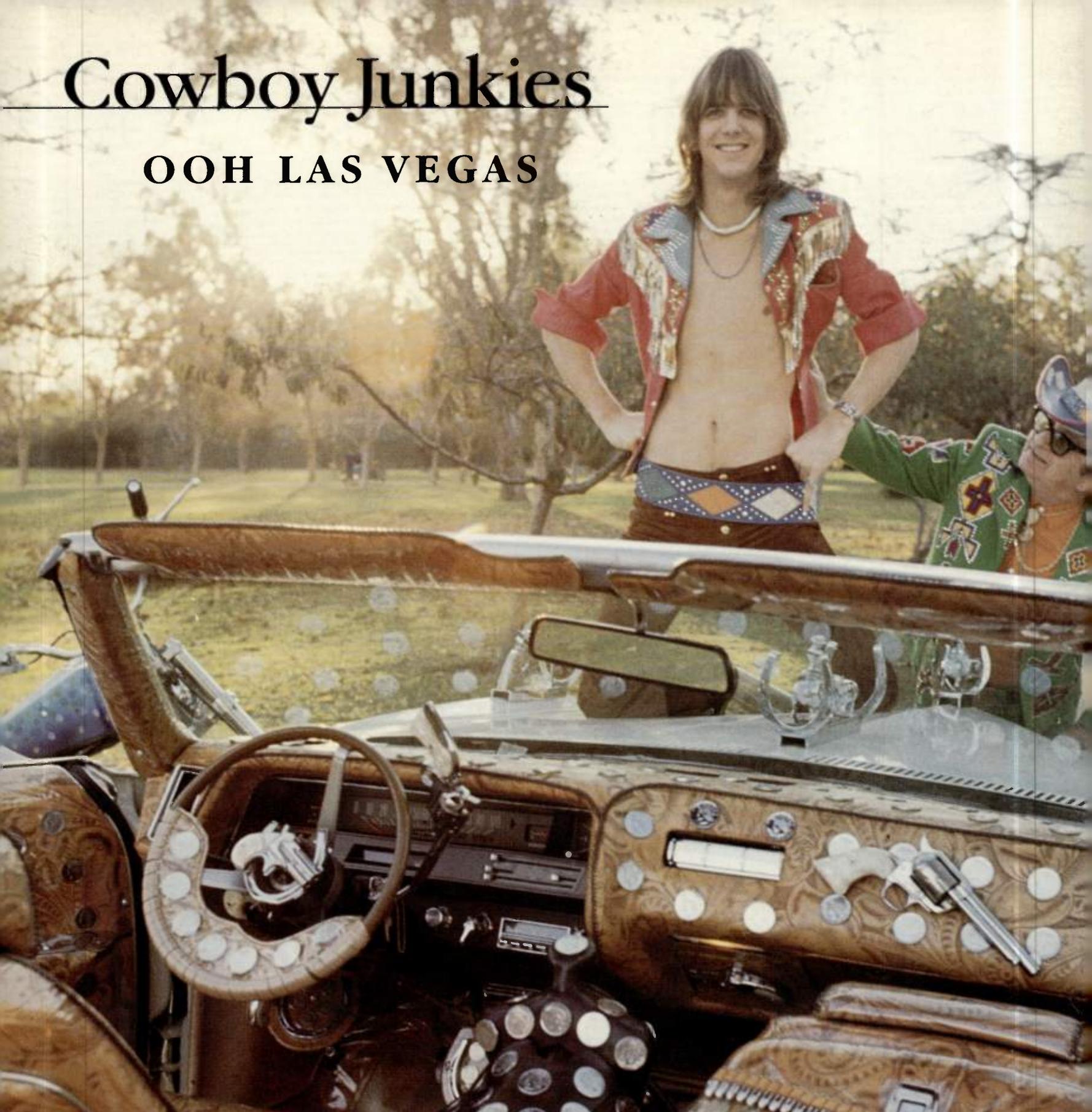
MANAGEMENT: CATHY KERR MANAGEMENT
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IN STORES JUNE 1

WRH

Cowboy Junkies

OOH LAS VEGAS



IMPACTING AT ADULT ALTERNATIVE ON MONDAY JUNE 14TH.

from RETURN OF THE GRIEVOUS ANGEL a tribute to Gram Parsons

ALBUM IN STORES JULY 13TH

EXECUTIVE PRODUCER: EMMYLOU HARRIS AND PAUL KREMEN

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