

totallyadult®



kim richey

JULY 16, 1999 • ISSUE #27

A true American storyteller, Hal Ketchum delivers the finest and most compelling performance of his career.



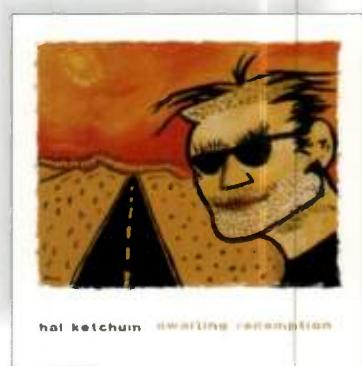
awaiting redemption

The lead single and title cut from
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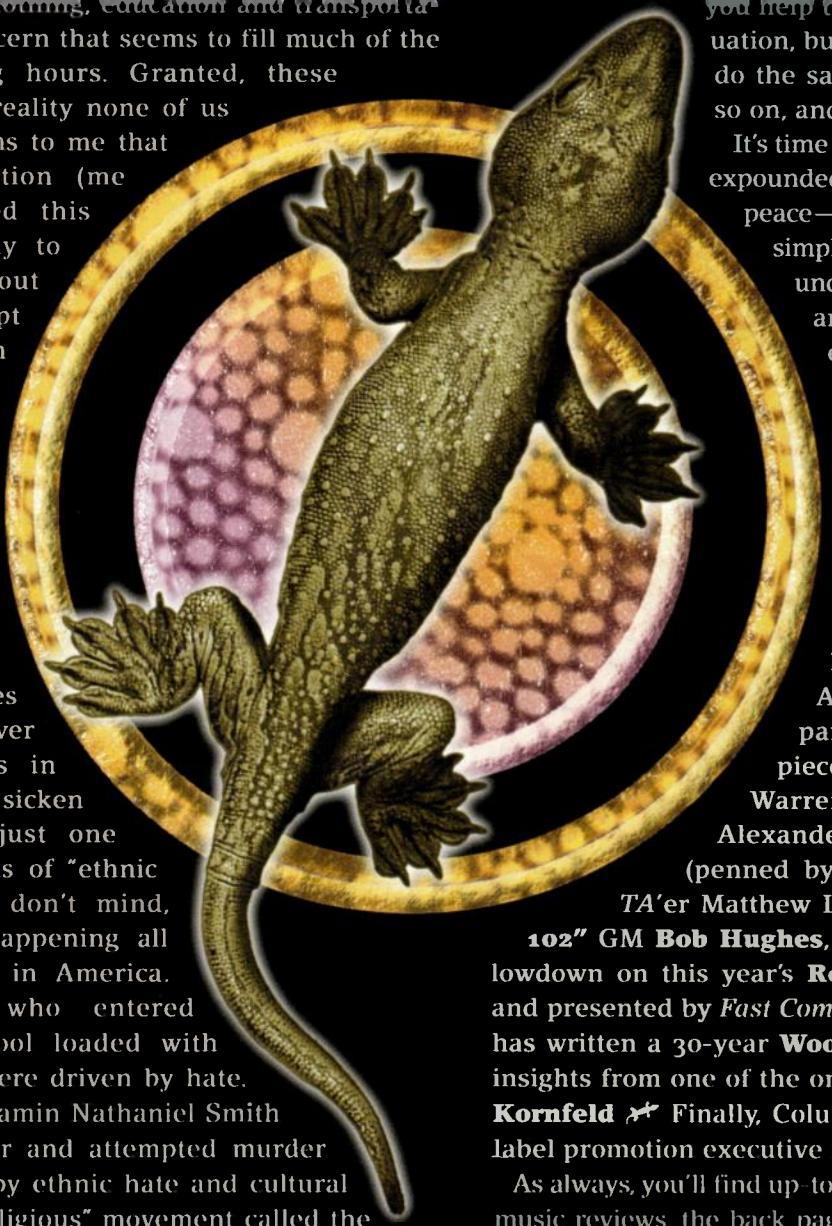


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basics—food, shelter, clothing, education and transportation—is a constant concern that seems to fill much of the rest of one's waking hours. Granted, these responsibilities are a reality none of us can ignore, but it seems to me that much of our generation (me included) has allowed this day-in, day-out reality to overshadow just about everything else except perhaps our much-needed leisure time. But I tell you friends, as we get ready to embark into a new epoch, I am horrified by the amount of hatred, distrust and violence that exists in the world!

Certainly the atrocities that have occurred over the past few months in Kosovo are enough to sicken anyone, yet this is just one example of similar acts of "ethnic cleansing," or if you don't mind, *genocide*, which are happening all over the world—even in America. The two students who entered Columbine High School loaded with weapons and bombs were driven by hate. And now we have Benjamin Nathaniel Smith and his acts of murder and attempted murder that were also driven by ethnic hate and cultural distrust fueled by a "religious" movement called the World Church Of The Creator. Is this the kind of world we want to hand over to our children?



you help them through a tough day or situation, but perhaps you'll inspire them to do the same thing to someone else...and so on, and so forth.

It's time we—the "Woodstock Nation" that expounded such great ideals of love and peace—renew our commitment to the simple fact that honestly expressing understanding, patience, tolerance and compassion to anyone and everyone we come in contact with is ultimately the only real way that we'll make a difference in the world. I know I'm going to redouble my efforts.. how about you?

Here it is...*totallyadult* issue #27: We're excited to have **King Richey** on the cover (Danny Alexander has written the companion feature)...there are also pieces on **Robben Ford** (by Mike Warren), **Hal Ketchum** (also by Alexander) and **Townes Van Zandt** (penned by Jim Manion). In addition TA'er Matthew Lawton talks with **KXST "Sets 102"** GM **Bob Hughes**. J. Mikel Ellcessor gives us the lowdown on this year's **RealTime** convention organized and presented by *Fast Company* magazine, and yours truly has written a 30-year **Woodstock** retrospective featuring insights from one of the original festival producers, **Artie Kornfeld**. Finally, Columbia's **Trina Tombrink** is our label promotion executive for this issue.

As always, you'll find up-to-the-minute contact pages, lots of music reviews, the back pages—this time we update you on Adult Rock Radio's Specialty Programming—and you can get a laugh or two from Mr. Chucklehead.



John Schoenberger
totallyjs@sfxnet.com

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WKPQ

Already On:

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SPECIAL FEATURES

ADULT ROCK SERVICES

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radio contacts

Stations are listed by first available music call hour.

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



MUSIC HOURS	STATION	TITLE MONDAY	CONTACT	PHONE/FAX/E-MAIL
M 10a-noon	CDR /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
MT 11a-2p	KEGR /Concord, California	PD	Steve O'Brien	925.680.5347 fax 674.9487
M 4:30-6:30p	KERA /Dallas, Texas	SM MD AMD	Jeff Luchsinger Gabrielle West Kelley Pound	214.740.9257 fax 740.9369
MT 11a-noon	KFAN /Fredericksburg, Texas	PD	J.D. Rose	830.997.2197 fax 997.2198 txradio@ktc.com
M 3:15-6:15p	KGSR /Austin, Texas	PD MD	Jody Denberg Susan Castle	512.908.4986 fax 908.4902 jdenberg@kgsr.com
MThF 9a-5p	KKCR /Kauai, Hawaii	MD	Jon Scott	818.981.9876 fax 808.826.7977 bornarebel@aol.com
MW 10:15-11:45a	KMTN /Jackson, Wyoming	PD/MD	Mark "Fish" Fishman	307.733.4500 fax 733.7773 kmtn@blissnet.com
MTh 12:30-2:30p	KPFT /Houston, Texas	PD MD	Edmundo Resendez Mary Ramirez	713.526.4000 fax 526.5750
MTW 8-10a	KPIG /Monterey, California	PD/MD	Laura Ellen Hopper	831.722.9000 fax 722.7548 sty@kpig.com
M 2-5p	KQRS /Minneapolis, Minnesota	OM APD/MD	Dave Hamilton Reed Endersbe	612.545.5601 fax 595.4940 reed@92kqrs.com
M 10-11:30a	KRVM /Eugene, Oregon	PD	Don Ferrell	541.687.3370 fax 687.3573 xraydbf@yahoo.com
MThF 10a-noon	KRXS /Phoenix, Arizona	PD	John Libynski	520.402.9222 fax 425.5063 krxs@mail.gila.net
M 3-5p	KTAO /Taos, New Mexico	PD	Brad Hockmeyer	505.758.1017 fax 758.8430 ktao@newmex.com
MWF 8-10a	KTHX /Reno, Nevada	PD MD	Bruce Van Dyke Harry Reynolds	775.333.0123 fax 333.0110 bruce@thex.net
M 1-4p T 9-11a	KUNC /Greeley, Colorado	MD AMD	Kirk Mowers Kyle Dyas	970.351.1775 fax 351.1780 kmowers@kunc.org
MTW 1-4p	WDET /Detroit, Michigan	PD AMD	Judy Adams Chuck Horn	313.577.4146 fax 577.1300 wdetfm@wdet.wayne.edu
M 4-7p T 4-6p	WEBK /Killington, Vermont	PD	Dan Ewald	802.422.3156 fax 422.3158 webk@vermontel.net
M 11a-2p	WERU /Blue Hill Falls, Maine	PD MD	Joel Mann Sara Willis	207.469.6600 fax 469.8961 weru@celestat.com
M 11a-2p	WFPK /Louisville, Kentucky	PD APD	Dan Reed Leslie Stewart	502.574.1749 fax 574.1671 dreed@wfpk.com
M 3:30-5:30p	WKZE /Sharon, Connecticut	PD MD	Randy Mirov Andrew DiGiovanni	860.364.5800 fax 364.0129 wkze@snet.net
MT noon-2p	WMKY /Lexington, Kentucky	PD/MD	Paul Hitchcock	606.783.2334 fax 783.2335 p.hitchc@morehead-st.edu
MT 12:30-3p	WMWV /Conway, New Hampshire	PD MD	George Cleveland Mark Johnson	603.447.5988 fax 447.3655
MTW 2-3p	WNCS /Burlington, Vermont	PD APD MD	Greg Hooker Eric Thomas Jody Petersen	802.223.4295 fax 223.1520 pointfm@together.net
M 11a-1p T 10a-noon	WNCW /Charlotte, North Carolina	PD APD	Mark Keefe Armando Bellmas	828.287.8000 fax 287.8012 wncw@blueridge.net
MTWThF 10a-noon	WOLV /Houghton, Michigan	PD	Derek "Deve" Sever	906.482.7700 fax 482.7751 deve@up.net
M 1-3p Th 3-6p	WRNR /Baltimore, Maryland	OM/PD MD	Jon Peterson Damian Einstein	410.626.0103 fax 267.7634
MW 11a-3p	WXRT /Chicago, Illinois	VP/PRG MD	Norm Winer Patty Martin	773.777.1700 fax 286.9978 comments@wxrt.com

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
MTWThF 8:30-10a	WYYB /Nashville, Tennessee	PD MD	Jane Crossman Rusty Miller	615.242.5600 fax 242.9877 atjunglejane@tunedin.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@kbcoradio.com
T 10a-noon	KFLX /Flagstaff, Arizona	OM	Greg Roberts	520.779.1177 fax 774.5179 radio@infomagic.com
TWThF noon-2p	KKQQ /Brookings, South Dakota	PD/MD	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@kotrfm.com
TTh 8:30-10:30a	KRCC /Colorado Springs, Colorado	MD	Jeff Bieri	719.473.4801 fax 473.7863 jbieri@cc.colorado.edu
T 12:30-4:30p	KRCL /Salt Lake City, Utah	MD	Doug Young	801.363.2801 fax 533.9136 iceman@krcl.org
TTh noon-2p	KROK /DeRidder, Louisiana	GM MD	Doug Stannard Sandy Edwards	318.463.9298 fax 537.4152 krok@krok.com
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	WERI /Westerly, Rhode Island	GM	Mark Urso	401.596.7728 fax 596.6688 993fm@edgenet.net
T 2-4p	WEVL /Memphis, Tennessee	PD/MD	Brian Craig	901.528.0560 fax 528.0561 prmmgr@wevl.org
T 5-7p	WFUV /New York City, New York	PD MD AMD	Chuck Singleton Rita Houston Meg Griffin	718.817.4550 fax 365.9815 thefolks@wfuv.org
TW noon-3p	WHFC /Harford, Maryland	SM	Frank Marsden	410.836.4151 fax 836.4169 whfc@harford.cc.md.us
TTh 1-3p	WJAA /Seymour, Indiana	PD MD	Robert Becker Angela Colvin	812.523.3343 fax 523.5116 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 rwyne@wmnf.org
TW 3-5p	WMVY /Martha's Vineyard, Mass.	SM	Barbara Dacey	508.693.5000 fax 693.8211 wmvy@vineyard.net
T 10a-1p	WNRN /Charlottesville, Virginia	MD	Kevin Jones	804.971.4096 fax 971.6562 kjones@virginia.edu
TTh 2-4p	WRLT /Nashville, Tennessee	PD MD	Jane Crossman Rev. Keith Coes	615.242.5600 fax 242.9877 kcoes@wrlt.com
TW 2-3p	WRVG /Lexington, Kentucky	PD MD	Tom Martin Laura Shine	502.868.6582 fax 868.6566 laurashine@wrvg-fm.org



radio contacts

Stations are listed by first available music call hour.

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



MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
TTh noon-1p	WUTC /Chattanooga, Tennessee	PD MD	Mark Colbert Richard Wingham	423.265.9882 fax 755.4174 richardw@chattanooga.net
T 11a-2p	WVOD /Dare County, North Carolina	PD MD	Matt Cooper Ryan Young	252.473.1993 fax 473.1757 99.1@wvod.com
TW 9a-5p	Digital Music Express/USA	MD AMD	Dave Sloan Mike Wheaton	310.444.1744 fax 444.1717 sloand@dmxmusic.com
T 9a-5p	Music Choice/USA	PD	Adam Neiman	973.731.0500 fax 731.6505 comments@musicchoice.com
T 9a-5p	Constantine Consulting	GM	Dennis Constantine	503.296.9010 fax 296.9009 dennver@aol.com
WEDNESDAY				
W 11:30a-1:30p	KACD /Los Angeles, California	PM MD	Keith Cunningham Nicole Sandler	310.451.1031 fax 393.2443 nsandler@jacor.com
W noon-3p Th 1-3p	KCRW /Los Angeles, California	MD AMD	Nic Harcourt Gary Calamar	310.314.4640 fax 450.7172 nic.harcourt@kcrw.org
WThF 2-5p	KFOG /San Francisco, California	OM APD/MD	Paul Marszalek Bill Evans	415.817.5364 fax 995.6867
W 8:45-9:45a/2-3:30p	KHUM /Humboldt, California	APD MD	Gary Franklin 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@kmtt.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 1-5p	KXST /San Diego, California	PD/MD	Dona Shaieb	619.678.0102 fax 320.7024 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 jmanion@bluemarble.net
W 9a-1p	WIVI /St. Thomas, Virgin Islands	MD	Dean Floback	340.774.1972 fax 774.9788
W 1-4p	WNKU /Highland Heights, Kentucky	PD MD	Grady Kirkpatrick Stacy Owen	606.572.6568 fax 572.6604 owens@nku.edu
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
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

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WTh 3-5p	WXRV /Boston, Massachusetts	PD MD AMD	Joanne Doody Jerry Mason Keith Andrews	978.374.4733 fax 373.8023 keith@wxrv.com
W 10a-4p	WYCE /Grand Rapids, Michigan	OM	Catherine Black	616.459.4788 fax 742.0599
W 3-6p	WYEP /Pittsburgh, Pennsylvania	PD MD	Rosemary Welsch Jack Barton	412.381.9131 fax 381.9126 rwelsch@wyep.org
W 9a-noon	Acoustic Cafe /USA	OM PD	Tony McReynolds Rob Reinhart	734.761.2043 fax 761.4412 rob@acafe.com
W 3-6p	World Cafe /USA	PD MD	Bruce Warren Shawn Stewart	215.898.2571 fax 898.0707 worldcafe@pobox.upenn.edu
THURSDAY				
ThF 9-11a	KBAC /Santa Fe, New Mexico	VP/GM APD	Ira Gordon Sam Ferrara	505.989.3338 fax 989.3881 hicaff@kbac.com
ThF noon-2p	KBXR /Columbia, Missouri	PD/MD	Keefer	573.449.1520 fax 449.7770 keefer@bxr.com
Th 9a-noon	KFMU /Steamboat Springs, Colorado	PD	Craig Koehn	970.925.5776 fax 879.5843
Th 10a-1p	KFXJ /Boise, Idaho	PD MD	Colter Langan Carl Scheider	208.888.4321 fax 888.2841 kfxj@micron.net
Th 2-5p	KINK /Portland, Oregon	PD MD	Dennis Constantine Kevin Welch	503.226.5080 fax 226.4578 kinkpd@aol.com
Th 1-3p	KOZT /Mendocino, California	GM MC	Tom Yates Kate Hayes	707.964.0095 fax 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 Hever 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
ThF noon-3p	WL PW /Lake Placid, New York	MD	Daniel Bashaw	518.523.3341 fax 523.1349 wirdwlpw@northnet.org
Th 3-5p F 10:30a-1p	WMMW /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 Withaus	413.536.1105 fax 536.1153 wrnx@javanet.com
FRIDAY				
F 11a-1p	KAEP /Spokane, Washington	PD APD	Haley Jones Larry Pearson	509.448.1000 fax 448.7015 hjones@1057thepage.com
F noon-2p	KRSH /Santa Rosa, California	OM MD	Zoe Zuest Bill Bowker	707.588.9999 fax 588.0777 krsh987@aol.com

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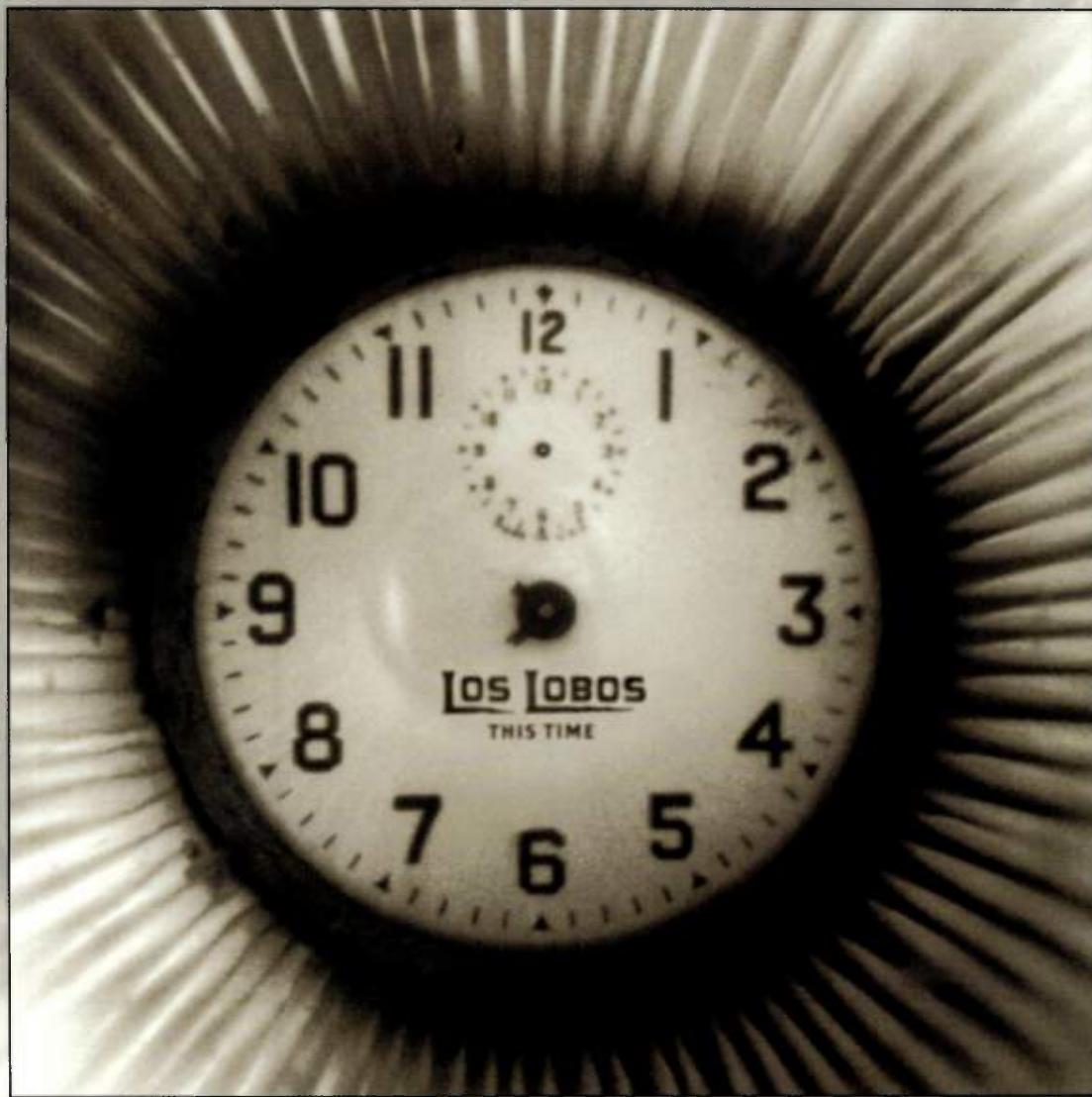
Label contacts



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BREE SHARP

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Airplay Highlights:

WMBX	29 spins
WTMX	28 spins
KPEK	20 spins
99X	12 spins
WBOS	12 spins
KENZ	12 spins
KINK	10 spins

On The Air:

WXRT	WXRV
KMTT	WKOC
WPLJ	KZNZ
WPLY	WMMM
WNKU	WAPS
WSSR	KRSH
WQMB	KMTN
WRLT	WMVY
KAEP	WEBK
WTTS	KFXJ
KROK	KKQQ



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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 (7864-74012-2/4)

Trauma
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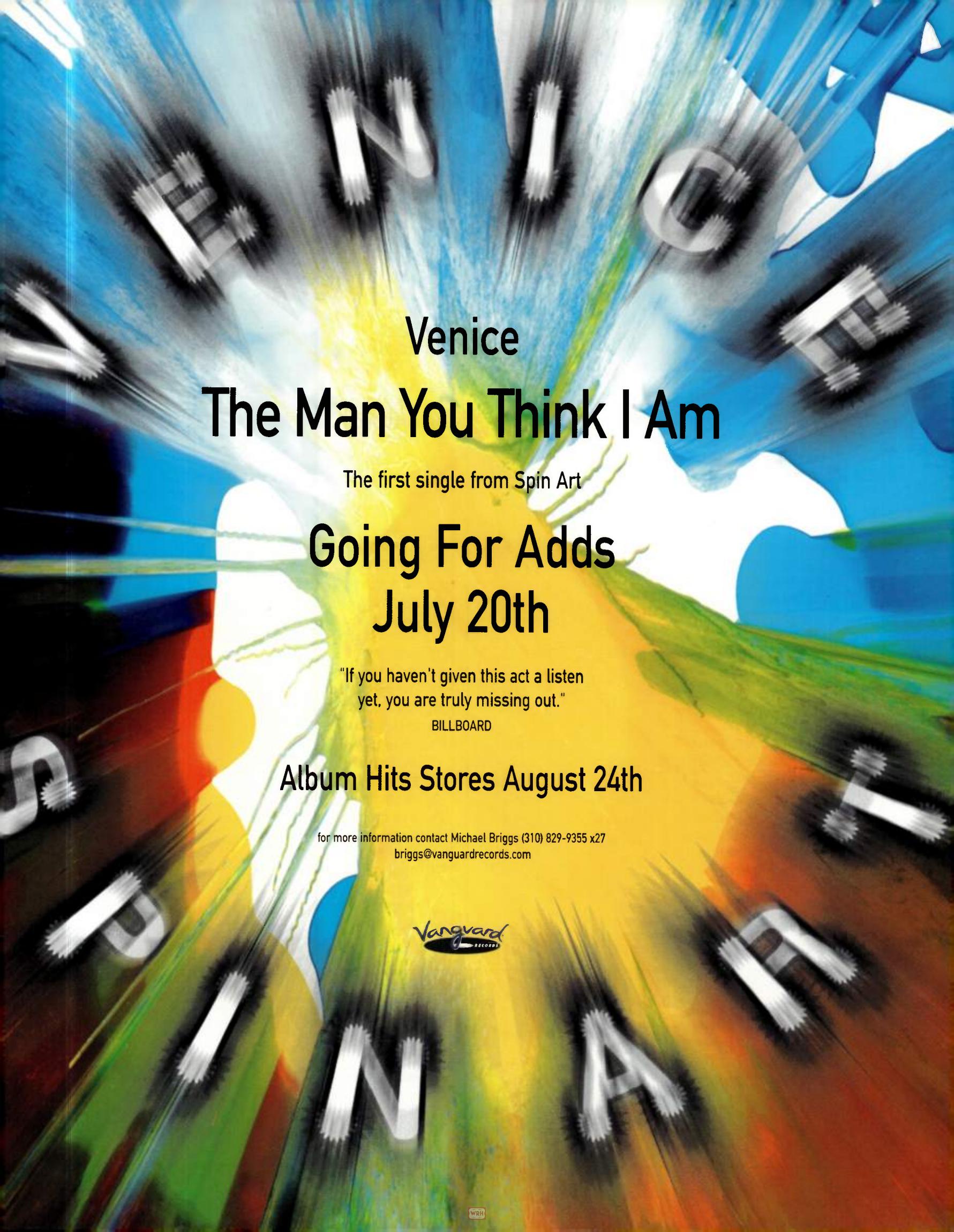
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RETAIL CHART

LW	TW	ARTIST / Title	LABEL
1	1	RED HOT CHILI PEPPERS <i>Californication</i>	WARNER BROS. • 47368
2	2	SARAH MCLACHLAN <i>Mirrorball</i>	NETTWERK/ARISTA • 19049
3	3	SANTANA <i>Supernatural</i>	ARISTA • 19050
5	4	SMASH MOUTH <i>Astro Lounge</i>	INTERSCOPE • 90316
4	5	VARIOUS ARTISTS <i>Austin Powers: The Spy Who Shagged...</i>	MAVERICK/WB • 47318
6	6	LENNY KRAVITZ <i>5</i>	VIRGIN • 47788
9	7	RY COODER <i>Buena Vista Social Club</i>	WORLD CIRCUIT/MONESUCH/ATLANTIC/AG • 79478
7	8	VARIOUS ARTISTS <i>No Boundaries: Benefit For The Kosovar...</i>	EPIC • 63653
10	9	IBRAHIM FERRER <i>Buena Vista Social Club Presents...</i>	WORLD CIRCUIT/MONESUCH/ATLANTIC/AG • 79532
11	10	SUGAR RAY <i>14:59</i>	LAVA/ATLANTIC/AG • 83151
8	11	LYLE LOVETT AND HIS LARGE BAND <i>Live In Texas</i>	CURB/MCA • 11964
14	12	DAVE MATTHEWS/TIM REYNOLDS <i>Live At Luther College</i>	BAMARAGS/RCA • 67755
12	13	FATBOY SLIM <i>You've Come A Long Way, Baby</i>	SKINT/ASTRA/VERVE • 68247
18	14	THE GOO GOO DOLLS <i>Dizzy Up The Girl</i>	WARNER BROS. • 47058
D	15	JIMI HENDRIX <i>Live At Woodstock</i>	EXPERIENCE HENDRIX/MCA • 11987
D	16	VARIOUS ARTISTS <i>American Pie OST</i>	UNIVERSAL/UMG • 53269
17	17	DAVE MATTHEWS BAND <i>Before These Crowded Streets</i>	RCA • 67660
13	18	EVERLAST <i>Whitey Ford Sings The Blues</i>	TOMMY BOY • 1238
15	19	TOM WAITS <i>Mule Variations</i>	EPITAPH • 66547
16	20	PRETENDERS <i>iViva El Amor!</i>	WARNER BROS. • 47342
23	21	VARIOUS ARTISTS <i>Big Daddy OST</i>	C2 • 42160
21	22	EDWIN MCCAIN <i>Messenger</i>	LAVA/ATLANTIC/AG • 83197
19	23	JIMMY BUFFETT <i>Beach House On The Moon</i>	MARGARITAVILLE/ISLAND/IDJMG • 124160
24	24	TOM PETTY AND THE HEARTBREAKERS <i>Echo</i>	WARNER BROS. • 47294
20	25	JOHN WILLIAMS <i>Star Wars Episode 1: The Phantom Menace OST</i>	SONY CLASSICAL • 61776
22	26	GARBAGE <i>Version 2.0</i>	ALMO SOUNDS/INTERSCOPE • 81018
25	27	ROBBIE WILLIAMS <i>The Ego Has Landed</i>	CAPITOL • 97726
28	28	VAN MORRISON <i>Back On Top</i>	POINTBLANK/VIRGIN • 47148
D	29	SUBLIME <i>Sublime</i>	GASOLINE ALLEY/MCA • 11413
29	30	SARAH MCLACHLAN <i>Surfacing</i>	NETTWERK/ARISTA • 19970
26	31	MARY CHAPIN CARPENTER <i>Party Doll And Other Favorites</i>	COLUMBIA • 68751
D	32	TAL BACHMAN <i>Tal Bachman</i>	COLUMBIA • 67956
35	33	SIXPENCE NONE THE RICHER <i>Sixpence None The Richer</i>	SKINT/ELEKTRA/EG • 85512
34	34	U2 <i>The Best Of 1980-1990</i>	ISLAND/DJMG • 524612
40	35	BETH ORTON <i>Central Reservation</i>	ARISTA • 19038
33	36	COLLECTIVE SOUL <i>Dosage</i>	ATLANTIC/AG • 83162
37	37	THE CRANBERRIES <i>Bury The Hatchet</i>	ISLAND/DJMG • 524611
31	38	TOWNES VAN ZANDT <i>A Far Cry From Dead</i>	ARISTA/AUSTIN • 18888
D	39	DIDO <i>No Angel</i>	ARISTA • 19025
D	40	ETTA JAMES <i>Heart Of A Woman</i>	PRIVATE MUSIC • 82180

COMBINED ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	SANTANA <i>Supernatural</i>	ARISTA	1575	1470	1238
2	VAN MORRISON <i>Back On Top</i>	POINTBLANK/VIRGIN	1129	1180	1211
3	PRETENDERS <i>iViva El Amor!</i>	WARNER BROS.	1081	951	709
4	TOM PETTY AND THE HEARTBREAKERS <i>Echo</i>	WARNER BROS.	981	1073	1190
5	LYLE LOVETT AND HIS LARGE BAND <i>Live In Texas</i>	CURB/MCA	954	890	707
6	OLD 97'S <i>Fight Songs</i>	ELEKTRA/EG	926	934	940
7	COLLECTIVE SOUL <i>Dosage</i>	ATLANTIC/AG	898	714	952
8	RED HOT CHILI PEPPERS <i>Californication</i>	WARNER BROS.	864	831	754
9	THE ROBERT CRAY BAND <i>Take Your Shoes Off</i>	RYKODISC	817	1017	1044
10	VARIOUS ARTISTS <i>Return Of The Grievous Angel</i>	ALMO SOUNDS/INTERSCOPE	761	679	640
11	SARAH MCLACHLAN <i>Mirrorball</i>	NETTWERK/ARISTA	716	795	803
12	VARIOUS ARTISTS <i>Big Daddy OST</i>	C2	681	655	630
13	WIDESpread PANIC <i>Til The Medicine Takes</i>	CAPRICORN	653	558	489
14	NEW RADICALS <i>Maybe You've Been Brainwashed Too</i>	MCA	634	798	839
15	THE PUSH STARS <i>After The Party</i>	CAPITOL	624	604	574
16	ZIGGY MARLEY & THE MELODY MAKERS <i>Spirit Of Music</i>	ELEKTRA/EG	614	521	400
17	JOHN MELLENCAMP <i>John Mellencamp</i>	COLUMBIA	532	570	552
18	SUGAR RAY <i>14:59</i>	LAVA/ATLANTIC/AG	529	537	518
19	BETH ORTON <i>Central Reservation</i>	ARISTA	528	614	697
20	TODD THIBAUD <i>Little Mystery</i>	DOLITTLE/SLIPDISC/MERCURY/IDJMG	525	581	578
21	PATTY GRIFFIN <i>Flaming Red</i>	A&M	510	504	515
22	JONNY LANG <i>Wander This World</i>	A&M	501	481	489
23	SINÉAD LOHAN <i>No Mermaid</i>	INTERSCOPE	491	486	495
24	VARIOUS ARTISTS <i>No Boundaries: Benefit For The Kosovar...</i>	EPIC	483	521	474
D	VARIOUS ARTISTS <i>Eyes Wide Shut OST</i>	REPRISE/WARNER SUNSET	479	336	152
26	TOM WAITS <i>Mule Variations</i>	EPITAPH	473	533	593
27	JIMMY BUFFETT <i>Beach House On The Moon</i>	MARGARITAVILLE/ISLAND/IDJMG	446	458	473
28	RANDY NEWMAN <i>Bad Love</i>	DREAMWORKS	439	429	381
D	KIM RICHEY <i>Glimmer</i>	MERCURY/IDJMG	421	338	105
D	THE GOO GOO DOLLS <i>Dizzy Up The Girl</i>	WARNER BROS.	409	356	335
31	JULIAN LENNON <i>Photograph Smile</i>	FUEL 2000	404	417	408
32	XTC <i>Apple Venus Volume One</i>	TVT	401	444	424
33	TAL BACHMAN <i>Tal Bachman</i>	COLUMBIA	392	381	381
34	VARIOUS ARTISTS <i>Austin Powers: The Spy Who...</i>	MAVERICK/WB	388	379	431
35	BEN FOLDS FIVE <i>The Unauthorized Biography Of...</i>	550 MUSIC	379	456	526
36	SMASH MOUTH <i>Astro Lounge</i>	INTERSCOPE	376	381	374
D	JEREMY TOBACK <i>Another True Fiction</i>	RCA	375	343	305
38	VARIOUS ARTISTS <i>Bleeker Street: Greenwich...</i>	ASTOR PLACE	371	393	399
D	FREEDY JOHNSTON <i>Blue Days, Black Nights</i>	ELEKTRA/EG	352	242	78
40	THE CRANBERRIES <i>Bury The Hatchet</i>	ISLAND/IDJMG	351	365	330

HOT FUTURES

1	LOS LOBOS <i>This Time</i>	HOLLYWOOD • 62185
2	VARIOUS ARTISTS <i>Return Of The Grievous Angel</i>	ALMO SOUNDS/INTERSCOPE • 80024
3	G. LOVE & SPECIAL SAUCE <i>Philadelphonic</i>	OKEH/550 MUSIC • 69746
4	ZIGGY MARLEY & THE MELODY MAKERS <i>Spirit Of Music</i>	ELEKTRA/EG • 62396
4	WIDESpread PANIC <i>Til The Medicine Takes</i>	CAPRICORN • 546203

IN-STORE PLAY

1	SANTANA <i>Supernatural</i>	ARISTA • 19080
2	IBRAHIM FERRER <i>Buena Vista Social Club...</i>	WORLD CIRCUIT/MONESUCH/ATLANTIC/AG • 79532
3	RED HOT CHILI PEPPERS <i>Californication</i>	WARNER BROS. • 47386
4	SARAH MCLACHLAN <i>Mirrorball</i>	NETTWERK/ARISTA • 19049
5	LOS LOBOS <i>This Time</i>	HOLLYWOOD • 62185

BIN BURNERS

1	JIMI HENDRIX <i>Live At Woodstock</i>	EXPERIENCE HENDRIX/MCA • 11987
2	SUGAR RAY <i>14:59</i>	LAVA/ATLANTIC/AG • 83151
3	SMASH MOUTH <i>Astro Lounge</i>	INTERSCOPE • 90316
4	VAN MORRISON <i>Back On Top</i>	POINTBLANK/VIRGIN • 47148
5	TAL BACHMAN <i>Tal Bachman</i>	COLUMBIA • 67956

MOST ADDED

1	SIXPENCE NONE THE RICHER <i>Sixpence None The Richer</i>	SKINT/ELEKTRA
2	KIM RICHEY <i>Glimmer</i>	MERCURY/IDJMG
3	DOUGLAS SEPTEMBER <i>IO</i>	SAMSON MUSIC
4	LOS LOBOS <i>This Time</i>	HOLLYWOOD
5	VARIOUS ARTISTS <i>Eyes Wide Shut OST</i>	REPRISE/WARNER SUNSET

MOST PROGRESS

1	VARIOUS ARTISTS <i>Eyes Wide Shut OST</i>	REPRISE/WARNER SUNSET
2	LOS LOBOS <i>This Time</i>	HOLLYWOOD
3	PRETENDERS <i>iViva El Amor!</i>	WARNER BROS.
4	FREEDY JOHNSTON <i>Blue Days, Black Nights</i>	ELEKTRA/EG
5	SANTANA <i>Supernatural</i>	ARISTA

MOST PROMISING

1	TOWNES VAN ZANDT <i>A Far Cry From Dead</i>	ARISTA/AUSTIN
2	ELEANOR McEVORY <i>Snapshots</i>	COLUMBIA
3	RADNEY FOSTER <i>See What You Want To See</i>	ARISTA/AUSTIN
4	LOS LOBOS <i>This Time</i>	HOLLYWOOD
5	KENDALL PAYNE <i>Jordan's Sister</i>	ANISE/CAPITOL

TOTALLYADULT

ADULT ROCK

COMMERCIAL SONG AIRPLAY

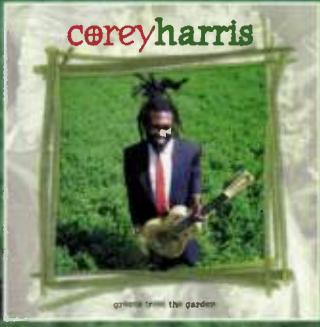
NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	SANTANA "Smooth" .	ARISTA	1073	990	842
2	PRETENDERS "Human" .	WARNER BROS.	826	727	567
3	VAN MORRISON "Back On Top" .	POINTBLANK/VIRGIN	757	774	746
4	RED HOT CHILI PEPPERS "Scar Tissue" .	WARNER BROS.	724	690	615
5	OLD 97'S "Murder (Or A Heart Attack)" .	ELEKTRA/EEG	685	675	665
6	COLLECTIVE SOUL "No More, No Less" .	ATLANTIC/AG	613	579	539
7	NEW RADICALS "Someday We'll Know" .	MCA	550	663	690
8	LYLE LOVETT AND HIS LARGE BAND "You Can't Resist It" .	CURB/MCA	544	517	442
9	TOM PETTY AND THE HEARTBREAKERS "Room At The Top" .	WARNER BROS.	498	575	676
10	THE ROBERT CRAY BAND "24-7 Man" .	RYKODISC	476	697	724
11	PATTY RICHEY "Blue Sky" .	A&M	475	463	458
12	ZIGGY MARLEY & THE MELODY "Beautiful Day" .	ELEKTRA/EEG	456	376	282
13	SHERYL CROW "Sweet Child O' Mine" .	C2	448	468	496
14	CHRIS ISAAK "Baby Did A Bad, Bad Thing" .	REPRISE/WARNER SUNSET	441	303	136
15	THE PUSH STARS "Any Little Town" .	CAPITOL	423	405	367
16	PEARL JAM "Last Kiss" .	EPIC	417	449	420
17	WIDESpread PANIC "Dyin' Man" .	CAPRICORN	413	374	303
18	SARAH McLACHLAN "Possession" .	NETTWERK/ARISTA	412	432	455
19	SINÉAD LOHAN "Whatever It Takes" .	INTERSCOPE	410	397	391
20	SUGAR RAY "Someday" .	LAVA/ATLANTIC/AG	408	373	332
21	JOHN MELLENCAMP "Eden Is Burning" .	COLUMBIA	387	427	401
22	SMASH MOUTH "All Star" .	INTERSCOPE	368	363	352
23	TAL BACHMAN "She's So High" .	COLUMBIA	355	346	346
24	THE GOO GOO DOLLS "Black Balloon" .	WARNER BROS.	344	282	239
25	TODD THIBAUD "Little Mystery" .	DOLITTLE/SLIPDISC/MERCURY/IDJMG	327	359	366
26	COWBOY JUNKIES "Ooh Las Vegas" .	ALMO SOUNDS/INTERSCOPE	317	285	254
27	JULIAN LENNON "I Don't Wanna Know" .	FUEL 3000	308	323	316
28	JEREMY TOBACK "You Make Me Feel" .	RCA	302	257	238
29	XTC "Green Man" .	INTV	298	312	284
30	SHERYL CROW "Anything But Down" .	A&M	281	299	386
31	BETH ORTON "Stolen Car" .	ARISTA	272	340	425
32	THE CRANBERRIES "Animal Instinct" .	ISLAND/IDJMG	261	255	199
33	TOM WAITS "Hold On" .	EPITAPH	234	264	274
34	KIM RICHEY "Come Around" .	MERCURY/IDJMG	225	163	22
35	BARENAKED LADIES "Call And Answer" .	REPRISE	217	245	263

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	LYLE LOVETT AND HIS LARGE BAND "Live In Texas" .	CURB/MCA	376	350	258
2	VARIOUS ARTISTS "Return Of The Grievous Angel" .	ALMO SOUNDS/INTERSCOPE	369	332	324
3	SANTANA "Supernatural" .	ARISTA	307	296	230
4	VARIOUS ARTISTS "Bleeker Street: Greenwich" .	ASTOR PLACE	290	294	302
5	THE ROBERT CRAY BAND "Take Your Shoes Off" .	RYKODISC	289	304	303
6	RANDY NEWMAN "Bad Love" .	DREAMWORKS	249	262	225
7	OLD 97'S "Fight Songs" .	ELEKTRA/EEG	235	253	269
8	BETH ORTON "Central Reservation" .	ARISTA	227	249	246
9	VAN MORRISON "Back On Top" .	POINTBLANK/VIRGIN	225	251	268
10	TOM WAITS "Mule Variations" .	EPITAPH	223	259	297
11	FRED EAGLESIMTH "50-Odd Dollars" .	RAZOR & TIE	222	244	235
12	PRETENDERS "¡Viva El Amor!" .	WARNER BROS.	206	184	128
13	TOWNES VAN ZANDT "A Far Cry From Dead" .	ARISTA AUSTIN	203	161	145
14	WIDESpread PANIC "Til The Medicine Takes" .	CAPRICORN	201	168	120
15	THE PUSH STARS "After The Party" .	CAPITOL	201	199	207
16	JESSE WINCHESTER "Gentleman Of Leisure" .	SUGAR HILL	195	209	168
17	RON SEXSMITH "Whereabouts" .	INTERSCOPE	188	159	120
18	ANDERS OSBORNE "Living Room" .	SHANACHIE	188	186	164
19	KIM RICHEY "Glimmer" .	MERCURY/IDJMG	186	166	74
20	TOM PETTY AND THE HEARTBREAKERS "Echo" .	WARNER BROS.	186	199	207
21	TODD THIBAUD "Little Mystery" .	DOLITTLE/SLIPDISC/MERCURY/IDJMG	185	216	205
22	SARAH McLACHLAN "Mirrorball" .	NETTWERK/ARISTA	169	189	182
23	FREDDY JOHNSTON "Blue Days, Black Nights" .	ELEKTRA/EEG	167	118	50
24	BEN FOLDS FIVE "The Unauthorized Biography Of..." .	360 MUSIC	165	190	213
25	DIDO "No Angel" .	ARISTA	160	147	134
26	ZIGGY MARLEY & THE MELODY MAKERS "Spirit Of Music" .	ELEKTRA/EEG	158	145	118
27	JIMMY BUFFETT "Beach House On The Moon" .	MARGARITAVILLE/ISLAND/IDJMG	134	142	136
28	ALEJANDRO ESCOVEDO "Bourbonitis Blues" .	BLOODSHOT	128	119	104
29	POI DOG PONDERING "Natural Thing" .	PLATE TECTONIC/TOMMY BOY	119	124	125
30	LOUDON WAINWRIGHT III "Social Studies" .	HANNIBAL/RYKODISC	117	111	82
31	WILCO "Summer Teeth" .	REPRISE	115	145	145
32	EDDI READER "Angels & Electricity" .	COMPASS	110	133	132
33	ELEANOR MCEVOY "Snapshots" .	COLUMBIA	109	112	124
34	RADNEY FOSTER "See What You Want To See" .	ARISTA/AUSTIN	106	119	106
	KENDALL PAYNE "Jordan's Sister" .	ANISE/CAPITOL	102	76	45

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PITOLLA

The Perfect Set

Riding The Radio Waves With
BOB HUGHES of KXST

By Matthew Lawton

I once knew a guy who would get up around five in the morning, splash into the cold Pacific Ocean, paddle out past the breakers and wait—minute after minute, hour after hour, day after day—all in search of that perfect set. Well, if you've ever felt that way while surfing the radio dial, it's time you tuned into a chronic location that all the locals know about. Located in the beautiful coastal community of San Diego lies a truly unique and adventurous radio signal that beams out quality rock artists in sets.

It was back in April of 1996 that Bob Hughes, along with his longtime business partner Jonathan Schwartz, acquired the KXST signal in San Diego and put "Sets 102" on the air. Since that time, this dynamic duo has gone on to create a truly original concept in radio. After relocating the KXST antenna and making it the most powerful FM Class B signal licensed to North San Diego County, Schwartz and Hughes recently moved the station and upgraded its studio with brand-new digital gear and state-of-the-art equipment. And you thought El Niño was powerful.

Bob Hughes has been in the radio business for three decades. Along the way he spent time programming WASH FM in Washington, DC, and he oversaw US Radio as the company's President, creating a string of market-dominant stations in varied formats: (Oldies, AC, Rock, News/Talk, Country and Urban). In 1991, Hughes and Schwartz formed Compass Media Group and purchased six nearly bankrupt stations, which they turned around and sold for \$72,000,000. Today, they're sole owners of KXST, where Schwartz is involved in finance, sales and forecasting while Hughes is General Manager, air talent and coach of the programming and promotion departments.

With all of his background, knowledge and experience in radio, it's easy to see why Bob Hughes is such a well respected radio veteran. And when it comes to the Adult Rock format, this Big Kahuna has many ideas and tough-love thoughts on how we can all make it grow and swell into one helluva long ride.





John Fogerty with Bob Hughes

When you first started Sets 102, you were playing two-song sets by artists, all day long. Since that time, haven't you fine-tuned the "Sets" concept a bit?

"Yes we have. We found that doing sets all the time was a challenge. The problem is that you have some songs out there by bands that perhaps don't have another song. Like, for example, The Verve Pipe. They had that big hit 'The Freshmen'—it was a great song—but that one song was an anomaly, really, and not quite representative of what the band was all about. So, by playing only sets, we couldn't play that one song."

"So we found that you could integrate the sets concept and keep it alive by reducing it to twice an hour. We do it at the top of the hour and at the bottom of the hour as a station signature. We had some complaints when we did that, but when we explained to the listeners, 'Here's the deal: if we're playing 12 songs an hour, we can only play six artists, but if we go to this particular concept we can play 10 artists an hour.' Once the listeners understood that they went, 'Oh, well that's a good thing.' So the way the station stands now is that twice per hour we play a set of songs by the same artist and we do frequent All Sets Weekends, and we also have developed certain theme sets. We anchor those at specific times and they're promoted as benchmarks. For example, at 5:01 we do the 5:01 Blues Set, where we play two blues songs in a row; at one o'clock in the afternoon we do an acoustic set, and at 6:25 in the evening, we do the Gray-Haired Ponytail Set."

What is the Gray-Haired Ponytail Set?

"Well, it's a nightly trip down memory lane where we play some obscure, and not so obscure, classic rock songs. It's kind of a this-day-in-history thing, and we attempt to connect it to something that's going on currently. I host the afternoon show as Robert In The Late Afternoon, so I get to do that feature."

What are your DJs like?

"We're all local San Diegans. We're all veteran radio people, with the exception of Jodina, our nighttime show host, who is our newest talent. She's an aspiring actress and voice-over specialist and she's probably the newest to the market, but everybody else has been doing this for a long period of time. Our morning show is a three-person team with Madison and Tony as the hosts and traffic being done by Jody Dulea. They're all really great."

Do they do a lot of joking around and talking, or is it mostly music?

"We pride ourselves in playing the most music in the morning, but it's a pretty interactive live show; the guys have managed to keep the interactivity well edited so that we're still playing eight to 10 songs an hour."

Are all the shows live?

"Not always. We use the BE AudioVault system, so most of our shows are tracked."

Why not have the DJs on live?

"When you actually analyze what a disc jockey does in the studio, mostly what they do is mechanical stuff. They locate CDs, remove them from a rack, cue them up in a CD player, play them, and then refile them. If you actually look at how much content gets created and contributed by the disc jockey in a four-hour show, it's about 10 minutes of content. It seems to me that if you allow a machine to handle the mechanical parts of it, that frees up the talent to put the time and energy into the content. So our performers at Sets 102 do shows that are pretty rich in content."

Yeah, but aren't you losing a bit of your immediacy? I mean, if it starts raining, Jodina could mention it or play a rain song right then.

"That's not going to happen on any contemporary radio station. I think programmers over the years have learned that leaving the music to the random selection of the air talent is probably not the best way to maximize ratings. What will happen is, the air talent will play the things that they like to play and won't play the things that they don't like to play, and they will, in an effort to respond to one listener who's nice on the phone, completely depart from the format and play something that's out of character for the radio station. So that's what actually happens. The theory is that you could have this wonderful, responsive, seemingly in-the-moment radio station, but that almost never happens when you allow the disc jockeys to do their own thing. As on-air talent, we need to think of ourselves like competitors in a Beethoven Piano Concerto contest. Just play what's on the page, but play it with your soul instead of your hands."

How do you go about adding new music to the playlist?

"Our Program Director, Dona Shaieb, and I look at the crop of newcomers and we evaluate what's out there and what we need in the playlist. We also look at what is being played in the market on the other radio stations and also what's being played by the Triple-A stations around the country. One of our focuses is that the music be authentic, credible, creative, and that it's an artist as opposed to just a song. We're much more inclined to play artists and go deeper into their albums rather than simply play a song. Although, in our current configuration, nothing will prevent us from playing a great song."

"Dona makes 80 to 90% of the programming and music decisions herself and we usually collaborate on the rest. People assume that because of my background, Dona is a figure-head and I'm really calling the shots, but that's not true. More than any other person, Sets 102 is Dona's creation."

What are your promotions like?

"We are very active in the concert arena. We've been involved with acts like the Cowboy Junkies and Wilco, we were involved with the Bob Dylan/Paul Simon tour, which just came through town, and we're also doing a welcome home promotion for Jewel and Steve Poltz, both of whom are from San Diego. So we're always working with bands that are coming through town, but

our largest promotional vehicle right now is our Web site. We've been doing a series of getaways to see artists in other cities. We've been calling it the Rock & Roll World Tour; you can sign up by fax or by phone, but the Web site is the primary vehicle that we've been promoting."

What can folks get at www.sets102.com?

"Well, first of all, there's streaming audio, so you can hear us live from anywhere in the world. There's a secure transaction store where you can order music and videos. There's also a 'Now Playing' feature where you can actually see the title and the artist of the song that's playing on the air, plus you can see the last six hours of what we've played; and if you click on any of those, you can order and buy them instantly off the Web site."



RCA's Art Phillips, Hughes, KXST's PD Dona Shaieb and Bruce Hornsby

What's your sales department like?

"Our sales department consists of eight great people. Patrick Osburn is our Vice President of Sales—he's a great market-wise, street-wise veteran. We're calling on major national clients—we've got Christal Radio, one of the top rep-firms in America working with us, and we're also out there developing individual retail accounts. We're in every area of revenue development that any other large company would be in. The fact that we're a single station operation doesn't prevent us from doing anything that anybody else does."

How do you compete with the radio conglomerates that can offer their clients three or more stations in the San Diego market?

"Well, the fact of the matter is that radio still is a core audience phenomenon. You might own 50 radio stations, but all you have to offer is 50 core audiences—and if the audience on the 51st radio station is important to a client's business, no matter how many spots you buy on the other 50 stations, you just simply can't reach that audience effectively. In our particular case, our core audience is one of the most desirable in San Diego. We reach more of the upper-income, affluent, highly educated, managerial types in the market than anyone else."

Radio has undergone some pretty crazy changes over the last few years with many stations being bought and consolidated. And because of that, all the formats have had to really tighten up, including Adult Rock. What are your thoughts on the Adult Rock format as it is today?

"I think Triple-A has been a format that's been on the edge of extinction now for the last couple of years. But I'm quite struck by the similarities between Adult Contemporary of the '70s and Triple-A in the '90s. I think that there are some lessons that all of us can learn from the development of Adult Contemporary, from a nothing format of the '70s to one of the most successful and widely programmed formats in American radio in the '90s. I'm also struck by how NAC evolved from a very small niche format into a situation where there's now at least one NAC station in most major markets. I think there are some things we can learn from the development of NAC that would be very useful in helping Triple-A grow, prosper and flourish."

And what would those things be?

"I think the first thing is that you have to want to win, and I think that what I'm seeing in Triple-A is a certain lack of passion for winning. There's no shortage of passion for the music and for the idea of the format, but I think there's a real lack of passion for doing what's necessary to win. I think there's some fear and concern on the part of some of the people who are programming Triple-A that if they did what was necessary to win, they'd somehow be selling out or bastardizing the format. I think that there are some things that all of us could do with this format that would make it much more successful in a lot of markets, but the first thing we have to develop is a passion to win. We can't be satisfied with just surviving anymore. Do we think it's possible for Triple-A to be Top 5 in Adults 25-54 in every market where there is a Triple-A station? I don't see any reason why it couldn't be. Now I know that the audience research might say something different, but the fact of the matter is that passion and great products frequently take audience research and make it obsolete, make it look like it's somehow curiously out of touch."

"I mean, I'm always struck by the story of the guy who developed the Sony Walkman. His research department told him that nobody wanted a tape recorder with headphones, because the only thing people could think of was this big bulky reel-to-reel machine and these Mercury filled-headphones and that nobody would want one of those. And that wasn't what he was talking about at all. Just like when you actually hear a good Triple-A station on the radio, it's very compelling listening."

What do you think the Adult Rock stations need to do, other than having the passion to win, to become a Top 5 station in their market?

"I think part of that passion to win is a passion for mass-appeal programming and a determination to be a cultural influence. A lot of the

Triple-A stations, and I noticed this in Sets 102 as well, are content to be sideline players and be in a niche all by ourselves. But Triple-A programmers need to be concerned about mass appeal. That doesn't mean we have to give up the uniqueness or specialness of our particular format, it just simply means that we have to be more determined to be an influence in our culture."

"It's always surprised me when you watch the Grammy Awards and you look at the nominees, it's pretty clear that the people who are running the record companies and who are making the music are hearing Triple-A as the dominant format in America, because that's where most of the artist nominations are coming from. If you went through all of the categories—Contemporary Folk, Best Blues, Best Song, Best Record, and all of that stuff—and you added it all up, I think you'd quickly see that the Triple-A artists are some of the most important artists in the culture. I think it's time that the people who are programming Triple-A started treating it like that. We need to think of this as the best possible music to play on the radio and then start playing it like it's that. And when you're seriously intent on exposing a new piece of product, you don't play it 12 times a week. You probably need to triple that, maybe more."

How many spins per week do you give your heavy rotations at Sets 102?

"Our heavy rotations are in the 30 spins-per-week range and probably are going to get heavier. You know, Stanley Marcus, one of the founders of Neiman-Marcus, always said that what made his

department store unique was that people were invited to select from a range of pre-selected merchandise. Neiman-Marcus never claimed to have 'the most variety,' just the best selection. Instead of 37 different types of fur coats, they

had the best long one and the best short one. If you wanted the long one, they had the best long one; if you wanted the short one, they had the best short one that you could possibly have. You know, two kinds of tuxedos. There's the double-breasted and the single-breasted. You want the double-breasted, here's the one model we have. You want the single-breasted, here's the one model we have. It's the best you can get."

And because it's made of the best material and it's a quality tuxedo, you'll leave that store satisfied. You just bought yourself a really great tuxedo.

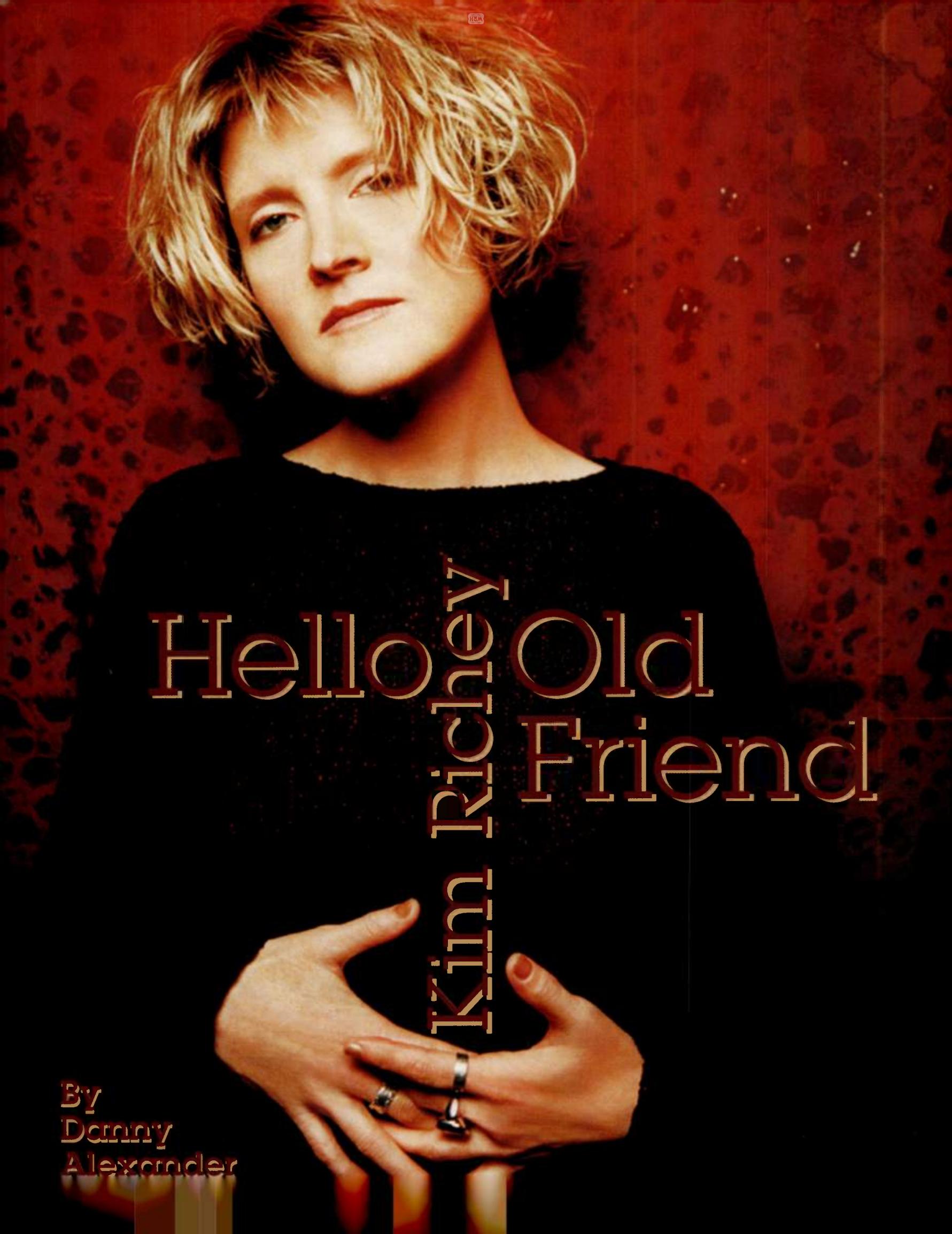
"Yeah. Because the folks at Neiman-Marcus have done their work of looking at all of the possible choices and selecting the two best tuxedos, and I think that is one of the things that Triple-A programmers could do a better job of. It doesn't mean that we need to play all of the records that the Hot AC station in the market is playing; we shouldn't do that no matter how big of a hit they might be. It just means that instead of adding seven new records a week, maybe we need to add just one and play it more."

"We're in a market, like most of the markets in America, where there are two or three groups that control most of the radio stations. These groups have recognized, through their experience in other markets, that people are dialing around, and you really can't afford to program a radio station that isn't at its best 100 percent of the time. Remember the old liner that the Rock stations used to use, you know, 'All Killer, No Filler'? That's what it's about today. It has to be all killer and no filler. That doesn't mean that we have to play the Led Zeppelin songs that the Classic Rock station is playing, it just means that we don't have room for third-rate cuts by second-rate bands. We need first-rate cuts by first-rate bands."

Where do you see Sets 102 in the next five years?

"We're pretty excited about the opportunity that's ahead of us with our new studios. Now that our staff is surrounded in a fresh, contemporary and functioning environment, it's going to inspire everyone to a whole new level of accomplishment and achievement. We think that's going to open a whole new era. We're just beginning to get in our stride. The next five years are going to be great!" 

You can contact Bob Hughes at 858.678.0102 or via E-Mail at kxst@cis.compuserve.com. Make sure you check out the "Sets 102" aircheck on the *totallyadult TuneUp* #38.



WR

Hello ^{Hey} Old Friend

Kim Rich

By
Danny
Alexander

Kim Richey's third album, *Glimmer*, is as warm and nourishing as a flash of understanding in an old friend's eyes. Her lyrics offer bone-deep candor—"I've got a silk shirt in my closet that I'm not afraid to use"—with an easy grace that makes you lean into the conversation.

But it's the voice that keeps you there. So smooth it's almost crystalline, you might call Richey's voice angelic if it didn't sound just tough enough to suggest a certain worldliness. Richey's sophomore release, 1997's *Bitter Sweet*, emphasized the power of that voice with rootsy arrangements that kept a lot of air in the mix. *Glimmer* all but takes the opposite approach. Brit producer Hugh Padgham (Peter Gabriel, Split Enz, XTC, Melissa Etheridge, The Police, Sting) allows a different kind of tension to the mix by layering otherworldly backing vocals, organ and synth figures, delicate piano arpeggios and bluesy-psychadelic turns of guitar.

The result is a thick, dreamy mix that pushes Richey to use her sweet, smooth vocals to fight back. Her voice cuts like a beacon, a focal point to guide the listener through a maze of contradictory and ambivalent emotions. And like a light through darkness, her voice manages to illuminate all that surrounds it, enhancing the bright, vibrant colors in the mix. *Glimmer* not only fits its title—it renders it transcendent.

It's clear that Padgham helps Richey find her voice here, but it's equally clear that Richey is the one in control. "This record is the most like me of any record that I've ever made," Richey is quick to point out. She searches for just the right words and grows more excited as she finds them—"Hugh is really good to work with in that I had a lot of creative input, to the point where it was scary at times. He was like, 'Well, it's your record....,' and I'm thinking, 'Yeah, but who am I going to blame if I don't like it afterwards?!" She laughs off the tension that obviously was once very real.

Part of what makes *Glimmer* so invigorating is no doubt a certain seat-of-the-pants quality that reflects how it was made. Richey recalls, "It was also scary as hell because when I started out, I just really needed to do something to give myself a kick in the butt. Hugh said, 'Well, I'd really like to work in New York,' and I said, 'Well, I have a friend in New York, and I can crash at her place, and I love New York!' And then he said, 'Then I'd like to go to London' and I was like 'I'd love to

go to London, too!'

"So I came up there to a place I've never worked before, to an area I'm not really familiar with, and I'd only met Hugh once, and I'm here in the studio with him and five other guys that I don't know either. The first record was with Richard Bennett, whom I really had a rapport with, and the session guys were all friends of mine from when I first moved to Nashville; they'd all played on my demos. The second record was my touring band, so they were all people I knew and was comfortable with, but this time I didn't know any of these people. For the first couple of nights I was here in New York going, 'Oh my God, what have I done? This is frightening!'

"Any big, super change is scary. It's exciting too, after the fact—kind of like exercise, it's better when it's over.... But then these new guys turned out to be friends who I'd love to work with again, so this was good."

Nothing about Richey's warm, reassuring music or her easygoing character suggests she has a hard time making friends. In fact, her personable nature seems to be

at the heart of how she makes such diverse, moving music. One of the first things that jumps out when looking at any of Richey's work is how often she composes her music with a collaborator. Every song on *Bitter Sweet* is co-written, while all but two are on *Glimmer*.

"It's my social life, basically," she laughs. "I really like to work that way. The people that I write with are friends, people I enjoy spending time with, and it's just really an amazing way to get to know somebody. You cut years—you know, all the little things you have

to go through getting to know somebody?—years off of a relationship. You sit down and tell something pretty personal about yourself in the guise of trying to write a song. It's *fun*! The people I write with are great to hang out with. They're funny, and they're good songwriters, so I usually get something better than I would have if I'd written it by myself."

"The people I write with all the time are also people I know really well, and I can write really personal songs with them, and I ca-

help them write really personal songs. For instance, 'Keep Me' [a hauntingly beautiful and delicate song at the heart of *Glimmer*] we wrote for Tom Littlefield about his mom. She died about a year ago, and he said that he wanted to write a song for her. He'd thought of 'keep me' as the thing he wanted to say, so he and I sat down together and wrote that....

"And then," her voice grows quieter as she tries to express something a little difficult to name, "you write a song like that, one that you're proud of...instead of sitting there going, 'I think this is good. I wonder if anybody else besides me will think this is good'...you've got this other person there with you who goes," her voice growing louder, like she's slapping somebody on the back, "'We wrote a great song, didn't we!?' And you really get excited with the other person, and you have that other person to share that, so it's really cool!"

Her approach to songwriting is also casual and varied. "Usually it starts off with a musical idea—a phrase, a chord progression, a melody—and then maybe I'll just keep playing that over and over again." She interrupts her own thought. "My TV doesn't work, and it's affecting my writing because I used to just sit in front of the TV and just mindlessly play guitar, and now I'll play a little bit, and I'll get distracted—where a TV would keep me there. I'd just play it over and over again until maybe some thought or some phrase would come into my mind that the music kind of made me think of, and I'd just go from there.

"It's different every song. Sometimes I might have the song all the way done, or sometimes we just show up with nothing, and then we just start messing around, or somebody might have a chorus already written.

"'If You Don't Mind' was the first song I ever wrote with Chuck Prophet [formerly of Green On Red], and now he's one of my favorite people on the planet. He's like somebody that, when you're around him, you feel better from being around him. He's really talented, and he's got this real dry sense of humor. Since then, we've written a bunch of songs together. I got to take a trip out to San Francisco, where he lives, and stay for four or five days and write. We bring different kinds of takes on things, which is cool, because we come from different places."

Geographically, where Richey comes from is Dayton, Ohio, and a musical background listening to "whatever was on the radio. I didn't really buy much music until I was in college." But she always made music. In high school, she formed a trio with two friends, and they would play three or four sets at a Steak and Ale. "We played any damn song we could come up with, and if they were

still around for a fourth set, we figured they deserved to hear the first set again."

But it was while she was with this group that Richey first hit upon an artist who would change her life. "The first songwriter that made me want to write was Joni Mitchell—her melodies and her lyrics. As a singer, her melodies are a blast to sing. The stuff she did with her voice was great. And then sometimes I'll be walking along and little lines from her songs will pop into my mind. Like, there's a line where she describes a priest, and instead of saying *priest* she says, 'he was wearing his father's tie.' That's like, damn! It makes you, not want to write like Joni Mitchell, but find your own thing. Because everybody's saying the same thing; they've been saying the same thing since people have been talking. Your job is to say it in a way that is really unique. But then, at the same time, the puzzle is to say it in a different and unique way, but also to say it in a

self taking temp work, typing jobs, working in restaurants and traveling "all over the place." She moved to Nashville in 1988 after Bill Lloyd, who had been urging her to move there, sent her a tape by a new artist, Steve Earle.

"I hadn't been too in to anything that had gone on musically for a while. And this was something like I'd never heard before, because here was this guy singing, but it wasn't pretty... It was so believable and from the heart, and I just loved the lyrics. I thought he was a brilliant songwriter, and what really struck me were the visual pictures that his songs painted. And a lot of his songs he goes into character, and you still believe every word that this character's singing. I was really blown away by it, so I'm thinking, 'Well, hell, if this is Nashville, I'm in. This is brilliant!' And I went down there, and that really wasn't what it was about. Those people never did get a stronghold; Lyle Lovett and Nanci Griffith were in for a brief millisecond thanks to k.d. lang.

"But especially Steve Earle had a big influence on me. I have a lot of friends that will tell you that they came to town for the same reason I did, because they heard his stuff. And Nashville is a lot more than people think of it being; it's everything from commercial country to John Hiatt to Steve Earle to Lucinda Williams. It's all kinds of music, and it's a lot of music people haven't heard of because it isn't on a major label. One record I've just been listening to a lot, that I love, is Bobby Bare, Jr.'s record [Boo-Tay, by Bare Jr.]."

"EVERYBODY'S SAYING THE SAME THING; THEY'VE BEEN SAYING THE SAME THING SINCE PEOPLE HAVE BEEN TALKING. YOUR JOB IS TO SAY IT IN A WAY THAT IS REALLY UNIQUE."

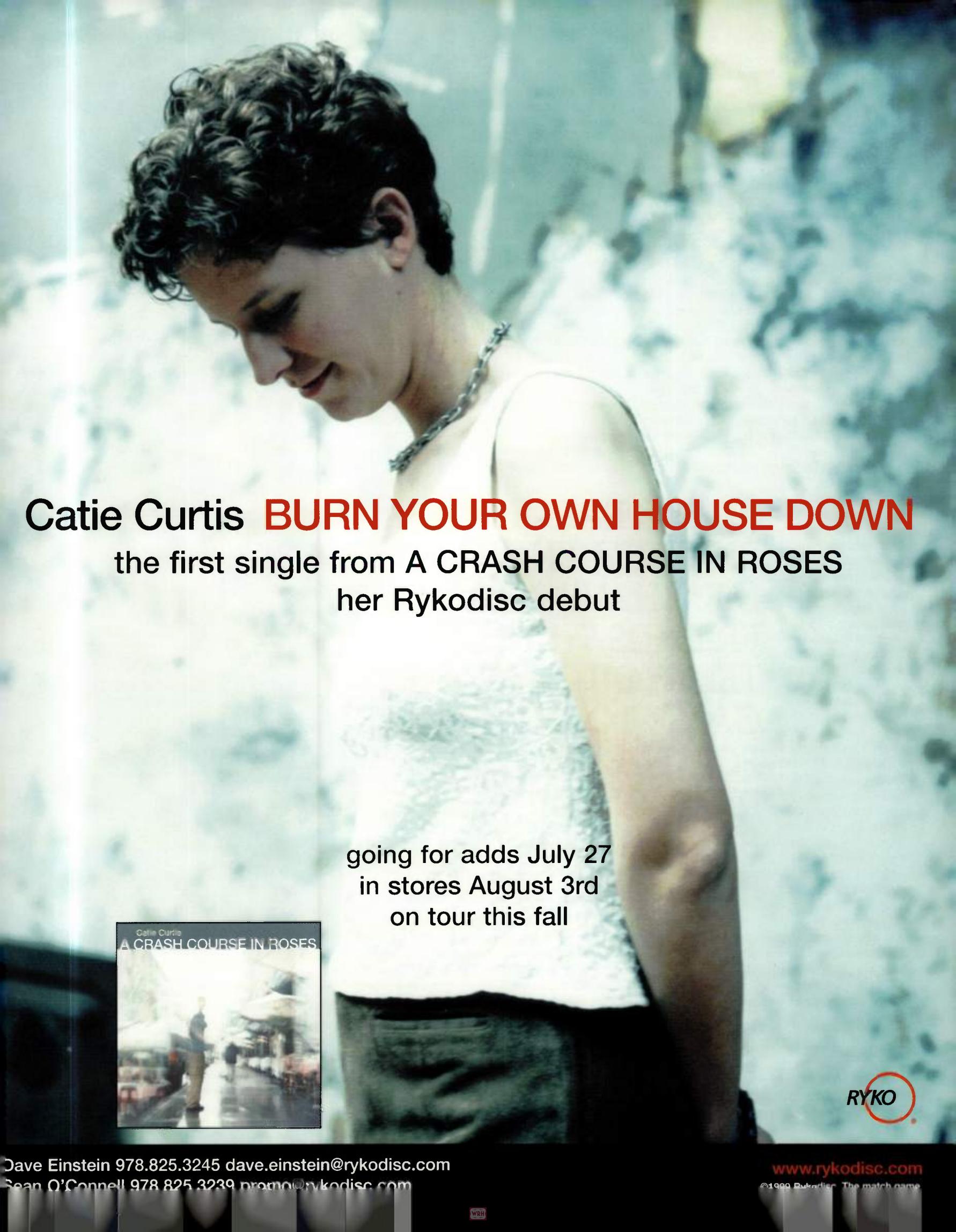
way that everybody goes, 'ah!...."

Richey was an environmental education major in college when she met Bill Lloyd (eventually of Foster & Lloyd), and they played together in, as she describes it, "an all original kind of country rock, pop, folk (kinda sorta) band." Laughing, she adds, "Of course, we got no gigs whatsoever!"

But this band was still a crucial influence on her. She explains, "They all wrote songs, so I figured, if I was going to be in this band, I better write songs. The first one I wrote, 'I've Been Thinking About You,' was one minute long—like when you draw and you're not an artist, you don't really want to take up too much space. They used to call it the 'FTD Song' because they said it would make a perfect florist commercial. It was pretty okay for a one-minute foray into songwriting."

When Richey left college, she also left music. She went into environmental education, but she also found her-

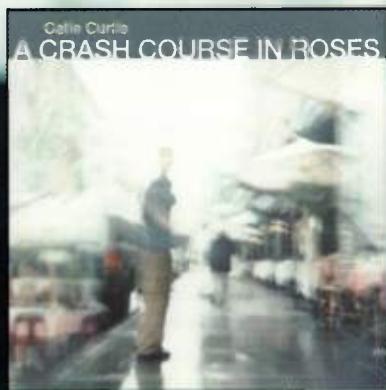




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Today, Richey has reached a place where she has a rare flexibility and freedom to write as she wants to. "The first record, I was a staff writer, but I didn't have a record deal, so I was writing to try to get people to notice me, which means get other people to cut your songs. That's restricting because the industry, Country Radio, is looking for uptempo, positive songs. If it was kind of rocking, I could get away with slipping in kind of cynical, sarcastic lyrics. I was trying to write commercially, but also to write songs that I would sing, that I would be proud of doing. The second record I knew that I was writing for myself so that was a little freer that way, but I was still trying to fit in with country and on this record, truly, a lot of the songs I wrote while touring on the second record. Those were songs that I just wrote about stuff that was really getting to me then, and that was the outlet. I had to write them to stop thinking about all this stuff. And I didn't write thinking, 'Is this going to be country, is this going to be pop?' or whatever. I'm just writing this song, and I don't care where it goes, and I don't care if anyone records it. I don't care about much of anything at this point. What the heck!?"

The moody, drum-led account of trying to restore a relationship, "Long Way Back," she names as a song that she wouldn't have written commercially. "Nobody will ever recut that one. That's a real personal song to me. It's not personal enough that you can't understand it, but I don't think it's general enough that somebody would cut. It's not a simple song, not a sing-a-long thing, and it's a really dark lyric.

"Of course, who knows, I have songs cut all the time that I never thought would get cut." And her songs get picked up by other media. The TV shows "Providence" and "Buffy The Vampire Slayer" have used her songs for their soundtracks, and now, one of her new album's most precious

gem among gems, "Come Around," is being featured in the upcoming baseball movie, *For Love Of The Game*, starring Kevin Costner.

"That song I wrote with Tim Krekel. He and I are the lame partners. We show up: 'Do you have any ideas?'

'Nope.'

'Do you have any ideas?'

'Nope.'

"No one should show up to a writing appointment with nothing. But that's become our M.O., and sometimes we don't even write, and we wind up going to a movie."

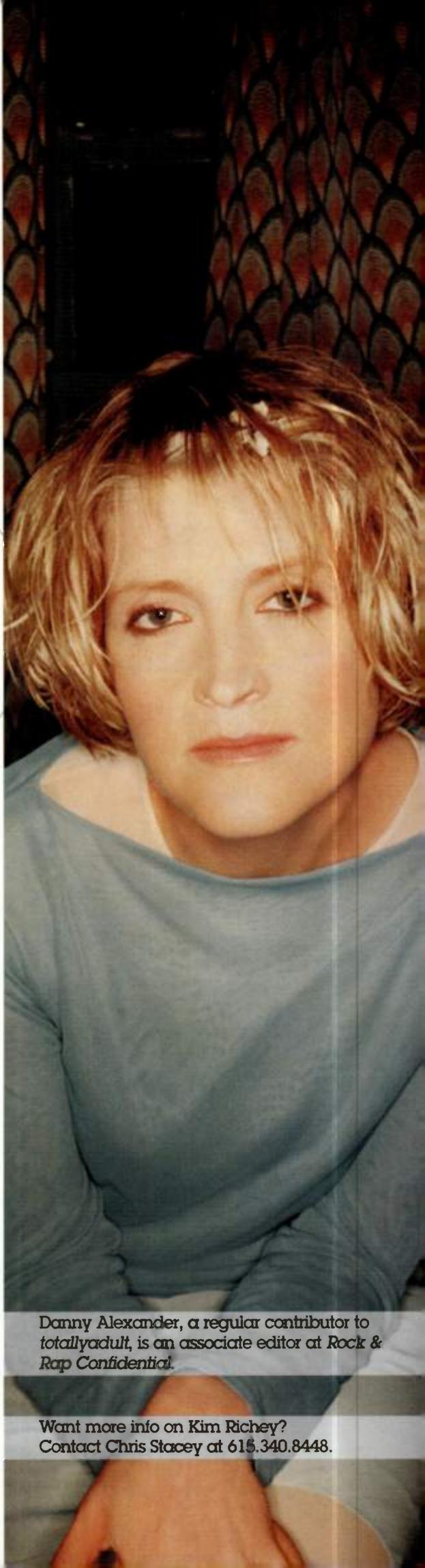
And, again, her approaches are as varied as her environment, particularly the people she is working with. The wonderful opening cut, a loser's

defiant hundredth roll of the dice, "Can't Lose Them All" (which she co-wrote with Maia Sharp) is a song that she wrote "at the castle" (along with the bright rocker, "I Will Be The Strength In You"), a musician's retreat put together by producer Miles Copeland. "He gathers together artists, songwriters, producer-writers, and he puts you up at this fabulous castle and feeds you amazing food and a bunch of wine. They assign you two other co-writers every day, and then your assignment for that day is that you write a song with those two other people, and you demo it by the time the evening's over. It's amazing, like super-concentrated creative output. You come home with five songs demoed, and, by the time I left I was just drained, but I was so psyched and excited again about doing music. I was getting bugged out about doing music before that. It's all peaks and valleys, man. There are no plains in the music business."

One thing is for certain: what keeps Kim Richey making music has everything to do with her love for people, the attention she pays to them and the insight she draws from that interaction. Just as her writing takes shape as a conversation between songwriters, her songs deal with the precious value of relationships. Though some songs, like the incredibly powerful "The

"STEVE EARLE HAD A BIG INFLUENCE ON ME. I HAVE A LOT OF FRIENDS THAT WILL TELL YOU THAT THEY CAME TO [NASHVILLE] FOR THE SAME REASON I DID, BECAUSE THEY HEARD HIS STUFF."

Way It Never Was" (an idea that she credits to Krekel), rally to cut off ties that have become unhealthy, most of the songs wrestle with how hard it is to let go of anybody. "The Other Side of Town" allows a friend enough rope to hang himself, but keeps trying to call him back or at least give him practical advice. The heartbreaking, "Didn't I," deals with a relationship that, despite every effort, couldn't be saved. Even sadder, the gorgeous, string-laden "Gravity" suggests the forces that pull us apart may be a force greater than individual will. It's hard to imagine any other songwriter making the point feel more tragic because it's hard to imagine any other songwriter who so cherishes the people around her—in her life and in her songs.



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

Want more info on Kim Richey?
Contact Chris Stacey at 615.340.8448.

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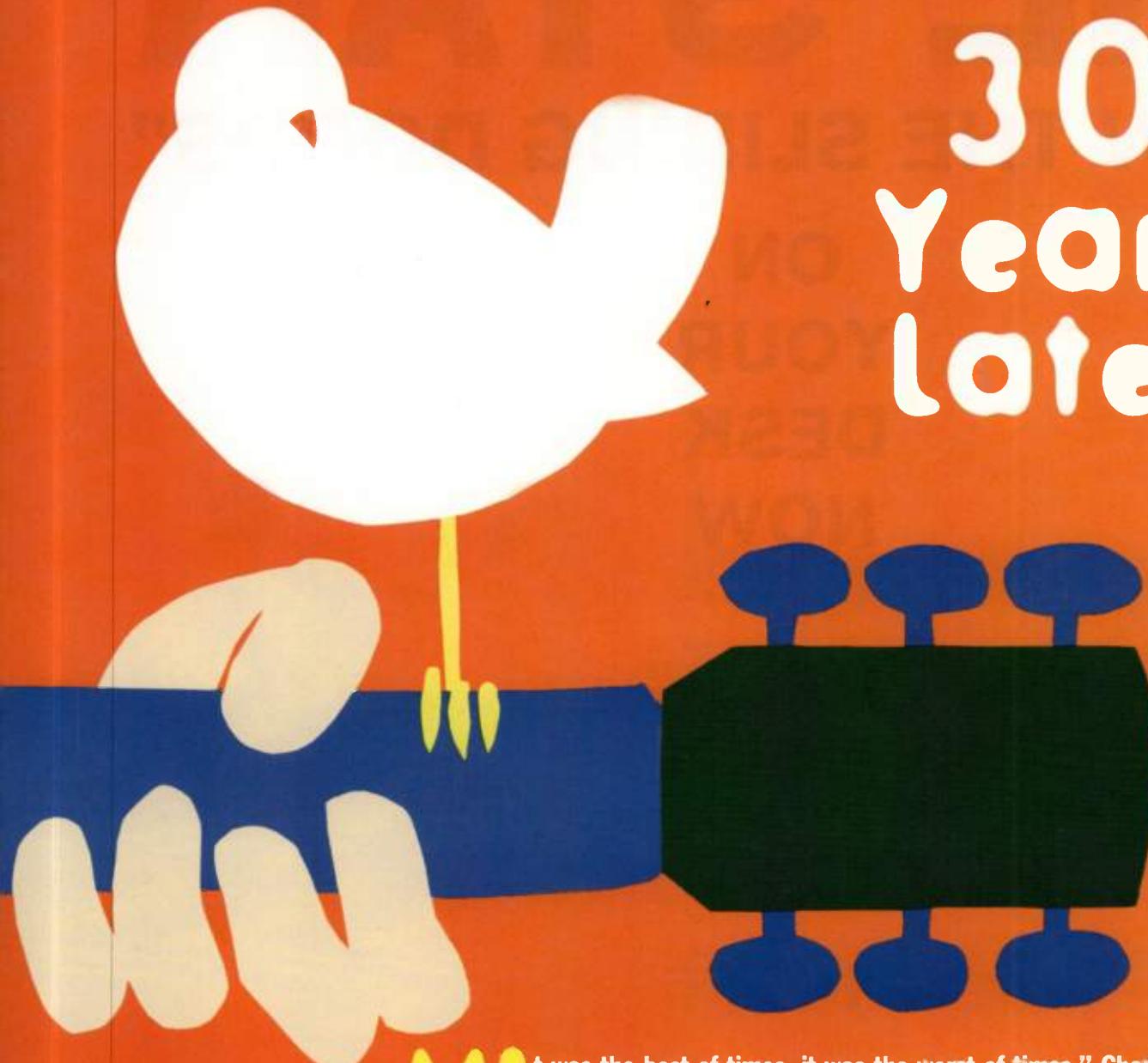
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WRH



Woodstock

30 Years Later



A Woodstock
Perspective
From Producer
Artie Kornfeld

It was the best of times, it was the worst of times," Charles Dickens' *A Tale Of Two Cities* opens, "it was the age of wisdom, it was age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us...."

Although those words were written about a time and place that existed well over two centuries ago, they easily describe the decade of the 1960s in America. Both the horror and patriotism of World War II remained burning fires for the generation of the Great Depression—the generation which fought in that war—but for their children, there was little, if any, connection. Already, seeds of discontent had been sown by the beatnik poets, comedians and authors, the socially conscious troubadours and the film producers of the '50s who dared to question the status quo. Already rock & roll had driven a deep wedge between the generation that would eventually be called the Woodstock Nation and the one which came before it. Already, that new generation had begun to feel its numbers, and it had begun to find its voice.

By
John
Schoenberger

We Are Stardust

All that was needed was a rallying point. The Vietnam War served this need best, but so did the civil rights struggle, the explosive growth of a subculture driven by music (and the growth of FM radio), literature and mind-expanding chemicals, and the basic desire for an entire generation to break lose from the past. It all came to a glorious peak in the summer of 1969—the summer of the Woodstock Music & Art Fair in upstate New York.

Artie Kornfeld was an important person in that movement. First a successful touring artist, as well as a successful hit songwriter (he wrote "The Pied Piper," "Dead Man's Curve" and "Rain In The Park," to name a few) and producer, Kornfeld was already deeply entrenched in the music business by the beginning of the '60s. By mid-decade Kornfeld was VP of A&R at Capitol Records. It was he, along with three others, who would take a half-wishful dream and turn it into one of the most defining moments of the 20th century.

Kornfeld recalls how it all began: "In 1967 I was VP of A&R at Capitol Records in New York. I basically kept an open-door policy, because when I was first trying to break into the business, people who didn't know me from Adam gave me a shot. So one day, this guy named Michael Lang stopped in to see me. He was living in Woodstock at the time and was shopping an act he represented. I ended up giving him a \$5,000 development deal—but the act never delivered.

"But Michael and I soon became good friends. He would often come over to my and my late

wife Linda's apartment and we would play bumper pool and talk into the morning hours. At the time, we were both intrigued by the whole underground musical movement that was happening out there, the burgeoning hippie subculture, the youth-based political activists, the opposition to the Vietnam War and everything else. Michael seemed to be plugged into that scene and I was very interested to learn more about it. We were kinda like Butch Cassidy and The Sundance Kid.

"One night, I said, 'Wouldn't it be cool if you could rent a little theater and invite all of our friends to come see all of these new bands play?'—you know, Jimi Hendrix, Janis Joplin, Jefferson Airplane, Joan Baez, The Grateful Dead, The Band and so on. We kept talking about it, and Michael then said, 'Wouldn't it be neat if we did it in Woodstock?' Well, we let our imaginations go and started thinking about making it an outdoor concert or weekend festival. We could raise the money to pay all of these bands and sell tickets to the public. I said we might draw 300,000 people, and Michael said maybe 50,000—and I remember Linda saying 500,000 people!"

We Are Golden

Through a lawyer Kornfeld was associated with, he and Michael Lang met and ultimately partnered with John Roberts and Joel Rosenman, eventually forming Woodstock Ventures. After close to two years of hard work, big ambitions, pleas for investment money and the knack for creating a buzz, the Woodstock Music & Art Fair—3 Days Of Peace & Music—An Aquarian Exposition in White Lake, NY, was about to become a reality. Did it become much bigger than they ever expected?

"I don't think so," reveals Kornfeld. "In May of 1969, I ran full-page ads in all the major-city newspapers, as well as the alternative press like *The Village Voice*, and spent a large portion of our advertising budget at radio. Within three days, we had already sold over 100,000 tickets at \$15 each for the three days. Most of them were being bought by the kids who lived in suburban America. Kids who weren't really hippies or completely devoted to the subculture movement, but who definitely wanted to be part of something.

"We knew it was going to be college kids and mostly upper-middle-class kids who would come to Woodstock, and that a figure like half-a-million wasn't as ridiculous as it sounded. In reality, it drew almost a million-and-a-half people. There were 300,000 on the site, another 200,000 around it and over 1,000,000 stuck on the highways along the way! In those three days there was no violence—not one fistfight. We had met with every revolutionary group before the festival and they honored our request to keep things peaceful. I talked with all the bands before they went onstage and asked

CONTINUED ►



Kornfeld signing the mounument On the Original Woodstock site last year.

them to keep their actions positive and loving. It seemed to embody all the altruistic visions we had for a better world, right there in the mud and the heat.

"Ultimately, Woodstock was the gathering of the tribe. We knew that there were hundreds of thousands of young people who shared much of the same views as the hippies and political activists—that it went way beyond the scene going on in San Francisco's Haight/Ashbury district, or the Village in New York, but they were dispersed across the country. It was the music that was the draw and the cement that bonded an entire generation together.

"We were the generation that had grown up under the specter of the communist threat, global nuclear war and a political atmosphere that was very conservative. Woodstock acted as a symbol and catalyst for us. We finally knew we had the numbers and the voice to enact change."

We Are Billion-Year-Old Carbon

Certainly the impact of Woodstock was felt around the world: a generation which had finally realized its power enacted enough of a watchdog atmosphere to implement change. Richard Nixon was out, the Vietnam War wound down, the freedoms of a democratic society were once again addressed and what was once an underground subculture became the mainstream. We became politically active by supporting and/or becoming members of the elected government body. We launched several movements that still pervade today, such as the ecology movement and the ongoing struggle for civil rights and cultural tolerance. And we hopefully approached the raising of our children with a more progressive attitude.

But we are also the generation that spawned the materialistic drive of the Yuppies in the latter part of the '70s, which led to the greedy and incredibly selfish '80s and the complacent '90s. In many ways, we've left the world more in disarray for our children than our parents had left it for us.

"Unfortunately," warns Kornfeld, "I think much of the memory of Woodstock lives on simply because of the album and the movie. The movie, especially, has probably aired thousands of times since the advent of cable television, and you know it's going to be seen a lot leading up to this summer's 30th Anniversary Woodstock Festival. The movie shows Woodstock as one big sex, drugs and rock & roll party, but it was so much more than that. It really didn't capture the *real* Woodstock—kids experiencing a magical event. Many of those people now are the doctors, scientists, social workers and teachers who are making a real difference in the world today. We live in very violent and intolerant times today. Much of what we stood for and hoped to change has been lost. But many people of the Woodstock generation are nevertheless working hard to make a change for the better.

"As far as politics are concerned, most of us seem to have taken a backseat. Our parents continue to vote, but we don't. It has very little to do with issues and agendas, and much more to do with who has the most money to spend. I firmly believe the right wing, Southern Christians are very much in control again behind the scenes, the Supreme Court appears to be getting more conservative and the average person—in particular, our children—feels more helpless than ever.

"I would hope that this year's Woodstock might rekindle more to our generation than simply fond memories of our youth. But in reality, there's a major corporation behind the thing with millions of dollars invested. They've learned

"Ultimately, Woodstock was the gathering of the tribe. We knew that there were hundreds of thousands of young people who shared much of the same views as the hippies and political activists—that it went way beyond the scene going on in San Francisco's Haight/Ashbury district, or the Village in New York."

■ Beginning August 15, VH1 will be airing a "Behind The Music" episode about Woodstock. Artie Kornfeld, plus the other three principal partners—Michael Lang, John Roberts and Joel Rosenman—were interviewed for the episode. It's the first time the four of them have gotten together in over 25 years!

■ Look for a special coffeetable book & CD-ROM of Artie Kornfeld's personal reflections on the original Woodstock Festival to be available later this summer.

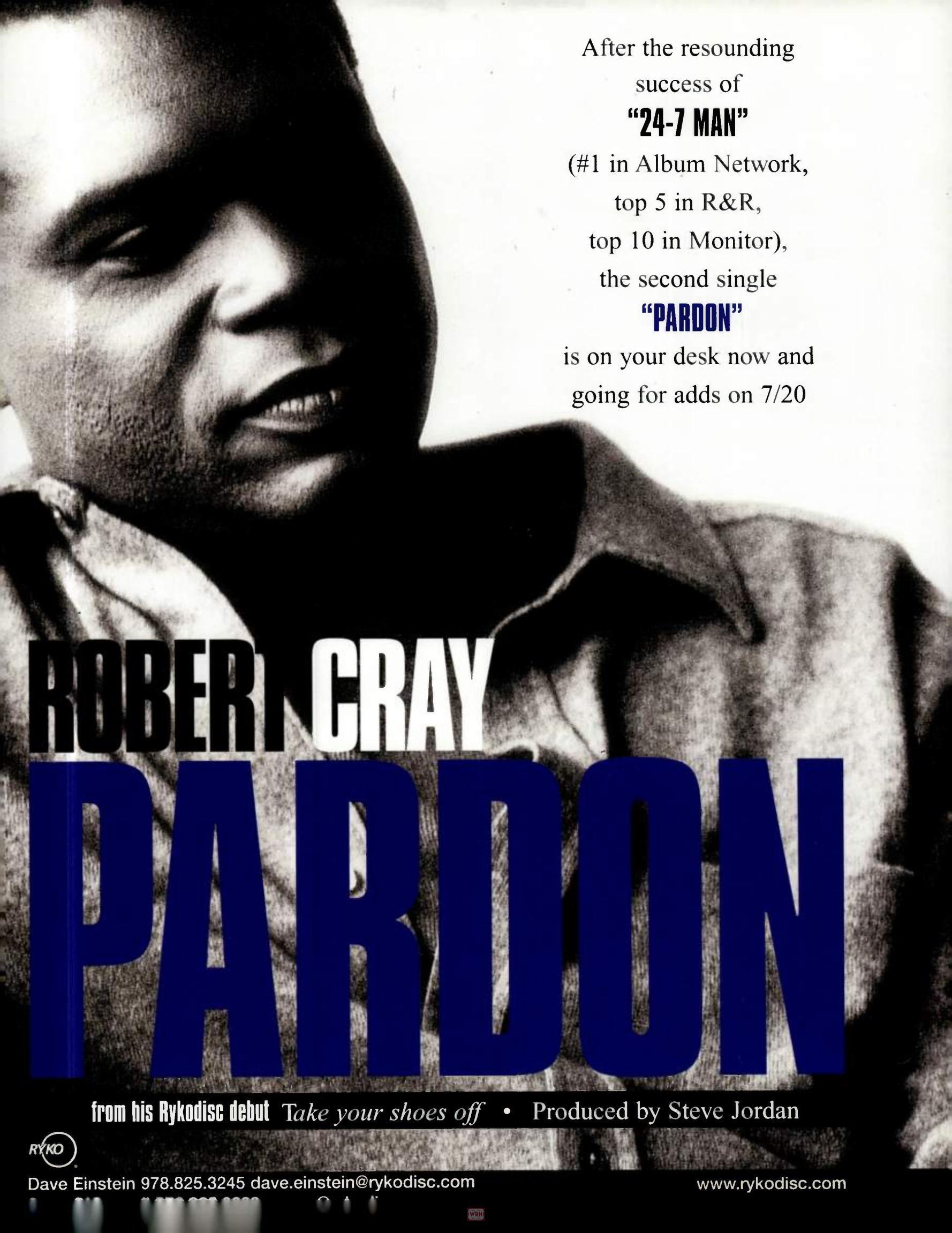
■ Artie Kornfeld is a solid supporter of Adult Rock Radio. He's now representing a new act out of Austin called Curiously Strong. Check out "This Is Life" and "Pale Blue" on TA TuneUp #38.

from the mistakes of last year's attempt, which lost something like \$20,000,000. The tickets will be \$150, it's being held on an old Air Force base with fences and heavy security—we didn't have fences in 1969, there were simply lines marked on the fields that were honored—and they stand to make the most money from the pay-per-view options. Indeed, most people will probably watch from the comfort and isolation of their own living room.

"It may have the effect—once again through the bonding power of music—to bring us back together. Unlike 1969, this festival will draw fans from close to three generations. The biggest acts of today will be performing, and much of today's rock and rap music is all about frustration and alienation and anger. Maybe, just maybe, it can rekindle something back in their parents' hearts."

And We've Got To Get Back To The Garden

So perhaps the reigning legacy of Woodstock will always be the music and the power it can have on individual lives. The arts have always been a vehicle for new ideas and a rallying cry to the individual. And when you think about it, that's where change ultimately has to begin. Beyond the mass-marketing, the souvenir posters and buttons, books and home videos, the basic message is that change has to happen person by person, beginning with a change of heart. Perhaps what Woodstock really did for us was reinforce that universal truth that has endured for millennia. Perhaps that important lesson can be taught to us again. Perhaps, it can have a far-reaching meaning that goes beyond a commemorative US postage stamp marking the 30-year anniversary of the Woodstock Music & Art Fair. 



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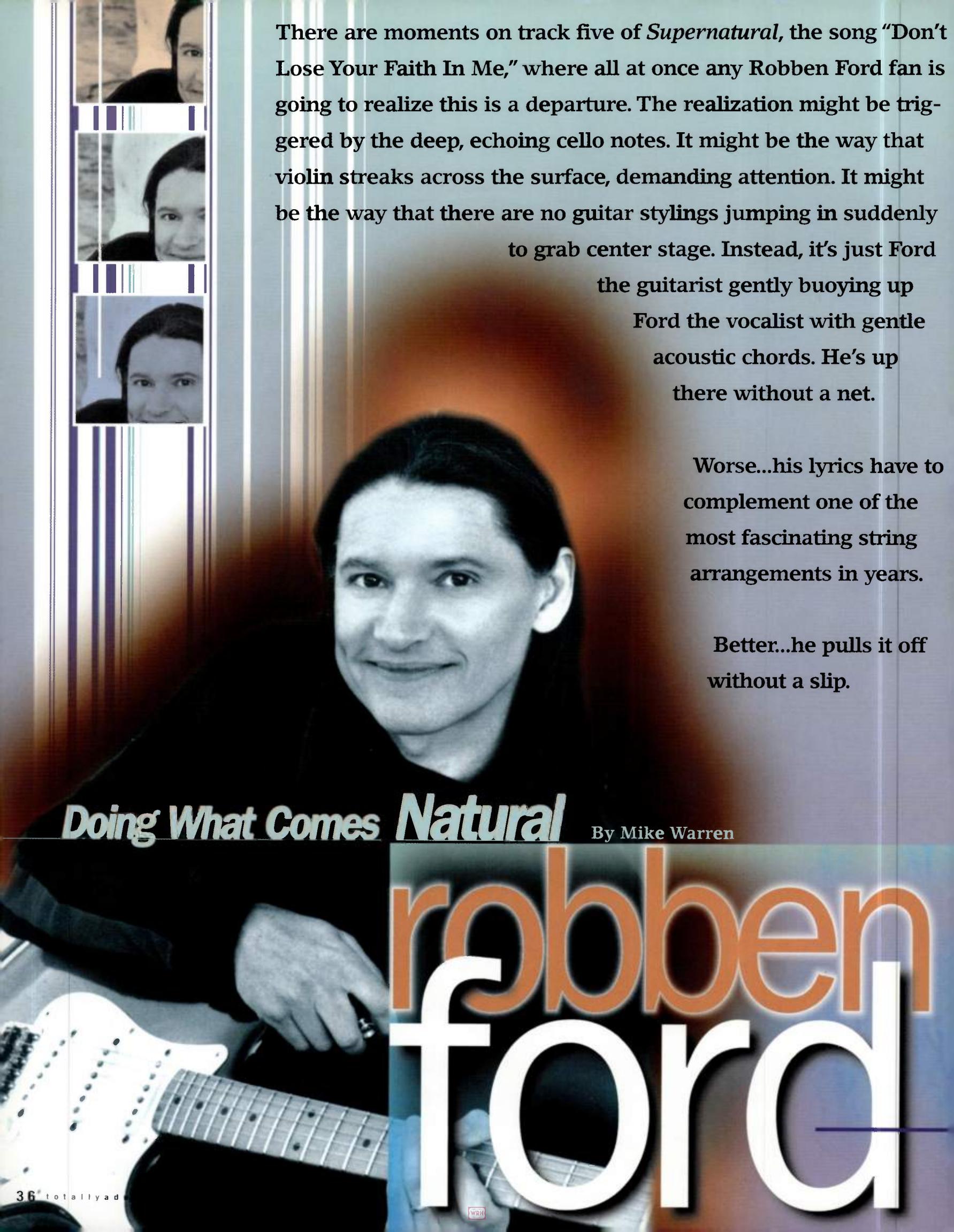
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WRH



There are moments on track five of *Supernatural*, the song "Don't Lose Your Faith In Me," where all at once any Robben Ford fan is going to realize this is a departure. The realization might be triggered by the deep, echoing cello notes. It might be the way that violin streaks across the surface, demanding attention. It might be the way that there are no guitar stylings jumping in suddenly to grab center stage. Instead, it's just Ford the guitarist gently buoying up Ford the vocalist with gentle acoustic chords. He's up there without a net.

Worse...his lyrics have to complement one of the most fascinating string arrangements in years.

Better...he pulls it off without a slip.

Doing What Comes Natural

By Mike Warren

robbeford

Think about the risk. There he is, a famous instrumentalist—no, not just an instrumentalist, a famous guitarist, a *guitarist's* guitarist. This is a founding member of The Yellowjackets, a man who's played with everyone: Muddy Waters, Miles Davis, Charlie Musselwhite, Jimmy Witherspoon. This is a man known for his solos, not his innermost thoughts. He's been in the business for roughly 30 years, and he's going to be going for at least that many more. But at the age of 47, he's decided to hang it all out there. He has things to say. After all those years, he's taken the guitarist's ultimate gamble: he's made a songwriter's record.

Ford himself isn't offended by this description—far from it. Caught as he prepares for a two-month tour of Europe, Ford answers that description with an "Um-hmmm," his nods are obvious even across thousands of miles of phone line. "With this particular album," he explains, "I feel like this is the first time I ever really stuck my neck out. Like so many instrumentalists, I started really concentrating on growing as a musician a long time ago. My focus was to grow as a guitarist—my guitar was my instrument, my voice. Obviously, that means no lyrics. No words...."

In fact, his most recent studio record, *Tiger Walk*, was all instrumental. Ford says, "I went through about a four-year period when I was doing instrumental music, and I came back to vocals and things. I stayed close, in my own writing, to real traditional blues and R&B themes. It was a way for me to learn the songwriting part, getting my feet wet, expressing myself vocally instead of just instrumentally. But it was also safe to stick that close to the tradition." That tradition, and that songwriting strategy, served him well, but at this stage in his career, there was something else that needed out. "On this record," he says, "I decided, 'Okay, I'm going to open up the whole thing. I'm going to speak from my heart, directly from personal experience, come what may.' It was a brave record for me, a risky record, in that sense."

Supernatural may surprise a few of Ford's long-time followers, but it won't disappoint them. "I've been moving toward this for quite awhile, but this is the first time I had the guts to completely go there. Believe me, it's terrifying," he says with a chuckle. "It's fun, and it's inspiring, but it's also terrifying to have done this record. It's like taking your clothes off in front of everybody. It's got that quality of 'Oh my God....'"

That's not to say that there isn't plenty of Ford's delicious guitar all over the album. It's there, in biting solos, in gentle acoustic underpinnings, and on the last songs, as raucous shout-outs to Ford's past. As he explains, "There's only one blues song on the record, and

it's not a 12-bar thing. This record is a lot more R&B, influenced by Curtis Mayfield, and there's a little Hendrix in there. And it's much more song-oriented...there are ballads on there, there are strings on it. This record represents all of the music I've ever listened to. It's a record that's a complete, unadulterated expression of my musical landscape."

At first, that description doesn't seem to match the feel of "Don't Lose Your Faith In Me," until the pull of the cello becomes a bass line, and the song's lone violin becomes a part of a lush duet. "I basically find my inspiration in American music," says Ford. "But beyond that I love Western classical music; I've listened to a ton of Ravel and Stravinsky. The guy who arranged the strings [on 'Don't Lose Your Faith' and 'If,' the album's two ballads], Roger Kellaway, he's been a mentor to me for many years. He and I worked together with Joni Mitchell. He's basically been, on a personal-relationship level, the most influential musician in my life."

The interplay between Ford's voice, the lyrics, and the complexity of the strings gives the song a feel of its own. "That song is a real collaboration between Roger and myself. I wrote that song and recorded it and gave it to Roger to write a string arrangement. We talked about it, the kind of thing that I would like, and he played some things for me. I asked him to take it a bit further, because I felt he was holding back, and he said, 'Okay!' and he wrote that whole solo part, with the string solo. Roger can be compared to Matisse. He's not just a string arranger that lives in LA, God bless 'em all. When he does something, it's going to be high art. He's not going to do less than he can. I've known this man a long time."

Ford clearly understands what makes this song (and the rest of *Supernatural*) evidence of new ground in his career. "It's personal," he says. "If I were to try to describe that, I'd say that what separates it from anything like that is it's a unique personal statement on my part as a songwriter, and Roger's part in the arrangement. It's special. This is not like 'Yeah, we're going to throw some strings on something, because wouldn't that be neat?' This is real, genuine." The genuineness is clear in the song's lyric, a confession and plea for forgiveness. Even as Ford sings about needing forgiveness, it's apparent from the breaks in his voice that this apologist is standing on shaky ground. "It's got an edge to it. There's no guarantee," says Ford.

For Ford, this song is clearly the centerpiece of the album. "I'm very proud of that song," he says. "Every single person that I know who has really listened to the record has singled that one and said, 'That's the song.'"

continued 

**"This record represents ALL of the
music I'VE EVER
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complete,
unadulterated
expression of
my musical
landscape."**



Of course, that's not to say that the rest of the songs aren't keepers—they all reveal a side of Ford that simply hasn't been part of his previous albums. Each song is a request to be heard—pleas, not for attention, but for a little bit of time. "It's wild," Ford assents. "Somebody pointed that out to me about a year ago, when I was just beginning to write this album. 'You know, your songs, there are so many that are basically somebody talking to somebody.' I had never thought about it, but it was true. It's certainly the case on this record."

There's the opening track, "Let Me In," a plea to a lover to help rekindle a relationship that's gone a bit stale. There's "Supernatural," a song that celebrates all the mysteriously wonderful stuff everywhere, and simply asks the listener to look around a bit. There's "Deaf, Dumb And Blind (For O.T.)," a lament (even as the song boogies along) for a missed opportunity to know a person who is now irrevocably gone. And there's "Hey, Brother," a monologue that turns out to be a conversation that Ford simply hasn't been able to have in real life...not yet, anyway.

"That song is a reference to a friendship of mine," he says. "A friend of mine had dropped out of my life completely, wouldn't return my phone calls, and I had no idea why. After about a year of thinking about it, I finally figured it out. I got his wife on the phone, and she confirmed my thoughts. But I said to her, 'You know, I really should be having this conversation with him.' The guy just couldn't talk to me, for some reason."

Ford assembled an amazing cast to help him put his vision together. Producer Susan Rogers (Barenaked Ladies, Jeff Black, Rusted Root) focused the R&B elements in the record, and musicians like Sweet Pea Atkinson, David Batteau and longtime Ford collaborators Vinnie Colaiuta (drums) and Russell Ferrante (piano and electric piano) helped to realize them. Not surprisingly, two songs co-written with Michael McDonald provide some of the most soulful moments on the record.

Ford was hesitant to ask McDonald if he wanted to do some writing. "We hooked up again, after not seeing each other for quite awhile, when I called him up and asked him to do some writing for this record. I felt like I was being a little nervy to do that, even though we knew each other and I'd worked for him [on many of McDonald's own records]. Shit," laughs Ford, "I didn't know if he'd want to write with me. He said, 'Yeah, man, sure,' and I went out to stay with him for four days. Out of that came 'Nothing To Nobody' [a houserockin' prayer from a busy, busy man for a little bit of time away, not a blues mourning a lousy station in life]. He came out to California, and he helped me finish 'Water For The Wicked'" (a gospel tune for a modern age that, as Ford says, has the sense of "sort of like testing one's compassion...how open can you be?").

The album closes with two covers, Arthur Alexander's "You Got Me Knockin'" and the Paul Butterfield Blues Band's "Lovin' Cup." "They're songs I'd been doing in concert for the last couple of years. I hadn't even planned on recording them for this record, but both my manager and people from the record company encouraged me to play them on the album. That's why they are there—basically the last two things I cut, and they were done very quickly."

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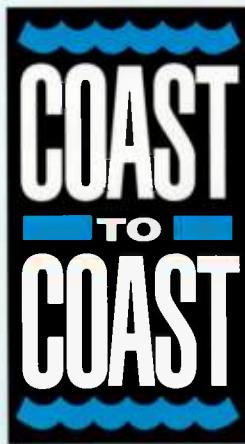


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The collaboration between Robben Ford and Susan Rogers almost didn't happen.

The producer for Barenaked Ladies and Jeff Black, soon-to-be producer for performance artist/musician Laurie Anderson, and longtime engineer for Prince, Rogers remembers the original overtures as being a little bit awkward. "We started talking last fall about doing a record together. It sounded good, although there were some complications. Then he sent me his demo that he'd been working on. I called him back and I said no, I didn't think I wanted to produce the record, because, based on the samples that I'd heard, I said, 'I think the direction that you'd take is not the direction I'd be taking, not something I have experience with.'

"In short, what I was thinking was that he was going for something more Adult Contemporary," she says, remembering the miscommunication. "But he said, 'Oh, no, no, no, no, you misunderstand, I think we do want to make the same kind of record.' We had a careful conversation, and it became clear that we wanted to do the same thing with the record."

The record they'd agreed on turned out to be one with the same feel as those old soul records they both loved, the kind with what Rogers describes as "the vibrating strings, vibrating notes," that left a listener with the feeling that there was so much more than what was happening in the melody, or the strings, or even the lyric. The songs on those records were so...believable.

Asked to pin down particular tracks on *Supernatural* as examples of that soul approach, Rogers immediately points to "Let Me In." "It's a difficult thing for men to express sincerity or passion or earnestness," she says. "It's easier for girls to see what it is that they want, easier than it is for men. The lyric in 'Let Me In' comes from a man who's been in a marriage, in a relationship, for a long time—I think he can forget what he wants. For a man to express his love for a woman, after many, many years together...that's a type of maturity that is charming, and it's a type of charm we just don't often see anymore in music. That's the kind of charm I hear in soul records, the old ones that I remember."

Rogers clearly felt the need to work, on one level, as a woman. "One thing that I can bring to the picture is a woman's perception of authenticity, and a sensitivity to bullshit," she says, laughing. "You know, 'Oh, brother, I'm just not getting it. You're just not moving me here.'" On the final versions, Rogers was clearly moved.

The Butterfield connection is no accident. "The Paul Butterfield Blues Band was a big influence in my life. Mike Bloomfield was the guitarist that made me want to play guitar. I was 13 or 14 when I first heard that record, with Mike Bloomfield just wailing on guitar; it was the first time I heard a great guitarist, and the first time I'd heard blues, and it just totally bowled me over—I had found a direction. Before this, I was fooling around on the piano, I was fooling around on the guitar, and I had been taking saxophone lessons, but hearing that record...that's when I said 'Wow,' and started pouring myself into the guitar. Shortly thereafter, I got exposed to more and more blues. B.B. King became a big influence; I saw B.B. King when I was 15. Mike Bloomfield introduced him...[King] was on the same bill as the Electric Flag in San Francisco, and it was just an awesome, unforgettable night for me. Just *ridiculous*.

"I did three records with the band The Blue Line, and I always paralleled what I was doing there with the Butterfield Blues Band, because to some degree it was blues-inspired, blues-oriented. But what I loved about Butterfield's band, and Bloomfield's bands, was that they took the blues and always did something original with it, not just play it like the records," says Ford, his voice showing his passion. "That's always been my one beef, if I can even say it that strongly, with so much of the blues. People don't grow...it's just a rehash of the same damn thing. There's way too much of that in the blues. Instead of trying to do something unique and original with the blues, which is what should be going on, people just play it like the old records, and it's not a growing, living thing to me."

Supernatural is, without a doubt, evidence of Ford's growth, in particular his decision to just put it all out there. Asked about his favorite moments in putting the record together, Ford hesitates, clearly uncomfortable with the idea of this one as "fun."

"The writing of the record, in retrospect—even though while I was doing it was difficult, and again, this music is so personal and exposed, it wasn't necessarily fun. Here and there it was fun, but...the most satisfying element of the record is having written that music. I love the guitar playing on the record, I love the way the band played the music...they did an incredible job. My producer, Susan Rogers, recorded the whole thing really well, and you can hear that in the record. But it's such a drawn-out thing, it's hard to say if there was anything that was the most 'fun.'"

Ford pauses for just a second, and again, his nodding is almost audible. "I can say that the thing I am most pleased about is I feel I wrote some really good songs. It's the best writing I've done, there's no question about it. That I find exciting and satisfying; that, and also the fact that I had the nerve to go out on a limb and be glad I did. That's satisfying." 

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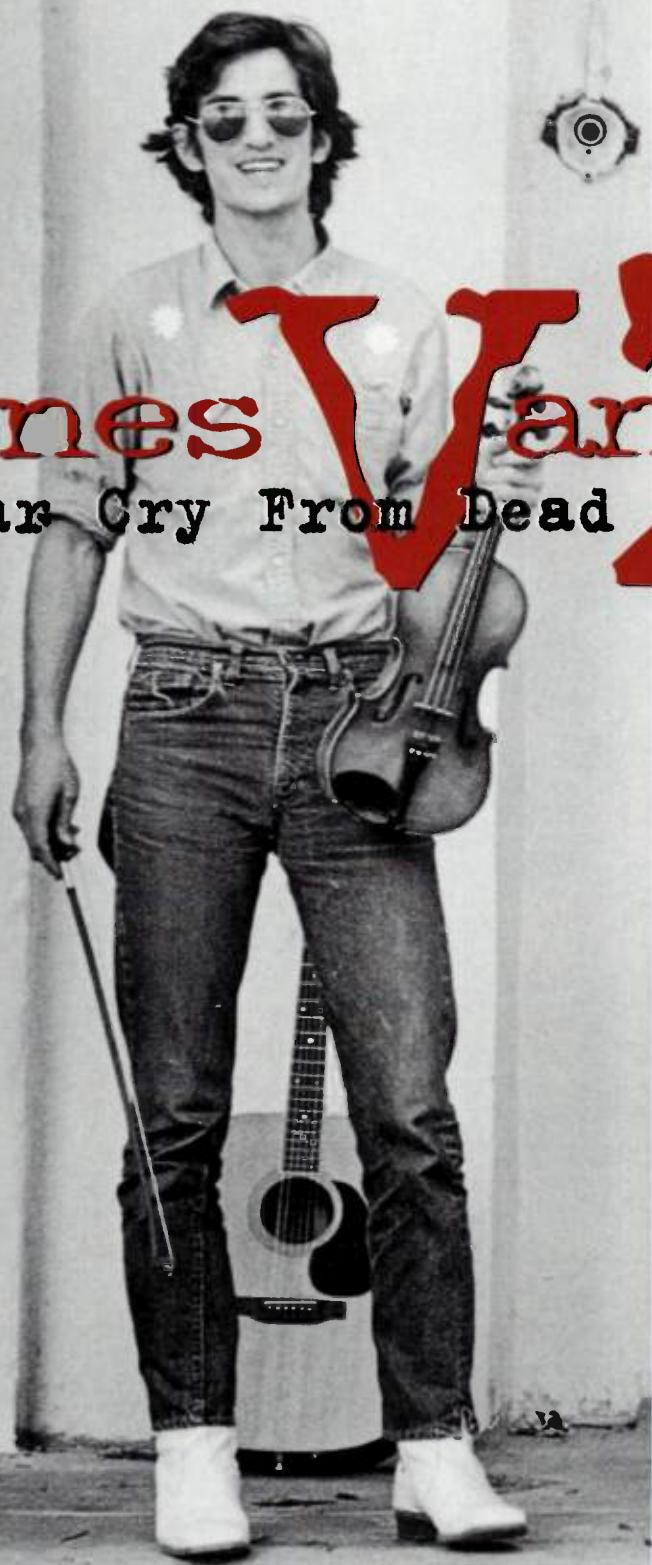
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Townes Van Zandt

A Far Cry From Dead

By Jim Manion



Shortly after Christmas 1985, on a holiday trip to Austin, a friend invited me to go with him to a birthday party for songwriter Blaze Foley, the subject of Lucinda Williams' song "Drunken Angel" and an Austin legend in his own right (Foley was murdered in early 1989, blown away by a shotgun while trying to defend a helpless old drunk).

Foley's party was held at the now leveled-and-gone Austin Outhouse on South Congress, in the same area that is still home to the Continental Club. The Austin Outhouse, all barnwood and smelling of stale beer, was the spiritual home base of some of Austin's, and Texas's, greatest performing songwriters, known and unknown. That night, with Foley and his crowd's proclivity for drink—there were large half-gallon bottles of booze on each table—the night quickly turned into a loud and rowdy one...until Townes Van Zandt took the small stage with his guitar.

During the 20 minutes or so Van Zandt was onstage, the energy in the room totally shifted. A hushed focus fell on the room, all eyes and ears on the gaunt and weathered Van Zandt. He barely opened his eyes as he softly picked his guitar, singing powerfully elegant tales from the wise and poetic side of down-and-out. Goosebumps spread over my skin in waves as the mesmerizing musical power of his potent aura reached out and grabbed my soul.

I still have a vivid imprint of his presence that night, of a very earthy man who was also not completely of this earth. A man who sang in simple yet lucid language, who fearlessly reached into a core of deep muse most artists only hit now and then, if ever. To paraphrase a song by David Olney, Townes Van Zandt drank the water from the deeper well.

Eric Paul, producer of *A Far Cry From Dead*, the new posthumous release from Townes Van Zandt, sums up the songwriter's creative gifts succinctly: "Townes was a song man. He's one of the greatest songwriters of the last 30 or 40 years. Nobody uses lyrics like Townes Van Zandt; the man spoke in parables and he was very deep. Even in his darkest songs there was a ray of hope."

Longtime friend Jimmie Dale Gilmore puts it this way: "I believe that Townes Van Zandt is one of the prime examples of the roots/blues/folk hybrid that surfaced in the late-'50s and early-'60s, bearing fruit as a medium for the invention of something completely new. His songs were art songs, crafted and composed and creatively beyond the matrix of the music at the root of them. Like Dylan, he was a creative artist forming a body of work that wasn't just interpretation."

In poor health in the last years of his life from the complications of years of self-medicating his deep-seated pain and a ramblin', gamblin' lifestyle, Townes Van Zandt died of a heart attack on January 1, 1997. He died after unwisely but enthusiastically pushing himself through the first recording sessions at Easley Studios in Memphis for a project initiated by Steve Shelley of Sonic Youth for their Ecstatic Peace imprint with Geffen. Still in the Geffen vaults, these uncompleted sessions will most likely never be released.

He obviously pushed himself because he knew he was so close to the grave, but he was also excited by the prospect of recording with younger musicians who respected him; in this case drummer Shelley and guitarist Tim Foljahn, a free-thinking roots-based duo otherwise known as Two Dollar Guitar. Jeanene Van Zandt, his widow, explained Townes' enthusiasm for this new attention from a younger generation, "He was really psyched that 'Kathleen' was a #1 single on the British charts for the band Tindersticks. Mudhoney and Jimmie Dale Gilmore recorded 'Buckskin Stallion,' and The Walkabouts recorded 'Lungs.' He said, 'Darlin', I think I'm goin' grunge!' I said, 'What does that mean?' Townes said, 'Well, I think it means you can wear anything you want and you don't have to bathe. I've been grunge all along!' Then he started saying, 'I'm the mold that grunge was grown in.'

"But seriously, to him this meant that his music would definitely live forever. Another generation was coming to him. Townes didn't care about hit records or anything—he told me he made records for posterity. What he cared about was

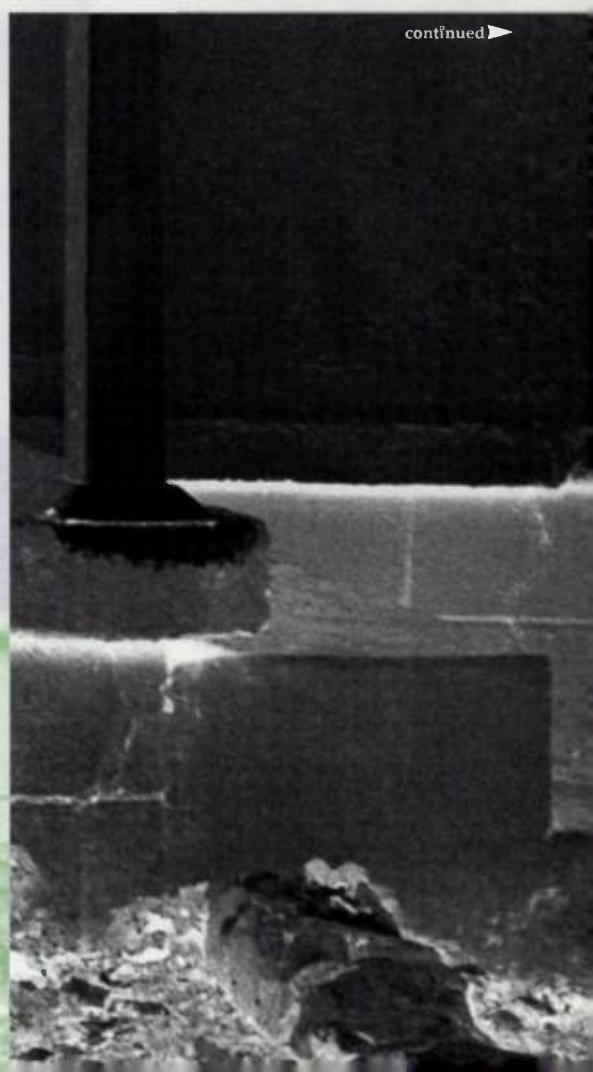
how many learning institutions would be studying his work a hundred years from now."

The story of *A Far Cry From Dead* is a fascinating one, but first we have to go back to the beginning....

Townes Van Zandt was born on March 7, 1944 into the upper crust of Texas society. His great-great-great grandfather, Isaac Van Zandt, was the ambassador to the United States from the Republic of Texas. His great-grandfather was a founding father of the city of Fort Worth, and his father was a wealthy oil man. As a grade schooler Van Zandt was recognized for his near-genius IQ and was being groomed for a career in law and politics, attending military school in his early high school years while his family had dreams of him becoming the governor of Texas. This all unraveled quickly as Van Zandt's high intelligence and ultra-sensitivity got the best of him, leading to a mental breakdown and a diagnosis of manic-depression with schizophrenic tendencies; the resulting hospitalization and insulin shock therapy wiped out much of his past.

After this harrowing experience, with his deep wisdom still in him albeit in a more raw form, Van Zandt hit the road in the early '60s with the vision of expressing his haunted and deep thoughts through words and music. Inspired by the trinity of Hank Williams, Bob Dylan and Lightnin' Hopkins, his musical road took him through the heart and soul of this country countless times, manifesting his role as the outsider troubadour, singing deep songs of inner struggle and timeless illumination. Songs that spoke of the darkest depths of human emotion and the light at the end of the tunnel. Songs that many times used geographic and topographic

continued ▶



metaphors for roadmaps to hidden places in the soul. All while sounding distinctly American, as real as the grit on a Texas backroad.

Along the way, his path crossed some of the most profound and expressive artists of our time, inspiring each one of them to reach deeper and express themselves fearlessly. Countless artists were affected by his natural touch for songwriting and performing that was a mainline to the soul. And everyone who crossed paths with Van Zandt had their lives changed, sometimes subtly, sometimes in major ways.

One such encounter is nearly legendary (but worth repeating), told recently during a phone interview with Jimmie Dale Gilmore. Gilmore explained, "Way early on, when Joe Ely and I were just acquaintances and mutual fans of each other in Lubbock, around 1968, Joe was out driving in this Volkswagen he had and he picked up a hitchhiker who was carrying a pack with some clothes and a bunch of records in it. It was Townes, and he was carrying the first pressing of his first record [*For The Sake Of The Song*]. We had never heard of Townes and Joe called me up to tell me about it.

"At the time, we were both moving away from bands to do solo stuff, and Joe thought it was so funny that this guy was hitchhiking with his clothes and his records, and so I went over to Joe's to hear it. It became one of my favorite records. We were just enthralled by it. We became dedicated fans. The spirit of it was so similar to our approach. He was going for the heart from the very beginning. From that afternoon on, that's when Joe Ely and I started really hanging out together. Many, many years later I got to tell this story to Townes, who just loved it, he was very proud of it. It's like a storybook kind of thing, but in this odd way he entered into and changed the direction of our lives."

With the release of his first string of albums, Van Zandt entered into and changed the direction of many lives. Eight albums were released between 1968 and 1978, including 1969's *Our Mother The Mountain* (Poppy/Tomato), considered by many fans to be his finest early work, and the quintessential live recording from 1973, *Live At The Old Quarter (Houston, Texas)* (Tomato). There's a nine-year gap between 1978's *Flyin' Shoes* (Tomato) and 1987's *At My Window*, the first in a string of releases for Sugar Hill.

It was during this period, in 1980, that Van Zandt met Jeanene, the major soulmate of his life. Introduced by a mutual friend in Austin the day after John Lennon was killed, Jeanene and Townes both looked at their meeting as proof of reincarnation and celebrated the day of their first meeting as their wedding anniversary. After a number of wild years on the road and the birth of their two children, Katie Belle and Will, the couple moved to the country outside of Nashville.

As time went on, Jeanene became more and more involved with Van Zandt's business affairs. "I dealt with the lawyers, I dealt with the labels, I dealt with the accountants, I did the taxes, I produced demos and pitched his songs. Much of the time it got very frustrating, because he couldn't handle fame and every time he got close to it he would sabotage it. His home was on the stage, he was very comfortable there, but he didn't want to be owned by anybody. He worried that if he had a big major record deal they would try to reshape him and try to put a hat on him, make him walk the walk and talk the talk—but Van Zandt did what Townes Van Zandt wanted to do and that was it. And if fame got close, every time it would get close he would insult somebody, or somehow make sure he squashed the deal."

Despite these frustrations, Jeanene Van Zandt had no doubts about the special gift her man possessed. "He always said, 'The air is full of songs and all you have to do is reach up and grab one.' Sometimes he would say they'd float through a window, or you just had to be sitting in the right chair, or they would strike him in the top of his head and shoot out his right arm and come out of his pen. There were very few he actually sat and crafted."

More often than not, Van Zandt chose to drown his pain with alcohol. Jeanene struggled constantly with this. When he was in the hospital and nearly died in 1994, according to Jeanene, "They told me that if I ever try to dry him out, if he ever gets real sick again, he'll die. At that point I realized I had to stop trying to save him, I had to stop trying to get him to stop drinking and all that. The doctors said he was one of the one-in-a-hundred incurable alcoholics. God knows he tried."

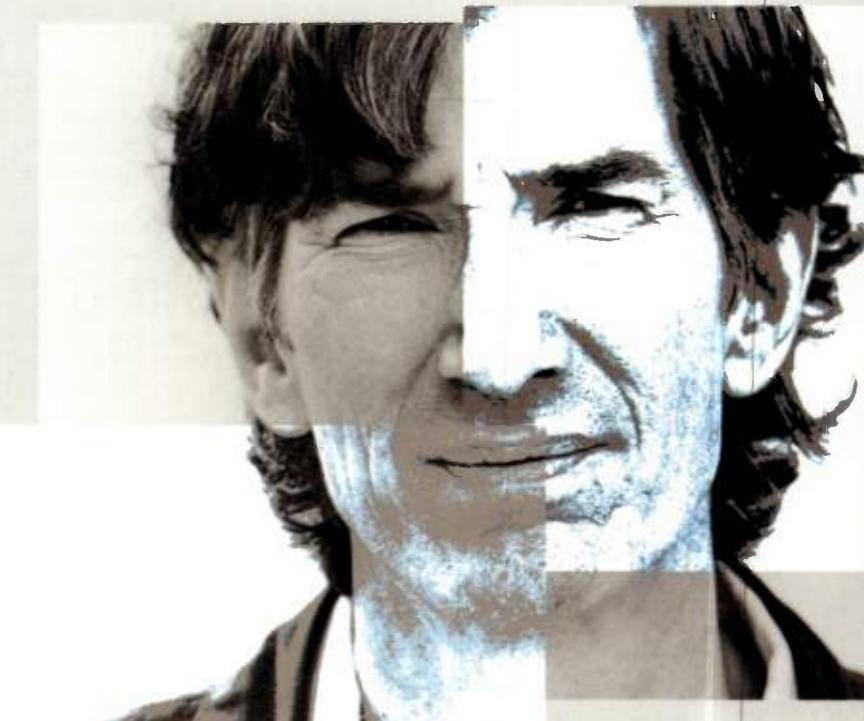
The spiritual connection between Townes and Jeanene was very deep, and she believes it still is. "I still feel his presence every day. He predicted his own death. He told hundreds of people that he would die of a heart attack at age 52, and that's exactly what he did." His shamanic nature was not an act, and Jeanene feels that the powerful aura of Van Zandt's soul attracted spirits. She tells stories of things that would happen around their home that sound like scenes from

Poltergeist. "He basically believed all things were possible and he saw angels and he saw demons. He saw these things. He did a gig in Alaska once, and I had flown my stepson J.T. up there to surprise Townes and finish the tour with us. Townes was pretty wasted at this gig and after his set he told J.T., 'You know, the only reason I didn't fall off my stool was because there was a beautiful white angel standing behind me with her wings wrapped around me holding me up. That's the only reason I didn't fall over.' A bit later this shaman priestess from an Alaskan tribe came up and told Townes, 'The only reason you didn't fall off the stool was because there was a white angel standing behind you with her wings wrapped around you'. Townes said, 'I know, I know.'"

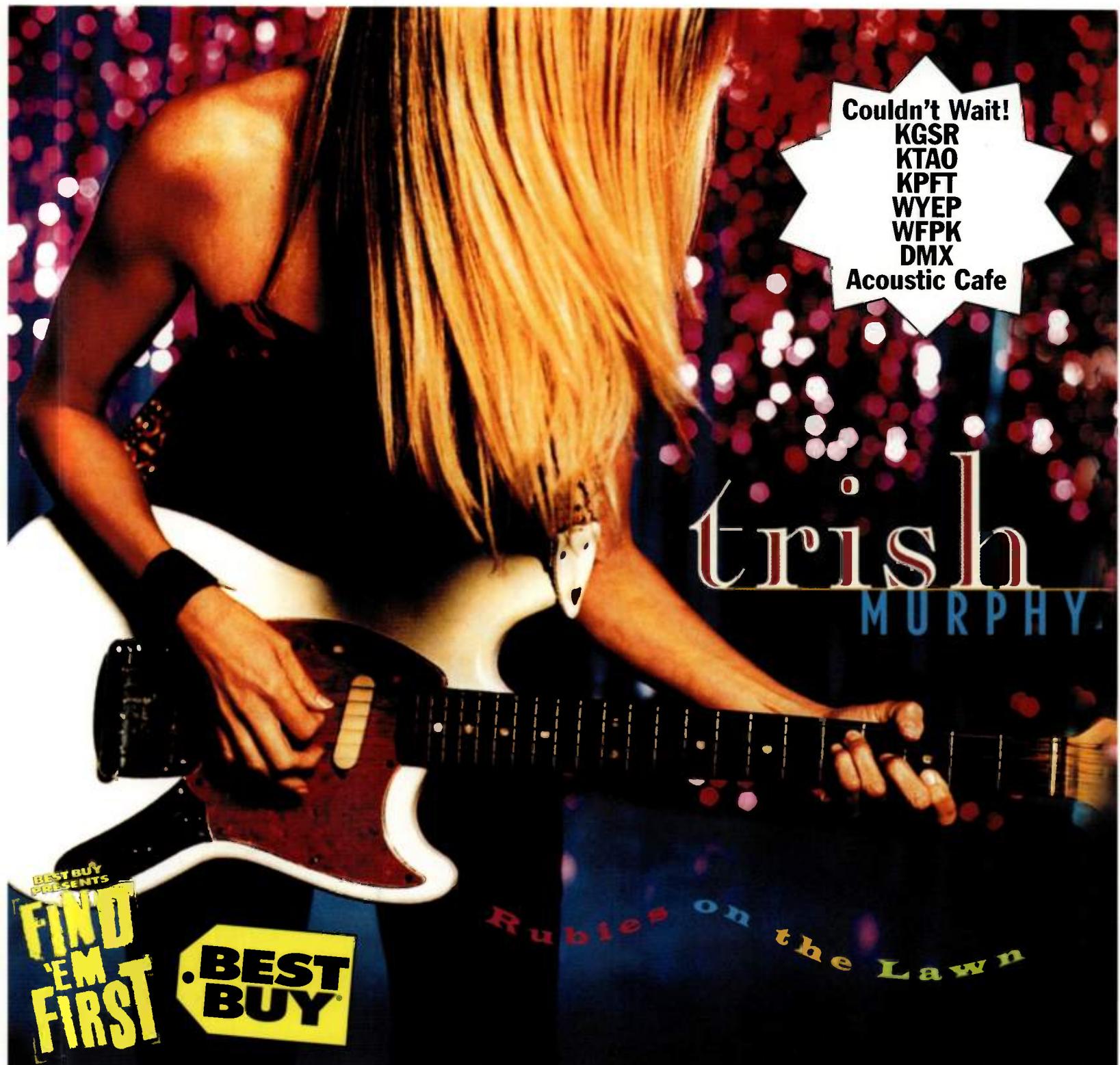
The energy and spirit of Townes Van Zandt were a definite factor in the production of *A Far Cry From Dead*, according to both Jeanene Van Zandt and producer Eric Paul. The album's genesis lies in recordings Townes made (mostly at his neighbor Ron Garrett's home studio) between 1989 and 1991. This was a relatively sober stretch of Townes' life, and he got in the habit of recording in the morning after coffee with just his guitar and voice. Before his death, he passed the DAT tapes on to Jeanene and said, "Here babe, I think there's some good stuff on here, hang on to these."

Jeanene never actually listened to them until Thanksgiving 1997, when she asked Eric Paul to help her make copies for safekeeping as part of her archiving project. They were both surprised and impressed by the quality of the songs, especially Van Zandt's seasoned but clear voice, but the time wasn't right to begin any work on them. Time passed and Jeanene found herself lamenting that the only remaining recordings were mostly live documents of Van Zandt on the downhill slide to his death. Then, "It was like Townes hit me in the back of the

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Where most posthumous overdub projects are sketchy propositions of the "What were they thinking?" variety, *A Far Cry From Dead* has the feel of a well-made record by an artist very much alive.



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head and said, 'Babe, you've got all those recordings I gave you, you go make your record.' I immediately called Eric Paul and told him to start booking studio time and musicians. It was like Townes was telling me to go fearlessly, don't worry about labels, don't worry about money, just do it. So that's what I did."

Halfway through the production process, Arista/Austin called Eric Paul in search of unreleased Townes Van Zandt recordings. Jeanene said, "Everything has been like that with this project—every door that I needed opened, opened. I didn't have to bang my head up against doors; they were swinging open in front of me, I didn't even have to break stride. The whole process was just incredible, it just doesn't happen this way."

A Far Cry From Dead mostly revisits some of Van Zandt's strongest material from his early period, with the exception of the eerie "Sanitarium Blues," a haunting tale of death and dying which was the last song he ever wrote (recorded in 1996), and "Squash," a humorous ditty about roadkill. But where most posthumous overdub projects are sketchy propositions of the "What were they thinking?" variety, *A Far Cry From Dead* has the feel of a well-made record by an artist very much alive.

Eric Paul explained the synchronistic process of the project's completion. "I first worked with Townes at Willie Nelson's Perdenales Studio in Austin in the late-'80s. It's so fascinating to me that I ended up producing this record after his death—it's almost like he knew. For some reason, in the time we spent together, he was able to convey a lot of feelings that I remembered vividly when I was working on *A Far Cry From Dead*. It was by no accident

that I became involved in this project, Jeanene knew that Townes and I had a musical relationship and she trusted me.

"This whole thing was special from the beginning. The most important thing was Jeanene Van Zandt's presence. I didn't have the option of the usual sounding board of the artist by my side. And, the relationship between myself and Jeanene during the making of this record was not the typical relationship between producer and executive producer. That was important because it took the interplay between the two of us to make this happen. It would have been a lonely road for me if I hadn't had Jeanene there."

Jeanene Van Zandt added, "There was no one big ego in the room, no 'suits' telling us what to do. It was me and Eric and the musicians, and of course he was there, Townes' presence was so strong in the studio, everybody felt it."

Some of the musicians Eric Paul selected for the project include Michael Spriggs (acoustic string instruments), Richard Bennett (electric guitars), Larry Knechtel (keys), Kenny Malone (drums and percussion) and Charlie McCoy (harmonica and vibes). Some knew Townes better than others, but all felt the special vibe of the project.

According to Eric Paul, "There was definitely a vibe in the studio during the whole thing in that everyone knew that this was something special happening. Every musician that was there got into what they were doing on a sensitive level and a very deep level. I believe that no matter what your religious beliefs are, Townes' spirit was definitely there. It showed up on tape."

Although a meticulous process, it was a labor of love for Eric Paul. Starting with the raw guitar and vocal tracks which were dubbed over to multi-track, Paul then brought in Spriggs to reinforce the guitar foundations of the songs. From there, it was the slow process of adding each instrument and getting it right. The result is a recording that isn't out of sync, uncoordinated or inappropriate. From screaming electric guitars and driving drum beats to acoustic instruments and subtle percussion and keyboard nuances, each song takes on an enhancement of its original character. The end result is a complete album that has a life of its own. It also has a warm sound missing from many of today's releases. *A Far Cry From Dead* was produced almost completely with analog equipment, and you can hear the difference.

Longtime fans will recognize the songlist as holding some of Van Zandt's best—"Dollar Bill Blues," "Pancho And Lefty," "Rex's Blues," "Tower Song," "For The Sake Of The Song," "Snake Mountain Blues" and more. The album's release should garner Townes Van Zandt a whole new core of fans, along with more airplay than he ever received while he was living...just like he predicted.

Eric Paul himself predicts, "I think his career is about to take off on a large scale for the first time with this record. I think it is totally amazing what is happening here with a relatively unknown artist who had a profound effect on the evolution of his craft but didn't become fully known until after his death. I feel like what's happening with Townes is that there are a huge amount of people just discovering his music, and many more on the verge of that discovery."

And what a discovery. His old friend Jimmie Dale Gilmore says it best about the deepness those on-the-verge fans are about to experience: "In his songs, Townes is usually talking metaphorically about consciousness and the primal, universal battle of darkness and light. He was so passionately feeling that he spent a whole lot of energy trying to escape the intensity of his feelings. That's really clear to me, especially looking back on it."

"He was a poet, and there's kind of a tradition of that—the depressed outsider. But he also had this incredible sense of humor—despite the heaviness—that was a real common bond among all of us who knew him. He sidestepped his pain with humor. There was a mixture of darkness, light and slapstick going on."

"Townes could make us feel his pain, laugh and feel hopeful all at the same time."

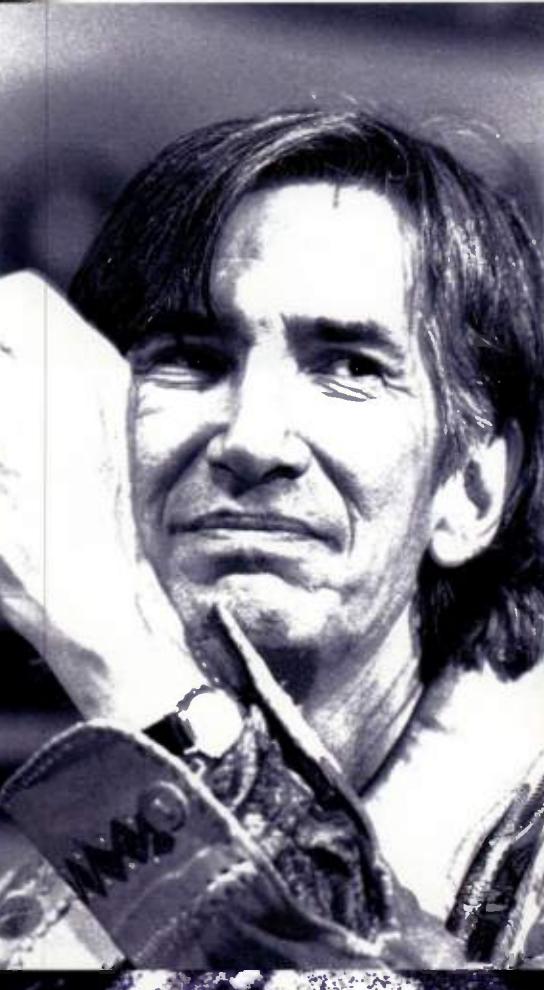
*We all got holes to fill
Them holes are all that's real
Some fall on you like a storm
Sometimes you dig your own
But choice is yours to make
And time is yours to take*

*Some dive into the sea
Some toil upon the stone
To live's to fly
Low and high
So shake the dust off of your wings
And the sleep out of your eyes*

from "To Live Is To Fly"
—Townes Van Zandt

Jim Manion is PD/MD of WFHB in Bloomington, Indiana. He also writes a weekly column for the *Bloomington Independent*. Manion can be reached at 812.323.1200 or via E-mail at ionman@bluemarble.net.

Want more info about Townes Van Zandt? Give Clay Neuman at call at Arista/Austin. His phone number is 615.846.9186.





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DOING BUSINESS

FAST COMPANY

Fast Company co-founders Alan Webber & William Taylor

THReE Days OF

IN ReAL TiME

By J. MIKEL ELLCeSSoR

It's a Monday afternoon in Naples, Florida, and Tom Peters is an hour into his presentation. He's busting chops and the crowd, a few heads shy of 400, is digging the treatment. Peters is the day's Main Event at *Fast Company's* RealTime-Naples.

Fast Company, just three years old, was recently named *Advertising Age's* 1998 Magazine Of The Year. Just as *Fast Company* slashes the boundaries of the business magazine model, their conference, RealTime, just plain makes a mockery of traditional business meetings.

According to Peters, the RealTime attendees' willingness to dive into *Fast Company's* world of constant change, radical business management and the trinity of technology, design and humanity, has proven to him that "this room is nothin' but a freak show."

Compliments aside, the attendees of RealTime-Naples are swaying to his beat because they're getting a very different side of the world's most famous business thinker. William Taylor and Alan Webber, the former *Harvard Business Review* editors who founded *Fast Company*, invited Peters to speak at the third RealTime on the condition that he could not use any of his existing speaking materials. He couldn't reference his usual subjects, no slides or PowerPoint presentations; he had to speak about himself.

This seemingly innocuous request, in less capable hands, could have turned a very interesting idea into one mess of self-indulgence. The strength of the outcome is evidence that Taylor and Webber have earned the respect of some of the most respected men in international business thinking.

Over the course of 75 minutes, Peters delivered a trip that was frequently hilarious and intermittently poignant as he spoke about the mentors and family members that had shaped his life. Navy commanders, Stanford business school instructors who passed along a love of "pure, raw, random, unadulterated curiosity," his wife and teenage children and friends at the Vermont ACLU all swirled into the makings of a life as "an interesting ride. The logic," he shrugged at one point, waving his hands idly in the air beside his head, "has been self-amusement. I live in terror of boredom."

But why now? Why, after 20 years of terrorizing, bullying, cajoling and inspiring leaders, is Tom Peters peeling back the skin of a guy that "has not always excelled in the self-disclosure department"? Because, he declared, "The work that I'm doing now is the first work I'm totally passionate about!"

The Work Matters!

djembe/sax duo strolled into the space and a dozen *Fast Company* staffers, bedecked in Peters' black and red shirts, rushed in hurling packages into the air for the attendees.

Just in case you might have missed his point, Peters provided every RealTime attendee with a shirt and hat emblazoned with the screaming red exclamation point that is the graphic identity for the "The Work Matters!" campaign. As a tool to assist with the creation of the Work, Peters threw in a deck of playing cards designed to focus "Elements of Design and Beauty and De-Commoditizers."

It was simultaneously goofy and profound, liberating and confronting. The guy who has championed Chaos, Excellence and Innovation as requisite elements inside the workplace has now added Passion, Fun and Beauty to the mix. "The Works Matters" credo begins: "Cubicle Slaves. Hack off your ties. Cast off your heels!"

Did I say people ate it up?

Fast Company's RealTime is one of those conference/not conferences. It's not a traditional business event trying to be unconventional. It starts with unconventional and works its way back to a live event that uses business as a backdrop to discuss a variety of topics.

Dawn Wells, *Fast Company's* Manager of Live Events, says that "When we created [the live events], we were looking at what typical business conferences were like, what was wrong with them or why people get turned off by them. I think, number one, it is an event. People work hard, they compete hard, they want to win and there are a lot of things in today's marketplace that influence that ability to win. Lots of conferences or meetings are very one-dimensional and focus only on either the topical or the sexy, things like the Internet. What we're saying is 'Whatever is important, let's look at that, but let's also look at the other things that need to be in place to take these tools and really be able to use them.' We take a much more rounded approach to creating an event."

To that end, RealTime offers participants the opportunity to create their own "profile" on the RealTime Web site in advance of the meeting. Once your profile is in the RealTime site, you can search for other attendees that have listed similar interests and passions. You can start conversations in the RealTime online salon and continue the dialog during and after the event.

continued ▶

works its way back to a live event that uses business as a backdrop to discuss a variety of topics.

A rabid, passionate community has grown up around *Fast Company* because its creators identified and then found ways to discuss the changes that are in process in the workplace. For many people, technology and the market are refashioning the community that exists among their co-workers every few months. *Fast Company* started talking about this phenomenon in ways that brought the readers into a dialog with the leaders of the revolutions. RealTime is the magazine done in, well, real time.

"We use the magazine as our inspiration and as our starting point," says Wells. "We think one of the reasons why our live events are so successful is that we stay very true to the edit of the magazine. All of the speakers are people we've featured in the magazine. The editorial staff of *Fast Company* is very involved in helping us design the program and then they attend the event and work to energize it. They make sure it's part of the editorial product and not just a revenue-generating entity."

Fast Company's brand identity emanates from three key aspects: style, authenticity and design. According to Wells, "Those are the three things that people look for in the magazine. Authenticity is one we feel very strongly about and that you can get in a number of ways. It's in the tools and applications—you can read something where you won't only get a story, but you'll learn something that you can apply to your own life."

The contextual emphasis on application, as opposed to information for the sake of intellectual curiosity or its own sake, is another key differentiation with *Fast Company* and the way they curate RealTime. "There was always the idea that the types of things we talked about in the magazine, the way we talk about them and the way readers experience them, is very personal. Work is personal. People take the subject matter personally if you address it as such and I think that is why *Fast Company* has hit such a nerve with people; people do feel that they bring their whole selves into their work. *Fast Company* applies not only to the persona that they bring to work, but their whole being."

"When you see work that way, the connection with other people who are experiencing the same thing, that are having the same problems or challenges or successes, is something that can be experienced one-on-one in a live environment. So it was a very natural extension of the brand. It was actually the first extension of the brand after the Web site."

unconventional. It starts with unconventional and

is one of those conference/not conferences. It's not a traditional business event trying to be

Fast Company's presentation, the design component of the brand identity, is brought forth in fascinating ways at RealTime. The aforementioned djembe/sax duo is in the halls during breaks, and there's a massage therapist to help shake off the effects of long sitting sessions and too much hotel air conditioning. A CyberCafe loaded with iMacs and exquisite Steelcase chairs is available for E-mail and surfing. The focus on dialog, personal interaction and the benefit of placing yourself in an experiential community helps the attendees to loosen up and get the attention off themselves and looking good.

"When you're in your office around people you know," continues Wells, "you're relaxed. A lot of people come to events not with their office persona nor with their private persona, but with their 'conference-going persona.' What we're trying to get people to do is get to their work persona—the person their colleagues respect and interact with every day—so that you can drop a little bit of that veneer you sometimes have when you go to events."

"We really try to create an environment of conversation and dialog, both with the presenters, by having small groups and limiting the size of the event, and by encouraging that sense of dialog outside of the sessions throughout the entire event."

If you have ever sat in a meeting, or had an idea shot down as "too out there," and wondered if there are other like-minded individuals out there, RealTime brings 'em out of the woodwork. Free agents, freelancers, designers, artists, CIOs, tech heads, futurists and staffers from every rung of every conceivable corporate ladder populate the sessions. "The kind of people that are coming to our events are reading the *Wall Street Journal*, the *New York Times* and *Business Week*, so they're very up on what's going on today," reveals Wells. "It's almost the type of person who already knows all that basic stuff. They don't have to be told again. What they want to do is get a new take on things."

The "new take" is delivered by a selection of "Models and Mentors" that reflects a profound range of experiences and backgrounds. While Tom Peters may have been RealTime-Naples' largest "name" speaker, the agenda also included Dee Hock (the founder of VISA USA/VISA International), Sharon Patrick (President and COO of Martha Stewart Omnimedia), the US Navy's Commander Michael Abrashoff (who spoke beautifully about grassroots leadership) and Doubleday Books' Harriet Rubin. Not a bad group, wouldn't you say?

Picking favorite speakers, or even assessing which session made the greatest impact, is like trying to pick a Labrador puppy from the litter. You love all of them.

Nevertheless, another speaker at RealTime, Scott Bedbury—a free agent who helped to build Nike and Starbucks into giants—was the one with a message of immense value for radio managers. The bottom line (from the man that gave us "Just Do It" and the frappuccino) is that great brands are based on powerful, emotional connections between the consumer and the product. The foundation of the relationship is trust. Bedbury's eight-point checklist for building great brands—and that includes *you*—is a welcome relief from the kind of brand development that is taught at most business schools [www.fastcompany.com/online/10/bedbury.html]. It's also a good shield against the "branding backlash" that's starting to emerge as the term is jargonized and misused beyond repair.

The next RealTime is in San Diego this November. Just two hours from the belly of the beast, RealTime-San Diego is an outstanding opportunity for the music industry to climb out of its rut and inject some truly revolutionary ideas into the business. And wouldn't that be an amazing thing—doing business with as much passion and creativity as the artistry we present? 

A regular contributor to *totallyadult*, J. Mikel Ellicson of Ellicson Media and Consulting has been known to keep fast company in very real time. You can reach him at 412.431.4824, or E-mail him at jmikel@usaor.net.

Fast Company's RealTime



WALTER CLEVENER & KBAC

Walter Clevenger & The Dairy Kings (Permanent Press) stopped by KBAC/Santa Fe, NM, to do an on-air interview and performance during their recent tour. Pictured here are (top/l-r): band members Henry Clift, Mike Fernandez and Clevenger, and KBAC's Sam Ferrara; and (bottom/l-r): KBAC's Ira Gordon and Joann Orner, and band member Steve Bancroft.



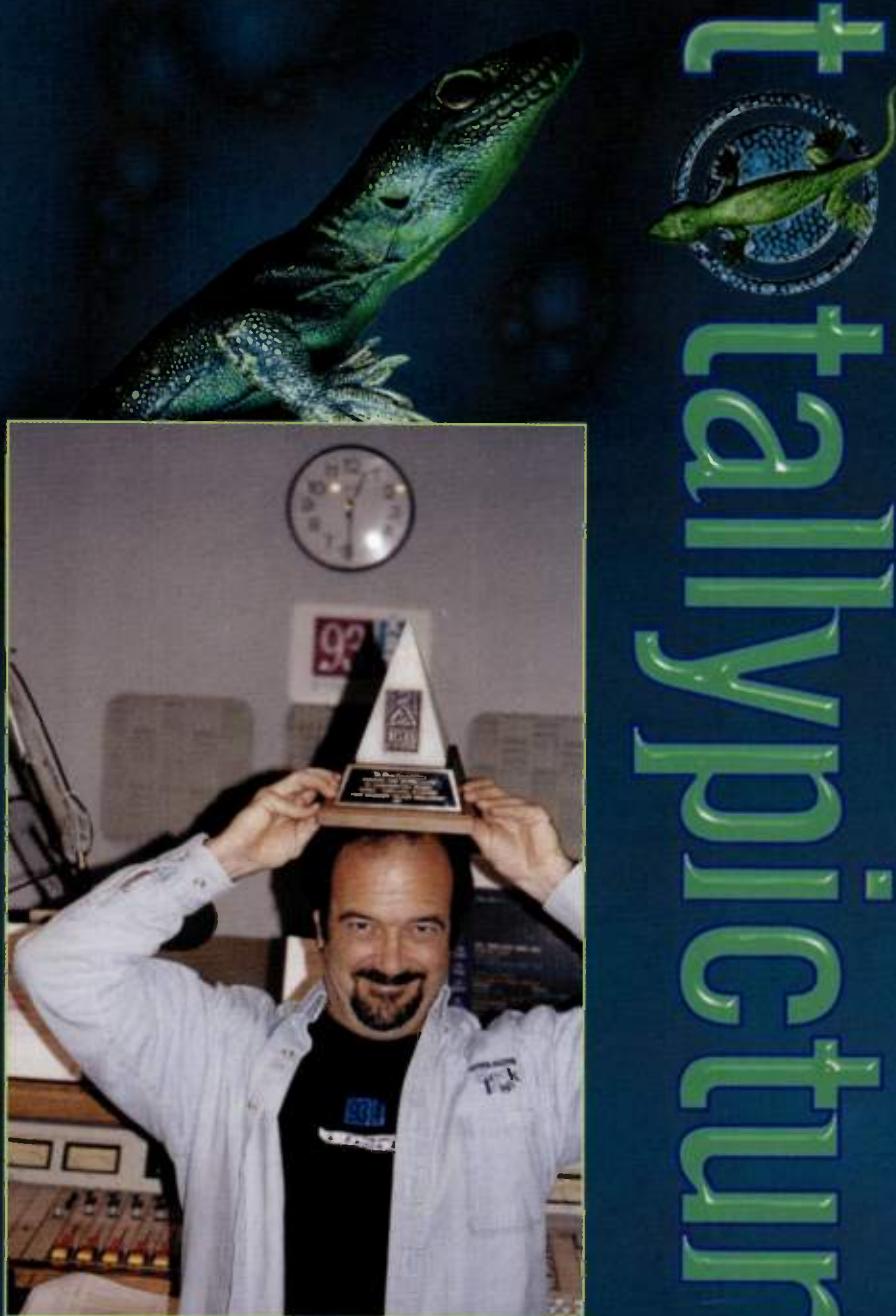
DAVE MATTHEWS PLAYS IT PRIVATE

RCA's Dave Matthews recently played a very special 'XRT "Private Performance" at a secret location in Chicago, which was simulcast live on the air. Pictured after the set are (l-r): WXRT's Patty Martin, RCA's Art Phillips, Matthews, RCA's Amy Kaplan (she's since had a baby boy), WXRT's Norm Winer & Bobby Skafish.



ROD PIAZZA AND THE MIGHTY FLYERS RECEIVE W.C. HANDY AWARD

Tone-Cool recording artists Rod Piazza And The Mighty Flyers were named the Blues Band Of The Year at the 20th annual W.C. Handy Awards held in Memphis on May 27. Pictured here are (l-r): band members Steve Mugalian, Rick Holmstrom, Honey Piazza, Rod Piazza and Bill Stuve.



'XRT'S TOM MARKER KEEPS THE BLUES ALIVE

WXRT/Chicago on-air personality and host of "Blues Breakers" Tom Marker was recently awarded the 1999 Keeping The Blues Alive Award for Achievement in Commercial Radio as presented by The Blues Foundation. Here's Marker with his hat...uh...award!



HEY, WHO'S THAT WITH JEN?

Who are those goons framing the lovely Jenifer Polenzani of Warner Bros.? Why it's KFOG's Bill Evans (left) and Reprise's Alex Coronfly (right). Hey! Get away from her!

Hal Ketchum's *Awaiting Redemption* shows why Country's best kept secret is a craftsman ill-fitted for the die-cut sounds of mainstream Country Radio. His sturdy songs tie together arrangements built around the simple train rhythms of "Slow Down Sunset," the funky polyrhythms of "Awaiting Redemption," the Celtic tilt of "Turn Of The Wheel" and the gospel swell of "Tell Me." At the same time, his soulful vocals add unity to the sound, with the easy confidence of Van Morrison and a high lonesome quality that could have only come from Roy Orbison.

Awaiting Redemption is also a songwriter's album, lyrically memorable and moving enough to reach any thoughtful music fan. This is an album that never needs to overstate its point because its concerns are so deep. On the opening song, "Days Of Wonder," the singer testifies, "I came as your lover, baby, not as your warden," casually driving home just how completely relationships can build their own traps. And on "Long Way Down," this sense of perilous extremes comes in the form of a fence-sitting metaphor that ties together the destruction of individual relationships and the dismantling of society as a whole.

Ketchum, who tends not to preach his beliefs, readily embraces the notion that his album is about dire consequences. He speaks in humble, measured tones, "It is life and death. This record represents the reality of my belief in what I do, not just for a living, but as my lifeblood. I'm not trying to get in the music business anymore, and I'm given this great opportunity. So much of what I hear, like Pepsi commercials—they're sweet and they are palatable and they fizz a little and they are gone. This is a little more important to me. And it's not self-importance, it's the honor of what I do for a living. So why not show it all, man?"

"It's all been said before, quite frankly, it's all about saying it from your own perspective. You can try to be clever and you can try to be glib and you can probably pull it off, but the bottom line is, if you say it from your true heart's perspective, people will honor that. That's what I'm trying to do. Here it is, this is my life. If it's close to yours, then embrace it. If it's not, then try to understand it. And that's like in 'Unforgiven,' the chorus, 'You might even understand....'"

The high stakes that imperil all of the relationships on his album feel like a sign of the times, a time of deepening economic polarity and political bankruptcy. Ketchum understands this impression. "That's the bottom line. I get to make who knows how many more records, and they should all stand for a period of time. I really feel that way. That's sort of the best that I can do say, 'Here's where I'm at, here's what's going on.'"

It's hard to imagine anyone better at saying where he's at. Aside from being a musician's musician (in the aesthetic if not the technical sense—Ketchum likes to joke, "I play rhythm guitar just well enough to be in my band") and a songwriter's songwriter, Ketchum is, not surprisingly, a storyteller's storyteller.

When asked about his childhood's musical roots, a wonderful book begins to unfold. "I've been singing and playing in bands since I was 12 years old. I mean, I was a weekend warrior, but I lived for it. My parents were very musical. My mother played a Hawaiian guitar, which is really eccentric, living in upstate New York and hearing the 'Hawaiian War Chant' from the kitchen with three feet of snow on the ground. My father played banjo on the porch. He had such an appreciation. He was way into stone country. His record collection was Buck Owens, Merle Haggard, Ray Charles' Nashville records and Roger Miller. And my father had a real interest in the written word. He was an avid reader. I think the appreciation of the content of good songs came through my father. He loved it. He thought Roger Miller hung the moon. He'd say 'Listen to that. Listen to the words. Listen to how this guy puts it.' So, we had an armchair lecturer in the house."

"They bought me a drum kit when I was nine. My brother had an electric guitar and acoustic guitars. We shared a bedroom in this little house. I think about how tolerant my parents were! I mean, our bedroom was right over the living room, and they would just let us rock, man. We could play until nine o'clock at night, and then the neighbors would start...this was before

LONG WAY DOWN:

HAL KETCHUM'S

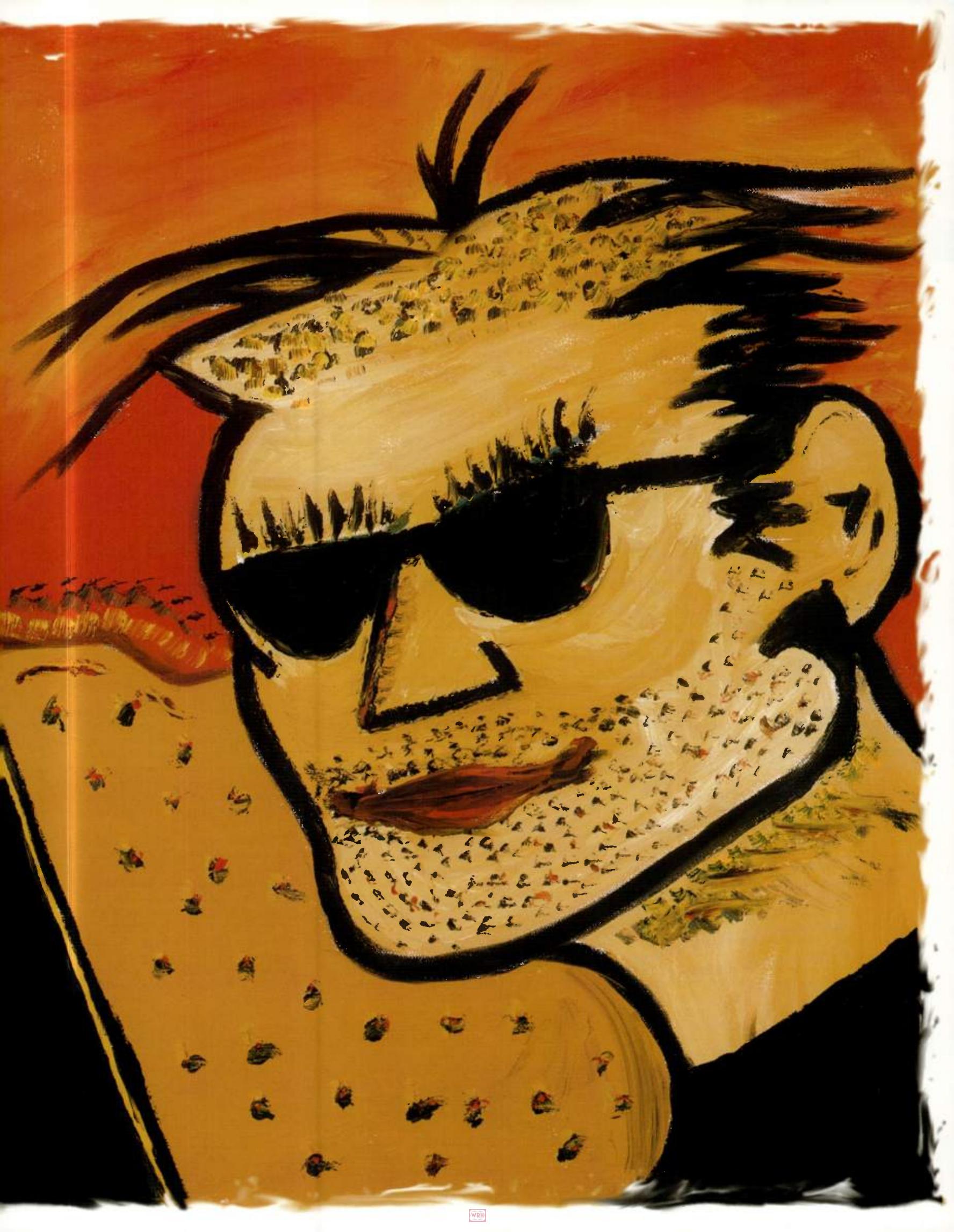
REDEMPTION

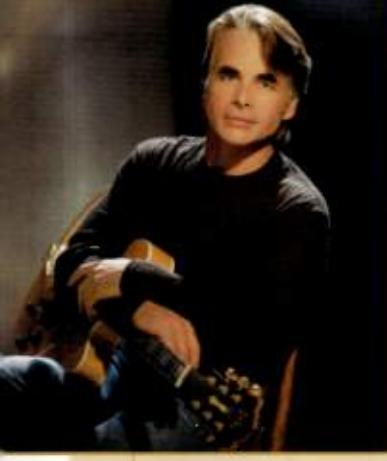
WAS WORTH

THE WAIT

HECK

by Danny Alexander





"It's all been said before, quite frankly, it's all about saying it from your own perspective. You can try to be clever and you can try to be glib and you can probably pull it off, but the bottom line is, if you say it from your true heart's perspective, people will honor that."

air conditioning. My father encouraged us to play bluegrass. My brother and I had a bluegrass band, and we'd go and play festivals and contests and he'd drive us around.

"My older brother Frank was the first songwriter I knew. He was three years older than I was, and he started writing songs at 16 or 17. He wrote some pretty cool songs, a real melody guy and a great singer. He always expressed himself that way. Today, he's a dairy farmer, never really pursued his career, but he's a great singer and a great rhythm guitar player. When I was 15, a guy named Bob Warren moved from New York City to my little town, Saratoga—and I was still playing drums at the time—so we started a trio. I was 15, the bass player was 29, Bob was like 18 or 19, and we did all Bob Warren songs." With Frank Ketchum and Bob Warren as his chief musical inspirations, it wasn't long before Ketchum himself would be writing songs. "I never played in a cover band. It was always with people who wrote their own songs, so it opened the door to me that that level of self-expression was very possible. And I wrote a lot of poetry. I kept poetry books as a kid. I found it an excellent way to get attention. I started putting them to songs. I played claw-hammer banjo since I was a kid, too, so I did these sort of banjo things and wrote these songs about deerhunting or whatever."

But it is his move from Saratoga to Austin that Ketchum credits with making him into a full-fledged songwriter. "I'd heard so much about Austin in the '70s, and I had a lot of friends coming back up north and saying that this was an amazing scene, and I was getting tired of working. I'm a carpenter and a cabinet-maker by trade, and the winters were getting long, and I thought, 'I'll try something else.' I put it in a U-Haul and went to Texas. I had friends in San Antonio, so I started there and then migrated, slowly moving up to Austin.

"When I went to Texas I really fell into it. I still had a day job working in a cabinet shop but I would go to this place called Gruene Hall, a little beer joint, and every Sunday there would be a singer-songwriter; there were guys that were just really getting going such as was Jimmie Dale Gilmore, Butch Hancock, Lyle Lovett and Nanci Griffith, and all these great people. I mean, Townes Van Zandt played there, though he'd been around forever. I think Lyle'd just graduated from college, and he was just starting to feel his way through it. So I fell in with this bunch of people who mutually encouraged each other to write. I started getting interested in playing out and putting a band together then. That would be like '81-'83, when I really started writing things that I would play for these people, and they would go, 'Wow.'

Over the past decade, Ketchum has released seven albums to increasing critical acclaim. Asked how his approach to songwriting has changed over the years, Ketchum draws from a deep well of thought. "Actually what's happening is that I'm getting simpler, which is, for a crafts-

man, I think, a beautiful thing. I'm also much more willing to not create a frustrating mentality about it. I've probably got 10 good ideas going right now, and I can pick one up when it thrills me and then put it down, and it doesn't have to be complete. Really a song is never finished. Every time I play a song on stage, it's still evolving. They are all in various stages.

"That's sort of my overview right now, that these things are in various stages of completion. When it gets to a certain point—a really strong theme and a strong melody—I'll play it in public, and the crowd will tell me. I'm really at a point where I've sort of reversed the process. I did it with *Awaiting Redemption*, and I'm doing it now, where I play songs in public and get a feeling for what people think of them, before I record them, rather than recording them and then going out and trying to blow sunshine up someone's ass about whether it's a good song or not. I don't like hype. I don't like pretense. I don't like trying to suggest that this must be great because I think it is. People will tell me."

Having repeated the phrase "tell me" twice in his discussion of his relationship with his audience, it is only natural to move on to talk about the song, "Tell Me," which falls at the center of the album. Ostensibly, a song asking for commitment from a lover, it also describes the call for response Ketchum has been describing in his writing, performing and recording process.

He sees the idea of call and response as central to his work. "That's important. Music is supposed to be a joyful noise, and it's something to be shared, and I feel very strongly philosophically about that. I'm part of it. I'm not the end-all. I'm not some great spokesman. I'm just in this great wheel, this cycle, that people will...I'm doing this thing now, 'The Millionaire's Wife,' this real raucous, slide-guitar driven story that's like an old Appalachian-style thing about death and destruction. It works. It's exciting when it works. You gotta throw stuff against the wall and find out if it works. I want people to tell me. I'm not interested in smoke and mirrors. This business has enough of that 'the next best thing.' Longevity and just really enjoying what you're doing and loving it for the right reasons is what's important, you know?"

And this philosophy is hard won, reflecting Ketchum's conviction that the truth comes through this kind of give and take. "Nothing is one-sided. There's always at least two sides...at least. I've lived long enough now that I know I don't really know what's going on. I don't have to know what's going on. I'll know that an incident that occurs in my life will really play out in six months or a year. Then, I'll have some idea about what really occurred. History tells me if I react in the midst of it, I'm usually way off the mark. And I usually create more chaos than resolution.

"I've gotten very passive about it, and the more I surrender to the destiny of situations, the better they turn out. It's like it takes the pressure off. Maybe that's just a lazy mentality, but it seems to work. I've become much more passive, consequently more creative, I think. It's almost a Zen approach now. I have my opinions, and I have my heart and soul, and I'll protect those, and I'll project those, and that's enough. It's very selfish and self-centered to think what anyone else is doing

they are doing to please me or to piss me off. It's not really all about me. My motto used to be, 'I'm not much, but I'm all I think about.' And I try to get away from that more and more."

Ketchum may warn that his mentality is lazy, but right now, he's not only preparing for a tour of the British Isles and Europe, but also a swing up the West Coast. He tours constantly, with no complaints. "Every time I feel sorry for myself because I've been on an airplane too long, or some bullshit like that, all I gotta do is remember when I was hauling my own PA out of some whiskey joint in Texas for 40 bucks a night—this is all I wanted, and I have to remember that. I think one percent maybe ever get to really make a good living off of it. I have to always honor that."

Besides, he never knows when the perils of a tour may inspire a unique song or two. The desperately lonely "Dear Anna Lee," written from the perspective of a lover fearing death below deck at sea, has its roots in a humorously bad choice Ketchum made on tour. "*Awaiting Redemption*" was written over the course of a year, during a real intense period of touring, a lot of [songs] were written on the road, on the bus, in motels. For 'Anna Lee,' I was on the bus on a big ferry boat, crossing the Irish Sea. You are supposed to leave your vehicle; you're not supposed to stay down in there in that section of the boat. I just kind of stowed away. It was way dark.

Probably not a good place to be. But it was inspiration, sort of interesting."

And Ketchum is always poised to embrace inspiration. On the road, he leaves himself answering machine messages with snippets of melodies that he doesn't want to forget. When we talked, he was pouring through tapes of ideas at various stages of completion. "I was just going through some old tapes digging out some old songs, getting ready to start another record. I try to put everything on tape, so I've got piles of unlabeled stuff, going into your closet, you know. One in a hundred is probably worth saving, but I can't afford to take any chances. I found a couple of things today that may turn into songs that I'd completely forgotten about.

"I think those fertile periods come and go. I'm kind of at a point where I've started to realize how cyclical it is, and I had a real fertile run about three months ago. I wrote five or six things that I'm playing in shows that I'll probably record. Right now, it's like waiting for the well to fill back up. I'm okay with it, you know? That's creative energy. It couldn't be there all the time or you'd probably go out of your mind."

Meanwhile, Hal Ketchum's *Awaiting Redemption* is here to soothe our minds, to make the rest of us feel less alone. And its songs are so nourishing and memorable that it should do so for a growing audience, for a good long while. Plenty of time for Ketchum's deep, rich well to fill back up. *

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

For more information on Hal Ketchum, call Matt Duffy at Curb Records at 615.321.5080.

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INDEPENDENT MARKETING & PROMOTION

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Shimmer Tombrink Records

By John Schoenberger

Although Trina Tombrink officially joined our Adult Rock community this past January, it seems like she's already a veteran to us. As you'll read, she truly does have a tremendous amount of radio and record experience. Furthermore, her genuine passion for music makes her a natural addition to the tribe.

If you've yet to spend some time with Tombrink, consider this your introduction to this dynamic and hard-working promotion executive. Lord knows, Kid Leo left some large shoes to fill, and Tombrink has slid right into them. Hey, they're a perfect fit!

So, first tell us a little about your background in the industry—I believe you started on the radio side, did you not?

"Yes. From about 1978 to 1982 I was at KSJO in San Jose—I obviously started when I was in high school. I've always been extremely passionate about music."

Wait a minute, 1978? You sure you weren't in elementary school then?

"I know, should I really admit these things? I don't care! (laughs) With this format it seems like I'm finally in the same age group as everyone else. But yeah, I started hanging out at KSJO on a volunteer basis and that led to more work and they incorporated me into the fold. It was an amazing experience, because I was just a high school kid and we were playing AC/DC, Tom Petty, U2, Sammy Hagar—those kinds of bands that were all in their heyday. I did a variety of things there and then took some time off to go to college and moved to Southern California. Then from '87 to '91, I worked at KLOS in the promotion department. I was basically the promotion coordinator for a few pre-Mark & Brian years, and also when they were huge. I was there to start them up...it was really exciting.

"But then I got itchin' to get closer to where the music comes from and less enchanted with the broadcasting side of things. I also felt very frustrated with some of the limitations simply because I was a woman. At that point in time, I definitely hit a glass ceiling in radio. So I geared myself toward the record industry. Pam Edwards hired me at Columbia back in 1991; I coordinated promotion for the national West Coast office for about a year and a half, and then our television department stole me from the radio department—they gave me an offer I couldn't refuse. Pam was very supportive about my decision, and she's been a trusted friend and mentor.

"From '92 to '96 I did TV promotion for Columbia, which basically entailed booking our bands on the late-night programs and award shows. I was also instrumental in opening up the floodgates to the music producers at all the TV production companies. Obviously, now, music and TV are married, but back then they didn't really have contacts at the record companies from a promotional standpoint. It was really fun in that sense, 'cause I was definitely on the ground floor of something that's become really cool and hip."

continued ►

You mean the way music is plugged into TV shows like "Felicity," "Dawson's Creek" and "Melrose Place"?

"Exactly. But my dream was to be in radio promotion at a record company, so around '96 I called Mr. Jerry Blair, who is the Senior VP, and basically asked him if he could help me out with his contemporaries in the industry. I didn't really think that Columbia would hire me—I thought I'd have to start at a smaller label—but Jerry was extremely interested. He flew me to New York, literally a week later, and I was hired to do Rock promotion out of the home office in New York a few months later. I did Rock promotion from '96 to around August of '98, when I was informed that Kid Leo was moving into artist development. I was offered Director of Triple-A, so I left my Rock pals and slid on over to the Adult Rock world. By January, I was running the department."

What's it like working the Adult Rock format as compared to the Rock format?

"It's a definite challenge in Triple-A, because the format is filled with singular radio stations that have had to customize themselves to fill the unique niche within their market. Each station has its own sound, which makes it a bit harder to build a national story on a developing artist. So someone like Dave Benson at KBCO or Paul Marszalek at KFOG or Norm Winer at WXRT—who have done that in their market and continue to succeed and get numbers and build revenue and make an imprint for the rest of the format—deserve an enormous amount of respect and admiration. There's nothing easy about that in today's environment. When I was doing Rock promotion, I was more or less the secondary queen and Rocky—Jim Del Balzo—dealt with most of the majors. So it's been an enlightening experience and an exciting challenge for me to be diving into the major markets—that's something that any promotion person chomps at the bit to be able to do, you know, to get into that circle."



Tombrink with John Mellencamp

"It's been an enlightening experience and an exciting challenge for me to be diving into the major markets—that's something that any promotion person chomps at the bit to be able to do, you know, to get into that circle."

"But on the same hand, I love working the smaller- and medium-sized markets. Those stations need the attention and the respect, too. Often times it's easy for them to get pushed to the wayside, particularly if you're only reading results from what BDS can do or what the *R&R* panel is, but there's a much broader spectrum out there than just that. I think it's great that *The Album Network* recognizes that fact. We've been highly successful in many formats because we have the attitude that as long as you have a signal, we don't want you to feel left out. We do our best to contact and service anyone that is interested in our artists."

And as you know, many new artists don't crack out of New York City, Chicago or Los Angeles. They crack out of the smaller markets where you can develop a story.

"It's true. In fact, the trend in breaking an artist is starting to become more regionalized. We've been very successful taking it step by step in that way and really solidifying a base in a region or two before taking it to a national level."

Yeah, and the trend is also to not get just one format in a market, but *all* the appropriate stations in a market behind the record and consolidate the entire effort.

"Yes. I have to give props to Jerry Blair for that mentality. He's been a frontrunner in molding and shaping that attitude, not only in the promotion department but in the entire company. He is very much a proponent of building a complete story in a marketplace and blurring the lines of the formats."

We all still need to have signposts, and that's what format niches and specific charts are used for, but the whole thing certainly can't be dictated by that.

"Exactly. 'The right record for the right radio station' is a mantra inside the walls of Columbia."

Since you've taken over the department, you've had a consistent flow of product and you've done a great job with quite a few of them.

"Thank you. I think my proudest moment was the week that I had the #1, #5 and #10 record on the charts. That was huge and it was no small feat to accomplish; I was extremely happy and proud, and so was everyone else."

So the Shawn Mullins project has had a solid run all year, as have the John Mellencamp and The Black Crowes albums.

"Yes, it's been exciting to work so closely with such successful and historical artists. I'm also proud of Train and the job we've done with that band on a multi-format level. We've taken them from, literally, nobody ever having heard of them a year ago outside of San Francisco, to being a multi-format band that has sold

130,000 units. They've been on tour the entire year and are still going strong, and we're now on the second track. Train is just one of those bands that we all feel so strongly about and we're never going to stop."

Plus, with the Bill Graham people behind them, they've got management that really understands how to work with a label and provides the tools that you need to continue to do that.

"Exactly. Sometimes when you're at a major label it's difficult to have long-term patience on one project. With the help of Aware Records, we started the ball rolling with 'Meet Virginia' over a year ago. It started with Triple-A first and in the last six months we've focused that track to other formats and have reaped the benefits—and made additional fans every step of the way."

What other projects are you working on?

"I have the Eleanor McEvoy project, the new [record] from Curtis Stigers, a new [song] from Shawn Mullins which is featured on the *Big Daddy* soundtrack, and we're really excited about this new band called Wood."

Wood is one of Kid Leo's first projects in his new position and it'll be one of the first things that the two of you will get to work hand-in-hand on from the beginning.

"So far it's been very fluid, because we're building a buzz and he has been really instrumental in the set-up phase. I can't tell you how important it is to have someone like Kid Leo, who knows everyone and who's well respected, out there setting it up. I've already gotten calls about this band from a lot of different areas."

Yeah. The setup and the rollout are the two things that you have complete control of. And then after you roll it out, that's when all the variables come in and you have to react and change and skip and move to get things going. But the setup and the rollout is everything, and I must say that some people do it better than others.

"I have to say Leo is very good—it's definitely a strong point of his. So I'm excited about this project, because it's a debut record from a debut artist and I'm in it from the ground floor as the head of the format. Wood is such a great band; their album, *Songs From Stamford Hill*, comes out in August. I can't wait for everyone to hear it. Then we have an artist named Melanie Doane, who has three hits under her belt in Canada right now. We feel strongly about both of these projects. Plus we have superstars on tour all summer long—Bob Dylan, Bruce Springsteen and John Mellencamp and Shawn Colvin, just to name a few."

Otherwise known as leverage artists.

"Yeah, that's certainly true! It goes without saying that everyone and their dog wants to see these artists. Being at Columbia offers exciting opportunities for me because I've worked projects from Bob Dylan to Alice In Chains to Tony Bennett and Mariah Carey.

"You know, we just hit an amazing feat. For the fiscal '98 we sold \$600,000,000 worth of records domestically, more than any record company has ever done in history! So it's a very exciting time to be at Columbia. We're definitely in an artist development mode right now and we're signing a lot of great new artists, many of

which will appeal to Triple-A. I'm going to continue to be really busy in the near future, which is a good thing."

It must be exciting working with Chairman and President of Columbia Records, Don Lenner.

"He's an inspiration and I have the utmost respect for what he has been able to accomplish in his years at Columbia. He has an amazing ear, the man really does hear true artistry."

People say it's a corporate world, it's the bottom line and all that, but I think that any of the presidents out there are excited and motivated by the fact that they're representing something more than just shoes. Most of them seem to have a reputation and an expertise for a certain genre of

Tombrink with her idol—Pete "He's the reason why I got in this business" Townshend

music. But I've always gotten the feeling that Don is a man for all seasons when it comes to music.

"I think Don's passion transcends any style of music. I've seen him passionate about a Tony Bennett record, but I've also seen him equally as passionate about the Jerry Cantrell solo record. He's excited about Ricky Martin. He's also extremely excited about Wood. I've witnessed it, it's something that inspires everyone that works for him. Every once in a while I still have to kick myself and remind me that I'm running a format at Columbia Records!"

Something that's probably refreshing for you is that at so many of the Rock formats, particularly with Mainstream and Active Rock, it's difficult to get women artists played on the radio. But it's no secret that the middle-to-the-late-'90s has been a fertile period for women artists to express themselves, and certainly Triple-A has been one of the main formats to give those artists their voices.

"Which has been a phenomenal thing in the music industry. Every time you hear Sarah McLachlan speak or Paula Cole or Shawn Colvin, all those women that started in the Triple-A format, they always give props to Triple-A. Shawn Colvin recently did a Studio C session for Channel 103.1 in Los Angeles, and even though the radio station was completely out of her way and not on her itinerary, she made the effort to get there and do it because she cares about the format."

Well, just as Shawn Colvin is unique, so are the Adult Rock stations. They're really fitting themselves within their markets and artists respect and appreciate that. There are some formats where you can go from market to market and if you didn't know you were in a different city, you wouldn't know it by listening to the radio stations.

"The people running the Adult Rock radio stations are mostly musicologists and I respect that, because they're not easily bullshitted."

"But with that comes fiercer competition. You want a story to develop and sometimes it becomes more of a challenge to maneuver in and around the microformats, so to speak."

And you have to also set goals, project by project. Not every record is going to be on every single radio station. For certain artists the smartest route to take is via the Non-Commercial panel and maximize those stations and hope you can then get some crossover to the Commercial side.

"Right, the plan has to be congruent. We have to be very precise on where we're going and what we expect, and when to push what button. You've got to pick the right artist for the right-sounding radio station. In addition, hopefully you're given the benefit of the doubt on certain records that have obvious crossover potential."

And it takes a little longer to get to know the quirks of the stations, because there's nothing worse for a promotion person than to be calling up a radio station and working them on a record that's just totally inappropriate for that radio station.

Exactly. I have found that credibility is everything in this format. The people running the Adult Rock radio stations are mostly musicologists and I respect that, because they're not easily bullshitted. There are certain elements to promotion that are all the same, but with Triple-A you damn well better know your stuff, you better do your homework, you better be in the marketplace listening to the radio station or have pulled it up on the Internet."

Which is a wonderful thing to be able to do these days.

"Oh yes, I'm excited about it 'cause I'm in New York City and other than WFUV, which is a Non-Com, we don't have a Commercial Triple-A radio station. So I like going on the road. I get to hear the music that I'm working. I don't feel that I'm jaded and I think that's an asset

for me. I'm definitely still in it because I'm passionate about the music. The new Tom Petty record makes me as happy right now in 1999 as his first record did in 1976."

Yeah, back when you really were in elementary school!



Tombrink with Shawn Mullins

Trina Tombrink can be reached at 212.833.8505, or via E-mail at trina_tombrink@sonymusic.com.

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KIM RICHEY

ALBUM: *Glimmer*

LABEL: Mercury/IDJMG

ARTIST: Kim Richey (vocals, guitar).

GUEST ARTISTS: Shawn Pelton (drums, percussion, programming); Zev Katz (bass); Dominic Miller & Waddy Wachtel (guitar); Douglas Petty (keys); Paul Wickens (keys, accordion); Miles Bould (percussion); James Banbury (keys, cello, programming, string arrangements); Richard George & Jeremy Morris (violin); Ania Ullmann (viola); Andy Green (programming); Sam Brown, Pete Brown & Chris Braide (backing vocals).

PRODUCED BY: Hugh Padgham

ORIGIN: Ohio, but she now resides in Nashville

WHAT YOU SHOULD KNOW: Kim Richey's incredible musical talents have come into full bloom with her third album, *Glimmer*. Producer Hugh Padgham has given her music a more universal sound, yet Richey's disarming and personable approach remains front and center. As she's wont to do, Richey co-wrote many of the songs for this project with a variety of songwriters, including Maia Sharp, Paul Thorn, Tim Krekel, Tom Littlefield, Chuck Prophet and Randy Scruggs. Says Richey of the experience, "I really like to work that way. The people that I write with are friends, people I enjoy spending time with, and it's a really amazing way to get to know somebody." After a few listens to *Glimmer* you'll feel you know Kim Richey, too.

SUGGESTED SONGS: "Come Around"; "Can't Lose Them All"; "If You Don't Mind"; "Other Side Of Town."

CONTACT: Chris Stacey
615.340.8448



LOS LOBOS

ALBUM: *This Time*

LABEL: Hollywood

MEMBERS: David Hidalgo (vocals, guitar, accordion); Cesar Rosas (vocals, guitar); Louie Perez (vocals, percussion); Conrad Lozano (bass); Steve Berlin (sax, keys).

GUEST ARTISTS: Pete Thomas, Aaron Ballesteros & Alex Acuna (drums); Victor Bisetti (percussion); Mitchell Froom (keys).

PRODUCED BY: Mitchell Froom, Tchad Blake & Los Lobos

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: From their humble traditional beginnings almost 25 years ago, and throughout their groundbreaking career, East LA's Los Lobos have never been afraid to try new and exciting approaches to their music. By blending the music of their Mexican heritage, roots rock, punk, R&B and everything in between, Los Lobos del Este de Los Angeles have forged an open-ended style that preserves the opportunity for continued reinvention. With the recent release of the second Latin Playboys album as well as Cesar Rosas' solo effort, and now *This Time*, Los Lobos' musical creativity is as vibrant and inspired as ever.

SUGGESTED SONGS: "This Time"; "Oh, Yeah"; "Cumbia Raza."

CONTACT: Rob Dillman 818.560.7501



CRISH MURPHY

ALBUM: *Rubies On The Lawn*

LABEL: Doolittle/Slipdisc/Mercury/IDJMG

ARTIST: Trish Murphy (vocals, guitar, percussion).

GUEST ARTISTS: Billy Harvey, David Grissom, Jay Joyce & Michael Lockwood (guitar); Scott Garber & David Ricketts (bass); Nina Singh (drums); Bill Appleberry (keys, loops); Jim Ebert (keys, synths); Cameran Stone (cello); Charlie Barnett (string arrangements).

PRODUCED BY: Jim Ebert

ORIGIN: Houston, but she now resides in Austin

WHAT YOU SHOULD KNOW: Trish Murphy began her career in music at the young age of five singing with her father (who was a successful songwriter). At age 11 she began to learn guitar, and by her late teens she was touring in a band with her brother Darin (they released two indie albums and decided to go their own separate ways in 1995). Murphy's 1997 self-released debut, *Crooked Mile*, established a solid base for this talented artist throughout the Southwest and Texas, and her Doolittle debut, *Rubies On The Lawn*, is destined to take Murphy to much greater heights. Murphy has delivered a stellar album which simply sparkles with great songs, wonderful musicianship and an overall vibe that screams *winner!*

SUGGESTED SONGS: "Outsider"; "Me Behind The Wheel"; "Soul's Day"; "Johnny Too Blue."

CONTACT: Dan Fullick 512.472.4200



VENICE

ALBUM: *Spin Art*

LABEL: Vanguard

MEMBERS: Kipp Lennon & Mark Lennon (vocals); Michael Lennon (guitar, bass, keys); Pat Lennon (vocals, guitar).

GUEST ARTISTS: Mark Harris, Alexis Sklarevski & Jim Hanson (bass); Matt Laug & Dann Gillen (drums); John Vester & Bruce Gaitsch (guitar); Mike Finnegan (keys); Kevin Ricard & Scott Crago (percussion).

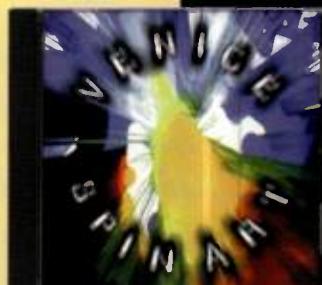
PRODUCED BY: Michael Lennon

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: The Lennon cousins/brothers have a long history of family ties (there are 24 kids between the two families) and musical heritage (their fathers sang in a swing group in the '40s, and their older sisters are the famous Lennon Sisters). And since the early '80s, Kipp, Mark, Michael and Pat have been carrying on the tradition under the moniker of Venice. Known for their flawless harmonies, organic musical approach and engaging live performances, Venice finally began to make a national name for themselves with the release of 1997's *Born And Raised*. They now carry things along with *Spin Art*, an album of 13 brand-new songs with slightly more electric arrangements. Find out why David Crosby calls Venice "The best vocal group in the country and one of the best groups of any kind I've ever heard."

SUGGESTED SONGS: "The Man You Think I Am"; "Always"; "The Road To Where You Are."

CONTACT: Michael Briggs 310.829.9355



HAL KETCHUM

ALBUM: *Awaiting Redemption*

LABEL: Curb/Atlantic/AG

ARTIST: Hal Ketchum (vocals, guitar).

GUEST ARTISTS: Jason Wilber (guitar); Stephen Bruton (guitar, mandolin, backing vocals); Kevin McKendree (keys); Chris Nieto (drums); Keith Carper (bass, backing vocals), Delbert McClinton & Teddy Roddy (harmonica); Chris Searles (percussion); Mike Utley (keys); Malford Milligan, Sir Harry Bowens, Sweet Pea Atkinson, Tracy Bartelle & Judy Tagt (backing vocals).

PRODUCED BY: Stephen Bruton

ORIGIN: Upstate New York, but he now resides in Austin

WHAT YOU SHOULD KNOW: Cited by *The Hollywood Reporter* as part of "the literate side of contemporary country, incorporating crafted rock and a folksy style for songs that both soothe with a healing power and uplift in affirmation of the spirit," Hal Ketchum has carved a unique niche for himself. A successful artist in his own right, as well as a sought-after songwriter, Ketchum has always striven for honesty and clarity in his music. This comes through loud and clear with *Awaiting Redemption*. Originally slated for release in 1997, the project was shelved due to an internal changing of the guard at Curb. As you'll hear, this Stephen Bruton-produced album still sounds fresh and compelling, and as Ketchum puts it, "I think it's the kind of music people will be able to see themselves in."

SUGGESTED SONGS: "Awaiting Redemption"; "Too Many Memories"; "Days Of Wonder"; "The Unforgiven."

CONTACT: Matt Duffy 615.321.5080



BY JOHN SCHOENBERGER

BREE SHARP

ALBUM: *A Cheap And Evil Girl*

LABEL: Trauma

ARTIST: Bree Sharp (vocals, guitar).

GUEST ARTISTS: Mike Rogers, Bret Bass, Marty Sarandria & Mike Elizondo (bass); Marko Djordjevic, Paul Garisto & Michael Urbano (drums); Kevin Savigar (keys); Steve Hamilton (guitar); Simon Austin (guitar, backing vocals); Knox Chandler (bass, guitar); Don DiLego (guitar, keys, percussion, backing vocals); Robbie Adams (backing vocals).

PRODUCED BY: Mike Rogers, Roger Greenawalt, David Bianco, Don DiLego & Simon Austin

ORIGIN: Philadelphia

WHAT YOU SHOULD KNOW: Bree Sharp always knew she was going to be onstage, but her original vision was to be an actress. However, after moving to New York City, a series of events began to steer her in the direction of music, resulting in a demo tape that reached the ears of the folks at Trauma. As you'll hear on *A Cheap And Evil Girl*, Sharp definitely has a way with words, and her delivery is free-flowing and clearly from the heart. "I'm not a musician who just goes in and focuses on the music. The lyrics are so important to me, I definitely have something to say. I want this album to move people."

SUGGESTED SONGS: "David Duchovny"; "America"; "Walk Away."

CONTACT: Jimmy Barnes 818.382.2515



WOOD

ALBUM: *Songs From Stamford Hill*

LABEL: Columbia

MEMBERS: James Maddock (vocals, guitar, harmonica); Bill Newsinger (guitar, mandolin, banjo, mandola, backing vocals); Jim O'Malley (bass) and Steve Jackson (drums).

GUEST ARTISTS: Joy Askew (vocals, synths); Steve Achenbach (keys, accordion, backing vocals); Mike Brenner (dobro, pedal steel); Dr. Gibbs (percussion); Jim Boggia, Jem Pitchford & Joe McGinty (keys); Lee Humber (drums); Nancy Falkow & Keleen Cogan (backing vocals).

PRODUCED BY: David Johnson

ORIGIN: England

WHAT YOU SHOULD KNOW: What has Kid Leo been up since he moved over to artist development? Well, among other things, he's been working closely with an artist named James Maddock and his band Wood. By now, many of you have probably listened to the advance or perhaps saw one of his showcases, and already know that Maddock is a passionate and accomplished singer-songwriter. Wood played the London club circuit for several years and stuck to their own musical vision despite all the Brit-pop trends that surrounded them, knowing that someday their dedication to the musical heritage of artists like Bob Dylan, Jackson Browne, Bruce Springsteen, The Band, Neil Young and other classic American icons would eventually pay off. As you listen to *Songs From Stamford Hill*, you'll get the strange feeling that these songs seem familiar to you. Indeed, the comfort and timeless quality of Wood's music make it a natural for Adult Rock Radio to champion.

SUGGESTED SONGS: "Stay You"; "Straight Lines"; "You Make Me Feel Bad"; "Whole Lot To Think About."

CONTACT: Trina Tombrink 212.833.8505



G. LOVE & SPECIAL SAUCE

ALBUM: *Philadelphonic*

LABEL: OKeh/550 Music

MEMBERS: G. Love (vocals, guitar, harmonica); Jeff Clemens (drums); Jim Prescott (bass).

GUEST ARTISTS: Jack Johnson (vocals, guitar); Bro Diva (vocals).

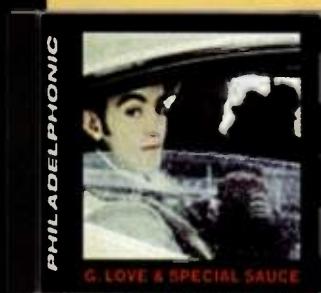
PRODUCED BY: T-Ray & G. Love

ORIGIN: Philadelphia

WHAT YOU SHOULD KNOW: We were first introduced to the sloppy-blues-meets-hip-hop-meets-folk sound of G. Love (aka Garrett Dutton) & Special Sauce with the release of their self-titled debut in 1994. GLSS ended up getting quite a bit of MTV exposure on the song "Cold Beverage," which helped to establish a younger following for the band. They've since recorded two more albums (including this new one), toured the world several times and established a solid following. G. Love also recorded a solo collaborative project in addition to his work with Special Sauce. The trio now returns with *Philadelphonic*.

SUGGESTED SONGS: "Rodeo Clowns"; "Kick Drum"; "Numbers."

CONTACT: Neda Leppard Tobin 310.449.2818



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BETH HART

ALBUM: *Screamin' For My Supper*

LABEL: 143/Lava/Atlantic/AG

MEMBERS: Beth Hart (vocals); Tal Herzberg (bass); Jimmy Khouri (guitar); Rocco Bidlofski (drums).

PRODUCED BY: Oliver Lieber, Tal Herzberg & Beth Hart

ORIGIN: Los Angeles

WHAT YOU SHOULD KNOW: A lot has happened since Beth Hart's debut album, *Immortal*, was released four years ago. The constant touring and pressure to deliver ultimately got to be too much for Hart, and she found she had to pull back and rearrange her life and her priorities. Once she was regrouped, Hart began to pursue her creative muse once again. She gathered together many of the same musicians/collaborators she interacted with on the first album, as well as co-writing a few of the tunes for the album with writers such as Glen Burtnick and Lanny Cordola. The end result: Hart's breadth of musical expression on *Screamin' For My Supper* has opened up considerably...without losing her soulful vocal style. As an aside, Hart has also been singing in the starring role for the live stage show "Love, Janis."

SUGGESTED SONGS: "L.A. Song"; "Just A Little Hole"; "By Her."

CONTACT: Bonnie Slifkin 212.707.2247 & Kris Metzdorf 310.205.7452



HEATHER EATMAN

ALBUM: *Candy & Dirt*

LABEL: Impossible

ARTIST: Heather Eatman (vocals, guitar).

QUEST ARTISTS: Joe Bonadio & Bill Dobrow (drums, percussion); Lee Feldman (keys); Stewart Lerman, Kevin Salem, Dave Schramm, Steuart Smith & Dave Tronzo (guitar); Mike Visceglia & Johannes Weidenmueller (bass); Laurel Eatman & Mark Johnson (backing vocals).

PRODUCED BY: Stewart Lerman

ORIGIN: Texas, but she now resides in New York City

WHAT YOU SHOULD KNOW: We first became aware of singer-songwriter Heather Eatman via *Mascara Falls*, which received a lot of critical attention, garnered some Adult Rock airplay, generated appearances on "World Cafe," "Mountain Stage" and "Late Night With Conan O'Brien," and clinched a West Coast tour with John Prine. That album revealed this artist had a lot of spunk and more than a few things she needed to say! Eatman now returns with a more mature sophomore effort, *Candy & Dirt*. The lyrics are more focused, the songs more succinct and Eatman's voice is more controlled, yet the final effect is no less powerful than her debut album.

SUGGESTED SONGS: "Sympathy"; "Alright"; "Nice Girl."

CONTACT: Jack Hopke 504.482.6066



CURIOSLY STRONG

ALBUM: *This Is Life*

LABEL: Smooth Wool

MEMBERS: Scott Rehling (keys, vocals); CJ Hauptmeier (vocals, guitar); Kevin Kielian (guitar); Johnny Big (bass, vocals).

GUEST ARTISTS: Pat Mastellotto (drums, percussion, loops); Stephen Barber (keys); Kristina Kopriva (violin, backing vocals); Pat Murray (flugelhorn); Kimberly Bass & Katrina Lehmann (backing vocals).

PRODUCED BY: Rob Fraboni

ORIGIN: Austin

WHAT YOU SHOULD KNOW: Unlike so much of the rootsy and earthy music that emanates from Austin, the style of Curiously Strong is a distinct departure. Comprised of four talented, thoughtful musicians, Curiously Strong strives to deliver songs that have a more intelligent and spiritual aspect to the lyrics. Furthermore, the arrangements are organically based and the instrumentation is perfect for the sophisticated mood of each of the 13 songs. In addition, the members have an alter-ego that's one of the most entertaining and popular groups on the Austin club scene—Dyfunkshon Junkshon. *This Is Life* is a great album from beginning to end and will easily stand out from the stack of CDs you have on your desk.

SUGGESTED SONGS: "This Is Life"; "Pale Blue"; "Sovereignty's Scent."

CONTACT: Artie Kornfeld 661.252.9272



JOHN TRUDELL

ALBUM: *Blue Indians*

LABEL: Dangerous Discs/Inside/E-Squared

ARTIST: John Trudell (spoken word).

GUEST ARTISTS: Mark Shark & Billy Watts (guitar, backing vocals); Luis Conte & Wally Ingram (percussion); Ricky Eckstein (keys); Quiltman (percussion, traditional vocals); Jackson Browne (backing vocals).

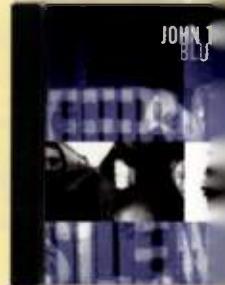
PRODUCED BY: Jackson Browne

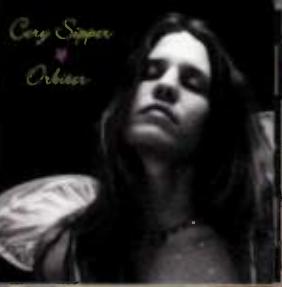
ORIGIN: The Sioux Nation

WHAT YOU SHOULD KNOW: Poet, activist and leader speaker and communicator, John Trudell has been vital force in the Native American struggle since 1960 when he became involved with the All Tribes Occupation of Alcatraz. That event was to shape and direct Trudell's future. In 1979, another event would forever solidify his convictions, when a fire of "suspicious origin" burned down his home in New Mexico, killing his wife, three children and mother-in-law. Beginning in 1981, Trudell began to experiment joining his poetry with indigenous and modern music, to great effect. *Blue Indians* is Trudell's third solo effort (over the years he's done several other projects and acted as a guest artist). "I'm just a human being," says Trudell, "trying to make it in a world that is very rapidly losing its understanding of being human."

SUGGESTED SONGS: "Blue Indians"; "Devil And Me"; "All Nite Cafe."

CONTACT: Cree Clover & Donald Miller 818.506.8356





CORY SIPPER

ALBUM: *Orbiter*

LABEL: DrumDrum

MEMBERS: Cory Sipper (vocals, guitar, keys); Bruce Winter (bass, guitar, keys, drum programming).

GUEST ARTISTS: Rob Taylor (guitar); Neale Heywood (guitar, keys); Eric Herzog & Tom Lackner (drums); Lenny Castro (percussion); Sean Kelly (vocals).

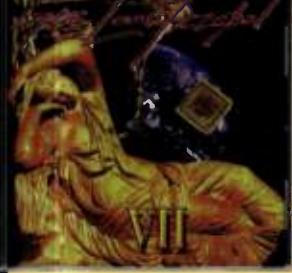
PRODUCED BY: Bruce Winter

ORIGIN: Santa Barbara, CA

WHAT YOU SHOULD KNOW: Twenty-seven-year-old Cory Sipper has been dedicated to her musical career for a long time: she began writing songs at the age of 12; attended the Berklee College of Music; and with *Orbiter*, has now released four albums on her own. This singer/songwriter is strong in all areas, be it her powerful voice, melodically rich songs or thoughtful lyrics. Her last album, 1997's *Swimology*, allowed Sipper to tour Japan and garnered respectable airplay in the US. A major label is currently courting Sipper to join their roster...so stay tuned!

SUGGESTED SONGS: "Talking Sacrifice"; "Little Flame"; "Orion."

CONTACT: Promotion 805.566.7591



GENE LOVES JEZEBEL

ALBUM: *VII*

LABEL: Robison

MEMBERS: Jay Aston (vocals, guitar); James Stevenson (guitar); Peter Rizzo (bass); Joel Patterson (drums).

GUEST ARTISTS: Chris Bell (drums); Jessica Blake, Kirstin Beaver, Robert Curran, Jo Damien Aston, Matthew Aston & Oscar Stevenson (backing vocals).

PRODUCED BY: Peter Walsh, Jay Aston, James Stevenson & Mike Silverston

ORIGIN: The UK, but some of the members now live in LA

WHAT YOU SHOULD KNOW: Forming in 1982, Gene Love Jezebel released six albums (which included several hits) over the next decade, securing themselves a reputation as a band known for intelligent songs, a creative and distinctive sound, and an unwillingness to compromise or give in to fads. But sadly, they called it quits in 1992 for a variety of reasons. Now, surprisingly, most of the original members (including lead vocalist and main songwriter Jay Aston) have reformed GLJ, and have come up with what may be the outfit's best album ever. Much of the uniqueness of their sound remains intact, but it's now tempered by age and experience. By the way, "Who Wants To Go To Heaven?" was originally written at Anne Rice's request to be included in the movie *Interview With The Vampire*, but it never made it on the OST.

SUGGESTED SONGS: "Love Keeps Dragging Me Down"; "Uptown"; "Who Wants To Go To Heaven?"

CONTACT: Monte & Taylor Robison 323.658.5147

AFRO CELT SOUND SYSTEM

ALBUM: *Volume 2: Release*

LABEL: Real World/Virgin

MEMBERS: Simon Emmerson (guitar, keys, programming); James McNally (bodhran, accordion, low whistle, keys); Iarla Ó Lionáird (vocals); Martin Russell (keys, programming); N'Faly Kouyate (vocals, kora, balafon); Myrdhin (Celtic harp); Moussa Sissokho (talking drum, djembe).

GUEST ARTISTS: Sinéad O'Connor (vocals); Nigel Eaton (hurdy gurdy); Michael McGoldrick & Ronan Browne (Uillean pipes); Youth (bass); Johnny Kalsi (dhol drums, tabla).

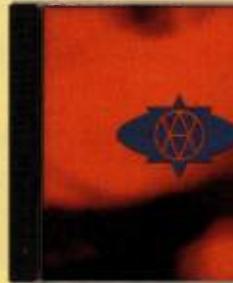
PRODUCED BY: Simon Emerson & Martin Russell

ORIGIN: Ireland & Africa

WHAT YOU SHOULD KNOW: The original concept for Afro Celt Sound System was born during the now-legendary Real World's 1996 Recording Week, where musicians from all around the globe converged to share and create musical ideas. Later that year ACSS's *Volume 1: Sound Magic* was released to worldwide acclaim. It seems their merging of ancient and disparate musical styles has struck a nerve for an audience hungry for innovative and cross-cultural world music. The ensemble now returns with *Volume 2: Release*. Several guests appear on the disc, including Sinéad O'Connor, who co-wrote and sang on the title track. By the way, "Release" will also appear on the soundtrack for the MGM film *Stigmata*, which stars Patricia Arquette and Gabriel Byrne (the score for the film was written by Billy Corgan).

SUGGESTED SONGS: "Release"; "Lovers Of Light"; "Even In My Dreams."

CONTACT: Ray Gmeiner 310.288.2730



THE FIXX

ALBUM: *1011 Woodland*

LABEL: CMC

MEMBERS: Cy Curnin (vocals, guitar); Adam Woods (drums); Jamie West-Oram (guitar); Rupert Greenall (keys, synths).

GUEST ARTIST: Chris Tait (bass).

PRODUCED BY: The Fixx

ORIGIN: England

WHAT YOU SHOULD KNOW: Having worked at MCA when The Fixx broke, I shall always have a soft spot for the band members and their music. When I heard they were releasing an album of newly recorded versions of all their popular songs, I was a bit skeptical. That is...until I tracked through this double-disc collection. As we have all matured, so has the music of The Fixx—and these more subtle, acoustic-minded versions (plus a few live recordings) of my favorites not only brought back fond memories, but also brought my relationship with The Fixx and their music into the present. As Cy Curnin says in the liner notes, "It is always pleasant to enter the wine cellar and uncork a couple of vintage bottles and how sweet the surprise to see the bouquet has improved with age."

SUGGESTED SONGS: "Saved By Zero"; "Stand Or Fall"; "Outside."

CONTACT: Ray Koob 919.875.3500

JOE MILTON

ALBUM: *Reel 7*

LABEL: JoMusik

MEMBERS: Joe Milton (vocals, guitar); Kendall Kay (drums, percussion); Federico Pol (bass).

GUEST ARTISTS: Dave Beyer (percussion); Tony Campodonico (keys); Stefanie Fife (cello); Linda Kordek-Milton (flute).

PRODUCED BY: Joe Milton

ORIGIN: Texas, but he now resides in Los Angeles

WHAT YOU SHOULD KNOW: Joe Milton is another one of those "new" artists who has been paying his dues for many a year. He was originally the lead singer/guitarist for the rock band Countdown and later The Coupe, both of which were very popular in Europe and the Far East. Milton has since relocated to LA and opened his locally famous JoMusik studios, where he writes and records his own material as well as produces new talent. Milton has also written songs for film and television. *Pasadena Weekly* says Milton's music is "driving blues-rock from a powerhouse, balls-out singer." But he also has a mellow, softer side that reveals his deep concern for the environment.

SUGGESTED SONGS: "Save Me From Myself"; "One World"; "New World Disorder."

CONTACT: Promotion 818.526.1626

LEO KOTTKA

ALBUM: *One Guitar, No Vocals*

LABEL: Private Music/Windham Hill

ARTIST: Leo Kottke (guitar).

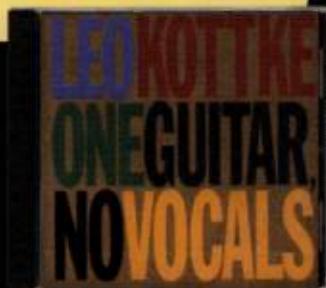
PRODUCED BY: Leo Kottke

ORIGIN: Athens, GA, but he now resides in Minneapolis

WHAT YOU SHOULD KNOW: It's no secret that Leo Kottke is one of the best acoustic guitar players in the world, and what has set him so apart over the years is his uncanny knack to take the most profound and modern interpretations of a classic instrument and make it all sound like it was written 150 years ago! Throughout his long career (he released his first album in 1969, and has recorded 27 more since then), Kottke has mostly kept to an all-instrumental approach to his music, describing his singing voice as "geese farts on a foggy day." You'll hear no geese on *One Guitar, No Vocals!*

SUGGESTED SONGS: The choice is yours!

CONTACT: Andrea Paulini 310.358.4849



ROBERT PALMER

ALBUM: *Rhythm & Blues*

LABEL: Eagle/Pyramid

ARTIST: Robert Palmer (vocals, various instruments).

GUEST ARTISTS: Alan Mansfield, Bertram Engel, Ken Taylor, Pascal Kravetz, Carl Carlton, Bill Payne, Mauro Spina & James Palmer (various instruments); Mary Ambrose (strings, backing vocals); Sharon O'Neill (backing vocals).

PRODUCED BY: Robert Palmer & Pino Pischedola

ORIGIN: England

WHAT YOU SHOULD KNOW: From his early Little Feat/The Meters collaboration, *Sneakin' Sally Through The Alley*, and on through his reggae and rockin' years, from his pop hit days to his stint with Power Station, Robert Palmer has never stayed musically stationary for very long. He now returns with *Rhythm & Blues*, which in many ways sums up all the periods of his career, offering a little taste of every style he's dabbled with. And yes, he still wears a suit lookin' smoother than smooth.

SUGGESTED SONGS: "Work To Make It Work In 99"; "Let's Get In On 99"; "True Love."

CONTACT: Paul Yeskell 732.679.9111



BRUCE ENGLER

ALBUM: *Silence Broken*

LABEL: Sha-La

MEMBERS: Bruce Engler (vocals, guitar); Rick Cutler (drums); Angus McEachern (bass); Rob Harari (keys); Chuck Wood (percussion); Regina Bond (backing vocals).

GUEST ARTISTS: DownTown Mystic (guitar).

PRODUCED BY: Rob Harari

ORIGIN: New York City

WHAT YOU SHOULD KNOW: Bruce Engler's love for music began in an educational mode—he was classically trained at the Clapton Conservatory of Music in England. He later became a hired gun, playing guitar for a variety of bands and artists over the years before he finally decided to step out on his own. As you'll hear on his debut recording, *Silence Broken*, Engler is much more than a killer guitarist—he's also an accomplished songwriter with a full voice and a clear sense of melody and song structure.

SUGGESTED SONGS: "One More Chance"; "Letter To My Brother"; "Go Back."

CONTACT: Robert Allen 201.664.1955



B R U C E
SILENCE BROKEN
E N G L E R

WORLD ROOTS

BY JOHN SCHOENBERGER

FOREIGN EXCHANGE

ALBUM: *Occam's Razor*

LABEL: First Step/Planetary

Although Foreign Exchange formed just a few years ago, the two brothers who form the nucleus of the band—Peter and Paul Tulloch—have been involved with the reggae scene for many years. Born in Jamaica, the two grew up living next to Aston "Family Man" Barrett, bassist and musical director for Bob Marley And The Wailers. In 1988, Peter moved to the US and did session work for bands such as Culture and Shabba



Ranks, while Paul moved to Germany and became involved with the local music scene there. Today, they both live in Brooklyn, NY, and since the formation of Foreign Exchange, they've become a major force in the roots reggae movement.

SUGGESTED TRACKS: "Love Sense"; "More Volume."

CONTACT: Promotion 718.403.0096

THE LEGENDARY WAILERS

ALBUM: *Live At Maritime Hall*

LABEL: 2B1/Artists Only

Aston "Family Man" Barrett has always been the cornerstone of The Wailers—from his early days with Bob Marley And The Wailers, to Marley's solo career and to son Ziggy, his influence has been vital. Even though The Wailers have gone through many changes over the years, Barrett has always remained. In addition to Barrett, keyboardist Earl "Wya" Lindo is also a founding



member. The two, along with guitarist Al Anderson and vocalist Elan Attias, now make up The Legendary Wailers. *Live At Maritime Hall* captures the action of this group, recorded at this Bay Area venue this past year.

SUGGESTED TRACKS: "Guiltiness"; "Heathen."

CONTACT: Joshua Porter 415.974.0634

DENNIS BROWN

ALBUM: *Bless Me Jah*

LABEL: RAS

Dennis Brown has been at the forefront of the reggae scene for close to 30 years now, and his consistency and worldwide appeal has earned him the well-deserved title of "The Crown Prince of Reggae." *Bless Me Jah* is his first new album in a while, and is loaded with his polished and refined brand of soulful, roots and lover's reggae. The disc was produced by Flabba Holt,



and one of the highlights is his remake of "No Man Is An Island," which he originally recorded at Kingston's Studio One in the early '70s.

SUGGESTED TRACKS: "There's No Love And Understanding"; "Bless Me Jah."

CONTACT: Jeff Barsky 301.588.9641

IBRAHIM FERRER

ALBUM: *Buena Vista Social Club Presents*

LABEL: World Circuit/Nonesuch/Atlantic/AG

Many of us first became aware of Ibrahim Ferrer from the highly successful *Buena Vista Social Club* release a couple of years ago (a documentary film about the recording of this album has recently been released to art theaters); however, the 72-year-old Ferrer has been a central fixture in the Cuban music scene for many, many years. This solo effort reunites Ferrer with Rubén González and Omara Portuondo, as well as Ry

Cooder as guitarist and producer. The disc covers many eras of traditional Cuban music, from '50s big band to ballads to the *son*. If you liked *Buena Vista Social Club*, you'll love this album, too.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Erica Linderholm 212.707.2263

ELIADES OCHOA

ALBUM: *Sublime Illusion*

LABEL: Higher Octave/Virgin

Like Ibrahim Ferrer, many of us were first introduced to Eliades Ochoa via the *Buena Vista Social Club* album. Singer/guitarist Ochoa has been a major musical force in Cuban music for several decades and is credited as an important figure in

keeping the passionate sounds of old Cuba—the *son*, *bolero* and *guaracha*—alive. Since 1978, Ochoa has been the leader of a band called El Cuarteto Patria, which has been in existence in one form or another for over 60 years!

Ochoa plays a custom instrument known as the *tres-guitar*.

SUGGESTED TRACKS: "Ay Papacito"; "Sublime Illusion."

CONTACT: Scott Bergstein 310.589.1515

VARIOUS ARTISTS

ALBUM: *Americanos: Latino Life In The United States*

LABEL: Atlantic/AG

This compilation CD features an extraordinary line-up of Latino American artists, including Tito Puente, Rubén Blades, Santana, Los Lobos, Ozomatli, Lhasa, Marc Ribot, War and Flaco Jimenez. The package was the idea of actor/Latino activist Edward James Olmos, and is part of a broader vision which includes an HBO documentary, a photography exhibition at the Smithsonian Institute in Washington, DC, and a coffee-table book. The entire media exposé wonderfully displays the remarkable breadth of the Latin experience in America.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Erica Linderholm 212.707.2263

CAETANO VELOSO

ALBUM: *Livro*

LABEL: Nonesuch/Atlantic/AG

Brazilian singer/songwriter Caetano Veloso is considered by many to be one of the greatest songwriters of this century. For several decades he's written music that's reached far beyond his country's borders developing a deeply devoted fan base worldwide. Over his career, he's released more than 30 projects, with *Livro* being his latest. The disc is already a sensation in Europe and is much anticipated here in the US. In support of it, Voloso will embark on his first national tour of America, beginning in late June. The *New York Times* described Veloso as a "singer whose voice radiates tenderness...and a musician who connects traditional music to pop and jazz."

SUGGESTED TRACKS: The choice is yours!

CONTACT: Erica Linderholm 212.707.2263

VIVA QUETZAL

ALBUM: *Children Of The Sun*

LABEL: Signature Sounds

Viva Quetzal is a world music ensemble—the band is comprised of musicians from Peru and Chile as well as America. On *Children Of The Sun*, their third album, they continue with a hybrid sound that borrows liberally from the traditional music of the Andes Mountains (they use many of the traditional instruments, too) and blends it subtly with other world sounds, along with jazz. The result is music that's uplifting and inherently

expresses pride in their culture, while also stating they are citizens of the world.

SUGGESTED TRACKS: "Saya Mestiza"; "Peace."

CONTACT: Jim Olsen 413.665.4036

VARIOUS ARTISTS

ALBUM: *Unwired: Acoustic Music From Around The World*

LABEL: World Music Network

In a world that's becoming more digital and synthetic with each passing day, there's nothing quite as comforting as good ol' organic, acoustic-based music. Sure, it can be amplified and recorded, but when it's naturally created, acoustic music can

reach right down to the soul. *Unwired: Acoustic Music From Around The World* celebrates this universal truth by spotlighting music by Cuarteto Patria & Manu Dibango, Rasha, Adriana Varela, Nieku, Baaba Maal & Mansour Seck, Cesaria Evora and others.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Andrew Seidenfeld 201.433.3907

Blues Doctor: Pioneer

BY MATTHEW LAWTON

JOHN MAYALL AND THE BLUESBREAKERS

ALBUM: *Padlock On The Blues*

LABEL: Eagle

Since his debut as the leader of The Bluesbreakers, John

Mayall has gone on to work with some of the best musicians ever (including Eric Clapton, Peter Green, Mick Taylor and John McVie) and has released over 40 albums! *Padlock On The Blues* finds 65-year-old Mayall and Bluesbreakers regulars Joe Yule (drums), Buddy Whittington (guitar) and newcomer John Paulus (bass) in extremely fine form. John Mayall really is a living blues legend whose vocals, piano and guitar playing are still as vibrant and meaningful as ever. Special guests include none other than John Lee Hooker, Ernie Watts and Coco Montoya.

SUGGESTED TRACKS: "Somebody's Watching"; "Padlock On The Blues." **CONTACT:** Julie Doppelt 310.274.4188

JELLY ROLL JOHNSON

ALBUM: *And A Few Close Friends*

LABEL: JMJ

Harmonicist Jelly Roll Johnson has appeared on more than 50 Gold and Platinum albums by folks including George Jones, Trisha Yearwood and Etta James. *And A Few Close Friends* is Johnson's first solo album and fills the gap between acoustic blues and folk, all with Johnson's infectiously melodic harp playing along with deep, inspiring, ageless songs. And who are the close friends who are backing him and handling the vocals on this disc? Songwriters like Tony Arata (Garth Brooks), Malcolm Holcombe & Fred Knoblock (George Strait) and Suzy Ragsdale & Verlon Thompson (Trisha Yearwood), as well as Darrell Scott on guitar and Alison Prestwood and Dave Pomeroy on bass.

SUGGESTED TRACKS: "The Ol' Harpoon"; "Beside Myself." **CONTACT:** Asmira Halim 615.327.7999

LAZY LESTER

ALBUM: *All Over You*

LABEL: Antone's/Sire/SRG

Lazy Lester's big break came when he met Lightnin' Slim, who was on his way to a recording session. As fate would have it, the harmonica player didn't show up for the gig, and up stepped Lazy Lester. Lester went on to record with Slim Harpo, Katie Webster and Tabby Thomas, along with recording his own albums featuring such songs as "I Hear You Knockin'," which Dave Edmunds would later turn into a hit. *All Over You* is Lester's first album in years and features Sue Foley and Derek O'Brien on guitars, Sarah Brown on bass and Mike Buck (Fabulous Thunderbirds) on drums. For some true vintage electric blues, classic harp playing and dynamite vocals, check out *All Over You*.

SUGGESTED TRACKS: "If You Think I've Lost You"; "You're Gonna Ruin Me Baby." **CONTACT:** Tracy O'Quinn 512.371.7050



MIKE MORGAN & THE CRAWL

ALBUM: *I Like The Way You Work It!*

LABEL: Black Top/Alligator

Mike Morgan And The Crawl have been rippin' up the road since their debut release, *Raw & Ready*, hit the shelves in 1990. Since that time they've released five highly esteemed albums and their shows are consistently packed to the rafters. *I Like The Way You Work It!* features the whiskey-soaked vocals and steam-train harmonica playing of Lee McBee, the searing guitar playing of Mike Morgan and the solid backbeat of The Crawl. From Texas-style roadhouse romps to vintage blues rock to piano-based boogie-woogie to slinky smooth instrumentals, Mike Morgan & The Crawl deliver the goods, every time.

SUGGESTED TRACKS: "One Of A Kind"; "Martinis For Two."

CONTACT: Tim Kollath 773.973.7736

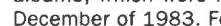
PEE WEE CRAYTON

ALBUM: *Early Hour Blues*

LABEL: Blind Pig

In was in the mid-'40s when Pee Wee Crayton hooked up with T-Bone Walker and mastered the six-string. Best known for his early '50's hits like the slow instrumental "Blues After Hours" and the swingin' "Texas Hop," Crayton never fully received the accolades that he deserved. *Early Hour Blues* is a compilation from Crayton's last two albums, which were recorded in August of 1982 and December of 1983. Featuring harmonicist Rod Piazza, pianist Honey Piazza and guitarist Doug MacLeod, among others, *Early Hour Blues* finds Crayton rarin' to roar, playing some blistering, sharp solos with his warm smooth vocals.

SUGGESTED TRACKS: "E.T. Blues"; "Early Hours." **CONTACT:** Armando Silva 415.550.6484



SONNY RHODES

ALBUM: *Blue Diamond*

LABEL: Stony Plain

It was back in the mid-'50s that we first got a taste of Sonny Rhodes, and since that time he's taken his lap steel from town to town dressed in his best blue diamond-studded turban. *Blue Diamond* is Rhodes' first album in two years and contains plenty of his spine-tingling, note-bending steel playing along with his warm, low-toned voice. Long known as the Disciple Of The Blues, Rhodes wastes no time in bringin' out the boogie with the opening track, "Meet Me At The 10th Street Inn," and proceeds to preach the good word of the blues. *Blue Diamond* includes a bonus interview track.

SUGGESTED TRACKS: "Love From A Stone"; "Blues Is My Religion."

CONTACT: Karen Johnson 212.874.7740



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LABEL: Stony Plain

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SUGGESTED TRACKS: "Love From A Stone"; "Blues Is My Religion."

CONTACT: Karen Johnson 212.874.7740

MUDDY WATERS

ALBUM: *The Lost Tapes*

LABEL: Blind Pig

We lost Muddy Waters back in 1983, but now we can find him alive and well again on *The Lost Tapes*, recorded in

1971. There aren't many live recordings of Waters circulating from this era, especially with the great sound quality that's heard on *The Lost Tapes*. This disc features Waters backed by George "Harmonica" Smith (harmonica), Pinetop Perkins (piano), Sammy Lawhorn (guitar), Pee Wee Madison (guitar), Calvin "Fuzz" Jones (bass) and Willie "Big Eyes" Smith (drums). Waters' deep-growl voice and grunts are truly amazing, along with his wickedly sharp slide playing. If you're only used to hearing studio recordings of Waters, get this disc and hear what you've been missing.

SUGGESTED TRACKS: "Honey Bee"; "Trouble No More."

CONTACT: Armando Silva 415.550.6484



THE DUFFY BISHOP BAND

ALBUM: *Fly The Rocket*

LABEL: Burnside

Hailing from the Northwest, The Duffy Bishop Band has been winning awards and putting on breath-taking shows for most of the '90s. With their third disc, *Fly The Rocket*, The Duffy Bishop Band has expanded its sound with keyboards, two saxophones, trumpets and congas. With the addition of the

horn section, there's plenty of Memphis soul stew on Bishop's plate, who can belt it out with the best of them. From the opening notes of "Change Your Address" to the fade out of the hidden track, The Duffy Bishop Band combines blues with R&B and a dash of soul. Every region has its own blues sensation—feel free to make Duffy Bishop your own.

SUGGESTED TRACKS: "Just A Whisper"; "It's A Crime."

CONTACT: Susan Stewart 503.231.0876

VARIOUS ARTISTS

ALBUM: *Essential Blues 3*

LABEL: Platinum

House Of Blues Music Company continues its exceptional *Essential Blues* series with *Essential Blues 3*. Like the

two previous collections, *Essential Blues 3* features over 30 fundamental tracks from indispensable bluesmen, this time around including newer artists such as Corey Harris, Robert Cray and Alvin Youngblood Hart. *Essential Blues 3* contains songs from an assortment of record labels that fully illustrate the depth and variety of this ageless musical form. The artists represented here are all core blues legends, including Muddy Waters, Bobby "Blue" Bland, Sonny Boy Williamson, T-Bone Walker, Taj Mahal, Lightnin' Hopkins, Ruth Brown and Luther Allison, among others.

SUGGESTED TRACKS: "Shake 'Em On Down" (Burnside); "You've Got Me Dizzy" (Reed).

CONTACT: Val Jacobson 770.664.9262



SONNY RHODES

ALBUM: *Blue Diamond*

LABEL: Stony Plain

It was back in the mid-'50s that we first got a taste of Sonny Rhodes, and since that time he's taken his lap steel from town to town dressed in his best blue diamond-studded turban. *Blue Diamond* is Rhodes' first album in two years and contains plenty of his spine-tingling, note-bending steel playing along with his warm, low-toned voice. Long known as the Disciple Of The Blues, Rhodes wastes no time in bringin' out the boogie with the opening track, "Meet Me At The 10th Street Inn," and proceeds to preach the good word of the blues. *Blue Diamond* includes a bonus interview track.

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SONNY RH

AMERICAN ROOTS

By Matthew Lawton

THE FLYING BURRITO BROTHERS

ALBUM: *Sons Of The Golden West*

LABEL: Grateful Dead

It was more than 30 years ago that The Flying Burrito Brothers formed—and since that time they've been comprised of a few different Brothers! But the music



has always remained true to their sound. With most of the songs written by longtime Burrito John Beland, *Sons Of The Golden West* keeps the Burrito spirit alive with plenty of boogie-woogie piano, unmistakable harmonies and cowboy jams that will rock any Palomino. And how 'bout this guest list? "Mama's Hungry Eyes" features Merle Haggard on vocals. The Oak Ridge Boys croon through "When I Was A Cowboy," Sam Bush fiddles about while Alison Krauss sings "Anyone Else But You" and "Honky Tonk Blues" features Delbert McClinton.

SUGGESTED TRACKS: "Sons Of The Golden West"; "Area 51."

CONTACT: Dennis McNally 415.648.4832

MARK ERELLI

ALBUM: *Mark Erelli*

LABEL: Signature Sounds

Twenty-four-year-old Mark Erelli put down his master's degree and picked up his guitar for a life on the road.



His self-titled debut disc is full of mature songwriting and skilled musicianship. Helping Erelli get the sounds in his head onto this disc are Paula Cole guitarist Kevin Barry, Susan Tedeschi bassist Jim Lamond, Dave Dick & Rani Arbo of Salamander Crossing and Duke Levine. Whether the band is twangin' through rockin' tracks like "Do It Everyday," or takin' it easy on cuts like "River Road," Erelli's distinct voice stands alone. His music flows easily from acoustic folk to electric romps to introspective moments, and as Erelli sings his stories it's clear he means every word of it.

SUGGESTED TRACKS: "Do It Everyday"; "Hollow Man."

CONTACT: Jim Olsen 413.665.4036

ROBERT CRENSHAW

ALBUM: *Full Length Stereo Recordings*

LABEL: Gadfly

Robert Crenshaw spent a number of years playing in bands in the Detroit area, as well as supplying the back-beat for his older brother Marshall's albums. For his debut disc, Robert remains behind the skins and handles the main vocals as well.



Robert Crenshaw features nine original cuts and a loungey cover of Burt Bacharach's "This Guy's In Love With You." Backed by a gleaming band, which includes guests Jamie Hoover of The Van DeLeckis, Don Dixon and brother Marshall, Robert can explore his melodic pop passions with plenty of support and clean production. If Buddy Holly could have recorded with Brian Wilson, it would have sounded like *Robert Crenshaw*.

SUGGESTED TRACKS: "All I Want To Do Is Be With You"; "She's Not You."

CONTACT: Mitch Cantor 802.865.2406

BILL MONROE

ALBUM: *Live From Mountain Stage*

LABEL: Blue Plate Music

Blue Plate Music has released 19 *Best Of Mountain Stage* albums, which are culled from the performances of the many artists who have played on the live, weekly "Mountain Stage" radio program. Bill Monroe's *Live From Mountain Stage* is not only the 20th in the series, but also the first to focus solely on one artist.

Recorded a decade ago, this disc captured a living legend in his prime—and that's nothing less than astounding. The Father Of Bluegrass Music gives plenty of room for his band to shine and swap solos, and they even perform an amazing gospel quartet version of "A Beautiful Life." Legends are rare. Bill Monroe was rarer than that...he was one of a kind.

SUGGESTED TRACKS: "My Sweet Blue Eyed Darlin'"; "Blue Moon Of Kentucky."

CONTACT: Dan Einstein 615.742.1250

JOHNNY DILKS & HIS VISITACION VALLEY BOYS

ALBUM: *Acres Of Heartache*

LABEL: HMG/HighTone

The Bay Area's Johnny Dilks & His Visitacion Valley Boys have been at the forefront of the West Coast ret-

rosene for the past few years. You can tell these boys have played many a Saturday night dance, because they have enough fire in 'em to burn down a barn. Their debut album, *Acres Of Heartache*, features mostly original Dilks tracks, along with a kickin'

Cold War anti-Communist tune "Stalin Kicked The Bucket." Dilks can wail through waltzin' western swing, intimately croon through country ballads and yodel his freakin' head off! *Acres Of Heartache* was produced by Bruce Bromberg and retains the authentic feel of the '50s, but with a '90s sound.

SUGGESTED TRACKS: "Mama I'm Comin' Home"; "Yodel Till I Turn Blue."

CONTACT: Darrell Anderson 510.763.8500

STEPHAN SMITH

ALBUM: *Now's The Time*

LABEL: Rounder

Like the Beat poets before him, Stephan Smith has spent some time in many a man's shoes. He was in a

punk band in Virginia, did migrant work in France and played jazz violin in Europe; he's embraced many different cultures and learned that we're all the same. Often compared to Woody Guthrie, Smith plays guitar, harmonica, some banjo and sings of

folks helping each other out along the way. After hearing about the Haitian émigré who was tortured by New York City police officers, Smith wrote "Badab Of Abner Louima," which was played at rallies and protests throughout New York City. Except for one live track, all of *Now's The Time* was simply recorded direct to tape, with no mixing or overdubs.

SUGGESTED TRACKS: "Now's The Time"; "West Kentucky."

CONTACT: Katrinka Suydam 617.218.4477

VINCE BELL

ALBUM: *Texas Plates*

LABEL: Paladin

The cover photograph of Vince Bell's *Texas Plates* shows his great-grandparents in front of their general store outside of Red Water, Texas. Bell loves his Texan roots, and all throughout *Texas Plates* there are references to vast open spaces, yearnings for home and how the best things are waiting for

you just over the next hill. Bell's deep voice has no trouble competing with a vast array of musical instruments, which include the usual suspects, as well as a Wurlitzer, e-bow, sitar, violin, Moog, Jew's harp and fireworks provided by the Tennessee State Fair! Maura O'Connell and Kami Lyle supply some guest vocals on this disc of inspiring music and sincere stories.

SUGGESTED TRACKS: "Last Dance At The Last Chance"; "Best Is Yet To Come."

CONTACT: Mary Breen 615.376.4495

GREG BROWN

ALBUM: *One Night*

LABEL: Red House

One Night is Greg Brown's *Phantom Menace*. This disc was recorded before the Grammy nominations, before the praise from the press and before the 12 albums that followed. Recorded in October of 1982, *One Night* captures a young and vibrant Brown performing before a live audience and honing his storytelling craft. Even way

back then, Brown was at ease in front of the audience and his songs were deep, rich and filled with everyday details that sometimes slip by. *One Night* was originally released on Coffeehouse Extempore Records, but has long since been out of print. Several of these tracks never found a proper home on any of Brown's albums until now.

SUGGESTED TRACKS: "Every Street In Town"; "Dream On."

CONTACT: Emilie Liepa 800.695.4687

WILSON GIL AND THE WILLFUL SINNERS

ALBUM: *Wilson Gil And The Willful Sinners*

LABEL: Tinnitus

After spending the better part of a decade chasing the rock & roll dream between San Francisco and Seattle, Tony Gil returned to his Bakersfield music roots and began using his middle name. *Wilson Gil And The Willful Sinners* is an honest-to-goodness, low-down country rock album. Full of drinkin' and cheatin', visits to the gray-bar motel, murder, road trips and broken-down trucks, *Wilson Gil And The Willful Sinners* is, best of all...a true story. Gil has put his battered old heart on his sleeve and sings out his road-weary stories in his Tom Waits-meets-Country-Dick voice, while The Willful Sinners keep things moving like a trusty old Ford.

SUGGESTED TRACKS: "Hell Yes I Lied (So What If I Did)"; "Through The Fall."

CONTACT: Michelle Andersen 415.292.3677

SONIC EXCURSIONS

ART OF NOISE

ALBUM: *The Seduction Of Claude Debussy*

LABEL: ZTT/Universal/UMG

After a run in the '80s as a cutting-edge techo-pop group (comprised of Anne Dudley, Gary Lanagan and J.J. Jeczalik, along with producer Trevor Horn), Art Of Noise called it quits in 1990.

However, throughout this decade their influence on the next generation of artists has popped up time and again, eventually prompting Dudley and Horn to reunite for the recording of *The Seduction Of Claude Debussy*. The artists' penchant for studio gimmickry and the blending of a variety of musical styles remains intact. The CD is a concept project honoring the subtle influences Debussy has had on music throughout the 20th century.

SUGGESTED TRACKS: The choice is yours!

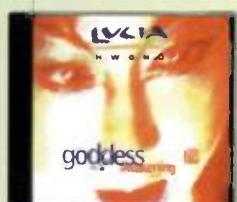
CONTACT: Howard Leon 212.373.0711

LUCIA HWONG

ALBUM: *Goddess Awakening Vol. 1*

LABEL: Hwong

Born in Hawaii and raised in Los Angeles, Lucia Hwong has been honored by both *Time* and the *New York Times* as one of America's exceptional new composers. She's written music for



theater, film, television and the concert stage; she's a Tony Award winner, has been honored by the Sundance Film Festival, the Peabody Awards and is 1998's Artist Of The Year, as named by the Asian American Alliance. *Goddess Awakening Vol. 1* is the first in a series of three albums which explores the

use of sensual global beats with ethereal voices and melodies to revitalize the body and spirit.

SUGGESTED TRACKS: "Transformation"; "Celestial Beauty."

CONTACT: Robert Newman 303.448.0958

ALIYA

ALBUM: *Free Spirit*

LABEL: Sound Temple

Raised in West Virginia but now living in Atlanta, Aliya has always been a free spirit when it comes to music. Over the past few years, she's contributed to many recordings, but has only

now decided to step out on her own. As the title of her debut album suggests, *Free Spirit* was largely improvised in the studio, each song based on a vision she had after a personal, sacred ritual. "The sound of a song sends me to a heavenly state," says Aliya, "and playing

guitar or piano heals me."

SUGGESTED TRACKS: "The Great Hall"; "Eclipse."

CONTACT: Robert Newman 303.448.0958

TAYLOR/GRISMAN JAZZ QUARTET

ALBUM: *I'm Beginning To See The Light*

LABEL: Acoustic Disc

American mandolin maven David Grisman and Scottish guitar virtuoso Martin Taylor first collaborated on 1995's *Tone Poems II*, which took a historic look at both jazz and acoustic guitar music. That recording session established a lasting artistic rapport between the two. They have now joined together again to further explore the depths of acoustic jazz, this time backed by bassist Jim Kerwin and drummer George Marsh. The quartet revisits several standards and, in doing so, give them new life and vitality. By the way, *I'm Beginning To See The Light* was recorded directly to 2-track.

SUGGESTED TRACKS: "Autumn Leaves"; "Lover Man."

CONTACT: Rob Bleetstein 415.485.1229

EUPHORIA

ALBUM: *Euphoria*

LABEL: Six Degrees

Euphoria is the brainchild of Toronto-based guitarist/studio wizard Ken Ramm. His approach was to take the warm and expressive sound of the guitar (especially slide guitar) and blend it with various elements of trip-hop, resulting in a dreamy and moving collection of songs. The disc was recorded at Trevor Horn's studio in East London and features several guests, including Art Of Noise's Anne Dudley, ex-Soft Machine bassist

Roy Babbington, vocalist Maddie Willis and others. "There are so many keyboard-dominated albums," says Ramm, "I wanted to work with the harmonies of the guitar instead."

SUGGESTED TRACKS: "Delerium"; "Wait For You."

CONTACT: Vinnie Esparaza 415.626.6334

KATHARINE WHALEN

ALBUM: *Katharine Whalen's Jazz Squad*

LABEL: Mammoth

You know Katharine Whalen from her involvement with the Squirrel Nut Zippers, but with *Katharine Whalen's Jazz Squad* she steps out on her own to interpret several jazz and lounge classics from the '20s and '30s (plus one new composition). Her "squad" includes keyboardist Robert Griffin, guitarist James Mathus, bassist Stu Cole, drummer Ted Zarras and reedman Cecil Johnson. As with the Zippers, Whalen manages to capture the essence of these musical standards while giving them new relevance.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Stephanie Fairweather 919.932.1882

THE CHEMICAL BROTHERS

ALBUM: *Surrender*

LABEL: Astralwerks

Of all the artists/producers to emerge from the electronic underground scene in London, England, The Chemical Brothers—Tom Rowlands and Ed Simons—once again put everything into the proper perspective. Rather than try to define what the next big thing is in the world of heavy dance beats and supercool samples, they've decided to give a creative nod to much of the electronic dance music of the mid-to late-'80s that was largely listened to and experienced by today's young spinmeisters. But this isn't a retro piece; there are still beyond-the-cutting-edge beats, sounds and segues to allow The Chems to remain ahead of the pack.

SUGGESTED TRACKS: The choice is yours!

CONTACT: Marc Alghini 212.886.7519

JOSEPH ARTHUR

ALBUM: *Vacancy*

LABEL: Undercover

Those in the know are all a-buzz about Joseph Arthur. Known as the artist who's gotten Peter Gabriel more excited than any other in recent times, he's in the process of finishing up his second album for Real World (produced by T Bone Burnett). Arthur's also done some recording with Gabriel and Joan Osborne, as well as written scores for a number of independent films. *Vacancy* is a self-released EP to help warm up the market for his next Real World album. Check it out, there's some pretty cool music on it!

SUGGESTED TRACKS: "Hang Around Here"; "Vacancy."

CONTACT: Ray Gmeiner 310.388.2730

BARRY ADAMSON

ALBUM: *The Murky World Of Barry Adamson*

LABEL: Mute

Barry Adamson has been honored and emulated for his highly creative music for several years. Although most of his work is highly cinematic, only his score for the soundtrack of David Lynch's *Lost Highway* was actually written specifically for a movie. In case you aren't hip to Adamson, the folks at Mute have put together *The Murky World Of Barry Adamson*, which takes choice selections from *Moss Side Story*, *Soul Murder*, *Oedipus Schmoedipus*, *As Above, So Below* and *Lost Highway*.

SUGGESTED TRACKS: "The Man With The Golden Arm"; "Jazz Devil."

CONTACT: Mattie White 212.255.7670



ziggy marley and the melody makers *beautiful day*

The first single from their new album *spirit of music*

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IN-HOUSE SHOWS:

- The River Album Feature - a featured album which airs weeknights at midnight.
- American Highway - a country rock show which airs Saturdays at 8pm.
- Tunes From The Missing Channel - a deep cuts show which airs Sundays at 6pm.
- Blues On The River - a blues show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- Acoustic Café - Sundays at 7am.
- House Of Blues Radio Hour - Sundays at 7pm.

CKEY Buffalo, New York

IN-HOUSE SHOWS:

- Canadian Culture Club - a Canadian music show which airs weeknights at 10pm.

KACD Los Angeles, California

IN-HOUSE SHOWS:

- Sunday Sunrise - the lighter side of World Class Rock which airs Sundays at 6am.

SYNDICATED SHOWS:

- Blues From The Red Rooster Lounge - Sundays at 9pm.
- E Town - Sundays at 10pm.

KAEP Spokane, Washington

IN-HOUSE SHOWS:

- Local Artist Spotlight - a local music show which airs Sundays at 10pm.
- Really New Music Show - a new music show which airs weeknights at 10pm.

KBAC Santa Fe, New Mexico

IN-HOUSE SHOWS:

- Desert Island Discs - a listener's favorite Top 10 show which airs Wednesdays at 7pm.
- The Close Encounter - a new music show which airs Wednesdays at 8pm.
- Lucky's Belvedere Lounge - a swing and lounge music show which airs Thursdays at 8pm.
- Friday Funk - a funk, soul and R&B show which airs Fridays at 6pm.
- Brave New World - a world beat show which airs Saturdays at 6pm.
- Sunday Morning Sampler - a folk and bluegrass show which airs Sundays at 11am.

SYNDICATED SHOWS:

- E-Town - Saturdays at 11am.

KBCO Denver, Colorado

IN-HOUSE SHOWS:

- Sunday Sunrise - an acoustic-based show which airs Sundays at 6am.
- Sunday Morning In Studio C - a live rare performance show which airs Sundays at 9am.
- The Red Rooster Lounge - a blues show which airs Sundays at 9pm.
- Groove Show - a jam-based show which airs Sundays at 10pm.

SYNDICATED SHOWS:

- Lovelines - Mondays through Thursdays at 11pm.
- E-Town - Sundays at 8pm.
- Dr. Demento - Sundays at midnight.

KBHR Big Bear City, California

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Thursdays at 7pm.

KBXR Columbia, Missouri

IN-HOUSE SHOWS:

- Acoustic Sunrise - an acoustic-based show which airs Sundays at 6am.
- House Of Blues Party - a blues show which airs Sundays at 10pm.

SYNDICATED SHOWS:

- Acoustic Café - Sundays at 9am.
- House Of Blues Radio Hour - Sundays at 9pm.
- E-Town - Sundays at 11am.

KCRW Los Angeles, California

IN-HOUSE SHOWS:

- Metropolis - a dance and groove show which airs weeknights at 8pm.
- Chocolate City - an urban beats and soul show which airs weeknights at 10pm.
- Brave New World - an alternative rock and pop show which airs Saturdays at midnight.
- Café L.A. - a jazz, classical, pop and international music show which airs Saturdays and Sundays at 2pm.
- Strictly Jazz - a straight-ahead jazz show which airs Saturdays at 3am.
- Morning Glory - a gospel show which airs Sundays at 5am.

KDDX Rapid City, South Dakota

IN-HOUSE SHOWS:

- New Music Spotlight - a new music show which airs Wednesdays at 10pm.

KEGR Concord, California

IN-HOUSE SHOWS:

- The KEGR Album Feature - a featured album show which airs weeknights at 8pm.
- Blues On Tap - a blues show which airs Saturdays at 8:30am.
- The Ted Sherman Oldies Show - an oldies show which airs Saturdays at 6pm.
- American Roots - an acoustic-based show which airs Sundays at 8:30am.

SYNDICATED SHOWS:

- Rock Over London - Sundays at 6pm.
- Rick's Cafe - Saturdays at 9pm.
- Dr. Demento - Sundays at 7pm.
- In The Studio - Sundays at 9pm.
- King Biscuit Flower Hour - Sundays at 10pm.

KERA Dallas, Texas

IN-HOUSE SHOWS:

- Monday Night Sidetracks - a featured album show which airs Mondays at 11pm.
- Sunday Arts - an interview show which airs Sundays at 7pm.

SYNDICATED SHOWS:

- World Cafe - Weekdays at 7pm.

KFAN Fredericksburg, Texas

IN-HOUSE SHOWS:

- Blues Deluxe - a blues show which airs Fridays at 7pm.
- Sunday Jazz - a jazz show which airs Sundays at 7am.

KFLX Flagstaff, Arizona

IN-HOUSE SHOWS:

- 9 O'Clock News - a new CD played in its entirety Mondays at 9pm.
- The Full Cut - a featured album which airs Wednesdays at 6pm.

SYNDICATED SHOWS:

- Putumayo World Music Show - Tuesdays at 10pm.
- Acoustic Café - Saturdays at 7am.
- House Of Blues Radio Hour - Sundays at 7pm.
- Personal Notes - Sundays at 8pm.

KFMU Steamboat Springs, Colorado

IN-HOUSE SHOWS:

- Naked Lunch - a live and acoustic music show which airs weekdays at noon.
- Select-A-Set - an all-request show which airs weekdays at 1pm.

SYNDICATED SHOWS:

- Off The Record - Mondays at 8pm.
- Little Feat Radio Hour - Wednesdays at 7pm.
- Beatle Years - Thursdays at 7pm.
- In The Studio - Thursdays at 8pm.
- The Retro Show - Fridays at 8pm.
- The Roundtable - Fridays at 9pm.
- House Of Blues Radio Hour - Saturdays at 8pm.
- Flashback - Saturdays at 10am.
- Acoustic Café - Sundays at 10am.
- Grateful Dead Hour - Sundays at 7pm.

KFOG San Francisco, California

IN-HOUSE SHOWS:

- KFOG's 10 At 10 - a featured-year show which airs weekdays at 10am and 10pm.
- Acoustic Sunrise - an acoustic-based show which airs Sundays at 7am.

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Sundays at 9pm.

KFXJ Boise, Idaho

IN-HOUSE SHOWS:

- Soundstage - a live and acoustic show which airs weekdays at noon.
- 9 O'Clock News - a new CD which airs Mondays at 9pm.
- The Saturday Night CD - a classic CD which airs Saturdays at 10pm.
- The Blues Highway - a blues show which airs Sundays at 7pm.

SYNDICATED SHOWS:

- Personal Notes - Sundays at 8am.
- Acoustic Café - Sundays at 10am.
- Dr. Demento - Sundays at 10pm.

KGSR Austin, Texas

IN-HOUSE SHOWS:

- Star Trax - a new CD show which airs Mondays at 11pm.
- Bluesbreak - a blues show which airs Tuesdays at 11pm.
- Focus - an artist, musical style or theme show which airs Wednesdays at 11pm.
- Dreadbeat Club - a world beat show which airs Thursdays at 11pm.
- Lone Star State Of Mind - a Texas show which airs Fridays at 10pm.
- Jazz Junction - a jazz show which airs Sundays at 11am.
- Sunday Night News - a new music show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- E-Town - Sundays at 7pm.
- Jazz Trax - Sundays at 7am.
- Musical Starstreams - Sundays at 10pm.

specialty shows

KHUM Humboldt, California

IN-HOUSE SHOWS:

- Motown Monday Morning - a Motown-only show which airs Mondays at 6am.
- Franklin's Tower - an all-live Grateful Dead show which airs Mondays at 8pm.
- Jazz Underground - a jazz show which airs Tuesdays at 8pm.
- It's A Blues Thing - a blues show which airs Wednesdays at 8pm.
- The DMZ - a Vietnam-era show which airs Thursdays at 8pm.
- Frankly Zappa - a Frank Zappa show which airs Fridays at 10pm.

SYNDICATED SHOWS:

- Little Feat Radio Hour - Thursdays at 7pm.

KINK Portland, Oregon

IN-HOUSE SHOWS:

- Sunday Acoustic Sunrise - an acoustic music show which airs Sundays at 7am.
- Lights Out - a light instrumental show which airs Sunday through Thursdays at 10pm.
- The Roundtable - a rare and new music show which airs Fridays at 10pm.

SYNDICATED SHOWS:

- Putumayo World Of Music - Fridays at 11pm.

KISM Bellingham, Washington

IN-HOUSE SHOWS:

- Locals Only - a local music show which airs Thursdays at 9:30pm.
- Saturday Night Shuffle - a theme show which airs Saturdays at 8pm.
- Grateful Dead Doubleheader - a Grateful Dead show which airs Sundays at 8am.

SYNDICATED SHOWS:

- Grateful Dead Hour - Sundays at 9am.
- House Of Blues Radio Hour - Sundays at 7pm.

KKCR Kauai, Hawaii

IN-HOUSE SHOWS:

- Blues With Art - a traditional blues show which airs Mondays at 8pm.
- Vic The Barber's Blues - a Chicago-style blues show which airs Tuesdays at 8pm.
- Red Clay Jazz Review - a jazz show which airs Thursdays at 5pm.
- Grateful Dead And Friends - a Grateful Dead show which airs Saturdays at 7pm.

KKZN Dallas, Texas

IN-HOUSE SHOWS:

- Acoustic Café - an unplugged and folk show which airs Sundays at 8am.
- Lone Star Radio - a Texas music show which airs Sundays at 8pm.
- 5:01 Blues - a dose of the blues which airs Monday through Friday at 5:01pm.

SYNDICATED SHOWS:

- E-Town - Sundays at 6am.
- House Of Blues Radio Hour - Sundays at 10pm.

KLCC Eugene, Oregon

IN-HOUSE SHOWS:

- Straight Street - a vintage soul and R&B show which airs Fridays at 6:30pm.
- Tropical Beat - a Caribbean-centered world music show which airs Fridays at 8:30pm.
- Air Jamaica - a reggae show which airs Fridays at 11pm.
- Saturday Cafe - a folk music show which airs Saturdays at 11am.
- Blues Power - a blues show which airs Saturdays at 1pm.
- Mist Covered Mountain - a Celtic show which airs Sundays at 10am.

KLRQ Independence, Missouri

IN-HOUSE SHOWS:

- Thematic Drive - a thematic show which airs weekdays at 5pm.
- Nine Lives - nine live songs which air Wednesdays at 9pm.

SYNDICATED SHOWS:

- Cheesemonkey Revue - Saturdays at 3pm.
- House Of Blues Radio Hour - Saturdays at 5pm.

KLRR Bend, Oregon

IN-HOUSE SHOWS:

- Jazz CD Show - a new jazz CD which airs Tuesdays at 9pm.
- Flashback CD Show - an older CD which airs Wednesdays at 9pm.
- New Music Preview - a new CD which airs Thursdays at 9pm.
- Homegrown Clear Music Showcase - a local music show which airs Fridays at 6pm.

SYNDICATED SHOWS:

- That's The Blues - Saturdays at 9pm.
- Jazz Trax - Sundays at 7am.



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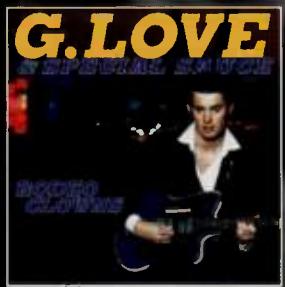
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specialty shows

KMMS Bozeman, Montana

IN-HOUSE SHOWS:

- Acoustic Brunch - an acoustic-based show which airs Sundays at 10am.

SYNDICATED SHOWS:

- Superstar Concert Series - Saturdays at 10:30pm.
- In The Studio - Sundays at 11pm.

KMTN Jackson, Wyoming

IN-HOUSE SHOWS:

- Trash And Treasure - an on-air garage sale which airs weekdays at 9:30am.
- For The Faithful - a Grateful Dead show which airs Sundays at 1pm.
- Carl's Acoustic Hour - a folk and bluegrass show which airs Sunday at 2pm.
- Classic Rock Bus - a classic rock show which airs Sundays at 6am.
- It's Your Business - a local business talk show which airs Sundays at 5pm.
- Big Easy Cabaret - a jazz and New Orleans show which airs Sundays at 6pm.
- Al Ritmo De La Montaña - a Latino show which airs Sunday at 9pm.

SYNDICATED SHOWS:

- Beatle Breaks - Weekdays at 8am.
- Pulse Of The Planet - Weekdays at 9am.
- In The Studio - Sundays at noon.
- E-Town - Sundays at 3pm.
- Putumayo World Music Hour - Sundays at 4pm.

KMTT Seattle, Washington

IN-HOUSE SHOWS:

- Sunday Brunch - an acoustic mellow show which airs Sundays at 8am.
- KMTT Underground - a progressive radio show which airs Sundays at 8pm.

KNBA Anchorage, Alaska

IN-HOUSE SHOWS:

- Classic Soul - a Motown show which airs Fridays at 8pm.
- Friday Night Mix - an urban show which airs Fridays at 10pm.
- Arctic Cactus Hour - an Americana show which airs Saturdays at 7pm.
- Island Style - a Hawaiian music show which airs Sundays at 9am.
- Truck Stop - a traditional country show which airs Sundays at noon.
- Reggae Mix - a reggae show which airs Sundays at 3pm.
- 9th Alley Blues - a blues show which airs Sundays at 7pm.

SYNDICATED SHOWS:

- World Cafe - Weekdays at 6pm.
- West Coast Live - Saturdays at 9am.
- E-Town - Saturdays at 11am.
- Different Drums - Saturdays at 2pm.
- Grateful Dead Hour - Saturdays at 10pm.

KOTR San Luis Obispo, California

IN-HOUSE SHOWS:

- Live From The Roadhouse - a local music show which airs Thursdays at 6pm.
- Philthy Phil's Soul Show - a soul, blues and zydeco show which airs Fridays at 7pm.
- Stinky Ned - a rockin' country show which airs Saturdays at 6am.

- The Radio Flyer - a bluegrass and folk show which airs Sundays at 6am.

SYNDICATED SHOWS:

- The Roundtable - Fridays at 10pm.

KOZT Mendocino, California

IN-HOUSE SHOWS:

- Breakfast With The Beatles - a Beatles show which airs Sundays at 8am.

SYNDICATED SHOWS:

- Acoustic Café - Mondays at 9pm.
- Grateful Dead Hour - Tuesdays at 9pm.
- In The Studio - Thursdays at 9pm.
- Dr. Demento - Sundays at 9pm.

KPCC Pasadena, California

IN-HOUSE SHOWS:

- Friday Night Blues Revue - a blues show which airs Fridays at 8pm.
- Rhapsody In Black - a vintage R&B show which airs Fridays at 10pm.
- Ann The Raven's Blues Show - a blues show which airs Fridays at midnight.
- John's Attic - a rhythm and blues show which airs Saturdays at 1am.
- Sancho - a Chicano pop show which airs Saturdays at 6pm.

KPFT Houston, Texas

IN-HOUSE SHOWS:

- Lone Star Jukebox - an acoustic Texas show which airs Saturdays at 9am.
- Spare Change - an acoustic Texas show which airs Saturdays at noon.
- Pickin' And Swinging - a bluegrass and acoustic-based show which airs Saturdays at 3pm.
- Milestones - a jazz show which airs Saturdays at 6pm.
- Blues At Sunrise - a blues show which airs Sundays at 6am.
- Blues On The Move - a blues show which airs Sundays at 9am.
- Blues Brunch - a blues show which airs Sundays at 1pm.

SYNDICATED SHOWS:

- World Cafe - weekdays at noon.

KPIG Monterey, California

IN-HOUSE SHOWS:

- Cuzin Al's Bluegrass Show - a bluegrass show which airs Sundays at 6pm.
- Blues Bus - a blues show which airs Sundays at 9pm.

KQRS Minneapolis, Minnesota

IN-HOUSE SHOWS:

- Blues Deluxe - a blues show which airs Sundays at 9pm.
- KQ Classic Concert - a featured artist show which airs Sundays at 11pm.
- KQ Homegrown - a local music show which airs Sundays at midnight.

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Sundays at 10pm.

KRCC Colorado Springs, Colorado

IN-HOUSE SHOWS:

- The Blue Plate Special - a blues show which airs weekdays at noon.

- Evening Jazz Show - a jazz show which airs weeknights at 7pm.

- The Celtic Show - a Celtic show which airs weekends at 8pm.

- Roots Revelation - a reggae show which airs weekends at 9:30pm.

SYNDICATED SHOWS:

- Thistle And Shamrock - Saturdays at 5pm.

KRCL Salt Lake City, Utah

IN-HOUSE SHOWS:

- Red White And Blues - a blues show which airs Mondays at 8pm.
- Haciendo Diferencia - a Latin-based music show which airs Tuesdays at 8pm.
- Aural Decay - a rock-based music show which airs Wednesdays at 8pm.
- Sunday Sagebrush Serenade - an acoustic-based show which airs Sundays at 10am.
- Bluegrass Express - a bluegrass show which airs Sundays at 2pm.
- Fret And Fiddle - an old-time cowboy music show which airs Sundays at 5pm.

KROK DeRidder, Louisiana

SYNDICATED SHOWS:

- Dave Koz Show - Sundays at noon.
- House Of Blues Radio Hour - Sundays at 2pm.

KRSH Santa Rosa, California

IN-HOUSE SHOWS:

- The KRSH Uncorked - an acoustic-based show which airs Sundays at 8am.
- Blues With Bowker - a blues show which airs Sundays at 6pm.
- KRSH Americana - an Americana show which airs Sundays at 9pm.

KRVM Eugene, Oregon

IN-HOUSE SHOWS:

- Breakfast With The Blues - a blues show which airs every day at 5:30am.
- Women In Music - a female performers show which airs Tuesdays at 7pm.
- Magical Mystery Tour - a '60s and '70s music show which airs Saturdays at noon.
- Acoustic Junction - an acoustic-based show which airs Saturdays at 3pm.
- Soul City - a soul show which airs Sundays at 1pm.

SYNDICATED SHOWS:

- The Fat Music Show - Saturdays at 10am.

KRXS Phoenix, Arizona

IN-HOUSE SHOWS:

- Time Cycles - an astrological show which airs Mondays at 9pm.

SYNDICATED SHOWS:

- Coast To Coast AM With Art Bell - Weeknights at 10pm.
- The Beatle Years - Thursdays at 8pm.
- House Of Blues Radio Hour - Saturdays at 8pm.
- Reelin' In The Years - Sundays at noon.
- Art Bell Dreamland - Sundays at 6pm.

KSPN Aspen, Colorado

IN-HOUSE SHOWS:

- Friday Flashback - a '70s music show which airs Fridays at 8pm.
- The One Love Music Hours - a reggae show which airs Wednesdays at 9pm.

specialty shows

SYNDICATED SHOWS:

- Acoustic Café - Sundays at 9am.
- Grateful Dead Hour - Sundays at 8pm.
- House Of Blues Radio Hour - Sundays at 9pm.

KSUT Durango, Colorado

IN-HOUSE SHOWS:

- Good Morning Music - an instrumental music show which airs daily at 5am.
- Native American Show - a Native American music show which airs daily at 8am.
- Straight Ahead - a jazz show which airs Mondays and Tuesdays at 9pm.
- Celtic Journey - a Celtic show which airs Wednesdays at 10pm.
- Cordless - an all-acoustic show which airs Thursdays at 7pm.
- The Grass Is Bluer - a bluegrass show which airs Thursdays at 8:30pm.
- House Party - a blues and R&B show which airs Fridays at 9pm.

SYNDICATED SHOWS:

- World Cafe - Mondays and Fridays at 10pm.
- Thistle And Shamrock - Wednesdays at 9pm.
- American Routes - Thursdays at 10pm.
- Beale Street Caravan - Fridays at 8pm.
- Prairie Home Companion - Saturdays at 4pm.
- Mountain Stage - Saturdays at 7pm.
- Grateful Dead Hour - Saturdays at 9pm.
- Afropop Worldwide - Saturdays at 10pm.
- E-Town - Sundays at 2pm.

KTAO Taos, New Mexico

IN-HOUSE SHOWS:

- Licorice Pizza - a new album played in its entirety weeknights at 10pm.
- Sunday Morning Jazz - a jazz show which airs Sundays at 6am.
- Roots And Wires - a reggae show which airs Sundays at 7pm.

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Fridays at 6pm.
- Acoustic Café - Saturdays at 10am.
- E-Town - Sundays at 11am.
- New Dimensions - Sundays at 6pm.

KTCZ Minneapolis, MN

IN-HOUSE SHOWS:

- Acoustic Sunrise - an acoustic music show which airs Sundays at 7am.
- Cities Blues - a blues show which airs Sundays at 8pm.
- Minnesota Music - a local music show which airs Sundays at 9pm.

SYNDICATED SHOWS:

- E-Town - Sundays at 6am.
- Grateful Dead Hour - Sundays at 10pm.

KTHX Reno, Nevada

IN-HOUSE SHOWS:

- Risky Biscuit Hayseed Hoot - an

Americana show which airs Saturdays at 8am.

- The Blues Project - a blues show which airs Saturdays at 6pm.
- The X Wave - a jazz and fusion show which airs Sundays at 7am.
- The Reggae Hour - a reggae show which airs Sundays at 9pm.

SYNDICATED SHOWS:

- E-Town - Sundays at 7pm.
- Grateful Dead Hour - Sundays at 8pm.
- Musical Starstreams - Sundays at 10pm.

KUNC Greeley, Colorado

SYNDICATED SHOWS:

- Thistle And Shamrock - Sundays at 1pm.
- E-Town - Sundays at 2pm.

KUWR Cheyenne, Wyoming

IN-HOUSE SHOWS:

- The Ranch Breakfast Show - a bluegrass show which airs Saturdays at 10am.
- Sunday Night Jazz - a jazz show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- Mountain Stage - Saturdays at 8pm.
- Thistle And Shamrock - Sundays at 6pm.

KVNF Paonia, Colorado

IN-HOUSE SHOWS:

- Jazz Train - a jazz show which airs Mondays at 9:30pm.
- Crossties - a blues show which airs Wednesdays at 9:30pm.
- Whiskey In The Jar - a Celtic show which airs Thursdays at 7pm.
- Groove Kitchen - a funk show which airs Thursdays at 9:30pm.
- Cookin' With Jazz - a jazz show which airs Fridays at 7pm.
- Country Roads - a country and Americana show which airs Saturdays at 1pm.
- Pickin' - a bluegrass show which airs Saturdays at 3pm.
- Live From The Woodbee Lounge - a jazz show which airs Sundays at 10pm.

KVYN Napa, California

IN-HOUSE SHOWS:

- 80s At Noon - an '80s music show which airs weekdays at noon.

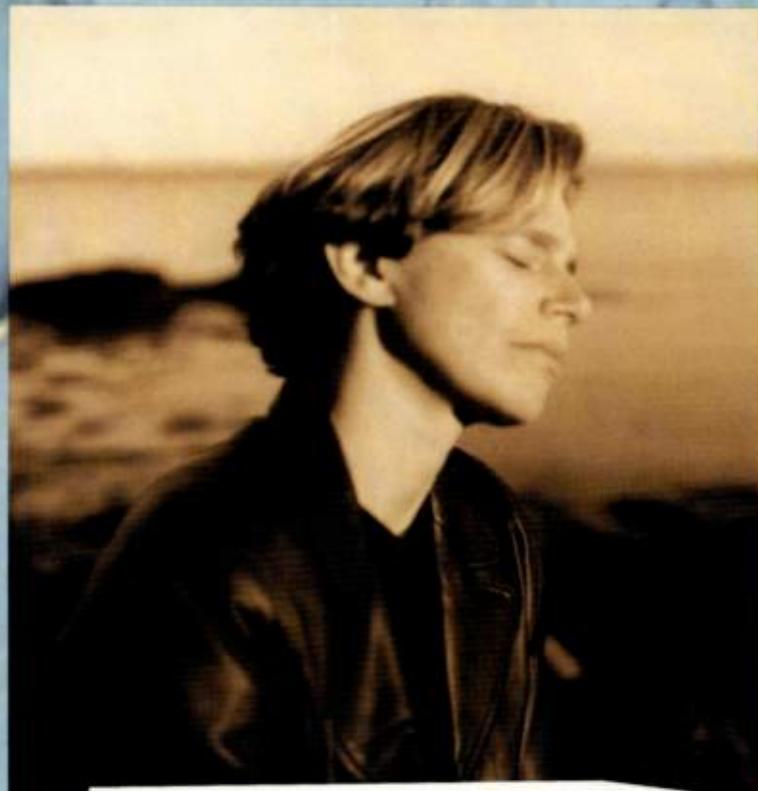
SYNDICATED SHOWS:

- Absolutely 80s - Saturdays at noon.

KXST San Diego, California

IN-HOUSE SHOWS:

- Sunday Morning Unplugged - an acoustic-based show which airs Sundays at 7am.
- Music Without Borders - a show which features music from all around the globe which airs Sundays at 8pm.
- House Of Blues Radio Hour - Sundays at 7pm.
- E-Town - Sundays at 10pm.



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specialty shows

KXTZ San Luis Obispo, California

IN-HOUSE SHOWS:

- The Blues Den - a blues, R&B and gospel show which airs Sundays at 9am.
- Grateful Grooves - a Grateful Dead show which airs Sundays at 10pm.

SYNDICATED SHOWS:

- The Little Feat Radio Hour - Sundays at 11pm.

WAPS Akron, Ohio

IN-HOUSE SHOWS:

- The Hibernian Connection - a Celtic show which airs Saturdays at 11am.
- Pickin' The Grass - a bluegrass show which airs Saturdays at 1pm.
- Supertime Blues - a blues show which airs Saturdays at 5pm.
- Sunny Side Of The Street - a jazz and big band show which airs Saturdays at 6pm.
- Reggae Rhythms - a reggae show which airs Saturdays at 7pm.
- Ska All Over The World - a ska show which airs Saturdays at 9pm.
- Electric Cafe - a techno show which airs Saturdays at midnight.

SYNDICATED SHOWS:

- E-Town - Saturdays at 9am.
- Acoustic Café - Saturdays at 3pm.

WBOS Boston, Massachusetts

IN-HOUSE SHOWS:

- Blues On Sunday - a blues show which airs Sundays at 9pm.
- New Music Magazine - a new music show which airs Sundays at 10am.

SYNDICATED SHOWS:

- Reelin' In The Years - Sundays at 7am.
- Rockline II - Wednesdays at 11:30pm.

WBZC Burlington, New Jersey

IN-HOUSE SHOWS:

- British Beat - a British rock show which airs Mondays at 6:30pm.
- Rhythm & Blues Showcase - a soul and R&B show which airs Mondays at 10pm.
- Endless Boundaries - an improvisational music show which airs Tuesdays at 10pm.
- Kaleidoscope - music from the '50s to the '90s which airs Wednesdays at 6:30pm.
- 51% - a women's issue show which airs Fridays at 6pm.
- Burlington County Bluegrass - a bluegrass show which airs Saturdays at 10am.
- Roadhouse Radio - a roots and blues show which airs Saturdays at 6:30pm.

WCBE Columbus, Ohio

IN-HOUSE SHOWS:

- Toss The Feathers - a traditional and Celtic show which airs Saturdays at 3pm.
- Saturday Evening Sounds - a freeform show bridging the gap between roots and electronic music which airs Saturdays at 8pm.
- All Mixed Up - a house and techno show which airs Saturdays at 10pm.
- Change Up The Groove - a hip-hop and acid jazz show which airs Saturdays at midnight.
- Jazz Sunday - a traditional and acid jazz show which airs Sundays at 2pm.

- Blue Collar - a blues and R&B show which airs Sundays at 6pm.
- Roots And Offshoots - an Americana and folk show which airs Sundays at 9pm.

SYNDICATED SHOWS:

- World Cafe - weekdays at 8pm.
- Echoes - weekdays at 10pm
- Thistle And Shamrock - Saturdays at 2pm.
- Afropop Worldwide - Sundays at noon.
- Jazzset - Sundays at 1pm.
- Grateful Dead Hour - Sundays at 11pm.

WCLZ Portland, Maine

IN-HOUSE SHOWS:

- Sunday Jazz Brunch - a jazz show which airs Sundays at 8am.
- Homegrown - a local music show which airs Sundays at 7pm.
- WCLZ's World Music Program - a world beat show which airs Sundays at 9pm.

SYNDICATED SHOWS:

- E-Town - Sundays at 8pm.
- Musical Starstreams - Sundays at 10pm.

WDET Detroit, Michigan

IN-HOUSE SHOWS:

- Blues From The Lowlands - a blues show which airs Saturdays at 10am.
- Folks Like Us - an acoustic-based show which airs Saturdays at noon.
- Arkansas Traveler - a bluegrass show which airs Saturdays at 3pm.
- The Chuck Horn Program - an electronica and acid jazz show which airs Fridays at 10pm.
- The Michael Julien Program - a world music show which airs Saturdays at 10pm.

SYNDICATED SHOWS:

- Mountain Stage - Saturdays at 5pm.
- Thistle And Shamrock - Sundays at 10am.
- Afropop Worldwide - Sundays at 6pm.

WDIY Lehigh Valley, Pennsylvania

IN-HOUSE SHOWS:

- Acoustic Electric - a cutting-edge folk show that airs Mondays at 7pm.
- Celtic Faire - a Celtic show which airs Thursdays at 7pm.
- E-music - a space and electronic show which airs Thursdays at 11pm.
- Echoes From The Hills - a bluegrass show which airs Fridays at 7pm.
- World Rhythms - a world beat show which airs Saturdays at 1pm.
- Good Clean Fun - an alternative pop show which airs Saturdays at 9pm.

WDOD Chattanooga, Tennessee

IN-HOUSE SHOWS:

- 5 O'Clock Fiasco - an anything-goes show which airs weekdays at 5pm.
- New Music Mondays - a new music show which airs Mondays at noon.
- Two For Tuesdays - a two-fer show which airs Tuesdays at noon.
- All Request Wednesdays - an all-request show which airs Wednesdays at noon.
- Crazy '80s Thursdays - an '80s show which airs Thursdays at noon.

WEBK Killington, Vermont

IN-HOUSE SHOWS:

- Planet Ska - a ska show which airs Thursdays at 10pm.
- Everybody's Blues - a blues show which airs Sundays at 9pm.
- The Northbound Train - a Grateful Dead show which airs Sundays at 10pm.

WEBX Champaign, Illinois

IN-HOUSE SHOWS:

- Grateful Dead Hour - a Grateful Dead show which airs Fridays at noon.
- Hillbilly Hula - a rockabilly, swing and country show which airs Saturdays at 5pm.

SYNDICATED SHOWS:

- Up-Close - Wednesdays and Thursdays at 6pm.
- Acoustic Café - Sundays at 10am.
- Rock Over London - Saturdays and Sundays at 7pm.

WERI Westerly, Rhode Island

IN-HOUSE SHOWS:

- The Vault - a Grateful Dead show which airs Mondays at 6pm.
- The Vintage Album Of The Week - a classic rock album which airs Fridays at 6pm.
- Watershead Radio - a local environmental show which airs Saturdays at 8:30am.
- The Album Of The Week - a new album which airs Saturdays at 10am.
- The Blues Album Of The Week - a featured blues album which airs Sundays at 6pm.

SYNDICATED SHOWS:

- Acoustic Café - Mondays at 6pm.
- Putumayo World Music Hour - Tuesdays at 7pm.
- E-Town - Wednesdays at 6pm.
- Backstage With The Blues - Thursdays at 6pm.
- Roundtable - Saturdays at 6am.

WERU Blue Hill Falls, Maine

IN-HOUSE SHOWS:

- Blues The Healer - a blues show which airs Mondays at 8pm.
- Bronzewound - a bluegrass show which airs Thursdays at 8pm.
- Talking Furniture - a reggae, salsa and jazz show which airs Fridays at 2pm.
- Saturday Morning Coffeehouse - an acoustic-based show which airs Saturdays at 6am.
- Jazzbazaar - a jazz show which airs Saturdays at 7pm.

WEVL Memphis, Tennessee

IN-HOUSE SHOWS:

- Old Time Country Music Hour - an old-time country music show which airs Wednesdays at 3pm.
- House Bayou - a Cajun and zydeco show which airs Wednesdays at 4pm.
- Headjams - a Grateful Dead show which airs Thursdays at midnight.
- Soul Patrol - a '60s and '70s soul and R&B show which airs Fridays at 2pm.
- Cap'n Pete's Blues Cruise - a blues show which airs Fridays at 9pm.
- The Bluff City Barn Dance - a bluegrass show which airs Saturdays at 6am.
- Strands Of The Celtic Knot - a Celtic show which airs Saturdays at 10am.
- Singing Down In Dixie - a gospel show which airs Sundays at 6am.

SYNDICATED SHOWS:

- Acoustic Café - Mondays at noon.
- E-Town - Saturdays at 3pm.

specialty shows

WFHB Bloomington, Indiana

IN-HOUSE SHOWS:

- Blue Monday - a blues show which airs Mondays at 9pm.
- Music Maestro Please - a swing and big band show which airs Tuesdays at 6:30pm.
- All That Jazz - a jazz show which airs Wednesdays at 6:30pm.
- Rural Routes - a bluegrass show which airs Saturdays at noon.
- World Spirit - a world beat show which airs Sundays at 10am.
- Reggae Children - a reggae show which airs Sundays at noon.

SYNDICATED SHOWS:

- E-Town - Sundays at 6pm.

WFPK Louisville, Kentucky

IN-HOUSE SHOWS:

- Saturday Night Blues Party - a blues show which airs Saturdays at 9pm.
- Diva Beat - a female artists music show which airs Saturdays at 3pm.
- Sunday Bluegrass - a bluegrass show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- Afropop Worldwide - Saturdays at noon.
- E-Town - Saturdays at 1pm.
- Thistle And Shamrock - Saturdays at 2pm.
- Grateful Dead Hour - Sundays at 11pm.

WFUV New York City, New York

IN-HOUSE SHOWS:

- A Thousand Welcomes - a Celtic show which airs Saturdays at 9am.
- One On One - a sports-talk show which airs Saturdays at 1pm.
- Swing Time - a swing and big band show which airs Saturdays at 8pm.
- Classic Radio - drama, comedy and documentaries from the golden age of radio which airs Saturdays at 11pm.
- City Folk Sunday Breakfast - a folk-based show which airs Sundays at 8am.
- Catholic Mass - live from the Fordham University Church Sundays at 11am.
- The Big Broadcast - a big band show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- World Cafe - Weeknights at 9pm.
- Mountain Stage - Sundays at 6pm.
- Thistle And Shamrock - Saturdays at noon.
- Grateful Dead Hour - Fridays at 11pm.

WHFC Harford City, Maryland

IN-HOUSE SHOWS:

- Get The Dread Out - a reggae show which airs Wednesdays at 9pm.
- Terrapin Station - a Grateful Dead show which airs weekdays at noon.
- Appalachian Trail - a bluegrass show which airs weekdays at 9am.

SYNDICATED SHOWS:

- Beale Street Caravan - Wednesdays at 6pm.
- Little Feat Radio Hour - Wednesdays at 7pm.

WHPT Tampa, Florida

IN-HOUSE SHOWS:

- Wax Museum - a retro-theme show which airs Sundays at 9am.

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Sundays at 8am.

WIVI St. Thomas, Virgin Islands

IN-HOUSE SHOWS:

- Grateful Dead Hour - a Grateful Dead show which airs Wednesdays at 10pm.
- Blues Blowout - a blues show which airs Thursdays at 8pm.

SYNDICATED SHOWS:

- Up Close - Fridays at 5pm.
- Modern Buzz - Fridays at 9pm.
- Rick's Cafe - Sundays at 10am.
- King Biscuit Flower Hour - Sundays at 8pm.

WJAA Seymour, Indiana

IN-HOUSE SHOWS:

- Dead Trax - a Grateful Dead show which airs Mondays at 8pm.

SYNDICATED SHOWS:

- Acoustic Café - Sundays at 9am.
- House Of Blues - Sundays at 10pm.



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specialty shows

- On The Edge - Sundays at 7pm.
- Putumayo World Music - Mondays at 7pm.

WKOC Norfolk, Virginia

IN-HOUSE SHOWS:

- Lo-Cal Snack - a local music show which airs weeknights at 10pm.
- News at Eleven - a new music show which airs Thursdays at 11pm.
- Sunrise On The Coast - an acoustic-based show which airs Sundays at 7am.
- Reggae Rave - a reggae show which airs Sundays at 11pm.

WKPQ Elmira Corning, New York

IN-HOUSE SHOWS:

- The New Music Review - a new music show which airs Sundays at 2pm.

SYNDICATED SHOWS:

- Out Of Order - Sundays at 3pm.
- Dr. Demento - Sundays at 5pm.

WKZE Sharon, Connecticut

IN-HOUSE SHOWS:

- Bohemia After Dark - a diverse bohemian show which airs Mondays through Wednesdays at 8pm.
- Harmony Junction - a world, folk and bluegrass show which airs Thursdays at 8pm.
- Nothing But The Blues - a blues show which airs Saturdays at 7pm.
- Sunday Session - a new age show which airs Sundays at 6am.
- Free Fall - a new music show which airs Sundays at 4pm.
- Night Jazz - a classic and contemporary jazz show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- E-Town - Fridays at 7pm.
- Putumayo World Music - Fridays at 11pm.
- Midnight Special - Saturdays at 9pm.

WLPW Lake Placid, New York

IN-HOUSE SHOWS:

- Dead Space - a Grateful Dead show which airs Saturdays at 3pm.
- Big Saturday Show - an Americana and blues show

which airs Saturdays at 1pm.

- Sunday Morning With The Classics - a classical music show which airs Sundays at 8am.
- Friday Night With Fischer - a heavy metal show which airs Fridays at 7pm.

SYNDICATED SHOWS:

- Round Table - Wednesdays at 10pm.
- Little Feat Radio Hour - Thursdays at 8pm.
- In Concert Series - Saturdays at 10pm.
- Acoustic Café - Sundays at 11am.
- Putumayo World Music - Sundays at 1pm.

WMKY Lexington, Kentucky

IN-HOUSE SHOWS:

- Bluegrass Diversion - a bluegrass, folk and Americana show which airs Saturdays at 11am.

- Acoustic Highway - a singer/songwriter show which airs on Saturdays at 4pm.

- US 23 Showcase - a local music show which airs Saturdays at 8pm.

- Nothin' But The Blues - a blues show which airs Saturdays at 9pm.

- Moonlighting - a classic soul, R&B and jazz show which airs Sundays at 9pm.

SYNDICATED SHOWS:

- Thistle And Shamrock - Saturdays at 2pm.
- Folk Sampler - Saturdays at 3pm.
- Mountain Stage - Saturdays at 6pm.

WMMM Madison, Wisconsin

IN-HOUSE SHOWS:

- Radio Deli - a featured artist, theme or genre show that airs weekdays at noon.

- After Hours - a deep cuts show which airs weeknights at 8pm.

- Radio Free Madison - a progressive and classic rock show which airs Saturdays at 7pm.

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Mondays at 10pm.
- King Biscuit Flower Hour - Saturdays at 11pm.
- Acoustic Café - Sundays at 9am.

- Musical Starstreams - Sundays at 11pm.

WMNF Tampa, Florida

IN-HOUSE SHOWS:

- This Is Bluegrass - a bluegrass show which airs Mondays at 7pm.

- Sound Safari - a world beat show which airs Wednesdays at 9pm.
- Music Of The Isles - a Celtic music show which airs Thursdays at 7pm.
- Friday Reggae Show - a reggae show which airs Fridays at 2pm.
- Night Train - a blues show which airs Fridays at 9pm.
- Sixties Show - an underground hippie music show which airs Saturdays at noon.
- World Reggae Rhythms - a reggae show which airs Saturdays at 4pm.
- From The Underground - a hip-hop show which airs Saturdays at midnight.
- Sunday Folk Show - a folk show which airs Sundays at 10am.

WMVY Martha's Vineyard, MA

IN-HOUSE SHOWS:

- Blues At Eight - a blues show which airs weeknights at 8pm.
- The Album Of The Week - a featured album which airs Wednesdays at 9pm.
- Sunday Morning And All That Jazz - a jazz show which airs Sundays at 6am.
- Private Collection - an exclusive interview and music show which airs Sundays at 8pm.

WMWV Conway, New Hampshire

IN-HOUSE SHOWS:

- World Village - a world music show which airs Wednesdays at 7pm.
- Somewhat Acoustic - an acoustic-based show which airs Thursdays at 7pm.
- Scarlet Begonias Radio - a live Grateful Dead show which airs Saturdays at 11:30pm.
- Sunday Breakfast Show - a jazz and big band show which airs Sundays at 6am.
- Blues Summit - a blues show which airs Sundays at 6pm.

WNCS Burlington, Vermont

IN-HOUSE SHOWS:

- Crossroads - a blues, folk, bluegrass and gospel show which airs Sundays at 6am.
- The Global Jam - a world music show which airs Sundays at 6pm.
- Jazz Spectrum - a jazz show which airs Sundays at 8pm.

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Specialty shows

SYNDICATED SHOWS:

- E-Town - Tuesdays at 7pm.
- House Of Blues Radio Hour - Fridays at 7pm.

WNCW Charlotte, North Carolina

IN-HOUSE SHOWS:

- The Spindale Cycle - a classic album which airs Mondays at 9pm.
- Dead Air - a Grateful Dead-related show which airs Wednesdays at 10pm.
- Jazz At Dawn - a jazz show which airs Saturdays at 6am.
- It Don't Mean A Thing - a swing, big band and jazz show which airs Saturdays at 10am.
- Goin' Across The Mountain - a bluegrass show which airs Saturdays at 1pm.
- Saturday Night House Party - a blues show which airs Saturdays at 8pm.
- The Gospel Truth - a gospel music show which airs Sundays at 6am.
- Celtic Winds - a Celtic show which airs Sundays at 1pm.
- This Old Porch - an old-time and traditional music show which airs Sundays at 3pm.
- Ritmo Latino - a Latin music show which airs Sundays at 8pm.
- Dubatomic Particles - a reggae, ska and dub show which airs Sundays at 10pm.

SYNDICATED SHOWS:

- World Cafe - Weekdays at 7pm.
- Beale Street Caravan - Tuesdays at 9pm.
- Grateful Dead Hour - Wednesdays at 9pm.
- The Little Feat Radio Hour - Thursdays at 9pm.

- Country Music Classics - Saturdays at 4pm.
- Mountain Stage - Saturdays at 6pm.
- Thistle And Shamrock - Sundays at noon.
- E-Town - Sundays at 6pm
- Jazz Smithsonian - Sundays at 7pm.
- Afropop Worldwide - Sundays at 9pm.

- The Grateful Dead Show - a Grateful Dead show which airs Saturdays at 9am.

- Lez Temps Per Due - an '80s show which airs Saturdays at 6pm.

- The Local Motive - a local music show which airs Saturdays at 8pm.

- Bluegrass Sunday Morning - a bluegrass show which airs Sundays at 7am.

- Subculture Shock - a Gothic and industrial show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- Putumayo World Music Hour - Sundays at 6pm.

WNKU Cincinnati, Ohio

IN-HOUSE SHOWS:

- Crossroad Blues - a blues show which airs Fridays at 8pm.
- Celtic Afternoon - a Celtic show which airs Saturdays at 2pm.
- The Golden Road - a Grateful Dead show which airs Saturdays at 10pm.
- Folk City - an acoustic-based show which airs Sundays at 9am.
- Music From The Hills Of Home - a bluegrass show which airs Sundays at noon.
- Torch 'N' Twang - an Americana show which airs Sundays at 3pm.
- Mr. Rhythm Man - a soul and R&B show which airs Sundays at 10pm.

SYNDICATED SHOWS:

- World Cafe - Mondays through Saturdays at noon.
- Thistle And Shamrock - Saturdays at 5pm.
- Grateful Dead Hour - Saturdays at 9pm.

SYNDICATED SHOWS:

- Putumayo World Music Hour - Sundays at 6pm.

WOLV Houghton, Michigan

IN-HOUSE SHOWS:

- The Den Of Blues - a blues show which airs Sundays at 10pm.

SYNDICATED SHOWS:

- Little Feat Radio Hour - Sundays at 7pm.
- Reelin' In The Years - Sundays at 8pm.

WRLT Nashville, Tennessee

IN-HOUSE SHOWS:

- Retro Lightning - a retro-theme show which airs Saturdays at 8am.
- Real Jazz - a jazz show which airs Sundays at 7am.
- Nashville Sunday Night - a live local music and interview show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- House Of Blues Radio Hour - Mondays at 11pm.
- Grateful Dead Hour - Tuesdays at 11pm.
- Acoustic Café - Sundays at 9am.
- Musical Starstreams - Sundays at 10pm.

WNRN Charlottesville, Virginia

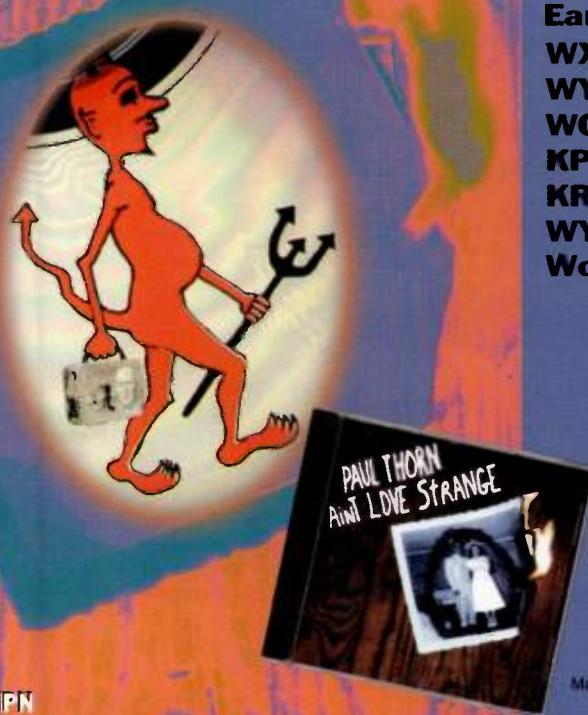
IN-HOUSE SHOWS:

- Saturday Sunrise - an acoustic-based show which airs Saturdays at 6am.

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WYEP	KERA	WERU
WCBE	KPFT	KRCC
KPIG	WNKU	WEVL
KROK	KPCC	WERU
WYYB	KEGR	WHFC

World Cafe Acoustic Cafe

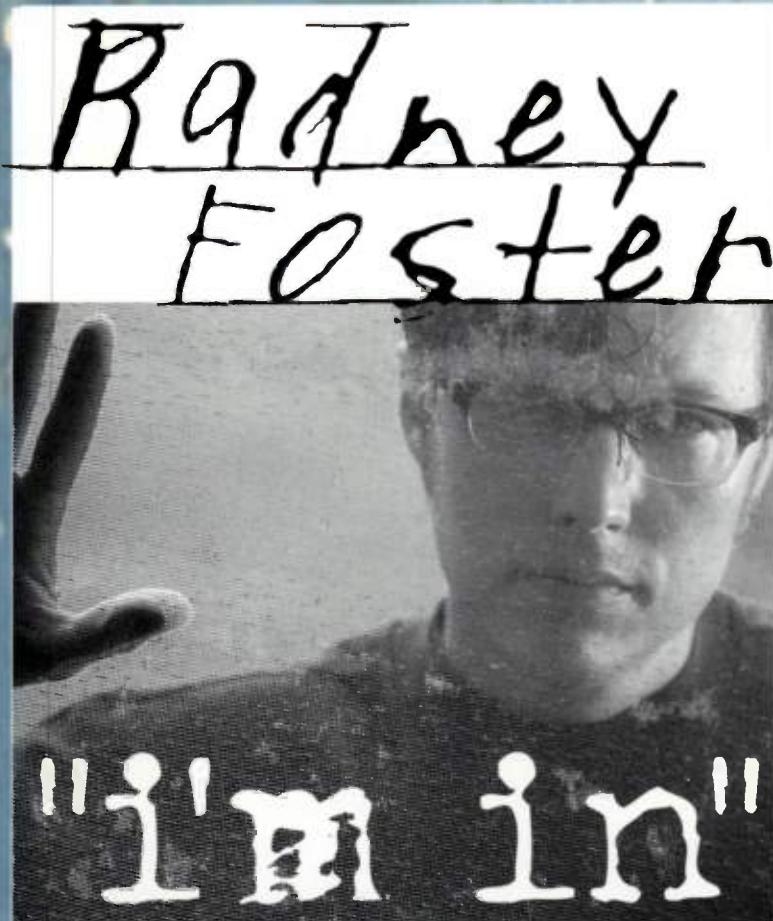
Appeared On:
World Cafe
Mountain Stage

Upcoming On:
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ARISTA
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WRNR Baltimore, Maryland

IN-HOUSE SHOWS:

- Damian's Diner - a new release show which airs Mondays through Fridays at noon.
- The Blues Show - a blues show which airs Wednesdays at 7pm.
- Roadtrippin' - a jam-band show which airs Fridays at 10pm.
- Acoustic Crossroads - a Celtic, folk and bluegrass show which airs Saturdays at 6am.
- Women Of Note - a female performers show which airs Saturdays at noon.
- Sunday Brunch - an acoustic, folk and jazz show which airs Sundays at 7am.
- World Party - a diverse mix of worldbeat and international folk show which airs Sundays at 10pm.

WRNX Springfield, MA

IN-HOUSE SHOWS:

- Jazz Taylormade - a jazz show which airs Sundays at 7am.
- Beyond The Blues - a blues and acoustic-based show which airs Sundays at 6pm.

WRSI Greenfield, MA

IN-HOUSE SHOWS:

- Up The Creek - a live local music show which airs Mondays at 6pm.
- Soul Furnace - a soul show which airs Fridays at 6pm.
- Women Of Note - a female artist music show which airs Saturdays at 8am.
- The Roadhouse - a blues show which airs Saturdays at 7pm.
- The Back Porch - an Americana show which airs Sundays at 8am.
- Jazz Cruise - a jazz show which airs Sundays at 8pm.

SYNDICATED SHOWS:

- Acoustic Café - Saturdays at 6am.
- House Of Blues Radio Hour - Saturdays at 6pm.

WRVG Lexington, Kentucky

IN-HOUSE SHOWS:

- Blues Party - a blues and R&B show which airs Fridays at 9pm.
- Bluegrass Homeplace - a vintage and contemporary bluegrass show which airs Saturdays at 1pm.
- Gospel Highway - an African-American gospel show which airs Sundays at 6am.
- Acoustic Banquet - a laid-back acoustic show which airs Sundays at 1pm.
- Taper's Section - live music recorded directly from the soundboard which airs Sundays at 9pm.
- Soup Society Of Underground Poets - a poetry and music show which airs Sundays at 11pm.

SYNDICATED SHOWS:

- Acoustic Cafe - Wednesdays at 10pm.
- Woodsongs Old Time Radio Hour - Weekends at noon.
- Little Feat Radio Hour - Tuesdays at 11pm.
- Nothin' But The Blues - Weekends at 3pm.

WTTS Bloomington, Indiana

IN-HOUSE SHOWS:

- Over Easy - an acoustic-based show which airs Sundays at 9am.
- T.T.S. Blue Sunday - a blues show which airs Sundays at 9pm.

SYNDICATED SHOWS:

- The Late Show With David Letterman Top 10 List - Weekdays at 9am.
- Acoustic Café - Saturdays at 6am.
- House Of Blues Radio Hour - Sundays at 10pm.

WUMB Boston, MA

IN-HOUSE SHOWS:

- Acoustic Sunrise - an acoustic-based show which airs week ends at 6am.
- Celtic Twilight - a Celtic show which airs Saturdays at 5pm.

SYNDICATED SHOWS:

- Mountain Stage - Saturdays at 2pm.
- E-Town - Saturdays at 4pm.
- Afropop Worldwide - Saturdays at 11pm.

WUTC Chattanooga, TN

IN-HOUSE SHOWS:

- Louisiana House Party - a Cajun music show which airs Mondays at 8pm.
- Blues & More - a blues show which airs Wednesdays at 8pm.
- Reggae Beat - a reggae and world beat show which airs Saturdays at 10pm.
- Celtic Harvest - a Celtic music show which airs Sundays at 11am.
- Timeless Jazz - a traditional and mainstream jazz show which airs Sundays at 6pm.

SYNDICATED SHOWS:

- Prairie Home Companion - Saturdays at 6pm.
- Mountain Stage - Sundays at 2pm.

WVOD Dare County, NC

IN-HOUSE SHOWS:

- Sunday Classics - a classical music show which airs Sundays at 6am.
- Blues On The Sound - a blues show which airs Sundays at 6pm.
- Reggae Revival - a reggae show which airs Sundays at 8pm.
- Sunday Swing Set - a big band and swing show which airs Sunday at 1pm.
- Global Radio - an eclectic new music show which airs Mondays at midnight.

WXPN Philadelphia, PA

IN-HOUSE SHOWS:

- Kid's Corner - a kids show which airs weeknights at 7pm.
- Women's Music Hour - an all-female music show which airs Fridays at 9am.
- Sleepy Hollow - an acoustically quiet show which airs weekends at 6am.
- The Blues Show - a blues show which airs Saturdays at 8pm.
- Stars End - an electronic and space show which airs Sundays at 1am.
- The Folk Show - an acoustic-based show which airs Sundays at 4pm.

specialty shows

SYNDICATED SHOWS:

- World Cafe - Weekdays at 2pm.
- Echoes - Weeknights at 11pm
- Mountain Stage - Saturdays at 6pm.

WXRT Chicago, Illinois

IN-HOUSE SHOWS:

- Blues Breakers - a blues show which airs Mondays at 9pm.
- The Big Beat - a modern rock show which airs Mondays at midnight.
- Saturday Morning Flashback - a historical flashback show which airs Saturdays at 8am.
- Local Anesthetic - a local music show which airs Sundays at 7:30pm.
- 'XRT Sunday Night Concert - a live, locally recorded show which airs Sundays at 8pm.
- Jazz Transfusion - a jazz show which airs Sundays at 11pm.

SYNDICATED SHOWS:

- Grateful Dead Hour - Sundays at 9pm.
- House Of Blues Radio Hour - Sundays at 10pm.

WXRV Boston, Massachusetts

SYNDICATED SHOWS:

- Acoustic Café - Sundays at 8am.
- House Of Blues Radio Hour - Sundays at 10am.
- E-Town - Sundays at 9pm.

WYCE Grand Rapids, Michigan

IN-HOUSE SHOWS:

- Previewing The Blues - a blues show which airs Wednesdays at 7pm.
- Just Plain Folk - a contemporary folk show which airs Saturdays at 6pm.
- Beyond Words - an instrumental show which airs Saturdays at 7pm.
- All That Jazz - a jazz show which airs Saturdays at 8pm.
- Worldbeat Radio - a worldbeat show which airs Saturdays at 9pm.
- In The Spirit - an uplifting, soul-stirring show which airs Sundays at 10am.

SYNDICATED SHOWS:

- Acoustic Café - Tuesdays at 10am.

WYEP Pittsburgh, Pennsylvania

IN-HOUSE SHOWS:

- The Saturday Light Brigade - a family and folk music show which airs Saturdays at 6am.
- The Soul Show - a soul, funk and R&B show which airs Saturdays at 2pm.
- Blues & Rhythm - a blues and swing show which airs Saturdays at 5pm.
- Big Town Blues - a blues show which airs Saturdays at 8pm.
- Blues And Beyond - a blues and blues-rock show which airs Saturdays at midnight.

- Nonesuch - an ethereal, trance, no-age show which airs Sundays at 5am.

- American Sampler - an American folk show which airs Sundays at 7am.
- Roots & Rhythm Mix - a Cajun, zydeco and blues show which airs Sundays at noon.
- Bluegrass Jam Session - a bluegrass show which airs Sundays at 8pm.
- Traditional Ties - a new bluegrass show which airs Sundays at 10pm.

SYNDICATED SHOWS:

- World Cafe - Weekdays at 6pm.
- Thistle And Shamrock - Sundays at 7pm.

WYYB Nashville, Tennessee

IN-HOUSE SHOWS:

- Phoenix Blues - a blues show which airs Saturdays at 10pm.
- Sunday Morning Acoustic - an acoustic-based show which airs Sundays at 7am.

know what time it is?



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AN EXCERPT FROM A LETTER THAT
RAN IN THE *SYDNEY MORNING HERALD*:

My Dear Bank Manager,

I am writing to thank you for bouncing the cheque with which I endeavored to pay my plumber last month. By my calculations some three nano-seconds must have elapsed between his presenting the cheque, and the arrival in my account of the funds needed to honour it. I refer, of course, to the automatic monthly deposit of my entire salary, an arrangement which, I admit, has only been in place for eight years. You are to be commended for seizing that brief window of opportunity, and also for debiting my account by way of penalty for the inconvenience I caused your bank.

My thankfulness springs from the manner in which this incident has caused me to re-think my errant financial ways. You have set me on the path of fiscal righteousness. No more will our relationship be blighted by these unpleasant incidents, for I am restructuring my affairs in 1999, taking as my model the procedures, attitudes and conduct of your very own bank.

I can think of no greater compliment, and I know you will be excited and proud to hear it. To this end, please be advised about the following changes. First, I have noticed that whereas I personally attend to your telephone calls and letters, when I try to contact you I am confronted by the impersonal, ever-changing, pre-recorded, faceless entity which your bank has become.

From now on I, like you, choose only to deal with a flesh-and-blood person. My mortgage and loan repayments will, therefore and hereafter, no longer be automatic, but will arrive at your bank by personal cheque, addressed personally and confidentially to an employee of your branch, whom you must nominate. You will be aware that it is an offence under the Postal Act for any other person to open such an envelope.

Please find attached an Application for Contact Status which I require your chosen employee to complete. I am sorry it runs to eight pages, but in order that I know as much about him or her as your bank knows about me, there is no alternative. Please note that all copies of his/her medical history must be countersigned by a Justice of the Peace, and that the mandatory details of his/her financial situation (income, debts, assets and liabilities) must be accompanied by documented proof.

In due course I will issue your employee with a PIN number which he/she must quote in all dealings with me. I regret that it cannot be shorter than 28 digits, but, again, I have modeled it on the number of button presses required to access my account balance on your phonebank service. As they say, imitation is the sincerest form of flattery.

Let me level the playing field even further by introducing you to my new telephone system which, you will notice, is very much like yours. My Authorised Contact at your bank, the only person with whom I will have any dealings, may call me at any time and be answered by an automated voice.

By pressing the buttons on the phone, he/she will be guided through an extensive set of menus:

1. to make an appointment to see me,
2. to query a missing repayment,
3. to make a general complaint or inquiry, and so on.

The contact will then be put on hold, pending the attention of my automated answering service. While this may on occasion involve a lengthy wait, uplifting music will play for the duration. This month I have chosen a refrain from *The Best of Woody Guthrie*:

"Oh the banks are made of marble/With a guard at every door/And the vaults are filled with silver/That the miners sweated for!"

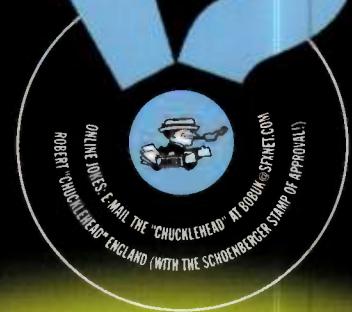
After 20 minutes of that, our mutual contact will probably know it all by heart.

On a more serious note, we come to the matter of cost. As your bank has often pointed out, the ongoing drive for greater efficiency comes at a cost—a cost which you have always been quick to pass on to me. Let me repay your kindness by passing some costs back.

First, there is the matter of advertising material you send me. This I will read for a fee of \$2 per quarter-page. Inquiries from your nominated contact will be billed at \$5 per minute of my time spent in response. Any debits to my account, as, for example, in the matter of the penalty for the dishonoured cheque, will be passed back to you. My new phone number service runs at 75 cents per minute (even Woody Guthrie doesn't come free), so keep your inquiries brief and to the point. Regrettably, but again following your example, I must also levy an establishment fee to cover the setting up of this new arrangement.

May I wish you a happy, if ever-so-slightly less prosperous, New Year.
Your humble client,

Jon



A NICE SIMPLE NOTE TO A FRIEND:

Date: October 25, 1998

From: The White House

To: Mr. John Hinkley, St. Elizabeth Hospital

Dear John,

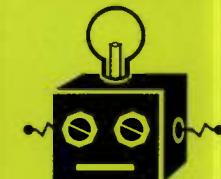
Hillary and I wanted to drop you a short note to tell you how pleased we are with the great strides you are making in your recovery. In our country's new spirit of understanding and forgiveness we want you to know there is a bilateral consensus of compassion and forgiveness abroad throughout the land. Hillary and I want you to know that no grudge is borne against you for shooting President Reagan.

We, above all, are aware of how the mental stress and pain could have driven you to such an act of desperation. Hillary and I are confident that you will soon make a complete recovery and return to your family to join the world again as a healthy and productive young man.

Best wishes,

Bill Clinton

PS: Ken Starr is f—k—g Jodie Foster.



RULES TO LIVE BY:

Always give 100% at work...

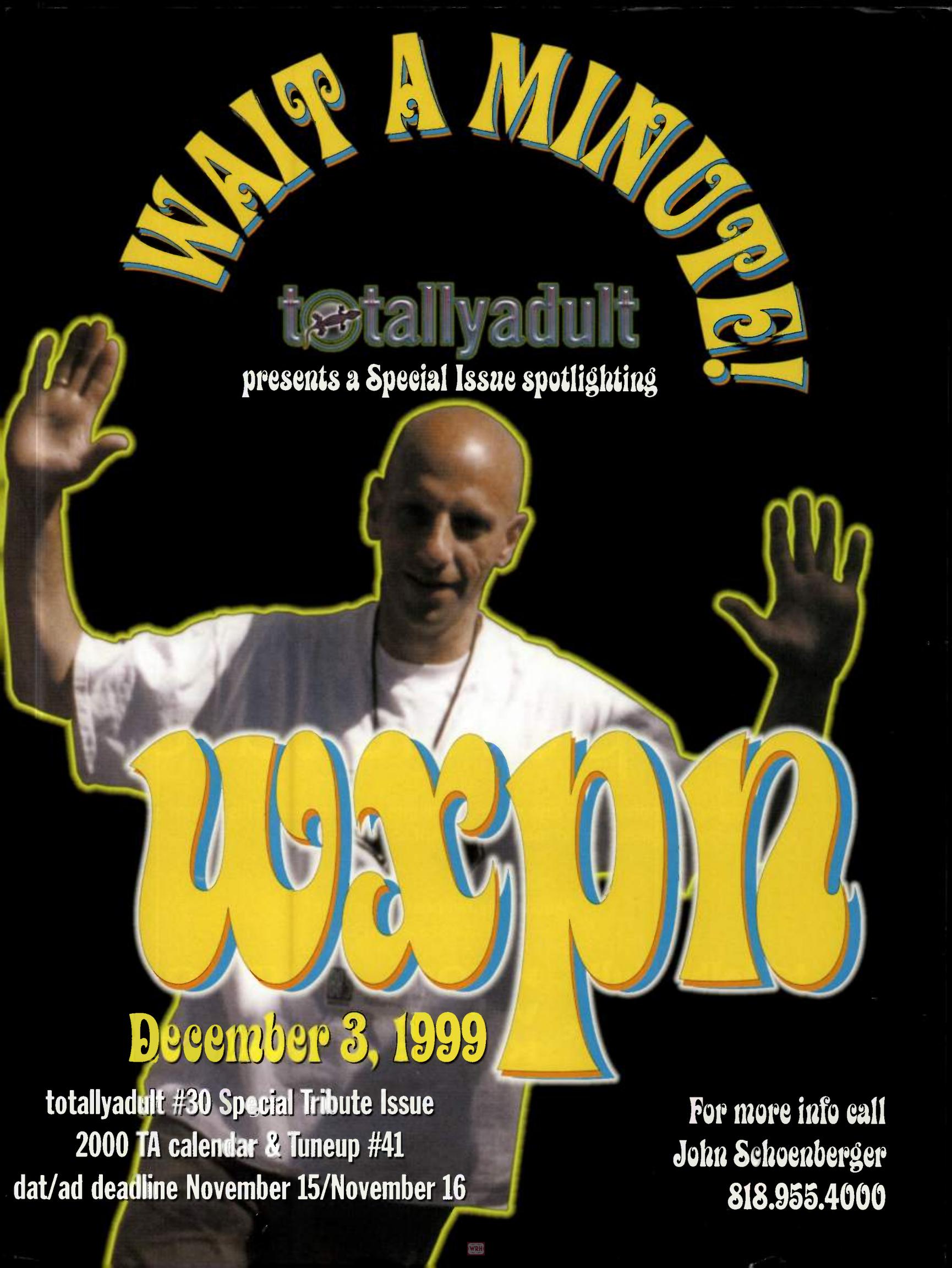
- 12% on Monday
- 23% on Tuesday
- 40% on Wednesday
- 20% on Thursday
- 5% on Fridays

And remember...

When you're having a really bad day and it seems like people are trying to piss you off, take heed: it takes 42 muscles to frown, and only four to extend your finger and flip them off. Now get back to work.



WAIT A MINUTE
totallyadult
presents a Special Issue spotlighting



WARP

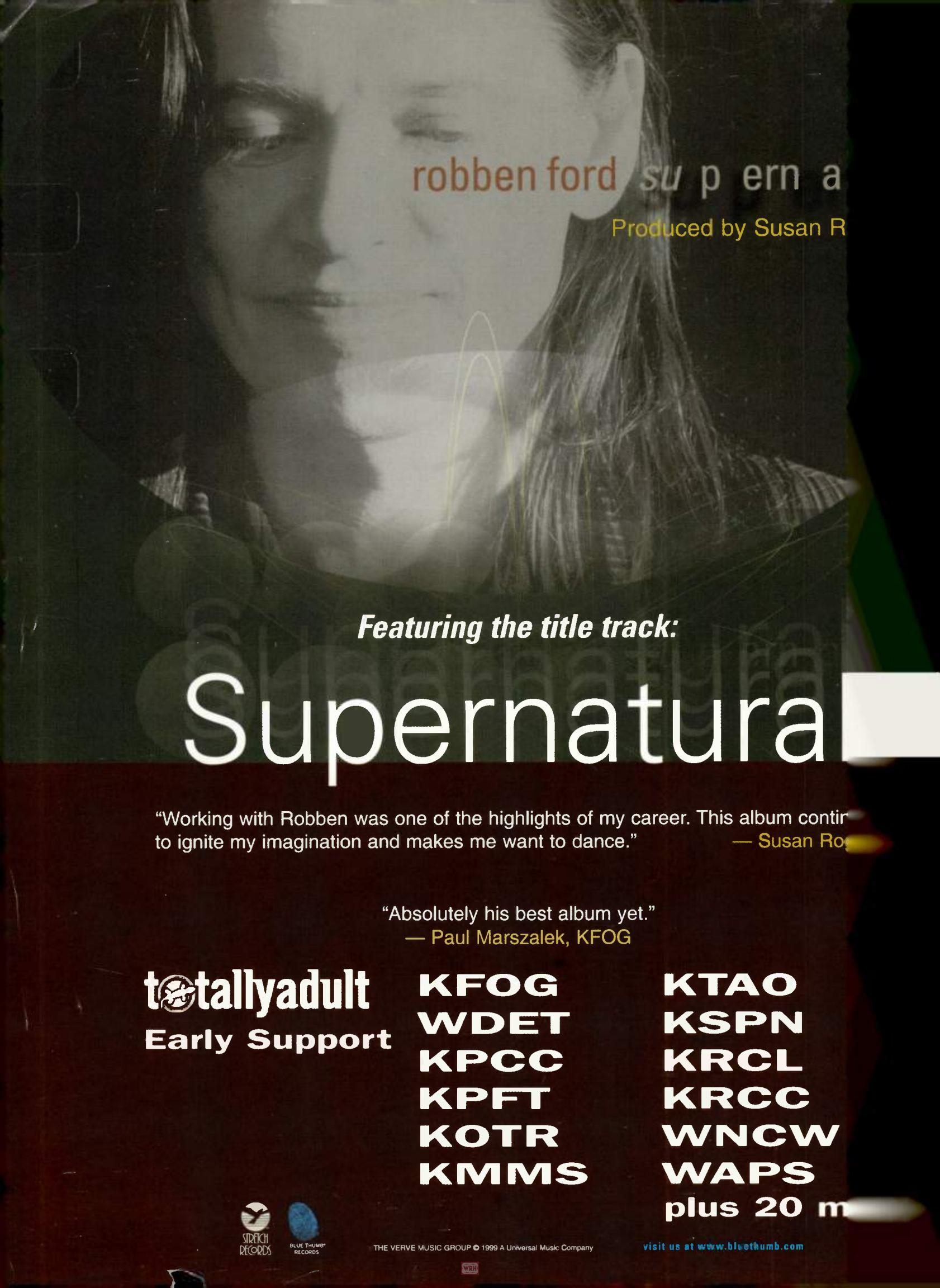
December 3, 1999

totallyadult #30 Special Tribute Issue

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dat/ad deadline November 15/November 16

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