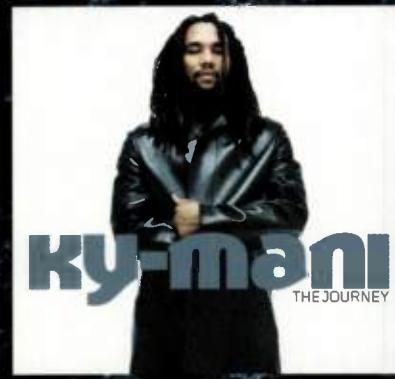


# totallyadult.

Melissa  
Etheridge

AUGUST 27, 1999  
ISSUE #28



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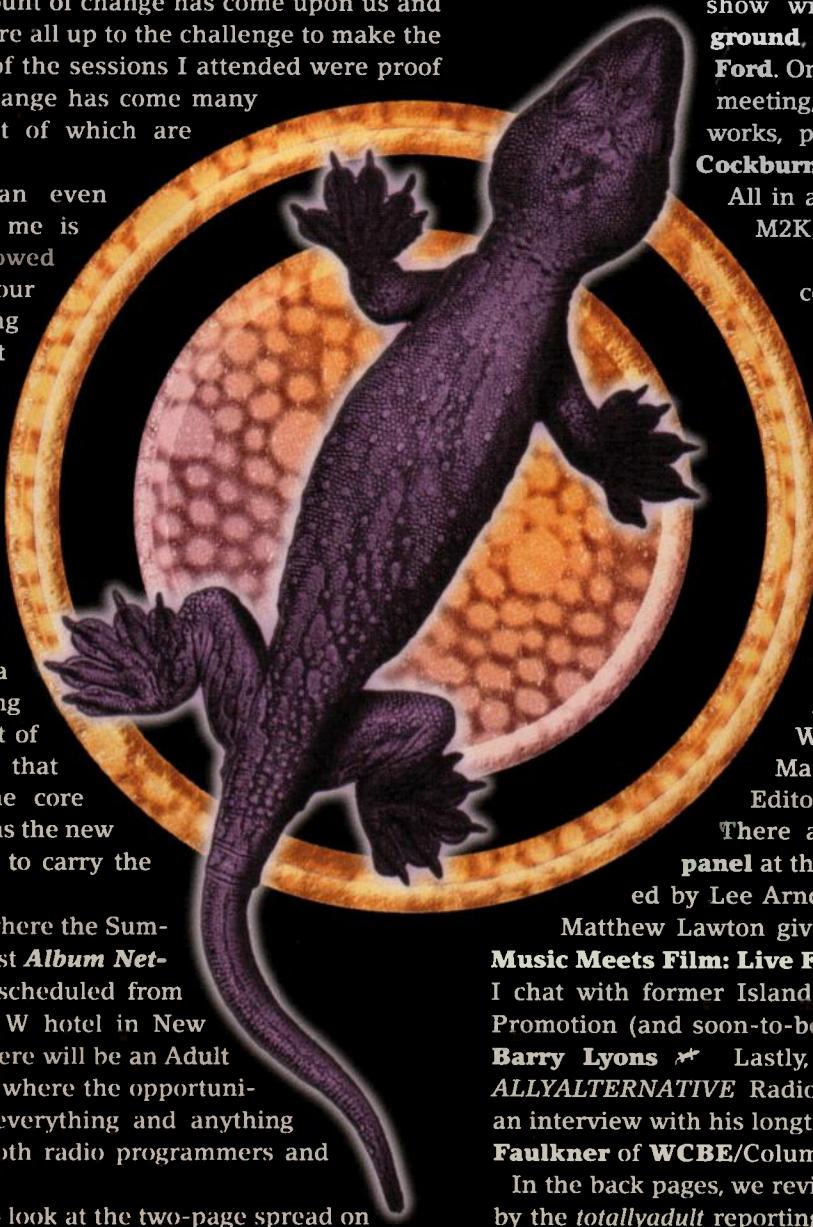
# letter from the e d i t o r

I'm writing this letter as I fly home from this year's **Gavin A3** Summit. My overall impression is that we as a format have grown up a lot since the first Summit seven years ago. Certainly, a tremendous amount of change has come upon us and I feel confident that we are all up to the challenge to make the best of it. In fact, many of the sessions I attended were proof positive that with the change has come many new opportunities—most of which are already being plumbbed.

But what has left an even stronger impression on me is that we have not allowed these changes to cloud our original goal—providing music and a radio outlet for it that touches an audience that many thought was no longer in reach. Granted the rules are stiffer and the stakes are higher, but that hasn't deterred us from our mission. Equally important is the budding recognition that a new generation is moving into the younger segment of our target audience, and that *they* truly appreciate the core artists of the past as well as the new ones who have stood up to carry the torch of quality music.

We will be picking up where the Summit left off at our very first **Album Network** convention, **M2K**, scheduled from September 16-19 at the W hotel in New York City. On Saturday, there will be an Adult Rock Town Hall Meeting, where the opportunity will exist to discuss everything and anything that's on the minds of both radio programmers and record promoters.

If you take a moment to look at the two-page spread on **M2K** in this issue, you'll also see we have several overarching panels slated (such as the Convergence Of New Media



And Music and Music's Influence On Youth's Violence: Who's Responsible?) that will be of interest to all attendees. Furthermore, Friday night at Irving Plaza will be a great

show with **John Popper, Marcy Playground, The Bottle Rockets** and **Robben Ford**. On Saturday, following the Adult Rock meeting, we have something special in the works, plus a solo appearance by **Bruce Cockburn** at the Bottom Line that evening.

All in all, I encourage all of you to attend **M2K**, and I hope to see you there.

As we all look forward to a new century, I am confident that Adult Rock Radio and Adult Rock artists will have an important role to play. I'm jazzed about being part of it!

You now hold *totallyadult #28* in your hands: **Melissa Etheridge**, as you can see, is on the cover and *The Album Network's* VP/Managing Editor Jim Nelson has written the companion feature. We also have artist features on

**Cindy Bullens** (by Danny Alexander), **Sonia Dada** (by Mike Warren), **Bruce Cockburn** (by Jim Manion) and **Trish Murphy** (by TA

Editor Melissa "The Blaze" Blazek) There are highlights from the **Triple-A** panel at this year's Midwest Conclave provided by Lee Arnold Marketing's Mike Lyons, TA'er

Matthew Lawton gives us the inside scoop on **Where Music Meets Film: Live From Sundance Film Festival** and I chat with former Island Def Jam Music Group's VP/Rock Promotion (and soon-to-be VP/Rock Promotion for London) **Barry Lyons** Lastly, but certainly not least, **VIRTUALLYALTERNATIVE** Radio Editor Buzz Fitzgerald conducts an interview with his longtime friend, the one and only **Maxx Faulkner** of **WCBE/Columbus, OH**.

In the back pages, we revisit key retail accounts as suggested by the *totallyadult* reporting panel, and as usual there are lots o' music reviews, updated contact pages and a few laughs courtesy of Mr. Chucklehead.

John Schoenberger  
*totallyjs@sfxnet.com*



# ben harper

& the innocent criminals

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totallyadult  
120 North Victory Blvd.  
Burbank, CA 91502  
818.955.4000 fax: 818.955.8048  
e-mail: totallyjs@sfxnet.com  
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# radio contacts

Stations are listed by first available music call hour.

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



MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
		MONDAY		
M 10a-noon	<b>C1DR</b> /Detroit, Michigan	PD APD/MD	Wendy Duff Pete Travers	<b>313.961.6397</b> fax 961.1603
MTWThF 10a-4p	<b>KBHR</b> /Big Bear City, California	PD	Rick Herrick	<b>909.584.5247</b> fax 584.5347
MTWThF 8-10a	<b>KDDX</b> /Rapid City, South Dakota	PD	Jim Kallas	<b>605.642.5747</b> fax 642.7849 jkallas@dtgnet.com
MT 11a-2p	<b>KEGR</b> /Concord, California	PD	Steve O'Brien	<b>925.680.5347</b> fax 674.9487
MT 11a-noon	<b>KFAN</b> /Fredericksburg, Texas	PD	J.D. Rose	<b>830.997.2197</b> fax 997.2198 txradio@ktc.com
M 3:15-6:15p	<b>KGSR</b> /Austin, Texas	PD MD	Jody Denberg Susan Castle	<b>512.908.4986</b> fax 908.4902 jdenberg@kgsr.com
MThF 9a-5p	<b>KKCR</b> /Kauai, Hawaii	MD	Jon Scott	<b>818.981.9876</b> fax 808.826.7977 bornarebel@aol.com
MW 10:15-11:45a	<b>KMTN</b> /Jackson, Wyoming	PD/MD	Mark "Fish" Fishman	<b>307.733.4500</b> fax 733.7773 kmtn@blissnet.com
MTh 12:30-2:30p	<b>KPFT</b> /Houston, Texas	PD MD	Edmundo Resendez Mary Ramirez	<b>713.526.4000</b> fax 526.5750
MTW 8-10a	<b>KPIG</b> /Monterey, California	PD/MD	Laura Ellen Hopper	<b>831.722.9000</b> fax 722.7548 sty@kpig.com
M 2-5p	<b>KQRS</b> /Minneapolis, Minnesota	OM APD/MD	Dave Hamilton Reed Endersbe	<b>612.545.5601</b> fax 595.4940 reed@92kqrs.com
M 10-11:30a	<b>KRYM</b> /Eugene, Oregon	PD	Don Ferrell	<b>541.687.3370</b> fax 687.3573 xraydbf@yahoo.com
MThF 10a-noon	<b>KRXS</b> /Phoenix, Arizona	PD	John Libynski	<b>520.402.9222</b> fax 425.5063 krxs@mail.gila.net
M 3-5p	<b>KTAO</b> /Taos, New Mexico	PD	Brad Hockmeyer	<b>505.758.1017</b> fax 758.8430 ktao@newmex.com
MWF 8-10a	<b>KTHX</b> /Reno, Nevada	PD MD	Bruce Van Dyke Harry Reynolds	<b>775.333.0123</b> fax 333.0101 bruce@thex.net
M 1-4p T 9-11a	<b>KUNC</b> /Greeley, Colorado	MD AMD	Kirk Mowers Kyle Dyas	<b>970.351.1775</b> fax 351.1780 kmowers@kunc.org
MTW 1-4p	<b>WDET</b> /Detroit, Michigan	PD AMD	Judy Adams Chuck Horn	<b>313.577.4146</b> fax 577.1300 wdefm@wdet.wayne.edu
M 4-7p T 4-6p	<b>WEBK</b> /Killington, Vermont	PD	Dan Ewald	<b>802.422.3156</b> fax 422.3158 webk@vermontel.net
M 11a-2p	<b>WERU</b> /Blue Hill Falls, Maine	PD MD	Joel Mann Sara Willis	<b>207.469.6600</b> fax 469.8961 weru@celeststat.com
M 11a-2p	<b>WFPK</b> /Louisville, Kentucky	PD APD	Dan Reed Leslie Stewart	<b>502.574.1749</b> fax 574.1671 dreed@wfpk.com
M 3-5p	<b>WKZE</b> /Sharon, Connecticut	PD MD	Andrew DiGiovanni Hal Lefferts	<b>860.364.5800</b> fax 364.0129 wkze@snet.net
MT noon-2p	<b>WMKY</b> /Lexington, Kentucky	PD/MD	Paul Hitchcock	<b>806.783.2334</b> fax 783.2335 p.hitchc@morehead-st.edu
MT 12:30-3p	<b>WMWV</b> /Conway, New Hampshire	PD MD	George Cleveland Mark Johnson	<b>603.447.5988</b> fax 447.3655
MTW 2-3p	<b>WNCS</b> /Burlington, Vermont	PD APD MD	Greg Hooker Eric Thomas Jody Petersen	<b>802.223.4295</b> fax 223.1520 pointfm@together.net
M 11a-1p T 10a-noon	<b>WNCW</b> /Charlotte, North Carolina	PD APD	Mark Keefe Armando Bellmas	<b>828.287.8000</b> fax 287.8012 wncw@blueridge.net
MTWThF 10a-noon	<b>WOLY</b> /Houghton, Michigan	PD	Derek "Deve" Sever	<b>906.482.7700</b> fax 482.7751 deve@up.net

# radio contacts

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
M 1-3p	<b>WRNR</b> /Baltimore, Maryland	PD MD	Mike Wade Damian Einstein	<b>410.626.0103</b> fax 267.7634 <a href="mailto:info@wrnr.com">info@wrnr.com</a>
MW 11a-3p	<b>WXRT</b> /Chicago, Illinois	VP/PRG MD	Norm Winer Patty Martin	<b>773.777.1700</b> fax 286.9978 <a href="mailto:comments@wxrt.com">comments@wxrt.com</a>
MTWThF 8:30-10a	<b>WYYB</b> /Nashville, Tennessee	PD MD	Jane Crossman Rusty Miller	<b>615.242.5600</b> fax 242.9877 <a href="mailto:atjunglejane@tunedin.com">atjunglejane@tunedin.com</a>
MTWThF 9a-5p	<b>Paragon Research</b>	MP	Mike Henry	<b>303.922.5600</b> fax 922.1589 <a href="mailto:info@paragon-research.com">info@paragon-research.com</a>
MF 9a-5p	<b>SBR Creative Media</b>	MD	Tom Fricke	<b>303.444.7700</b> fax 444.3555 <a href="mailto:tom@sbrcreative.com">tom@sbrcreative.com</a>
<b>TUESDAY</b>				
TW 10-11a	<b>CKEY</b> /Buffalo, New York	OM APD	Rob White Ryan Patrick	<b>905.356.6710</b> fax 356.0696
TW 3-5p	<b>KBCO</b> /Denver, Colorado	PD APD	Dave Benson Scott Arbough	<b>303.444.5600</b> fax 444.2929 <a href="mailto:kbcu@kbcu.org">kbcu@kbcu.org</a>
T 10a-noon	<b>KFLX</b> /Flagstaff, Arizona	OM	Greg Roberts	<b>520.779.1177</b> fax 774.5179 <a href="mailto:radio@infomagic.com">radio@infomagic.com</a>
TWThF noon-2p	<b>KKQQ</b> /Brookings, South Dakota	PD/MD	Jeff Hollander	<b>605.692.9125</b> fax 692.6434
T noon-2p W 3-5p	<b>KLRQ</b> /Independence, Missouri	PD/MD APD	Steve Stevens Kyle Douglas	<b>660.885.7517</b> fax 885.8318 <a href="mailto:sstevens@klrq.com">sstevens@klrq.com</a>
TWTh 10a-noon	<b>KLRR</b> /Bend, Oregon	PD/MD	Doug Donoho	<b>541.382.5263</b> fax 388.0456 <a href="mailto:klrr@klrr.com">klrr@klrr.com</a>
TW 10a-noon	<b>KOTR</b> /San Luis Obispo, California	PD MD	Drew Ross Dean Kattari	<b>805.786.2579</b> fax 547.9860 <a href="mailto:dkattari@kotr.com">dkattari@kotr.com</a>
TTh 8:30-10:30a	<b>KRCC</b> /Colorado Springs, Colorado	MD	Jeff Bieri	<b>719.473.4801</b> fax 473.7863 <a href="mailto:jbieri@cc.colorado.edu">jbieri@cc.colorado.edu</a>
T 12:30-4:30p	<b>KRCL</b> /Salt Lake City, Utah	MD	Doug Young	<b>801.363.2801</b> fax 533.9136 <a href="mailto:iceman@krcl.org">iceman@krcl.org</a>
TTh noon-2p	<b>KROK</b> /DeRidder, Louisiana	GM MD	Doug Stannard Sandy Edwards	<b>318.463.9298</b> fax 537.4152 <a href="mailto:krok@krok.com">krok@krok.com</a>
TWTh 10a-4p	<b>WAPS</b> /Akron, Ohio	PD/MD APD	Bill Gruber Matt Smith	<b>330.761.3098</b> fax 761.3240 <a href="mailto:wgruber@akron.ohio.gov">wgruber@akron.ohio.gov</a>
T 3-6p	<b>WERI</b> /Westerly, Rhode Island	GM	Mark Urso	<b>401.596.7728</b> fax 596.6688 <a href="mailto:993fm@edgenet.net">993fm@edgenet.net</a>
T 2-4p	<b>WEVL</b> /Memphis, Tennessee	PD/MD	Brian Craig	<b>901.528.0560</b> fax 528.0561 <a href="mailto:prmmgr@wevl.org">prmmgr@wevl.org</a>
T 5-7p	<b>WFUV</b> /New York City, New York	PD MD AMD	Chuck Singleton Rita Houston Meg Griffin	<b>718.817.4550</b> fax 365.9815 <a href="mailto:thefolks@wfuv.org">thefolks@wfuv.org</a>
TW noon-3p	<b>WHFC</b> /Harford, Maryland	SM	Frank Marsden	<b>410.836.4151</b> fax 836.4169 <a href="mailto:whfc@harford.cc.md.us">whfc@harford.cc.md.us</a>
TTh 1-3p	<b>WJAA</b> /Seymour, Indiana	PD	Robert Becker	<b>812.523.3343</b> fax 523.5116 <a href="mailto:wjaa@compuage.com">wjaa@compuage.com</a>
TW noon-2p	<b>WKOC</b> /Norfolk, Virginia	PD	Holly Williams	<b>757.625.3769</b> fax 640.8552
T 10a-1p	<b>WKPQ</b> /Elmira, New York	PD MD	Lynn O'Brian Timothy T. Thomas	<b>607.324.2000</b> fax 324.2001 <a href="mailto:justin@wkpq.com">justin@wkpq.com</a>
T 1-5p	<b>WMNF</b> /Tampa, Florida	PD	Randy Wynne	<b>813.238.8001</b> fax 238.1802 <a href="mailto:rwynne@wmnf.org">rwynne@wmnf.org</a>
TW 3-5p	<b>WMVY</b> /Martha's Vineyard, MA	SM	Barbara Dacey	<b>508.693.5000</b> fax 693.8211 <a href="mailto:wmvy@vineyard.net">wmvy@vineyard.net</a>
T 10a-1p	<b>WNRN</b> /Charlottesville, Virginia	MD	Kevin Jones	<b>804.971.4096</b> fax 971.6562 <a href="mailto:kev@wnrn.org">kev@wnrn.org</a>
TTh 2-4p	<b>WRLT</b> /Nashville, Tennessee	PD MD	Jane Crossman Rev. Keith Coes	<b>615.242.5600</b> fax 242.9877 <a href="mailto:kcoes@wrlt.com">kcoes@wrlt.com</a>

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MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
TW 2-3p	<b>WRVG</b> /Lexington, Kentucky	PD MD	Tom Martin Laura Shine	<b>502.868.6582</b> fax 868.6566 laurashine@wrvg-fm.org
TTh noon-1p	<b>WUTC</b> /Chattanooga, Tennessee	PD MD	Mark Colbert Richard Wingham	<b>423.265.9882</b> fax 755.4174 richardw@chattanooga.net
T 11a-2p	<b>WVOD</b> /Dare County, North Carolina	PD MD	Matt Cooper Ryan Young	<b>252.473.1993</b> fax 473.1757 99.1@wvod.com
TW 9a-5p	<b>Digital Music Express</b> /USA	MD MD	Dave Sloan Mike Wheaton	<b>310.444.1744</b> fax 444.1717 sloand@dmxmusic.com
T 9a-5p	<b>Music Choice</b> /USA	PD	Adam Neiman	<b>973.731.0500</b> fax 731.6505 comments@musicchoice.com
T 9a-5p	<b>Constantine Consulting</b>	GM	Dennis Constantine	<b>503.296.9010</b> fax 296.9009 dennver@aol.com
<b>WEDNESDAY</b>				
W 11:30a-1:30p	<b>KACD</b> /Los Angeles, California	PM MD	Keith Cunningham Nicole Sandler	<b>310.451.1031</b> fax 395.8736 nsandler@jacob.com
W noon-3p Th 1-3p	<b>KCRW</b> /Los Angeles, California	MD AMD	Nic Harcourt Gary Calamar	<b>310.314.4640</b> fax 450.7172 nic.harcourt@kcrw.org
W 2-5p Th 9a-noon	<b>KFMU</b> /Steamboat Springs, Colorado	PD APD	Craig Koehn Sam Scholl	<b>970.925.5776</b> fax 879.5843 sambassador@yahoo.com
WThF 2-5p	<b>KFOG</b> /San Francisco, California	OM APD/MD	Paul Marszalek Bill Evans	<b>415.817.5364</b> fax 995.6867
W 8:45-9:45a/2-3:30p	<b>KHUM</b> /Humboldt, California	APD MD	Gary Franklin Michael Dronkers	<b>707.786.5104</b> fax 786.5100 gary@khum.com
W noon-3p	<b>KISM</b> /Bellingham, Washington	PD APD/MD	Ken Richards Jon Eliot	<b>360.734.9790</b> fax 733.4551 je929fm@telcomplus.com
W 2:30-4p F 10a-noon	<b>KKZN</b> /Dallas, Texas	PD APD MD	Scott Strong Abby Goldstein Alex Valentine	<b>214.525.2538</b> fax 525.2525 abbyg@933zonemail.com
W 9a-3p	<b>KLCC</b> /Eugene, Oregon	PD MD	Don Hein Michael Canning	<b>541.744.3982</b> fax 744.3962 canningm@lanecc.edu
W 1-4p	<b>KMMS</b> /Bozeman, Montana	PD MD	Dave Cowan Michelle Wolfe	<b>406.586.2343</b> fax 587.2202 kmmsboz@avicom.net
W 8:30a-12:30p	<b>KMTT</b> /Seattle, Washington	VP/GM PD MD	Chris Mays Jason Parker Dean Carlson	<b>206.233.1037</b> fax 233.8979 dcarlson@kmtt.com
WTh 10a-noon	<b>KNBA</b> /Anchorage, Alaska	PD MD	Loren Dixon Tina Spears	<b>907.258.8812</b> fax 258.8803 ldixon@knba.org
WTh 11a-2p	<b>KPCC</b> /Pasadena, California	APD	Shana LiVigni	<b>626.585.7768</b> fax 585.7916 smlivigni@paccd.cc.ca.us
W 1:30-4p	<b>KUWR</b> /Cheyenne, Wyoming	PD	Don Woods	<b>307.766.6624</b> fax 766.6184 dwoods@uwyo.edu
W 2-4p	<b>KVYN</b> /Napa, California	MD	John Johnston	<b>707.258.1111</b> fax 413.643.7874 john_johnston@hotmail.com
W 1-5p	<b>KXST</b> /San Diego, California	PD/MD	Dona Shaieb	<b>619.678.0102</b> fax 320.7024 kxst@cis.compuserve.com
WF 1-3p	<b>WBZC</b> /Burlington, New Jersey	MD AMD	Mike West Mike Ryan	<b>609.894.9311</b> fax 894.9400 jwest38@bellatlantic.net
W 1-3p	<b>WFHB</b> /Bloomington, Indiana	PD/MD	Jim Manion	<b>812.323.1200</b> fax 323.0320 ionman@bluemarble.net
W 9a-1p	<b>WIVI</b> /St. Thomas, Virgin Islands	MD	Dean Floback	<b>340.774.1972</b> fax 774.9788
W 1-4p	<b>WNKU</b> /Highland Heights, Kentucky	PD MD	Grady Kirkpatrick Stacy Owen	<b>606.572.6568</b> fax 572.6604 owens@nku.edu
W 11a-1p	<b>WRSI</b> /Greenfield, Massachusetts	PD MD	Sean O'Mealy Johnny Memphis	<b>413.774.2321</b> fax 772.6400 wrsi@shaysnet.com

# William Topley

The new single,

**“Walk Like I Do”**

from his forthcoming album

**SPANISH WELLS**

Impacts Radio 9/14/99

William Topley



Walk Like I Do



SPANISH WELLS



by William Topley



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Management: Paul Crockford  
Booking: William Morris Agency

Produced by William Topley

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listed by  
first available music  
call hour.

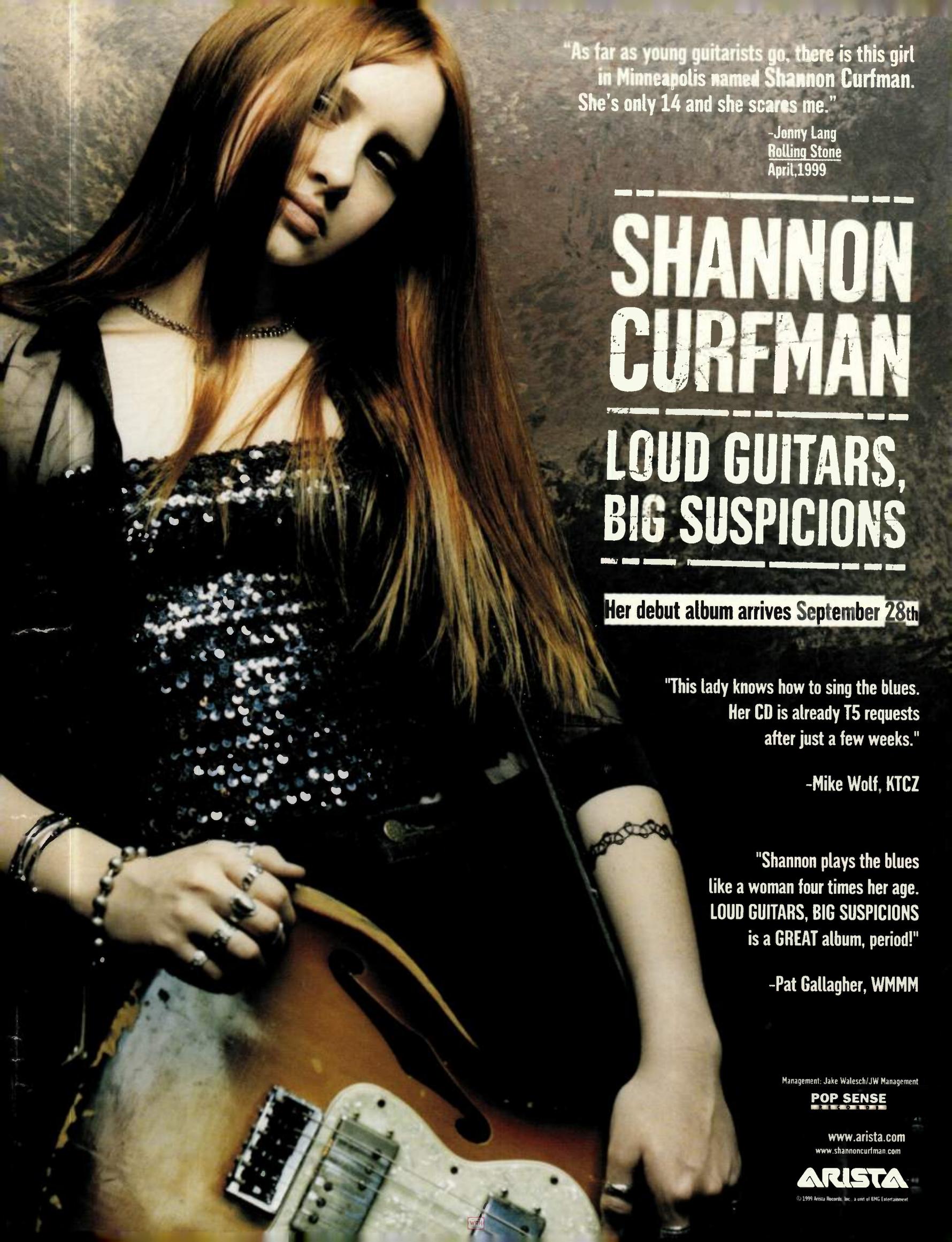
All  
'Music Hours'  
are based  
on the station's  
own time zone.



MUSIC HOURS	STATION	TITLE	CONTACT	PHONE/FAX/E-MAIL
W 2:30-4p Th 2-4p	<b>WTTS</b> /Bloomington, Indiana	PD MD	Rich Anton Marie McCallister	<b>812.332.3366</b> fax 331.4570
WTh 3-5p	<b>WUMB</b> /Boston, Massachusetts	PD MD	Brian Quinn Marilyn Rea Beyer	<b>617.287.6900</b> fax 287.6916 brian.quinn@umb.edu
W 2-5p	<b>WXPN</b> /Philadelphia, Pennsylvania	AGM PD MD	Bruce Ranes Bruce Warren Shawn Stewart	<b>215.898.2571</b> fax 898.0707 wxpn@pobox.upenn.edu
WTh 3-5p	<b>WXRV</b> /Boston, Massachusetts	PD MD AMD	Joanne Doody Jerry Mason Keith Andrews	<b>978.374.4733</b> fax 373.8023 keith@wxrv.com
W 10a-4p	<b>WYCE</b> /Grand Rapids, Michigan	OM	Catherine Black	<b>616.459.4788</b> fax 742.0599
W 3-6p	<b>WYEP</b> /Pittsburgh, Pennsylvania	PD MD	Rosemary Welsch Jack Barton	<b>412.381.9131</b> fax 381.9126 rwelsch@wyep.org
W 9a-noon	<b>Acoustic Cafe</b> /USA	OM PD	Tony McReynolds Rob Reinhart	<b>734.761.2043</b> fax 761.4412 rob@acafe.com
W 3-6p	<b>World Cafe</b> /USA	PD MD	Bruce Warren Shawn Stewart	<b>215.898.2571</b> fax 898.0707 worldcafe@pobox.upenn.edu

## THURSDAY

ThF 9-11a	<b>KBAC</b> /Santa Fe, New Mexico	VP/GM APD	Ira Gordon Sam Ferrara	<b>505.989.3338</b> fax 989.3881 hicaff@kbac.com
ThF noon-2p	<b>KBXR</b> /Columbia, Missouri	VP/PRG PD	Mike Perry Chris Kellogg	<b>573.449.1520</b> fax 449.7770
Th 10a-1p	<b>KFXJ</b> /Boise, Idaho	PD MD	Colter Langan Carl Scheider	<b>208.888.4321</b> fax 888.2841 kfxj@micron.net
Th 2-5p	<b>KINK</b> /Portland, Oregon	PD MD	Dennis Constantine Kevin Welch	<b>503.226.5080</b> fax 226.4578 kinkpd@aol.com
Th 1-3p	<b>KOZT</b> /Mendocino, California	GM MC	Tom Yates Kate Hayes	<b>707.964.0095</b> fax 964.9536 thecoast@kozt.com
Th 9a-noon	<b>KSPN</b> /Aspen, Colorado	PD	Craig Koehn	<b>970.925.5776</b> fax 925.1142
Th 9a-noon	<b>KSUT</b> /Durango, Colorado	PD MD	Steve Rauworth Stasia Lanier	<b>970.563.0255</b> fax 563.0399 stasia@ksut.org
Th 3-5p	<b>KTCZ</b> /Minneapolis, Minnesota	PD MD	Lauren MacLeash Mike Wolf	<b>612.339.0000</b> fax 333.2997
Th 9a-5p	<b>KVNF</b> /Paonia, Colorado	MD	Candy Penneta	<b>970.872.2230</b> fax 872.4288 cbcoreal@co.tds.net
Th 3:30-5:30p	<b>WBOS</b> /Boston, Massachusetts	PD MD	George Taylor Morris Amy Brooks	<b>617.822.6724</b> fax 822.6759 wbosonline@aol.com
Th 4-6p	<b>WCBE</b> /Columbus, Ohio	MD	Maxx Faulkner	<b>614.365.5555</b> fax 365.5060 mfaulkner@iwaynet.net
Th noon-4p	<b>WCLZ</b> /Portland, Maine	PD MD	Herb Ivy Brian James	<b>207.774.6364</b> fax 773.2703
Th 1-5p	<b>WDIY</b> /Lehigh Valley, Pennsylvania	PD AMD	Neil Hever Katie Riess	<b>610.694.8104</b> fax 954.9474 wdiyfm@enter.net
Th 2-4p	<b>WDOD</b> /Chattanooga, Tennessee	OM PD MD	Danny Howard Jim Hill Jeff Martin	<b>423.321.6200</b> fax 321.6270 pd@965mtn.com
ThF noon-3p	<b>WLPW</b> /Lake Placid, New York	MD	Liz Man	<b>518.523.3341</b> fax 523.1349 wirdwlpw@northnet.org
Th 3-5p F 10:30a-1p	<b>WMMM</b> /Madison, Wisconsin	PD APD/MD	Pat Gallagher Tom Teuber	<b>608.826.0077</b> fax 826.1244 tteuber@prodigy.net
Th 2-3:30p	<b>WRNX</b> /Springfield, Massachusetts	OM PD	Bruce Stebbins Dave Witthaus	<b>413.536.1105</b> fax 536.1153 wrnx@javavnet.com
F 11a-1p	<b>KAEP</b> /Spokane, Washington	PD APD	Haley Jones Larry Pearson	<b>509.448.1000</b> fax 448.7015 hjones@1057thepack.com
F noon-2p	<b>KRSH</b> /Santa Rosa, California	OM MD	Zoe Zuest Bill Bowker	<b>707.588.9999</b> fax 588.0777 krsh987@aol.com
<b>FRIDAY</b>				



"As far as young guitarists go, there is this girl in Minneapolis named Shannon Curfman. She's only 14 and she scares me."

-Jonny Lang  
Rolling Stone  
April, 1999

# SHANNON CURFMAN

## LOUD GUITARS, BIG SUSPICIONS

Her debut album arrives September 28th

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Management: Jake Walesch/JW Management

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[www.arista.com](http://www.arista.com)  
[www.shannoncurfman.com](http://www.shannoncurfman.com)

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# label contacts



label	contact	phone	fax	e-mail
ACOUSTIC DISC	Rob Bleetstein	415.485.1229	482.8909	rb1229@earthlink.net
ALLIGATOR	Tim Kelleth	773.973.7736	973.2088	tim@allig.com
ALMO	Alan Oreman	310.289.3080	289.8662	aoreman@rondor.com
ARISTA	Tom Gates	212.830.2274	830.2248	labelslime@aol.com
ARISTA AUSTIN	Scott Robinson Clay Newman	615.846.9168 615.846.9186	846.9138 846.9195	scott.robinson@bmge.com clay.newman@bmge.com
ARK 21	Mike Klein	818.325.1215	461.1745	mklein@ark21.com
ARTEMIS	Diane Gentile Bill Cason	212.414.1700 212.414.1700	414.1703 414.1703	dgentile@artemisrecords.com bcason@artemisrecords.com
ASTRALWERKS	Marc Aighini Crystal Stephens	212.886.7519 212.886.7500	643.5569 643.5573	marca@astralwerks.com crystal@astralwerks.com
ATLANTIC	Bonnie Slitkin Kris Metzdorf Lee Anne Callahan	212.707.2247 310.205.7452 212.707.2519	405.5525 205.5725 405.5520	bonnie_slitkin@atlantic-recordings.com kstove@earthlink.net jeeanne.callahan@atlantic-recordings.com
ATLANTIC JAZZ * NONESUCH * WORLD CIRCUIT	Erica Linderholm	212.707.2263	405.5502	erica_linderholm@wmg.com
ATOMIC POP	Rich Holtzman	310.309.8600	309.8601	rich@atomicpop.com
AWARE	Mark Cunningham	312.226.6335	226.6299	mark@awaremusic.com
BAR/NONE	Glenn Morrow	201.795.9424	795.5048	barnonerec@aol.com
BEYOND	Gina Iorillo-Corralles Damon Grossman	310.385.4885 310.385.4894	385.4888 385.4888	ginai@lbank.com damong@lbank.com
BLACKBIRD	Cathy Burke Adam Kurtz	212.226.5379 212.226.5379	226.8432 226.3913	burke@blackbirdusa.com kurtz@blackbirdusa.com
BLIND PIG	Armando Silva	415.550.6484	550.6485	armando@blindpig.com
BLOODSHOT	Nan Warshaw	773.248.8709	773	nan@bloodshotrecords.com
BLUENOTE	<i>liberty</i> Elman	212.253.3205	253.3266	awump@earthlink.net
BOTTOM LINE	Sarah Hoffman	212.674.1010	674.0010	sarahjane4@aol.com
CAPITOL	Nick Bedding	323.871.5704	462.7489	nick.bedding@emusic.com
CAPRICORN	Jeff Cook Michelle Meisner	404.954.6600 707.769.9766	954.6681 773.2832	jcook@capricornrecords.com themek@aol.com
CMC INTERNATIONAL	Ray Koob	919.875.3500	875.3550	ray.koob@bmge.com
COLUMBIA	Trina Tombrink	212.833.8505	833.7416	trina_tombrink@sonymusic.com
COMPASS RECORDS	David Haley	615.320.7672	320.7378	info@compassrecords.com
C2	Geordie Gillespie	310.449.2730	449.2760	geordie_gillespie@sonymusic.com
CURB	Matt Duffy	615.321.5080	255.3370	mduffy@curb.com
DAEMON	Mick Wainman	404.373.5733	370.1660	guerrilla1@aol.com
DEAD RECKONING	J.D. May	615.321.0508	321.0532	deadreck@aol.com
DOOLITTLE	Dan Fullick	512.472.4200	472.0900	wingtip@doolittle.com
DREAMWORKS	Laura Curtin	212.588.6660	588.6661	curtin@dreamworksrec.com
EASTERN FRONT	Robert Swaley	800.337.3747	508.359.8090	robert@easternfront.com
ELEKTRA	Lisa Michelson	212.275.4260	974.9314	
EMINENT	Bob Goldstone	615.333.0015	333.0577	bob@eminentreCORDS.com
EPIC	Stu Bergen Ron Cerrito	212.833.7326 212.833.5405	833.5140 833.8307	stu_bergen@sonymusic.com ron_cerrito@sonymusic.com
EPITAPH * FAT POSSUM	Kim White Christina Whitetrash	213.413.7353 213.413.7353	413.9678 413.9678	kim@epitaph.com christina@epitaph.com
E PLURIBUS UNUM	Mike Morrison	310.854.6060	854.1027	mike@pluribus.com
E-SQUARED	Elisa Sanders Brad Hunt	615.320.1200 914.358.3003	327.9455 358.7277	e2rex2@aol.com bhsabres@aol.com
EVIDENCE	Alan Edwards	610.832.0844	832.0807	jerrygord@aol.com
550 MUSIC	Chris Siciliano	770.392.1844	673.5701	chriss@aol.com
4AD	Robin Hurley	310.289.8770	289.8680	robin@4ad.com
GADFLY	Mitch Cantor	802.865.2406	865.2406	gadfly1@aol.com

A black and white photograph of a man and a woman sitting on a red couch. The man is in the foreground, wearing a dark suit, white shirt, and patterned tie, looking off to the side. The woman is partially visible behind him, wearing a dark, sleeveless dress and black high-heeled sandals, also looking off to the side. The background is a textured, light-colored wall.

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[www.davidmead.com](http://www.davidmead.com)

Produced by Peter Collins for Jill Music, Ltd.

Associate Producer: Jason Lehning

Mixed by Mike Shipley

Management: Kip Krones



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# Label contacts



LABEL	CONTACT	PHONE	FAX	E-MAIL
GIANT	Bob Catania Jann Hendry	818.977.0409 818.977.0409	977.0412 977.0412	bob.catania@wbr.com jann.hendry@wbr.com
GREEN LINNET * XENOPHILE	Kevin Gardner	203.730.0333	730.0345	alex@greenlinnet.com
HIGHER OCTAVE	Scott Bergstein	310.589.1515	589.1525	scott@higheroctave.com
HIGHTONE	Darrell Anderson	510.763.8500	763.8558	dander959@aol.com
HOLLYWOOD	Rob Dillman	818.560.7501	567.4837	rob_dillman@studio.disney.com
HOUSE OF BLUES	Bob Laul Jenny Leigh	212.580.3314 630.769.0033	580.4179 769.0049	c57dbob@aol.com jleigh@pt-ent.com
HUDSON VALLEY MUSIC	Patti DeMar Hauver	914.225.6666	225.4729	hudsonvalley@earthlink.net
HYBRID	Kalun Lee Jason Fisher	212.868.6136 212.868.5441	629.3605 629.3605	kalun@hybridrecordings.com jason@hybridrecordings.com
ICEHOUSE	John Phillips * Mark Maynard	901.388.1108	382.7556	soh@worldnet.att.net
INTERSCOPE * GEFFEN * A&M	James Evans	310.443.4559	209.7654	jamelevans@unistudios.com
INTERSOUND * PLATINUM	Val Jacobson	770.664.9262	664.7316	vjacobs@pt-ent.com
ISLAND DEF JAM MUSIC GROUP	Barry Lyons John Rosenfelder	310.288.5320 212.603.7871	247.9362 445.3401	docrocks1@aol.com earbender@earthlink.net
JERICHO	George Gerrity	201.217.3000	217.9136	gerrityent@aol.com
KOCH	Liz Opoka Scott Kuchler	212.353.8800 212.353.8800	228.0660 228.0660	opoka@kochint.com kuchler@kochint.com
LONDON * SIRE	Nick Bull	323.937.4660	933.7277	maddbull3@aol.com
LOOSEGROOVE	Matt Shay	206.548.1599	548.2088	radio@loosegroove.com
M.A.D.	Ro Almeida	847.870.8525	870.8955	
MAMMOTH	Sean Maxson Stephanie Fairweather	919.932.1882 919.932.1882	932.1885 932.1885	airwaves@mammoth.com wahine13@earthlink.net
MAVERICK	Mike Powers	310.385.6427	385.7711	mike.powers@maverickrc.com
MCA	John Sigler Nick Attaway	818.777.5293 818.777.4102	866.1606 866.5600	jsigler@unistudios.com nick.attaway@unistudios.com
MCA NASHVILLE	Pat Payne	615.880.7300	880.7425	pat.payne@unistudios.com
MERCURY NASHVILLE	Chris Stacey	615.340.8448	329.9619	tunedaddy@aol.com
MUTE	Mattie White	212.255.7670	255.6056	mattie@mute.com
NETTWERK	Greg Tomlinson	310.855.0643	855.0658	greg@nettwerk.com
OH BOY * BLUE PLATE	Dan Einstein	615.742.1250	742.1360	ohboy@ohboy.com
OVERTURE	Brittany Hurd	248.349.0115	349.9140	overrec@aol.com
PALADIN	Mary Breen Brad Hunt	615.376.4495 914.358.3003	376.4495 358.7277	maryb@paladinrecords.com bhsabres@aol.com
PERMANENT PRESS	Ray Paul	818.981.7760	981.7760	permppress@earthlink.net
PHOENIX RISING	Larry Braverman	800.587.3033	212.260.8622	lbraverman@phoenix-media.com
PRA * BAD DOG	Patrick Rains	310.457.8665	457.3994	pra@prarecords.com
PRIME CD	David Seitz	212.366.5982	366.0615	mail@primecd.com
PUTUMAYO	Jennifer Daunt	510.526.8221	526.8276	putumayowm@aol.com
RADIOACTIVE	Pamella Barrden Pete Burness	310.659.6598 310.659.6598	659.1679 659.1679	pamyloid@aol.com peteburness@mindspring.com
RAS	Jeff Barsky	301.588.9641	588.7108	jeffb@rasrecords.com
RAZOR & TIE	Jessica Siracusa Cindy Budd Andi Turco	212.473.9173 212.473.9173 212.473.9171	473.9174 473.9174 473.9174	jsiracusa@razorandtie.com cbudd@razorandtie.com aturco@razorandtie.com
RCA	Art Phillips	310.358.4074	358.4031	art.phillips@bmge.com
RCA VICTOR * BMG CLASSICS	Alyson Chadwick	212.930.4598	930.4278	alyson.chadwick@bmge.com
RED ANT	Mike Lieberman	310.858.4025	858.4140	miklie@red-ant.com
RED HOUSE	Emilie Liepa	800.695.4687	651.644.4248	rhradio@aol.com
RED INK	Howard Gabriel	212.337.5300	337.5433	howard_gabriel@sonymusic.com
REPRISE	Alex Coronfly	818.953.3744	953.3712	acoronfly@wbr.com



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# Label contacts



LABEL	CONTACT	PHONE	FAX	E-MAIL
RESTLESS	Drew Murray LuLu Cohen	212.930.4971 718.423.8824	930.4538 423.8824	dmurray98@aol.com lulucohen@hotmail.com
RHINO	Jim Neill Eric Kayser	310.441.6652 310.474.4778	441.6578 441.6578	jim_neill@rhinorecords.com eric_kayser@rhinorecords.com
RIGHTEOUS BABE	Jamie Canfield	716.852.8020	852.2741	jamie@righteousbabe.com
RISK	Ari Chazanas	323.462.1233	462.1231	achazanas@riskrecords.com
RITE-OFF	Terry Selders	717.692.4400	692.2516	riteoff@epix.net
ROADRUNNER	Eric Baker Rob Weldon	323.860.0465 323.860.0458	860.0460 860.0460	baker@roadrunnerrecords.com weldon@roadrunnerrecords.com
ROUNDER * PHILO * BULLSEYE * TONE-COOL * ZOE	Katrinka Suydam	617.218.4477	354.4840	katrinka@rounder.com
RUF	Ira Leslie	973.275.1077	275.1093	intwmg@aol.com
RYKODISC	Dave Einstein Sean O'Connell	978.825.3274 978.825.3239	741.4506 741.4506	dave.einstein@rykodisc.com sean.oconnell@rykodisc.com
SAMSON RECORDS	Cliff Boler	888.656.0634	402.330.2445	cboler@goldo.com
SHANACHIE	Frank Ritchie	212.334.0284	334.5207	fritchie@shanachie.com
SIGNATURE SOUNDS	Jim Olsen	413.665.4036	665.9036	info@signature-sounds.com
SILVERTONE	Jack Fulmer	212.824.1304	620.0048	jack.fulmer@silvertonerecords.com
SIX DEGREES	Vinnie Esparza	415.626.6334	626.6167	vinnie@sixdegreesrecords.com
STRAIGHT LINE	Scott Yeckes	212.832.9647	486.8940	syckes@aol.com
SONY CLASSICAL	John Vernile	212.833.4765	833.6061	john_vernile@sonymusic.com
SONY LEGACY	Tom Burleigh	212.833.4170	833.4646	tom_burleigh@sonymusic.com
SQUINT	Stephen Prendergast	310.545.4032	545.2042	stephenp@squinterland.com
SUB POP	Janda Baldwin	206.441.8441	448.7420	jandab@subpop.com
SUGAR HILL	Steve Gardner	919.489.4349	489.6080	radio@sugarhillrecords.com
SURFDOG	Niels Schroeter	760.944.7873	944.7808	surfdog@sdog.com
TANGIBLE	Gary Brody	516.409.5433	679.1377	gary@tangible-music.com
TELARC	Vikki Rickman	216.464.2313	464.4108	vrickman@telarc.com
THIRSTY EAR	Aaron Steinberg	212.889.9595	889.3641	thirstye@aol.com
TOMMY BOY	Cheryl Valentine	212.388.8484	388.8482	recordsig@aol.com
TRAUMA	Jimmy Barnes	818.382.2515	990.2038	jbarnes@traumarecords.com
TRILOKA	Shiva Baum	310.996.7921	473.6975	triloka@us.polygram.com
TVT	Gary Jay	212.979.6410	979.8375	gary@tvrecords.com
UNIVERSAL	Howard Leon	212.373.0711	373.0662	howard.leon@umusic.com
VANGUARD	Leigh Armistead	310.829.9355	315.9996	leigh@vanguardrecords.com
VAPOR	Bonnie Levetin	310.393.8442	393.6512	bonnie@vaporrecords.com
VERVE MUSIC GROUP * GRP * BLUE THUMB	Suzanne Berg	212.424.1186	424.1027	suzanne.berg@unistudios.com
VIRGIN	Ray Gmeiner	310.288.2730	288.2433	ray.gmeiner@virginmusic.com
V2	Matt Pollack Doug Ingold	212.320.8522 310.358.4036	320.8720 358.4344	matt.pollack@v2music.com doug.ingold@v2music.com
W.A.R.?	Josh Goodman	303.440.0666	447.2484	jgoodman@war.com
WARNER BROS.	Nancy Stein Jenifer Polenzani	818.953.3559 818.953.3395	840.2350 840.2350	nstein@wbr.com jpolenzani@wbr.com
WATERMELON	Heinz Geissler	512.472.6192	472.6249	
WICKLOW	Steve Smith	212.930.4958	930.4278	steve.smith@bmge.com
WILD PITCH	Lisa Millard	212.929.0222	924.7206	usamillard@aol.com
WINDHAM HILL GROUP	Andrea Paulini	310.358.4849	358.4826	andrea.paulini@bmge.com
WIND-UP	Shanna Fischer Joanne Grand	212.843.8300 212.843.8300	843.0786 251.0779	shanfish@aol.com jgrand@wind-it-up.com

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# Sheryl Crow

## “The Difficult Kind”

from the double-platinum *Globe Sessions*

written and produced by Sheryl Crow  
mixed by Andy Wallace

See “SHERYL CROW & FRIENDS”  
Tuesday, September 14th on FOX-TV



Management: Skooter Weintraub/W Management

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# ADULT ROCK

## RETAIL CHART

LW	TW	ARTIST / Title	LABEL
1	1	<b>SANTANA</b> <i>Supernatural</i>	ARISTA • 19080
2	2	<b>RED HOT CHILI PEPPERS</b> <i>Californication</i>	WARNER BROS. • 47388
3	3	<b>SMASH MOUTH</b> <i>Astro Lounge</i>	INTERSCOPE • 80216
4	4	<b>SARAH McLACHLAN</b> <i>Mirrorball</i>	NETTWERK/ARISTA • 19049
6	5	<b>RY COODER</b> <i>Buena Vista Social Club</i>	WORLD CIRCUIT/NONESUCH/ATLANTIC/AG • 79478
5	6	<b>VARIOUS ARTISTS</b> <i>Runaway Bride OST</i>	COLUMBIA • 89823
8	7	<b>VARIOUS ARTISTS</b> <i>No Boundaries: Benefit For The Kosovar Refugees</i>	EPIC • 83153
10	8	<b>THE GOO GOO DOLLS</b> <i>Dizzy Up The Girl</i>	WARNER BROS. • 47108
9	9	<b>G. LOVE &amp; SPECIAL SAUCE</b> <i>Philadelphonic</i>	OKEH/550 MUSIC/EPIC • 69746
11	10	<b>SUGAR RAY</b> <i>14:59</i>	LAVA/ATLANTIC/AG • 83151
7	11	<b>LENNY KRAVITZ</b> <i>5</i>	VIRGIN • 47198
16	12	<b>MACY GRAY</b> <i>On How Life Is</i>	CLEAN SLATE/EPIC • 69490
13	13	<b>IBRAHIM FERRER</b> <i>Buena Vista Social Club Presents...</i>	WORLD CIRCUIT/NONESUCH/ATLANTIC/AG • 79352
19	14	<b>DAVE MATTHEWS/TIM REYNOLDS</b> <i>Live At Luther College</i>	JAMMAKER/RE • 67758
15	15	<b>VARIOUS ARTISTS</b> <i>Austin Powers: The Spy Who...</i>	MAVERICK/GR • 47198
17	16	<b>FATBOY SLIM</b> <i>You've Come A Long Way, Baby</i>	SKINT/ASTRALIMERS • 80247
12	17	<b>ALISON KRAUSS</b> <i>Forget About It</i>	ROUNDER/MERCURY/IDJMG • 4881
14	18	<b>WIDESpread PANIC</b> <i>Til The Medicine Takes</i>	CAPRICORN • 84203
18	19	<b>LOS LOBOS</b> <i>This Time</i>	HOLLYWOOD • 82388
20	20	<b>VARIOUS ARTISTS</b> <i>American Pie OST</i>	UNIVERSAL/IMG • 53288
25	21	<b>EDWIN MCCAIN</b> <i>Messenger</i>	LAVA/ATLANTIC/AG • 83157
D	22	<b>JOHN MELLENCAMP</b> <i>Rough Harvest</i>	MERCURY/IDJMG • 558355
23	23	<b>VARIOUS ARTISTS</b> <i>Return Of The Grievous Angel</i>	ALMO SOUNDS/INTERSCOPE • 80024
31	24	<b>CESARIA EVORA</b> <i>Cafe Atlantico</i>	LUSAFRICA/RCA VICTOR • 65401
22	25	<b>DAVE MATTHEWS BAND</b> <i>Before These Crowded Streets</i>	RCA • 47198
21	26	<b>ERIC CLAPTON</b> <i>Blues</i>	SPV/DOOR • 54778
24	27	<b>LYLE LOVETT AND HIS LARGE BAND</b> <i>Live In Texas</i>	CURB/MCA • 81984
27	28	<b>SUBLIME</b> <i>Sublime</i>	EARLINE/ALL/INTER • 14153
32	29	<b>ASLEEP AT THE WHEEL</b> <i>Ride With Bob</i>	DREAMWORKS • 50117
34	30	<b>BARENAKED LADIES</b> <i>Stunt</i>	REPRISE • 46963
38	31	<b>TOM PETTY AND THE HEARTBREAKERS</b> <i>Echo</i>	WARNER BROS. • 47294
39	32	<b>TAL BACHMAN</b> <i>Tal Bachman</i>	COLUMBIA • 67956
D	33	<b>TRAIN</b> <i>Train</i>	AWARE/COLUMBIA • 38052
29	34	<b>CAKE</b> <i>Prolonging The Magic</i>	CAPRICORN • 73947
30	35	<b>TOM WAITS</b> <i>Mule Variations</i>	EPITAPH • 81847
D	36	<b>VERTICAL HORIZON</b> <i>Everything You Want</i>	RCA • 67188
D	37	<b>KIM RICHEY</b> <i>Glimmer</i>	MERCURY/IDJMG • 538888
28	38	<b>EVERLAST</b> <i>Whitey Ford Sings The Blues</i>	LOWKEY/IDJ • 62408
D	39	<b>DAVE MATTHEWS BAND</b> <i>Crash</i>	RCA • 66904
D	40	<b>SINÉAD LOHAN</b> <i>No Mermaid</i>	INTERSCOPE • 90199

## COMBINED ALBUM AIRPLAY

TW	ARTIST / Title	LABEL	PLAYS	LW	2W
1	<b>SANTANA</b> <i>Supernatural</i>	ARISTA	1718	1764	102
2	<b>PRETENDERS</b> <i>iViva El Amor!</i>	WARNER BROS.	1240	1250	1232
3	<b>LYLE LOVETT AND HIS LARGE BAND</b> <i>Live In Texas</i>	CURB/MCA	1004	1000	999
4	<b>ZIGGY MARLEY &amp; THE MELODY MAKERS</b> <i>Spirit Of Music</i>	ELEKTRA/EEG	932	931	889
5	<b>VARIOUS ARTISTS</b> <i>Eyes Wide Shut OST</i>	REPRISE/WARNER SUNSET	917	895	887
6	<b>TOM PETTY AND THE HEARTBREAKERS</b> <i>Echo</i>	WARNER BROS.	903	894	897
7	<b>RED HOT CHILI PEPPERS</b> <i>Californication</i>	WARNER BROS.	877	879	871
8	<b>WIDESpread PANIC</b> <i>Til The Medicine Takes</i>	CAPRICORN	852	835	839
9	<b>LOS LOBOS</b> <i>This Time</i>	HOLLYWOOD	801	797	757
10	<b>KIM RICHEY</b> <i>Glimmer</i>	MERCURY/IDJMG	766	762	702
11	<b>VAN MORRISON</b> <i>Back On Top</i>	POINTBLANK/VIRGIN	744	853	932
12	<b>VARIOUS ARTISTS</b> <i>Return Of The Grievous Angel</i>	ALMO SOUNDS/INTERSCOPE	731	742	757
13	<b>SUGAR RAY</b> <i>14:59</i>	LAVA/ATLANTIC/AG	719	656	586
14	<b>COLLECTIVE SOUL</b> <i>Dosage</i>	ATLANTIC/AG	704	719	737
15	<b>RICHARD THOMPSON</b> <i>Mock Tudor</i>	CAPITOL	638	531	416
16	<b>THE ROBERT CRAY BAND</b> <i>Take Your Shoes Off</i>	RYKODISC	577	583	588
17	<b>THE GOO GOO DOLLS</b> <i>Dizzy Up The Girl</i>	WARNER BROS.	570	559	502
18	<b>JOHN POPPER</b> <i>Zygote</i>	A&M	545	468	321
19	<b>JEREMY TOBACK</b> <i>Another True Fiction</i>	RCA	542	514	477
20	<b>THE PUSH STARS</b> <i>After The Party</i>	CAPITOL	523	539	526
21	<b>OLD 97'S</b> <i>Fight Songs</i>	ELEKTRA/EEG	512	549	592
22	<b>BETH ORTON</b> <i>Central Reservation</i>	ARISTA	508	463	454
23	<b>LINDA RONSTADT &amp; EMMYLOU HARRIS</b> <i>Western Wall...</i>	ASYLUM/EEG	503	441	294
24	<b>VENICE</b> <i>Spin Art</i>	VANGUARD	487	510	468
25	<b>ALISON KRAUSS</b> <i>Forget About It</i>	ROUNDER/MERCURY/IDJMG	474	398	255
26	<b>JONNY LANG</b> <i>Wander This World</i>	A&M	465	472	467
27	<b>SINÉAD LOHAN</b> <i>No Mermaid</i>	INTERSCOPE	465	482	462
28	<b>SHERYL CROW</b> <i>The Globe Sessions</i>	A&M	442	348	197
29	<b>FREEDY JOHNSTON</b> <i>Blue Days, Black Nights</i>	ELEKTRA/EEG	431	413	452
30	<b>TRISH MURPHY</b> <i>Rubies On The Lawn</i>	DOLITTLE/SUPIDISC/MERCURY/IDJMG	422	415	378
31	<b>INDIGENOUS</b> <i>Things We Do</i>	PACHYDERM	421	379	353
32	<b>CATIE CURTIS</b> <i>A Crash Course In Roses</i>	RYKODISC	420	396	328
33	<b>SIXPENCE NONE THE RICHER</b> <i>Sixpence None The Richer</i>	SQUINT/ELEKTRA	407	420	363
34	<b>ROBBEN FORD</b> <i>Supernatural</i>	BLUE THUMB/GRP	383	378	355
35	<b>BEN FOLDS FIVE</b> <i>The Unauthorized Biography Of</i>	550 MUSIC/EPIC	369	389	384
36	<b>JUMP LITTLE CHILDREN</b> <i>Magazine</i>	BREAKING/ATLANTIC/AG	358	337	357
D	<b>VARIOUS ARTISTS</b> <i>Runaway Bride OST</i>	SONY MUSIC SOUNDTRAX/COLUMBIA	357	321	273
38	<b>VARIOUS ARTISTS</b> <i>No Boundaries: Benefit For...</i>	EPIC	352	381	452
39	<b>WILCO</b> <i>Summer Teeth</i>	REPRISE	343	342	283
D	<b>G. LOVE &amp; SPECIAL SAUCE</b> <i>Philadelphonic</i>	OKEH/550 MUSIC/EPIC	340	326	309

## HOT FUTURES

## IN-STORE PLAY

## BIN BURNERS

## MOST ADDED

## MOST PROGRESS

## MOST PROMISING

1	<b>TORI AMOS</b>	<i>To Venus And Back</i>	ATLANTIC/AG
2	<b>ME'SHELL NDEGEOCELLO</b>	<i>Bitter</i>	MAVERICK/WB
3	<b>RICHARD THOMPSON</b>	<i>Mock Tudor</i>	CAPITOL
3	<b>LINDA RONSTADT &amp; EMMYLOU HARRIS</b>	<i>Western Wall: Tucson Sessions</i>	ASYLUM/EEG
4	<b>CHRIS CORNELL</b>	<i>Euphoria Morning</i>	ARISTA

1	<b>VARIOUS ARTISTS</b>	<i>Return Of The Grievous Angel</i>	ALMO SOUNDS/INTERSCOPE
1	<b>LOS LOBOS</b>	<i>This Time</i>	HOLLYWOOD
2	<b>SANTANA</b>	<i>Supernatural</i>	ARISTA
3	<b>G. LOVE &amp; SPECIAL SAUCE</b>	<i>Philadelphonic</i>	OKEH/550 MUSIC/EPIC
4	<b>MACY GRAY</b>	<i>On How Life Is</i>	CLEAN SLATE/EPIC

1	<b>JOHN MELLENCAMP</b>	<i>Rough Harvest</i>	MERCURY/IDJMG
2	<b>CESARIA EVORA</b>	<i>Cafe Atlantico</i>	LUSAFRICA/RCA VICTOR
3	<b>TRAIN</b>	<i>Train</i>	AWARE/COLUMBIA
3	<b>KIM RICHEY</b>	<i>Glimmer</i>	MERCURY/IDJMG
5	<b>SINÉAD LOHAN</b>	<i>No Mermaid</i>	INTERSCOPE

1	<b>TORI AMOS</b>	<i>To Venus And Back</i>	ATLANTIC/AG
2	<b>CHRIS CORNELL</b>	<i>Euphoria Morning</i>	A&M/INTERSCOPE
2	<b>DAVID MEAD</b>	<i>The Luxury Of Time</i>	RCA
2	<b>PAULA COLE BAND</b>	<i>Amen.</i>	IMAGO/WB
3	<b>WILLY PORTER</b>	<i>Falling Forward</i>	SIX DEGREES

1	<b>TORI AMOS</b>	<i>To Venus And Back</i>	ATLANTIC/AG
2	<b>RADNEY FOSTER</b>	<i>See What You Want To See</i>	ARISTA/AUSTIN
3	<b>WILLY PORTER</b>	<i>Falling Forward</i>	SIX DEGREES
4	<b>TORI AMOS</b>	<i>To Venus And Back</i>	ATLANTIC/AG
5	<b>WOOD</b>	<i>Songs From Stamford Hill</i>	COLUMBIA

TOTALLYADULT

# ADULT ROCK

## COMMERCIAL SONG AIRPLAY

## NON-COMMERCIAL ALBUM AIRPLAY

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	SANTANA "Smooth"	ARISTA	1148	1204	1150
2	PRETENDERS "Human"	WARNER BROS.	972	1007	989
3	CHRIS ISAAK "Baby Did A Bad, Bad Thing"	REPRISE/WARNER SUNSET	843	818	790
4	RED HOT CHILI PEPPERS "Scar Tissue"	WARNER BROS.	713	730	735
5	ZIGGY MARLEY & THE MELODY "Beautiful Day"	ELEKTRA/EEG	692	688	632
6	TOM PETTY AND THE HEARTBREAKERS "Swingin'"	WARNER BROS.	660	651	612
7	SUGAR RAY "Someday"	LAVA/ATLANTIC/AG	650	592	525
8	LYLE LOVETT AND HIS LARGE BAND "You Can't Resist It"	CURB/MCA	608	644	642
9	THE GOO GOO DOLLS "Black Balloon"	WARNER BROS.	509	500	438
10	VAN MORRISON "Back On Top"	POINTBLANK/VIRGIN	501	556	635
11	COLLECTIVE SOUL "No More, No Less"	ATLANTIC/AG	491	483	523
12	LOS LOBOS "This Time"	HOLLYWOOD	484	492	465
13	WIDESpread PANIC "Dyin' Man"	CAPRICORN	483	496	495
14	JOHN POPPER "Miserable Bastard"	A&M	460	381	260
15	SINÉAD LOHAN "Whatever It Takes"	INTERSCOPE	441	449	428
16	KIM RICHEY "Come Around"	MERCURY/IDJMG	431	429	376
17	JEREMY TOBACK "You Make Me Feel"	RCA	425	398	379
18	THE PUSH STARS "Any Little Town"	CAPITOL	425	407	385
19	COWBOY JUNKIES "Ooh Las Vegas"	ALMO SOUNDS/INTERSCOPE	378	403	378
20	THE ROBERT CRAY BAND "Pardon"	RYKODISC	374	350	300
21	OLD 97'S "Murder (Or A Heart Attack)"	ELEKTRA/EEG	370	397	433
22	VENICE "The Man You Think I Am"	VANGUARD	342	359	320
23	RICHARD THOMPSON "Crawl Back (Under My Stone)"	CAPITOL	332	267	210
24	JONNY LANG "Second Guessing"	A&M	332	333	307
25	SIXPENCE NONE THE RICHER "There She Goes"	SQUINT/ELEKTRA	329	353	297
26	SHERYL CROW "The Difficult Kind"	A&M	320	214	30
27	JUMP LITTLE CHILDREN "Cathedrals"	BREAKING/ATLANTIC/AG	316	287	291
28	PEARL JAM "Last Kiss"	EPIC	309	335	397
29	SMASH MOUTH "All Star"	INTERSCOPE	304	326	369
30	PATTY GRIFFIN "Blue Sky"	A&M	303	346	458
31	ERIC CLAPTON "Blue Eyes Blue"	SONY MUSIC SOUNDTRAX/COLUMBIA	293	273	244
32	BETH ORTON "Central Reservation"	ARISTA	270	228	204
33	TAL BACHMAN "She's So High"	COLUMBIA	255	253	279
34	WILCO "Nothing'severgonnastandinmyway"	REPRISE	238	239	175
35	JULIAN LENNON "I Don't Wanna Know"	FUEL 2000	234	277	300

TW	ARTIST/Title	LABEL	PLAYS	LW	2W
1	LYLE LOVETT AND HIS LARGE BAND "Live In Texas"	CURB/MCA	354	329	329
2	KIM RICHEY "Glimmer"	MERCURY/IDJMG	325	322	315
3	SANTANA "Supernatural"	ARISTA	323	332	323
4	VARIOUS ARTISTS "Return Of The Grievous Angel"	ALMO SOUNDS/INTERSCOPE	313	304	327
5	LOS LOBOS "This Time"	HOLLYWOOD	297	278	272
6	RICHARD THOMPSON "Mock Tudor"	CAPITOL	288	258	206
7	CATIE CURTIS "A Crash Course In Roses"	RYKODISC	278	280	213
8	ALISON KRAUSS "Forget About It"	ROUNDER/MERCURY/IDJMG	269	256	220
9	WIDESpread PANIC "Til The Medicine Takes"	CAPRICORN	257	250	265
10	LINDA RONSTADT & EMMYLOU HARRIS "Western Wall..."	ASYLUM/EEG	247	218	149
11	ZIGGY MARLEY & THE MELODY MAKERS "Spirit Of Music"	ELEKTRA/EEG	226	229	243
12	FREDDY JOHNSTON "Blue Days, Black Nights"	ELEKTRA/EEG	224	208	232
13	PRETENDERS "Viva El Amor!"	WARNER BROS.	205	197	202
14	ANDERS OSBORNE "Living Room"	SHANACHIE	203	213	219
15	RON SEXSMITH "Whereabouts"	INTERSCOPE	184	200	225
16	TRISH MURPHY "Rubies On The Lawn"	DOLITTLE/SLIPDISC/MERCURY/IDJMG	179	180	162
17	JESSE WINCHESTER "Gentleman Of Leisure"	SUGAR HILL	178	176	194
18	BETH ORTON "Central Reservation"	ARISTA	174	162	169
19	TOWNES VAN ZANDT "A Far Cry From Dead"	ARISTA/AUSTIN	173	177	194
20	BEN FOLDS FIVE "The Unauthorized Biography Of..."	550 MUSIC/EPIC	164	179	142
21	ROBBEN FORD "Supernatural"	BLUE THUMB/GRP	160	149	148
22	JULIE MILLER "Broken Things"	HIGHTONE	159	149	68
23	WILLY PORTER "Falling Forward"	SIX DEGREES	156	109	56
24	JOHN TRUDELL "Blue Indians"	DANGEROUS DISCS/INSIDE/E-SQUARED	153	158	154
25	G. LOVE & SPECIAL SAUCE "Philadelphia"	OKHEM/550 MUSIC/EPIC	150	137	134
26	RANDY NEWMAN "Bad Love"	DREAMWORKS	143	167	190
27	VARIOUS ARTISTS "Bleecker Street: Greenwich..."	ASTOR PLACE	135	146	179
28	OLD 97'S "Fight Songs"	ELEKTRA/EEG	134	146	153
29	DIDO "No Angel"	ARISTA	132	139	136
30	THE ROBERT CRAY BAND "Take Your Shoes Off"	RYKODISC	129	133	159
31	SPAIN "She Haunts My Dreams"	RESTLESS	129	139	131
32	VENICE "Spin Art"	VANGUARD	118	123	120
33	MOBY "Play"	V2	117	68	61
34	JEREMY TOBACK "Another True Fiction"	RCA	117	116	98
35	MOXY FRUVOUS "Thornhill"	BOTTOM LINE/RAZOR & TIE	113	100	57

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**TOSHI REAGON**  
**REAL LOVE**  
 FEATURING SWEET HONEY IN THE ROCK

**IMPACT DATE**  
**AUGUST 31<sup>ST</sup>**

FROM THE FORTHCOMING ALBUM,  
**THE RIGHTEOUS ONES**  
 RELEASE DATE SEPTEMBER 14, 1998

CONTACT RAZOR & TIE ENTERTAINMENT - JESSICA SIRACUSA 212-473-9173



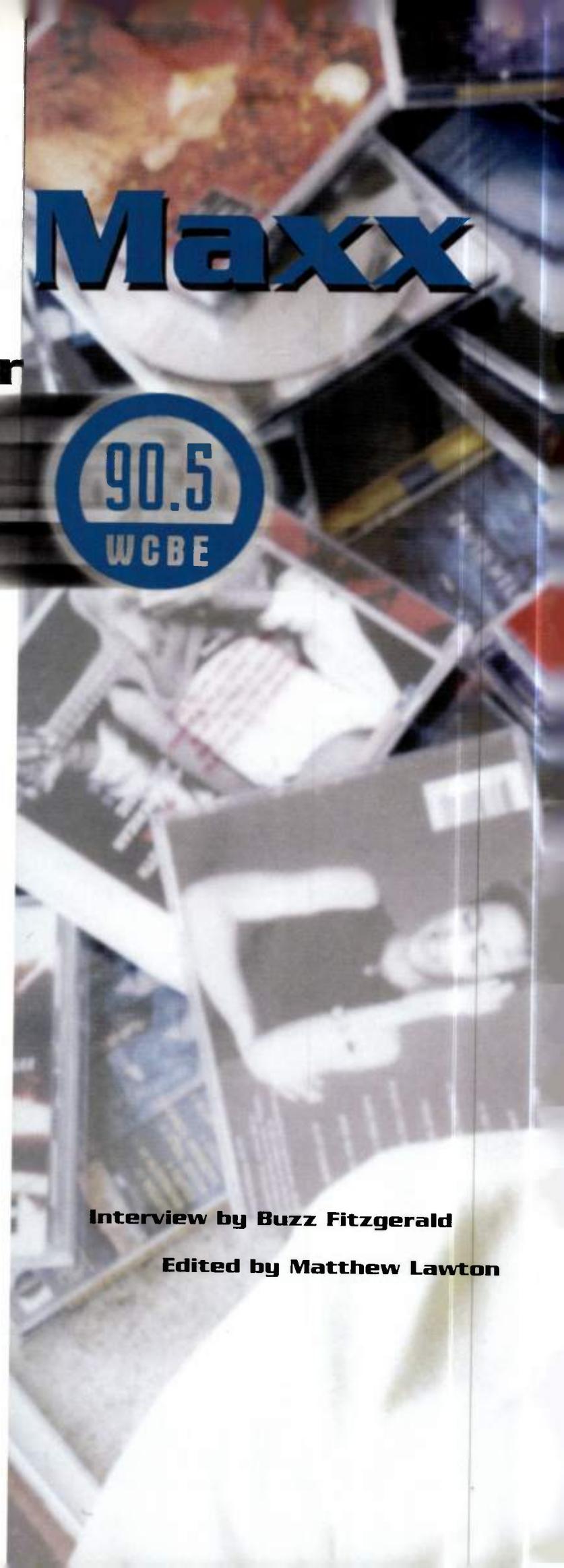

**Listen Here!**

# the **Mighty Maxx**

**It's Maxx Faulkner  
of WCBE**

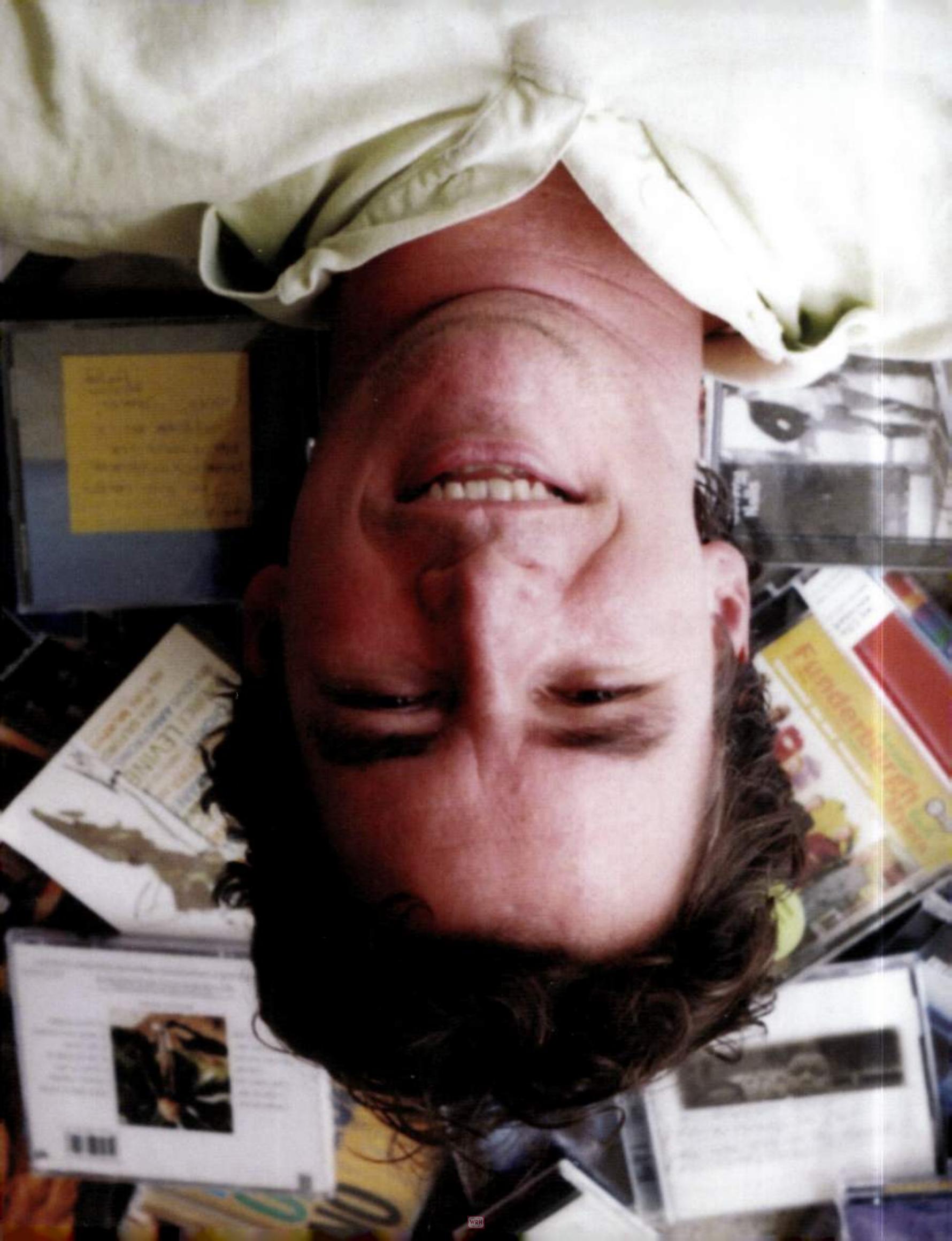
Maxx Faulkner and I first met in 1990, when he walked in off of High Street in Columbus, Ohio, to drop off his aircheck tape and résumé at WWCD, "CD 101." We quickly became fast friends and our friendship has only grown stronger over the years. Faulkner brought an interesting background to his first "real" radio interview. He had spent the year after college traveling in Europe, Africa and Asia, and then worked for the Associated Press in New York for five years. The day he walked into the WWCD studios, he was fresh off a motorcycle trip through the Canadian Rockies to Alaska and back.

Seven years ago Faulkner decided to join WCBE, the Public Radio outlet in Columbus, and since joining he's seen the importance of Public Radio in general grow tremendously. Furthermore, he's been a, important figure in making Public Radio an integral part of the Adult Rock Community.



**Interview by Buzz Fitzgerald**

**Edited by Matthew Lawton**



How was it for you when you first started working in the Non-Commercial Triple-A side of things at WCBE, compared with the Commercial Alternative world of CD 101?

"It was a lot different! At WCBE, you end up getting your hands in a whole lot of different areas. At an Alternative station, someone rings your phone off the hook to get Nirvana in the door, but across town at a Public Radio station you end up having to do a lot more groundwork in finding exciting new music—you're out there somewhat on your own. You're making decisions yourself as to what's good and what's not. It seemed that Alternative music was a little more spoon-fed, so to speak. But there is a commonality between the two, and I think it's just comes down to doing good radio."

**You first started at WCBE as host for its Global Village show, which you turned into one of the station's flagship programs.**

"There was already a show called Global Village when I got here. The best thing about the show was the name, and that's the only thing that stayed. What I'm doing with Global Village now is playing music from different eras and giving examples of how this came from that. With all the different genres of music, I try to have a guest on every day, whether it's a member from a band or an expert on a certain style of music—I call them Global Village Reporters. For instance, I have a woman from Brazil who comes in and talks about Brazilian music and culture. I can play Brazilian music and I can impart as best I can what I know about it to the listener, but I'll never be able to do what she does, which is speak first person about it. I play a lot of blues on my show, too, and know a bit about blues, but I'll never be like this guy who's my blues reporter. When he goes on vacation he takes his family down to Arkansas to visit the shack that Muddy Waters grew up in. So I get people who can speak first person about this music."

**Does being in close proximity to Ohio State University help you find these reporters?**

"It has with a couple of them, absolutely. And it also helps that there's a group of people who want to hear this kind of thing. We create our own cume by teaching people what they're hearing as they hear it. You can't just throw Nusrat Fateh Ali Khan at somebody: you have to explain that he's a Qawwali singer from Pakistan and does devotional singing—the more he sings, the closer he gets to God—and there's a call and response that he does with his troop, just like American spirituals. So once you give people the background, it's not just some guy flailing about sounding very strange to the Western ear. Suddenly they're like, 'Oh, I get it. This is of course the demographic that's

pushing 30 and ready for something besides rock & roll."

**What's your demo at WCBE?**

"It's the 25-54 demo. That's largely our

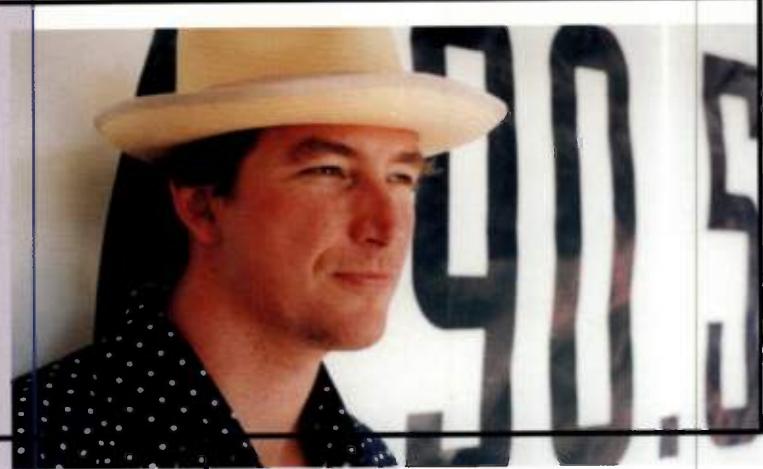
**"I am appalled that major stations in major markets go to their listeners and ask, 'What should we play?' When I go to my mechanic, I don't want him taking the carburetor apart and then asking me what needs to be done—he's the mechanic, I want him to fix it. I want the programmer to program for me."**

demo. They're well-educated, they drink more imported beer, finer wine and read more books—and I like to think of those as real defining characteristics. They're progressive thinking and they're the kind of people you'd like to have dinner with."

And they're extremely loyal to the station. In fact, WCBE just had a 3 share 12+, compared to WZAZ (The Buzz), which had a 2.2 share 12+ and WWCD (CD101), which had a 2.3 share 12+. That says a lot, being that they're corporate Commercial stations and WCBE is a Columbus Public School Non-Com outlet.

"It took a long time to grow the station from our grassroots starting point. We couldn't put up a bunch of billboards and spend a lot of money, so we had to get one person at a time, listener by listener. But the beautiful thing about that is WCBE is rock solid. We're less worried about a change in the marketplace largely due to our bulletproof listenership. We're just tickled that we can compete head-to-head with full-time 24-hour Alternative Rock stations that are backed by people like Jacor. It just goes to show that good radio doesn't need huge backing to compete and win."

**How hard is it to get your backing via fund-raising? It would seem to be very difficult to go back to that well over and over again. How are you creative in raising money every year for the station?**



"It's just like they taught you in high school and college. If you have a good product, you can sell it, and that's what we currently have. It's an excellent product and really, all you gotta do is open the mike and tell the truth—that's all we do. You just tell them what you can, and play the next song. So I'll say on the air, 'I can't come to your house, find your checkbook, write a check out and mail it in here, only you can. Here's a song.' The only way I can still do what I do here is by telling the truth and I think that's why the station's been successful. We're not marketing people and schmoozing people, we're just here doing the best job that we can with what we've got. During our last fund drive we raised around \$175,000, and twice a year, that's \$350,000, which is good for our market."

**And that's what I like about the whole situation of WCBE. You don't have a huge marketing staff, you don't have these massive undertakings and huge festivals that stations define themselves with in their markets. You don't have \$10,000 giveaways every hour.**

"We have *no* promotions budget. We have word of mouth and we deliver a quality product. With the trials and tribulations that we recently went through, managerial speaking, what we concentrated on was the air signal. It's like when you get frostbite, your extremities get shut down first and your body preserves your heart, lungs and liver. Well, that's what we did. Heart, lungs, liver; that's the tower, the signal and the airsound—and we preserved that. So we cut back making personal appearances and we cut back co-promoting shows and amazingly our numbers went up and up and up and that taught me a good lesson—it's about your air signal. I think people forget that nowadays and they think that they're in the concert promotion business and they get away from what sounds good on the air."

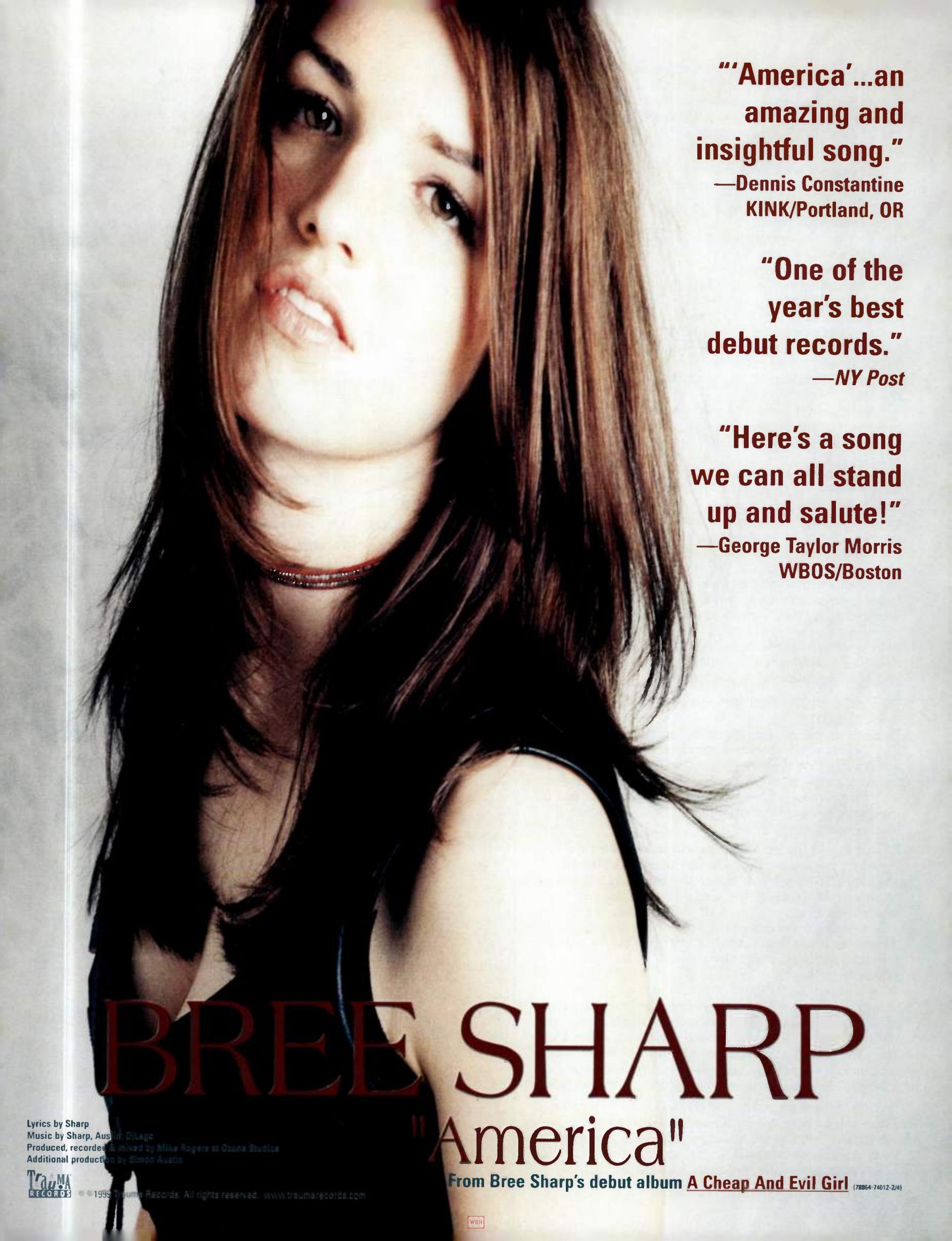
**In most cases, if a station were to lose its general manager three or four times within three years, that station would usually be sold or have a format change. Yet even though WCBE has had a bit of a turnover, you've remained the Music Director throughout it all. What kind of struggles and successes have you had in regards to those changes?**

"We're still here, I guess that's a success, and when we get here in the morning the electricity still comes on, so we must have been doing something right. It's been a struggle in that I'm working without a Program Director and have been working with several different General Managers over the past couple of years. It's difficult to lose management and have turnover, but we have a dedicated staff who really cares about the station—more than they logically should—and that's what's kept us alive and well."

**It seems that you guys handled those departures just like another slight wave in the ocean. Who helps you juggle all your music related duties?**

"The input I get from the music staff is invaluable and

continued →



“‘America’...an  
amazing and  
insightful song.”

—Dennis Constantine  
KINK/Portland, OR

“One of the  
year’s best  
debut records.”

—NY Post

“Here’s a song  
we can all stand  
up and salute!”

—George Taylor Morris  
WBOS/Boston

# BREE SHARP

## “America”

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

Lyrics by Sharp  
Music by Sharp, Austin, Dilago  
Produced, recorded & mixed by Mike Rogers at Ozma Studios  
Additional production by Simon Austin

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WRH

really helps me to concentrate my efforts on the overall picture. Maggie Brennan, Scott Vezdos and especially Patrick Testa help share the load. For example when I need a feel on something that might skew younger, Pat really helps. He's 10 years younger than me and has great ears."

**Where did you learn how to keep it all together so well?**  
"Buzz Fitzgerald—everything I know."

**You're damn right! (Laughs) No really, who are your main radio influences?**

"No, it's true. You taught me 95% of what I know and the other 5% I picked up on the street. My foundation comes from my time at CD 101 with you and Kelly Gates. She knew how to tickle a listener's fancy and she knew how to do promotions. To become better on air, I listen to good interviewers. I listen to Ted Koppel and how he conducts an interview, how he steers an interview. With Public Radio you have a little more time than on Commercial Radio and you need to ask some meaningful questions that get to the bottom of why an artist does what he or she does."

"Musically speaking, I've tried to stay ahead of the curve, just a little bit. We don't have the giant marketing research for our listeners to tell us what they want to hear, and I like that. I am appalled that major stations in major markets go to their listeners and ask, 'What should we play?' When I go to my mechanic, I don't want him taking the carburetor apart and then asking me what needs to be done—he's the mechanic, I want him to fix it. And with radio, I want the programmer to program for me. I'm no expert as a listener. These people that program radio stations should be the experts. Numbers are important, but you can't let them rule you. You have to make some musical decisions based on your gut feeling. When you get savvy listeners, they can smell garbage a mile away. Our people are tired of being marketed to. Our listeners don't want us to pull that crap with promotions like, 'Hey, you're listening to this hot radio station.' Screw you. Don't tell me you're great, prove it."

**How does WCBE fit in with the rest of the Adult Rock format?**

"We play all the good stuff that falls through the cracks and we play music that the artists recorded for art's sake, and if you follow those items, then you're gonna be playing great music. So, we'll play lesser-known artists, but we'll also play artists like Van Morrison, 'cause Van still makes music because it's art. There's just a ton of music that we can play."

**That's one of the great things about the Adult Rock format. I remember going to one of the SXSW panels which featured you, Bruce Warren from WXPN, Nic Harcourt from KCRW, and a few others, and I was blown away; you were all so different, yet, there was a common thread of the love of the music.**

**That's what separates Adult Rock from all the other formats, but what could the stations do to become a stronger format?**

"That's a question for somebody wiser in this industry than I. To my way of thinking, quality radio needs freedom to thrive—meaning not being locked into a tight format or consultants or adding the same song on the same day. I guess the thing to find is the point in this whole symbiotic relationship where the labels can be happy because we, as a format, can create winners."

**But doesn't it bum you out when you create a winning artist only to have them snapped away from you?**

"Absolutely not. You can tell when musicians start moving away from music recorded for art's sake and start cutting music that's more appropriate for a slicker format. At

that point, they're off and running and we'll find the next new thing. No reason to hang on and beat that dead horse and follow it to the grave."

**So one leaves and three others sprout up.**

"Sure, there's a lot of great music out there, and like I tell people when they're trying to sell me the next big thing and it happens to suck, I'll say, 'Look, I've got Charles Brown, I've got Richard Thompson, I got all kinds of stuff I could play. There's great music out there. I don't need to play something that isn't up to our standards, just because it might be a big name artist."

**What are some of the best things about your job?**

"It beats working! It's great to be in such a creative environment with the great people that I work with and be able to touch people's lives. Radio is still a very powerful tool and it's wonderful to be able to turn people on to new stuff. Our listeners are really interesting, they have great things to say, they ask excellent



**"We play all the good stuff that falls through the cracks and we play music that the artists recorded for art's sake, and if you follow those items, then you're gonna be playing great music."**

questions and they call up when they are genuinely blown away by something and want to find out more about it. These are the people that marketers and retail departments of labels have given up on. They don't know how to find these people anymore. Are they in coffeehouses, are they at the malls, where can we sell them records? They can't find them anymore. But I know where they are. They're on the other end of my phone when it rings and they want to know where they can find this stuff. They're the people who haven't listened to radio in years, but they've finally found a station that they can and want to listen to. It's fun to be able to give that, on a regular basis, to such a deserving bunch of people."

**What goals would you still like to accomplish at WCBE?**

"Well, we run NPR in the mornings and NPR in the afternoons and I guess if there's one unfulfilled goal of mine it would be to turn loose what we do musically 24 hours a day and see what happens. I would love to see how this would work all day long. NPR's a great thing, but of course somebody in my position would like to have a crack at doing it all, just to see what kind of numbers this sort of adventuresome programming would put up."

**What are some of the CDs that you have in your CD player at home?**

**What are you into these days?**

"The new Tom Waits is the best album of the year. The new Chris Smither is second best and it's been the soundtrack for my life lately. The new R.L. Burnside is killer, so is Lucinda Williams. If I'm working on the motorcycle or something, I'll toss in a little Jimi Hendrix or Johnny Cash. Late at night I'm usually listening to Billie Holiday, Ben Webster, Ella Fitzgerald's Cole Porter songbook, things like that. You can't go wrong with any of that stuff."

**You're so lucky 'cause you can play every one of those artists on your station. I have to admit, you've got a great job.**

When Buzz Fitzgerald isn't wearing his Radio Editor piercings at *The Album Network's VIRTUALLYALTERNATIVE* department, he can be heard spinning the discs in his Birkenstocks on Channel 103.1 in Los Angeles.

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By Jim Nelson

# Melissa Etheridge IS HAVING A *Breakdown* ...And We're All Invited

**“I WENT IN SAYING, ‘I’m not going to influence what the topics are. I want them to just be what they are,’ and it came out a little darker than I thought it would,”** says Melissa Etheridge of *Breakdown*, her first album since 1995’s *Your Little Secret*. “Things like ‘Scarecrow’—I wasn’t planning on writing a contemporary theme song like that.”

Etheridge is on the line from her LA home, responding to the question of how the longest time-out of her 11-year, six-album career has affected the direction of *Breakdown*. While she allows that she put a lot of pressure on herself to follow the four-year silence with something wonderful, Etheridge also notes that the initial plan was fairly simple. “All I wanted was an album where every single song was strong and had a purpose to it, a strong album that would take you somewhere.”

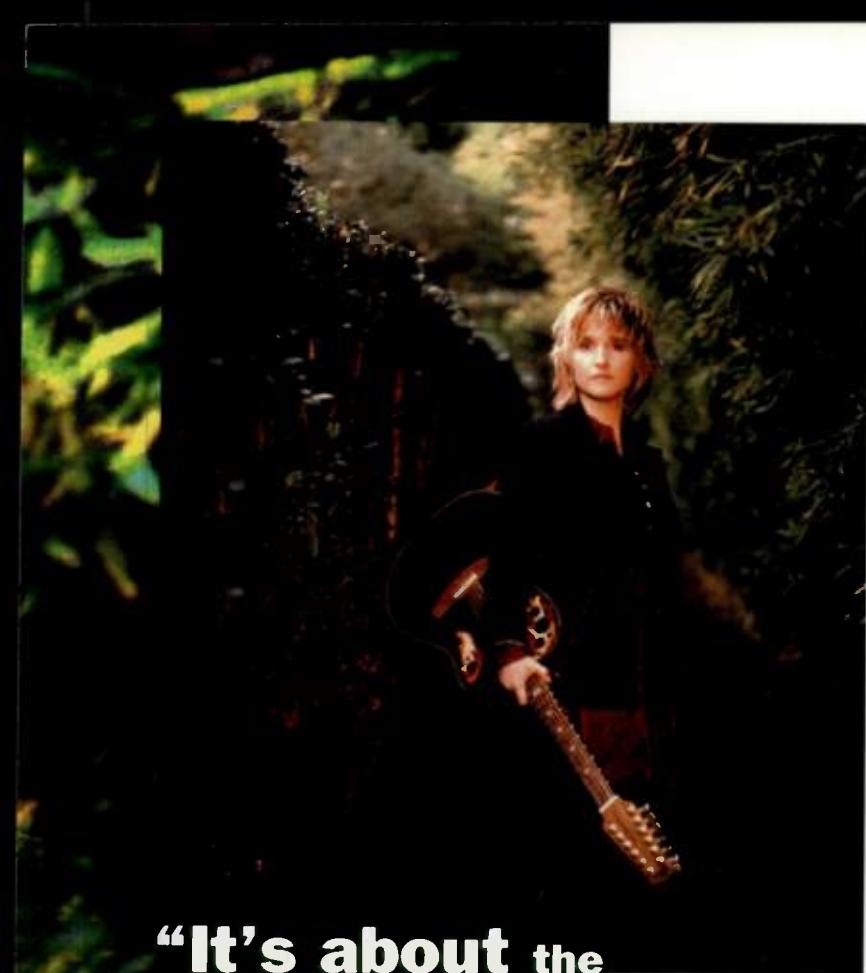


**BREAKDOWN OPENS** by plopping us down front and center at somebody's emotional collapse. "I'm coming to your breakdown tonight," Etheridge belts out over a bed of jingle-jangle guitars that conjure memories of some long-ago Tom Petty tune. The line is a bit of tension-breaking irony, coming as it does just as the number is threatening to crumble. As *Breakdown* unfolds, we're taken through a series of struggles; in "Angels Would Fall," the singer desperately tries to hide her inappropriate feelings for another; "Stronger Than Me," with its George Harrison-inspired slide run by John Shanks, can't keep thoughts of being lesser-than-thou from creeping in; and the path goes deep into that place in all of us that's too scary to confront in "Into The Dark." The subjects continue to twist and turn through love and honesty, territories that have often given Etheridge the platform to display her true mettle—until we get to "Scarecrow." Riddled with dance rhythms that fall into a Peter Gabrielish groove, "Scarecrow" bristles with electricity. Strained, fidgety, dangerous electricity.

"They fell like bricks right out of my head," remarks Etheridge of the lyrics to "Scarecrow." The words were written by one pissed off and disillusioned woman when she learned of the grisly murder of Matthew Shepard, the 21-year-old gay college student who was savagely beaten and left for dead in Laramie, Wyoming, last October. "As a matter of fact, I was trying to write something else that I ended up not ever doing. I was just so affected."

As "Scarecrow" fades, *Breakdown* has left us spent. It's put us through too much unabated emotional upheaval, both lyrical and musical, and we need a rest. Etheridge sensed that, because she closes the CD with a threesome of lullabies, the final one actually taking us to bed with Etheridge, as her head rests peacefully on a comfortable shoulder as "Sleep" beckons.

CONTINUED ▶



**"It's about the conflicts  
STILL, IT'S ABOUT  
digging and  
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'DON'T EXPECT  
this album to be a nice,  
COMPLACENT, VETERAN  
musician  
album.'"**

**MUCH HAS HAPPENED** since Etheridge, now 38, last recorded *Bill and Monica*. A couple of wars. The loss of Joe DiMaggio and Frank Sinatra. In Melissa's life, she became a mother twice over; daughter Bailey, two and a half, halts this interview briefly as she sings into one of mom's two Grammy awards, perhaps emulating Etheridge's onstage antics in the process; son Beckett will be a year old in November. "There's no audience as big as that," Etheridge reveals of the moment Bailey first said "I love you." She also spent a great deal of time and effort trying to sell a biopic about Janis Joplin—to whom Etheridge has been musically linked throughout her career—which was written by her partner Julie Cypher.

"The thorn in my side," she sighs. "It was a thing that Julie and I worked on, nourished and created because I just really thought that Janis Joplin should be brought to film. This production company picked it up; it was at Paramount, and all of a sudden numbers aren't adding up or something, and they couldn't sell it enough with me as the only name, you know? It was just a little too risky. Years were going by and I finally said, 'You know what, I've got to jump off 'cause I gotta do my thing.' So they put it together another way, but then that fell apart—it's Hollywood. It's bizarre what they have to do in Hollywood...Julie's still attached. I wish them luck, and you never know, it may yet come around to me."

But she got her leading role after all, when the Lifetime cable channel asked her to host a new Monday night series called "Beyond Chance." "It's a reality-based show, little documentary pieces, extraordinary stories about ordinary women, stories where you go, 'Oh wow!' [Like the story about] a woman who gets a heart transplant and starts to take on the donor's cravings for food and drink. Another woman is trying to find her genealogy; she knows her great grandfather was a slave, but she can't really find it so she gets this other woman to help her and they become very close friends. They find out eventually that the other woman's family owned her family."

Beyond the Lifetime program, Etheridge joined Liza Minnelli, Bette Midler, Dolly Parton and many others in making cameos as themselves in a movie for Lifetime called *Jackie's Back*. And she also appeared on the small screen as herself in a VH1 "Behind The Music" episode, which premiered earlier this month. A 60-minute jaunt through the life and love of rock's leading lady, the show left the subject herself "exhausted" after seeing it. VH1, which has always been a stronghold for Etheridge, will ultimately make her the Artist Of The Month this December.

Another change for Etheridge since 1995 is the official promotion of John Shanks as musical partner. Elevated to co-producer for *Breakdown*, Shanks' influence as a guitarist on the sound of this album is as evident as the effect longtime bassman and co-producer Kevin McCormick's rhythmic tendencies had on her first three albums. Where the word *percussive* easily comes to mind when describing her sound on those early recordings, Shanks began helping Etheridge accomplish a fluidity, a more melodious foundation to her overall sound on *Your Little Secret*.

"Kevin and John come from such different places," Etheridge relates. "Kevin was very much of a realist, let me say that. The music was very fresh and real—it's what I needed to be at the time."

"John is the dreamer: 'Let's jump off the cliff and see what happens, let's go all the way out and then come back.' And he's real good at saying, 'Gosh, you can do it better. I know what you can do.' He's like my brother, I'm just real close to him. He's got a way of getting the best out of me. I mean, 'Truth Of The Heart,' he wrote the music to—which is also a little different; we're really collaborating musically, too. He brought me a piece of music that really moved and inspired me, so I kind of started writing lyrics, but we were in the studio at the time so it was like, 'Let's just lay it down and I'll polish up the lyrics later.' So I had kind of a skeleton of what I wanted and I just started singing really basic, basic stuff and then I went away. And a couple of weeks later I came back with all these lyrics and I kept trying to do a vocal, and John finally played the original inspiration and it was more inspiring than all of this lyrical, wordy word stuff I was coming up with. I trust him with that."

**IN 1992, NEVER ENOUGH** was Melissa Etheridge's farthest stretch into the musical unknown to date. At times quite a departure from the 12-string acoustic nature of *Melissa Etheridge* and *Brave And Crazy*, it was not as readily accepted by fans or her longtime supporters at radio. Partially because of that, she changed her M.O. for *Yes I Am* and invited Hugh Padgham to help produce. For both *Yes I Am* and *Your Little Secret*, Padgham brought a sense of focus and assisted in tapping into the raw power Etheridge has always exhibited onstage. For *Breakdown*, the production responsibilities were brought back in-house, with Etheridge and Shanks sharing the load.

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"You know, I didn't really think a lot before doing that. I knew that I was ready to move on from Hugh, and I didn't really want to bring an outside head into it. I'd been working with John so much the last few years and we'd sit around on the bus after the last tour and just fantasize what the next album might be like. So he was there from the very beginning of it."

"The sound of the record is definitely [John]," notes Etheridge. "I can't take credit for the flavor of the album at all. I brought the songs and the ideas and the music, and he really created a bed of music; he's very talented."

Together, Shanks and Etheridge produced a collection of 11 songs, most of which could have easily been chosen as the first single—"Enough Of Me," "Truth Of The Heart," "Breakdown" and "Stronger Than Me" chief among them. But "Angels Would Fall" won the privilege of re-introducing us to Melissa Etheridge. Both a study in loving from afar and an ultimate compliment to some nameless object of unrequited desire, "Angels Would Fall" taps into one of Etheridge's favorite topics.

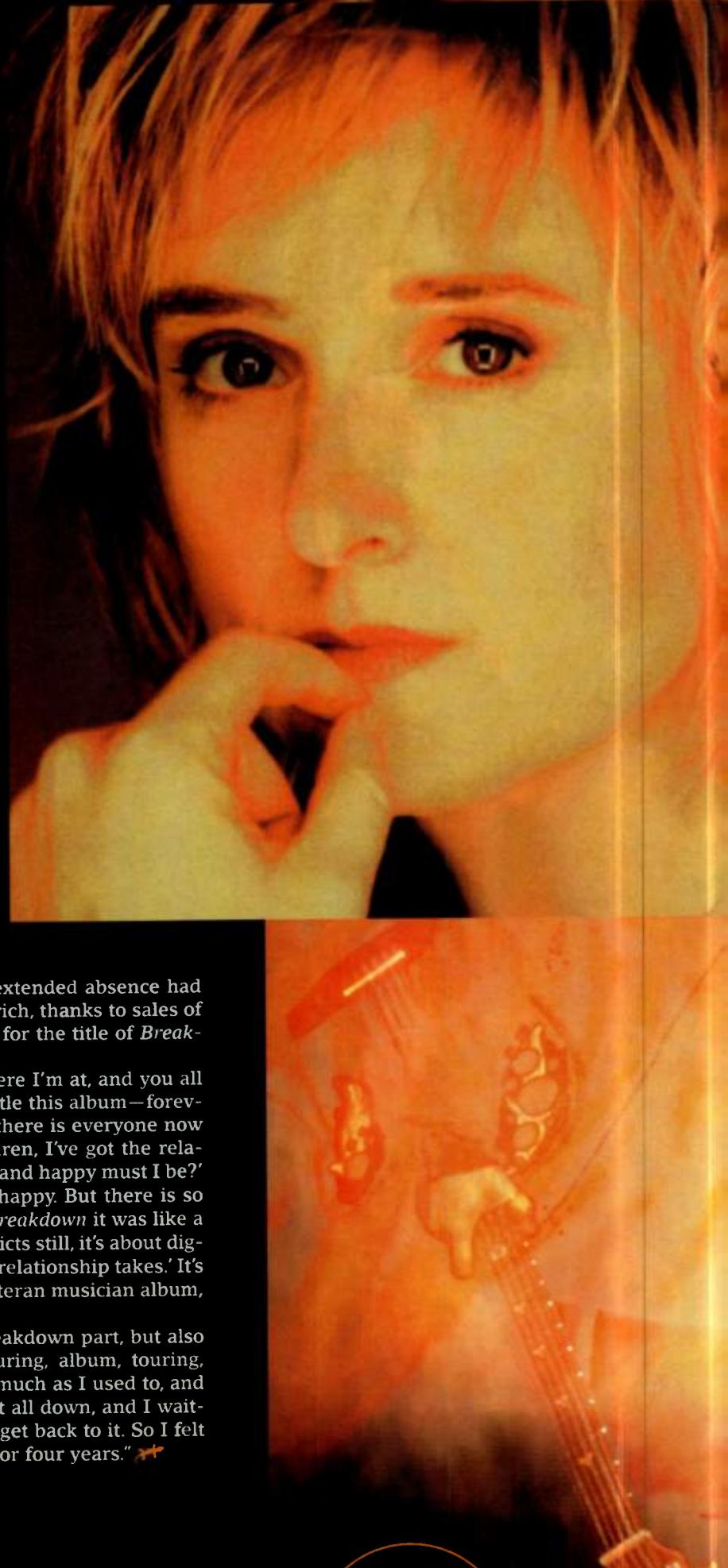
"I was writing about angels so long ago." Indeed, "Angels Would Fall" is her third recorded piece about angels (there was also "The Angels" on 1989's *Brave And Crazy* and "Talking To My Angel" on 1994's six-times-Platinum *Yes I Am*). "If you keep a certain part of your psyche open," she once told this writer, "if you keep a certain spirituality—I'm talking about feeling intuition, feeling spontaneity—and just say, 'There's something bigger than me,' to me you are listening to your angels, you know?"

"*Angels* is a big, colorful word. It does draw up [images of] wings and flowing robes," Etheridge concedes now, and she gives us a glimpse of what that image looks like to her in the video she directed (her first) for "Angels Would Fall."

**MELISSA ETHERIDGE IS A LONG WAY** from the Kansas girl who lit out for LA on her 21st birthday in 1982 and somehow managed to get her acoustic guitar, emotionally charged voice and robust songs noticed in an out-of-the-way Long Beach bar in the midst of metal mania in the Sunset Strip clubs. These days, everything seems to be going her way; she's been in the same relationship for more than a decade, which now includes two children; she not only survived her own coming out party in early 1993, she thrived in light of it; she's an annual favorite come Grammy time, she's as respected as an artist today as she was 10 years ago, and she had no real reason to expect that her extended absence had upped her from her place on top of the musical world; and she's rich, thanks to sales of more than 25 million albums worldwide. So why the non sequitur for the title of *Breakdown*?

"It's like the one thing I get to say about my album or about where I'm at, and you all get to make all the other comments. And so it took me forever to title this album—forever and ever. But I finally said, 'What I feel kind of happening out there is everyone now has kind of this perception of me that I'm married with two children, I've got the relationship for 11 years, I've got a successful career—how complacent and happy must I be?' And I'm the first one to admit I love my children and I am very happy. But there is so much more going on than that, and I think by naming my album *Breakdown* it was like a flag. 'Hey guys, that's not what my work is about. It's about the conflicts still, it's about digging and growing and it's about the pain and the things an 11-year relationship takes.' It's sort of saying, 'Don't expect this album to be a nice, complacent, veteran musician album, or whatever.'

"And then you go further in, and not only is it the emotional breakdown part, but also having worked for eight years straight, just touring, album, touring, album, touring, album, and finally saying, 'I have to stop. I'm not enjoying this as much as I used to, and I've got to stop and get back to where I love it.' I felt like I broke it all down, and I waited and waited and waited until I was just bursting to write and to get back to it. So I felt like *Breakdown* is also kind of what's been going on the last three or four years."



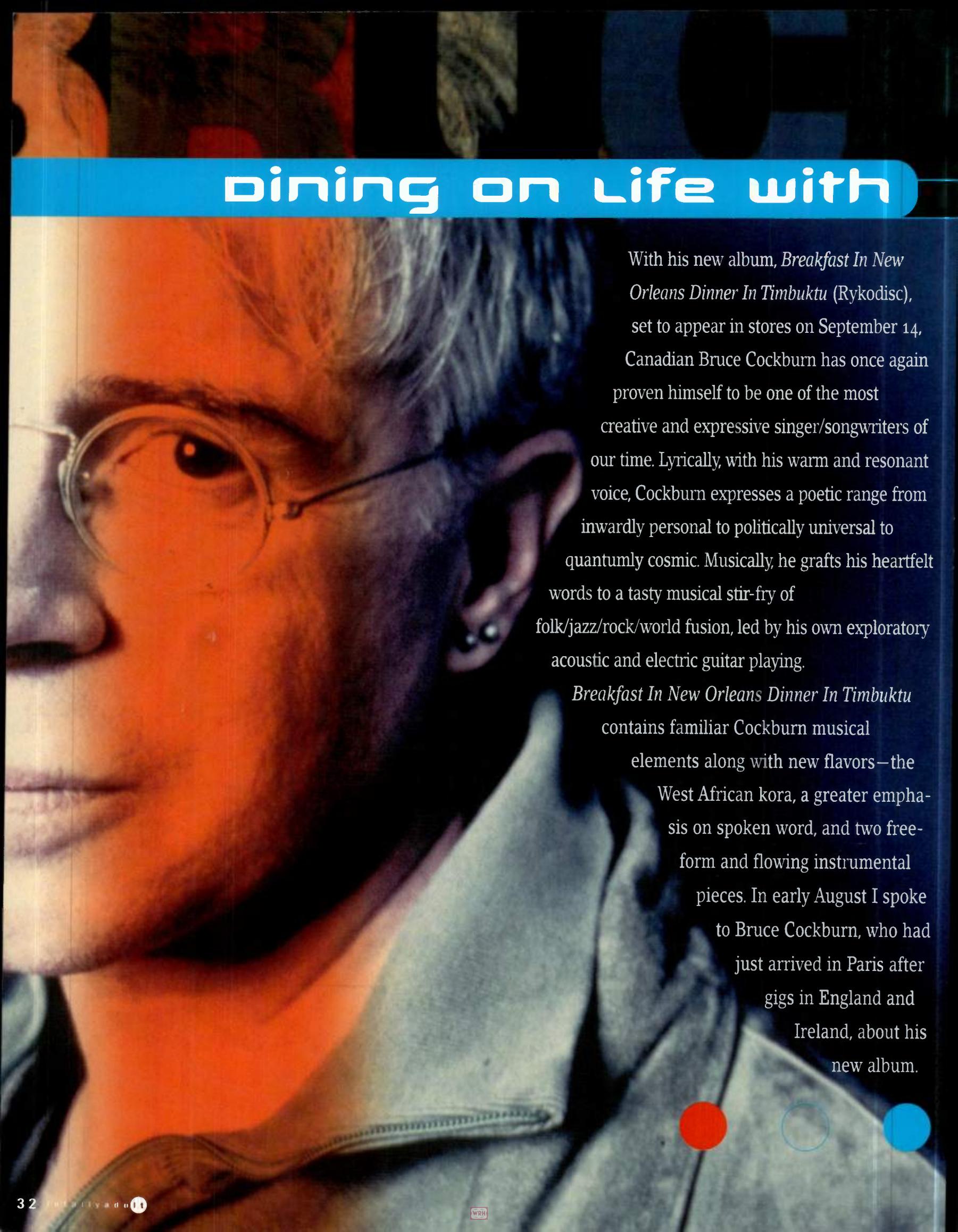
Jim Nelson is the VP/Managing Editor for *The Album Network*, and, when he can find the time, a valued contributor to *totallyadult*. He can be reached at [jnelson@sfxnet.com](mailto:jnelson@sfxnet.com).

For information about Melissa Etheridge and her new album, *Breakdown*, log on to [www.melissaetheridge.com](http://www.melissaetheridge.com).

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With his new album, *Breakfast In New Orleans Dinner In Timbuktu* (Rykodisc), set to appear in stores on September 14, Canadian Bruce Cockburn has once again proven himself to be one of the most creative and expressive singer/songwriters of our time. Lyrically with his warm and resonant voice, Cockburn expresses a poetic range from inwardly personal to politically universal to quantumly cosmic. Musically, he grafts his heartfelt words to a tasty musical stir-fry of folk/jazz/rock/world fusion, led by his own exploratory acoustic and electric guitar playing.

*Breakfast In New Orleans Dinner In Timbuktu* contains familiar Cockburn musical elements along with new flavors—the West African kora, a greater emphasis on spoken word, and two free-form and flowing instrumental pieces. In early August I spoke to Bruce Cockburn, who had just arrived in Paris after gigs in England and Ireland, about his new album.

# BRUCE COCKBURN

by Jim Manion

Cockburn co-produced the recording with Colin Linden, who also worked on *The Charity Of Night*, his previous studio recording. "Working with Colin is a great team," says Cockburn, "and I would include the engineer John Whynot, too, because he brings a lot to it as well. Colin is a tremendous asset and working with him is particularly great. He's got a gift for getting to the essence of things. He's an extremely talented guy...great guitar player, excellent producer, good songwriter."

Cockburn became acquainted with Linden when he played in Cockburn's band during the *Nothing But A Burning Light* and *Dart To The Heart* tours. "When I decided to produce *The Charity Of Night* myself, I wanted Colin to be there because I could trust his ears. I wanted his technical expertise as well, because he knows more about how to mic things and all that than I do. When you're producing your own album it's very hard to not lose momentum having to run in to listen to each take—a good set of ears in the control room is invaluable."

Although *Breakfast In New Orleans Dinner In Timbuktu* is Cockburn's 25th release, and his last of this century, he set no special significance on those markers as the album came to life. Rather, "It is its own being, the way each of the albums have been their own being. Other than the way the songs themselves are a product of my experience over the last couple of years, it isn't really time-related."

While sonically set in many musical modes, Cockburn's lyrical themes unveil themselves to the listener with poetic exposition, gauzy revelation and powerful epiphany, which usually comes during an uplifting chorus. "I think you have to tell your own truth, right? That's what it comes down to," Cockburn says about what he's compelled to write and present in his songs. "And you have to remember that it's your truth you are telling and not somebody else's. I value songs as vehicles for sharing those understandings, experiences and truths."

**B**orn in Ottawa, Ontario, Canada, in 1945, as a young teenager Cockburn was imprinted with the power of rock & roll when Elvis Presley blew a hole in the pop music grid in 1956. Cockburn was equally impressed by the fluid guitar style of Scotty Moore, Presley's guitarist. Playing in Top 40 bands in high school led to more adventurous musical explorations in the '60s for Cockburn. The equally strong influences of folk and jazz resulted in street performances in Paris and a short residence at Berklee College of Music in Boston. This period was crucial in the development of Cockburn's intricate guitar style, an amalgam of ragtime and country blues fingerpicking fused with the open-ended constructs of modal jazz and international music.

By the late-'60s, Cockburn got his first opportunity to record his own material, which was in sync with the emerging post-folk singer/songwriter movement of peers like Neil Young, Joni Mitchell and Jackson Browne. Cockburn's first string of releases certainly reflected the times, with his acoustic pastoral musings on the spiritual and natural worlds making up the soundtrack for countless hippies in farmhouses and cabins. This period was also notable for Cockburn's subtle exploration of Christian themes in his songs.

While a pastoral beauty still lies at the heart of his music, and spiritual musings at the heart of his lyrics, both are toned in 1999 by the wisdom of experience and eye-opening events. "When You Give It Away" opens the new album with a rollicking distorted guitar riff over which Cockburn sets the stage for the song in spoken word verses describing waking and going out for breakfast in the New Orleans French Quarter. Over the course of the song, the songwriter has a number of revelations, including that reflected in the chorus, "I've got this thing in my heart I must give you today/It only lives when you give it away," backed up soulfully by guest vocalist Lucinda Williams.

Cockburn explained the feelings behind the chorus: "It's a simple idea, the idea that spirit and love doesn't reside in you, it's a current. And we as people work best when the tap is turned on. Feeling that inside, especially now, as life and everything gets faster and faster, and many people feel there is too much to carry, is the type of thing I want to share."

Cockburn's lyrical insight quite often comes from linking the inner with the outer, the micro with the macro. "That's what is important to me, and it ends up in all the songs. I feel my lifetime field of study is of the inner being and its links with the big picture."

While a life of spiritual quest brings its hard-earned wisdom, Cockburn isn't into preaching what he's learned. "If you're yelling at people, you're not sharing with them. To me the whole thing is about love—even though a word like love gets so baggage-laden and poverty stricken at the same time—love is essential and central to everything, and that involves sharing. What I'm offering, for better or for worse, is to share my experience with people through the medium of song. That, to me, is different from preaching. I don't think I have a corner on absolute truth, but I try to tell it like I see it."

Longtime Cockburn fans will find a sonic link to much of his previous work through the perpetual melodic motion of his unique fingerpicking guitar style. Three tracks on the new album—"Mango," "Let The Bad Air Out" and "Use Me While You Can"—find his familiar guitar sound interlacing in surprising resonance with the West African kora. The kora, which is plucked, is a 21-string harp-like instrument with strings that run

*continued ▶*

**"what I'm offering, for better or for worse, is to share my experience with people through the medium of song. That, to me, is different from preaching.**

**i don't think i have a corner on absolute truth, but i try to tell it like i see it."**

down from the instrument's neck to a resonant gourd. On the album the kora is played wonderfully by Daniel Janke, but the inspiration to use the kora came from an encounter last year in Mali with kora master Toumani Diabate.

"I was there in Mali working on a documentary film about desertification, a production for Canadian television called 'River Of Sand,' and the director thought it would be a good idea to film me with other musicians. I met up with Toumani, a brilliant exponent of the kora. When we began playing together it became apparent right away that the fingerpicking guitar style that I use—derived from Mississippi John Hurt and others—uses the same pattern with the right hand. Playing the kora uses almost exactly the same bass finger accents as the guitar. This is particularly evident on 'Mango,' which was designed to have the kora in it. As soon as I heard how beautiful the effect of the guitar and kora were together, I knew I had to have it on the album."

Cockburn's world travels have also inspired him lyrically, especially on the political end of the spectrum. Well into his career in the mid- to late-'70s, Cockburn began rejecting the idea that art shouldn't incorporate political observations. As that decade came to a close, a harder edge began creeping into his music, due somewhat to the re-energizing of rock music by punk rock. Lyrically, Cockburn's songs became more concerned with the external—with global problems and conflicts. Beginning with "Burn," an ironic take on US foreign policy from 1975's *Joy Will Find A Way*, Cockburn fearlessly incorporated political commentary into his songs, with his tongue getting sharper during the Reagan era.

A trip to Central America in 1983 further galvanized Cockburn's political viewpoints as he witnessed firsthand the effects of war, particularly in Nicaragua. In a little over a decade, Cockburn's lyrical mode went from pastoral to pissed. His anger over the horrors global superpowers force on common people reached a peak with "If I Had A Rocket Launcher" from 1984's *Stealing Fire*, which oddly enough had some success on the US singles charts at the time. Political themes continue as an important part of Cockburn's work, pulling no punches on songs like "Indian Wars" from

1992's *Nothing But A Burning Light* and "The Mines Of Mozambique" from *The Charity Of Night*.

On *Breakfast In New Orleans Dinner In Timbuktu*, an experience from his 1983 trip to Nicaragua fuels the lyrics for "Last Night Of The World," a simple pop song on its surface, but anchored by Cockburn's experience of "hope among the hopeless" in the refugee camps there. "The poignancy of those people's spirit was a revelation to me—in the face of the awful things they'd survived, and the awful situation they found themselves in that looked so hopeless to me, I saw a basic unglamorous courage of the human spirit being illustrated. It was something dignified and dogged at the same time, you know, people basically saying they weren't giving up."

Regarding the incorporation of politics into his music, Cockburn explains, "If the purpose of art is to reflect life and the human experience, that includes politics, as inevitably and completely as it includes sex and spirituality and money and all the other things that interest people. Every time people interact with each other you get politics, so the idea that one part of human experience can be separated and held apart seems unworkable. There is an inescapable connection between art and politics whether you like it or not. I find it better to get everything in there."

Another song on the new album that takes on the world of politics is 'Let The Bad Air Out.' A loping folk/funk groove of bass, drums and percussion is the foundation for Janke's lilting kora dancing with Cockburn's guitar. A haunting trombone and harmonica pattern punctuates the tune as Cockburn's lyrics critique the current state of Canadian politics. His words

find inspiration and metaphor in an old Jelly Roll

Morton song, "Buddy Bolden's Blues,"

which uses the lyrical instruction to

"open the window and let the bad

air out." Says Cockburn, "It's

sort of a whorehouse song, but

it seemed to me that there's

no greater bunch of whores

around than the crop of

politicians we see around us

in the world."

*Traitors in high places take my money,  
tell me lies*

*Take a walk past Parliament,  
it smells like something died*

*They ask for trust, but somehow*

*I've got serious doubts*

*Open up the window, let the bad air out.*

— "Let The Bad Air Out"

*continued ▶*

BRUCE COCK BURN

# “LAST NIGHT OF THE WORLD”

**Impact Date: August 31, 1999**

The first single from the new album  
*Breakfast In New Orleans Dinner In Timbuktu*  
In stores September 14, 1999

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**Contacts**

Dave Einstein – 978-825-3274  
or [dave.einstein@rykodisc.com](mailto:dave.einstein@rykodisc.com)  
Sean O'Connell – 978-825-3239  
or [promo@rykodisc.com](mailto:promo@rykodisc.com)

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WRH

RYKO

# "There is an inescapable connection between art and politics whether you like it or not."

Besides his politically charged lyrics, Cockburn has been active with a variety of environmental and social causes, most recently on a trip to Vietnam and Cambodia at the invitation of the Vietnam Veterans of America Foundation in their global efforts to eradicate land mines. Cockburn saw first-hand the efforts to rid Southeast Asia of land mines from the Vietnam War era, and he assessed care for those injured and affected by detonated mines. Key to these efforts are the clinics Cockburn visited on his trip, clinics which fit amputees with prosthetic limbs. "They've also established workshops where people can learn the trade of manufacturing artificial limbs and establishing other programs to help the landmine victims. Anytime I can lend a hand, that's what I want to do."

In December, Cockburn will join Emmylou Harris and Jackson Browne in a series of California benefit concerts for the VVAF's Campaign To Ban Landmines.

The two jazz-tinged instrumentals on *Breakfast In New Orleans Dinner In Timbuktu*—“Down To The Delta” and “Deep Lake”—are meditative, yet exhilarating, compositions spiced heavily with improvisation. “Down To The Delta” is a four-way conversation between Cockburn on acoustic guitar, George Koller on bass, Ben Riley on drums and the whirling dervish percussion of Rick Lazar. “He’s an extremely good percussionist,” says Cockburn of Lazar, “and one of the exotic elements on the album. I’ve admired his playing for years and he currently leads a band in Toronto called Rick Shadrack Lazar And The Montuno Police, a Latin-jazz based thing that stretches out in all directions.” The experience of recording instrumentals was exciting for Cockburn and opens the possibility for a future all-instrumental recording.

All of Cockburn’s choices for musicians on the new album shine. Of Lucinda Williams’ subtle but strong backing vocals he says, “She was absolutely great to work with...we had a lot of fun. Some of the songs were an interesting stretch for her and she was game for it. She was probably most at home on ‘When You Give It Away’ and ‘Use Me While You Can.’ The others were more of a technical adventure for her, but she added greatly to the album.”

Other backing singers on the album are Nashville blues diva Jonell Mosser and Margo Timmins of Cowboy Junkies. Timmins joins Cockburn for a slow and sultry version of the New Orleans R&B classic, “Blueberry Hill.” After a soaring

electric guitar intro from Cockburn, the rhythm section of drummer Gary Craig and bassist John Dymond kick in a slow Crescent City groove worthy of Earl King or Guitar Slim. With organ and keyboard from Richard Bell and Janice Powers adding atmosphere, Cockburn and Timmins’ vocal duet is powerful dream pop. The track sounds like it could have been created by the house band at One-Eyed Jack’s in the “Twin Peaks” TV series, and when Cockburn’s perfectly stuttering electric guitar solo peaks only to have Timmins come in for a killer solo verse, it’s one of the album’s golden moments.

Close personal connections between friends and lovers are the subject of many of the songs on *Breakfast In New Orleans Dinner In Timbuktu*. “Isn’t That What Friends Are For?” and “The Embers Of Eden” attempt to process and understand such strong connections in an age when nurturing connections is difficult, whether you’re a globetrotting artist or a long-term resident of a small Midwestern town.

“The Embers Of Eden,” with its minor-chord shift that brings on a psycho-acoustic effect of dislocation, captures all too well the eerie sense of time-shift and dread that comes with the end of a deep relationship. Says Cockburn, “It is a song of being away from someone who is vital to you.” As he sings, “I cannot scrape this dream from my eye,” you believe he’s tried.

There’s relative hope by the end of the album in the songs “Look How Far” and “Use Me While You Can,” at least in the understanding that above all, time is of the essence and we should savor and experience each moment and situation for all it’s worth. And, says Cockburn, “Sometimes you have to manufacture a moment to understand things. ‘Look How Far’ is really a fantasy I wrote out of a recurring frustration in my experience with people I feel close to and fond of. They do what I do and we cross paths every now and then, mostly bouncing around like a bunch of wild molecules.

Occasionally we end up at the same place at the same time, but never long enough to get really caught up. I had one particular such encounter just before I wrote the song, and the song is a ‘what-if?’ scenario, which is not something I do very much of. I imagined a meeting like that where there was actually time to be together.”

i find it  
better to get  
everything  
in there."

The album’s closer, “Use Me While You Can,” takes Cockburn’s stark and stunning images from Mali, where he grasped the expanse of vast ages in a handful of desert sand. After a slow Mali-inspired guitar intro from Cockburn weaves through the sound of the kora, he opens the song with a spoken word description of the Mali desert using images of magical realism. He contemplates the relativity of time and sings, “Dust of fallen empires slowly flowing through my hands, use me while you can.”

While tracks from *Breakfast In New Orleans Dinner In Timbuktu* will be extracted for radio, it is one album from this year that should be experienced from top to bottom. The ebb and flow of moods, expressions and musical flavors is a trail to small and large kernels of light from this deep-thinking artist.

Where does Cockburn think we’re all headed collectively? “I think we’re at a very iffy threshold in a lot of ways,” he says. “We’ve inflicted so much damage on the world by messing with so many things integral to nature that we may find ourselves experiencing a drastic reduction in the quality of life before too long. But I also see a kind of flowering of spirit all around the world in various ways. It may in some ways offset this other destructive thing we’re on, but I don’t know. It’s a big wait-and-see and I hope we live long enough to see what it is.”



For info about Bruce Cockburn, surf to [www.rykodisc.com](http://www.rykodisc.com), or call Dave Einstein at 978.825.3274.

Jim Manion is the Program Director of WFHB/Bloomington, IN, and continues to do great job for *totallyadult*. You can reach him at 812.323.1200, or E-mail him at [jmanion@bluemarble.net](mailto:jmanion@bluemarble.net).

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# The Conclave's Triple-A Panel Getting Down To The Real Nitty-Gritty

By Mike Lyons  
Edited by John Schoenberger

The Great Midwest Conclave Triple-A panel, sponsored as it has been for the past three years by Lee Arnold Marketing, took place in Minneapolis this year on July 23, in the coveted Friday, 9am slot. The panel was moderated by Lee Arnold Marketing's VP/Triple-A Promotion **Mike Lyons**, and the panel members included **Howard Leon**, promo exec from Universal Records; **Mike Perry**, VP of Programming for the Premiere Marketing Group in Columbia, MO (which has four stations, including KBXR); **Dave Rahn**, best known as the "R" in SBR Creative Media; **Jessie Scott**, former programmer at WRLT/Nashville and WMMO/Orlando, now the Americana Editor at *Gavin*; and **Jim Kerr**, Alternative and interim Triple-A format Editor at *Radio & Records*. The session lasted for close to two hours and many of the format's most pressing issues were addressed. Here you'll find some of the most insightful statements by each of the participants.—JS



**Howard Leon**  
Universal Records

"In my opinion, Triple-A and Americana are *too* supported by the record industry. It is way too—for want of a better word—over-priced...and over-valued. In my opinion, there are some really great radio stations out there, but there's no sense of format, no community. It's a market by market situation. You go in and support radio stations that support you. That means you're looking for rotations. You're looking for getting the record heard. There are statistics on how much a record needs to be played before people really start hearing it and many of these Triple-A stations never reach that point or the stations bail on a record before it creates any kind of impact. They're so passionate about music? It goes in one ear and out the other and they're on to the next thing. And this elitist attitude about fresh music? There's fresh music on Top 40, there's fresh music on Country, there's fresh music on every format!"

**Mike Lyons**  
Lee Arnold Marketing

"I talked with Dennis Constantine [KINK/Portland, OR] and Susan Castle [KGSR/Austin] this week about spins, and both mentioned that their spin counts are up to about 350 for a track compared to maybe 150 or 200 just a few years ago. So spins are increasing at many of the Triple-A winners to help claim these songs and artists quicker."

"It's true that the Triple-A and Americana formats are supported by the labels—because where else are you going to start records? Broadcasting is still faster than the Web."

"Paulette McCubbin, who did Triple-A promotion with Lee Arnold before me, last year began a Web site and chat room devoted specifically to the Triple-A and Americana formats. It's the Frequency Lounge ([www.freqlounge.com](http://www.freqlounge.com)) and it's become invaluable to us in the radio and record business who now hit it regularly."

"There are certain realities and just pragmatic conditions that Triple-A ignores. And because there are so few stations and people scramble to get their airplay on those stations, they are willing to spend way too much money and get way too little, and hope for the best. Then the song *really* breaks at another format!"



## **Mike Perry** Premiere Marketing Group

"This is something that has evolved. When we turned KBXR on in 1993, SBR helped us and worked with us for five years and we still have contact. The model was different for spins back then. We had a certain idealism about what we could do as a format. The more successful Triple-A stations have evolved and increased their spins and have subverted, to a degree, their passion for music to a passion for winning. We still have the ideals, but we have to put a finer point on those ideals to make them work in this day and age. And I disagree with you, Howard. There is a commonality to this format and it isn't primarily music: it's the ethos, the stationality, the presentation. That is what is common at KGSR, and KBXR and KAEP [Spokane, WA]. I remember in 1993 the format consensus was that 100 spins was time to consider recurrent. Now 100 spins is the time we consider committing to 200 or 300 more spins for that song. If you're going to grow, you have to evolve."

"A lot of Triple-As could learn from what Modern AC has done. But I still contend, though there are exceptions, that for the most part these stations are rooted in an AC philosophy and when the winds of music change, they've got their finger in the air and they're going to go whichever way the music is going. And that's a very different mentality from a Triple-A or Rock mindset that declares 'we're gonna make some things happen. We're gonna lead musically.'"

## **Dave Rahn** SBR Creative Media

"Five or 10 years ago, one of the things I promoted so much, as a marketing person, was database, database, database. Some stations did it, but most took a half-hearted approach. Now, some of the stations that generated mail databases are trying hard to convert that database to E-mail. If you're not building an E-mail database at your radio station right now, you should be with special contesting, off-air contesting, Web site game pages, clubs, etcetera. The same rule applies now to what we were talking about five years ago—you should have 30% of your cume in a database. An E-mail database costs nothing to mail."

"I'm not on the music side of things in our company, but as a general rule, we've always advocated giving songs the spins they deserve. We can do the math, just like Jim Kerr, and see how long it really does take for a song to be heard. And not only heard, but loved and associated with the radio station. As a listener myself to Triple-A, having spent the last 20 years in Boulder—at first working at KBCO and now as a listener for the last eight years—it's the unique songs on the station that keep me tuned in. They make me come back for more and make me think that if I'm not listening, I'm missing something."

"Triple-A is targeted to baby boomers and the stations that have been with the format for a long time got to this group when they were younger. When I first started at KBCO, we were an 18-34 radio station. We were very pleased to be #1 18-34. Then by the late '80s we were 25-54. Now they're looking at 35-54 as their core audience and the pool of potential listeners is getting smaller. So now, out of necessity, these stations have to focus more and more on their core and their P-1s. While at the same time looking at their younger end, so they have to reach them with hotter spins, because that's the kind of radio that demographic is accustomed to. It's a balancing act."



## **Jessie Scott** Gavin

"I started at *Gavin* as Americana Editor in January and one of the mandates was to grow the panel. When I took over there were 70-some reporters. We then did a mailer to the 2,300 non-reporting country stations around the nation looking for people that played Delbert McClinton or Lucinda Williams, and we've expanded to 95 reporters, which includes a Clear Channel station that covers the northern half of Denver. Some of the complaints about Americana before had been: there are no major-market stations; they don't sell records; and they're tiny little stations playing to cows instead of people. Now there are significant markets involved.

There's a station in Atlanta that is a 10,000-watt AM doing very well, especially in their effect on sales. It may be a little early to see Arbitron ratings for some of the new stations on my panel, but the record sales are very noticeable. KPIG [Monterey, CA] has had an incredible history. Laura Hopper is a passionate programmer who stuck to her guns a couple of years ago and won when new owners said, 'We're changing format!' 'The PIG' has enjoyed its greatest ratings since then as an Americana/Triple-A station. It's an institution. We have a station in Dallas, KHYI, with a compromised signal, that is now showing up 12+ in the market. That Triple-A spirit is represented well in many new markets. There has to be a place to break music in this day and age and Triple-A and Americana do just that!"



## **Jim Kerr** Radio & Records

"I can tell you that in Alternative Radio it's not unusual for the biggest records to get well over 1,000 spins at a station before it's even considered for recurrent status. So, if a Triple-A station is considering 350 spins enough to go to recurrent, they should know there are formats which aren't even confident about putting a song into research until it gets 350 spins. So...in terms of KFOG in San Francisco, say...how much of its cume audience would hear a song if it's spun 80 times a week? Now, of course, they're not going to spin a song 80 times a week and they are driven by their core, but it's important to know that if KFOG spins a record 80 times a week, less than half of their cume will hear it five times in that week. Just to put it in perspective!"

"On behalf of Rich Meyer, the president of Mediabase, he is very determined and very dedicated to the Triple-A format. He's doing 20 stations now, but he'd like to grow the total—when he does grow the total and we feel confident in the data, we're going to include that in *R&R*. But, I think it's a work in progress. There are special needs and considerations for this format."

# Cindy Bullens

## Pain And The Will To Live

At the end of Cindy Bullens' new album, *Somewhere Between Heaven And Earth*, in what may be the most stirring rock bridge ever recorded, she sings, "Though I'd trade it in a second/To have you back/I gotta try to make some good out of the bad."

It's the heartbreakin truth that defines this album.

In 1996, Bullens lost her 11-year-old daughter, Jessie, to cancer, and the album captures that grief in uncompromising detail. At the same time, these 10 songs about the deepest pain imaginable manage to be both a celebration of Jessie Bullens-Crewe's life and of the human spirit. That vision alone makes it profoundly moving.

But Cindy Bullens' album does more than capture the specifics of her experience; it takes that experience and makes it universal. Produced with Bullens' good friend Tony Berg and featuring performances by the likes of Bonnie Raitt, Lucinda Williams, Rodney Crowell and Bryan Adams—the friends she has made in her 25 years in the music business—*Somewhere Between Heaven And Earth* is a richly-textured and deeply satisfying rock album. Its clear lines, led by Bullens' grippingly honest vocals, make plain that this horror is at the core of the human experience, and the redemption here is to be shared by all. In the end, Bullens' subject matter is no more (and may be less) limiting than the collections of love songs at the heart of rock & roll...and, actually, that's exactly what it is.

That universal quality must have been clear to Danny Goldberg when he signed Bullens as the artist to debut his new label, Artemis Records. Bullens originally self-released the album in February with 1,000 limited edition copies, with all proceeds going to the Jessie Bullens-Crewe foundation to benefit the Maine Children's Cancer Program. Goldberg heard about the album while he was still chairman of the Mercury Records Group, and he heard it upon its initial release, but Artemis hadn't been formed at that point. In April, a sales associate reminded him of the album after seeing Bullens perform at a showcase at the Mercury Lounge in New York City. Goldberg took another listen to it. In May, he contacted Bullens for a meeting.

No one was more surprised by the success of this meeting than Cindy Bullens. "I had no expectations when I went in. I thought I'd just get some information, see what they wanted, what they wanted of me. But all told, they got it. They understood the record. The

By Danny Alexander





feeling I got from them, and why I feel comfortable with them, is that they heard the songs as songs of quality, but they also understood why they were written. They wanted to start off their record company with it. I'm still kind of surprised by it all, and a little bit overwhelmed. I did not expect it."

Not surprisingly, she's cautious about what lies ahead of her: "I told Danny Goldberg, 'I will do anything that is appropriate in terms of promotion for this record, but it has to have integrity.' Of course we can argue about what has integrity and what doesn't in the promotional fields in the music business, but you know what I am saying. I'm not going to have one of the songs become a McDonald's commercial. The sales of this album are meaningless to me unless they're meaningful to somebody else." Her overall outlook is optimistic. "I think it's perfectly wonderful if this album gives people some meaning," she explains, "and I'm going with it. I feel very strongly that I'm being guided. I just feel that I'm doing the right thing in bringing these songs out to the public, and I'm very happy doing that."

**B**ullens is uniquely gifted to bring this difficult music to a large audience. Though many people will first meet Bullens through this grief, the prior chapters of her life have had elements of a rock & roll fairy tale, partially explaining the faith and the heart of her vision.

One of five children in her family, Bullens was making up rock & roll songs before her 10th birthday. "It was the rawness, the beat and the energy of that music that got me from a very early age. I can remember listening to Little Richard's 'Tutti Frutti' playing on the radio in the background, and that 'bop bop a loo bop' and the 'woos' and the rasp and that beat, it just got me."

"My older brother played guitar, and I found myself going into his room and picking it up, if I put my fingers in a certain place and it came out with a good sound, then I remembered that. And I'd watch music shows on TV, and when they showed a close-up of the guitar player, I'd see where he put his hands, and I'd put my fingers in that position and run back to the guitar. I took that guitar away from my brother."

Her love of the '50s and early-'60s rock & roll her older siblings listened to led her to new voices on the radio. Her passions ranged from the Beatles and the Rolling Stones ("like everybody else" she says) to Cream, Jimi Hendrix and Led Zeppelin. "Mick Jagger became sort of my alter ego I guess. I had the big mouth and the lips, and when I was young (and he was younger, a little more full-faced) there was a similarity. When I was performing with Elton John, some old *Rolling Stone* articles talk about 'the female Mick Jagger' who was with Elton, so that was kind of my moniker for a long time."

A rebel in her small town outside of Boston, Bullens ran away to Greenwich Village at 15, only to be caught by the NYPD and brought home by her mother. She bucked the dress codes at her high school and, perceived as "the ringleader" of any sort of anti-social behavior, she was often blamed for more than she actually did.

In all likelihood, her deviance was a pretty logical manifestation of her faith in rock & roll. "I was pretty much in my head as a kid, although I was very athletic and was one of those kids who needed to be outside all the time. Rock was energizing to me, which is a word I use a lot now about this music, this album. For some reason, it was a connection to me. I haven't really thought about this, but music connected me to an outside world."

"We grew up in this 200-year-old colonial house, and my brother had this room where they had built the bed into this wall—which is, like, unbelievable for a kid. He left to go to college, and so I got that room. There were shelves on the inside wall, and I put a radio there, and I put a blanket up over the opening, so it was like my own little cubbyhole. And I can remember laying there from 10 or 11 listening to WBZ in Boston, late into the night, with the lights off, just listening to that music."

After high school, she set off for that outside world. "I just went to Los Angeles, with my knapsack and my guitar. I borrowed a hundred bucks from my parents, and, within a few months, got discovered by two people.

"I was working at a gas station, and I had a demo tape, and I was sleeping on somebody's couch, who I didn't even know, like a friend of a friend of a friend, and I was hitchhiking around town. And the woman whose couch I was sleeping on said she worked at the *Hollywood Reporter* and she had a friend who had a friend. I was invited to drop off my tape at this house where Bob Crewe [the producer/writer most associated with the Four Seasons and Mitch Ryder And The Detroit Wheels] was going to come to dinner. I had to borrow a car to get there because I was hitchhiking everywhere, and I went to the servants' entrance of this Beverly Hills house to drop this tape off, and Bob Crewe opened the door himself.

"And he just took one look at me and said, 'Come on in!' And I stayed for dinner...much to the chagrin of this hostess who thought I was some riff-raff. I gave him that tape, and he liked me. About a month later, when I finally got kicked off of this couch I was sleeping on and I was out on the street and I had no place to go, the only person I knew in LA was Bob Crewe. I thought, 'Oh my God, I can't call him,' so I paced and paced and paced, and finally I put a dime in the payphone and called him up, and I said, 'Do you know of any place I can stay?' and he said, 'Call me back in an hour and I'll see what I can do.'

"In the meantime I found a place to stay with some runaways—someday, I'm going to write a book!—so I called him back an hour later and said, 'Hey, I'm fine. I found a place to stay.' And he said, 'Good, meet me at the studio at 10 tomorrow morning. I want you to sing on a record I'm producing.' So, if I hadn't got kicked out of the house and called him, he wouldn't have thought of me to go and sing.

*"I feel very strongly that I'm being guided. I just feel that I'm doing the right thing in bringing these songs out to the public, and I'm very happy doing that."*

continued ➤

The next morning I was in the studio singing back-up on a record he was producing, and that's how I started doing that. It was a Zell Black record on Motown records."

Bullens went to work for Crewe as an "assistant/gopher/protégé in return for room and board," sitting in on every session and learning the business. She would also meet Crewe's brother, Dan, while working with him, and the two would eventually get married.

**B**ut that was just the beginning. That same year Bullens was again discovered...by one of rock's greatest stars at the peak of his career. "I crashed a party where Elton John was, just because I liked Elton John, and that night he asked me to go on the road with him. The next day I got all of his albums and was told what the setlist was and the day after that I showed up at the rehearsal studio, which was this big hangar in Los Angeles—this was for the *Rock Of The Westies* tour—in 1975." Bullens would go on to sing back-up on John's *Blue Moves* and arrange and sing the backing vocals on his huge hit with Kiki Dee, "Don't Go Breaking My Heart."

Bullens released her first album in 1979, *Desire Wire*, and the single, "Survivor," was a radio hit nominated for a Grammy. Then Bullens signed with Casablanca, and her next release *Steal The Night* received little promotion after the label fell into disarray after Neil Bogart's death. She stopped the release of her next Casablanca album.

"It was just one of those things where I wasn't happy with them, and they didn't know what they were doing, and I thought, 'Oh God, if I have a third album come out and have the same thing happen as the first two, forget it.' And that was '81 and '82, when there was a recession in the record business. Nobody could get arrested, and certainly I couldn't, so I had kids instead." But she would be back at it sooner than she even expected.

"Jessie was born in 1985, and when I was pregnant with her, I knew I was going to somehow get back to work. Same thing as when I was little, I needed it; I needed the energy of the music. I don't want to sound too esoteric or anything. I had a therapist tell me back in the '80s—when I was struggling with this thing of wanting to be a full-time mom but wanting to work and having a very difficult time balancing or knowing what to do—after he knew me for a long time, he said, 'You know, music is not just a thing to you; it's life or death. You have to do it. You have to have music in your life because you are dying without it,' and it's interesting because I hadn't thought of that. This music, *Somewhere Between Heaven And Earth*, has saved my life. My spirit lives on in the music, as well as Jessie's. I think this is Jessie's gift to me.

"Jessie loved music—Reid too, you know she sings on it [Jessie's older sister, Reid Bullens-Crewe, turns in an incredibly brave and stirring vocal on the album's moment of resurrection, "As Long As You Love (Scarlet Wings)"]. The two kids would sit in the back of the car and sing together, and they had those sister voices, these wonderful, blending voices, and when Jessie was two or three, her preschool teacher came to me and said, 'I don't believe it, but this kid sings on key.'

"And she loved my music. She was very supportive of me. I have videos of Jessie and Reid dancing around to my '89 album. They both played piano, and I bought Jessie a drum set a year before she died, and Reid had a bass, and they were becoming a rhythm section, and we were going to build a little studio down in the cellar for them.

"About a month before Jessie died, and, mind you these are the words of a 10-year-old kid...I picked her up from school. We were sitting in the car, driving home, and she comes out with, 'Mom, why aren't you famous?'

"It came totally out of the blue, and I said, 'Oh...I don't know, I made some choices in my life...' I didn't know quite how to answer her, so she said, 'Well you should be. You write beautiful songs.' There's this one song in particular, that I will hopefully put on my next record, called 'Too Close To The Sun,' she said, 'That song! That song! I just know that's a hit song,' and she said, 'You should be famous.' That's why I point out these are the words of a 10-year-old, because I had no desire to be famous on my list of things to do, and then she died, and I was compelled to do what I've done."

**S**omewhere Between Heaven And Earth, then, honors Jessie in a particularly appropriate manner. And it is giving Bullens the opportunity to cut new pathways with her music. She just held two workshops at the American Academy of Hospice and Palliative Care Physicians Conference, and she plans to link her upcoming tour dates with visits to and benefits for cancer centers, hospices and local charities.

None of which makes the work any easier. "It's very difficult to say, 'These songs are about the death of my daughter,' and yet I don't want people to be alienated from them and be afraid of them and think, 'Oh my God, I've got to go through this, I have to listen to this person who's lost her child.... I have to find that balance within myself all the time now of the outer and the inner, because the horror



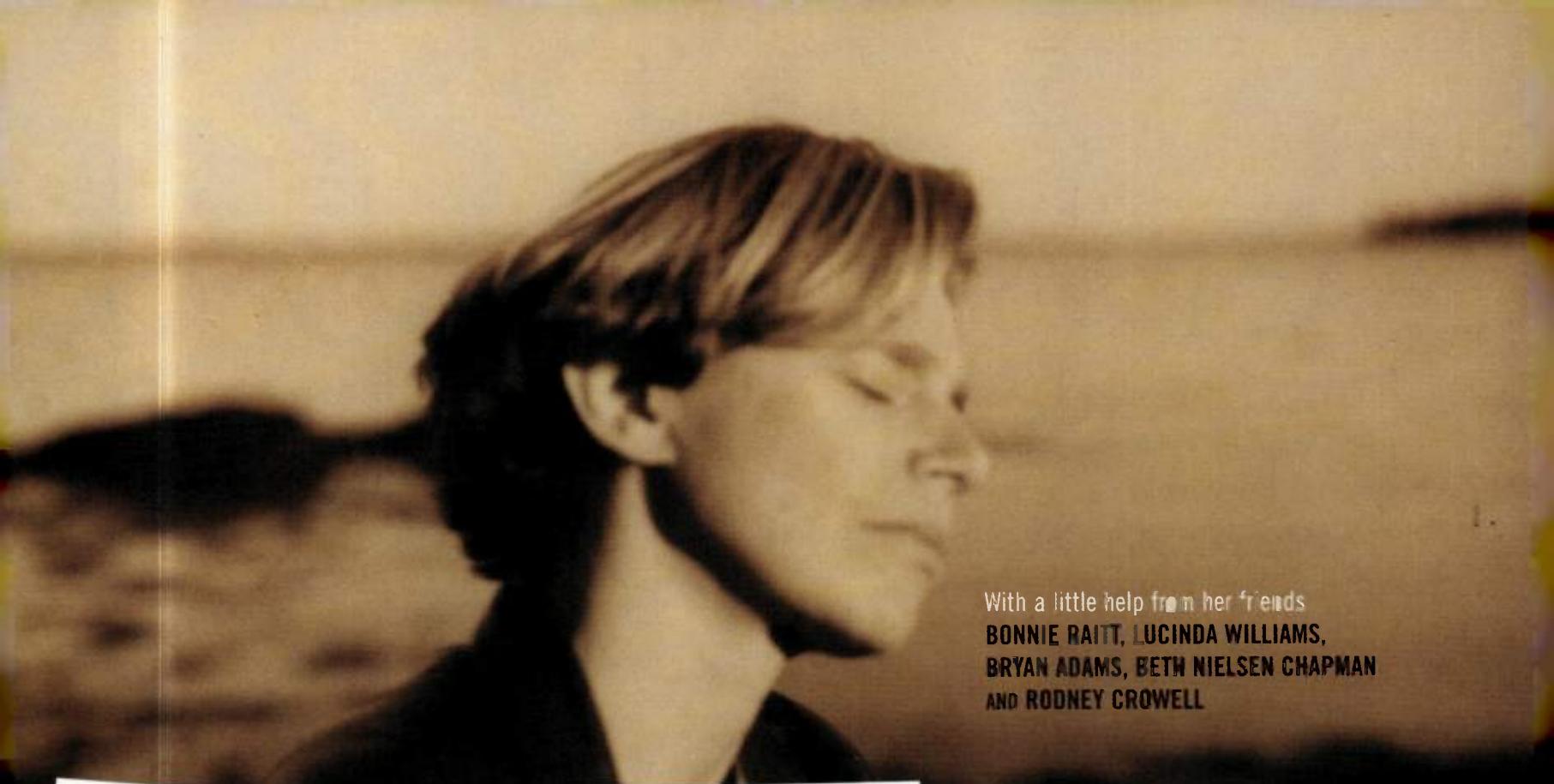
of losing my daughter does not change, day-to-day. It's there. I don't miss her any less because I have written these songs, but what the songs and the music have done for me, it is my love in the form of music, and therefore...I must tell you, honest to God, in terms of the public, it doesn't matter what the public thinks of it, it just doesn't matter. It doesn't matter if radio plays it or doesn't play it.

"I'm kind of just taking it a day at a time. I really do feel that I'm being led to do this. This is something that I'm just kind of showing up for, and I know I have more energy in me than I've had in a very long time, so that tells me that I'm doing something that's good for me.

"I look back now, and I can't believe that I did what I did because I feel the power of the songs every single time I sing them or hear them, every song, all 10 songs. It's just otherworldly, and it will never happen again I might add. I may write some good songs in the future, but it won't be this." 

Danny Alexander, a regular contributor to *totallyadult*, is an Associate Editor at *Rock & Rap Confidential*. He lives and teaches in Kansas City.

For more information on Cindy Bullens and *Somewhere Between Heaven And Earth*, contact Artemis Records' Bill Cason at 212.414.1700, ext. 228.



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Let's **Revue**:

# Sonia Dada

Loves It **Live** By Mike Warren



## Let's face it— live albums are risky.

Think of the ones that wound up in your own collection...and be honest here. Think about how often you play them, how well they've held up years (or even months) after you were there at the show. Admit how dusty, how forgotten, how *unplayed* most of those albums are—even the ones from favorite bands, favorite shows.

But there are the rare few out there that catch something even the most perfect studio album can't—you have those, too. Occasionally, a live album is a band's Rosetta Stone, a shout in a decibel-numbered ear hollering "See! I told you this is what they were all about! Damn!"

Sonia Dada's *Lay Down And Love It Live* is one of those.

**F**ar from being a retrospective, and infinitely more than a souvenir, *Lay Down And Love It Live* is a portrait of one of the most soulful bands out there. Sonia Dada is a band who knows their sound, but they've always been hard-pressed to say exactly what it is. Equal parts R&B, gospel and occasionally doo-wop vocals and rock guitar freak-outs, B3 organ and break-up songs, Sonia Dada is, you know, one of those bands. Music writers flail around with comparisons to the Family Stone, the Neville Brothers, and other soul/rock hybrids, all of which are right, sort of, and none of which work very well.

Live, though, it turns out the band's nature is unified, deep, and solid. As the album jumps straight in with the chank-a-lank groove of "Planes And Satellites," it's as if an announcer just finished shouting "...and now, from Chicago, the gold-plated sounds of the Sonia Dada Rock, Rhythm and Soul Revue!" Like Sam And Dave, Otis Redding, or sure, Sly And The Family Stone (they do, after all,

cover "I Want To Take You Higher" on this one), this is a band ready to go wherever it needs to. Even more importantly, they have the chops to do it.

The band was a daring mix from its very beginnings. According to legend, Dan Pritzker, guitarist and primary songwriter for the band, came across an a cappella trio singing at a Chicago El station, and asked them to work with his rock band. The combination worked, and Sonia Dada (named after a Jordanian friend of Pritzker's) was born. Three studio albums later, *Sonia Dada* (1992), *A Day At The Beach* (1995), and last year's *My Secret Life*, the band has built a loyal following. They'd also added a semi-permanent horn section, a key part of the "revue" sound. By God, it was time to record live shows.

While he's a little nervous about the comparison, Pritzker admits, "We've gone a little bit to 'Revue Land.' My

two favorite ones are 'Lester's Methadone Clinic' [the easiest place to spot the a cappella background of vocalists Michael Scott and Paris DeLane] and 'I'm Gone' [the place where the revue 'slows it down for a minute']. Pritzker sums it up well: "The way the horns work with those just kills me. The 'soul-ly' section, with the horn solo, kills me. I've heard this thing a million times, and every time I hear those parts I have to stand up and move around."

Sonia Dada fans around the world respond pretty much exactly the same way. "We've been getting a lot of people coming to shows over and over," says Pritzker. "Through our E-mail and other fan bases, people would ask if they could tape the shows, or if we would do a live record. I think there was a feeling that people really loved the studio work, but the live performance...it just was something that people really loved."

At first, the band was a bit hesitant. Says Pritzker, "Doing a live album after the first record, well, that seems early, and after the second record seems early, too. But once we had three full CDs under our belt—that much repertoire—it seemed like an appropriate thing to do."

*Lay Down And Love It Live* has also wound up documenting some key periods in the band's history. "Most of the stuff was recorded in November and December of 1998, in a tour we did of the Pacific Northwest—Colorado, Seattle, Portland, Eugene, down to San Francisco. Ten of the 13 tracks were taken from that tour," says Pritzker.

Nearly all of those songs feature the "Persistence Horns"—Bob Perna and Tony Wolters on trumpet, Jim Martin on trombone, and Ken Partyka handling sax. Pritzker explains "Bob is [former drummer] Hank Guaglianone's uncle, so we affectionately refer to these guys as 'Uncle Bob's Horns.' Uncle Bob is a complete bebop jazz guy. He came to a gig of ours, and there's one song of mine from *My Secret Life* called 'So Sad.' I have all sorts of odd chords in there, demented and perverse augmented chords and things. We played that for him, one of the first things, so that Bob wouldn't feel like he'd be lowering his standards by playing with people who couldn't really play. He thought, 'Oh...there's a level of sophistication here.'" Pritzker adds, with a chuckle, "Of course, then we dumped a load of three-chord songs on him, once we had the hook set."

While it's the songs, and the band's overall tightness, that make *Lay Down And Love It Live* work, the horns push it over the top. Says Pritzker, "For me, this is not just a regurgitation of old, studio-recorded songs on the stage. It has a new twist with the horn arrangements, and what it does to ignite these songs that we've been playing for some time is just great, really fun. There was definitely a sense of 'God, how come we waited so long to do this?' But we've got eight guys in the band, and then 12 guys, and Jesus—it's unbelievable, but it really works for us. We really miss 'em when they're not there."

**I**t's also easy to hear another difference between this live album and so many of those other ol' rusty-dusties parked somewhere deep in the collection. This one sounds terrific. From the artfully blended vocals to the crisp horn blasts to clear piano and guitar parts, this one sounds...well, at the very least as if it were recorded somewhere live in a studio.

Pritzker explains. "I think there were three criteria [for inclusion on the album]—the performance, the song, and the sonic quality. No matter what the song was, if we had a great performance of something, that was in contention. Then the question was 'What songs do we want to put on there, and do we have great performances of those songs?' The last criterion was 'How did it sound? How well was it recorded?'"

Pritzker insists, "I knew at the outset that one thing I did not want to do was put out a shitty-sounding live record. Some of my favorite,

favorite records are live records, and it's all well and good to make somebody feel like they're part of the audience, I guess, but that's hard to do. It's one thing to be in the room, and the walls are shaking, and you have the visual sensation and the whole thing, and that's great, but when you take the music out of that environment, to me it's a little disconcerting. It doesn't really sound that great most of the time."

*Lay Down And Love It Live* is far from disconcerting. "One of the things we've done throughout the mixing of the record," explains Pritzker, "is not use any of the ambient microphones—microphones that you have stuck up in the audience, or at the sides of the stage. It's all basically close-mic-ing techniques so it's the microphone that was directly on the guitar amps or the drums rather than ambient mics that sort of capture the ambiance of the room. What I think we've captured here is the best of both worlds. We have the energy and excitement of the live performance but without the extraneous details like hearing other people sing along with our songs, and not making it sound like it was recorded in a tin can." (There is, and almost has to be, one moment when the crowd joins in, on "You Don't Treat Me No Good," and it's as much fun there as it is on all live albums—and mercifully, much shorter.)

"You Don't Treat Me No Good," the band's biggest hit to date, is one of the standout tracks here, and who knows, it might just rise up, "Freebird"-like, and become a hit again. It's also one of the most "transformed" songs on the album. According to Pritzker, "You Don't Treat Me No Good" is the only song that met the second criterion of a song that *had* to be on the album. "The album version of that song is

really just me on acoustic guitar and everybody else shaking shakers and

**"We have the energy and excitement of the live performance but without the extraneous details like hearing other people sing along with our songs, and not making it sound like it was recorded in a tin can."**

the singers singing, so neither Bone [pianist] and B3 wielder Chris "Hambone" Cameron] or [bassist] Erik

Scott played on the studio version. We felt we had to put on 'You Don't Treat Me No Good' because I think everybody wanted to do that in order to hear themselves playing on that song."

The songs themselves are the last testimony to how well this whole thing works. Pritzker traces their special nature in part to the way he writes, but, more importantly, to the way the band puts arrangements together—and to the problems the band works out as much as they can. "We'll be working on a song in the studio, and if it's going poorly and everybody's a little frustrated, and I'm not feeling very inspired, I'll say, 'Well, forget this, let's move on, I've got something else.' I'll pull out something I didn't

continued ►

intend to show, and we'll go after it, and sometimes what happens is really inspiring. I think some of the best parts of our studio work capture that. On a song like 'Planes & Satellites,' it was exactly that situation. On 'You Don't Treat Me No Good,' it was exactly that. 'Let's do it, boom, here it is.' It's yielded some great, great stuff, and there's a real benefit to surprise maneuvers."

Yet the songs haven't held still. Pritzker continues, "A lot of these songs we've been playing, day in and day out, for some years, and they begin to take a life of their own on the stage. They evolve—'Oh, you know what would work there' or 'We could do this with a song,' or 'Let's take this solo a little further out, another eight or 16 bars.' Over time, you begin to do those things that seem really obvious and apparent onstage, whereas those things didn't neces-

voice becomes saturated with playful disdain] and become a music critic," Pritzker explains. "Sam sang this song, and I've always really loved the song, and I'm real happy to have the song that Sam was singing on. We all really love the guy. He's a great, great, enormously talented guy. Unfortunately, he just let chemistry take over his life. It's a tragic story." It's telling, and touching, and clearly important to the band, that the song finishes with Hogan's joyful moans, with Michael Scott and Paris Delane chiming in with a refrain of "Everything's gonna be all right."

Hogan's departure left the door open for "new" vocalist Shawn Christopher, and her singing on the Caribbean-inflected "Don't Go (Giving Your Love Away)" is one of the album's other highlights. Her parts on "I Want To Take You Higher" make that relatively audacious cover song work.

Pritzker agrees, saying, "She's great; she's just amazing. The thing was, when Sam's ship was going down, and we were feeling like 'Okay, we've got to do something,' we sang with a bunch of guys, and...well, you know, nobody I've ever heard can sing like Sam. Nobody I've ever heard. To break somebody in to fill that slot was really daunting. It just wasn't working."

One day, though, the answer became clear. "We had worked with Shawn a bunch; she had sung on the previous studio records with us," says Pritzker. "She called me for something one day, and a light bulb went on—'right in front of us...this is what we should do.' She's great to work with, really fun, great to travel with—a really fun, laughing lady."

The possibility of four vocalists for the band is tantalizing for fans, and the band fooled around with the idea not long after the live recordings. "After New Year's last year, Shawn got a little bit sick, and we were supposed to go out in January, so Sam (who's still very much part of the band's 'family') came back out with us for three weeks," says Pritzker. "We had been working with Shawn for two years, really, and it was just so vastly different—I'm not saying better or worse, just really different. Somebody mentioned the possibility of maybe having four singers in the band, but I think I'd have a heart attack if that ever happened," he says, laughing.

**S**o here the band is—still having a good time, hanging together through some tough times, and making a—mark it down—memorable live album. Says Pritzker "The one thing we try to do is not make the shows the same. Over years of doing this, we sort of have an ebb and flow to the show, where we can think, 'Oh, this kind of song works well here, and now we can do this kind of thing.' But we try to avoid too much of that. From night to night, it's a completely different set list. In order to keep it interesting for us, which we think translates to the audience, we think it has to be varied. Going out and doing the same thing night after night after night is not something I can do."

Sonia Dada also show no signs of slowing down; Pritzker's already writing songs for the next album, and the band's going to begin touring across the country in September. "I think it's the real deal," he says enthusiastically. "It would be great to have a hit, but over the long haul we'll be in good shape because we've cultivated a great fan base, and I think that there are people that tap into what we do and really genuinely love us."

Perhaps even more importantly, the band loves what they're doing, and this live album, unlike so many captures that completely. "It's the thrill of my life to play with these people," Pritzker says. "There's nothing I'd rather do—it's joyful, I dig it more than I can say, and I think everybody feels that way."

**"A lot of these songs we've been playing, day in and day out, for some years, and they begin to take a life of their own on the stage."**

sarily reveal themselves when I was writing the song, or when we were laying them down on tape for the first time.

"I guess that's another reason why we put the record out at this time; it really seems like the songs have taken some twists and turns, and the horns add a thing—we thought, 'Hey, let's record these things.'"

**L**ay Down And Love It Live also documents the band's past lineups. Three of the 13 tracks are taken from a New Year's show in 1996 at the Fox Theater in Boulder, and they feature Guaglianone, lead guitarist David Resnik and vocalist Sam Hogan, all of whom are no longer with the band.

The final track on the album, "Goodnight," is a fitting ending. Hogan's painfully wrought vocals somehow capture two octaves at once on what must be the most soulful lullaby ever recorded, a prayer for a child, faced with the madness of the world, to stay young forever.

"Goodnight" is one of my older songs that I wrote with an old, dear friend of mine who has since strayed from the flock [here his

Mike Warren's been dusting off his live albums in Kansas City. You can reach him at [warren@kcmetro.cc.mo.us](mailto:warren@kcmetro.cc.mo.us).

"I Want To Take You Higher," the first single from *Lay Down And Love It Live*, is set to go to radio on September 13. Watch for the full album in October. Needin' a *Live* fix? Call Michele Tayler at Calliope at 312.280.0766, and check out Sonia Dada's Web site at [www.soniadada.com](http://www.soniadada.com) while you're at it.

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# Trish MURPHY Steps Up And Out

By Melissa Blazek

## “Patience.”

That's what Trish Murphy says, with true conviction, is the most important thing she's gleaned from years of being—in the truest sense of the words—a working musician.

“Somebody told me two years ago, ‘Look, for the next two years, you're going to work yourself to death and it's going to seem like nobody notices. But it'll pay off. And if you just do your work and pay attention to doing your work well, the rest will really happen. You just have to keep focusing on the next day's work.’”



**A**nd her ceaseless hard work, particularly the foundation she built with her own hands for her debut solo release, *Crooked Mile*, has made Murphy a performer and songwriter to watch. Released in 1997, *Crooked Mile* garnered her a stack of exemplary reviews and two years' worth of roadwork. It's sold more than 10,000 copies to date, impressive considering it was self-released and predominantly self-promoted. A model of self-sufficiency, she, along with her manager Charlie Neath (who also doubles as her husband), also booked her tours and handled the press. In conversation, Murphy is direct and polite. She's soft-spoken, but frequently melts into fits of laughter, and speaks with very little indication that she's from the Lone Star State. Her comments about business reveal that she's got an MBA's savvy into the inner workings of the madness of the marketing of music. The artwork for both of her solo albums is drenched in rich jewel tones, and captures a serious woman who seriously entertains where she comes from and where she's going. *Rubies On The Lawn*, her glossy new release, says more than Murphy ever could in a 30-minute phone interview about growing up, stepping up and stepping out.

*Crooked Mile* earned her enough respect to get noticed by the majors, but for the release of *Rubies On The Lawn*, she eventually settled on Doolittle Records, based in her own adopted backyard of Austin. The instability of the major labels' current state of affairs made the small label seem particularly attractive at the time she signed on the dotted line. "Doolittle was still completely independent [it is currently partnered with Mercury], and didn't have a major distribution network yet," she explains. "I was being approached by both small labels and major labels. After I went around with all of them—and actually had a major label deal fall off the table while we were scripting it—the major label infrastructure fell apart. Once I saw what was happening to all the artists that I knew, I saw people getting dropped right and left, it made me feel like an indie label was probably a smart place to go. I knew at Doolittle, especially, I wouldn't get lost in the shuffle. Their artist roster is small, and the quality of music that they sign is obviously solid." Murphy's label-mates include the similarly flavored Todd Thibaud and The Bottle Rockets. "Somebody at that label loves music and you can tell. And so I figured that couldn't be a bad place to be."

**T**rish Murphy was steeped in music from the day she was born. There was always music playing, or being played, in her family's home. Her father, a struggling musician, taught his children to play; he ultimately gave up music as a career when it became too difficult to keep the family of five fed and clothed. He took up working oil refinery construction and followed the work, eventually moving the family several times throughout the American South and Southwest. The Murphy clan was close-knit, and Trish seems not in the least traumatized by her transient childhood.

"I think that stability is something that we assume children need," she says. "But it doesn't have to be staying in one place your whole life...as long as there's a consistent thread, even if that consistency is always moving around, I think that you orient yourself to that. [Moving around] made me, by necessity, sort of an infiltrator. I found myself repeatedly on the outside as I would become the new kid in school, and if I wanted to survive, I had to figure out a way to create something for myself."

Nurtured by her boho parents, and being surrounded by great American classics like Bob Dylan's *Highway 61 Revisited* and *John Wesley Harding*, Murphy's musical sensibilities and talent flourished. The Murphys ultimately settled in Houston, and Trish went on to graduate from the University of Dallas with a degree in psychology. Passing up the staid world of 9-to-5, she formed a duo with her brother Darin, and self-released two pop albums (*Yes! We're Open* in 1991 and *Tongue And Groove* in 1993), and as Trish & Darin, became regulars in the Houston club scene. By 1995, they'd grown apart musically and went their separate ways. "It

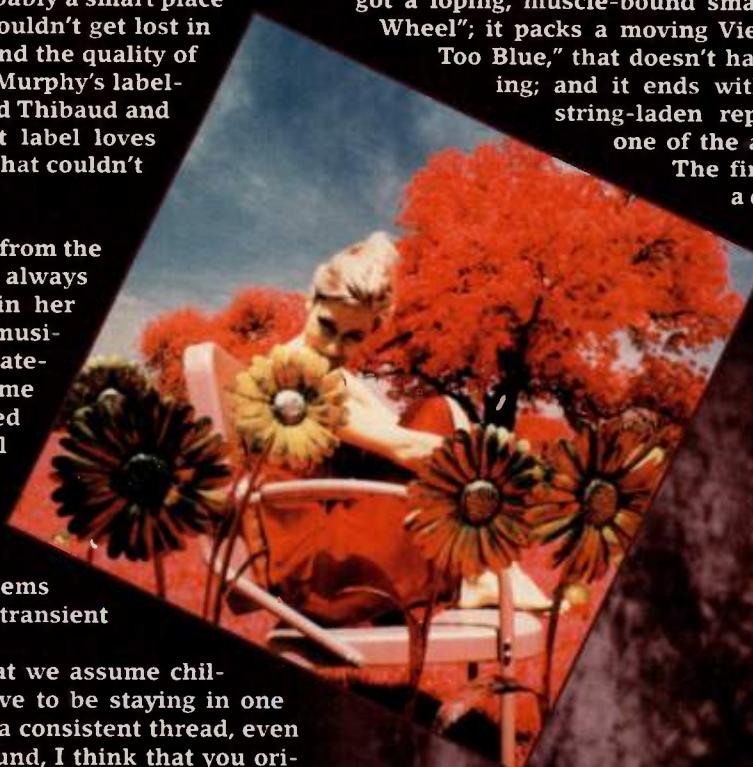
was interesting to see how [our musical styles] diverged after we started pursuing our own thing," she says. "Darin has always been a loner and has never really made friends easily. He's a bit eccentric and his music really reflects that. It's amazing music, sort of along the lines of Robyn Hitchcock/John Lennon/Beck, and like performers such as Karl Wallinger, he plays all the instruments himself." Darin, who makes a guest appearance on *Rubies On The Lawn*, continues to pursue his own musical adventures, and has just released an album regionally.

By the time Trish & Darin called it quits, Murphy had come to find Houston's club scene stifling. "Austin has more of an infrastructure for supporting local and regional music," she says of her decision to emigrate. "Houston has a scene, but that's pretty much where it begins and ends." After relocating, she veered down a more rootsy path for *Crooked Mile*. Produced by Dave McNair, its veneer is pure and stripped down, but not raw. Despite its subtle twang, in both the instrumentation and the vocals, Murphy says she chose McNair to produce *Crooked Mile* because "he had such a strong pop résumé. I knew that I didn't want to make...an 'Austin singer/songwriter record.' I really wanted it to reflect that pop sensibility that I felt like I belonged to." Still, she calls *Crooked Mile* the biggest departure of her career, and likens *Rubies On The Lawn* much more to her pop-inflected Trish & Darin days.

**R**ubies On The Lawn, taken as a whole work of art, reflects many things about its creator. It flirtily flips off the '60s with a tight remake of Nancy Sinatra's tough "These Boots Are Made For Walking"; it's got a loping, muscle-bound smash in "Me Behind The Wheel"; it packs a moving Vietnam vet tale, "Johnny Too Blue," that doesn't have a happy movie ending; and it ends with an unexpected, lush string-laden reprise of "Vanilla Sun," one of the album's stronger songs.

The first single, "Outsider," is a dreamy confection equal parts strolling ballad and winsome contemplation. *Rubies On The Lawn*, more

continued ►



than anything, reveals that as a songwriter, Murphy is a collector of tales of myriad tones, tastes and times.

More Sheryl Crow and Tom Petty than Lucinda Williams and Robert Earl Keen, *Rubies On The Lawn* was recorded at Arlyn Studios in Austin and produced by Jim Ebert, who most recently manned Marvelous 3's slippery debut. In Ebert she found a soulmate in taste. "I love that he's so well versed in the classics, if I can use that in a sort of tongue-in-cheek way," she laughs. "He has a very strong sensibility for classic rock and pop music, yet he has a real modern flair." The "Vanilla Sun" reprise, which is tucked onto the end of the album, recalls the rounded flairs found on dozens of '70s rock albums by artists like the Moody Blues and Elton John. It's surprising, in one sense, but it's also familiar and comforting. But Murphy denies that it was a concerted effort to tie in her love for the music she was raised on. Instead, she calls it a "Jim-ism": "Jim wanted to put some strings on 'Outsider,' and the thinking was whether you do one song or three songs, the rate is going to be the same—it's quite expensive to book a string session." She thought "Vanilla Sun," from whose vivid lyrics the album title is culled, would lend itself to some type of scoring, and after the work for the song proper was completed, they had time to record some more background strings for the vocalized version. The result stood up on its own, and merited a spot on the album. Fondly reflecting on the image conjured up by the reprise on the Eagles' *Hotel California*, among others, she confesses, "I've always thought of it as a really great tradition, so I was glad to bring it back."

Of the two songs on *Crooked Mile* that attracted Ebert to produce a project for Murphy, one, "Concession Stand Song," makes an encore appearance on *Rubies On The Lawn*. "It's become a real live anthem," she says of the track, "it closes all of my live shows and it sometimes extends into this big medley, and so it seems to still be so relevant. I felt very comfortable re-recording it and getting an opportunity for more people to hear it."

The kickin' version of Nancy Sinatra's "These Boots Are Made For Walking" which appears on *Rubies* was recorded with the hope of landing it on the *Austin Powers: The Spy Who Shagged Me* soundtrack. The song, however, was finished too late to be considered for the film—but Murphy and Ebert liked the finished product so much, it stayed. "It had always been one of my favorite old songs," she admits, "and I thought it had a campiness to it and a sort of attitude that I would be able to interpret my own way. And we just had a blast doing it."

One of the most wrenching pieces on the album, "Sunday," chronicles a late-night shooting at an IHOP in a rundown part of town. The too-young victim, whose life fades into the night without much notice, is nothing but another stash of paperwork and a mess for the cops and the waitress to clean up. Bits of the lyrics came from Murphy's one-time neighbor, a Houston Police Department S.W.A.T. team member. He would send her snippets of prose, which intrigued her enough to flesh them out. "I went between the lines of his handwriting and pushed the phrases around and found some beautiful poetry in them. After I finished ['Sunday'], there it was, his handwriting and then my handwriting scribbled in between the lines. I found some music for it very easily...the music is really soothing, and the lyrics are really graphic."

**"It just feels like the time is right and that the growth has been authentic. It feels logical and it feels solid."**

If Trish Murphy's current label deal all fell apart tomorrow, you get the idea that she'd dust herself off, pick up the phone and line up a few gigs, and continue on hardly missing a step. And she'd still collect tales of quirky characters, drive-by love and endless weeks spent behind the wheel, and meld them into songs that make her fans hang around to hear the last strains of the final set at the local club. For all her gloss and spunk, underneath it all she's a traveling troubadour, just like the best of 'em. If anything, Doolittle should be thankful to have landed her. She's modest, but she's proud of what she accomplished with *Crooked Mile*. "The best part about it is the work we did on our own really gave Doolittle something strong to go on. I feel that with [Crooked Mile] I really laid the groundwork, and probably raised awareness in a way that wasn't superficial. In other words, nobody's buying hype because nobody can afford to pay for it. So what they have to go on now is the bedrock that we established with the first record, and they're finding that it's really making things a lot easier. The other advantage is that it just feels like the time is right and that the growth has been authentic. It feels logical and it feels solid."

And like that somebody told her a few years back, all that hard work is going to pay off. "And if you just do your work and pay attention to doing your work well, the rest will really happen...." And people are beginning to notice.

To get your own *Rubies On The Lawn*, call Doolittle Records' Dan Fullick at 512.472.4200. After spending part of this summer on tour with Lilith Fair, Murphy is currently on the road with her band; for dates, check out her Web site at [www.trishmurphy.com](http://www.trishmurphy.com).





# trish MURPHY "OUTSIDER"

**totallyadult**  
Combined Album Airplay **28**  
Commercial Song Airplay **26**

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# ON TOUR NOW



# where **MUSIC** meets **FILM** live from sundance film festival

S most independent musicians will tell you, it's extremely difficult to get music out to the masses, where it can be heard and appreciated—and that's not even taking into account the expense of the whole thing.

Musical instruments, microphones, tape decks, CD burners, mixers, recording studios...the list goes on and on. It's enough to make a guy quit and go legit. Now, with all that in mind, imagine being an independent filmmaker. I mean, it's not like a guy can go down to the local street corner and show his film for spare change. Sometimes, no matter how good your music or your films are, you just need a little help.

A few years back, help arrived in the form of the Sundance Institute, a non-profit organization created by Robert Redford to help developing filmmakers understand the whole filmmaking process. In 1985, the Institute brought into its fold the US Film Festival, which eventually transformed into the Sundance Film Festival.

Every January thousands of filmmakers, producers, writers, directors and movie moguls swarm into the quaint resort setting of Park City, Utah, to witness some of the most creative and invigorating films of the year. The Sundance Film Festival is a competition for independent filmmakers; films, submitted from around the world, compete on various levels for awards and (more importantly) recognition. The awards carry a lot of prestige, and winning directors and producers can then use the recognition as a big selling point when it's time to pitch their projects for distribution. Films that have been shown at the Festival over the years include *Hannah And Her Sisters*, *River's Edge*, *Hairspray*, *Moonstruck*, *sex, lies and videotape*, *Roger And Me*, *Reservoir*

*Dogs*, *Four Weddings And A Funeral* and *Shine*, just to name a few.

New to the Sundance Film Festival this January was the Sundance Cafe, a place where music meets film. Starbucks Coffee Company, the Sundance Channel, BMG Music Publishing and BMG Entertainment created an environment where, for five consecutive nights, the historical Elks Lodge in downtown Park City was transformed into a relaxed, casual, cowboy coffeehouse. Beautiful old overstuffed leather furniture filled the room, pillows were strewn on the floor, oil lamps illuminated the tables and many hunting trophies watched from the shelves. Each night, after the main film screenings

and before all of the raging parties, around 100 independent filmmakers would gather in the cafe, sip some Starbucks coffee, and cozy up to the fire while three separate artists played for an hour or so.

Along with performing, musicians like Lyle Lovett, John Hiatt, Lisa Loeb, Duncan Sheik and Shawn Mullins got the chance to mingle with

filmmakers. Folks like Jars Of Clay, Julia Darling, Abra Moore, Jill Sobule and Eagle-Eye Cherry sat with filmmakers and talked about what they were working on. Blondie, BR5-49, Kami Lyle, Jude and Mike Younger spoke of ways that they could create music for certain films. Musicians playing for—and talking with—filmmakers. A gathering place for major and emerging recording artists to converge and interact with independent filmmakers. Picture the toga party in *Animal House* without the song "Shout." Or how about *Apocalypse Now* without Jim Morrison singing "The End"? Where music meets film is a mighty powerful crossroad.

The use of music in films has been around, really, since the beginning of films themselves. Back in the good old days, when a nickel would buy you a ticket, silent movies would roll and you'd read the dialog over the screen—yet in the background of those dark movie theaters always lurked a pianist, or small ensemble, who would tickle the keys and pluck the strings as the hero would untie a damsel in distress from the tracks...just in time! Since those early glory days, movie makers

By  
**Matthew  
Lawton**

Photos by  
**Tim Rounds**

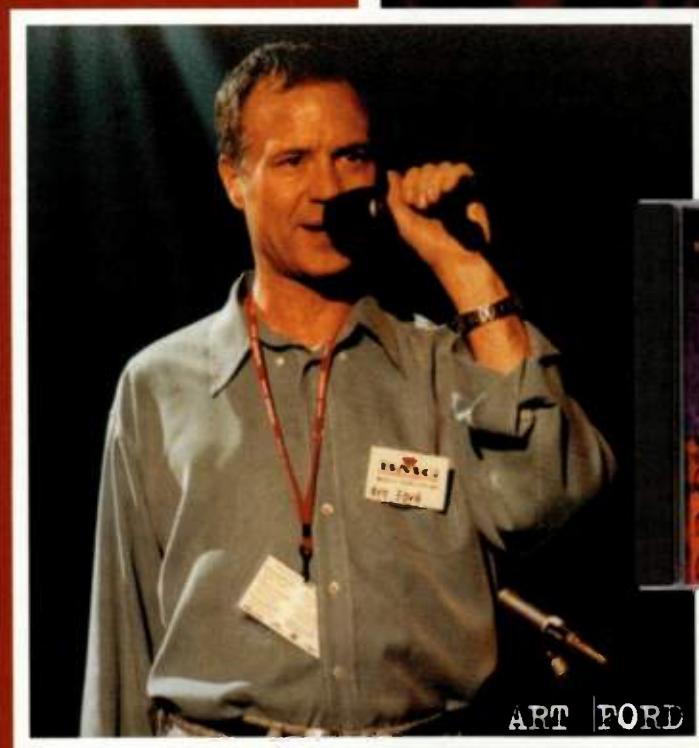
have mastered their craft and turned movie watching into a whole different experience. With realistic visuals, brilliant stories and dialog (along with beautiful orchestral scores and lyrical songs), movies really can take you to another place and time. And the perfect song placement is almost as important as the perfect actor. How fun would *The Big Chill* be without all those great tunes? Those songs created a real personal connection with the audience that no dialog or car crash could convey. Sometimes all it takes is a few bars of a tune to push the audience right over the edge of its seat and into the reality of the film.

Art Ford is the Vice President of Film and Television Music for BMG Music Publishing, and was instrumental in putting the Sundance Cafe together. Asked about how difficult is it for a filmmaker these days to get the right song for a project, Ford said, "Because they usually have to go through agents and majors labels, a lot of times filmmakers are never able to really present their ideas to the artists themselves. And then sometimes you'll hear songs in films that may be there because of pressure from a soundtrack label who has advanced hundreds of thousands of dollars, so it becomes a political thing as well." We spoke about how important songs, not just the musical score, but the lyrical songs, are to certain films. One wrong tune that takes a viewer's mind out of the film can do a lot of damage. "It's like being a sonic painter, in a way," said Ford. "I really think many of the new contemporary filmmakers are very savvy of music and they really get it." Which is what made the Sundance

Cafe so crucial to the filmmakers. Not only do they *get* the music, but now they had an opportunity to *get to* the musicians, themselves. "It was just amazing," enthused Ford. "After an artist would finish performing, like, 20 filmmakers would be huddled up around them giving them their cards and talking about future projects."

Duncan Sheik was one of those performers who's actually been involved with films before—his songs have been placed in movies like *The Saint* and *Great Expectations*. Sheik grew up listening to music that, even though it wasn't in movies, was very film-like in its essence. Bands such as The Blue Nile, David Sylvian and Talk Talk were among his inspirations. I spoke with Sheik about great films and their use of music, and when I asked him what one of his favorite uses of a song in a movie was, he said, "Well, of course there's the Stealer's Wheel scene in *Reservoir Dogs* with 'Stuck In The Middle With You.' I love that kind of song placement, which is where you take this really benign, innocuous song and you just turn into something very dark. That's cool. I'm into that recontexturalisation." Which is what makes a filmmaker great: the ability to claim something old and make it new again. The *Reservoir Dogs* soundtrack is full of songs from that easy-going era—"Hooked On A Feeling," "Coconut," "Magic Carpet Ride"—yet whenever I hear those songs now, I can't help but think about cheap tippers, bank robberies and blood galore. Gee, thanks Quentin.

When I brought up how some soundtracks pull that off extremely well, Ford jumped in: "It brings you back to that experience. It's kind of like the gift that keeps giving. That's what I think is beautiful about it: if you've ever seen a scene in a movie without music—it kind of lays there. Then you put a piece of music in there and the whole dialog comes to life. Your body chemistry changes when you watch it; physically, you actually change when you see the scene. And then you can put a different piece of music to it and it will make the dialog mean something completely different."



ART | FORD

"It gives you the extra jolt of being hooked up to another emotional field with what's going on in the film. It kinda doubles your pleasure, like the chewing gum."

-John Hiatt on music  
and movies

With all these great musicians performing in a "living room" surrounded by filmmakers, it made perfect sense to roll tape. On September 14,

VH1 will debut a one-hour documentary featuring live performances and interviews with the musicians and filmmakers who were at the Sundance Film Festival this year. Like the filmmakers who attended the Festival, the musicians featured on "Where Music Meets Film: Live From Sundance Film Festival" vary in genre, style and origin—but are equal in quality. It's great to watch

John Hiatt jump off his stool and lead his acoustic trio into the big "rocking" ending of "Cry Love" as the crowd goes wild. Those hillbilly boys of BR5-49 make themselves right at home (surrounded by the antlers on the wall) when they kick up their heels on "Out Of Habit." Yet while watching Abra Moore pour her heart out at the piano, you could hear a pin drop. These were magical, special moments that were, luckily, captured on film.

Not only are the performances special, but the interview segments are equally revealing and fun. When discussing the combination of music and movies, John Hiatt laughingly mentions how "it gives you the extra jolt of being hooked up to another emotional field with what's going on in the film. It kinda doubles your pleasure, like the chewing gum." It's easy to see that these musicians are just as much fans of films as we are, and they are full of passion and excitement when talking about them. It's funny hearing the guys in Blondie talk about how the *Saturday Night Fever* soundtrack came to be. Just hearing Eagle-Eye Cherry mention some of his favorite movies that feature music, like *Easy Rider*, *Apocalypse Now* and *Superfly*, makes you want to go out and see those films again. And Julia Darling is very noble and sincere when she declares how important it is to keep the "art" in films. One such interview segment is with Lyle Lovett, who's not only a musician, but is also a part-time actor who's had many roles in films such as *The Player*, *Short Cuts*, and *Fear And Loathing In Las Vegas*. Lovett mentioned what it's like when a filmmaker wants to use one of your songs in a film: "The nicest compliment somebody can pay a songwriter is to sing one of his songs. And when a director wants to put your song in a movie, it's as though he's singing it." Not only do we get to hear from the musicians throughout these interviews, but folks like actress Janeane Garofalo, director Robert Altman, filmmaker Ted Demme and actor Dermot Mulroney, among others, chime in with their thoughts on independent films and the inescapable power of music.

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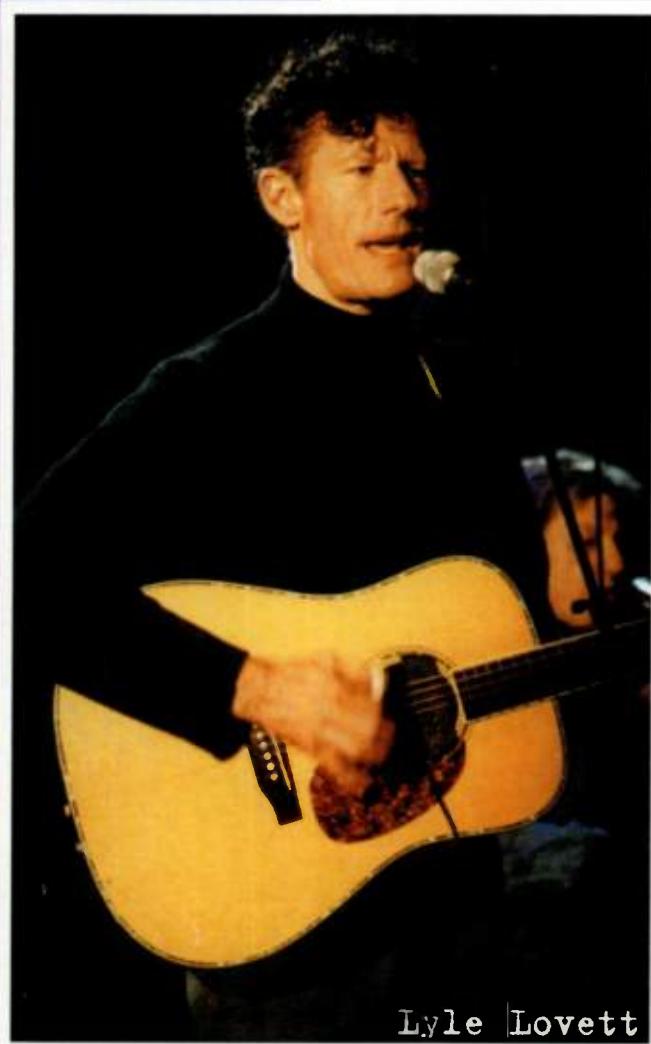
Not only have the highlights of these five nights been whittled down into a one-hour VH1 special, there's a soon-to-be-released CD featuring some of the performances captured at the Sundance Cafe. Beginning September 8 and running through October 27, Starbucks Coffee will be the exclusive retail carrier of the *Where Music Meets Film: Live From Sundance Film Festival* album. Through its Web site and 1,800 locations in the US and Canada, Starbucks will be the only place, before October 27, where you can pick up this disc

*Film: Live From Sundance Film Festival* album. Through its Web site and 1,800 locations in the US and Canada, Starbucks will be the only place, before October 27, where you can pick up this disc that features these amazing, intimate performances. Starbucks began incorporating music sales into its stores back in 1995 when the first Starbucks compilation CDs were created, based on customers' response to the music that was being programmed in the stores. Since that time they've gone on to sell some select artist CDs, and during its sponsorship of the Lilith Fair, sold the first two *Live At Lilith Fair* albums. Jody Hall, National Promotions Manager for Starbucks, says her company was thrilled to be involved with this project. "The Sundance CD is exciting because it's new music and it's available only at Starbucks. A portion of the proceeds goes back to a newly formed function of the Sundance Institute called the Sundance Composer's Lab, which helps musicians and filmmakers pair great music to make their films as exciting as possible."

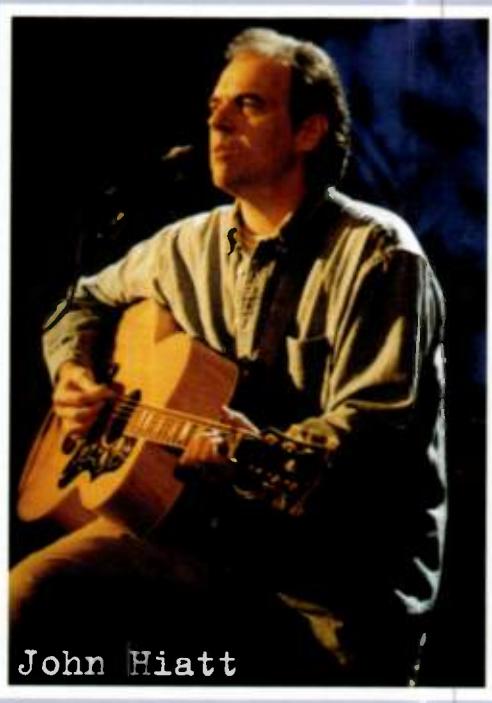
"The nicest compliment somebody can pay a songwriter is to sing one of his songs. And when a director wants to put your song in a movie, it's as though he's singing it."

—Lyle Lovett

Along with being the exclusive retail outlet for the album *Where Music Meets Film...*, Starbucks will host a tour of in-store performances by artists who appear on the CD. This tour of the Starbucks coffee-houses begins the same day that the CD debuts on their shelves (September 8) and will be a truly special way to see and meet artists like Jill Sobule, special guests in different cities, and newcomer Mike Younger. Younger fit in perfectly at the Sundance Film Festival, because at the time he was the only



Lyle Lovett



John Hiatt

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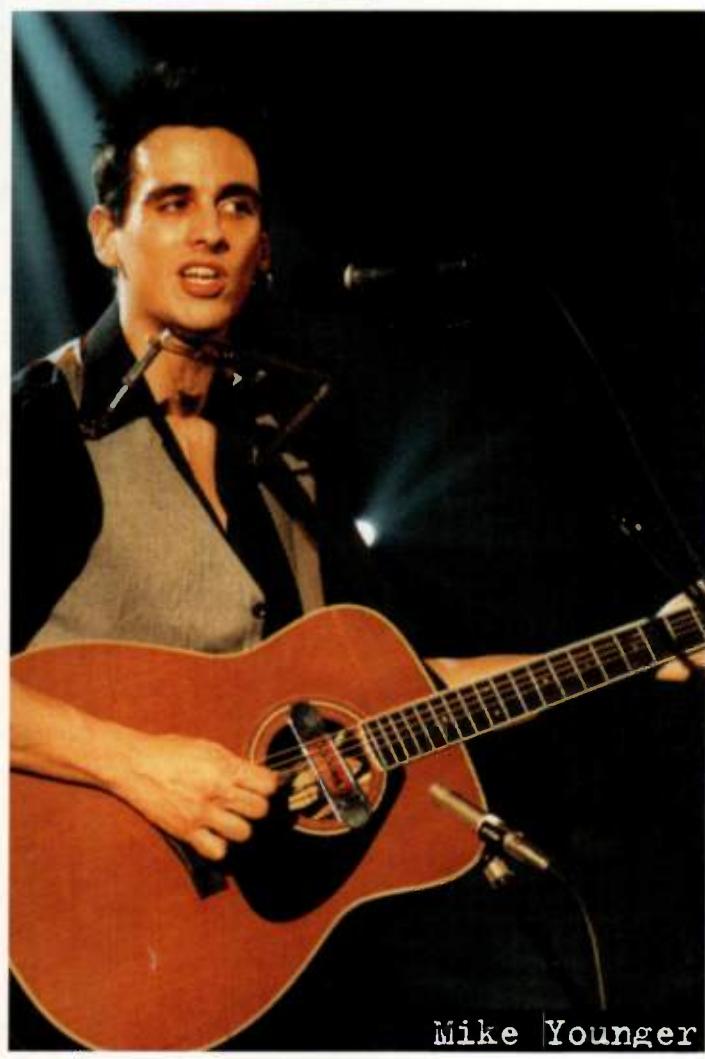


The album *Mock Tudor* in stores now!!

WRH



unsigned artist to play there. Since then, Beyond Music has picked up Younger and is set to release his debut album, *Somethin' In The Air*, on October 12. Younger has been playing his music in clubs across the country for the past eight years. His bourbon-soaked voice, along with his street-life stories, are reminiscent of early Springsteen and Dylan. With his beat-up acoustic and dangling harmonica holder, Younger hit the road at a young age in search of a way out. "I started making my living by playing for money when I was 16," Younger told me. "It started to interfere with my school 'cause I started to cut classes. Then high school was finishing up and friends were going off to college and I didn't know what to do—I figured I could travel anywhere and make a living. So I packed my bags and started hitchhiking around, playing on the streets. I found out that it's not quite so simple, but I managed to hang on to the desire to keep doing it."



Mike Younger

It's those desires, which keep the independent filmmakers and musicians struggling to satisfy their unrelenting appetites, that this project hopes to feed. "It just made me feel so good when I'd see these emerging young artists like Mike Younger, and the crowd would just go nuts for them," raved Ford. "You'd see filmmakers going, 'Have you ever acted in movies?' or 'Do you have interest in acting?' I mean, we may have a situation out of this whereby we're going to have some recording artists acting in these films."

Let's face it, films are the most powerful and easily accessible art form we have today. How many people in America visit museums every weekend? Not too many. Yet, each and every weekend, the local theaters are lined with folks waiting to get in and experience a completely different world. "You could listen to a film without picture easier than you could watch a movie without sound," says Devo's Mark Mothersbaugh. Your first vision of *Where Music Meets Film: Live From Sundance Film Festival* will take place without a picture and broadcast over the radio waves. This Labor Day holiday, the SFX Radio Network will air a one-hour special featuring performances recorded at the Sundance Film Festival, as well as exclusive interviews with the artists and filmmakers that will be heard only on this special radio presentation.

Whether it's the radio special, the VH1 documentary, the live performance tour of Starbucks or the CD itself, *Where Music Meets Film: Live From Sundance Film Festival* sets out to create a common ground for recording artists to interact with independent filmmakers, so that we may all benefit each and every weekend as we line the sidewalks of America to see, and hear, dreams come to life. 

Be the first on your block to feature *Where Music Meets Film: Live From Sundance Film Festival* via the SFX Radio Network special with a broadcast window of September 1 through September 6. To air this show on your radio station, call the SFX Radio Network at 818.955.4000.

Mark September 8 on your calendar, because that's when Starbucks will become the exclusive retail outlet for the CD *Where Music Meets Film: Live From Sundance Film Festival*. To obtain your copy, get ahold of Beyond Music's Gina Iorillo-Corrales or Damon Grossman at 310.385.4885.

Also taking place on September 8 is the first performance of the *Where Music Meets Film Live From Sundance Film Festival* concert tour in conjunction with Starbucks. Check out [www.starbucks.com](http://www.starbucks.com) for the latest tour dates and locations.

And lastly, make sure you catch the VH1 special on "Where Music Meets Film: Live From Sundance Film Festival," which premieres on Tuesday, September 14.



Duncan Sheik

# West Meets East!



**Michael Ehrenberg**  
**510.530.8262**  
**Fax: 510.530.9272**  
**E-mail: [outsrcemusic@earthlink.net](mailto:outsrcemusic@earthlink.net)**

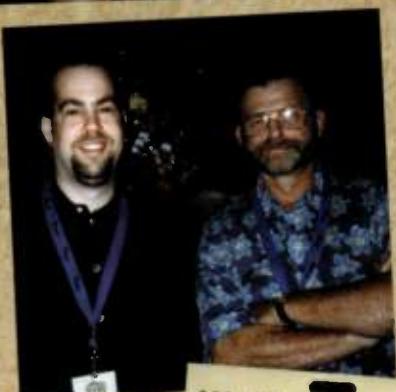
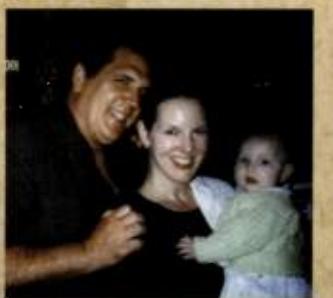


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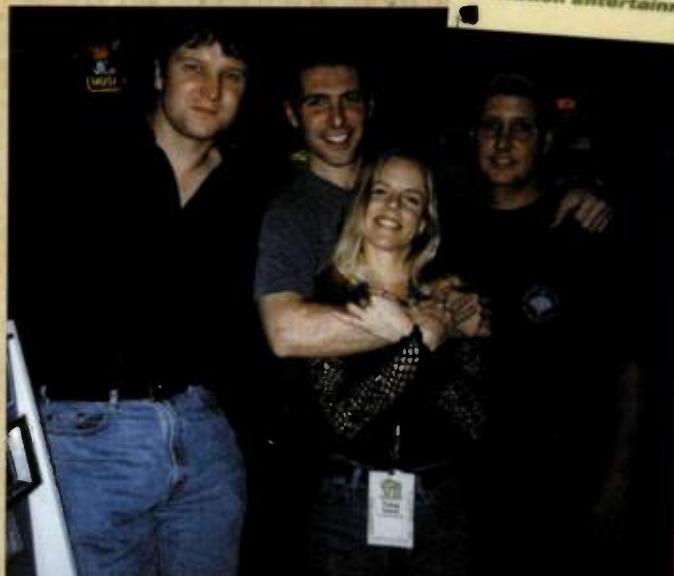
9, 20, 21, 1999

AUGUST '



John  
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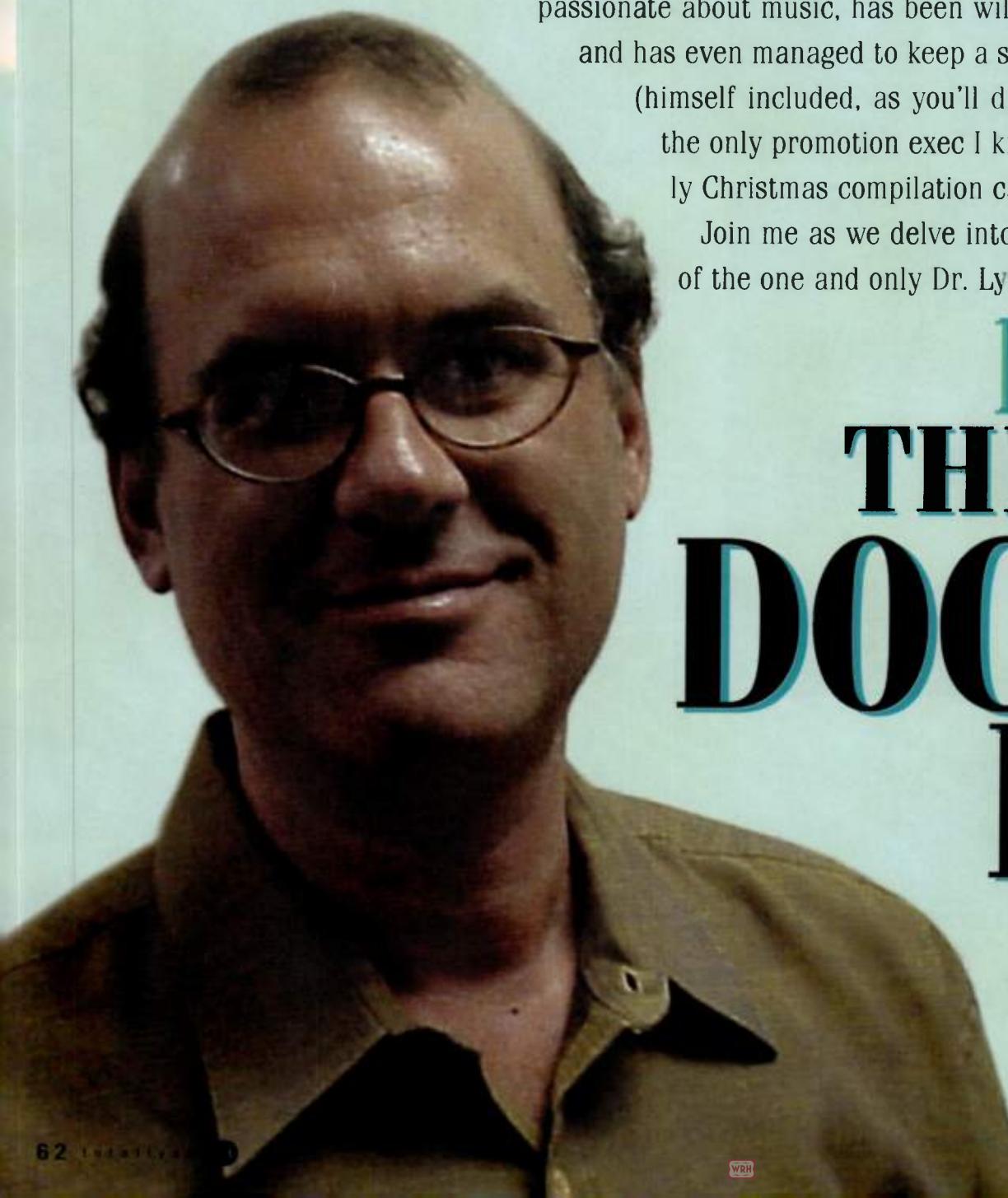
AUGUST 18, 19, 20, 21, 1999

This year's *Gavin A3 Summit* (the seventh) was a particularly positive experience for me. There were plenty of informative panels, as usual, but there was also more social time for all of the community to bond with each other. Needless to say, we all took advantage of the "playtime," too!

Furthermore, the artistic representation was extremely impressive, especially due to the fact the Americana folks were also part of the weekend. There were performances by Gigolo Aunts, Counting Crows, Melanie Doane, Bruce Cockburn, Venice, Indigenous, Willy Porter, Wilson Pickett, Julian Lennon, Push Stars, Equation, Randy Newman, David Mead, Dale Hawkins, Kris Kristofferson, Ignitors, Bob Cheevers, Kim Richey, Trish Murphy, Bree Sharp, Blue Mountain, Jim Lauderdale, Monte Montgomery, Big Head Todd & The Monsters, Melissa Etheridge, Shannon Curfman, P.J. Olsson, Sonia Dada, Cindy Bullens, Mike Younger, Chip Taylor, Tom Roznowski, The Souvenirs, Jesse Winchester, Wood, Ray Wylie Hubbard, Jack Ingram, Leftover Salmon and whoever else I missed seein'! In addition, Old 97's, Bryan Kelley, Kevin Welch, Tom Sheehan and others were on hand to say hello.



DID WE HAVE A GOOD TIME? **HELL...YES!**



Barry Lyons has been a regular fixture in the world of promotion for well over 20 years now. He got his start in Buffalo, first working on the distribution/retail side of things before segueing to radio promotion. Those days saw several hot promotion people in the market, including Phil Quartararo (now President of WBR, Inc.), Michael Plen (Sr. VP/Promotion for Virgin), John Sykes (President, VH1) and, of course, Lyons. Over the course of the past couple of decades he's worked with Amherst, Elektra, IRS, Chameleon, Giant, Polydor/A&M, and now the Island Def Jam Music Group as VP/Rock and Adult Rock Promotion.

Unlike many of his contemporaries, Lyons has remained extremely passionate about music, has been willing to grow with the times and has even managed to keep a sense of humor about things (himself included, as you'll discover). Furthermore, he's the only promotion exec I know of who puts out a yearly Christmas compilation cassette!

Join me as we delve into the sick and twisted mind of the one and only Dr. Lyons.

# Barry THE Lyons DOCTOR IS IN

## **So how's the last year been during the merger of PolyGram and Universal?**

"As part of the PolyGram family merging with the Universal family, I've really learned the ropes of corporate shuffling and downsizing. I started off with Polydor, then they folded Polydor—probably because we were too successful—into A&M Records. Later, I went along with Johnny Barbis over to Island Records. And then, as you know, Island subsequently merged with Mercury this past December to form one company that has since brought Def Jam into the fold."

## **So now it's officially Island Def Jam.**

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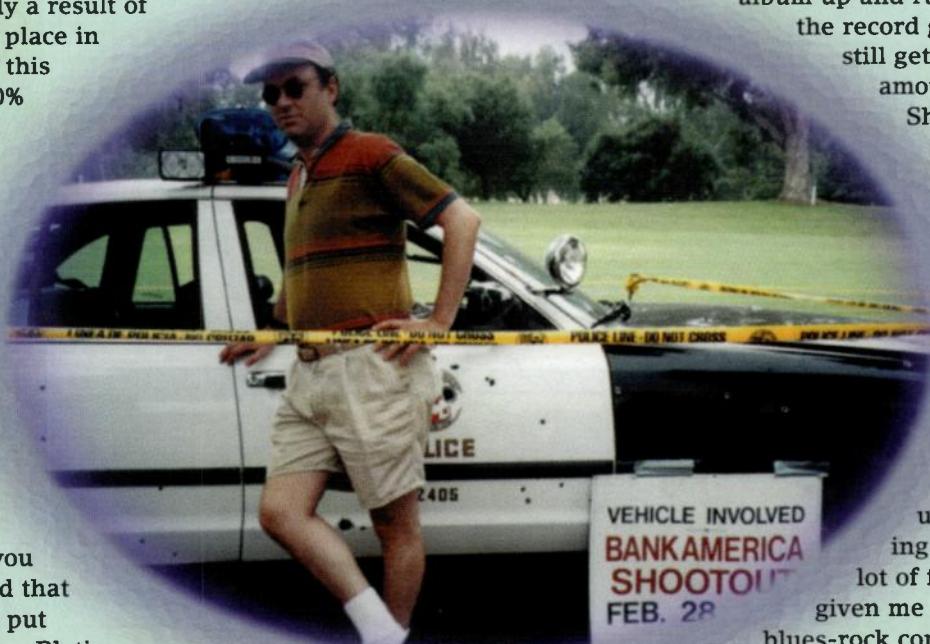
"None at all. I'm a Jack Daniels man!"

## **Do you feel at this point that all the merging pains are pretty much over at the Island Def Jam Music Group and everyone now knows what everybody else is doing?**

"The merger pains, that were specifically a result of what took place in

January of this year, are 80% behind us. I don't think anybody at the company would say that we're completely where we would like to be. But I think we're a lot farther ahead. If you would have said that we would have put together as many Platinum

records as we have since January of this year, people would have said, 'Impossible!' The market share that Island Def Jam Music Group is posting is enormous; I believe, in terms of individual label groups, we're running #2 in the country at the moment. There's still a lot of internal things that are being refined, and as with any company, I would anticipate that the refinement will be an ongoing process. In this day and age any business that isn't constantly refining is constantly declining.



On a higher level, there are more changes coming that are going to affect us. The record industry is in a much more corporate environment today and with the escalating shift to an e-commerce environment, a million changes—that nobody even knows what they are yet—will be made."

## **So with A&M, and initially with Island, you were handling both Rock and Adult Rock promotion. Is that still your function now?**

"Under the Island Def Jam Music Group I am devoting probably 75% of my time in the Triple-A world and 25% of my time in the Rock world. The one thing that hasn't changed in the 20 years that I've been doing promotion, and I don't think it will change in the next 20 years, is that it's still about relationships with people. And I still actively cultivate and work the relationships I have in the Rock world. Right now, Scott Douglas and Brian McEvoy are doing a very capable job of helming our Rock efforts and my function in the Rock world is to aid and abet."

## **What are some of the ongoing projects that you're excited about at the moment?**

"We're stoked about the new Melissa Etheridge album, *Breakdown*. It's her first album in four years and she's gone through a lot of changes in her life. Perhaps most significantly, shorter hair. No, she obviously has shorter hair, and now two kids, too! The quality of the songs is breathtaking: the first single, 'Angels Would Fall,' is an honest-to-God rocker. Sonically, there are some production touches that bring it right up-to-date for 1999 and beyond. It's an overall edgier record than her last album—it's just a little less polished and I think that makes for a significant improvement."

"It's been genuine fun getting involved with Lucinda Williams again—I worked her last studio album in 1993 for Chameleon Records. So when Mercury and Island combined, I inherited her.

David Einstein had done a brilliant job of getting that album up and running, and we've been able to keep the record going now for 15 or 16 months—it's still getting airplay and still selling a nice amount of records each and every week.

She had some great tour opportunities this summer, too, with Tom Petty and with the Allman Brothers. So it's been a real pleasure, 'cause she's an artist that I have tremendous admiration for. Lucinda Williams is who she is and she's been doing this a long, long time. If you look at Lucinda's career in the long term, she hasn't made too many wrong moves.

"Susan Tedeschi is still out on tour and will probably remain so up until this fall when she'll start working on a brand-new album. It's been a lot of fun working with Susan, too. It's given me a chance at being involved in the blues-rock community again. I feel like the work that I did on Kenny Wayne Shepherd's first album a few

years back helped open the door for people like Susan and Jonny Lang and some of the others that have now come along, like Jake Andrews."

## **Yes, blues has certainly become an important programming element for many of the Adult Rock stations.**

"It's become a very important element for a lot of the stations because the Adult Rock format desperately needs hit records that it can own; for the most part, blues is one of the few kinds of music that a Triple-A station can own and really claim exclusivity on...and we're talking substantial artists. I mean, Kenny Wayne Shepherd goes Platinum, Jonny Lang goes Platinum, Susan Tedeschi is approaching Gold and we have every reason to think that her next album will also be Platinum."

continued →

"And we've just shipped the Kim Richey album, which is off to a fabulous start. Our associates at Mercury Nashville have a new William Topley album coming soon. Furthermore, Alison Krauss, whose last solo record went Double Platinum, is a hugely successful artist and we're very excited about working with the Rounder people on her new album, *Forget About It*.

"And we've got a new single coming from Joan Osborne, 'Baby Love.' Her album is tentatively booked for next year but she has this new single in the upcoming movie, *For Love Of The Game*, which is Kevin Costner's next baseball film. The soundtrack also features the Kim Richey single, 'Come Around,' in it."

#### **What other projects have you been pleased with?**

"Willie Nelson was absolutely my favorite project of the last year—it's just a joy to work with the man. He's on the road constantly, forever, always. And we're still having success with The Cranberries. Here's an example of a band that is a little overlooked by some segments of the Triple-A format. The Cranberries consistently write and create great songs. They're now in their ninth year and their audience is growing up. There's a real opportunity with an act like this for Triple-A to become more involved with, and yet I don't see enough stations seizing those opportunities; hell, they sell hundreds of thousands of CDs every time out. Here's a band that has been out there playing amphitheater shows all summer with an audience filled with 29-to-32-year-old females. And that's an audience that everybody wants to grab. I say this all the time, but this format needs to embrace and cultivate hit artists. There's a handful of artists that the format did break entirely on its own, like Lucinda Williams and Lyle Lovett, but we need more."

#### **You've worked the format pretty much during its entire eight years of official existence, what do you think of its evolution?**

"I can honestly say I worked a lot of these people long before any of them knew that there was such a thing as a format. I'm still not convinced that there is such a thing as a format."

**Well, it is a rag-tag group of radio stations which is what makes them great. But I also think that they have a lot more in common with their programming philosophies than they don't have in common. But we've certainly gone through an evolution from the beginning to today. Many of the stations, particularly on the commercial side in the larger markets, are tightening up their lists, and their rotations for their heavies and their powers are going up—which I think is a good thing.**

"Ultimately, I think it's a very good thing. I preached from the beginning that I'd rather get one record on a station where it's going to get played enough times during a given week so a significant portion of the audience will actually

have heard it within a month's time—as opposed to getting five songs on a station where none of those songs will ever get played more than four times a week. If you rotate records properly, you create your own familiarity. I'm crossing my fingers and praying that the launch of Channel 103.1 in Los Angeles—which may frustrate some people 'cause they add just a couple of records a week—works, 'cause I do think it's a viable format in many other markets that don't have it."

**There's that frustrating side to Channel 103.1, but it's clear to everybody now that the ownership is willing to give the station the time and the space to develop and I think we all agree that this is not the kind of format that can come in two books and make a big giant splash and have a five share. The flagship stations of this format are ones that have built their franchises over a long period of time.**

"Exactly. Look at KBCO in Denver, which is clearly the station that has the biggest bragging rights at the moment, my God they're almost #1 12+ in their market! Now it's easy to look at them and say it's been a slow, steady build since whenever they first signed on back in the '70s, but the reality is, they've had their ups and downs. I mean, that station has, at least twice, been almost in the toilet and they've had to reinvent it, which is just like starting over—to quote John Lennon—and you can start over! I believe you can build yourself up to where you once were rather quickly. WXRT in Chicago has reinvented itself at least two or three times since it's been on the air, too. I mean, they were

not always an Adult Rock station—they were a hippie underground progressive station at one point. Then before there was such a thing as Alternative, WXRT was Alternative. They were the station that you went to for bands like The Cure and Depeche Mode and all that Alternative Rock in 1982. So WXRT has reinvented itself and thrived.

"I think sometimes people get this notion that you can't expect any returns from this format for a

*continued* →



*Lucinda Williams with Lyons*

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five-year period. I think if you have the right signal, the right format opportunity and the right dollars, I don't think there's any reason why you certainly couldn't do well in two years. I don't think it has to be five or 10 years. I think because we've had some stations that have been around for that long, that sort of becomes a convenient crutch for some people to say, 'Well, geez, we've been at it for three years, but this is a five-year format.' And then, 'Well, we've been at it for five years now, maybe it's a seven-year format.' The reality is, you gotta find the right mix in your particular situation.

"The one thing that still continually strikes me as we approach the next century is that people who are turning 50 in the year 2000 really don't know any music other than rock music—and they're still into it. They're not out there buying 30

CDs a year, but they're still out there—they're shopping. The more than two million people who bought Alison Krauss's last record, for example, were not 20-year olds.

"But somebody who's 50 doesn't want to be listening to a lot unfamiliar music. You've got to make them comfortable with it; however, what an awful lot of those people will accept sonically is light years beyond what somebody who turned 50, or even 40, in the year 1970 would have accepted. The 1970 conventional wisdom was: you're 40 years old, you're out of rock & roll and, frankly, Andy Williams is going to be a little too edgy for you."

### **In 1970 you couldn't be trusted if you were over 30.**

"I think there are more people above the age of 35 that still want to hear some new music—admittedly they don't want to hear as much as they heard 20 years ago, or 10 years ago, but they do want to hear it. Maybe it shouldn't even be packaged as 'new music,' maybe that term is off-putting. Anytime I'm back in Buffalo, I'll hang out with my brother and three or four of his friends—none of whom are in this business—it's a nice little reality check. What's the single biggest complaint? They hate the fact that almost everything on the radio is for '17 year olds.' This is a group of people between the ages of 35 and 45. This is the baby boom, they were the hippest, the newest, the vanguard of everything and they didn't all just disappear. They've

"I think sometimes people get this notion that you can't expect any returns from this format for a five-year period. I think if you have the right signal, the right format opportunity and the right dollars, I don't think there's any reason why you certainly couldn't do well in two years."



**Susan Tedeschi with Lyons**

mellowed a bit, but they do want to hear new Lucinda Williams music or Santana's new album. But the trick is, they don't want to hear *every single new thing*.

With these people, you're not going to get their attention with a rotation that will only get it to them once every four weeks. If that's what you're doing, you're going to be the station that just plays all that weird music."

### **I think subliminally what goes along with a heavier rotation is an implied excitement.**

"One of the old tricks, that I wish some people at this format would adopt, is when a hot, new piece of product comes in is to just *slam* that rotation. With a new song that you're really excited about, instead of playing it seven or five times a week in the first two weeks, play it 20 times a week, 25 times a week, which is not going to burn anything out. Then back it off and see if you created some appetite."

### **Dennis does that at KINK in Portland.**

"Yeah, but there aren't enough people who do it. Another one of the guys who does do that is Bruce Warren at 'XPN in Philadelphia. When he put Kim Richey in there, within a week or so, that had a significant impact on not only Kim Richey sales in the marketplace, but people in Philadelphia were certainly excited and more aware of her and her music."

### **Any other key points you want to interject here that we haven't touched upon?**

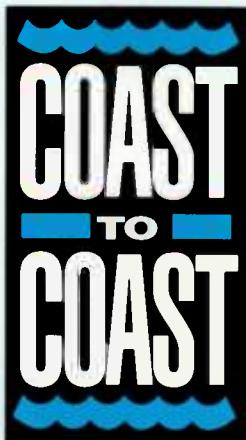
"I could go on for days. Like most everybody, I think that there are enormous opportunities ahead for record companies...for the ones that can think and move fast, that is."

**FLASH!** Just as we were going to press, Dr. Lyons called to inform us that he's been given a great opportunity to join London Records as it re-emerges. Expect him to be in place as its VP/Rock and Adult Promotion by mid-September! Look for John Rosenfelder to pick up the slack at IDJMG.

You can E-mail Lyons at [docrocks1@aol.com](mailto:docrocks1@aol.com).

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## BRUCE COCKBURN

ALBUM: *Breakfast In New Orleans Dinner In Timbuktu*

LABEL: Rykodisc

ARTIST: Bruce Cockburn (vocals, guitar).

**GUEST ARTISTS:** Gary Craig & Ben Riley (drums); John Dymond, Steve Lucas & George Koller (bass); Richard Bell & Janice Powers (keys); Rick Lazar (percussion); Colin Linden (guitar); Daniel Janke (kora); Stephen Donald (trombone); Carlos Del Junco (harmonica); Lucinda Williams, Jonell Mosser & Margo Timmins (backing vocals).

**PRODUCED BY:** Bruce Cockburn & Colin Linden

**ORIGIN:** Canada

**WHAT YOU SHOULD KNOW:** Thirty years and 25 albums into his career, Bruce Cockburn shows no signs of letting up—musically or politically. As with each album's journey, he's incorporated the influences around him into his music. In the case of *Breakfast In New Orleans Dinner In Timbuktu*, Cockburn's borrowed influences from a recent trip to Mali, which includes the use of the kora. Furthermore, he's expanded his use of spoken word as a powerful vehicle to express his concerns and observations of a world that seems to get crazier with each passing year. But perhaps the most important message this newest effort has to offer is that as long as concerned people are willing to point out our species' weakest traits, the stronger, more positive ones can remain empowered.

**SUGGESTED SONGS:** "Last Night On Earth"; "Mango"; "Blueberry Hill."

**CONTACT:** Dave Einstein 978.825.3274 & Sean O'Connell 978.825.3239



## KY-MANI

ALBUM: *The Journey*

LABEL: Shang/Gee Street/V2

ARTIST: Ky-Mani (vocals, various instruments).

**GUEST ARTISTS:** Sly Dunbar & Memmlate Morgan (drums, percussion); Clifford Branch & Tom Barney (bass); Malcolm Gold, Willie Lindo & Francois (guitar); Dave Richards, Derrick Barnett & Robbie Lyn (keys, bass); Ray Chew & Nigel Staff (keys); Roy Job, Eddison Elektrik, Mike Clarke, Tony Kelly, Steven Marsden & Christopher Garvey (various instruments); Salaam Remi (drum programming); Dean Frazer (horns); Keisha Bastik, Charmaine Radcliffe, Una, Roy & Peter Morgan (backing vocals).

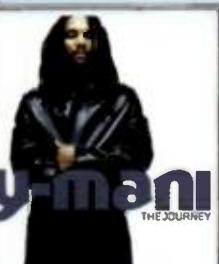
**PRODUCED BY:** Salaam Remi, Morgan Heritage & Denroy Morgan, C. "Specialist" Dillon, Derrick Barnett, C. Garvey & Ky-Mani

**ORIGIN:** Born in Jamaica, but he now resides in Miami

**WHAT YOU SHOULD KNOW:** Son of Anita Belvanis and Bob Marley, Ky-Mani (his East African name means "adventurous traveler") didn't think that music would end up being his life's direction (sports was his first love), but through a series of chance meetings and guest appearances, he has slowly evolved a solid name for himself in the musical world. Reggae is certainly at the core of Ky-Mani's music, but there are also important elements of hip-hop, country and R&B in the mix. The result is a refreshing sound by an artist who gives a respectable and loving nod to his heritage, while fearlessly forging his own path. "Being that I'm Bob Marley's son," says Ky-Mani, "everybody is expecting something, but I don't feel the pressure 'cause I am really and truly doing what I want to do."

**SUGGESTED SONGS:** "Country Journey"; "Fell In Love"; "Rude Boy."

**CONTACT:** Matt Pollack 212.320.8522 & Doug Ingold 310.358.4036



## BEN HARPER & THE INNOCENT CRIMINALS

ALBUM: *Burn To Shine*

LABEL: Virgin

**MEMBERS:** Ben Harper (vocals, guitar); Juan Nelson (bass); Dearworth (drums); David Leach (percussion).

**GUEST ARTISTS:** David Lindley & Tyrone Downie (guitar); Rea Jazz Band; Suzi Katayama Quartet (strings).

**PRODUCED BY:** JP Plunier

**ORIGIN:** Los Angeles

**WHAT YOU SHOULD KNOW:** Since Ben entered the national consciousness in 1993, his means of expression has slowly evolved into a hard-edged style without losing any of the passion that makes his music so vital. Indeed, his powerful, sometimes subversive, lyrical message remains at the core of his music. With *Burn To Shine*, we see Harper and his Innocent Criminals find a balance in musical energy somewhere between his debut, *Welcome To The Cruel World* and 1995's acclaimed *The Will To Live* (his third effort). We also find Harper exploring the more intimate consequences of the emotional give-and-take between individuals, and the need for each of us to find a spiritual connection.

**SUGGESTED SONGS:** "Burn To Shine"; "Two Hands Of A Prayer"; "Alone."

**CONTACT:** Ray Gmeiner 310.288.2730



## MELANIE DOANE

ALBUM: *Adam's Rib*

LABEL: Columbia

**ARTIST:** Melanie Doane (vocals, violin, mandolin, piano).

**GUEST ARTISTS:** David Raven (drums); Rick Neigher (guitar, bass, percussion, loops, programming background, vocals); Kevin Savigar (keys, synths); John Shanks, Tim Pierce, Tommy Emmanuel & Kevin Breit (guitar); Debra Dobkin & Alex Neigher (percussion); Jim Hanson (bass).

**PRODUCED BY:** Rick Neigher

**ORIGIN:** Canada

**WHAT YOU SHOULD KNOW:** Yes, Melanie Doane does play the violin, but were not talkin' another Celtic-influenced artist here—oh no, Ms. Melanie Doane prefers to rock, baby! Indeed, her high energy (albeit singer-songwriter-based) approach has already garnered this artist tremendous recognition in her native Canada (she won Best New Artist honors at the most recent Juno Awards). So now it's our turn. Got a problem with that? Well, you won't after you hear *Adam's Rib*—song for song this is one of the most impressive debuts to come down the pike in a long time (it was her second release in Canada). "I draw on the things I know," says Doane, "and if people hear themselves in the music then I've done my job."

**SUGGESTED SONGS:** "Adam's Rib"; "Absolutely Happy"; "Sweet Sorrow."

**CONTACT:** Trina Tombrink 212.833.8505



# DAVID MEAD

ALBUM: *The Luxury Of Time*

LABEL: RCA

ARTIST: David Mead (vocals, guitar, keys, percussion).

**GUEST ARTISTS:** Kenny Aronoff, Chris McHugh, Marc Pisapia & Paul Deakin (drums); Craig Young, Viktor Krauss & Peter Langella (bass); Rusty Anderson (guitar, bouzouki); Joe Pisapia & Kenny Greenberg (guitar); Mike Lawler, Jason Lehning (keys, lap steel); Carl Herrgesell (keys); Paul Hager (percussion); Kayton Roberts (lap steel); Jim Horn (sax); Paul Zonn (clarinet); Michael Hanna (string arrangements); Scotty Huff (horn arrangements)

**PRODUCED BY:** Peter Collins & Jason Lehning

**ORIGIN:** New York City

**WHAT YOU SHOULD KNOW:** David Mead follows two musical paths on his debut album, *The Luxury Of Time*: the many faceted aspects of love and the powerful way a pop-minded approach can express both its joy and heartache. Because of this, the ring of the 13 songs will sound familiar and comfortable, yet the music is also fresh and crackling—Mead is clearly a songwriter to marvel at. Indeed, it won't be long before you'll wanna start singin' along! "My album, in the end," shares Mead, "has a definite sense of time passing. It's about graduating from one part of your life to another."

**SUGGESTED SONGS:** "World Of A King"; "Sweet Sunshine"; "Everyone Knows It But You."

**CONTACT:** Art Phillips  
310.358.4031



BY JOHN SCHOENBERGER

# GRETA GAINES

ALBUM: *Greta Gaines*

LABEL: Big Air

ARTIST: Greta Gaines (vocals, guitar).

**GUEST ARTISTS:** Moe Z (programming, drums, keys, backing vocals); David Steel & Elisha Hoffman (guitar); Vess Ruhtenberg (bass, guitar); Millard Powers (bass, backing vocals); Mark Maher, Chris Feinstein & Dave Jacques (bass); Kenny Aronoff, Bill Dobrow, Brad Pemberton & Scott Edwards (drums); Bucky Baxter (pedal steel); Daniel Tashian (guitar, backing vocals); Jody Spence (drums, backing vocals); Al Goll (dobro); James DiGirolamo (keys); Spencer Campbell (drums, bass); Charlotte Avant, Andy Tubman & Mike Wanchic (backing vocals).

**PRODUCED BY:** Bucky Baxter, Mike Wanchic, Jody Spence, Spencer Campbell & Greta Gaines

**ORIGIN:** From Birmingham, AL, but she now resides in Nashville

**WHAT YOU SHOULD KNOW:** Greta Gaines made a name for herself as the first World Extreme Snowboarding Champion in 1992, resulting in countless national magazine articles as well as an appearance on the MTV Sports & Music Festival. She's been a network commentator for the sport, and now owns and operates women's snowboarding camps around the country. But underneath it all, Gaines' first love has always been music, prompting her to retire from professional competition and seriously chase her muse. After just a few listens to her self-titled debut, I think you'll agree that she made a wise decision. Furthermore, *Greta Gaines* has caught the attention of both Alanis Morissette and Tori Amos, too, who have invited her to open for them on their six-week national tour.

**SUGGESTED SONGS:** "Firefly"; "Cool Hand Luke"; "Full Blown Rose."

**CONTACT:** Conrad Rafield 205.870.5181



# BLINKER THE STAR

ALBUM: *August Everywhere*

LABEL: DreamWorks

**MEMBERS:** Jordon Zadorozny (vocals, guitar, keys, synths); Pete Frolander (bass); Kellii Scott (drums).

**GUEST ARTISTS:** David Campbell (viola, string arrangements); Larry Corbet (cello); Joel Derouin (violin); Ken Andrews (guitar, backing vocals); Brad Laner (guitar, bass); Justin Meldal-Johnsen (bass); John Parish (guitar).

**PRODUCED BY:** Ken Andrews

**ORIGIN:** Canada, but they now live in LA

**WHAT YOU SHOULD KNOW:** Essentially the vision of frontman Jordon Zadorozny (formerly of the band Tinker), Blinker The Star takes elements of punk, Beach Boys-style pop, psychedelia and classical music—featuring layered harmonies, distinct arrangements and a sense of economy—and comes up with a compelling and refreshing sound that stands apart from all the sound-alike bands on the scene today. *August Everywhere* is actually the outfit's third album, but first on a major label. "August Everywhere," says drummer Kellii Scott, "is a very musical recording, as opposed to, 'Let's just translate the live thing.'"

**SUGGESTED SONGS:** "Below The Sliding Doors"; "All Dreamed Out"; "There's Nowhere You Can Hide."

**CONTACT:** Laura Curtin 212.588.6660



# TOSHI REAGON

ALBUM: *The Righteous Ones*

LABEL: Razor & Tie

ARTIST: Toshi Reagon (vocals, guitar, bass).

**GUEST ARTISTS:** Adam Widoff (guitar, keys, percussion); Wilbo Wright (bass); Claude Coleman & Chicken (drums); Maria Breyer (percussion); Catherine Russell (mandolin, backing vocals); Judith Casselberry, Helga Davis & Sweet Honey In The Rock (backing vocals).

**PRODUCED BY:** Toshi Reagon & Adam Widoff

**ORIGIN:** She was born in Atlanta, raised in Washington, DC, but now resides in Brooklyn, NY

**WHAT YOU SHOULD KNOW:** Toshi Reagon's genre-busting music is tough to categorize, but damned easy to describe...incredible! As the daughter of Sweet Honey In The Rock founder Bernice Johnson Reagon, music has always been part of her life—all kinds of music. And because of her broad personal taste in music, Reagon has drawn a broad swath of styles to her bosom. Furthermore, Reagon's live performances have become legendary—she can comfortably perform at both the annual African Arts Festival and a

Central Park Summerstage benefit/tribute to Joni Mitchell. The *New Yorker* wrote, "Fierce and uncompromising, she's a shower of retro-funk, urban blues and folk...to hear her is to believe."

**SUGGESTED SONGS:** "Real Love"; "There Are"; "Sweet In The Morning."

**CONTACT:** Andi Turco & Jessica Siracusa 212.473.9173

## LISA HAYES AND THE VIOLETS

ALBUM: *Sun*

LABEL: Straight Line/Atlantic/AG

MEMBERS: Lisa Hayes (vocals, guitar); Cisco Deluna (guitar, dobro, lap steel, mandolin, accordion, harmonica); Chuck Bramlet (bass); Jano Janosik (drums).

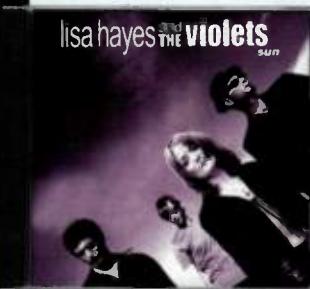
GUEST ARTISTS: Ed Roynesdal (keys); Dan Hickey (drums, percussion); Jeffrey CJ Vanston (keys); Gary Burke (drums); Anthony Krizan (guitar).

PRODUCED BY: Greg Ladanyi

ORIGIN: Portland, OR

WHAT YOU SHOULD KNOW: Lisa Hayes And The Violet is the premiere act/release for Straight Line Records, founded by famed producer Ed Roynesdal, musician/A&R exec Frankie La Rocka and musician/producer Stan Lynch. And after a listen or two to *Sun*, it's no wonder they chose this act to kick things off! Hayes has a commanding and emotionally charged voice, and her bandmates are consummate musicians. Lisa Hayes And The Violets formed in 1994, and over the past five years have developed a solid fan base throughout the Northwest. This past year has seen them expand their touring to a national (and international) level, with their song-driven, roots-rock style capturing new fans wherever they play. *The Rocket* wrote, "Anchored by Lisa's strong, heartfelt vocals, The Violets spin catchy tales of longing, hope and inner strength."

SUGGESTED SONGS: "Open Your Heart"; "Desire"; "Sun." CONTACT: Scott Yekes 212.832.9647



## WILSON PICKETT

ALBUM: *It's Harder Now*

LABEL: Bullseye Blues/Rounder

ARTIST: Wilson Pickett (vocals).

GUEST ARTISTS: Jon Tiven (guitar, keys); Sally Tiven & Muzz Skillings (bass); Simon Kirke & Todd Snare (drums, percussion); Sky Williams & Paul Griffin (bass); Crispin Ciao (sax); Larry Etkin (trumpet); Mason Casey (harmonica, backing vocals); Jolyon Dantzig (guitar); Eddie Kramer (percussion); Billy Ray Martin, Charlie Feldman, Theresa Williams, Lou Benjamin, Julia Schell, and Mitch Weissman (backing vocals).

PRODUCED BY: Jon Tiven

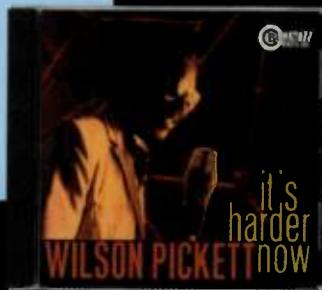
ORIGIN: Prattville, AL, but he now lives in New York City

WHAT YOU SHOULD KNOW: If you were able to see Wilson Pickett's performance at this year's *Gavin A3* Summit, then you saw his legacy in action. But that revue doesn't necessarily represent the musical growth of this artist as represented by *It's Harder Now*. Sure, the groovin' soulmeister still glimmers, but musically Pickett reveals broader stylistic expression than you might expect. There's soul and R&B influences, of course, but there's also distinct elements of country, blues and rock intertwined, making for a satisfyingly diverse collection of new songs.

SUGGESTED SONGS: "Better Him Than Me"; "Soul Survivor"; "Outskirts Of Town."

CONTACT: Katrinka Suydam

617.218.4477



## THE BOTTLE ROCKETS

ALBUM: *Brand New Year*

LABEL: Doolittle/Slipdisc/Mercury/IDJMG

MEMBERS: Brian Henneman (vocals, guitar); Tom Parr (guitar); Robert Kearns (bass, backing vocals); Mark Ortmann (drums, percussion).

GUEST ARTIST: Eric "Roscoe" Ambel (guitar).

PRODUCED BY: Eric "Roscoe" Ambel

ORIGIN: Festus, MO



WHAT YOU SHOULD KNOW: The Bottle Rockets have been doing what they do for so long that nobody does it better! So what is it they do so well? Why, rock, man, rock. The ultimate roadhouse rockers, The Bottle Rockets tour for over 300 days a year—the past year saw them on the road with Wilco, Son Volt, John Fogerty and Kenny Wayne Shepherd—building a following that reaches from coast to coast and border to border. *Brand New Year* is the quartet's fourth effort, and it easily captures that thing they do so well better than any album before. "Brand new year, same old trouble," explains Brian Henneman. "That's the story of our life."

SUGGESTED SONGS: "Nancy Sinatra"; "Alone In Bad Company"; "The Bar's On Fire."

CONTACT: Dan Fullick 512.472.4200

## VARIOUS ARTISTS

ALBUM: *Music For Our Mother Ocean 3*

LABEL: Surfdog/Hollywood

ARTISTS: Brian Setzer with Brian Wilson; Sprung Monkey; Butthole Surfers; Beck; Snoop Dogg with Rage Against The Machine; Lisa Loeb; Jane's Addiction; Pearl Jam; Allison Moorer; Paul McCartney And Wings; Gary Hoey; Jimmy Buffet; Red Hot Chili Peppers; Everclear; Ben Harper; Smash Mouth; James Taylor; Beastie Boys; JKAY; Lit; Chris Isaak.

PRODUCED BY: Various

WHAT YOU SHOULD KNOW: This is the third in a series of albums that support the Surfrider Foundation, originally formed by surfers and lifeguards in Southern California to raise the public's consciousness about the danger and degradation the human race has wrought on our planet's oceans. Over-fishing, alarming pollution levels and beach erosion are just three of many concerns this foundation addresses for all of our benefit. *Music For Our Mother Earth 3* features a broad collection of artists (some doing covers and others contributing original recordings), who all support the efforts of The Surfrider Foundation.

SUGGESTED SONGS: The choice is yours!

CONTACT: Niels Schroeter  
760.944.7873





## THOSE BASTARD SOULS

ALBUM: *Debt & Departure*

LABEL: V2

MEMBERS: David Shouse (vocals, guitar); Joan Wasser (violin); Matt Fields (bass); Kevin March (drums); Michael Tighe (guitar).

EST. ARTIST: Dana Colley (sax).

PRODUCED BY: John Hanlon

ORIGIN: Memphis & San Francisco

**AT YOU SHOULD KNOW:** Originally a side project to the Memphis-based band The Grifters, Those Bastard Souls has slowly become a living, breathing entity in its own right. Helmed by David Shouse, and joined by Jambuilder Joan Wasser, ex-Red Red Meat member Matt Fields and ex-Idler To Think/The Rentals member Kevin March, Those Bastard Souls have taken a dramatic musical turn from their earlier efforts to create an album of intelligent, melodic and sober music that will immediately catch the attention of anyone who takes the time to listen. "I think in all these songs there is hopelessness, and hope," says Shouse. "It's about someone who is lost, but is looking to be found and is not giving up."

**SUGGESTED SONGS:** "Has Anybody Seen Her"; "Debt & Departure"; "The Last Thing I Ever Wanted...."

**CONTACT:** Matt Pollack 212.320.8522 & Doug Ingold 310.358.4036



## GUSTER

ALBUM: *Lost And Gone Forever*

LABEL: Hybrid/Sire/London

MEMBERS: Ryan Miller (vocals, guitar); Adam Gardner (vocals, guitar); Brian Rosenworcel (percussion).

GUEST ARTISTS: Tony Levin (bass, Chapman stick); Page McConnell (theremin).

PRODUCED BY: Steve Lillywhite

ORIGIN: Boston

**WHAT YOU SHOULD KNOW:** Guster is a jam band, right? Well, that's true in a certain sense, but once you've heard *Lost And Gone Forever*, you'll never think of this trio in such a limiting way again. Sure, their unique two-guitar-with-percussion approach remains at the center, but fuller arrangements, more succinct songs and soaring vocals add a new dimension to their music. Remember, Guster's self-made *Gadfly* CD showed respectable sales beyond their Northeast base, they've toured with H.O.R.D.E., Widespread Panic and Semisonic, and performed on "Late Night With Conan O'Brien." Now, with the addition of the production skills of Steve Lillywhite, they're more than set to go to the next level. Be there...or be square.

**SUGGESTED SONGS:** "Barrel Of A Gun (4,3,2,1)"; "I Spy"; "Fa Fa."

**CONTACT:** Nick Bull 323.937.4660

## THE VAN DELECKI'S

ALBUM: *Ebum Shoobum Shoobum*

LABEL: Permanent Press

MEMBERS: Jamie Hoover (vocals, guitar, mandolin, dulcimer, bass, keys); Bryan Shumate (vocals, guitar, percussion).

GUEST ARTISTS: Tom Willhelm (drums); Don Dixon (bass, backing vocals) & Steve Stoeckel (bass); Pat Walters (keys); Jack Cornell (bass, backing vocals).

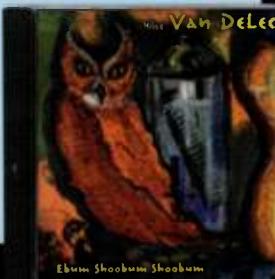
PRODUCED BY: Jamie Hoover

ORIGIN: Albemarle, NC

**WHAT YOU SHOULD KNOW:** In a world where so many of the pop acts are emulators and not originators, it's refreshing to hear albums like *Ebum Shoobum Shoobum* by The Van Delecki's. The collaborative and creative effort of Jamie Hoover and Bryan Shumate, The Van Delecki's purvey a sparkling sound that's rife with smart harmonies and melodies. As you may recall, The Van Delecki's (their name is taken from an episode of "The Andy Griffith Show") released their debut album, *Letters From The Desk Of Count S. Van Delecki*, in 1996 to rave reviews, and have since played shows from one end of the country to the other. *Indie File* wrote, "Separate, you have two talented 'somethings,' together Hoover and Shumate are a marvel to behold—strong, passionate pop artistry at its best."

**SUGGESTED SONGS:** "Desperation Is..."; "...It's I'm About You Now"; "Elusive Butterfly."

**CONTACT:** Ray Paul 818.981.7760



## MOXY FRÜVOUS

ALBUM: *Thornhill*

LABEL: Bottom Line/Razor & Tie

MEMBERS: Mike Ford, Murray Foster, Jian Ghomeshi & David Matheson (vocals, various instruments).

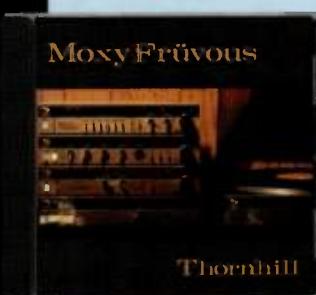
PRODUCED BY: Don Dixon

ORIGIN: Canada

**WHAT YOU SHOULD KNOW:** What originally started out as a multi-disciplined endeavor (street musicians, theatrical troupe, comedians and whatever else grabbed 'em), Moxy Früvous has slowly evolved into a formidable musical entity that has drifted past its tongue-in-cheek approach into the realm of more serious music—you know, like Barenaked Ladies and Crash Test Dummies (ha ha). One thing is for sure, MF is huge up and down the East Coast (they're pretty damn popular in Canada, too!) and the word is starting to spread elsewhere. *Thornhill* is the album we've all been waiting to embrace.

**SUGGESTED SONGS:** "Half As Much"; "You Can't Be Too Careful"; "I Will Hold On."

**CONTACT:** Sarah Hoffman 212.674.1010



## THE SOUVENIRS

ALBUM: *King Of Heartache*

LABEL: Will

MEMBERS: Lucky Lawrence (vocals, guitar); Mo (guitar, backing vocals); Don Pawlack (pedal steel); Buck Edwards (bass, backing vocals); Boots Kutz (drums, vocals).

GUEST ARTISTS: Billy Joe Huds (trumpet); Juan Barco (bajo sexto); Enrique Castro (accordion); Micah Halscher (keys).

PRODUCED BY: Lucky Lawrence & Mo

ORIGIN: Seattle

WHAT YOU SHOULD KNOW: If you're not careful, The Souvenirs are gonna sneak up on ya' when you ain't lookin'! What began as a party/jam session among a few musician friends in March of 1998 quickly coalesced into a five-piece that's simply known as The Souvenirs. Drawn together by a common love of Roy Orbison and Elvis Presley, honky-tonk music, rockabilly, Western swing and country ballads, this tight, restrained musical entity has sprung up out of a city known for hard and distorted rock. Moreover, continuous gigging has developed an impressive Northwestern following. Find out what all the ruckus is about...listen to *King Of Heartache*.

SUGGESTED SONGS: "1,000 Miles"; "King Of Heartache"; "Born To Just Be Blue."

CONTACT: David Fleischman  
818.981.7110



## BOB HILLMAN

ALBUM: *Playing God*

LABEL: Brave-New-Records/Sliced Bread

MEMBERS: Bob Hillman (vocals, guitar); David Hamburger (guitar, dobro, pedal steel); Sal Maida (bass); Dave Bush (drums); Larry Fast (keys); Mike Ragogna (percussion, backing vocals).

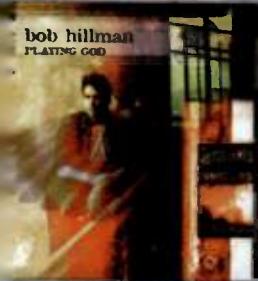
GUEST ARTISTS: Chris Tedesco (violin); Jason Glasser & Gerrall Heiser (cello); Tom Minson (percussion).

PRODUCED BY: Tommy West

ORIGIN: California, but he now resides in New York City  
WHAT YOU SHOULD KNOW: Bob Hillman is a bright young singer/songwriter entrenched in the Lower East Side scene of Manhattan. He takes a direct acoustic-guitar-and-voice approach to his songs, but there's plenty of balls in his lyrics to fill things out! Over the past few years, Hillman has also begun to gain peer recognition, by winning or running-up in several folk festival competitions. It's now time to be introduced to none other than the illustrious Adult Rock Community, and his debut, *Playing God*, is a perfect way to do it! Check it out—his talent is well worth a good listen from you.

SUGGESTED SONGS: "Little Things"; "Spitting Nails"; "List Of Enemies."

CONTACT: Biff Kennedy 215.641.0459



## JOHN HALL

ALBUM: *Love Doesn't Ask*

LABEL: Siren Songs

MEMBERS: John Hall (vocals, guitar, bass, keys); Peter O'Brien (drums); Jon Ossman (bass, backing vocals); Joakim Lartey (percussion).

GUEST ARTISTS: Rick Danko (vocals); Robbie Dupree & John Sebastian (harmonica); Marianne Osiel & Tim Lawless; Jim Wieder (guitar); John Wieczorek (percussion); Jay Ungar (fiddle); Garth Hudson (keys); Debbie Lan, Marianne Osiel & Tim Lawless (backing vocals).

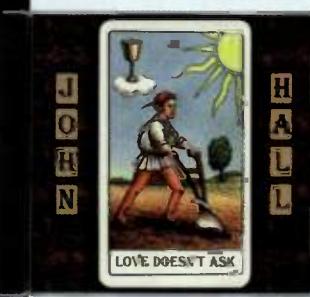
PRODUCED BY: John Hall

ORIGIN: Saugerties, NY

WHAT YOU SHOULD KNOW: Founder of Orleans, famed songwriter, oft-used guitarist and all-around nice guy, John Hall finally stepped out on his own a few years back with an album that basically revisited some of his most famous songs. Hall, along with a bevy of impressive friends, now returns with a fully-produced album of all-new material—his first release in the US in many a year. It's clear that Hall has found a new path in life, and in doing so has a universal message to share with us all. With *Love Don't Ask* he does it in an acoustic-based and sincere way. "These songs," says Hall, "are about relationships of all kinds."

SUGGESTED SONGS: "Circle"; "Love Doesn't Ask"; "Only Got Today."

CONTACT: Jim Robinson 303.546.0200



## SCOTT FAB

ALBUM: EP

LABEL: SFM

MEMBERS: Scott Fab (vocals, various instruments).

GUEST ARTISTS: Various musicians

PRODUCED BY: Richard Wolf

ORIGIN: Detroit

WHAT YOU SHOULD KNOW: Before you start asking, "What kinda last name is Fab?", let it be known that's Scott's real last name is Fabijanski. Now that we're past that, let it also be known that Fab is already quite a sensation in Detroit, and his notoriety is spreading out to towns like Chicago. He's had a track included on one of the Aware samplers and has performed at such industry events as NXNW and several ASCAP functions. Furthermore, Fab's music is currently being considered for a new television series called "First Wave." This three-song sampler is a great introduction to an artist with a bright future ahead of him.

SUGGESTED SONGS: "Blue Sky Falling"; "Hopeless Fascination"; "Drunken Boat."

CONTACT: John Greenberg  
818.905.6699





JAMIE BROWDER  
IS INTERNING AT ATLANTIC RECORDS.



HEATHER CAMPBELL  
IS INTERNING AT VH1.



DAMIAN MONTANO  
IS INTERNING AT EMI MUSIC PUBLISHING.



CATHERINE GALLAGHER  
IS INTERNING AT METROPOLITAN  
ENTERTAINMENT.

# THE JONI ABBOTT MUSIC FOUNDATION

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SEPTEMBER 8, 1999 AT THE SUPPER CLUB, NEW YORK CITY

**The event that makes all of this possible. Thanks again for your support of the Joni Abbott Music Foundation. Looking forward to seeing you this year!**

The Joni Abbott Music Foundation gives qualified, motivated young people who are interested in the music industry a head start by offering the opportunity to work in an environment they otherwise wouldn't have access to. The Foundation provides financial support, finds mentors and arranges internships at leading record labels, promotion companies, radio stations and television networks. It's a chance for talented students from outside major metropolitan areas to learn and work in major media companies.

**"It's one of a kind. There's nothing like it."**

— Pamela Price, Program Coordinator, Career Services, College of Fine Arts, University of Texas, commenting on the Joni Abbott Music Foundation in the *Austin American-Statesman*



MARKO CEKIC  
IS INTERNING AT THE MAGIC SHOP.



JAMISON STEWART  
IS INTERNING AT DELSNER/SLATER.



ROBIN GURKIN  
IS INTERNING AT LAWYERS FOR THE ARTS  
AND MCA RECORDS.



KELLY POLK  
IS INTERNING AT MTV.

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# AMERICAN ROOTS

By Matthew Lawton

## KEVIN WELCH

ALBUM: *Beneath My Wheels*

LABEL: Dead Reckoning

Many a mile has passed beneath Kevin Welch's wheels. He left home at 17 and eventually landed in Nashville, where he began writing songs for Waylon Jennings, Trisha Yearwood, Ricky Skaggs and The Highwaymen, among others. The early '90s found Welch releasing three country-influenced albums and, along with friends Kieran Kane, Mike Henderson, Tammy Rogers and Harry Stinson, starting his own record label, Dead Reckoning.

*Beneath My Wheels* is Welch's fourth album and covers plenty of ground from rock and folk to country. Guesting on this insanely great road trip are Stinson, Gillian Welch, Henderson, Kane and more. **SUGGESTED TRACKS:** "Five Million One Thousand Miles"; "Hill Country Girl." **CONTACT:** J.D May 615.321.0508



## TONY TRISCHKA BAND

ALBUM: *Bend*

LABEL: Rounder

Okay. There's a banjo in the band, so it must be country or bluegrass, right? Wrong! Welcome to the world of banjo-maniac Tony Trischka, the man who, literally, taught Béla Fleck a thing or two. Trischka



released his first album of banjo, electric guitar, bass, drums and saxophone back in 1973, and with *Bend*, Trischka once again revisits that musical formula. The Tony Trischka Band takes bluegrass where it's never been before—jazz fusion,

which is not an easy place to take it, but the Tony Trischka Band delivers a high-caliber, jaw-dropping, rip-roaring experience. You think you've heard it all? Wait 'til you hear this!

**SUGGESTED TRACKS:** "Sky Is Sleeping"; "Feed The Horse."

**CONTACT:** Katrinka Suydam 617.218.4477

## DAVE MOORE

ALBUM: *Breaking Down To 3*

LABEL: Red House

Some things are worth waiting for...nine years, in fact. That was the last time we heard from multi-instrumentalist Dave Moore. Produced by Bo Ramsey (Greg Brown, Lucinda Williams, Kate Campbell),



*Breaking Down To 3* is filled with Moore's magic words, his smooth, deep voice, his sweet and ragged harmonica playing (played in a neck rack!) and the sounds of his easy-going band. Like many of the great songwriters, Moore sings of seemingly simple things, such as houses in need of repair, but as we all know, some renovations are too costly and somehow never end up right—just like life itself.

**SUGGESTED TRACKS:** "Mr. Music"; "Sharks Don't Sleep."

**CONTACT:** Emilie Liepa 800.695.4687

## TANYA SAVORY

ALBUM: *Town To Town*

LABEL: Philo/Rounder

Tanya Savory has actually been from town to town. Savory began her musical journey in South Carolina prior to moving to Alaska; from there she went off to



San Francisco and to Nashville, and finally grew some roots in Louisville, Kentucky. Along the way, Savory picked up numerous songwriting awards at the Napa Valley Festival, Kerrville Festival and the Merle Watson Festival. Her songs have been covered by folks like Pam Gadd ("40, 80, Or 10") and Dale Ann Bradley ("Reason Enough"). Even with some of the hard-luck characters that pop up on *Town To Town*, Savory's music and stories remain uplifting and full of the many possibilities that lie ahead.

**SUGGESTED TRACKS:** "40, 80 Or 10"; "Big Town."

**CONTACT:** Katrinka Suydam 617.218.4477

## KATE CAMPBELL

ALBUM: *Rosaryville*

LABEL: Compass

Kate Campbell's music has been compared to that of Mary Chapin Carpenter, Lucinda Williams and Nanci Griffith—yet in all honesty, Campbell's sound is hers and hers alone. *Rosaryville*, Campbell's fourth album, is full of intricate details concerning the wise and humble characters whom Campbell brings to life.



From the mother and daughter of "In My Mother's House" to the Cuban cigar maker in "Rosa's Coronas," Campbell's songs speak of everyday folks and their everyday, real life struggles and small miracles. Campbell's voice is absolutely beautiful and her backing players deliver her sparse songs with uncluttered finesse and unplugged power.

**SUGGESTED TRACKS:** "Rosa's Coronas"; "Who Will Pray For Junior?"

**CONTACT:** David Haley 615.320.7672

## ROSE POLENZANI

ALBUM: *Anybody*

LABEL: Daemon

Back in the early '90s, Rose Polenzani spent three nights a week at open mike nights in the Chicago area, honing her craft and mastering her songs. She eventually hit the road, landing gigs at the Newport Folk Festival and 1998's Lilith Fair! *Anybody* is a collection of Polenzani's earlier home and studio recordings compiled by her and new-found fan Amy Ray of the Indigo Girls. Because of the intimate recording sessions, *Anybody* is eerily personal, with Polenzani's songs coming from her heart.

"Molly's Lily" and "Abalin" features the wickedly twisted violin of Andrew Bird, and "No" features the soft exquisite harmonies of the Indigo Girls.

**SUGGESTED TRACKS:** "Shake Through To Ugly";

"Look No Hands."

**CONTACT:** Mick Wainman 404.373.5733



## BÉLA FLECK

ALBUM: *The Bluegrass Sessions: Tales From The Acoustic Planet, Volume 2*

LABEL: Warner Bros.

Banjo-bending god Béla Fleck is at it again. Not content to rest on his 15 Grammy nominations, his seven jazz albums with The Flecktones or his guest stints with Bruce Hornsby, Neil Young, Jerry Garcia, Edgar Meyer and Spinal Tap, among many others, Fleck is now setting the bluegrass world on fire. *The Bluegrass Sessions* contains a mix of instrumental and vocal tracks, and features three generations of bluegrass legends including Earl Scruggs, Vassar Clements, Sam Bush, Jerry Douglas, John Hartford and more. Fourteen of the 18 tracks are new Fleck compositions, along with four classic cover tunes including Scruggs's "Foggy Mountain Special."

**SUGGESTED TRACKS:** "Blue Mountain Hop"; "When Joy Kills Sorrow." **CONTACT:** Jenifer Polenzani 818.953.3398

## TARA NEVINS

ALBUM: *Mule To Ride*

LABEL: Sugar Hill

For the past 11 years, fiddle player Tara Nevins has toured the globe with her band, Donna The Buffalo. Nevins is a huge fan of old-time music and sees no difference between the back-porch playing of Bob

Marley or the front-porch picking of Ralph Stanley. *Mule To Ride* features some crazed bluegrass ("Hell Broke Loose In Georgia"), beautiful country ("Sweet Sensations"), simple folk ("Over My Shoulder") and even some countrified-Marley ("Talkin' Blues")! Backing Nevins throughout this disc are musical guests Ralph Stanley, Dirk Powell, Mike Seeger, Don Rigsby and many more. *Mule To Ride* is not only a bluegrass hootenanny, it's one helluva ride!

**SUGGESTED TRACKS:** "Fall On My Knees"; "Darling Corey." **CONTACT:** Steve Gardner 919.489.4349

## THE HOT CLUB OF COWTOWN

ALBUM: *Tall Tales*

LABEL: HighTone

Shag, shwag. Swing is where it's at, and The Hot Club Of Cowtown is western swing supreme. Last year this Texas trio released their debut disc,

*Swingin' Stampede* and now they're back in the saddle again with some *Tall Tales*. Featuring upright bass, guitar, violin and vocals, The Hot Club Of Cowtown has a rip-roaring time buzzing through some Tin Pan Alley standards, a couple of Bob Willis tunes and four new originals. Recorded live in the studio, using vintage mikes, *Tall Tales* has a lively sound that gives this old-time music a refreshingly new vibrant feel. Shall we swing now, or swing later?

**SUGGESTED TRACKS:** "I Laugh When I Think How I Cried Over You"; "Draggin' The Bow." **CONTACT:** Darrell Anderson 510.763.8500

# Blues Doctor: Pioneer

BY MATTHEW LAWTON

## Luther Allison

**ALBUM:** *Live In Chicago*

**LABEL:** Alligator

It was two years ago this month that it was announced Luther Allison had passed away from lung cancer. Allison had been playing the blues and jamming with the best since 1957, but it wasn't until 1994, when he released his *Soul Fixin' Man* album, that things began to kick into high gear. For the next three years Allison was unstoppable, winning awards, releasing the *Blue Streak* and *Reckless* albums and playing sold-out shows from coast to coast. *Live In Chicago* captures Allison's guitar fury and vocal fire during this exceptionally great period. Otis Rush and Eddie C. Campbell are guests.

**SUGGESTED TRACKS:** "Cherry Red Wine"; "Soul Fixin' Man."

**CONTACT:** Tim Kollenth 773.973.7736

## Johnny Drummer

**ALBUM:** *It's So Nice*

**LABEL:** Earwig/Blind Pig

Thessex Johns grew up surrounded by family members playing their guitars and singing—so he mastered the drums instead. Johns went on to play with Eddie King before starting his own band and changing his name after watching the film *Johnny Guitar*. Johnny Drummer has fronted one of Chicago's strongest combos for over 30 years now.

*It's So Nice* features some smooth R&B, contemporary soul and rollicking blues from 71-year-old Drummer, who sounds as vital as ever on not only drums, but harmonica and keyboards as well. Chicago's "Bar Room Preacher" Jimmy Johnson guests on "It's So Nice" and "I Got A Problem In My Home."

**SUGGESTED TRACKS:** "Tag On Your Toe"; "I Got A Problem In My Home."

**CONTACT:** Michael Robert Frank 773.262.0278

## Mason Ruffner

**ALBUM:** *You Can't Win*

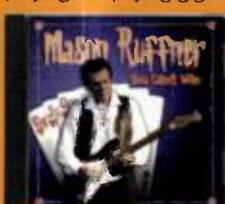
**LABEL:** Burnside

Born in Illinois but raised in Texas, Mason Ruffner has always been a bluesman. Ruffner spent many nights playing low-paying gigs with Robert Earley and occasionally with Stevie Ray Vaughan and Anson Funderburgh. In 1987, Ruffner toned down his blues and released *Gypsy Blood*, which was embraced by Rock Radio. Ruffner then went on to play with Bob Dylan, and opened shows for Ringo Starr, Jimmy Page and Dave

Edmunds. *You Can't Win* features Bo Harris on drums, Dave Smith (Jonny Lang) on bass, Parker Card and Mark Avsec on keys, along with a Memphis-brewed horn section that clearly puts Ruffner back in his blues boots.

**SUGGESTED TRACKS:** "Love Don't Love No Body"; "Can't Stop Lovin' You."

**CONTACT:** Susan Stewart 503.231.0876



## bill sims

**ALBUM:** *Bill Sims*

**LABEL:** PBS/WB

Bill Sims grew up with his father, cousins and uncles all playing music and having regular family jams sessions.



Sims went on to play in soul and jazz groups, along with writing and performing his own songs. His debut album, *Bill Sims*, features solid playing and from-the-heart vocals on original tunes alongside Keb' Mo's "Just Like You," Howlin' Wolf's "Mr. Airplane Man" and the traditional "Nobody's Fault But Mine." *Bill Sims* is being released in conjunction with the PBS documentary series, "An American Love Story," based on Sims' 30-year interracial relationship with his wife and their two children, which airs over five consecutive nights in September.

**SUGGESTED TRACKS:** "Smoky City"; "Dark Moon Risin'."

**CONTACT:** Jenifer Polenzani 818.953.3395

## charles brown

**ALBUM:** *In A Grand Style*

**LABEL:** Bullseye Blues/Rounder

Charles Brown first started playing piano back in 1944 for Johnny Moore & His Three Blazers, and went on to

write and record some of the most elegantly sad songs ever, including "Driftin' Blues," "Black Night" and his most famous song, "Merry Christmas Baby." *In A Grand Style* was recorded in the early '90s and features previously unreleased tracks sung in Brown's rich, deep, mournful voice with his late-night piano style.

Although Brown passed away in January of this year, his music will live on in *In A Grand Style*. The credits on this album simply state: Charles Brown—solo piano and vocals. What more could you ask for?

**SUGGESTED TRACKS:** "One Never Knows, Does One?"; "Wouldn't It Be Grand."

**CONTACT:** Katrinka Suydam 617.218.4477

## Louisiana Red

**ALBUM:** *Millennium Blues*

**LABEL:** Earwig/Blind Pig

Some people know the blues, while others have lived them. Put Iverson Minter, aka Louisiana Red, in that second category. His mother died seven days after he was born, and when he was five his father was murdered by the Ku Klux Klan. At the age of nine, Red received a guitar from his grandfather. By the time he was in his 20s, Red was playing regularly in Chicago with

Muddy Waters, Jimmy Rogers and Otis Spann. *Millennium Blues* blends solo acoustic laments with fierce electric Chicago-style blues. Red sings of "real life" blues, including his time spent in the county orphanage, which he talks about on "Red's Childhood Memories."

**SUGGESTED TRACKS:** "Let Me Be Your Electrician"; "Red's Vision."

**CONTACT:** Michael Robert Frank 773.262.0278

## various artists

**ALBUM:** *Bullseye Blues Basics*

**LABEL:** Bullseye Blues/Rounder

For those of you having a hard time keeping up with the blues back-catalog, Bullseye Blues has just released the first four selections in their *Bullseye Blues Basics* series.

*Bullseye Blues Basics* compiles essential, remastered timeless cuts (along with a few rarities and in-depth informative liner notes) from an artist's career and presents them in a single-artist CD. Kicking off this series are discs from Clarence Gatemouth Brown (*Okie Dokie Stomp*), Robert Jr. Lockwood (*Just The Blues*), Johnny Copeland (*Honky Tonkin'*) and (pictured) J.B. Hutto & The New Hawks (*Rock With Me Tonight*).

**SUGGESTED TRACKS:** "Stake A Claim" (Lockwood); "Somebody Loan Me A Dime" (Hutto).

**CONTACT:** Katrinka Suydam 617.218.4477

## Gordon Bonham blues band

**ALBUM:** *Low Down And Blue*

**LABEL:** Slippery Noodle/Egg/E-Squared

After several years playing and recording with Gary Primach, drummer Kenny Aronoff's band The Ragin' Texans, and local favorites the Cooler Kings, Indiana guitarist Gordon Bonham has emerged with his own bad-ass blues band that mixes acoustic blues, rockin' Delta sounds and simple Texas shuffles. Featuring the wicked harmonica playing of Tom Harold and the steady

backbeat of Jeff Chapin and bassist Smokin' Dave Wyatt, *Low Down And Blue* was recorded live in the studio in just two days and is a serious full-tilt, kick-out-the-jams blues party. Along with 11 Bonham originals are classic cuts by Robert Johnson, Peter Green and Big Joe Williams.

**SUGGESTED TRACKS:** "65 Highway Blues"; "Phonograph Blues."

**CONTACT:** Carol Yeagley 317.631.6974



# WORLD ROOTS

by John Schoenberger

## OLIVER MTUKUDZI

ALBUM: *Tuku Music*

LABEL: Putumayo

Down in Zimbabwe, Oliver Mtukudzi is as big as you can get; his career spans 25 years, he's had numerous best-selling albums and his live shows are legendary. In fact, Mtukudzi is so popular that his style of music has been dubbed "tuku" music—hence the title of his US debut. Many traditional African styles

have influenced Mtukudzi (including *chimurenga*, *mpaqanga* and *kateke*), but he's credited as the one to have blended them into a whole new sound. Mtukudzi will be one of the featured artists in this year's Africa Fête tour in North America. By the way, his music is what inspired the arrangement of Bonnie Raitt's "One Belief Away."

**SUGGESTED TRACKS:** "Wake Up"; "Mai Varamba."

**CONTACT:** Jennifer Daunt 510.526.8221

## VARIOUS ARTISTS

ALBUM: *Africa*

LABEL: Putumayo

Continuing in the spirit of Putumayo's excellent world music compilations, the label has just released *Africa* to coincide with this summer's Africa Fête tour. The disc features a number of the most popular African artists from several of the continent's countries, including Zimbabwe, South Africa, the Congo, Mali, Guinea and Cameroon. The artists represented are Oliver Mtukudzi, Soul Brothers, Afia Mala, Johnny Clegg & Juluka, Samba Ngo, Habib Koite, Diaou Kouyate, Oom, Henri Dikongue, Ricardo Lemvo & Makina Loca and others.

**SUGGESTED TRACKS:** "Love Is Just A Dream" (Clegg); "Amoma" (Oom).  
**CONTACT:** Jennifer Daunt 510.526.8221

## VARIOUS ARTISTS

ALBUM: *Caribe! Caribe!*

LABEL: Putumayo

Contrary to popular belief, there's much more to the music of the Caribbean than reggae and Cuban music. In particular, the islands of the West Indies have a wonderful mixture of European, African and indigenous elements in their music. This compilation features artists from Aruba, Anguilla/St. Thomas, Martinique, Belize, Haiti, Curacao, Barbados and, of course, Jamaica. Featured artists include E.Q.O., Osha, Don Carlos & Gold, Kali, Andy Palacio, La Perfecta, Beethova Obas, Chris Combette, Claude Vamur & Krofyah.

**SUGGESTED TRACKS:** "Come Again" (Osha); "Nabi" (Palacio).  
**CONTACT:** Jennifer Daunt 510.526.8221



## CARLINHOS BROWN

ALBUM: *Omelete Man*

LABEL: Metro Blue

Carlinhos Brown is one of the most controversial—and one of the most prolific—artists in Brazil. Some say he's weakening the very underpinnings of Brazil's musical heritage, while others believe he's doing more than any other artist to bring the spirit of Brazilian music to the rest of the world. Regardless of what side of the fence

you're on, there's no denying he's creative and passionate about what he does! Like his 1996 debut for Metro Blue, Brown continues to mix and match hot dance tracks and lush romantic songs with Afro-Brazilian percussion and the melodies and harmonies we typically identify with his country's music.

**SUGGESTED TRACKS:** "Omelete Man"; "Tribal United Dance."

**CONTACT:** Andy Sarnow 212.253.3205

## TAJ MAHAL & TOUMANI DIABATE

ALBUM: *Kulanjan*

LABEL: Hannibal/Rykodisc

The roots of so much of American music—gospel, blues and jazz—can be traced directly back to Mother Africa. It was with this in mind that musical legend Taj Mahal entered a studio in Athens, Georgia, with the world-renowned Malian kora player Toumani Diabate (along with a six-piece Malian ensemble and guest vocalist Ramatou

Diakite) to explore those common roots, as well as discover the synergy that happens when creative artists improvise. The result is the stunning *Kulanjan* project. "Over many years I have been gathering the songs and musical styles," says Mahal, "all threads that led to this project in 1999!"

**SUGGESTED TRACKS:** "Honey Bee"; "K'an Ben."

**CONTACT:** Dave Einstein 978.825.3274 & Sean O'Connell 978.825.3239

## VARIOUS ARTISTS

ALBUM: *Africa Fête*

LABEL: Palm Pictures

The sixth annual Africa Fête Summer tour—produced by the Kennedy Center for the Performing Arts, Africa Fête, Inc. and Palm Pictures (and sponsored by American Express)—is set to begin in mid-August and run into early September. This year's multi-city tour will feature Taj Mahal with Toumani Diabate (and six

musicians from Diabate's band, Bamako), the Baaba Maal Band and Oliver Mtukudzi. All these artists are featured on the companion *African Fête* CD compilation (each has their own release scheduled, too).

**SUGGESTED TRACKS:** The choice is yours!

**CONTACT:** Dave Einstein 978.825.3274 & Sean O'Connell 978.825.3239



## KIRSTEN BRATEN BERG

ALBUM: *From Senegal To Setesdal*

LABEL: Six Degrees

Kirsten Braten Berg has been a leading figure in the revival of Nordic folk music since she moved to the Setesdal Valley of Norway in the 1970s (Berg has also explored a variety of other musical avenues). One afternoon in 1996, she, along with collaborator Bjorgulv Straume, were warming up backstage at a Norwegian music festival when she realized their music seemed to naturally blend with the sound of two Senegalese musicians who were also playing backstage—kora master Solo Cissokho and percussionist/vocalist Kouame Sereba. This chance meeting led to the recording of a unique and moving project now released as *From Senegal To Setesdal*.

**SUGGESTED TRACKS:** The choice is yours!

**CONTACT:** Vinnie Esparza 415.626.6334

## DJ CHEB I SABBAH

ALBUM: *Shri Durga*

LABEL: Six Degrees

Here's a cool one for ya! When we think of DJs and mixers, we almost always think of disco, drum+bass or electronica. But the phenomenon of mixing a broad variety of music together to create an atmosphere of freedom and release goes much deeper. Take DJ Cheb I Sabbah for example: born in Algeria, he can best be described as a ritual music *hajji*, a musical pilgrim. He has been "spinning" since the '60s in Paris and is largely responsible for introducing Western ears to many kinds of music from Asia, Arabia and Africa. *Shri Durga* shows how sophisticated he has become at musical collage.

**SUGGESTED TRACKS:** The choice is yours!

**CONTACT:** Vinnie Esparza 415.626.6334

## JIMMY CLIFF

ALBUM: *Humanitarian*

LABEL: Eureka

Alongside Bob Marley & The Wailers, Burning Spear, Toots & The Maytals and Dennis Brown, Jimmy Cliff was an important figure in spreading the popularity of reggae beyond the shores of Jamaica. Furthermore, it's nice to know that he's still an active participant in the genre all these years later. Beginning with his first hit, "The Harder They Come" (and throughout his entire career), Cliff has always added a natural pop sensitivity to his songwriting without sacrificing the message and the muscle of reggae music.

**SUGGESTED TRACKS:** "Rise Up"; "Humanitarian."

**CONTACT:** Joel Wertman 310.657.7298





# KEY RETAIL ACCOUNTS

Hey gang, whether you like it or not, summer's on its way out. That means the holiday season is just around the bend and some great releases are right around the corner—and this holiday season is gearing up to be a killer. Expect new releases from some of the best: Bruce Cockburn, Counting Crows, Sting, David Bowie, Indigo Girls, Tori Amos, Gomez, Ben Harper, Paula Cole and this issue's cover girl, Melissa Etheridge!

So, in trying to help bring all the forces of radio, retail and labels together, we have prepared a list of most of the *totallyadult* reporting stations and their favorite record stores in their local areas. Hopefully, this will make it easier for all involved to put together co-op advertising campaigns and in-store events between the actual record stores, the *totallyadult* stations and the record labels.

## CIDR Detroit, Michigan

- Harmony House in Detroit
- Repeat The Beat in Royal Oak

313.567.7810  
248.543.4310

## CKEY Buffalo, New York

- New World Records in Buffalo

716.882.4004

## KACD Los Angeles, California

- Tower Records in Los Angeles
- Virgin Megastore in Los Angeles

310.657.3344  
323.650.8666

## KAEP Spokane, Washington

- 4000 Holes in Spokane
- Hastings in Spokane
- Long Ear in Coeur D'alene
- Ray's Compact Disc in Spokane
- Recorded Memories in Spokane

509.325.1914  
509.535.4342  
208.765.3472  
509.325.6906  
509.483.4753

## KBAC Santa Fe, New Mexico

- Disc Jockey Records in Santa Fe
- Ear Shot Music in Santa Fe
- Natural Sound in Santa Fe
- Rare Bear in Santa Fe

505.473.0493  
505.982.4116  
505.255.8295  
505.474.3980

## KBCO Boulder, Colorado

- Albums On The Hill in Boulder
- Bart's CD Cellar in Boulder
- Cheapo Discs in Boulder
- Twist 'N' Shout in Denver
- Twist 'N' Shout Underground in Denver

303.447.0159  
303.447.8150  
303.442.8066  
303.722.1943  
303.777.6252

## KBHR Big Bear City, California

- Village Music in Big Bear Lake

909.866.4449

## KBXR Columbia, Missouri

- Disc Jockey in Columbia
- Hastings in Jefferson City
- Salt Of The Earth Records & Skateboards in Columbia
- Slacker's CDs & Games in Columbia
- Streetside Records in Columbia
- Whizz Records & Compact Discs in Columbia

573.446.0866  
573.635.7225  
573.874.0045  
573.442.3133  
573.875.7105  
573.443.1222

## KCRW Los Angeles, California

- Aron's Records in Hollywood
- Hear Music in Santa Monica
- Moby Disc in Santa Monica
- Rhino Records in Westwood
- Tower Records in Los Angeles
- Virgin Megastore in Los Angeles

323.469.4700  
310.319.9527  
310.828.2887  
310.474.3786  
310.657.3344  
323.650.8666

## KDDX Rapid City, South Dakota

- Ernie November in Rapid City
- Musicland in Rapid City
- Sam Goody in Rapid City
- Sound Bytes Music & Video in Rapid City

605.341.0768  
605.341.7733  
605.342.6588  
605.399.1261

## KEGR Concord, California

- Rock Bottom in Antioch
- Tower Records in Concord

925.757.7766  
925.827.2900

## KFAN Fredericksburg, Texas

- Antones Records in Austin
- Hastings in Kerrville
- Tower Records in Austin
- Wal-Mart in Fredericksburg
- Waterloo Records in Austin

512.322.0660  
830.896.8233  
512.478.5711  
830.997.2633  
512.474.2500

## KFLX Flagstaff, Arizona

- Gopher Sounds in Flagstaff
- Hastings in Flagstaff

520.779.1515  
520.779.1880

## KFMU Steamboat Springs, Colorado

- All That Jazz in Steamboat Springs

970.879.4422

## KFOG, San Francisco, California

- Blockbuster Music in San Francisco
- Tower Records in San Francisco

415.674.9094  
415.621.0588

## KFXJ Boise, Idaho

- The Record Exchange in Boise
- The CD Merchant in Boise

208.322.8004  
208.331.1200

## KGSR Austin, Texas

- Waterloo Records in Austin

512.474.2500

## **KHUM Humboldt, California**

- The Metro CDs And Tapes in Arcata 707.822.9015
- Red Rooster Records in Fort Bragg 800.422.6553
- Wildhorse Records in Garberville 707.923.2933
- The Works in Arcata 707.442.8121

## **KINK Portland, Oregon**

- Music Millennium in Portland 503.248.0163
- Tower Records in Portland 503.253.1343

## **KISM Bellingham, Washington**

- Cellophane Square in Bellingham 360.676.1404

## **KKCR Kauai, Hawaii**

- Borders Books & Music in Lihue 808.246.0973
- K-Mart in Lihue 808.245.7742
- Tempo in Kapaa 808.821.0111
- Wal-Mart in Lihue 808.246.1599

## **KKQQ Brookings, South Dakota**

- On Cue in Brookings 605.692.9796
- Ernie November in Sioux Falls 605.334.6455
- Last Stop CD Shop in Sioux Falls 800.749.0437
- Sound Station 7 in Brookings 605.692.7719

## **KKZN Dallas, Texas**

- Bill's Records in Dallas 972.234.1496
- CD World in Dallas 214.826.1885
- Tower Records in Dallas 214.252.0200
- Virgin Megastore in Grapevine 972.724.9444
- The Wherehouse in Dallas 214.692.9750

## **KLCC Eugene, Oregon**

- CD World in Eugene 541.683.6902
- Face The Music in Eugene 541.345.1010

## **KLRQ Independence, Missouri**

- Hastings in Warrensburg 660.422.7013
- 7th Heaven Records in Sedalia 660.826.4392
- Sound Spectrum in Sedalia 660.826.0444

## **KLRR Bend, Oregon**

- Boomtown CDs & Tapes in Bend 541.388.1800

## **KMMS Bozeman, Montana**

- Cactus Records in Bozeman 406.587.0245
- Hastings in Bozeman 406.522.8047

## **KMTN Jackson, Wyoming**

- Snake River Music in Jackson 307.733.6966

## **KMTT Seattle, Washington**

- Barnes & Noble in Seattle 425.644.1650
- Borders Books & Music in Seattle 425.869.1907
- Tower Records in Seattle 425.451.3835

## **KNBA Anchorage, Alaska**

- Barnes & Noble in Anchorage 907.279.7323
- Borders Books & Music in Anchorage 907.344.4099
- Hank To Hendrix in Wasilla 907.376.8863
- Metro Music & Books in Anchorage 907.279.8622



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<b>KFOG</b>	<b>KBCO</b>	<b>WDET</b>	<b>KTHX</b>
<b>KPCC</b>	<b>WNCW</b>	<b>KTAO</b>	<b>KMMS</b>
<b>KPIG</b>	<b>KBHR</b>	<b>KINK</b>	<b>KOTR</b>
<b>WFHB</b>	<b>KFLX</b>	<b>KMTN</b>	<b>KOZT</b>
<b>WCBE</b>	<b>KSPN</b>	<b>WLPW</b>	<b>KBAC</b>

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# KEY RETAIL ACCOUNTS

## KOTR San Luis Obispo, California

- Boo Boo Records in San Luis Obispo 805.541.0657
- Cheap Thrills in San Luis Obispo 805.544.0686
- The Wherehouse in San Luis Obispo 805.541.0817

## KOZT Mendocino, California

- Red Rooster Records in Mendocino 707.937.1665
- Sound Company in Ukiah 707.468.0191

## KPCC Pasadena, California

- Canterbury Records in Pasadena 626.792.7184
- Penny Lane in Pasadena 626.356.0468
- Poo-Bah Records in Pasadena 626.449.3359
- Tower Records in Pasadena 626.584.7110

## KPFT Houston, Texas

- Barnes & Noble in Houston 713.349.0050
- Borders Books & Music in Houston 713.782.6066
- Cactus Music in Houston 713.526.9272

## KPIG Monterey, California

- Do Re Mi Music in Carmel 408.625.1229
- 21st Century CDs in Santa Cruz 408.426.5480

## KQRS Minneapolis, Minnesota

- Electric Fetus in Minneapolis 612.870.1747
- Down In The Valley in Minneapolis 612.544.0033
- Sam Goody in Minneapolis 612.931.8175

## KRCC Colorado Springs, Colorado

- Independent Records in Colorado Springs 719.473.0882
- Toons Music in Colorado Springs 719.632.8410

## KRCL Salt Lake City, Utah

- Salt City CDs in Salt Lake City 801.596.9300

## KROK DeRidder, Louisiana

- Radio America in Leesville 318.537.1418
- On Cue in DeRidder 318.463.5951

## KRSH Santa Rosa, California

- Back Door Disc in Cotati 707.593.9395
- Copperfield's Music in Santa Rosa 707.546.9253
- Copperfield's Music in Sebastopol 707.829.1314
- The Last Record Store in Santa Rosa 707.525.1963
- Music Coop in Petaluma 707.762.4257



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# totallyadult



→ 1999

## Magazine & TuneUp Schedule

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

configuration  
totallyadult #26 & tuneup #38  
street date  
july 1  
dat/ad deadline  
july 1/july 8

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

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

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

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

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

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

# KEY RETAIL ACCOUNTS

## KRVM Eugene, Oregon

- CD World in Eugene
- House Of Records in Eugene
- Record Exchange in Eugene
- Record Garden in Eugene

541.683.6902  
541.342.7975  
541.302.3045  
541.344.7625

612.947.2000  
612.544.0033  
612.870.9300  
612.339.7439  
612.932.7700  
612.566.0739

## KRXS Phoenix, Arizona

- Borders Books & Music in Mesa
- Eastside Records in Tempe
- Rockaway Records in Mesa
- Sam Goody in Mesa
- Zia Record Exchange in Tempe

480.833.2285  
480.968.2011  
480.964.6301  
480.832.6832  
480.829.1967

702.885.8863  
530.582.9483  
702.825.7210  
702.825.5044

## KSPN Aspen, Colorado

- Sam Goody in Aspen

970.920.1292

970.484.2223  
970.255.3777  
970.352.4657

## KSUT Durango, Colorado

- The Record Man in Durango
- Rocky Mountain One-Stop in Cortez
- Southwest Sound in Durango

970.259.3846  
970.565.3795  
970.259.5896

## KTHX Reno, Nevada

- J.J.'s Ear Candy in Carson City
- Joby's Music in Truckee
- Mirabelli's Music City in Reno
- Soundwaves CDs in Reno

702.825.5044

## KUNC Northern Colorado, Colorado

- ABCD's in Ft. Collins
- Barnes & Noble in Ft. Collins
- The Finest CDs & Tapes in Greeley

307.266.3739  
307.745.0312

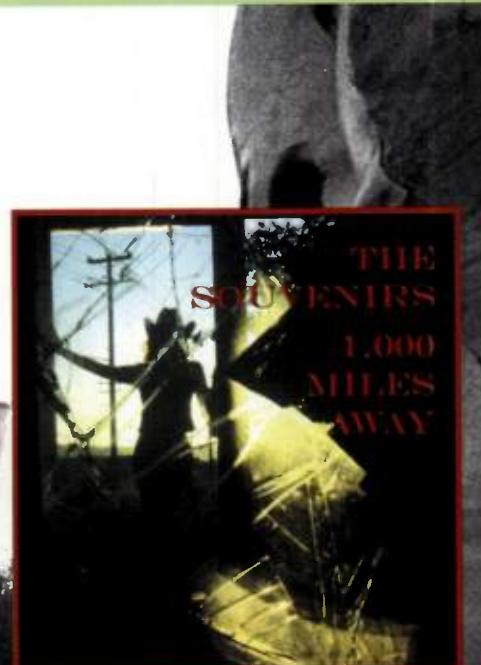
## KUWR Cheyenne, Wyoming

- Budget Tapes & Records in Casper
- Hastings in Laramie

## KTAO Taos, New Mexico

- CD World in Taos
- Gordon's CDs Records & Tapes in Los Alamos
- Que Pasa in Taos

505.737.0352  
505.662.7279  
505.758.7344



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# MUSIC

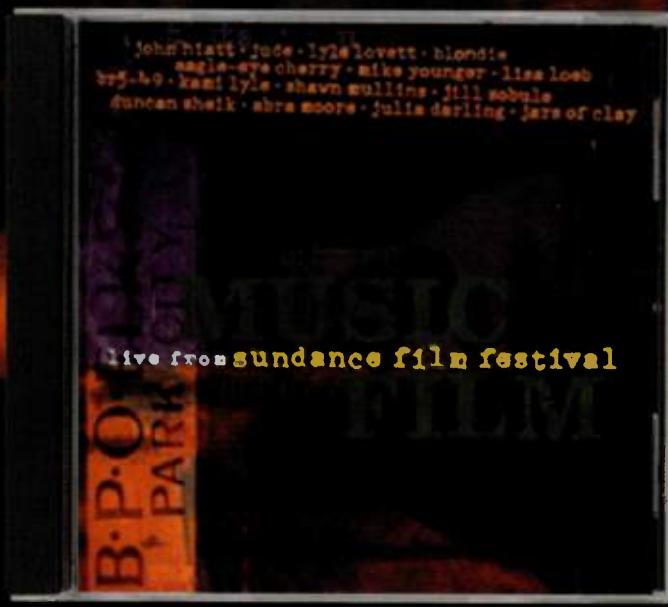
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# KEY RETAIL ACCOUNTS

## KVNF Paonia, Colorado

- Blue Sky Music in Montrose
- Cimarron Books in Ridgway
- Three Sisters Bookstore in Paonia

970.252.9526  
970.626.5656  
970.527.6450

## KVYN Napa, California

- The Wherehouse in Napa

707.575.7226

## KXST San Diego, California

- Lou's Records in Encinitas
- Music Trader in Encinitas
- Sam Goody in Carlsbad
- Tower Records in La Jolla
- Wherehouse in Encinitas

760.753.1382  
760.436.9939  
760.729.0516  
619.452.2566  
760.944.1077

## WAPS Akron, Ohio

- Digital Daze in Akron
- Quonset Hut in Akron
- Quonset Hut in Canton
- Time Traveler in Cuyahoga Falls
- Time Traveler in Kent

330.630.3600  
330.633.6603  
330.492.1293  
330.923.4408  
330.678.6371

## WBOS Boston, Massachusetts

- HMV in Boston
- Strawberries in Boston
- Tower Records in Boston

617.357.8444  
617.523.5945  
617.247.5900

## WCBE Columbus, Ohio

- Borders Books & Music in Columbus
- Singing Dog in Columbus
- Used Kids in Columbus
- World Record in Columbus

614.451.2292  
614.299.1490  
614.294.3833  
614.297.7900

## WCLZ Portland, Maine

- Amadeus Music in Portland
- Bull Moose Music in Portland
- CD Authority in Portland
- Strawberries in Portland

207.879.1953  
207.780.6773  
207.799.9833  
207.871.8951

## WDET Detroit, Michigan

- Car City Records in St. Clair Shores
- Desirable Discs in Dearborn
- Record Time in Roseville
- Street Corner Music in Birmingham

810.775.4770  
313.581.1767  
810.775.1550  
248.644.4839

## WDIY Lehigh Valley, Pennsylvania

- Borders Books & Music in Whitehall
- CD Center in Bethlehem
- Disc Go Round in Easton
- Play It Again in Bethlehem

610.432.5520  
610.868.3070  
610.253.1666  
610.868.3711

## WDOD Chattanooga, Tennessee

- Blockbuster Music in Chattanooga
- Camelot Music in Chattanooga
- Media Play in Chattanooga

423.870.9111  
423.892.0012  
423.954.1855

## WEBK Killington, Vermont

- Music Matters in West Lebanon
- Pure Pop in Burlington
- The Sound Barrier in Rutland
- Sounds Unlimited in Glens Falls

603.298.6625  
802.658.2652  
802.775.4754  
518.743.0500

## WERI Providence, Rhode Island

- Hi-Tone Records in Newport
- Joys Of Music in Wyoming
- Looney Tunes in Westerly
- Looney Tunes Two in Wakefield
- Music Box in Newport
- Narragansett Disc in Narragansett
- Paul's Music And More in Westerly
- Richie's CDs in Kingston
- Soundwave CDs And Tapes in Narragansett
- Strawberries in Middletown

401.848.7626  
401.539.2430  
401.596.3388  
401.782.9860  
401.849.6666  
401.782.2400  
401.596.1185  
401.783.1093  
401.789.9570  
401.848.5998

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## WERU Blue Hill Falls, Maine

- Grasshopper Shop in Ellsworth
- Grasshopper Shop in Stonington
- Island Music in Southwest Harbor
- Owl And Turtle Books in Camden
- Wild Rufus Records in Camden

## WEVL Memphis, Tennessee

- Planet Music in Memphis
- Shangri La in Memphis

## WFHB Bloomington, Indiana

- Borders Books & Music in Bloomington
- Classical Film & Music in Bloomington
- Earwax in Bloomington
- Streetside in Bloomington
- T.D.'s CDs & LPs in Bloomington
- Tracks in Bloomington

## WFPK Louisville, Kentucky

- Better Days in Louisville
- Camelot Music in Louisville
- Disc Go Round in Louisville
- Ear X-tasy in Louisville
- HMV in Louisville

## WFUV New York City, New York

- Tower Records in Manhattan

## WHFC Harford City, Maryland

- Record And Tape Traders in Bel Air
- The Sound Garden in Baltimore

## WJAA Seymour, Indiana

- 13th Floor Music & Accessories in Seymour

## WKOC Norfolk, Virginia

- Birdland Music in Virginia Beach
- Blockbuster Music in Norfolk
- Blockbuster Music in Virginia Beach
- Planet Music in Virginia Beach

## WKPQ Elmira, New York

- Poppy's Music And Videos in Hornell

207.667.5816  
207.367.5070  
800.827.2936  
207.236.4769  
207.236.2263

901.368.6700  
901.274.1916

812.333.5520  
812.333.8828  
812.332.9612  
812.323.0051  
812.336.7677  
812.332.3576

502.456.2394  
502.423.8050  
502.456.2394  
502.452.1799  
502.896.1500

212.799.2500

410.893.7881  
410.563.9011

812.522.5400

757.495.0961  
757.480.2851  
757.437.4566  
757.499.6000

607.324.0481

## WKZE Sharon, Connecticut

- Abrams Music in Kingston
- Anyone Can Whistle in Kingston
- Barnes & Noble in Poughkeepsie
- Gerosa Records in Brookfield
- Media Play in Middletown
- Oblong Books & Music in Millerton
- Rhino Records in Poughkeepsie
- Rhythms in Woodstock
- Strawberries in Pittsfield
- Strawberries in Torrington
- Trading Post in Canton
- Tune Street in Great Barrington

914.338.4232  
914.331.7728  
914.485.2224  
203.775.7074  
914.342.6955  
800.625.6640  
914.229.2291  
914.679.4349  
413.448.2911  
860.482.4483  
860.693.4679  
413.528.4999

## WLPW Lake Placid, New York

- Ampersound in Saranac Lake
- Peacock Records in Plattsburgh
- Record Town in Plattsburgh
- Sam Goody in Plattsburgh
- Tape World in Plattsburgh

518.891.3114  
518.561.0555  
518.561.7078  
518.562.5785  
518.561.5969

## WMKY Lexington, Kentucky

- Bear's Wax Records in Lexington
- CD Central in Lexington
- On Cue in Morehead

606.253.3035  
606.233.3472  
606.784.7789

## WMMM Madison, Wisconsin

- Borders Books & Music in Madison
- Best Buy in Madison
- The Exclusive Co. In Madison
- Mad City Music in Madison

608.240.0080  
608.242.0701  
608.255.2433  
608.251.8558

## WMNF Tampa, Florida

- Banana's in St. Petersburg
- Planet Groove in Clearwater
- Sound Exchange in Tampa
- Vinyl Fever in Tampa

813.343.4013  
813.442.4655  
813.978.9316  
813.251.8399

## WMVY Martha's Vineyard, Massachusetts

- Above Ground Records in Edgartown
- Island CD in Vineyard Haven
- Newbury Comics in Hyannis
- Strawberries in Vineyard Haven

508.627.4678  
508.693.8933  
508.778.0747  
508.457.0590

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Label: STEVE BOGEN - Summit Entertainment Phone 301.962.9101 Fax 301.962.9030 E-Mail sumentbogie@earthlink.net



# KEY RETAIL ACCOUNTS

## WMWV Conway, New Hampshire

- The Music Shop in North Conway 603.356.3556
- Sound Resort in North Conway 603.356.5095

## WNCS Burlington, Vermont

- Alley Beat in Middlebury 802.388.2743
- Buch Spieler in Montpelier 802.229.0449
- Exile On Main Street in Barre 802.479.3107
- Octaves Music in West Lebanon 603.298.6832
- Pure Pop Records in Burlington 802.658.2652
- Randolph Music Shop in Randolph 802.728.5564
- Tones Music in Johnson 802.635.2223
- Vibes Music in Burlington 802.864.5646

## WNCW Charlotte, North Carolina

- Almost Blue in Asheville 828.285.0808
- Disc Exchange in Knoxville 423.573.5710
- Horizon Records in Greenville 864.235.7922
- Record Exchange in Charlotte 704.343.9400
- Sounds Familiar in Asheville 828.687.7928

## WNKU Cincinnati, Ohio

- Borders Books & Music in Cincinnati 513.671.5853
- Joseph-Beth in Cincinnati 513.396.8960
- Phil's Records in Ft. Thomas 606.781.8555

## WNRN Charlottesville, Virginia

- CDs For Less in Charlottesville 804.984.9756
- Plan 9 in Charlottesville 804.979.9999
- Spencer's in Charlottesville 804.295.3080

## WOLV Houghton, Michigan

- Sam Goody in Houghton 906.482.6210
- Sub-Urban Exchange in Houghton 906.482.7162

## WRLT Nashville, Tennessee

- Blockbuster Music in Nashville 615.320.9788
- Cat's Music in Nashville 615.255.7315
- Tower Records in Nashville 615.327.3722

## WRNR Baltimore, Maryland

- Joe's Record Paradise in Rockville 301.315.2235
- Rabbit Hill Music in Annapolis 410.974.0706
- Record & Tape Traders in Baltimore 410.654.0518
- Record And Tape Exchange in Annapolis 410.267.0462
- Record And Tape Exchange in College Park 301.345.9338
- Vinyl Ink in Silver Spring 301.588.4695

## WRNX Springfield, Massachusetts

- Dynamite Records in Northampton 413.584.1580
- Music Outlet in Enfield 860.745.2972
- Platterpus Records in Westfield 413.562.0883
- Record Express in West Springfield 413.731.7640
- Strawberries in West Springfield 413.737.4128

## WRSI Springfield, Massachusetts

- About Music in Greenfield 413.772.6767
- For The Record in Amherst 413.256.6134

## WRVG Lexington, Kentucky

- CD Central in Lexington 606.233.3472
- Disc Jockey Superstore in Lexington 606.273.6699
- Joseph-Beth Booksellers in Lexington 606.273.2911

## WTTS Bloomington, Indiana

- The Den in Bloomington 812.339.8831
- Karma in Bloomington 812.336.1212
- Roscoe's CDs in Bloomington 812.333.0272
- Streetside Records in Bloomington 812.323.0551
- Tracks in Bloomington 812.332.3576

## WUMB Boston, Massachusetts

- Borders Books & Music in Boston 617.557.7188
- Briggs & Briggs in Cambridge 617.354.4455
- Harvard Coop in Cambridge 617.499.2000
- HMV Records in Cambridge 617.868.9696
- Sandy's Music in Cambridge 617.491.2812
- Tower Records in Cambridge 617.876.3377



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—BILLBOARD

"A GORGEOUS COMPANION TO RED HOT + RIO"

—INTERVIEW

"DAZZLING!"

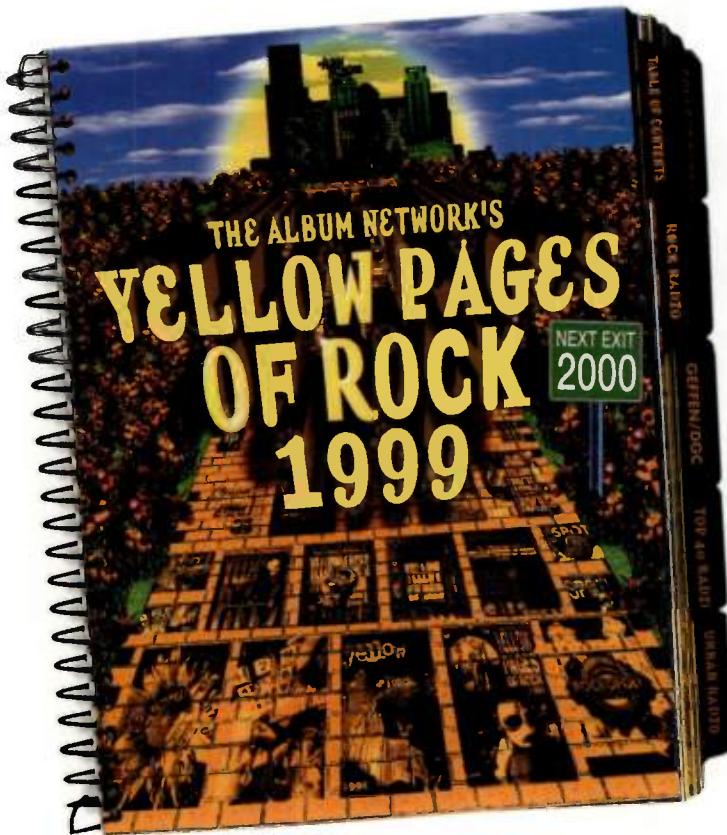
—CMJ

"SEXY!"

—FLAUNT

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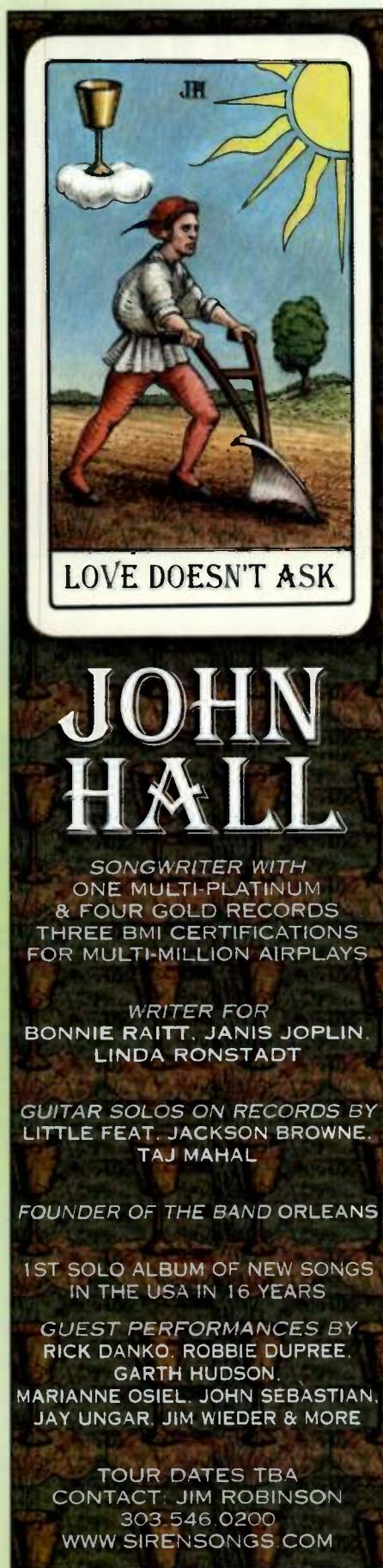
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# KEY RETAIL ACCOUNTS



## WUTC Chattanooga, Tennessee

- Camelot Music in Chattanooga 423.892.0012
- Chad's Records in Chattanooga 423.855.2121
- McKay's Used Books And CDs in Chattanooga 423.892.0067
- Media Play in Chattanooga 423.954.1855

## WVOD Dare County, North Carolina

- Outer Banks Music in Nags Head 252.480.0048
- Waves Music in Nags Head 252.441.1211

## WXPN Philadelphia, Pennsylvania

- Borders Books & Music in Bryn Mawr 610.527.2913
- HMV in Philadelphia 215.875.5100
- King Of Prussia in Philadelphia 215.676.1578
- Main Street Music in Manayunk 215.487.7732
- Tower Records in Philadelphia 215.574.9888

## WXRT Chicago, Illinois

- Best Buy in Chicago 312.988.4067
- Borders Books & Music in Chicago 312.573.0564
- Coconuts in Chicago 312.787.3939
- Crow's Nest Records in Chicago 312.341.9196
- Tower Records in Chicago 773.477.5994

## WXRV Boston, Massachusetts

- Best Buy in Framingham 508.875.1847
- HMV in New York City 212.877.4242
- Newbury Comics in Allston 617.254.1666
- Sam Goody in New York City 212.677.1795
- Strawberries in Albany 518.452.1242

## WYCE Grand Rapids, Michigan

- Barnes & Noble in Grand Rapids 616.954.2211
- Dodd's Record Shop in Grand Rapids 616.451.3161
- Harmony House in Grand Rapids 616.940.9070
- Schuler Books & Music in Grand Rapids 616.942.9660

## WYEP Pittsburgh, Pennsylvania

- Borders Books & Music in Pittsburgh 412.635.7854
- National Record Mart in Pittsburgh 412.276.6200
- Paul's CDs in Pittsburgh 412.621.3256
- Premiere CDs in Pittsburgh 412.481.3641
- Ron's Record Village in Pittsburgh 412.682.1984

## WYYB Nashville, Tennessee

- Cat's Music in Nashville 615.255.7315
- Tower Records in Nashville 615.327.3722

## TOP 10 SHOPPING SITES ON THE INTERNET

- 1) [www.amazon.com](http://www.amazon.com)
- 2) [www.ebay.com](http://www.ebay.com)
- 3) [www.download.com](http://www.download.com)
- 4) [www.bluemountainarts.com](http://www.bluemountainarts.com)
- 5) [www.cnet.com](http://www.cnet.com)
- 6) [www.cdnow.com](http://www.cdnow.com)
- 7) [www.classifieds2000.com](http://www.classifieds2000.com)
- 8) [www.freeshop.com](http://www.freeshop.com)
- 9) [www.barnesandnoble.com](http://www.barnesandnoble.com)
- 10) [www.mp3.com](http://www.mp3.com)

(Source: PC Data)

## ONLINE MADNESS IN EUROPE

By the year 2001, up to one-third of European companies' purchases will be made via the Internet.

(Source: Economist Intelligence Unit)

## ONLINE MADNESS IN USA

44% of US companies are currently selling online, with another 36% planning to do so in the next year. 92% of companies selling online now close the sale via E-commerce rather than by phone or fax.

(Source: Association of National Advertisers/Nua Internet Surveys)

## SHAKE, RATTLE & ROLL

 More natural disasters occurred in 1998 than in any other year on record. Today, 58% of the world's refugees are "environmental refugees," driven out by declining soil fertility, drought, flooding and deforestation.

(Source: International Federation of the Red Cross/MSNBC)

 One out of every 10 teens in Rwanda is infected with HIV. (Source: Seventeen)

 The number of Kiss concerts the band has postponed in Russia due to the country's instability and anti-American mood: Three

(Source: Mercury/Island/IDJMG)

 Chance that a legal antidepressant will alleviate severe depression: One in two

 Chance that a placebo will: One in three

(Source: US Department of Health and Human Services)

 Number of spare parts that NASA retrieved from an Alabama museum last March to use on a space shuttle: Two

(Source: US Space & Rocket Center, Huntsville, AL)

 Miles of US highways that the Ku Klux Klan has applied to sponsor under state Adopt-A-Highway programs: 16.6 miles

 Miles that the group has been granted: one

(Harper's research/Arkansas State Highway and Transportation Department)

 Strokes by which O.J. Simpson reports that his golf handicap has improved since the murder of his wife: Four

(The Weekly Standard)

## PERCENTAGE OF US HOUSEHOLDS USING THE NET - 1998

White: 32.4%

Hispanic: 12.9%

Black: 11.7%

(Source: US Department Of Commerce)

## WHAT THE HELL DID THEY SAY?!

"Downloadable music and customizable CDs have emerged as the most important grassroots movements in music since FM radio."

—Bob Bernardi, chairman/co-CEO of music-maker.com, as reported in Webnoize.com

"There were policies made having to do with the Internet that, even as the CEO of record companies, I had no approval, and was not consulted. Such policies ignored marketing concepts, artist relations concepts and rapid change."

—Danny Goldberg, CEO Artemis Records, as quoted in Webnoize.com

"If you embrace new artists from the beginning, young consumers will believe in you. But companies that jump in at the last minute will fail."

—David Watkins, president of Icon Lifestyle Marketing, as quoted in a feature in *Business Week* that spotlights offbeat and new, hip music in reinforcing brandnames in advertising.

"Who ever died of a fart?"

—Matt Stone, co-writer and director of *South Park: Bigger, Longer & Uncut*, as quoted in *NME*.

"I'm pleased that the guys I'm ripping off are moving forwards, because that means I'll have even better ideas to steal."

—Norman Cook (Fatboy Slim) on The Chemical Brothers, as quoted in *NME*.

"Fame will go by, and, so long, I've had you, fame. If it goes by, I've always known it was fickle. So at least it's something I experienced, but that's not where I live."

—Marilyn Monroe

"Fame is a vapor; popularity an accident; the only earthly certainty is oblivion."

—Mark Twain

"History is facts that become lies in the end; legends are lies which become history in the end."

—Jean Cocteau

"If a man doesn't keep pace with his companions, perhaps it is because he hears a different drummer."

—Henry David Thoreau



COMPILED BY  
BUZZ FITZGERALD

## SOMEONE'S BEEN LISTENING TO TOO MANY JOHNNY MATHIS RECORDS

100 years ago, 1.6 billion people lived on earth. In 1999, the world population will reach six billion. The population growth since 1950 has exceeded that of the preceding four million years.

(Source: Worldwatch Institute)



# chucklehead

## strikes again



### Top 21 Signs You Work In The '90s

21. Cleaning up the dining area means getting the fast-food bags out of the backseat of your car.
20. Your reason for not staying in touch with family is that they don't have E-mail addresses.
19. Keeping up with sports entails adding ESPN's homepage to your bookmarks.
18. You have a "to do list" that includes entries for lunch and bathroom breaks—and they're usually the ones that never get checked off.
17. You have actually faxed your Christmas wishlist to your parents.
16. Pickup lines now include a reference to liquid assets and capital gains.
15. You consider second day air delivery and inter-office mail painfully slow.
14. You assume any question about whether to valet park or not is rhetorical.
13. You refer to your dining room table as the flat filing cabinet.
12. Your idea of being organized is multiple colored Post-it notes.
11. Your grocery list has been on your refrigerator so long some of the products don't even exist anymore.
10. You lecture the neighborhood kids selling lemonade on ways to improve their process.
9. You get all excited when it's Saturday—so you can wear sweats to work.
8. You refer to the tomatoes grown in your garden as deliverables.
7. You find you really need PowerPoint to explain what you do for a living.
6. You normally eat out of vending machines and at the most expensive restaurant in town within the same week.
5. You think that "progressing an action plan" and "calendarizing a project" are acceptable English phrases.
4. You know the people at the airport hotels better than your next-door neighbors.
3. You ask your friends to "think out of the box" when making Friday night plans.
2. You think Einstein would have been more effective had he put his ideas into a matrix.
1. You think a "half-day" means leaving at 5 o'clock.



ONLINE JOKES: E-MAIL THE "CHUCKLEHEAD" AT BOBUK@SPINET.COM  
ROBERT "CHUCKLEHEAD" ENGLAND (WITH THE SCHOENBERGER STAMP OF APPROVAL!)

Steve was in a terrible accident at work. He fell through a floor tile and ripped off both of his ears. Since he was permanently disfigured, he settled with the company for a rather large sum of money and went on his way. Steve decided to invest his money in a small but growing telecom business. After weeks of negotiations, he bought the company outright. But, after signing on the dotted line, he realized that he knew nothing about running such a business and quickly set out to hire someone who could do that for him. He set up three interviews.

The first guy was great. He knew everything he needed to and was very interesting. At the end of the interview, Steve asked him, "Do you notice anything different about me?" And the gentleman answered, "Why yes, I couldn't help but notice you have no ears." Being extremely self-conscious about his disfigurement, Steve got very angry and threw him out.

The second interview was with a woman, and she was even better than the first guy. He asked her the same question: "Do you notice anything different about me?" and she replied: "Well, you have no ears." Steve again was upset and tossed her out.

The third and last interview was the best of all three. It was with a very young man who was fresh out of college. He was smart. He was handsome. He seemed to be a better businessman than the first two put together. Steve was anxious, but went ahead and asked the young man the same question: "Do you notice anything different about me?" To his surprise, the young man answered:

"Yes. You wear contact lenses."

Steve was shocked, and said, "What an incredibly observant young man. How in the world did you know that?"

The young man laughed and replied, "Well, it's pretty hard to wear glasses with no fucking ears!"



A man walks into a bar and sits down.

He starts dialing numbers as if there were a telephone on his hand and commences talking into it. The bartender walks over and tells him that this is a very tough neighborhood and he doesn't need any trouble here. The man says, "You don't understand, I'm very high-tech. I had a phone installed in my hand because I was tired of carrying the cellular."

The bartender says, "Prove it." The man dials up a number and gives his hand to the bartender. The bartender talks into the hand and carries on a conversation.

"That's incredible," says the bartender. "I would have never believed it!" "Yeah", said the guy, "I'm really very high-tech. I can keep in touch with my broker, my wife, you name it! By the way, where's the men's room?" The bartender directs him to the men's room. The man goes in and doesn't come out for the longest time. Fearing the worst, given the tough neighborhood, the bartender goes into the men's room. The man is there and is spread-eagled on the wall. His pants are pulled down and he has a roll of toilet paper up his butt.

"Oh my God!" says the bartender. "Did they rob you? How much did they get?"

The guy turns and says, "No, no, I'm just waiting for a fax."

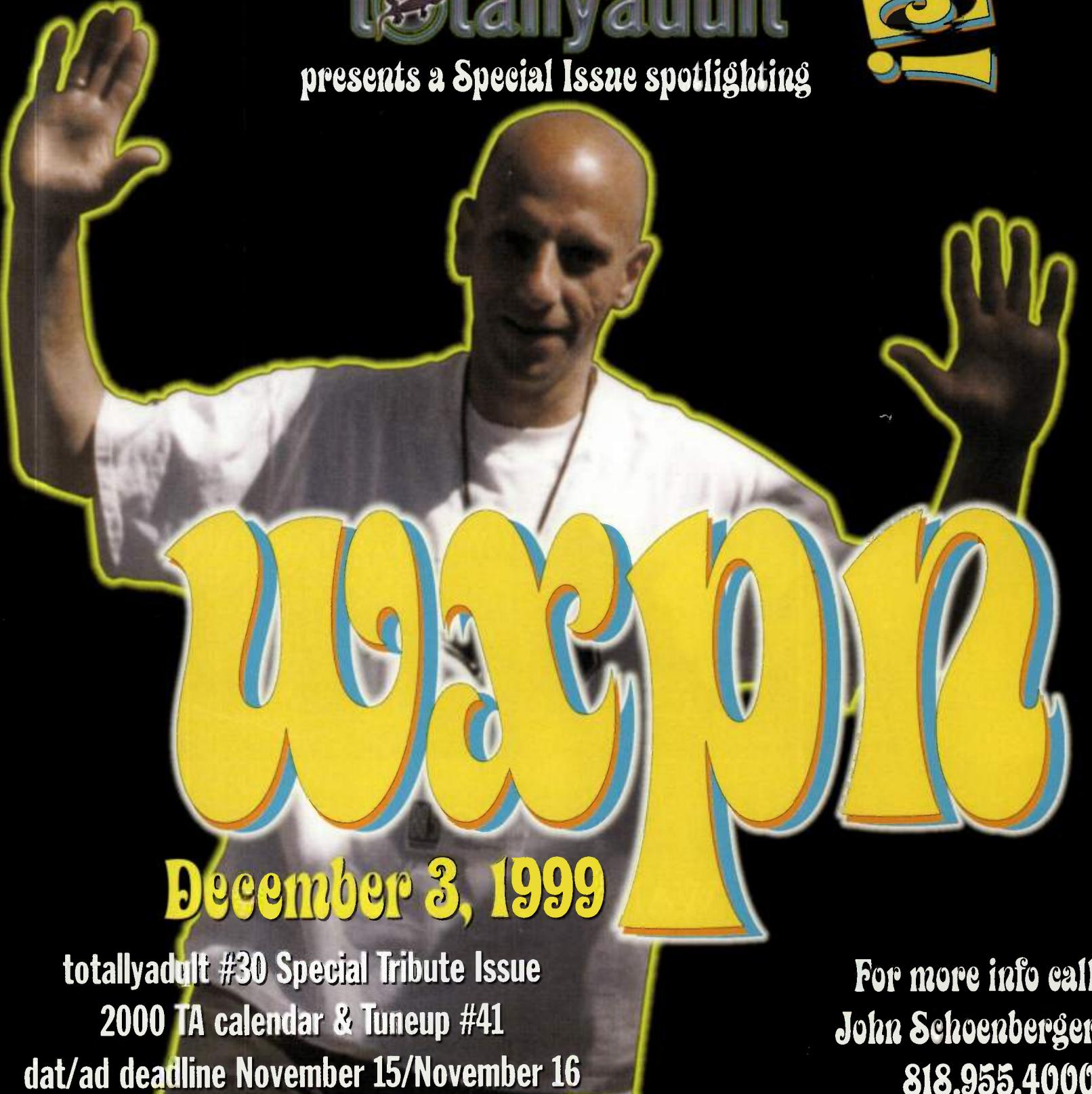
### Something To Think About:

Arnold Schwarzenegger has a long one... Michael J. Fox has a short one... And Chucklehead doesn't have one at all! What is it?

Answer: A last name.



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